

# **STAGE MANAGEMENT HANDBOOK**

**SCHOOL OF THEATRE AND DANCE  
KENT STATE UNIVERSITY**

**COMPILED BY CYNTHIA STILLINGS  
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By Stage Management Forum**

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## **1—INTRODUCTION**

One of the ideals of modern theatre is to achieve a “unity” of all production elements, a harmony of acting, dancing, directing, choreographing, and designing in order to present a clear interpretation of a play or dance. Each member of the artistic and production staff may work on a separate aspect of the production, but the combined effort should create a single, artistically unified effect. The Stage Manager is largely responsible for the coordination of these separate production elements. Therefore, the Stage Manager must anticipate the tasks of each contributing department, monitor their progress during the construction/rehearsal period, and finally tie all these individual elements into one smooth-flowing operation.

Serving as a Stage Manager is an invaluable experience for a student of the School of Theatre and Dance. Whatever the specific field of interest, working in stage management affords the student an opportunity to observe the preparation and assembling of the numerous individual contributions to a single theatrical presentation. In addition to learning specific methods of preparing a production, the Stage Manager comes to realize that efficient organization can make a significant difference in the final quality of a production.

This Handbook is your reference guide to stage managing a Kent State University Theatre and Dance production. Read it completely before beginning your assignment. If your questions are not answered in the Handbook, ask the appropriate Department Supervisor. Do not let your questions go unanswered.

Please report any errors and/or omissions to the Stage Management Forum for inclusion in subsequent revisions.

## **ACKNOWLEDGEMENTS**

The Kent State University School of Theatre and Dance Stage Management Handbook had many contributors. The book started as a project of the Stage Management course taught by Associate Professor Robert Wolin. Several students were major contributors: Rebecca Balogh, Margaret Parado, Timothy M. Paul, Jeff Syrone, and C.J. Vaca. Angie McGuire assisted with the 2002 revision. The founders of Kent State's first Stage Management Forum created the 2014 revision. These students have all distinguished themselves as outstanding stage managers at Kent State University and have gone on to professional careers in theatre.

## IMPORTANT THINGS TO REMEMBER

1. The actors, designers, directors and crew must be comfortable during the production process. Treat them with friendly respect. They must trust you. Your function is to serve and assist the actors/dancers, director/choreographer, and the designers during the production process. A Stage Manager must insure that the mechanical processes run smoothly so that these artists can concentrate primarily on the creative processes of the production.
2. Learn to communicate clearly and in a timely manner. It is important that you are able to communicate not only your ideas but understand and communicate the ideas of others. Communicate with your Director daily prior to rehearsal. Check in with production personnel frequently to exchange information. **Remember that gossip and the repeating of gossip can be very damaging to the production process.**
3. “PLEASE” and “THANK YOU” must be sincere and an integral part of your everyday vocabulary. People respond more positively to courteous requests. Keep your sense of humor very close by.
4. Develop the habit of thinking ahead and anticipating ANY potential problem, then set about to methodically examine the problem in order to generate possible alternatives and solutions. Anticipating problems is the best way of avoiding an interruption of the rehearsal/production process.
5. Be prepared to react to emergencies or problems that you are unable to solve. Learn to exercise self-control, reacting calmly and with a level head in times of emergency or crises. Consult with Departmental Supervisors or the Stage Management Forum. They are there to support and help you.
6. The director, actors, designers, and crew will have greater confidence in your abilities if you are a prepared and willing participant in the production and display confidence in yourself.
7. Set up an efficient system of organization that will help you perform your stage management duties and allow you time for study and other important activities. Manage your time so that things can get done quickly and efficiently.
8. Try to achieve a balance in your life between work, study, and play. This is important in managing stress. Learn to leave your personal problems outside the theatre yet deal with the stresses of daily life quickly so they won't impact your work and study.
9. The primary goal of all production work at the Kent State University School of Theatre and Dance is the education of future artists. Seize the unique educational opportunity of stage management with the strongest conviction possible and a great desire to learn all you can.

## 2—GETTING STARTED

### I. Who to See

When you are first notified that you will be stage managing a production, you will need to obtain items from the following people:

Production Manager:

1. A Master School Production calendar.
2. Keys for the appropriate theatre areas. Keys must be returned to the Production Manager at the production's Strike.
3. A Production Calendar and list of Production Meetings for the show. A partial list of the production personnel.
4. A copy of the Stage Management Handbook, Stage Management Forms, and other appropriate information.

Theatre Office:

1. Xerox code for the production.
2. Rehearsal room reservation information.

The Director:

1. A Cast list (if auditions have been completed) or audition information.
2. An outline of a rehearsal schedule.
3. Production notes, if any, for the first Design meeting.
4. Copies of completed audition forms for the cast.

Managing Director:

1. Publicity needs and deadlines
2. Scripts for stage management, cast and designers.

Costume Shop Supervisor:

1. Any early fitting/measurement needs prior to the start of rehearsal.
2. Note: Acquire Copies of Cast Audition forms to give to Costume Shop.

### II. The Director

The Stage Manager is to meet with the Director prior to the first production meeting, auditions or the first read-through in order to establish an early positive relationship. The Stage Manager is to have read the play AT LEAST TWICE prior to the meeting and be knowledgeable about the play and its basic needs. Topics to be discussed should include but are not limited to:

1. Outline of Director's Concept
2. Director's expectations of the stage manager and rehearsal procedures
3. Schedule Conflicts
4. Rehearsal Schedule, Days and Times
5. Audition format
6. Script Alteration
7. Rehearsal needs (set, props, furniture, costumes)
8. Preliminary prop list

Remember that each director is unique in the details of their process but each will expect the Stage Manager to manage rehearsals, know the show in detail and offer support in the process.

### **III. Scripts**

Designers may pick up their copy of the script from the Stage Manager after auditions. Issue a copy of the script to each cast member and record the number. If the production is a musical and scripts are rented, notify cast members if a deposit is needed and that no permanent marks are to be made in the script or scores and the scripts must be “clean” when returned to the Stage Manager at the close of the production. Return all extra scripts to the Managing Director.

### **IV. The Prompt Book**

The Prompt Book is a working document that organizes lists, schedules, notes, reports, script, etc. with color page dividers for easy and swift reference. It is bound in a three-ring binder.

1. Be sure to put your name and phone number, Title of the Production, director’s name and the Kent State University School of Theatre and Dance name and address on a title sheet in the prompt book
2. Construct or lay out your own prompt script. This requires copying and may include reduction or enlargement. Make sure you are working with the same edition/translation of the script the director and actors will be using. Be sure to leave room in the margins for blocking notes and cues. Index the script with tabs, one for each scene. Make sure Act, Scene, and Page Number appear prominently in the upper right corner of each page of the script. See Script Page example in Handbook Appendix.
3. Obtain a Ground Plan from the Set Designer and reduce it to 1/8” = 1”-0” for your prompt script. Give a copy to the Director and Lighting Designer for their own use.
4. Make a reference Page that includes a contact sheet and emergency telephone numbers.

The Prompt Book should include but is not limited to:

1. Prompt Script with:
  - a. Actor blocking notation
  - b. Light, sound, and/or music cues with warnings and standbys
  - c. Shift cues
  - d. Actor cues
2. Costume plot
3. Property lists and plot
4. Technical/shift plots
5. Preset diagrams of set and props for each act
6. Act/scene/character breakdown
7. Master production calendar
8. Rehearsal schedule
9. Cast and crew contact sheet
10. List of company rules
11. Rehearsal checklist
12. Pre-performance checklist

13. After-performance checklist
14. Rehearsal and performance reports
15. Publicity calls/deadlines

**NOTE: ALL MARKINGS IN THE PROMPT SCRIPT SHOULD BE DONE IN PENCIL TO ALLOW FOR EASE IN MAKING REVISIONS.**

## **V. Reserving Spaces**

The Stage Manager is responsible for reserving all rehearsal spaces with the Theatre Secretary or Production Manager. See them for information regarding reservations.

## **VI. Communication**

Accurate information that is requested or delivered in a timely manner is one of the major responsibilities of the Stage Manager. Accurate paperwork and the prompt delivery of messages and rehearsal notes contribute greatly to the smooth operation of the production. Establish friendly and frequent contact with the production staff to exchange information and note the progress of the production.

**Typing and Copying.** Stage Managers are responsible for their own typing, i.e. rehearsal schedules, list of production personnel, schedules, etc. **DATE AND INITIAL ALL PAPERWORK. INDICATE REVISIONS OF LISTS, SCHEDULES, ETC. WITH THE WORD “REVISED” AND THE DATE AT THE TOP OF THE FIRST PAGE.** The Stage Manager should make every effort to avoid circulating paperwork with spelling and/or typographical errors.

The Xerox machine in the school office may be used for duplicating. Each production is assigned an access code. If you are assigned a mainstage production you can speak with the I.T. Manager for the school of Theatre and Dance to get the code put on your laptop for printing wirelessly.

**Distribution.** The Production Manager will distribute Master School Production Calendars at the first Production Meeting. Distribution of all other lists, contact sheets, reports, schedules, and notices is the responsibility of the Stage Manager. Collect emails of all those involved with your production so you are able to send notices and any other information.

**Distribution of Daily Rehearsal/Performance Reports.** Each daily Rehearsal or Performance Report should be emailed to the following individuals: School Director/Producer, Show Director, Choreographers, Music Director, Technical Director, Scene Shop Supervisor, Costume Shop Supervisor, Managing Director, PR and Marketing Director, Box Office Manager and the production’s Set, Lighting, Sound, Costume Designer, Props Master and Assistants and Run Crew. This distribution should be accomplished by noon the following day. Actors in your production will not receive the reports they only need the next days schedule and any actor notes for the day.

**Call Board.** Each Theatre has a segment of the Production Call Board outside the Green Room. The name of the production and **CURRENT** rehearsal schedule should be prominently displayed in the appropriate section as well as any current notices. **DATE AND INITIAL ALL NOTICES.** Cast lists with names and characters only (no addresses or phone numbers) may be displayed publicly on the Call

Board. The Stage Manager is responsible for checking the Call Board every day and keeping it up to date. There is an additional Dance Production Call Board outside the rehearsal studios in the Dance Wing. All notices for dancers must be posted on that board.

The Stage Manager must establish day to day communication with the director, production staff members and actors/dancers. Daily Schedules and Reports should be emailed to everyone immediately after rehearsal so that production staff members and actors may check for notes. Rehearsal notes which are lengthy or complicated must be delivered by phone, personal note, or in person by the Stage Manager promptly (before noon the next day). The Stage manager must also check in with each production department a few times a week to check in and make sure all notes were clear and are being worked on. The SM can delegate departments to their assistants so to divide up the work but should always be in constant communication with all departments.

**Contact Sheets.** An accurate contact sheet for production staff should be generated the day after the first production meeting and circulated to all production personnel. An accurate contact sheet for cast should be generated by the Stage Manager one day after the first Read-Through and circulated to all personnel. A final contact sheet for cast, run crew and production staff should be generated the day after Crew Orientation and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for an example. Under no circumstances should the contact sheets with personal home addresses be circulated.

## **VII. Co- Stage Managers**

Occasionally more than one Stage Manager will be assigned to a main stage production. You must discuss and determine job responsibilities for each Stage Manager. If this is not done, some work may be duplicated and other work may go unattended. Consult with the Stage Management Supervisor if you have difficulties in determining job responsibilities. Co-Stage Managers must be in daily contact with each other in order to share information and discuss the progress of the production.

## **VIII. Assistant Stage Manager**

Establish early a good working relationship with your Assistant Stage Manager(s). Determine areas of responsibilities in rehearsal and daily routine of communication and work. Some examples of things an ASM can do: copy and distribution of paperwork, track props in rehearsal, set up and strike rehearsal “scenery/furniture”, be on book/take line notes, and check in with production departments. It is important that you both work together as a team and essential that the Stage Manager give specific instructions or explain how tasks must be performed to an inexperienced ASM. It is important that the ASM feel a part of the process and understand what is going on.



### **3—THE PRODUCTION PROCESS**

#### **I. The Script**

In order for you to function effectively as a Stage Manager you must have a very good working knowledge of the script and the requirements of the play. In order for you to gain this familiarity, you should read the play two or three times before rehearsals or Production Meetings start. As you reread the play, make lists of needed props, entrances and exits, special lighting requirements, changes of scenery or costume, special effects, sound effects and any other element which should be discussed during design and production meetings. Look for the implied as well as the obvious. This advance preparation will enable you to contribute and facilitate problem solving.

