



Stage Management Manual

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Table of Contents

What is a Stage Manager?	2
What is an ASM?	2
Production Team	3
SM Kit	4
Paperwork	4
Daily Check In	8
Production Meetings	8
Auditions.....	9
Rehearsals	11
Tech.....	13
Performances.....	16

What is a Stage Manager?

The Stage Manager is the liaison between the director, cast, crew and the production team. The Stage Manager is an observer and listener who facilitates discussion, keeps many confidences, maintains privacy and oversees logistics. Stage Management keeps everything moving efficiently and cohesively. Stage Management can overcome nearly any obstacle by properly identifying the issue and communicating effectively with the appropriate parties.

DUTIES AND RESPONSIBILITIES

These are further defined throughout this document. Each production is unique; please remain flexible to the production needs.

- Coordinate and communicate between the director, cast, crew, and production team during rehearsals and performances.
- Coordinate with the director to develop rehearsal schedules.
- Create and maintain the prompt book containing the official script, blocking and cues.
- Create and maintain all paperwork for the production.
- Maintain confidentiality of all personal or private conversations and documents.
- Assume active responsibility for the efficiency of rehearsals.
- Ensure the rehearsal/performance environments are a safe space.
- Make consistent announcements of the daily schedule at the beginning/end of rehearsals and when breaks begin/end.
- Take attendance. Contact cast/crew members when they are unexpectedly absent.
- Record line notes and communicate them with the actors.
- Ensure that the stage/rehearsal room is properly cleaned and set up prior to rehearsals.
- Ensure that the stage/rehearsal room is properly struck and cleaned post rehearsal.
- Create and ensure completion of a pre-show, intermission & post show duties for each rehearsal/performance.
- Prepare and send daily rehearsal & performance reports to all members of the production team in a timely manner. Communicate with cast/crew as needed.
- Lead production meetings and paper tech. Facilitate additional meetings as necessary.
- Schedule costume fittings in collaboration with the Costume Shop Manager.
- Call the cues during tech rehearsals and performances. Train the ASM as backup.
- Communicate with the House Manager when the house is ready to be opened/closed.
- Maintain the artistic intentions of the director and designers once the show opens. Ensure the consistent execution of each performance.

What is an Assistant Stage Manager?

The ASM is the SM's right hand man. You need to present a united front as a team.

The Stage Manager will delegate specific tasks for the ASM to complete. This is an opportunity to learn the needs of the production and prepare to be a stage manager yourself.

A Typical Production Team:

- Director of Sarofim School of Fine Arts: Responsible for everything that happens in the Fine Arts Building. This includes: attaining rights, licenses, marketing, ensuring rehearsal and performance space, etc.
 - Currently Laura Sewell, sewelll@southwestern.edu
- **Department Chair/Producer:** Facilitates the production as a whole.
 - Currently Desi Roybal, roybald@southwestern.edu
- **Director:** Responsible for the artistic vision for a play, including selecting the cast, collaborating with designers, blocking the play's movements, and monitoring the production's pacing.
- **Assistant Director (AD):** Assists the Director in executing their vision. May be required to do their own analyses.
- **Intimacy Director:** Blocks intimate moments and ensures the well-being and safety of the actor during these moments.
- **Designers (Scenic, Light, Costume, Sound, & Projection):** Illustrates the director's vision within their disciplines.
- **Dramaturg:** Learns as much as possible about the play (structure, language, themes, etc.) and its context to share that knowledge with the production team whenever and however it is useful. They enhance the audience's experience of the play by developing materials like lobby displays, public websites, and program notes.
- **Stage Manager (SM):** Executes the show by calling cues and maintaining the production through its run.
- **Assistant Stage Manager (ASM):** Assistant to the SM.
- **Technical Director (TD):** Coordinates the build and load-in of scenic elements.
 - Currently Justin Smith, smith19@southwestern.edu
- **Costume Shop Manager:** Coordinates the build and load-in of costumes. Supervises the wardrobe and makeup crews.
 - Currently Glenda Wolfe, wolfeg@southwestern.edu
- **Master Electrician (ME):** Coordinates the load-in and maintenance of lighting.
 - Currently Patrick Anthony, anthonyp@southwestern.edu
- **Properties Master:** Builds props based on the director's needs and Scenic Designers' vision. They will provide rehearsal props, or "do fors," as well as show props.
- **Fight Captain:** Cast member who facilitates the daily fight call and adherence to predetermined fight choreography and safety measures.
- **Wardrobe Crew:** Responsible for the care and maintenance of finished costumes used in the production. Check costumes in and out before and after each dress rehearsal and performance. They provide hands on assistance with costumes to actors in dressing rooms and/or backstage.
- **Run Crew:** Work to make onstage magic happen by moving scenic units, operating flying scenery, striking and setting of props on stage, etc.
- **Stage Carpenter:** Works directly with the TD and scenic designer to ensure the set is built.

