GUIDELINES AND PROCEDURES FOR THE STAGE MANAGER

The following information reflects the expectations of a student taking on the responsibilities and duties of the Production Stage Manager (PSM), alternatively referred to as “Stage Manager” (SM). The specific needs of every production vary, adapting to those challenges and anticipating situations are part of the process. The SM is responsible for the form, discipline, and proper execution of rehearsals, techs and performances in conjunction with the Director, Designers, Production Office and Drama Department Leadership.

PRE-PRODUCTION - and long term

- Act as liaison between the Director and cast and the design/production team. Inform Production Manager and Associate Production Manager of any issues, concerns, problems, accidents that happen at any time during the production process.
- Oversee that the policies of NYU TSOA UG Drama are being followed and adhered to. Any issues must be addressed with the Production Manager and Associate Production Manager.
- Compile and maintain a Production (Prompt) Book.
- Update the script - and make sure that all involved have the correct script changes.
- Make the contact lists for the production. A complete list of NYU Production Staff, designers, assistants and cast, which includes theatre numbers.
- Create technical forms required for the smooth operation of the production.
- Act as mentor to and supervise the ASM's in their role and function. Assign responsibilities, delegate responsibility and most importantly communicate to them your expectations.

AUDITIONS

- Coordinate Audition dates, times, and requirements with the Production Office and the Director. Make sure space has been reserved at the correct times.
- Create an audition sign up book.
- Make sure the Production Office has all the audition information for the students to post on the list serves for the department and have all copies of script and/or readings and any monologue materials for students to pick up from office.
- Create an Audition Form approved by the Director that provides desired specific information.
- Oversee and monitor each night of auditions and organize the students. Maintain a quiet and calm environment inside the room and in the waiting area. Do not permit anyone to interrupt an audition and never leave the door unattended.
- Set up and strike the studio. Make sure that all necessary elements are available – tables, chairs, cassette deck, piano, camera, water, etc.
- Provide information and coordinate students returning for callbacks. Discuss with the Director prior to beginning the auditions what can be said to each student about how they will be notified and how they will get any additional material.
- Post callback information, call/email/text if the actors are needed within 24 hours. Try to have the callback list (only possible during the week) checked by the Departmental Administration for student eligibility prior to callbacks. This saves time and heartache.

CALLBACKS

- Coordinate dates, times, and requirements with the Production Office.
- Provide copies of sides or other information to students through the Prod. Office.
- Oversee, monitor, and answer student questions.
• Set up and strike the studio.
• Assist the Director in compiling a character/cast list.
• Bring Preliminary Cast List to Production Office for verification. Do not contact the cast until the Departmental Administration has approved the Cast List. Maintain the privacy of the cast list until it has been verified and the Production Office agrees. Once the Cast List is approved it should be posted on the Mainstage Callboard and the cast should be notified of the first rehearsal. DO NOT SIMPLY POST THE LIST. MAKE A PHONE CALL, DO NOT RELY ON E-MAIL.

REHEARSALS
• The SM may run auxiliary rehearsals in additional spaces or on occasion, in the absence of the Director, with the Director’s consent.
• Maintain a rehearsal script, which includes all the current blocking, script changes, scenery, props, costume, lighting and sound information with any other forms or information necessary to the production.
• Update blocking at each rehearsal and be able to reconstruct scenes and actions for the Director or cast members. All blocking notes must be decipherable.
• Fill in if necessary for missing actors by reading and/or doing the blocking.
• Run sound and other cues as needed.
• Be on book as actors learn their lines, keep line notes. Delegate this to ASM’s if needed.
• Schedule dates and times with the Director that conform to the “Rehearsal Guidelines” of the Department. This includes scheduling additional rehearsals for choreographers, fight instructors, and special seminars within those hours.
• Be responsible for calling breaks.
• Set up and strike rehearsal spaces. Lock up equipment and put chairs, tables and blocks away nightly.
• Requests for rehearsal items by the Director - props, costumes, furniture, shall be handled by the SM to the designers and related staff. It may be necessary for the SM to pick up these items. The SM will be responsible for setting up, striking, and storing rehearsal items. The SM may also need to purchase consumable items.
• A weekly space request for studio or theatre space must be submitted to The Production Office on Thursday mornings before 11am. Discuss the request with the Director, don’t presume, and wait until space has been posted before giving a schedule to the cast. Any additional space or access to any theatre shall be discussed in advance.
• A weekly Rehearsal Schedule shall be distributed and posted for the cast and staff.
• A daily Rehearsal Report shall be generated and distributed. Critical or follow up information shall be done by phone call or in a production meeting.
• The SM may receive keys to a theatre or to facilities on the third floor. Any area opened with these keys must be properly maintained and locked up after use.
• The security of these areas becomes the responsibility of the SM. Use of the Production Office shall be limited to necessity and only to the SM staff.
• Provide information to the Director and cast on the Production Calendar, Technical Schedule, or design elements as needed in rehearsal.
• Monitor rehearsals for physical and emotional safety. This includes, but is not limited to, smoking, open flame, firearms, etc. Bring these issues to the attention of the Production Office immediately.
• Petty cash is obtained from the Production Office. Receipts for all purchases must be turned in with the petty cash voucher slip once ALL the money has been spent. (See detailed information from the Production Manager.)
• Be available to the cast as questions and problems arise.
• Communicate with designers, to attend runs or rehearsals.
• Verify with Director each night the next day’s schedule. Touch base on how rehearsal went - any concerns or paperwork needs.
**FITTINGS**