#### **II. The Production Calendar and Due Dates**

The Production Manager distributes the Master School Production Calendar at the first Production Meeting. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester's calendar is worked out in advance to accommodate these multiple processes. Variations to this Calendar may affect other productions, school resources or personnel and should be brought to the attention of the Technical Director for discussion and/or approval by the school Production Committee.

The Stage Manager distributes the calendar with due dates for each production. A Sample Production Calendar is in the Handbook Appendix. The Production Calendar should be reviewed at every Production meeting and the Stage Manager should consult the Production Calendar regularly to review the production process. Conflicts, changes and missed deadlines should be addressed and resolved immediately. Absent members of the Production Staff must be informed of the changes by the Stage Manager.

Due Dates are very important to the successful mounting of the Production. All the elements of a production are interdependent. When a deadline is missed or one element falls behind, it affects other elements and jeopardizes the quality of the overall production. All Due Dates not set on the production Calendar must be set at the first or second Production Meeting. The Stage Manager is responsible for seeing that all Due Dates are set. You may use the Sample Production Calendar as a guideline.

#### **III. Production Meetings**

The Stage Manager must attend all Production Meetings. The meetings will be arranged by the Production Manager and notices must be distributed to all production staff. Three days before a production meeting the SM should send an email to all those attending announcing the meeting and asking for all agenda needs and notes. The day before the meeting the meeting agenda and reminder should go out to everyone attending. In addition to the show's production staff (director, stage manager, designers, dramaturg, prop master, etc.) the School Director, Resident Faculty Advisors and Technical Director, Scene and Costume Shop Supervisors and Managing Director will be present. The meetings will be held on WEDNESDAYS FROM 5:00 to 7:00PM in the Conference Room. Production meetings are important in that here is where information is best and most efficiently shared and problems can be identified and solved early in the process.

Although the Director and Stage Management Supervisor will provide guidance in the meetings, the Stage Manager must take a leadership role in establishing an agenda and seeing that every topic is adequately covered. Consult the Sample Production Calendar for items which should be discussed at each meeting. If a particular topic is not discussed at one meeting, make sure it is discussed the next meeting. Keep your own running list of problems, questions or concerns which have come up since the last meeting and make sure they are added to the agenda. Poll Production Staff members prior to the meeting to see if they have a concern they wish to have discussed at the meeting.

The Stage Manager can act as an “information traffic director”, keeping the meeting running smoothly. Allow the director, designers, and Technical Director to make a brief report at each meeting so that each may have an idea of the overall progress of the production. Summarize at meeting’s end each decision which has been made and who has been given the responsibility for carrying it out. Announce the time and date of the next meeting. If additional small meetings are scheduled between the director and one or more designers, make sure you and all concerned are aware of the decisions reached at such a meeting and they are communicated in a timely manner.

Since Production meetings usually are scheduled for one hour, the Stage manager must make every effort to see that time is used well. Here is a list of common meeting problems you may encounter:

**Silence:** This is an indication that no one is sure of what they should be discussing or how to approach the topic. Refer to the agenda and get the meeting moving by introducing the topic.

**Jumping ahead or “free associating”:** One topic often leads to another. If you find the members of the production staff jumping ahead to a topic further down on the agenda, or one that is not on the agenda at all, stop the discussion and cover the current topic thoroughly before moving on.

**Tangents:** Members of the production staff may start reminiscing about previous shows. Get them back on track or move on to the next topic.

**Jumping Beyond the Scope of the Meeting:** Each topic on the current agenda must be covered. Keep attention on those issues and assure the production staff that other issues will be covered at future meetings.

**Too Much Time on One Subject:** If it appears that there are too many problems to be covered, schedule an extra meeting to address the problem and move on to the next topic, Make sure there is a method of communicating the results of the special meeting to each member of the production staff.

Summarize at the end of every meeting. Review each important decision which has been made and state who has agreed to take responsibility for carrying out each action. Review upcoming deadlines and announce the date, time and place of the next meeting.

## **4—AUDITIONS**

### **I. Scripts**

Scripts are available to actors on a sign-out basis (Twenty-Four hour segments) from the Managing Director prior to auditions. Designers may pick up their copy of the script from the Stage Manager after auditions. Issue a copy of the script to each cast member and record the number. If the production is a musical and scripts are rented, notify cast members if a deposit is needed and that no permanent marks are to be made in the script or scores and the scripts must be “clean” when returned to the Stage Manager at the close of the production. Return all extra scripts to the Managing Director.

### **II. Procedure for Auditions**

A detailed description of the casting policy can be found in the Appendix. Casting for first semester main stage productions are conducted in one session held during the first week of the fall semester. Casting for second semester main stage productions are conducted the last weeks of the fall semester. See the Master Production Calendar for specific dates. Dance and Showcase auditions are scheduled separately.

Auditions will include:

1. A general screening of all interested parties
2. Callbacks conducted by each director over a one or two day period
3. A final casting session held with all directors and present. The School Director mediates casting conflicts.
4. Clear all cast lists with the School Director prior to posting.

The Stage Manager and assistants should be present to assist with auditions. The time and place of auditions will be determined and announced on the call board and by email. The Stage Manager should meet with the director to find out the format of the auditions and call backs and what type of assistance the director will need during the audition process. Post a Sign Up sheet with time segments noted on the Production Call Board. Post audition information on the Production Call Board. This should include but is not limited to a character list, preparation for the actor, what is or may be required of the actor and any other preparation such as clothing, music, etc. Contact the Director and determine what arrangement is necessary for the audition space.

The duties of the Stage Manager include but are not limited to:

1. Serve as a friendly “receptionist” at a table outside the audition space. A table or tables outside of the audition space need to be set up beforehand. Know the details of the production, i.e. rehearsal and performance dates and times and the name of the director. Be familiar with the script. Be able to describe the audition process to those who are going through it for the first time.
2. Get blank audition forms from the Appendix and copy and have each actor fill one out completely before the audition. Keep a running list of those who auditioned and their telephone number and email.

3. Serve as an “usher” during the process. Determine when the director is ready for the next actor and walk them into the space, announce them and give their headshot and audition form to the director.
4. Notify actors of the time and place where the callback list will be posted and when and where callbacks are scheduled. You may be required to call actors and arrange a list of auditions in a specific group or format.
5. If the format of the auditions requires that two or more actors read together, organize pairs of actors for the readings so the audition may flow smoothly without unnecessary breaks. The Director may prefer that you read with actors.

After you have posted the cast list on the Production Call Board, distribute scripts and post the time, date and place of the first rehearsal. Make copies of the audition forms. Use these for preliminary schedule and conflict information, allergy information and contact information. The costume shop may require a copy of these forms prior to the first rehearsal as they contain information regarding cast allergies and preliminary schedule information.

## 5—REHEARSALS

### I. Rehearsal Management and the Director

The Stage Manager works very closely with the Director in achieving and maintaining a good rehearsal process. The Stage Manager should adapt to the Director's methods as rapidly as possible, become an invaluable assistant, and be familiar with the director's script intentions. In a discussion with the director, the following method of working and operating should be established:

1. Rehearsal schedule
2. Daily operation schedule (warm-ups, announcements, breaks, notes at end of rehearsal, etc.) and the preferred method for staying on schedule
3. Room arrangement (ground plan, where do director, stage managers and unoccupied cast members sit, etc.)
4. How long and how often breaks will be taken
5. Warm – up procedures
6. Preferred method for prompting, line and blocking notes for actors

The following rehearsal guidelines are very important to achieving an efficient rehearsal process.

#### 1. Time and Space Guidelines:

All rehearsal schedules must provide one day off per weekend during the rehearsal period as stated in the School Handbook. Each Director and Stage Manager should consult the Master School Production Calendar and the Production Calendar for the particular production in preparing an individual production's specific rehearsal schedule. Items such as technical rehearsal, crew orientation, audition dates, and initial rehearsal starting dates are established in the Master School Production Calendar. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester's calendar is worked out in advance to accommodate these multiple processes. Variations to this calendar may affect other productions, school resources or personnel, and should be brought to the attention of the Technical Director for discussion and/or approval by the school production committee.

**NOTE: All rehearsals must end and cast and staff must be out of the building by 11:00 PM. Plan your rehearsals so that this may be accomplished. No evening rehearsals are to be scheduled on Opening Nights of main stage productions.**

Rehearsals are normally scheduled in D205, D302, Erdmann-Zucchero Theatre, Wright-Curtis Theatre and E. Turner Stump Theatre. The Stage Manager must reserve precise rehearsal locations with the School of Theatre secretary. See Chapter 2—Getting Started for reservation procedures. It may be necessary in cases of emergency or because of an unusual request to move rehearsals to another room other than the designated location.

Keys to the Rehearsal Space and other Theatre Spaces may be obtained from the Production Manager. There is a limited set of Stage Management keys (2). If another Stage Manager has the key ring you will eventually be issued, you may get a rehearsal room “pipe key” and prop cabinet key from the Production Manager.

Become very familiar with each rehearsal, performance, and shop space. Know where light switches, phones, fire extinguishers, emergency cut off switches, entrances and exits, and connecting passages are located. In the theatres, know the various switches for work lights, house lights, and ghost or night lights. Know how to get to the stage, house lobby, booth, dressing rooms, trap rooms and any other space your crew or actors may need to go. Know how the actors and crew get from one place to another. Know the quickest and safest way to evacuate your cast and staff in an emergency and the nearest shelter location in case of tornado.

Rehearsal space is also used as classroom space during other hours. The Stage Manager is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow, in that space.

The Stage Manager is responsible for turning out the lights and locking each space that is used by the cast and/or crew each night. This includes the Theatre, Scene Shop, Green Room, Booth, and Rehearsal Room.

## 2. The Rehearsal Calendar:

Prior to making up the Rehearsal Calendar, an Act/Scene/Character breakdown must be completed. See Handbook Appendix for a form. If the play is not broken down into formal acts and scenes by the playwright, the Stage Manager and Director must get together to determine how the play will be broken down for rehearsal purposes. Check audition forms for cast conflicts.

The Stage Manager and Director of the production should make up a rehearsal schedule for the entire production outlining what is to be accomplished each day and which actors are called. If this information cannot be determined at the beginning of the rehearsal period, shorter one-week schedules should be made up giving actors at least one week's notice for preparation. See the Handbook Appendix for an example. The following items should be included on each rehearsal calendar:

Title of Production	Rehearsal Period (From 9/3 to 10/1)
Day, date, time, place	Act/Scenes to be worked
Who is called	Read-through dates
Off Book Date	Publicity Photo Call
Any Holidays or Conflicts	Technical and Dress Rehearsal Dates
Production Photo Call	All Performance dates and times
Student Matinees	Production Feedback Session (if any)
Strike	Crew Orientation

**NOTE: If Call Times differ from rehearsal or performance start times, note all call times on the schedule.**

Schedule a time for the designers to watch a run/stumble-through. This should be at least one week before the light plot is due and may take place over a period of one to three rehearsals. For example, Act I may be seen on Monday, Act II on Tuesday, etc. Schedule a time for the designers to watch a run-through for cueing and timing for such things as quick changes, background sound effects, etc. This should be one week before the first technical rehearsal.

When scheduling dates for the company to rehearse on stage (after set load in and prior to Crew Orientation), consult the Production Calendar for light hangs and other work calls for possible conflicts. The Technical Director will notify the Stage Manager when the company may rehearse on stage.

Place the name and telephone number of the Stage Manager on each rehearsal schedule, number each page, and put the date of issue at the top of the first page. If the schedule is a revision, note “revised” and the date.

Distribute copies to all cast members, designers, Resident Designers and Staff, the Technical Director, the School Director, and the Managing Director. Post one copy of the schedule on the Production Call Board outside the Green Room.

## **II. Preparation for Rehearsals**

**Schedule form:** Gather information for the contact sheet by having all actors and student production personnel fill out a Schedule Form (See Handbook Appendix) at the first rehearsal. Ask that each actor give a full accounting of their time including work schedules and any other activities that might conflict with rehearsals, fittings, etc. Keep these personal schedules for reference as you schedule times for costume fittings, publicity photos, and other special sessions. Give a copy of each actor’s form to the Costume Shop. Note that the form requests that name be indicated “as you want it to appear in the program.” Use this form later as a reference when submitting program information.