- **Scenic Charge Artist:** Works directly with the TD and scenic designer to ensure the set is painted properly.
- **Light Board Operator:** Responsible for operating the light system. Works with SM and show electricians to ensure all lights are working properly before each performance.
- **Follow Spot Operator:** Operates a spotlight from the catwalks to track a character.
- **Sound Board Operator:** Responsible for operating the sound system. Works with SM and show electricians to ensure all speakers are working properly before each performance.
- **House Manager:** Responsible for the smooth operation of the house (typically both the lobby and audience seating area) during the run of the show. They welcome patrons to the theater and oversee their safety and well-being before, during, and immediately after the show.

Just for Musicals:

- **Music Director:** Responsible for working with the director in preparing a musical theatre production, including: casting, rehearsing the vocalists and orchestra, and conducting/ selecting the orchestra.
- **Choreographer:** Creates choreography for dance numbers.
- **Dance Captain:** Cast member who helps to teach/maintain choreography throughout the production.
- **Sound Mixer (A1):** Responsible for checking sound levels and equipment functionality, running sound checks, and balancing sound during performances.
- **Mic Techs (A2):** Responsible for checking and maintaining microphones throughout the performance. Help cast members with mic placement/application.

Your SM Kit

The stage management kit is a small stock of supplies that may be needed during the rehearsal or performance process. SM Kit items may include: pencils, pens, erasers, hole punch, highlighters, markers, white out, paper clips, binder clips, post-it notes, many kinds of tape, scissors, stapler, first aid kit, flashlight, safety pins, tape measure, small sewing kit, etc.

Paperwork

Stage Management is responsible for creating lists, forms, calendars and schedules to manage the production. At Southwestern, these are all kept in a Google Drive Folder that is shared with the entire production team.

- Be sure to present the information in the clearest way possible to communicate effectively, reduce waste, and eliminate confusion.
- Use a standard font, color scheme, and header available across all platforms.
- Paperwork should be kept up-to-date and readily available in the Google Drive at all times.
- The paperwork listed below is not an exhaustive list; Stage Management may develop additional paperwork as needed. Every stage manager will develop their own paperwork. Samples in the addendums are examples and do not need to be copied exactly.

PRODUCTION MEETING FORM

Allows the Production Team to let the SM know what needs to be discussed. Based on info received here, you can begin making a meeting agenda. An example is provided as [ADDENDUM A](#).

PRODUCTION MEETING AGENDA

An organized breakdown of what needs to be discussed at the production meeting. Helps keep things efficient and on task. An example is provided as [ADDENDUM B](#).

PRODUCTION MEETING REPORT

Details everything discussed at each production meeting, including found solutions, further questions, etc. An example is provided as [ADDENDUM C](#)

PRODUCTION TECHNICAL ANALYSIS

Details what technical elements are called for in the script. This gives the SM clear expectations of what is needed for this production. An example is provided as [ADDENDUM D](#).

CHARACTER/PAGE BREAKDOWN

Details who is onstage when. This is helpful for scheduling purposes and general tracking. An example is provided as [ADDENDUM E](#).

AUDITION FORM

The form actors fill out prior to auditions. Auditioners will fill out this form to let the director know details about themselves, list any boundaries they have, and list schedule conflicts. An example is provided as [ADDENDUM F](#).

- If the play requires a major hair change, nudity, or explicit content, be sure to include questions about actor comfortability on the form.