- Organize costume fittings, with the Costume Designer and the Costume Director or Costume Shop Supervisor, for the cast. The SM will need to ask how long each actor is needed, it varies.
- **Fittings are done ONE AT A TIME.** A schedule must be provided in advance to the Costume Shop and to the actors. Remind the actors of their appointment. It is never appropriate to send the entire cast en mass to the Costume Shop.
- The Director needs to approve the release of any actor from a rehearsal to attend a fitting. Obviously at least a few days in advance.
- The schedule and/or need for a dress parade should be discussed early on.
- The development of any quick changes in the rehearsal process shall be brought to the attention of the Costume Designer as soon as possible. Proper design and fitting for quick changes takes additional time.
- Rehearsal clothes are at the discretion of the Costume Designer and should approximate the ‘real thing.’ The actors should understand they will be receiving additional or completely different clothing. If the actors ask for specific items please discuss the request with the Director and then with the Costume Designer.

**SHOP COMMUNICATION**

- In order to keep communication open during the daily progression of the production process, it is important for the stage manager to develop a close relationship with the production shops/areas (costume, scenery, properties, lighting, sound and projections).
- Daily contact should be made with each applicable shop. This can be assigned to an ASM, or an ASM can be assigned per shop.
- During the daily visits, it is important to inquire as to how things are going and if there is any information needed by the shop. Additionally, notes from the previous evening’s rehearsal report can be followed up on.
- During the visit, discuss with the shop the addition to rehearsal of any set pieces, costumes, or props that have been requested. Will these items be ready for the evening’s rehearsal? How should they be obtained?
- When rehearsal will take place in the theatre, review with the Scene Shop any safety issues pertaining to units that may have been loaded into the theatre during that day’s work. Additionally, if instruction is in process in the space, confirm with the Scene Shop that all the areas needed for rehearsal can be safely cleared.
- While shop staff members are available to answer questions, address any concerns you have about safety or accessibility of pieces and units. You have more insight to the action of the play than the shop staffs and should use every opportunity to eliminate hazards to the cast.

**PRODUCTION MEETINGS**

- The stage management staff is required to attend the weekly Production Meeting.
- Be primarily responsible for the notes taken at every Production Meeting and distribute a weekly report.
- Distribute calendars and other information from the Production Office to the cast or to related staff as needed.
- The SM will speak for a few minutes each week as an opportunity to ask the designers questions, verify information, and to update rehearsal progress.
- Assist the Production Office in collecting bios, Director and dramaturgical information for the program.
- Request necessary items - prop tables, cue lights, carpeting for crossovers, door masking, blue lights, flashlights, spike tape, headset placement - for backstage area, as needed, as early as possible. Discuss where the tech tables will be placed and where you will call the show from. Confirm that these items have been installed and check for safety/correct placement. Request for the Director also.
EMERGENCY INFORMATION

- In case of accident or emergency follow the Incident Report guidelines.

1.) If someone on the production is hurt or injured inside the building, assess the situation, begin to give aid and contact NYU Public Safety if further attention is needed. Regardless of the nature of the injury if someone was hurt while rehearsing or performing an INCIDENT REPORT must be filled out and returned to the Production Office within 24 hours. For serious injuries: a.) Statements from all witnesses must be collected and a detailed report must be drawn up. b.) Note what care was given and how the person(s) left the building. c.) Whenever possible a member of the ASM staff should accompany the injured party until they are home safely and then report back on the person’s status to the SM.