**Taping the Floor:** Obtain a ground plan of the set from the Scenic Designer. Obtain colored spike tape from the Scene Shop Supervisor. Consult with the Director as to how he wishes the set to be oriented in the rehearsal room. Tape the outline of the set on the floor of the rehearsal room indicating various levels, walls, doorways, and windows. You may use a different color to indicate a wall from a platform level or to differentiate two different settings. Spike the location (at least two corners) of all rehearsal furniture so that it may lay in the same location for every rehearsal. **NOTE: UNDER NO CIRCUMSTANCES USE MASKING TAPE FOR THIS PURPOSE.** The Stage Manager is responsible for taping the floor prior to the first rehearsal and for removing the tape after rehearsals have moved into the theatre. If you have questions, consult the Set Designer or technical director. Give the actors a walk through of the set, identifying steps, platforms, doors, windows, etc.

**Contact Sheet:** Distribute a Cast/Production Staff Contact Sheet by the second or third rehearsal. An accurate contact sheet for cast and production staff should be generated by the Stage Manager one day after the first Read-Through and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for an example. Under no circumstances should contact sheets with personal home addresses be circulated.

**Rehearsal Props:** It is the Stage Manager’s responsibility to provide a list of rehearsal props to the props master or gather rehearsal props themselves and return them after they are no longer used. Consult with the Director to find out when to integrate rehearsal props into the rehearsal. See Chapter 6 for information on obtaining the props. Rehearsal props may be stored in a locked cabinet provided for the purpose by the Prop Master. Use a table or shelf in the rehearsal room as a “prop table” and ask that the actors pick up props from and return them to the “prop table.” Have props ready prior to the start of each rehearsal and return them to the cabinet after rehearsal is over.

**Rehearsal Furniture:** In general, blocks, cubes, and chairs located in the rehearsal room are used for rehearsal furniture. Consult the Technical Director and/or Set Designer if something special is needed for rehearsal.

**Rehearsal Costumes:** The Stage Manager is responsible for creating a rehearsal costume list for the costume shop to gather or obtain all rehearsal costumes themselves and returning them after they are no longer used. Check with the Director and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all Rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor. A box is usually provided for this purpose. Obtain the box and the key from the Costume Shop Supervisor. See Chapter 7—Costumes for a more detailed description of costume procedures.

The Costume Shop hours are 9:00AM—12:00PM and 1:00PM – 5:00PM Monday through Friday. The Costume Shop is closed during the lunch hour. Occasionally there may be other hours when the shop will be open for construction.

**First Aid Kits and Minor Injuries:** An emergency first aid kit can be found in the scene shop next to the break room. Stage Managers should provide a basic first aid kit along with their stage manager kit.

All Stage Managers will be first aid and CPR Trained at the beginning of the school year as well as get trained about hazardous fluids and disposal.

Should injuries occur during the rehearsal process:

1. Determine the severity of the injury. If it is a minor cut or abrasion, you may proceed with First Aid. **NEVER PLAY DOCTOR.** If there is any doubt as to the severity of the injury, do not treat the individual. Call the appropriate Emergency Numbers outlined in the Emergency Procedures in the Handbook Appendix.
2. The injured party must fill out an Accident Report Form available in the School Office (See Handbook Appendix). This is not an option. All injuries must be reported to the Secretary to the School Director, the Production Manager, and the Managing Director. Fill out the form make one copy for yourself and put the original in the Managing Director's mailbox in the main office.

### **III. The First Read Through**

Notify designers of the first read through date, time, and place. Design presentations to the cast are normally made at that time. The First Read Through is usually the first rehearsal when the entire cast is present. In addition to general announcements and the gathering of essential information, the Director will discuss the production concept and the designers will present designs for the production to the cast. The following items should be accomplished at the read through.

1. Gather schedule and phone information from actors
2. Make introductions of all present.



3. Outline any “Company Notices” that affect the cast. For example, remind them that no smoking, food, or drink is permitted in rehearsal rooms or theatres. It is a good idea to remind the cast in a very friendly manner that you are there to assist them and that each cast member is expected to arrive promptly at each rehearsal ready to work.
4. Take a running time of the first read through. This time, if reading is done without interruption, will be close to the actual final playing time of the show. Report this time in your rehearsal report as the Box Office frequently gets calls concerning length of shows.
5. The Costume Designer may want to start circulating a fitting schedule. The Stage Manager should assist the designer with this task and prominently display the fitting schedule on the Call Board. Remind the actors that they must be on time for their fitting appointments. Remind the actors that they must call or email the Costume Shop if, for any reason, they should be late or must miss an appointment.
6. Announce publicity needs of the Managing Director and of the Marketing Director. These may include photographs and biographies from the actors and when they are due, tentative publicity photo call, program information, and other special promotional needs. Any special promotional sessions must appear on the Rehearsal Schedule.
7. Distribute Rehearsal Schedule.
8. Distribute a typed list of script cuts or changes.
9. Announce the act/scene breakdown if different than that indicated by the playwright.

#### **IV. Running Rehearsals**

It is essential that you have daily contact with your director, checking in on a regular basis during the day. Your director will expect you to manage the day-to-day details of the production process, as well as manage the rehearsal itself.

The Stage Manager should arrive at the rehearsal room at least 30-45 minutes prior to the start of each rehearsal in order to prepare the room for rehearsal. The following items should be accomplished before the actors arrive for rehearsal. Develop a Rehearsal Check List so that you do not forget anything and that placement of props, furniture, etc. will be consistent for each rehearsal. This Check List will eventually grow into a Performance Check List so it is very important.

1. Make sure the floor is swept and mopped and the space is clear of unnecessary furniture.
2. Set up the space with rehearsal “furniture” in place.
3. Lay out rehearsal props and costumes in a designated place (Prop table and costume rack). Preset any props, which are discovered on the “set.”
4. Set up a Stage Manager’s station and/or a Director’s station. This may include a small table and two or three chairs. You will need sharpened pencils, notepads, a means of keeping time, a calendar, schedules, and anything else that is helpful in running a rehearsal.
5. Keep a Sign In Sheet for actors in your prompt book. If an actor has not arrived any earlier than five minutes prior to call time, the Stage Manager or Assistant Stage Manager must call the performer. One member of the Stage Management staff or the Assistant Director must be ready to read the absentee’s lines if necessary. Do not hold up rehearsal for a tardy actor. Proceed with the scene or work another scene.

After the actors have arrived and before the rehearsal begins make any announcements that are of general concern for the day, outline any changes in schedule, and review the rehearsal events for the day.

The Stage Manager is responsible for the following during each rehearsal. Some of these duties may be delegated to the Assistant Stage Manager if one is present, however, all of them must be accomplished. For example, the Stage Manager may not leave rehearsal to check about something in the costume Shop if there is no one left in rehearsal holding book for the actors.

1. Call “places” when the director is ready to start rehearsal. Determine with the director when breaks are to be called and how long they will last. A suggested minimum is ten minutes every one hour and twenty minutes or five minutes if earlier (or every fifty-five minutes). Call actors into rehearsal hall when each break is over. Make every effort to limit breaks to the predetermined duration and encourage actors to be ready to go back to work at that time. Be sure actors are available. Don’t let them wander about without your knowing their location. It is a good idea for actors who are not working to remain in the hallway outside the rehearsal room.
2. Maintain silence in rehearsal room among non-working personnel. Keep the door closed leading to the rehearsal room.
3. Try to help the Director maintain schedule as outlined.
4. Record running times of each act or scene of the play on the Rehearsal Report. After the read through, this is not necessary until the actors are actually running large units of the play.
5. Make detailed notes as to the placement of props (stage left, right, on stage), where and when they appear on stage and who carries them on or off. Make detailed notes of all props to be preset prior to the show and at intermission. Update this list at every rehearsal.
6. Perform any “shifts” in furniture or props that would normally be accomplished by shift crews in an actual performance. Make detailed notes of all shifts accomplished by cast members. Report this to the Production Manager and Technical Director the next day as this affects crew assignments for the production.
7. Hold book for the actors once they have gone off book. Give lines loudly, clearly, quickly and without emotional inflection only when an actor calls “line.” As you begin to learn the methods and tempo of each actor, you may volunteer lines when the actor is definitely lost. Ask your Director how he/she wants this done. Ask the Director when you should stop giving lines. After this time, take notes on missed lines. These notes should be given to the Director unless he/she asks you to give them directly to the actor.
8. Develop prop lists and plots, shift plots, preset lists, checklists, actor entrances and exits, lighting, sound and wardrobe plots. Examples are in the appendix.
9. Make detailed notes of any and all changes or additions made in rehearsals. Never assume that a change or addition affects only those present in rehearsal. Record these items on the Rehearsal Report and call them to the attention of the Technical Director and designers. Update prop lists, shift plots, preset lists, check lists, actor cues, lighting, sound and wardrobe plots with the change or additional information. It is very important that the Stage Manager have accurate and up-to-date information about the production. It is just as important that this information be distributed in a timely manner (before noon the next day) to appropriate personnel.
10. Take careful notes and record timings for sound cues that must last a specific duration. Report these to the Sound Designer or Technical Director.
11. Request the Director give you additional sound requirements during the rehearsal process. Discuss these at the next Production Meeting.
12. Note those cast members or designers in attendance on the daily rehearsal report.
13. Take notes as requested by the Director. An Assistant Director often performs this task.
14. Be knowledgeable and ready to answer all questions about sets, costumes, scheduling, rehearsals, etc.

15. If a Director should be late, rerun or review scenes already worked on or rehearse lines. Do not go on to new material.
16. If performers approach you with questions of directorial nature (those other than line, blocking, prop, etc.), refer them to the director. Do not volunteer directorial interpretation.

The Stage Manager is responsible for the following items after the rehearsal has concluded:

1. Check with the Director for additions or changes to the next day's schedule.
2. Make announcements or give reminders to the cast about upcoming activities or changes and additions to the schedule. Remind the cast of their next call time.
3. Return rehearsal props and costumes to their respective storage.
4. Restore the rehearsal room. Make sure that no "garbage" is left in the room.
5. Close all windows and lock rehearsal room and other areas of the school that are unlocked (scene shop, green room, etc.). Since the Stage Manager is often the last to leave the school areas, it is very important that you check to see these areas are locked at the end of the day.
6. Copy and Post Rehearsal Report and notify appropriate production staff members of particular notes.

A Note about Rehearsal Reports:

Rehearsal Reports are communication tools. Make detailed notes. Proof for clarity. Make sure any additions and/or changes in scenery, props, lighting, costumes or sound are noted so that others may understand and work may proceed. Remember that rehearsal reports are useless if they do not contain the appropriate and accurate information.

## **V. Moving into the Theatre**

Consult with the Technical Director and Production Manager and determine the date that the company can first rehearse on stage. The set will not be complete at this time. Consult with the Technical Director to determine the exact status of the set and which parts are usable at this time. If actual furniture or props are not available, continue to use rehearsal props until First Tech. Give the cast a walkthrough of the set before the first rehearsal, noting pieces of scenery that are fragile or not working at this time. The Technical Director may want to participate in this orientation, noting any safety concerns. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. Note: The set must be cleared after each rehearsal and all props and furniture put out of the way. The Technical Director will notify the Stage Manager when this is no longer necessary. Note: All rehearsal props, furniture and costumes must be removed from the theatre and returned to storage when they are no longer being used.

Note that the company may not have use of the stage every day. Consult with the Production Calendar and the Technical Director for light hangs or other technical work calls which may conflict.

These rehearsals will take place under work light. The Stage Manager is responsible for turning off all work lights and house lights, turning on the "ghost" or "night" light, and locking the theatre and other open spaces at the conclusion of each rehearsal. Note: red magnetic poles are used to section off the open orchestra pit in E. Turner Stump Theatre when it is removed. It is the Stage Manager's responsibility to reapply these poles after each rehearsal has concluded.

## **VI. Crew Orientation**

The Crew Orientation rehearsal takes place on the Thursday night prior to First Technical rehearsal. The rehearsal should be a Run Through of the entire production. Crew Orientation is the first time the Stage Manager meets the crew.

The Stage Manager is responsible for obtaining a crew list from the Technical Director, Scene Shop Supervisor, Costume Shop Supervisor, and Resident Lighting Designer and notifying each crew member of the rehearsal. The Stage Manager is responsible for notifying cast and crew members about the orientation.

The first hour of the rehearsal is an orientation session. The Stage Manager will make introductions and the Director may want to briefly explain to the crew the production concept of the play. Distribute a rehearsal and performance schedule with call times to all crew. Obtain phone numbers of all crew members and hand out rehearsal and performance schedules with phone numbers they may call if they will be late or absent for any reason. Find out which crew members will need letters for explanation for their class absences during the Student Matinees and distribute those letters. Find out which students may have to arrive late for calls because of other academic class conflicts.