CONTACT SHEET

Details the cast and production team's contact information. Be sure to include the name, character/job title, email and phone number of all persons involved in the show. An example is provided as [ADDENDUM G](#).

PRODUCTION CALENDAR

Details when and where rehearsals will be held. Be sure to include Designer Run, Tech Week, and other important dates. An example is provided as [ADDENDUM H](#).

REHEARSAL SCHEDULE

Details what will be worked on at each rehearsal. Please keep in mind that this is flexible and will change throughout the course of the production. An example is provided as [ADDENDUM I](#).

DAILY SCHEDULE

This schedule is sent out the day before the rehearsal. Check with your director that the initial rehearsal schedule is on track, or if there are any adjustments they would like to make. Include who is called when, any conflicts, fittings, and other notes. An example is provided as [ADDENDUM J](#)

TECH CALL TIMES

Clearly details when each crew and cast member is called. If possible, this should go out to crew 2 weeks before Dry Tech. An example is provided as [ADDENDUM K](#).

REHEARSAL REPORT

Record of events from rehearsal and the primary form of communication with the production team. It must be emailed out after every rehearsal. It includes all questions/requests that need to be addressed and a summary of all issues that arise; be as detailed as possible in all your requests. Resolutions to issues should be detailed as well. An example is included as [ADDENDUM L](#).

- Write the rehearsal report as events in rehearsal unfold so that you do not have to remember things later.
- The reports are a quick summary, not a novel. However, be specific when making a request or mentioning questions/concerns. Don't just write bullet points about discussion topics; detail what was decided, who's committed to doing X or what still needs deciding.
- If someone is late or absent to rehearsal or performance be sure to note why.
- Tact is important; be cognizant of your tone. It's preferred that you ask questions rather than make demands (i.e.: "Could we get rehearsal knee pads for Jesse?")
- The reports/minutes should be emailed to all members of the production team so that everyone is aware of all issues or requests and discussion can follow.
- Email the reports minutes/immediately following rehearsal.
 - In the subject line of your email, include the production name and date of the rehearsal to ensure accurate follow-up (i.e.: "The Wolves Rehearsal Report #11 - 9.5.19") All follow-up should reference the original report.

PROMPT BOOK

Your Prompt Book, sometimes called a Show Bible, is the collection of all paperwork, blocking notation, cues and the script that is used to manage the production. An example is provided as [ADDENDUM M](#). You may also choose to track blocking digitally through StageWrite; an example is provided as [ADDENDUM N](#).

- Should be made with a 3" binder with separate tabs for the different paperwork.
- The script is printed single sided. Called cues are noted or flagged within the margin. Blocking is recorded on the opposing page which has printed a ground plan and lines to record blocking (always write in pencil.)
 - If you are right handed, it is helpful to have the script on the left and blocking pages on the right.
 - If you are left handed, it is helpful to have the script on the right and blocking pages on the left.

PROPS TRACKING PLOT

Tracks a prop's exact entrance and exit every time a prop is on stage. Includes what page the prop enters, who brings it on and where it enters, AND the page the prop exits, who takes it off and where it exits. This is an essential piece of paperwork and your diligence in keeping it up to date as rehearsals unfold will benefit everyone greatly. An example is provided as [ADDENDUM O](#).

- At any given time, Stage Management should be able to detail the exact intended location of a prop either onstage or offstage and be able to track how it got there and where it's going.
 - Don't let prop management fall to the cast by default.
- During rehearsals, Stage Management is responsible for the daily logistics of props and ensuring that the prop tables are organized prior to each rehearsal.
- All prop requests should be noted in the rehearsal report as soon as they are known. It is helpful to notate when that prop will be needed so that the prop master can plan accordingly.
- Stage Management should NOT be procuring or repairing props in lieu of the prop master.

BACKSTAGE RUN SHEET

Lists all of the backstage duties of ASM and/or Crew tracking quick changes, scenery, and props in addition to all backstage calls pre show, during the show, during intermission(s) and post show. An example is provided as [ADDENDUM P](#).