2.) If someone on the production is hurt or injured outside the building, the injured party should contact the appropriate people as soon as possible. The SM staff should continue the phone chain and begin alternate planning with the Director and the Production Office if rehearsals, techs, or performances will be affected.

PRE-TECH

- Prepare a calling script, which includes the final and accurate version of the script and the ‘final’ blocking. Gather your cue entering tools of choice.
- Rough in cues in your Calling Script with the SM, Lighting, Sound and Projection Designers and Director, before the first tech day. This “Paper Tech” might be split over several meetings.
- Notify the cast of the entire tech, performance, and strike schedule.
- Handout and discuss the “Actor Policies.” It is important to set aside time with the entire cast present prior to tech to discuss expectations and procedures.
- Meet with run crew. Provide a contact list, distribute a calendar and schedule, assign jobs, go over responsibilities and discuss expectations. Later give a tour.
- Prepare sign in sheets and other scene, prop or costume breakdowns as needed.
- Check the theatre and dressing rooms. Assign areas to cast and crew. Clean the backstage and other theatre areas often. Verify that proper cleaning supplies and equipment are available in the theatre. Create prop tables – always cover tables with brown paper – don’t sub-divide the tables with tape.

TECH

The Director, The Production Manager, and the SM are constantly assessing the best use of the tech time. It is imperative that the SM knows where everyone is and what he or she is doing. Examples: sound can work while a light cue is being built, the Director can work with the actors if the designers need a few minutes or the crew can be pre-setting except during sound level checks. While the SM will be primarily focused on gathering and recording information to call the show, they must also keep the ‘bigger picture’ in mind. Maintaining this awareness should prevent the tech from grinding to a halt or falling dramatically behind schedule.

The SM should remain at the tech table and communicate directions and information to their ASMs backstage through the headset.

Each night the Production Manager, Director, SM, designers, and staff will gather at the end of the tech and discuss the plan and goals for the next day. Make sure that everyone, cast and crew, knows the correct schedule for the next day before releasing them.

- Coordinate between the Director, designers, cast and crew how the technical aspects weave into the production. Record this information in the Calling Script.
- Prepare to call the show from the Calling Script. Gather necessary information- cues, magic sheets, tracking of props and scenery, etc. Set up your area at the tech table and have your kit and book accessible.
- Prepare to address the cast. Coordinate with the Director and designers as to what they’re needs and your needs are. You will need to stop the actors for cueing and know where to (what line or action) to start up again. Ask for a “God” mic. Make sure the Director and you have discussed this.
- Pre-set and strike for each tech rehearsal. The SM is ultimately responsible for the smooth and efficient running of the backstage and must supervise and check the crew work nightly. Create pre-
set and strike lists. A team atmosphere shall be established as you assign tasks and set up a schedule with the crew. Discuss questions and problems with The Associate Production Manager or the Management Mentor. The run crew must be overseen and instructed as to their responsibilities in a professional and courteous manner. They are directly responsible to the SM. The SM checks in and releases the crew nightly. See crew responsibilities for more.

- The SM will open and lock up the theatre, including opening dressing rooms and shutting down lights, HVAC, etc. nightly. Proper theatre security must be maintained at all times. Someone must remain backstage AT ALL TIMES if the dressing rooms and back area are open. Strangers should be questioned.
- Bring actors into the theatre, give them a tour of the facilities and set, show them any crossovers, quick change areas, etc. that are pertinent. Demonstrate props. Make sure actors are on track with the schedule, have what they need, what they’re responsible for and are ready to go. Set a tone for how tech will go - goals.
- Start and stop tech rehearsals as needed. Call breaks and inform the cast and staff of scheduling changes. Coordinate with Director about notes before releasing the cast. The SM should leave the theatre in the 4 -6 break on the tech weekend. Do not let anyone leave until the next day’s schedule has been set.
- Maintain a calm environment on stage, backstage, and on headset. Problem-solve as needed if situations arise. Your best judgment will be based on your understanding of the situation and the production, all available staff and equipment, maintaining the safety of all concerned, and the feasibility of possible solutions. Err always on the side of caution.
- There is no smoking backstage!! There is no smoking or eating in costumes !!
- In general, there should not be food in the dressing room area to prevent accident and damage.
- Remind cast and staff to check the program information posted for proofing.