Explain the Stage Manager's role to the crew and give them a brief orientation to "theatre rehearsal and performance etiquette." This may include a reminder of how important it is to arrive promptly at Call Time, notification that the crew is expected to wear "blacks," sign in and sign out procedures, and a brief outline of the technical rehearsal process. It is important to stress that all crew must report personally to the Stage Manager for dismissal at the conclusion of their duties for each rehearsal and performance.

The Technical Director may wish to give a general safety and/or procedural orientation and an orientation to the theatre space and set. This is followed by a more specific training session for individual crew members in their specific duties with their crew head, designer, or the Technical Director.

If the cast and crew have separate call times for this rehearsal, introductions must once again be made before the start of the run-through.

The Stage Manager must prepare and organize this orientation in advance so it runs smoothly and everything is accomplished within the normal rehearsal period.

## 6—PROPS

### I. The Prop List

The Stage Manager should develop a prop list from initial readings of the script. Combine this list with the Prop Master, Scenic Designer, and Director's prop lists. The four of you should consult if there are discrepancies or if clarification is needed. If the show has many props, this could easily take a separate meeting. The resulting list should be presented to the Technical Director and Props Master by the Preliminary Prop List Due Date. Due Dates for preliminary and final Prop Lists and Prop Viewing are outlined in the production Calendar. These should be reviewed and adjusted if necessary at the first production meeting.

As changes, deletions or additions are made during the rehearsal process, the Stage Manager is responsible for updating the list and reporting all changes to the Prop Master, and Set Designer. The Set Designer will update the list of props needed for set dressing. A final and complete list must be submitted to the Director and Prop Master by the Final Prop List Due Date. Changes or additions to the list after this date are subject to the approval of the Director and are made according to time and budget restraints.

In discussing the Prop List, careful attention must be given to the intended use of each prop. For example, is it used practically by the actor, i.e. will the actor actually drink out of the cup? Should it be durable or is it meant to "break" on cue? Will it be thrown or dropped or otherwise used roughly. Must it be "turned on" by the actor or on cue? Report all changes in intended use immediately to the Prop Master and Technical Director.

### II. Prop Viewing

A date for a Preliminary Prop viewing should be set at the first or second Production Meeting. The Director, Stage Manager, Prop Master, Set Designer, and Technical Director should be present. Progress reports on complex property items are given so the Director may comment or make suggestions. The Stage Manager should be prepared to ask questions regarding the use, durability, and operation of each prop.

The Final Prop Viewing is scheduled two weeks prior to opening and serves as the date of "last chance" for major changes. Prop additions after the final viewing date will be accommodated at the discretion of the Technical Director.

### III. Rehearsal Props

The Props Master is responsible for obtaining rehearsal props. With the Director, make a list of necessary rehearsal props and determine when they should be integrated into the rehearsal process. With the Prop Master and Set Designer, make an appointment with the Scene Shop Supervisor and Scene Designer to pull these props. The props available for rehearsal may be restricted to a very small stock. If possible, try to select rehearsal props which are near in function to the actual prop. For example, if the actual prop is a glass, do not select a china tea cup for rehearsal if there are drinking glasses available.

Rehearsal props may be stored in a locked cabinet provided for the purpose in the Rehearsal Room. Use a table or shelf in the rehearsal room as a “prop table” and ask the actors to pick up props from and return them to the “prop table.” Have props ready prior to the start of each rehearsal and return them to the cabinet after rehearsal is over. All props should only be handled by the actors or staff assigned to deal with them. NOTE: All Rehearsal props must be returned to storage immediately after they are no longer being used in rehearsal.

#### **IV. Perishable Props**

Perishable props are those that are used up during the course of the production. Examples are food, break away bottles, gun blanks, writing paper, and props which are destroyed or damaged during the course of the play. Determine if cast members who are consuming food on stage have any food allergies. The Preliminary and Final Prop Lists must include the amount or number of each perishable needed for the entire run of the production. This is necessary for budgeting.

If eating of food is involved in the action of the piece, the dishes and eating utensils must be sanitized. Dishes and utensils must be washed in soap and water after each and every use. Be sure that foods and liquids that are consumed are changed and fresh daily.

Food preparation and storage must be arranged with the Technical Director. There are microwaves and refrigerators available for this purpose.

A Note about Props and the Rehearsal Report:

The Rehearsal Report is a communication tool. Please make your prop notes clear and understandable. “Add a cane.” Is not as clear and complete as “Add a walking cane with a hooked end for Karl in Act 2, Scene 3.”

#### **V. Props and Technical Rehearsal**

All props used by actors will be available at the First Technical Rehearsal. If it is necessary that a special prop be made available before that time, the Stage Manager should make an early request to the Technical Director and Prop Master.

Prior to the First Technical Rehearsal:

1. Prepare an accurate and complete prop list. The crew for each rehearsal and performance will use this as a check-out and check-in list.
2. Prepare a Preset List for all props indicating where they are to be set and how they are to be arranged prior to the start of the performance. See Handbook Appendix for example.
3. Prepare a Shift List or “Plot” for all props, when they move and whether they are to be moved by a crew person or an actor.
4. Prepare enough copies of these lists for yourself, the Technical Director, the Prop Master and each crew member.
5. Notify the Technical Director of the number of properties tables which are needed and where they should be located. Be sure that each table is easily accessible to the actors but does not block an exit, entrance or fixed safety equipment such as a cut line for the fire curtain or a fire extinguisher. Be sure that the audience cannot see each table. Cover each table with craft paper and secure the paper to the table. This can be done in conjunction with the Prop Master.

6. Notify the Master Electrician of the location of each table and inform him or her of those that need running lights installed.
7. The Technical Director and Stage Manager should arrange for the storage of large props and furniture backstage.
8. Make arrangements with the Technical Director for the storage of firearms, other weaponry such as swords and knives, and expensive, fragile or borrowed props. This could be the props cabinet, lock boxes or other locked containers. Anyone handling these special props should get the proper training from the Technical Director.

#### The First Technical rehearsal – Training the Crew:

Time must be allotted before the start time of the First Tech to train and orient the properties crew. Other crews must also be oriented so the Stage Manager and the Technical Director must plan this time very carefully.

1. The Production Manager will make crew assignments, help you to train the crew, and assist with problem solving.
2. Orient the crew to the props. Have the crew organize and “lay out” each prop on the appropriate table which are labeled and taped out by Stage Management.
3. With the Technical Director, make and record shift assignments and take the crew through each properties shift in order step by step. This may be done during the course of the Technical Rehearsal itself. Record placement of props with notes, diagrams or pictures for future reference.
4. Notify the crew of any fragile, expensive or borrowed item and train them as to its proper operation or security.
5. Make sure the crew knows that each prop is “checked-out” from the prop cabinet before the show and “checked-in” after the show is over. Crew members should report to the Stage Manager when the Pre-Show Checklist or the Post-Show Checklist has been completed.
6. Train the crew in the proper preparation of food items.
7. Instruct crew in the cuing procedure – warns, standbys, and go’s. Determine who will give the crew the “go” signal. A backstage Assistant Stage Manager usually gives this.
8. The Technical Director will train the crew in the proper handling of firearms or other weaponry used onstage if necessary.
9. If necessary, train the crew in the proper safety procedures for the use of live flame on stage.  
**(Live flame is not permitted on any Kent State stage no matter the circumstances. Report to the Production Manager if rule is broken.)**

#### Running the Show – Properties:

1. Note all problems with movement or use of props during each rehearsal or performance. Try to solve these problems yourself with the properties crew. If you need assistance, consult the Technical Director.
2. Ask actors to report all difficulties with props directly to you immediately after the rehearsal or performance. Notify the crew that they should report all problems to you also.
3. Check on the stock of perishable items and notify the Technical Director and Prop Master if the show is running low.
4. Report all broken or damaged props to the Properties Master and/or Technical Director by noon the day after the rehearsal or performance. Note these on Performance Reports.

5. If costume accessories are to be placed on the prop table, have the crew pick them up from the wardrobe supervisor for preset. Have the props crew return all costume accessories to the Costume Shop that need cleaned after each show.

**After the Last Show:**

The Stage Manager is responsible for the following:

1. Return all rehearsal props to the props cabinets. Be sure that they are all checked-in. This should be done as soon as they are no longer being used.
2. Make sure the Prop Master and crew have secured expensive or borrowed items and returned them to the Technical Director.
3. See that the prop tables are cleared and stored by the Prop Master and crew.
4. The Prop Master is responsible for the return of all props to Prop Storage.



## **7—WARDROBE**

The Costume Shop hours are 9:00 AM – 12:00 PM and 1:00 PM -- 5:00PM Monday through Friday. Occasionally there may be other hours when the shop will be open for construction.

### **I. Costume Fittings**

The Costume Designer or Costume Coordinator arranges costume fittings. The costume shop relies on the accuracy of the scheduling forms supplied by the Stage Manager. Copies of the audition forms should be given to the costume shop prior to the first read-through rehearsal where a detailed and up-to-date form is filled out by each actor and copied to the costume shop. The fitting schedule is arranged during the rehearsal period. The Costume Designer will give a list of fittings to the Stage Manager and post a copy of the appointment schedule within the rehearsal reports to remind actors of their commitment.

Notify actors that they must arrive at their costume fittings with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks.

Remind actors of the importance of the Costume Fittings. Most fittings take place during time outside of rehearsal. The Stage Manager may be asked to reinforce the importance of being prompt for actors who miss fittings or are chronically late. If actors must be fitted during the rehearsal time, work with the Director to develop a time in the schedule when this may be accommodated.

Note: Please collect information on the scheduling form regarding allergies. Notify the costume shop of any actor allergy to soaps, perfumes, deodorants, fabrics, etc. immediately.

### **II. Rehearsal Clothes**

The Stage Manager is responsible for obtaining all rehearsal costumes. Consult with the Director and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costume Shop Supervisor.

### **III. During the Rehearsal Process**

1. Make a list of all fast changes and check this list with the Costume Designer. Determine where fast changes are to be made in the theatre and request “changing booths”, if necessary, of the Technical Director as early as possible. Notify the Master Electrician that the booths will need running lights. Record the time available to make each quick change and report to the Costume Designer.

2. Make a running list of all loose costume accessories which need to be placed on the prop table. Examples are handkerchiefs, purses, walking sticks, etc. Include those items on the Prop List given to the crew.

#### **IV. Actor's Responsibility for Costumes**

The care of the costumes during the run of the show is of major importance. The cooperation of the actor is needed to preserve and care for the costumes. The actors should be reminded to refrain from any way damage the costume. The actor must not eat, drink or smoke while in costume.

The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. Wigs must be returned to the appropriate form. The actor is also responsible for keeping the dressing rooms free of clutter. Actors are required to provide their own foundation garments and shoes unless they are part of the design.

Actors asked to provide clothing items (except contemporary underwear, dance belts, character shoes) will be provided a minimal rental fee for cleaning and/or repair costs. The Costume Designer and Resident Costume Designer determine this fee. The actors will be asked to fill out a rental invoice provided by the Costume Shop.

Actors may be asked to provide their own character shoes for rehearsal and production. All actors and dancers must provide their own dance belt for use as an undergarment. The costume shop will provide dance belts only when they are used as a "costume."

#### **V. Wardrobe Crew**

The Costume Designer and/ or Costume Shop Supervisor will train the wardrobe crew prior to the First Dress Rehearsal. The Costume Designer provides costume check-in sheets for checking in costumes following rehearsal and performances and provides laundry lists and dates for doing laundry. The following are responsibilities of the wardrobe crew:

1. All costumes should be repaired, pressed, and hanging in the dressing rooms by 6:00 PM (or two hours prior to curtain) and the Costume Shop closed and locked. The Wardrobe Head unlocks and locks the shop and laundry room for doing laundry.
2. The Wardrobe Head maintains the wardrobe repair kit and supervises the crew in doing emergency repair notes during the rehearsal and run. Major repair problems should be reported to the Costume Shop Supervisor early in the morning following the repair note. Repairs should be written down on the repair lists posted on the dressing room doors.
3. The Wardrobe Head and crew will aid the actors with dressing and hair styling.
4. The Costume Designer organizes crew duties for quick changes.
5. The Wardrobe Head and crew check each actor before entrances to see that costumes are properly adjusted and free from lint and dirt.
6. Crew members must have crew aprons supplied with note paper, pencil, lint brush, and safety pins.

## **VI. Dress Parade**

A Dress Parade may be scheduled for the Tuesday prior to the first Technical Rehearsal. Consult with the Production Manager to determine if this is possible onstage. The stage must be swept clean and free of wet paint and other hazards which might damage the costumes.