- It should be continually updated and "completed" prior to tech rehearsals; it will likely be amended multiple times during tech and dress as logistics solidify.
- Every task and item should be documented immediately and clearly.
- Who performs what duties should remain constant throughout the performance run.

PRE/POST SHOW CHECKLIST

Details what needs to happen before and after each show. An example is provided as [ADDENDUM Q](#).

PERFORMANCE REPORT

Record of events from performances and the primary form of communication with the production team. It must be emailed out after every performance. It includes all questions/requests that need to be addressed and a summary of all issues that arise. An example is provided as [ADDENDUM R](#).

LINE NOTES

Throughout the rehearsal process, an ASM will remain on book as the actors work scenes and learn their lines. Over time, actors will begin to put down their scripts and recite from memory. They may also call for line. When a line is not said with total accuracy, the ASM will record it and send out actor line notes at the end of the night. An example is provided as [ADDENDUM S](#).

- Do NOT prompt an actor, wait until they call line.
 - If the scene is going horribly wrong line wise, you may call "hold" and take it back to where they got off track to reinforce the correct lines.
- Calling for a line can be a frustrating moment for an actor so Stage Management can be helpful by being at the ready to loudly and clearly speak their line for them

- Don't color the line in any way either through inflection or tone as you recite it.
- If the actor cuts you off halfway through your recitation, know that you can cease and they will continue from there.
- Once actors begin calling for line or the mandatory off book deadline has arrived it is necessary to notify the actors of every line that is not being said *exactly* as it is written. The line note form helps to record this.

Daily Check In

The SM should visit each department daily to follow up on information in the rehearsal report, receive any important information from the department heads or to share concerns. Depending on the day, this may be a simple follow up email or an in person visit. An effective stage manager is proactive rather than reactive and doesn't have to be sought out; touching base daily conveys a sense of responsibility.

Production Meetings

Theatre is a collaborative art, which is clear to see at any production meeting. Meetings are attended by the entire production team to discuss all relevant issues or ideas about the production. Depending on which phase the designer is in, the amount of material they cover will vary; however, there should be a concerted effort by all parties to be brief.

- Meetings are held every other Friday in FJS 407. If a production team member is unavailable, they may call in through ZOOM.
 - Request an OWL setup through IT.
- A week before each meeting, SM should send out a reminder email along with a form for the production team to RSVP and list what they would like to discuss
 - Sample Production Meeting Form: [ADDENDUM A](#)
- Based on the production form, SM will put together a meeting agenda.
 - Sample Production Meeting Agenda: [ADDENDUM B](#)
- SM should lead the meeting.
 - Facilitating an organized, productive and concise discussion based on the agenda.
 - If you foresee any potential issues or have questions, bring them up in the meeting.
- The SM can organize in whichever way they feel is most efficient. Typically, this consists of a round-robin approach: Scenic, Lighting, Costumes, Props then Sound etc. The order of the round-robin will vary depending on deadlines, participant schedules (or frankly, a need to manage long-winded members of the production team.)
- Separate conversation outside of the production meeting may be warranted (and are often encouraged) due to time constraints, particularly if the issue does not involve the *entire* production team.
- During tech week, there will be a short production meeting after each rehearsal to wrap up loose ends.
- The Production Meeting Report should be emailed to all members of the production team immediately following the production meeting.

AUDITIONS

Stage management supports the audition process and helps create the audition environment. The specific duties of stage management will depend on the director. You are a source of information about the production as a whole, and it is imperative that all actors feel positively about the audition environment and that the production is accessible to them. *Remember that all information you are privy to is confidential and the audition environment is a safe space.*