**Check the First Aid Kit.** Keep it where needed and return nightly. See The Production Office to restock aid supplies.

**Check the Emergency Sewing Kit.** If there isn’t one, ask the wardrobe person to restock. Set up a system with them to check for repairs and a laundry schedule.

**PERFORMANCES**

- Oversee the artistic and technical execution of every performance. Give notes to the crew as needed.
- Oversee pre-set of sets, props, and costumes. Make sure all systems are on and functioning properly before half-hour, especially house monitors and headsets. Sweep and mop as needed.
- Every evening the SM and ASMs will walk the on-stage and off-stage areas in a safety check to assure that passageways are clear and that the theatre is free of debris, hazards, and technical remnants.
- Consumables must be maintained, prepared, and purchased as needed. Safe and sanitary conditions must exist at all times.
  - One ASM will be assigned to directly supervise or carry out the preparation of all consumable items. Special attention must be paid to food and liquid freshness. Items must be stored where they cannot be tampered with at their correct temperature. Separate containers will be purchased for consumable storage and preparation as needed.
  - Any and all items that come in contact with the actors’ mouths, ears, noses, etc. must be properly washed and stored nightly. This includes dishes, glasses, utensils, and any other prop items that the actors may so use.
- Monitor cast & crew arrival, warm-up, and use of the backstage areas. Call all late people. Give actors and crew calls up to places.
- Set up an equitable crew schedule. Try to have the crew work divided evenly and over an even amount of hours. If the work is concentrated at specific times, a split-shift schedule can be set up to maximize everyone’s time and cut down on boredom. This can include alternating days or an early/late shift. This is not often possible but on ‘light duty’ productions it is encouraged.
• Coordinate with the House Manager to open the house, starting and striking after the audience has left, nightly. This is a joint effort. Never start a show without the house being closed properly. Determine a late seating procedure.
• Collect valuables and keep them secure in booth during every show.
• Call the shows. Problem solve as needed. Maintain proper headset etiquette.
• Maintain the first aid kit and the emergency sewing kit.
• Prepare cast and crew with emergency procedures. If there is a fire or emergency, how to exit the building immediately. Show and assign crew to the fire extinguishers and how to use them. The box office staff will remove the audience.
• Prepare Performance Reports nightly. When props or scenery need repair, follow the prop memo guidelines.
• At the end of each show, cast shall leave the stage and the crew will not start to shut down equipment, reset scenery, or turn on worklights until the box office staff has cleared the audience and given an ‘OK.’
• Oversee the strike or reset of items, laundry, and equipment shut down, nightly.
• No one shall be admitted backstage after a performance except for the Director and related staff. This is in courtesy to the actors and the safety of the audience.

**STRIKE**
• Clean out the booth. Clean out dressing rooms. Remove all signs.
• Props will come in and strike all props.
• Wardrobe is striking all costumes.
• Stage Management will be responsible for pulling up all spike tape!

**PHOTO CALL**
• Post and remind the cast, crew, designers, and Director of the photo call’s time.
• Collect a Shot List from the designers by the 1st Friday of performance.
• Organize a Composite Shot List. Note the light cue needed, the cast needed and the line or pose for each shot. (The lighting designer may need to change the levels) If possible work from the end to the top of the show to be preset.
• The SM will run the photo call. Assemble the cast on-stage and orchestrate them moving from pose to pose and releasing them to change. Verify with each designer that they are done before moving on. Have your ASMs and crew preparing the next shot backstage, via headset.
• All cast and crew must attend photo call. Cast and crew should be notified about photo call during tech and reminded throughout.
• Get cast into full costume and make-up. Crew shall set up props and scenery.
• Make every effort to limit photo calls to 1.5 hours to allow the actors time to prepare for the performance. A dinner break must be given between photo call and performance. Photo call is for the designers to take the pictures they need for their portfolio. Actors cannot take pictures if it disrupts in any way. No photographer is provided, each designer provides his or her own film, camera, and photographer.