The Director, Costume Designer, and Resident Costume Designer will view and discuss each costume. Stage light is helpful if it is colored and focused. The start time and duration should be discussed at an early production meeting. Actors should be called early enough to be ready to begin on time. The Stage Manager should obtain a parade order from the Costume Designer and be ready to facilitate the Calling of one or more actors to stage during the process. Allow time for actors to get out of costume before proceeding with the following rehearsal.

## **VII. Make Up**

Each actor must provide his or her own make up. Make Up kits are available at Mr. Fun and vary from \$15.00 to \$45.00. The Costume Shop will provide any specialty items. A Make Up and/or Quick Change session may be held from 9:00 - 12:00 on the Saturday of the First Technical Rehearsal. Confirm the exact time and duration with the Costume Designer. Remind actors they are required to attend and should bring their lunch on that day.

Hair styles/wigs are usually added at the First Dress Rehearsal. Make up added at the Second Dress Rehearsal. Complicated or elaborate make up or hair styling may also affect the Call Time of actors. Consult with the Costume Designer to determine if this is necessary.

## **VIII. Quick Change Rehearsals**

If the production has one or more quick changes, a Quick Change Rehearsal may be scheduled as part of the Saturday Make Up Session. Consult with the Costume designer to determine if this is necessary. Additional Quick Change Rehearsals may take place as a part of the Second Technical Rehearsal but need to be scheduled separately. Consult the Technical Director to determine if this is possible and, if so, what would be an appropriate time in the process.

## **IX. First Dress Rehearsal**

The Costume Designer will make dressing room assignments. The Stage Manager should make sure that quick change areas are set up and properly illuminated with running lights. Consult with the Set Designer to determine the proper method for cleaning the floor. The set and backstage areas must be very clean for First Dress.

Consult with the Costume Designer and determine how much time is needed to train the wardrobe crew, orient the actors to the costumes, and dress the actors prior to the start of the First Dress. The Call Times for cast and crew will then depend on this information. For example, do not call the actors and crew at 6:00PM for a 7:00 PM "Go" if dressing will take two hours, if the cast is large or the costumes are complicated, you might suggest to the Costume Designer that actors be called in "shifts" so that organized attention be given to each actor. Remember: The Stage Manager is responsible for starting each rehearsal on time. In order for this to be accomplished at First Dress, actors may have to be given

an earlier Call Time. Call Times should be determined well in advance of the rehearsal and should appear on the written schedule which is distributed to the actors and crew.

Although First Dress is usually run without stops, be prepared to hold if there is a problem with a quick change. If the problem cannot be resolved during the course of the rehearsal, consult with the Costume Designer and schedule an additional quick change rehearsal.

#### **X. Collection of Valuables**

The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management.

## 8—LIGHTS, SOUND and SPECIAL EFFECTS

During Rehearsal. The Stage Manager should develop a list of lighting and sound changes and special effects from initial reading of the script.

1. Call out all lighting changes such as lights up, lights out, lightning, and fades during rehearsal to the actors so they are prepared for those changes. Call out all sound changes and effects such as the ringing of phones, doorbells, car horns, etc. that may affect actor cues.
2. Take careful notes of all changes expressed or implied by the Director for the Lighting and Sound Designers. Include these on the rehearsal report.
3. Record and report timing of scenes and segments in rehearsal so that accurate lengths of sound, light and special effect cues (fog, strobe, etc.) can be estimated.

Schedule a time for the Lighting Designer to see rehearsal prior to when the light plot is due. This can be accomplished either in one rehearsal or in several rehearsals. Once the Lighting Designer has seen a rehearsal, make sure that any major changes in blocking be communicated to the Designer.

Schedule a time for all Designers to see a run through about one week prior to First Technical Rehearsal. This rehearsal is for timing, focus and cueing. You can expect a formal cue list from the Lighting and Sound Designers after this rehearsal.

### I. Preliminary Sound Cue List.

A preliminary sound cue list may be made for use in rehearsal. A speaker must be used for this purpose and be cued by the Stage Manager or Assistant Stage Manager.

### II. Paper Tech.

The Paper Tech should involve the Stage Manager, Director, Technical Director, and Light and Sound Designers. Include other personnel, such as special effect designers, involved in major changes during the course of the production. Go through the production step-by-step, addressing any and all problems of synchronization and coordination that can be addressed at the conference table. This is the time to discuss things like which light and sound cues may be called together, the opening sequence of the production, and the look of scene changes. Although all problems will not be able to be solved at the conference table, a Paper Tech can significantly reduce the amount of time spent in the First Tech. The SM should have the cue lists prior to paper tech and have them put into their book already.

### III. Getting Cues in the Book.

The Stage Manager must receive all cues from the designers prior to the First Tech or Dry Tech. They should be recorded in pencil. See example in Appendix. Warnings or Standbys are not necessary at this time since the cue placement will undoubtedly change during the technical rehearsal. If the first technical rehearsal is a dry tech or a cue-to-cue, mark the place of each cue in the book prior to rehearsal with a scrap of paper or post-it note for easy reference.

#### **IV. Level Set.**

Make sure there is a time when the Lighting Designer and Sound Designer can be in the theatre to set levels prior to First Tech. Make sure there is a time to test all special effects prior to running them for the first time in technical rehearsal. Since multiple processes are going on, the last production meeting is prior to the first technical rehearsal.

#### **V. Technical Rehearsals.**

See Chapter 10—Technical Rehearsals for more detail in the coordination and rehearsal of lighting and sound cues.

There are elements of the Production Process which fall under the Sound and Lighting Departments:

#### **VI. Tech Table.**

Ask the Lighting Crew to set up the Tech Table in the House prior to First Tech. Ask the Master Electrician to supply and gel adequate light at the table so that everyone may see their paperwork.

#### **VII. Running Lights.**

Notify the Master Electrician at least two days prior to First Tech of location where running lights should be placed backstage. Places such as prop tables, stairs, crossovers, quick change areas and areas where there are obstacles are examples.

#### **VIII. Cue Lights.**

Notify the Sound Department and Master Electrician where cue lights, if necessary, will be needed.

#### **IX. Headsets.**

Notify the Sound Designer or Technical Director how many headsets will be needed and where they are to be located. Do not forget that the Stage Manager, Board Operator, Sound and Lighting Designers will be located in the House from Dry or First Tech through First Dress. Make sure that headsets are set up and working prior to the start of the First Tech. There is nothing that will get the First Tech off to a worse start than to have all personnel waiting on Standby for a headset failure to be corrected. Orient all people on headset in the proper use. Remind them that mics should be on only if speaking, to dress cable at the end of the rehearsal, and to keep headset chatter to a minimum.

#### **X. Monitor System.**

There is a monitor system in the Dressing Rooms. Occasionally a monitor will be run to the Green Room so that actor may listen for their entrances. For musicals and dance productions, stage monitors are run so that dancers and singers may hear the accompaniment. Monitor needs must be discussed with the Sound Designer at least two weeks prior to the First Technical Rehearsal.

## **XI. Sound Reinforcement.**

Sound reinforcement is used primarily for musical productions. This requires extra time during production meetings to discuss the nature and type of reinforcement. Additional time must also be scheduled in the pre-show schedule to accommodate mic checks for each actor wearing a body mic.

## **XII. Video.**

Video monitors in Stump Theatre are run when coordination is needed between Stage Manager and Conductor during a musical. Video monitors in Wright-Curtis are set up when coordination is necessary with those in the Electrics booth. These needs must be determined in advance and should be discussed at one of the early Production Meetings.

## **XIII. Fog/ Haze**

Fog and Haze require special consideration. Determine from where and what kind of fog or haze is to be used in Production Meetings. Determine duration and cueing during Technical Rehearsals. When using fog or haze make sure the smoke alarms are off and that all tech rehearsals and shows are on the schedule with the Production Manager.

## **9—PUBLICITY/ PROMOTION AND TICKETING**

### **I. Program Information**

1. The Marketing Assistant will provide the Stage Manager with a program schedule prior to the beginning of the rehearsal process.
2. Working with the Director and Production Manager, the Stage Manager will supply the Marketing Assistant with all cast, musical number, scene breakdown, and production staff information by the specified deadline, approximately 3 weeks before opening night.
3. The Stage Manager is responsible for proofing cast and production staff names and titles during the proofing process
4. The Stage Manager will relay any special notes (i.e., fog, haze, explosions, gunshots, weapons) and any special thanks to be included in the program.

### **II. Publicity Photos**

Publicity photo calls are scheduled approximately 3-4 weeks prior to opening. The day and time of the photo call is dependent upon actor, designer, marketing assistant, and photographer availability. Photos are used for press releases and in social media. Dance concerts generally do not require a publicity photo shoot – photos from previous concerts are used instead.

1. The Marketing Assistant will initiate the scheduling of a publicity photo call with Director, Stage Manager and Production Staff via email. Scheduling of photo calls will also be discussed during Production Meetings.
2. The Stage Manager is responsible for providing the Marketing Assistant with times the chosen actors are available for photos.
3. The Stage Manager is responsible for ensuring that all actors and designers are aware of photo calls.
4. In the event that a posed photo call is not possible, the Stage Manager will help the Marketing Assistant schedule a time to take photos at a rehearsal.

### **III. Media Inquiries and Media Photography/Videography**

1. Relay any and all media inquiries/requests to the Marketing Assistant. Remind cast, production staff, and the Director to inform the Marketing Assistant if contacted by a member of the media.
2. Help the Marketing Assistant contact cast and/or production staff members for media interviews.
3. The Marketing Assistant will inform the Stage Manager if a member of the media wants to visit a rehearsal to observe and or carry out an interview. The Marketing Assistant will work with the Stage Manager to schedule an appropriate day and time for this visit.



4. The Stage Manager will prevent any rehearsal visitors from making video and or sound recordings of rehearsals, unless the Managing Director, School Director, or Marketing Assistant has given express permission.
5. Media visitors are permitted to take photography for journalistic purposes. The Marketing Assistant will notify the Stage Manager of these occurrences.
6. In the event that a member of the media appears at a rehearsal unannounced or is disruptive to the rehearsal process, the Stage Manager reserves the right to prohibit them from conducting interviews and/or taking photographs.

#### **IV. Archival Photo Call**

An archival photo call will take place during one of the final tech rehearsals for each production. Archival photos are generally taken during the final (Thursday) tech rehearsal for theatre productions and during the Wednesday tech rehearsal for dance concerts.

1. The Stage Manager will confirm the date of the archival photo shoot with the Marketing Assistant and place it on the rehearsal schedule.
2. The Stage Manager will relay any special instructions to the Marketing Assistant prior to the photo call. This includes any areas where the photographer should not sit/stand and whether any particular shots are desired by the Director and/or designers.
3. The Marketing Assistant will attend each Archival Photo Call and will act as the contact for the photographer.
4. The Stage Manager will work with the faculty directors of the B.F.A. Senior Dance Concert/Student Dance Festival to determine looks, cues, etc. for a posed archival shoot. The archival shoot for this concert is the only one, unless otherwise specified, that is posed.

#### **V. Designer Photo Call**

The Director and designers may choose to schedule a designer photo call for designers to take posed photos. This photo call usually occurs during one of the final dress rehearsals.

1. Consult with the Director, Lighting Designer, Scenic Designer, Props Master, and Costume Designer to determine which moments will be photographed.
2. Prior to the photo call, determine which light cues will be used. Determine a “line” from which the actors may “get into” each moment.
3. Remind the cast and crew of the photo call. All crew members must be present for the photo call.
4. Prepare and post a photo call list for cast and crew members.
5. Consider beginning at the end of the production and moving backwards for efficiency.
6. Move quickly from one photograph to the next, inform the board operator of the next cue, and have the crew prepared to set the stage for the next moment.

## **VI. Complimentary Ticket Policy**

Faculty, Staff, and Graduate Students in the School of Theatre and Dance will receive two free seat assignments for each production.

All full time Undergraduate Kent State Students will receive one free ticket for each production.

All production staff, design team, cast, and crew of a production will receive two complimentary tickets for the production they are working on. The Stage Manager needs to provide the Box Office Manager with a full list of personnel.

## 10—TECHNICAL AND DRESS REHEARSALS

The Stage Manager should make a detailed Technical Rehearsal Schedule and present it for feedback to the Production Manager and Technical Director at least a week prior to the first Technical Rehearsal. The first Technical Rehearsal is usually a Friday or Saturday prior to opening. Official holidays may change this schedule. Consult the Semester Production Calendar to confirm first Technical Rehearsal. The time guidelines are as follows:

<b>9AM to 12PM</b>	Make Up and/or Quick Change Session/ Orchestra Rehearsal
<b>12PM</b>	Crew Call and Set Up
<b>1-5PM</b>	Technical Rehearsal/ Sitz Probe
<b>5-6PM</b>	Dinner Break
<b>6-10PM</b>	Technical rehearsal
<b>10:30PM</b>	Tech Notes

NOTE: All rehearsals must end and the cast and crew to be out of the building by 11:00pm. Please allow time for notes and clean up so that this curfew can be met. The rehearsal may go until midnight by faculty consensus.