PRIOR TO AUDITIONS

- Create a Google Drive to keep all paperwork for yourself, the director, and designers.
- Read the script and make your Production Analyses.
 - Sample Production Technical Analysis: [ADDENDUM D](#)
 - Sample Character/Page Breakdown: [ADDENDUM E](#)
- The Department Chair has likely already set the audition date and reserved the space(s); however, if that has not occurred confer with the Department Chair and reserve the space(s).
- An audition notice and form should be sent out via email.
 - You should mass email su-theatre, put in a Campus Notice through Postmaster, and post paper copies of your audition notice around campus.
 - You can make them through JotForm or GoogleForm, whichever you're more comfortable with.
 - Sample audition form: [ADDENDUM F](#)
- If possible, check out a set of stage manager keys.
 - When impossible, please keep in mind that most places should be unlocked. If you get to the audition/rehearsal space and an area is locked, call SUPD.
- Set a meeting with the director to discuss their audition process.
 - Is it a group audition? Should everyone sign up for a time slot? What schedule should you try to stick to? How do they prefer to schedule breaks?
 - Does the director prefer a paper or digital copy of the actor's headshot, resume, and audition form?
 - Make sure the director is familiar with the audition space and the SU audition process.
 - Callbacks are typically held the next day in the same space, etc.
- Inform Technical Director of any special needs; Tables and chairs etc.
 - Make sure you have your own SM supplies -- Highlighters, pencils, staplers, cough drops, etc.

AUDITION DAY

- Arrive one hour prior to the beginning of auditions.
- Ensure the audition room is unlocked and set-up properly for the audition process. This includes sweeping, setting up tables/chairs, checking on the piano (if it is a musical audition), and any tech elements needed (the director may request use of the sound board).
- Have a sign-up sheet and have everyone auditioning sign in upon arrival.

- Typically, this is handled right outside the audition room by an ASM or volunteer.
- The ASM outside the audition room should be prepared to answer any questions about the audition process. They should also ensure that the auditioning actor has provided an audition form, headshot, and resume.
- There should be extra paper copies of the audition form in case someone was unable to fill out a digital copy.
- Check with the Director (and Music Director, Pianist, & Choreographer if auditioning a musical) to see when they are ready for you to send people to the audition room.
- Coordinate with your ASM/volunteer to make sure people are being led into and out of the audition room efficiently and appropriately.

IMMEDIATELY AFTER AUDITIONS

- Restore the audition space. Make sure any borrowed tables, chairs, etc. are returned.
- Get a callback list from the director.
 - This may take some time, but we do not leave the room until we have a callback list.
- Send out an email letting the actors know when/where the callback list will be posted.
- Repeat the audition process above for callbacks.

AFTER CALLBACKS

- The director will privately submit a cast list to the Department Chair. The faculty will discuss the cast and crew list at their next meeting. When they have a solid cast and crew list, they will let the SM know.
- At the faculty's discretion, send out an email letting the entire department know when/where the cast and crew list will be posted.
- Make a contact sheet for the production.
 - Sample Contact Sheet: [ADDENDUM G](#)
- Once all cast members have accepted their role, contact all cast members and let them know when/where the first rehearsal is, when/where scripts are available, make sure everyone has access to the production's Google Drive, ask them to confirm their contact info, and remind them not to change their appearance without contacting the director and costume designer.

REHEARSALS

The rehearsal process is managed by the Stage Manager in accordance with the Department's calendar and director's needs. Stage management serves as the liaison, scheduler, timekeeper, wrangler, note taker, and crew person throughout the rehearsal process. It is important that the process is efficient and productive. *Remember that all information you are privy to is confidential and the rehearsal environment is a safe space.*

- Department productions typically rehearse Monday, Tuesday, Thursday, and Friday from 7:30PM - 11:00PM and Sundays from 1:00PM - 4:30PM. If you have any doubts about whether or not you are allowed a rehearsal on a specific day (labor day weekend, etc.) always check the department calendar.
- Tech and Dress rehearsals are allowed to rehearse outside of this allotted time.
- Mainstage productions typically rehearse for 5-6 weeks prior to technical rehearsals. Technical rehearsals typically begin the Saturday prior to opening. A detailed rehearsal schedule will be provided at the beginning of the rehearsal process of each production; however, schedules may need to be adjusted to accommodate the needs of production.
- It is the actor's responsibility to follow the schedule, be punctual and prepared for the evening's work. Failure to follow the stated expectations and procedures may result in being removed from the production.
- All rehearsals (with a few exceptions) are open to everyone.
 - If there is an intimacy rehearsal, it should be scheduled well in advance. Make sure everyone is informed that these will be private rehearsals.