**MISC.**
• Please copy The Production Manager, Associate Production Manager and/or the Management Mentor on e-mail communication, blind copying is fine if it is a sensitive e-mail. This is simply a way for them to stay in contact with how things are progressing.
• Use of the Production Office must be respectful - turn off the computers, clean up ALL materials, if you take supplies leave a note. The Production Office’s desks should never be rifled or gone through, please DO NOT use their computers, use the SM computer. If you need to make long distance calls to staff, see the Production Manager or the Associate Production Manager. Phone use is restricted to SM Staff for production related calls only. The SM Staff is authorized to ask students not related to the production office to leave the office. The Production Office is a place of business. Sensitive and private information makes
it essential that it be maintained properly. Do not leave personal belongings without prior approval.

- **Advanced Cast Reservations** are taken ahead of the box office line opening. The Associate Production Manager or the Company Manager will come to a rehearsal, please schedule this appropriately. The Cast Ticket Policy must be handed out and discussed with the cast PRIOR to this by the SM.

- Remember to turn off the copy machine at the end of the night. It also takes only a few minutes to warm up. Training on the perks of the machine is available. Excessive copying must be approved. (i.e.: twenty more scripts)

- The show will not be videotaped. No photography or audio/video recording is permitted during performances. Refer questions of this nature to the Production Manager.

- Only ticketed patrons can be in the theatre and they must be seated in a chair. No one can be in an aisle or exitway during a performance.

- **Actors** MAY NEVER go outside the theatre after a show IN COSTUME. The lobby area is the logical place for meet-and-greet after the performances. (Exception is understood during alarmed evacuation.)

### CREW GRADING
- The week following the strike the SM must meet with The Assoc. Production Manager to determine grades for the crew. Compile information from your own experience, from your ASM’s and from the wardrobe master/mistress before this meeting and begin to fill out the evaluation form. Please use the Practicum Crew information as a guide.

### RECEIPTS
- The week following the strike the SM must turn in any receipts and petty cash remaining from the production.

### THIRD FLOOR
- The week following the strike the SM should clean out any materials remaining in the SM cabinet.

- The SM should clean out their files from the SM computer. Please leave blank copies of your forms in the SM Forms folder on the hard drive for future SMs to use.

### ASSISTANT STAGE MANAGERS
- The SM shall act as a mentor to the ASMs. It is important to note that you are not there to “teach” them, but are providing them with an example of how to be a good stage manager. The protocol and decorum established by NYU, the Director, and the SM must be maintained by the ASMs at all times. The ASMs should be able to act as and take on the responsibilities of the SM if the SM is absent for any reason. Imparting the appropriate information to the ASMs is imperative and training them is a primary duty of the SM. It is important that the ASMs understand they must develop their self-motivation, problem solving, and communication skills to specific ends. **PLEASE READ THE ASM GUIDELINES.**

- Meet with ASMs as soon as possible, this meeting should occur with the Associate Production Manager and/or the Management Mentor. Establish a tone, set goals, responsibilities, and parameters on their involvement. Create communication lines with your team. Give them a script. Show them your Production Book and how you organize it.

- **Set up a schedule** as to which ASM will work each audition. The ASMs should assist with monitoring the actors, gathering audition forms and bringing them into the studio. They should also assist with making sides and preparing for callbacks.

- **During rehearsals the ASMs** may have a variety of responsibilities but at all times they must be treated with respect as an integral part of the production. Specific duties may include setting up the rehearsal room, assembling and maintaining rehearsal props and costumes, recording blocking, taking line notes, running auxiliary rehearsals in another space, creating paperwork, copying, running show related errands, making phone calls, striking, etc. Whenever possible the SM should work with the ASMs when accomplishing manual tasks.
The cast and Director shall always see a unified staff working with and for the production. The role of the ASM must always be in support of the production. Sleeping, chatting, reading or playing is not appropriate SM behavior and should be immediately terminated, then discussed. It is however, never appropriate for a disagreement or inappropriate discussion between the SM staff to occur in the presence of the cast or other staff. **The SM may never discipline the ASMs in such a manner.** All staff issues must be brought to The Associate Production Manager and/or the Management Mentor.

The SM will determine the rehearsal attendance of the ASMs. The SM may have one or all or none of their staff at any given rehearsal based upon their best judgment of the situation of that day’s and people’s needs. By the last two weeks of rehearsal, the entire team will be at each rehearsal and with the production fully until strike.

Clearly defined parameters shall exist between the SM and the ASMs as to when it is appropriate for them to directly address the Director, cast, and designers.