### I. Preparation

**Technical Plots.** Accumulate and organize all of the lists you have made during the rehearsal process to give you a step-by-step picture of the technical shifts of the production. These include scenery and prop shift lists, light and sound cues, actor cues, special effects, costume quick changes, etc. If the production is complicated or has many changes, you should consider a Paper Tech.

**Preset Lists and Checklists.** Refine preset and check lists that have been developed over the course of the rehearsal period. It is very important to follow this list for every rehearsal.

**Paper Tech.** The Paper Tech should involve the Stage Manager, Director, Technical Director, and Light and Sound Designers. Include other personnel, such as special effect designers, involved in major changes during the course of the production. Go through the production step-by-step, addressing any and all problems of synchronization and coordination which can be addressed at the conference table. This is the time to discuss things like which light and sound cues may be called together, the opening sequence of the production, and the look of scene changes. Although all problems will not be able to be solved at the conference table, a Paper Tech can significantly reduce the amount of time spent in the First Tech.

**Getting Cues in the Book.** The Stage Manager must receive cues from the designers prior to the First Tech or Dry Tech. They should be recorded in pencil. See Appendix for an example. Warnings of Standbys are not necessary at this time since the cue placement will undoubtedly change during the technical rehearsal. The Paper Tech is also a good time to record cues step-by-step. If the first technical rehearsal is a dry tech or a cue-to-cue, mark the place for each cue in the book with a scrap of paper or post-it note for easy reference.

**Tech Table.** Ask the Lighting Crew to set up the Tech Table in the House prior to First Tech. Ask the Master Electrician to supply and gel adequate light at the table so that everyone may see their paperwork.

**Level Set.** Make sure there is a time when the Lighting Designer and Sound Designer can be in the theatre to set levels prior to First Tech.

**Headsets.** Notify the Technical Director or Sound Designer how many headsets will be needed and where they are to be located. Do not forget that the Stage Manager, Board Operator, Sound and Lighting Designers will be located in the House from Dry or First Tech through First Dress. Make sure that headsets are set up and working prior to the start of the First Tech. There is nothing that will get the First Tech off to a worse start than to have all personnel waiting on Standby for a headset failure to be corrected.

**“God” Mic.** A microphone will be set up at the Stage Manager’s station in the theater to assist you in communicating with the actors onstage. Make sure it is working and at an appropriate volume prior to starting the technical rehearsal.

**Running Lights.** Notify the Master Electrician at least two days prior to First Tech of the location where running lights should be placed backstage. Places such as prop tables, stairs, crossovers, quick change areas and areas where there are obstacles are examples.

**Cue Lights.** Notify the Master Electrician where cue lights, if necessary, will be needed.

**Glo Tape.** Obtain Glo Tape from the Scene Shop Supervisor or the Production Manager. Place small pieces (approximately ½” by ½”-1”) on the set prior to First Tech and after the set has been painted. Stairs, platforms, entrance and exit flats (head high), table edges, spike marks which must be seen in the dark are examples of places which should be taped. Remember that the tape must be exposed to light in order for it to “glow.” Tape located in places where there is not very much light must be “charged” with a flash light prior to the performance.

**Call Times.** Issue Call Times to actors and crew. This must be done at Crew Orientation and in the form of a written schedule for the crew. Allow time to train and orient the crew before actors are called. Ask the cast members not to wear white clothing to technical rehearsals.

**Sign In Sheet.** Prepare and post a sign in sheet for all actors and crew in the Green Room or Ready Room.

**Preparing the Schedule.** The First Tech will run more efficiently if a schedule is prepared prior to the start. The type of Technical Rehearsal should be discussed at the last Production Meeting prior to Technical Rehearsal. One or Two days before the First Tech, the Stage Manager and Technical Director should prepare a schedule of the tasks to be accomplished at the First Tech, estimating the amount of time each will take. Things which may be included on the schedule are the spiking of furniture pieces, the training and orientation of crew and actors, preset, and scene shift choreography and rehearsal. This schedule will affect the type for tech chosen for the First Tech by the Production Staff. The schedule will also determine the Call Times for actors and technicians. See the Handbook Appendix for a Sample First Tech Schedule. The schedule should make the most efficient use of time.

## **II. Orientation, Training, and Preset**

**Orientation.** The Following orientation should be given as soon as the cast and crew arrives.

1. Notify cast and crew of rules of food, drinking, smoking, talking and noise backstage, sitting on props or scenery, tampering with technical equipment tools rigging, etc. Note: There is to be no food or drink in the house, backstage, on the set or in the booth. There is to be no smoking anywhere in the building.
2. Explain to the cast and crew the type of tech and the procedure which will be followed during the tech. Explain the system for calling cues.
3. Remind the cast and crew that they should not leave the stage or their posts unless they are excused or they are sure the tech is proceeding on to the next cue. Actors are to remain in the House when not waiting backstage for an entrance.
4. Ask the cast and crew to report all problems to you or an Assistant Stage Manager. All notes from the actors must go through Stage Managements.
5. With the Technical Director, give a brief “tour” of the set and note changes that have taken place since Crew Orientation.
6. Make sure the cast and crew know where emergency exits are and the location of fire extinguishers and how they are operated. The Technical Director may want to give additional safety training at this time.
7. Distribute Preset lists and Shift List to the crew.
8. Instruct the cast and crew to leave valuables at home during dress rehearsals and performances.
9. Explain that those crew members working backstage must wear “stage blacks” starting with the Second Dress Rehearsal. “Blacks” are defined as a) a long sleeved black shirt or sweater (no imprint), b) black or very dark blue long pants (no faded jeans), and c) dark socks and shoes. Light and Sound Operators must also wear a dark shirt.
10. Train each crew member on Head Set as to the appropriate use and storage of the equipment.

**Training.** The Technical Director will train the stage crew in the proper operation of working scenery and special effects. The Technical Director will also assist in choreographing scene changes. With the Prop Master and Set Designer, the Stage Manager will train the properties crew in the presetting and shifting of props. The Set Designer will train the crew in dressing the set. The Technical Director or Sound Designer will train the sound operator. The Lighting Designer or Master Electrician will train the light board operator. Allow time in the schedule for all this to be completed before the start of the tech.

**Preset.** The following must be accomplished prior to the start of the tech.

1. Spike all furniture, entrances, exits, etc.
2. Sweep and/or mop the stage. Ask the Technical Director about the most appropriate method for cleaning the floor. Not all floors will be able to be mopped. Make sure back stage is clean and free of obstacles or impairment to movement.
3. Preset all props and scenery. This includes set dressing. Make sure the day’s schedule allows enough time to do this.
4. Perform light and sound checks.
5. Check all headsets. Orient all people on headset in the proper use. Remind them of open headset mics, to dress cable at the end of the rehearsal, and to keep headset chatter to a minimum. Confirm that monitor system is functioning.
6. Refer to your preset lists and check lists to make sure nothing has been missed.
7. Confirm with all crew heads that preset has been completed.

8. Make a safety check. Make sure there are no hazardous areas for actors. Examples of these may be undressed electrical cable that may cause the actors to trip or nails which could scratch the actors. Be familiar with the first aid box located in the Scene Shop.
9. Call “half hour,” “15 minutes,” “5 minutes,” and “places.” NOTE: make all calls in person. Do not assume that the actors will hear the paging system.
10. Finally, walk the set and backstage to confirm preset and that all departments are set and ready to go. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.

Make changes and additions to your Preshow Checklist and Preset Lists during the process so you always have an accurate, up-to-date list. Notify the crew of any changes or additions so they can update their own lists.

### **III. Types of Technical Rehearsals**

The Production Staff should determine the type of First Tech at the production meeting prior to the technical rehearsal. The Stage Manager has the responsibility for running Technical Rehearsals. Request that the Director, Technical Director, and designers place “holds” or “stops” only through the Stage Manager.

**Dry Tech.** This tech involves technicians only. Actors involved in actually shifting scenery should also be called. The purpose is to solve problems in timing and coordination of cues, choreograph and rehearse shifts, and establish placement of cues. A Cue-to-Cue rehearsal may be held instead of or in conjunction with the Dry Tech date of the Master Production Calendar.

**Cue-to-Cue.** This tech involves both technicians and actors. The purpose is to polish timing and accuracy. This type of tech is recommended for those productions that have a moderate to large number of simple cues. The rehearsal proceeds from cue-to-cue, skipping large volumes of dialogue in between, utilizing the following procedure:

1. Call actors on stage or to places.
2. Put crew members in Stand By for the Cue. Give actors and line in the script from which to start on your “go.” For example. “Actors, we’ll start from Alan’s line, ‘I wasn’t aware that the train was late’ on my ‘go’.” Give them a line that occurs approximately two or three lines before the cue line.
3. When technicians, designers, and actors are ready, tell the actors to proceed.
4. If a problem occurs with the cue, say “Hold, Please” in a loud and clear voice.
5. Notify technicians that you will be repeating the cue and tell them the cue they should be in for preparation. Tell the actors to relax and remain on stage.
6. Take time to solve the problem that occurred on the last run of the cue. If this will take longer than 5 to 10 minutes, the problem must be postponed until after the tech for solution. Examples are those problems which require the movement or refocus of lighting instruments, the editing or addition of sound cues, and the alteration of scenery. Make a list of these problems for review at the conclusion of the tech.
7. Repeat the procedure and rerun the cue.
8. If the next cue comes within the next half page of dialogue, let the actors run. It will take less time than stopping. If not, then say “Hold, Please”, skip ahead to the next cue and tell the actors

at what point to pick up the dialogue. Use your judgment on this. It is important to give all actors and operators time to prepare for the next cue and train the actors not to proceed until you say “Actors go.”

**Stop and Go.** This tech involves both technicians and actors and is recommended for those productions that have a small number of simple cues. The purpose is to work on timing, accuracy and create a performance sense of the production. The tech proceeds through the entire production, stopping only if there is a problem. If there should be a problem, use the procedure outlined under Cue-to-Cue.

#### **IV. During the Technical Rehearsal**

The Stage Manager should take a leadership role in running all technical rehearsals. Make all announcements loudly and clearly. Be able to answer questions about the production and the rehearsal. Be friendly and courteous. Remember to say “please” and “thank you.” Try to make all members of the production aware they are making a valuable and important contribution.

1. Notify the Director you are ready to start the tech.
2. Call “places.”
3. Give all warnings, standbys, and “go’s” as noted in the prompt script.
4. Try to solve as many technical problems as possible during the course of the tech. If a cue was not called or executed well, resist the temptation to let the problem go unattended until the next rehearsal.
5. Make adjustments to cue placement and record the changes as well as specific cue instructions into the prompt script.
6. Avoid spending a great deal of time on acting notes other than solving entrance, exit, and large crowd or fight coordination. The technical rehearsal is for the coordination and integration of all elements of the production.
7. Call appropriate breaks. Start promptly after the break is over.
8. Do not leave the Tech Table to locate people or run errands once the tech as started. Send someone else.
9. If necessary, have someone “on book” or make notes on missed lines.
10. All technical and dress rehearsals must end at 11:00 PM. This includes the time it takes to give notes at the end of the rehearsal. There are to be no exceptions. At 10:30, if you have not completely teched the entire show, notify the Director and proceed with as much of the show as possible, making sure you allow an adequate amount of time to issue notes and clean up before curfew. Determine the schedule for the next day’s rehearsal during notes or before the technical staff leaves for the night.

**Cue Calling Procedures.** Speak clearly and with confidence.

**WARN:** “Warn, Sound Cue 10” (Approximately 30-60 seconds prior to the “go”)

**STANDBY:** “Standby, Sound Cue 10” (Approximately 5-10 seconds prior to the “go”)

**GO:** “Sound Cue 10 GO”

If giving a warning or a standby for a series of cues: “Warn, Sound Cues 10 through 15 and Light Cues 17 through 20”

If two cues are called together: “Sound Cue 10 and Light Cue 17, GO”

Try not to pause for very long before saying “go” and do not use any unnecessary or confusing words when giving cues. Keep headset chatter to a minimum.

Ask each crew member who has received a “warning”, “standby”, or “go” to acknowledge the command. Have each crew member respond how you see fit.