PRIOR TO REHEARSALS

- The Department Chair has likely already reserved the rehearsal space(s); however; if that has not occurred, confer with the Director and reserve space(s).
- Discuss a rehearsal plan with the Director and create a Rehearsal Calendar and Schedule.
 - Make sure to include a Designer Run on the Calendar.
 - Keep in mind that a rehearsal schedule is always very flexible and subject to change.
 - Sample Production Calendar: [ADDENDUM H](#)
 - Sample Rehearsal Schedule: [ADDENDUM I](#)
- Discuss designer presentations with the production team; make sure everyone (especially guest designers) knows when/where these are and that expectations are clear.
- Communicate with ASM any specific duties during rehearsals.
 - Make sure they understand your specific needs, shorthand, etc.
- Discuss with scenic designer and TD about when the ground plan will be taped out in the rehearsal space and who will be involved.
- Discuss availability for measurements and fittings with the Costume Shop Manager so you can begin to schedule them for the cast.
- Put together a prompt book.

NIGHTLY REHEARSALS * = suggested ASM duty.

- Arrive 30 minutes prior to rehearsal to prep the rehearsal space.
 - Make sure floors are swept and rehearsal space is safe for actors*
- Make sure doors are unlocked and set-up to the configuration necessary for the rehearsals. Close doors leading to elsewhere as not to disturb other building users.
- At call time, take attendance* and make any announcements (i.e. schedule changes, costume fittings etc.)
- Track time and schedule breaks with the director.
 - When it's time for a break, clear it with the Director(s) then call, "Take 10." After breaks, restore order and call, "We are back. Let's continue at..."
- Keep notes of everything in your Rehearsal Report
 - Sample Rehearsal Reports: [ADDENDUM L](#)
- Track blocking in prompt book.
 - Sample Prompt Book: [ADDENDUM M](#)
 - Sample Blocking with StageWrite: [ADDENDUM N](#)
- As props and crew assignments are being set, maintain the Props Tracking Plot * and the Backstage Run Sheet. Keep track of time for costume changes. *
 - Sample Props Tracking Plot: [ADDENDUM O](#)
 - Sample Run Sheet: [ADDENDUM P](#)
 - Sample Costume Change Time Sheet: [ADDENDUM T](#)
- Stay "on book". Give lines when called for. Update line notes when line is called or said incorrectly.
 - Sample Line Notes: [ADDENDUM S](#)
- Confirm with the director and announce next rehearsal's schedule/participants with everyone present. This may also go out as a "Daily Schedule."
 - Sample Daily Schedule: [ADDENDUM J](#)

AFTER NIGHTLY REHEARSALS

- Restore the rehearsal space. Put tables, chairs, rehearsal furniture and rehearsal props/costumes away.
- Wait until the last person has left, turn out all lights and close and lock all doors to rooms that were used. Double check that the costume shop is locked up.
- The rehearsal report, line notes, and daily schedule should be emailed to all members of the production team before you leave the rehearsal space that night.

DESIGNER RUN

When the show is run in its entirety, the production team will view the show to make any adjustments needed to their design. This is also an excellent time to troubleshoot potential struggles pre-tech.

- Well in advance of run thru(s), remind the production team when the run is.
- Make sure Designer Run is on your production Calendar from the beginning.

PUBLICITY

- Coordinate with the Fine Arts Coordinator to make sure cast bios are accurate and promo photos are taken in a timely manner.
 - Make sure actors are aware of when promo photos will be taken.

TECH WEEK

When the actors and technical elements converge and the show is polished and set. Tech Week is a long but manageable process. Your patience, positivity, and ability to creatively problem solve greatly affects the process; good communication and efficiency is crucial. The SM keeps the tech rehearsals moving by: having a plan, listening carefully to the director's and designers' needs, and acknowledging all crew and actor concerns. It is important to keep everyone on task and keep the process moving, nothing can make a tech rehearsal more stressful than people believing their time is being wasted. Make sure the director and designers have time to assess if all technical elements are satisfactory and that people are in place before moving forward.