The ASMs may be given keys to work in the theatres, storage areas, or third floor facilities but they must be cautioned on use and locking of these areas.

ASMs shall attend production meetings to become familiar with Production procedures, goals, problems, and meet the staff.

ASMs should assist in the compilation of paperwork. This could include, the Rehearsal Reports, Production Meeting Notes, prop list, costume plot, ‘who-what-where-when,’ etc.

It is important for the SM to clearly define the role of each ASM during tech and performance. The responsibilities shall be equitably and suitably divided between the staff. Your own expectations of the ASMs should also be addressed, as the ASMs will be directly addressing cast and crew in your stead. Each show will have specific requirements that must be addressed. If food or liquids are involved, one ASM will be assigned to directly supervise or carry out the preparation of all consumables.

The ASMs will supervise the crew with the SM. Pre-show/Post-show check lists listing the responsibilities for each crew person and the ASMs shall be made. Creating a tier system of checks and responsibilities will be important.

At least one ASM will be on headset backstage to keep in direct contact with the SM. Clear calls, ‘off headset,’ and standard etiquette shall be discussed and maintained. Use of the ‘G-’ word must be addressed. The ASM may give the cast or crew “Go’s” from the SM either by voice, sight or touch. Errors and problems shall be communicated to the SM.

The ASMs should be at hand at all times during technical rehearsals to answer questions, assist on-stage, oversee the crew, and work as needed for the SM. This includes assisting with props, costume changes, maintaining safe entrances and exits, administering first aid, keeping the backstage area quiet, etc. The SM should remain at the tech table and have work done by communicating through the headset to the ASM.

The ASMs shall maintain an accurate tracking of all backstage movement. In addition they may be responsible to aid costume changes, work scenery shifts, handle props, give cues to cast and crew, light the way and assist during exits, monitor sound levels, problem solve, etc. This information is kept in conjunction with the SM for the smooth operation of the production and for error correction.

IN GENERAL, ALL QUESTION AND CONCERNS SHOULD BE ADDRESSED IMMEDIATELY. FEEL FREE TO STOP ANY TIME OR GIVE A CALL. HAPPY THINGS ARE GOOD TO TALK ABOUT ALSO!
GUIDELINES AND PROCEDURES FOR THE ASSISTANT STAGE MANAGER

The following information reflects the expectations of a student taking on the responsibilities and duties of the Assistant Stage Manager. The specific needs of every production vary, adapting to those challenges and anticipating situations are part of the process. The most important responsibility of the ASM is to support and uphold the actions, decisions, and requests of the Stage Manager and the Director.

The protocol and decorum established by NYU, the director, and the SM must be maintained by the ASMs at all times. The ASMs will be required to act as and take on the responsibilities of the SM, for example backstage, or if the SM is absent. The ASMs will be responsible along with the SM to maintain the form, discipline, and proper execution of rehearsals, techs and performances. To this end the ASM must strive to anticipate the needs of the SM and director. It is imperative that they be self-motivated, but only once goals and tasks have been established and explained by the SM. ASMs must also develop problem-solving skills. The goal of every stage management group is to show a unified group to anyone that may enter the room. This develops quickly if you think of yourself as part of a “team.” And most importantly, as an assistant you must remember that the SM should always be supported in whatever decisions that they may make.

PRE-PRODUCTION - and long term

- Meet with the Stage Manager, Associate Production Manager and Management Mentor to establish a working relationship.
- Oversee that the policies of NYU TSOA UG Drama are being followed and adhered to.
- Any issues must first be addressed with the SM.
- Help compile and maintain a Production (Prompt) Book.
- Help to update the script and keep track of distribution so that all involved has the correct script and changes.
- Help compile, maintain and distribute the contact lists for the production. A complete list of NYU Production Staff, designers, assistants and cast. A separate cast contact list for the company, which includes theatre numbers and Production Office numbers.
- Help to compile and maintain a prop list and other technical forms required for the smooth operation of the production.
- Meet w/SM and APM on a regular basis throughout the production process.

AUDITIONS

- Set up a schedule to attend auditions and aid the SM in preparing for them.
- Discuss responsibilities including putting up signs checking the students in, handing out forms, and answering questions about the show.
- Set up and strike the studio as directed. Be prepared to arrive early and stay late in order to make this happen.
- If you are outside the audition room, monitor the noise and do not permit anyone to interrupt an audition in progress. Do not leave the door unattended for any reason.