## **V. Clean Up and Notes**

### Clean Up.

1. Assemble cast, crew, Director, Technical Director and designers in the theatre for notes.
2. Put all props away and store scenery and furniture per the instructions of the Technical Director. Clean all eating utensils.
3. Put all headsets away and dress cable.
4. Return light board monitors to the booth.
5. Turn off work lights, house lights, stage lights.
6. Turn on ghost light or night-light.
7. Make sure theatre, booth, Scene Shop, prop boxes, and Green Room are locked.
8. Complete Rehearsal Report with notes and running times and post it on the Call Board and send it out through email.
9. Make sure all notes are given to the appropriate production staff member.

### Notes.

Request that the Director adopt the following procedure for notes during the technical and dress rehearsal process. While the cast changes out of makeup and costume, give the notes for the technical staff. Then give all the notes that involve actors and crew. Finally, ask the cast to gather in the house or lobby for acting notes so the crew may proceed with their work.

Be thorough and make sure the Director, Technical Director, and designers all have a chance to ask questions or express concerns. These note sessions are crucial to the improvement in the running of the next rehearsal.

## **VI. Second and Successive Technical Rehearsals**

Successive technical rehearsal must work toward the smooth integration of the actors and the technical elements of the production.

1. Stop the action on stage only when requested by the Director, Technical Director or one of the designers, using the same procedure as in the First Tech.
2. Refine your preshow schedule and work toward a performance quality efficiency in the set up and run of the production.
3. The Curtain Call should be choreographed at the end of the Second Dress Rehearsal.

## **VII. Dress Rehearsals**

The Costume Designer or Shop Supervisor will make dressing room assignments. The Stage Manager should make sure that quick-change areas are set up and properly illuminated with running lights.



Consult with the Set Designer to determine the proper method for cleaning the floor. The set and backstage areas must be very clean for First Dress.

Consult with the Costume Designer and determine how much time is needed to train the wardrobe crew, orient the actors to the costumes, and dress the actors prior to the start of the First Dress. The Call Times for cast and crew will then depend on this information. For example, do not call the actors and crew at 6:00 PM for a 7:00 PM “Go” if dressing will take two hours. If the cast is large or the costumes are complicated, you might suggest to the Costume Designer that actors be called in “shifts” so that organized attention be given to each actor. Remember: The Stage Manager is responsible for starting each rehearsal on time. In order for this to be accomplished at First Dress, actors may have to be given an earlier Call Time. Call Times should be determined well in advance of the rehearsal and should appear on the written schedule that is distributed to the actors and crew.

Although First Dress is usually run without stops, be prepared to hold if there is a problem with a quick change. If the problem cannot be resolved during the course of the rehearsal, consult with the Costume Designer and schedule an additional quick-change rehearsal.

### **VIII. Collection of Valuables**

The cast must be informed that they should leave all valuables at home. Valuables are not collected by Stage Management.

### **IX. Moving to the Booth**

The Stage Manager and board operators should move to the control booth after the First Dress Rehearsal. The Lighting and Sound Designers may require headsets in the House for the Second Dress. This should become unnecessary after the Third Dress so that the Stage Manager can begin to call the show without interruption.

The Stage Manager must check to see that the monitor system in the booth is working prior to the start of the rehearsal. Move your prompt book and set up your station early so that you may adjust to the new location.

There are to be absolutely no unauthorized personnel in the control booths during the course of any rehearsal or performance. The booths are usually locked for this reason.

### **X. Additional Rehearsals**

Additional rehearsals for scene changes or trouble spots are at the discretion of the Technical Director and the Director. Every attempt should be made to solve problems during scheduled rehearsals and work calls.

## 11—PERFORMANCES

**Preparation.** Prepare for performances as you would a dress rehearsal. Use the check list you have developed over the course of the rehearsal process. See the Handbook Appendix for an example.

**Cast and Crew Calls.** The usual cast call time is one hour prior to curtain. Complicated costumes, make up or hair styling may make earlier call times necessary. Crew calls may be from one hour to two hours prior to curtain. Earlier calls may be issued for productions which have no “Act Curtain” behind which to continue work after the house is open. Phone each crew and cast member who did not arrive at the specified Call Time. Note tardiness on the Performance Report.

Curtain Times:

Evening Performances	8:00pm
Sunday Matinees	2:00pm
Student Matinees	10am or 12pm

**Pre-show Schedule.** Call times will depend on how long the set up takes for the production. The set up becomes more efficient if a Pre-show Schedule is made up by the Stage Manager and followed before every performance. The schedule should be finalized by the Second Dress Rehearsal. See Handbook Appendix for an example.

Remember that all presets and checks must be accomplished prior to the opening of the house for productions which do not use an act curtain. This includes all Wright-Curtis productions.

**Opening the House and Starting the Performance.** Meet with the House Manager prior to each performance. Notify him or her of the approximate running time of each act and the length of intermission(s). After confirming the Pre-show Checklist is complete and everything is ready, tell the House Manager that he or she is free to open the house. The standard time for opening the house is one half hour prior to curtain. A Headset should be provided for the House Manager to aid in communicating with the Stage Manager. If this is not possible, coordinate a time and manner of communication and a “check-in-schedule” to keep each other informed. When the house is ready to open be sure to announce THE HOUSE IS NOW OPEN over the paging mic to the backstage and dressing rooms. The House Manager will announce this in the house and in the lobby.

After the audience is seated, the House Manager will inform you that the audience is in and the performance may begin. If for some reason there is a delay in getting the audience seated, the House Manager will inform you of the problem and place the performance on a “hold” of a specified length. Inform the actors of the hold. The same procedure is used for intermission.

**Running the Show.** Use the same procedure in the running the performance that you have been using in dress rehearsals. Keep notes of problems which occurred and record them on the Performance Report. Make notes of missed lines for the actors. If the actors skip a massive amount of lines, be aware that there may have been cues missed and be prepared to calmly handle the situation.

**Clean Up.** Follow the clean up procedures used during the dress and tech rehearsal process. Note: Do not clear stage lights, turn on work lights, or let the crew come out on stage until after the house has completely cleared.

**Performance Reports.** Email and post the Performance Report with the recorded running time on the Call Board following each performance. The Performance Report has the same distribution list as the Rehearsal Report. Notify the appropriate personnel by noon the next day of any problems which should be corrected before the next performance.

## 12—STRIKE

### I. Strike

Remind the cast and crew that **EVERYONE MUST PARTICIPATE IN STRIKE**. After the actors have gotten out of costumes, they must report to the Technical Director for strike assignment.

The Stage Manager is responsible for the following:

1. Clean and lock control booth. Empty the garbage can. See that the operators clean the light and sound booths.
2. Return all rehearsal props to storage if that has not been done already.
3. See that all borrowed props are turned over to the Prop Master.
4. Report to the Technical Director for other strike assignments.
5. Turn in all keys to the Production Manager.
6. Make sure all tape has been removed from the rehearsal room.
7. Collect all rented scripts/scores and return them to the School Office.
8. Return all rehearsal costumes to the costume shop if that has not been done already.

It is a good idea to help the Technical Director coordinate the assignments of personnel. Record all those present at strike at the end of the strike session.

## 13—DANCE PRODUCTIONS

In Stage Managing for dance you will follow many of the same procedures and guidelines outlined previously in this book. This chapter assumes you have read ALL of the previous material.

### I. Dance Productions

The School of Theatre and Dance produces three dance concerts each season.

1. The Faculty repertory dance concert in the Fall Semester
2. The Kent Dance Ensemble concert in the Spring Semester
3. The Student Dance Concert in the Spring Semester

Each concert will have an Artistic Director designated from among the faculty of the Dance Division. Each concert will have many choreographers, lighting designers, costume designers that require you to coordinate and facilitate the process among a significant number of people. Accurate and efficient communication, therefore, is a primary importance to the success of a dance production.

### II. Rehearsal Management and the Artistic Director

The Stage Manager works very closely with the Artistic Director in achieving and maintaining a good rehearsal process. In a discussion with the Artistic Director the following method of working and operation should be established:

1. Rehearsal and technical rehearsal schedule
2. Important Dates: Concept Meeting, Preliminary Showing, Final Showing, Light Level Set, etc.
3. Warm-up procedures
4. Establish when you will start attending rehearsals. This is usually after the choreography is complete and when each choreographer is starting to run the piece in rehearsal.
5. A list of pieces in the concert, the choreographer, and the Specification Sheets for each piece.

The specification sheets will give you essential information:

- a) Title of Piece
- b) Choreographer and phone number
- c) The cast list of the piece
- d) Rehearsal Times
- e) Brief description of the concept
- f) Description of the structure of the piece (i.e. three sections, one solo, etc.)
- g) Title of music
- h) Costume, Lighting and prop needs
- i) Any other special needs

These specification sheets are invaluable for initial information and should be copied and distributed to the Lighting Designer, Costume Designer, Sound Designer, Set Designer and Technical Director for the Production.

The following rehearsal guidelines are very important to achieving and efficient rehearsal process.

### III. Time and Space Guidelines

The Artistic Director and Stage Manager should consult the Master Production Calendar in preparing an individual production’s specific rehearsal schedule. Items such as Technical rehearsal, Concept Meetings, Showings, audition dates, initial rehearsal starting dates may be established in the Master Production Calendar. The Dance Faculty may establish dates not in the Master Production Calendar. It is important to note that several productions within the School of Theatre and Dance are in various stages of the production process at the same time. Each semester’s calendar is worked out in advance to accommodate these multiple processes. Variations to this calendar may affect other productions, school resources or personnel and should be brought to the attention of the Technical Director for discussion and/or approval.

Rehearsals are normally scheduled in the Dance Studios. The Choreographers will establish rehearsal days and times with the Dance Division.

Keys to the Theatre Spaces may be obtained from the Production Manager.

Become very familiar with each rehearsal, performance and shop space. Know where light switches, phones, fire extinguishers, emergency cut off switches, entrances and exits, and connecting passages are located. In the theatres, know the various switches for work lights, house lights, and ghost or night-light. Know how to get to the stage, house, lobby, booth, dressing rooms, trap rooms and any other space your crew or actors may need to go. Know how the actors and crew get from one place to another. Know the quickest and safest way to evacuate your cast and staff in an emergency and the nearest shelter location in case of tornado.

Rehearsal space is also used as classroom space during other hours. The Stage Manager is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow in that space.

Please note that no shoes are to be worn in the dance studios. Exceptions are dance shoes (ballet slippers, jazz shoes, etc.). No food or drink is allowed in the Dance Studios.

### IV. The Rehearsal Schedule

The Artistic Director of the production will make up a rehearsal and technical rehearsal schedule for the entire production outlining what is to be accomplished each day and which dancers are called. The following items should be included in each rehearsal schedule:

Title of Production	Rehearsal Period (From 9/3 to 10/1)
Day, date, time, place	Pieces to be worked
Who is called	Publicity Photo Call
Concept Meeting with Designers	Preliminary Showing
Final Showing	Spacing Time in the Theatre
Any Holidays or Conflicts	Technical and Dress Rehearsal Dates
Production Photo Call	All Performance dates and times
Student Matinees	Make Up Session (if any)
Strike	Production Feedback Session

**NOTE: If Call Times differ from rehearsal or performance start times, note all call times on the schedule.**

The basic structure for Dance Productions is as follows:

**Auditions.** Auditions are held at the beginning of the Fall Semester for the Faculty Repertory Concert, at the end of the Fall Semester for the Student Dance Concert. Kent Dance Ensemble holds auditions for entrance into the ensemble at the end of the Spring Semester for the following year.

**First Concept Meeting.** All choreographers, designers, design advisors, and technical director will meet early in the Semester for a concept meeting. Choreographers will present their concepts, perhaps play some music and note their design needs for each piece. For the Student Dance Concert, this is usually combined with the preliminary showing.

**Preliminary Showing.** Choreography will be shown to designers and other dancers in a preliminary or rough stage. Specific design ideas should be finalized after this showing.

**Final Showing.** Choreography will be shown to designers and other dancers in a final form. Program order is determined at this time. A final cue list from designers is due immediately after this showing. final sound and music cues are due immediately after this showing.

**Spacing in the Theatre.** Dancers rehearse onstage for a period of time before the show. Spacing is the focus of these rehearsals. Although these most often occur in work light, lighting Designers may be writing cues during these rehearsals. A copy of the final sound cues (CD form) should be used for these rehearsals. A copy of the final sound cues (CD form) should be used for these rehearsals. Since the sound system may not be rigged at the time, a speaker should be used.

**Light Level Setting.** Choreographers and lighting designers set light levels together prior to the First Technical Rehearsal.

**Technical and Dress Rehearsals.** Consult the Master Calendar for these dates. They vary from production to production.