- Remember to stay calm and polite no matter the circumstances.
- The handheld God Mic is used throughout to communicate loudly and clearly. You should be able to easily and efficiently discuss with the Director, Designers, cast and crew throughout the process.
 - The sound board operator should set up and hand you the God Mic.
- Paper Tech, Dry Tech, and Wet Tech are more thoroughly broken down below.
- During tech week, continue to send out the rehearsal report but you can eliminate the items that were already communicated to the production team as discussed at the nightly production meeting unless affected parties were not present when it was discussed.

PRIOR TO TECH

- Two weeks in advance, send out a Tech Schedule with call times for all cast and crew.
 - Sample Tech Schedule: [ADDENDUM K](#)
- Set a "Crew View" date for the crew to see a complete run of the show.
- On your own, go through cue sheets that designers have submitted and mark down (flag) all cues to make sure paper tech goes smoothly.
- Arrange a complete safety walk of the theatre with the TD, ensure all quick change areas are set up, all clip lights are working, curtains are hung properly, glow/spike tape are in place, and there are no safety concerns.
 - Musicals only: Ensure monitor for band is properly set up.
- Obtain additional scripts (if needed) for crew and finish/distribute Backstage Run Sheets.
- Ensure Props Table is properly labeled and set.
 - This can be done by Props Master or the SM Team as long as expectations are clearly communicated.
- At the final production meeting, discuss with the Costume Designer if actors will need more time for dressing, hair or makeup and adjust calls accordingly.
- Set lab typically installs the Tech Table a week prior to tech. Lighting lab moves the light board from the booth when the table is set up. Talk to the TD or Master Electrician if you have any concerns about the Tech Table.

- Buy Candy.
 - It is tradition to have a candy bowl on the Tech Table during Tech Week.

PAPER TECH

When the SM records the exact cue placement in the prompt book per designer's and director's wishes.

- Traditionally held immediately following the final production meeting.
 - Ensure the Director, Light Designer, Sound Designer, Scenic Designer (if set, flies, or curtains move) and Projection/SFX Designers will be at the final meeting.
- Following paper tech, the SM should write in Standby's (and Warnings if necessary).
- Standby should be incorporated to alert the operator of an upcoming cue no more than 1/2 page prior to a cue.

SITZPROBE (musicals only)

When the cast and orchestra/band hear each other for the first time and the cast sings through the show. There is no blocking or props, everyone is typically seated.

- Typically held on the Thursday before Dry Tech.
- If in Alma, the orchestra should be loaded into their pit.
- If in Jones, the band should be placed where they will be for the run of the show. Placement should be discussed in the very first production meeting.
- Rehearsal call should include the A1 (sound mixer), and allow time for loading-in and mic'ing orchestra, mic'ing actors and performing a sound check.
- Sound mixer should address microphone use, check out/in policies and sound check expectations.

DRY TECH

When the stage and flies are prepped, crews are trained, spike/glow tape applied, SFX or complex technical elements tested, scene shifts rehearsed, and the SM runs a Cue to Cue. If any technical elements need to be changed (per director or designer request) this will be discovered at dry tech and changed before wet tech. No actors are called, ASMs and crew may stand in for actors if necessary. (Musicals: band/orchestra/musical director/choreographer not called.)

- Typically held the Saturday before opening night.
- God Mic is used to efficiently communicate.
- Breaks (10 min) should be incorporated every 90 min. Additional breaks can be given while discussion amongst the production team occurs or while cues are rewritten.
- Spike all scenic pieces and fly trim heights and use glow tape to eliminate all safety concerns.
- Assign and train the crews on their specific operational duties and test run all backstage moments.
 - Ensure all crew members understand what is expected of them.
 - Remind all board operators that you will call warnings and standby's, but the action should never occur until the SM says "GO."

- Headset etiquette
 - Remind everyone on headset to turn mic off prior to removing the headset. Never carry on irrelevant conversation on headset. Don't chew gum. Never say/do anything inappropriate (you never know who's listening).
 - ASM and crew should always be on headset backstage.
 - When going off headset, check in to notify others first; notify upon return also.
 - With the exception of cue calling, before speaking, you should always say your name and who you're speaking to. Wait until the person responds to give them a full message. Respond to let the person know you got the message. Example below.
 - Mary Ruth: "Mary Ruth to Jaime."
 - Jaime: "Go for Jaime."
 - Mary Ruth: "Please tell the actors they have ten minutes until places."
 - Jaime: "Copy that."
- Run Cue to Cue (without actors)
 - Tech will jump from one cue to the next, eliminating pages of dialogue between.
 - Once the cue has been staged the SM should call "hold" and then discuss with the director and designers whether to run it again or move to the next pick up line.
 - Continue until all cues are set to the satisfaction of the director, designers and SM.