When scheduling dates for the company to rehearse on stage, consult the Production Calendar for light hangs and other work calls for possible conflicts. The Technical Director will notify the Stage Manager when the company may rehearse on stage.

Place the name and telephone number of the Stage Manager on each rehearsal schedule, number each page (Page 2 of 2), and put the date of issue at the top of the first page. If the schedule is a revision, note "revised" and the date.

Distribute copies to all cast members, designers, Resident Designers and Staff, the Artistic Director, the Dance Division Secretary, the Technical Director the School Director, and the Managing Director. Email and post one copy of the schedule on the Production Call Board outside the Green Room and on the main Dance Studio Call Board.

## V. Preparation for Rehearsals

**Taping the Floor.** Consult with the Artistic Director as to how he or she wishes the stage to be oriented in the rehearsal room. Tape the outline of the stage on the floor of the rehearsal room indicating various entrances and exits. **NOTE: UNDER NO CIRCUMSTANCES USE MASKING TAPE FOR THIS PURPOSE.** The Stage Manager is responsible for taping the floor prior to the first rehearsal and for removing the tape after rehearsals have moved into the theatre. While in the dance studios you will need to tape the edge of the stage the show will be on and the location of the legs for that space. For all Dance shows you will tape a 3” vertical line at the DS center point, then a piece on the quarter points between center and the proscenium. You will place these marks at the same points upstage. Also mark with an X the center center point of the stage. You may need to glo tape these lines in the theatre

**Contact Sheet.** Distribute Cast/Production Staff Contact Sheet by the second or third rehearsal after the Concept Meeting. An accurate contact sheet for cast and production staff should be generated by the Stage Manager one day after the Concept Meeting and circulated to all personnel. Updates are the responsibility of the Stage Manager. Include appropriate school numbers. See Appendix for an example. Under no circumstances should contact sheets with personal home addresses be circulated.

**Rehearsal Costumes.** The Stage Manager is responsible for obtaining all rehearsal costumes and returning them after they are no longer used. Check with the Choreographer and Costume Designer to determine what, if any, rehearsal costumes are necessary for rehearsal and at what time will they be integrated into the rehearsal process. The Stage Manager should make an appointment several days in advance with the Costume Shop Supervisor and Costume Designer to obtain all rehearsal costumes at one time. Individual actors may not obtain their own rehearsal costumes. The Stage Manger should retain a copy of the borrowed items so that the items may be checked back into the costume shop at the end of the rehearsal period. Storage of rehearsal costumes must be arranged with the Costume Designer and the Costumer. See Chapter 7 – Costumes for a more detailed description of costume procedures.

## VI. Rehearsals

**Choreography Rehearsals:** The Stage Manager should determine with each choreographer when stage management is need in the rehearsal process. This is usually after choreography is complete. Contact your choreographer and set up times to visit rehearsals and to take notes.

## VII. Moving into the Theatre

Consult with the Technical Director and determine the date that the company can first rehearse on stage. Give the cast an orientation to the theatre before the first rehearsal, noting where bathrooms, dressing rooms, phones are located. The Technical Director may want to participate in this orientation, noting and safety concerns. **Note: No bare feet outside of the stage area. This includes the shops and hallways. Walk all paths the dancers are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.**

**Note: all rehearsal props, furniture and costumes must be removed from the theatre and returned to storage when they are no longer being used.**



The Stage Manager should arrive at least 10 minutes prior to the start of each rehearsal in order to prepare for rehearsal. The following items should be accomplished before the dancers arrive for rehearsal. Develop a Rehearsal Check List so that you do not forget anything and that placement of props, furniture, etc. will be consistent for each rehearsal. This Check List will eventually grow into a Performance Check List so it is very important.

1. Make sure floor is clean and space is clear. (Use the special brooms and mops for the Marley floor).
2. Set up space with rehearsal “furniture” in place.
3. Lay out rehearsal props and costumes in a designated place (Prop table or shelf, costume rack). Preset any props that are discovered on the “set.”
4. Set up a Stage Manager’s station and/or a choreographer’s station with one or two chairs. You will need sharpened pencils, watch with second hand, calendar, extra contact sheets and schedules and anything else that is helpful in running rehearsal.

After the dancers have arrived and before the rehearsal begins make any announcements that are of general concern for the day.

The Stage Manager is responsible for the following during rehearsal.

1. Call “places” when the choreographer is ready to start rehearsal.
2. Maintain silence in rehearsal room among non-working personnel. Keep the door closed leading to the rehearsal room.
3. Start and stop music as needed in the rehearsal.
4. Record running times of each piece on the Rehearsal Report.
5. Record choreography in the prompt script. See Handbook Appendix for example. If you need assistance with blocking, see the Stage Management Supervisor. The purpose of your record of the choreography is for your own use in call the show, not for recreating the choreography from your prompt script.
6. Make detailed notes as to the placement of props (stage left, right, on stage), where and when they appear on stage and who carried them on or off. Make detailed notes of all props to be preset prior to the show and at intermission. Update this list at every rehearsal.
7. Perform any “shifts” in furniture or props that would normally be accomplished by shift crews in an actual performance. Make detailed notes of all shifts accomplished by cast members. Report this to the Technical Director and the next day as this affects crew assignments for the production.
8. Make video recordings of the rehearsal when asked by the choreographer. You may want to make a copy for yourself to help you learning the choreography.
9. Develop prop lists and plots, shift plots, preset lists, checklists, dancer entrances and exits, and lighting, sound and wardrobe plots.
10. Make detailed notes of any and all changes or additions made in rehearsals. Never assume that a change or addition affects only those present in rehearsal. Record these items on the Rehearsal Report and call them to the attention of the Technical Director and designers. Update prop lists, shift plots, preset lists, check lists, dancer cues, lighting, sound and wardrobe plots with the change or addition information. It is very important that the Stage Manager have accurate and up-to-date information about the production. It is just as important that this information be distributed in timely manner (before noon the next day) to appropriate personnel.

11. Take Careful notes and record timings for special effects that must last a specific duration. Report these to the Technical Director.
12. Be knowledgeable and ready to answer all questions about sets, costumes, scheduling, rehearsals, etc.

The Stage Manager is responsible for the following items after the rehearsal has concluded:

1. Check with the Choreographer for additions or changes to the next day's schedule.
2. Make announcements or give reminders to the cast about upcoming activities or changes and additions to the schedule. Remind the cast of their next call time.
3. Return rehearsal props and costumes to their respective storage.
4. Restore the rehearsal room. Make sure that no "garbage" is left in the room.
5. Close all windows and lock rehearsal room if another rehearsal does not immediately follow in the space.
6. Copy and Post Rehearsal report and notify appropriate production staff member of particular notes.

Note that the company may not have use of the stage every day. Consult with the Production Calendar and the Technical Director for light hangs or other technical work calls that may conflict.

These rehearsals will take place under work light. Light Designers may be writing cues during the spacing rehearsals. **The Stage Manager is responsible for turning off all work lights and house lights, turning on the "ghost" or "night" light, and locking the theatre and other open spaces at the conclusion each rehearsal.**

### **THE STAGE MANAGER IS RESPONSIBLE FOR GETTING ALL CUES PRIOR TO THE FIRST TECHNICAL REHEARSAL.**

#### **VIII. First Technical Rehearsal**

**First Technical Rehearsals are in costume without make up. Dressing rooms must be unlocked before the dancers call.**

The Stage Manager is responsible for obtaining a crew list from the Technical Director and notifying each crew member of the rehearsal. The Stage Manager should post a notice on the Call Board and make an effort to notify cast and crew members to attend.

The first hour of the rehearsal is an orientation session. This will require you to call the crew earlier than the dancers. The Stage Manager will make introductions. Distribute a rehearsal and performance schedule with call times to all crew. Obtain phone numbers of all crew members and hand out rehearsal and performance schedules with phone numbers they may call if they will be late or absent for any reason. Find out which crew members will need letters of explanation for their class absences during the Student Matinees and distribute those letters. Find out which students may have to arrive late for calls because of other academic class conflicts. Explain the Stage Manager's role to the crew and give them a brief orientation to "theatre rehearsal and performance etiquette." This may include a reminder of how important it is to arrive promptly at Call Time, notification that the crew is expected to wear "blacks," sign in and sign out procedures, and a brief outline of the technical rehearsal process.

The Technical Director may wish to give a general safety and/or procedural orientation and an orientation to theatre space and set. This is followed by a more specific training session for individual crew members in their specific duties with their crew head, designer or the Technical Director.

The Stage Manager must prepare and organize this orientation in advance so it runs smoothly and everything is accomplished within the normal rehearsal period.

### Preset.

The Following must be accomplished at preset.

- 1) Sweep and mop the dance floor.
- 2) Sweep and vacuum back stage spaces.
- 3) Preset all masking.
- 4) Preset all color
- 5) Preset props, furniture and scenery.
- 6) Sound and lighting check. Check Headsets.
- 7) Walk the stage and backstage for safety.
- 8) Bring in the act curtain or lighting preset.
- 9) Finally, walk the set and backstage to confirm preset and that all departments are set and ready to go. Walk all paths the actors are required to walk during the course of the rehearsal/performance and check for locked doors, hazards or other obstacles. This is your responsibility and one that cannot be delegated.

The Artistic Director and Stage Manager must establish a First Technical Rehearsal Schedule, allowing time to adequately tech each piece.

First Technical Rehearsals are usually Cue-to-Cues with the following procedures.

- 1) Call the cast of the first piece to the stage.
- 2) Have the lighting Designer and Choreographer look at each cue with dancers in place, it is important that you take this time to clarify the objective of each cue and when each cue should be called. Changes to the cue compositions will be made at this time.
- 3) Play the sound for the piece. The Choreographer and Sound Designer will set a level with the operator for the piece for each section of the piece. This must be done with the Act Curtain out.
- 4) Call Dancers to their places.
- 5) Bring in the Act Curtain or take the stage to black in preparation for the piece.
- 6) Run the piece
- 7) If there are problems, announce, "Hold, please" and stop the sound tape. Have operators and dancers cue up to the point at which you want to restart the piece. Know that this may need to be at the beginning. If the piece cannot easily be "picked up" in the middle.
- 8) Run the piece again if you have time.

Each piece will be teched in this manner. If the concert has a number of pieces, you may tech the first act on one night and the second act on the next night.

## **IX. Clean Up and Notes**

### Clean Up.

- 1) Assemble cast, crew, Choreographers, Technical Director and designers in the theatre for notes.
- 2) Put all props away and store scenery and furniture per the instructions of the Technical Director.
- 3) Put all headsets away and dress cable.
- 4) Return light board monitors to the booth.
- 5) Turn off work lights, house lights, stage lights.
- 6) Turn on the ghost light or night-light.
- 7) Make sure theatre, booth, scene shop, prop boxes, and Green Room are locked.
- 8) Complete Rehearsal Report with notes and running times and post in on the Call Board.
- 9) Make sure all notes are given to the appropriate production staff member.

Notes. Request that the Choreographers adopt the following procedure for notes during the technical and dress rehearsal process. While the cast change out of makeup and costume, give the notes for the technical staff. Then give all the notes that involve dancers and crew. Finally, ask the cast to withdraw to the house or lobby for choreography notes so the crew may proceed with their work. It may be that the Artistic Director can represent the choreographers in technical notes. **Make sure you get cueing notes from each designer and choreographer.**

Be thorough and make sure the Director, Technical Director, and designers all have a chance to ask questions or express concerns. These note sessions are crucial to the improvement in the running of the next rehearsal.

## **X. Second and Successive Technical Rehearsals**

Successive technical rehearsals must work toward the smooth integration of the dancers and the technical elements of the production and work toward a seamless running of the concert.

- 1) Stop the action on stage only when requested by the Choreographer, Technical Director or one of the designers, using the same procedure as in the First Tech.
- 2) Refine your pre-show schedule and work toward performance quality efficiency in the set up and run of the production.
- 3) The Curtain Calls should be choreographed by the end of the Second Technical Rehearsal.

## **XI. Moving to the Booth**

The Stage Manager and board operators should move to the control booth after the Second Technical/Dress rehearsal. The Lighting and Sound Designers may require headsets in the House for the Second Dress. This should become unnecessary after the Third Dress so that the Stage Manager can begin to call the show without interruption.

The Stage Manager must check to see that the monitor system in the booth is working **prior to the start of the rehearsal. Move your prompt book and set up your station early so that you may adjust to the new location.**

There are to be absolutely no unauthorized personnel in the control booths during the course of any rehearsal or performance. The booths are usually locked for this reason.