WET TECH

When the show is run with all technical elements and actors. Usually, the show is run Cue-to-Cue; after, the show can be run in full.

- Traditionally held Sunday before opening night.
- God Mic is used to efficiently communicate.
- SM should lead introductions of cast/crew members followed by a summary of the day's schedule.
- SM should ensure cast/crew is aware of the Sign-in Sheet.
 - Sample Sign-in Sheet: [ADDENDUM U](#).
- SM (or ASM) should lead the cast/crew through a safety walk of the entire set and backstage area.
- Actors should be in costume.
- Sound mixer should conduct sound check.
- Breaks (10 min) should be incorporated every 90 min. Additional breaks may be given while discussion amongst the production team occurs or while cues are rewritten.
- Often, a dinner break is given between Cue-to Cue and a Full Run.
- For safety, SM should always announce "going to dark" before a blackout.

Wet Tech Cue to Cue should be run similarly to dry tech, but with actors and costumes.

- This cue to cue should incorporate costume changes.
- When asked to "hold", actors should quietly remain in-place until needed.
- After "hold" has been called and a cue tested, the SM should tell the actors where they can "pick up from 'line'" and when they can begin "Go ahead please."

Full Run should incorporate all props and costumes.

- Only call hold when necessary to troubleshoot a moment.
- Make sure to stay calm and patient, as there are always trouble spots.

PERFORMANCES

At this point, the show is set, and changes should not occur in cues, levels, dialogue, design, or run time. It is the SM's duty to maintain the artistic integrity of the production. We like to keep the show as consistent as possible. Unforeseen circumstances may warrant a minor adjustment (for safety etc.), but only after sufficient discussion with the production team, cast and crew.

- Everything about the performance (i.e. call times, preshow, warm-ups, intermission etc.) should be executed in-exactly the same manner for every performance.
- Be sure to check in with the House Manager at "places" before the show or when returning from intermission to ensure there are no delays at the box office or restrooms. If you decide to "hold for the house" inform your ASMs (they will inform cast) and board operators but remain "in places" so that actors/crew don't wander off.
- Once the performance finishes, send out a daily performance report to the production team that includes start/end times, items of note from the performance and/or any issues for the production team (i.e. alterations needed, set fixes, absences, lateness, weather etc.) Be sure to follow up on these issues before the next show.
 - Sample Performance Report: [ADDENDUM R](#)
- Remind the cast that following a performance they should put their props away, neatly hang up all costumes, and exit the dressing room with their possessions in a timely manner before visiting with audience members.
- Check in with Wardrobe Crew to make sure the Costume Shop is locked up every night.

PHOTO CALL

We take staged photos of a performance to allow the students and faculty to showcase their work on their portfolios. Please send out a photo call request form to the designers and director so you can organize how photo call is run. (If you know the moments ahead of time, you may be able to cut down set transition/costume change time.) This form should be emailed out immediately following Wet Tech.

- Typically held immediately following the first Sunday matinee.
- God Mic is typically used for the sake of efficiency and being heard clearly at all times.
- Remind cast that they may NOT change costumes or speak to family/friends in the lobby following this performance.
- Take a ten minute break following bows to allow cast and crew to get water, go to the restroom, refresh makeup, etc.
- Board Ops and Crew must stay for Photo Call, as lights and set may change depending on the scene.

STRIKE

The tearing down of the set, lights and costumes.

- Typically held immediately after closing matinee.

- All theatre majors in a lab MUST attend strike.
- Actors have 20 minutes to get out of costumes before they are required to be at Strike.
- Closed toed shoes are required for everyone at strike.

General Policies

Social Media

Contact Laura Sewell about guidelines.

Facilities Requests

Put in all facilities requests through John or Laura.