CALLBACKS

- Help prepare sides and other information for the students.
- Oversee, monitor, and answer questions at callbacks.
- Set up and strike the studio as directed. Be prepared to arrive early and stay late to make this happen.
- Do not discuss casting with anyone outside the SM staff. The cast list information will only be posted after being approved by the 3rd floor.
- Assist in calling the actors, if necessary, to notify them of a role or to do scheduling.
**REHEARSALS**

- The SM will determine with the ASMs a schedule for attending rehearsals. The SM may have one or all or none of their staff at any given rehearsal based upon the SM’s best judgment of each day and staff’s needs. By the last two weeks of rehearsal, the entire team will be in attendance and with the production until strike.
- The cast and director shall always see a unified staff working with and for the production. The role of the ASM must always be in support of the production. Whenever an ASM is present they must be focused on the rehearsal. In a rehearsal room with work taking place, it is never appropriate for the ASM to read a newspaper or magazine, to engage the staff or actors in unrelated conversation or amusement, to sleep, or distract the rehearsal in any way. If the ASM finds they must leave a rehearsal, they must ask permission of the SM.
- In addition to supporting the SM, the function of the ASM during the rehearsal period is to become knowledgeable on the PHYSICAL execution of blocking, props, scenery, costumes, lighting and sound as well as developing a professional relationship with the cast. This is to prepare for the demands and responsibilities the ASM will face in tech and performance as well as maintaining continuity in the event the SM is not in attendance at a rehearsal.
- Discuss with the SM when it is appropriate to directly address the director and/or cast.
- The ASMs have a variety of responsibilities during rehearsals, which may include:
  - Set up and strike rehearsal spaces of props, scenery, and costumes. Be prepared to arrive early and stay late in order to make this happen.
  - Assist in taping out space as necessary.
  - Helping to maintain a rehearsal script, which includes all the current blocking, script changes, scenery, props, costume, lighting and sound information and any other forms or information necessary to the production.
  - Participate or run additional rehearsals for choreographers, fight instructors, and special seminars in a secondary space.
  - Running sound or other cues for scenes. Returning items to the storage area will require a key from the SM and the ASM is responsible for locking and securing all areas. Be available to leave rehearsal to make copies, phone calls, or run errands.
  - Update blocking at each rehearsal as requested and be able to reconstruct for the director or cast members. All blocking notes must be accurate and decipherable.
  - Fill in if necessary for missing actors by reading and/or doing the blocking.
- Additional rehearsal items will be added. These may need to be collected by the ASMs and then must be tracked into the routine and paperwork. Consumable items may need to be purchased. Show related food items must be handled in a sanitary and safe method and stored properly by the SM staff.
- The ASMs may receive keys to a theatre or to facilities on the third floor. Any area opened with these keys must be properly maintained and locked up after use. The security of these areas becomes the responsibility of the ASMs. Use of the Production Office shall be limited to necessity and only the SM staff.
- Assist the SM with paperwork including the Rehearsal Schedule, the Rehearsal Report, Production Calendar, Production Notes, Fitting Schedule, Line Notes, Costume Plot, Prop List, etc.
- Be on book as actors learn their lines, keep line notes on drops and problems.
- Be available to the cast as questions and problems arise.
- The stage management staff is required to attend the weekly Production Meeting.
EMERGENCY INFORMATION

• In case of accident or emergency follow the Incident Report guidelines.

• If someone on the production is hurt or injured inside the building, assess the situation, begin to give aid and contact building security if further attention is needed. Regardless of the nature of the injury if someone was hurt while rehearsing or performing an INCIDENT REPORT must be filled out and returned to The Production Manager within 24 hours. For serious injuries: a.) Statements from all witnesses must be collected and a detailed report must be drawn up. b.) Note what care was given and how the person(s) left the building. c.) Whenever possible a member of the ASM staff should accompany the injured party until they are home safely and then report back on the person’s status to the SM.

• If someone on the production is hurt or injured outside the building, the injured party should contact the appropriate people as soon as possible. The SM staff should continue the phone chain and begin alternate planning with the Director and The Production Manager if rehearsals, techs, or performances will be affected.

PRE-TECH

• Discuss with the SM before tech starts what your duties and responsibilities will be. Each production requires specific instruction, knowledge and participation by the ASMs. The SM will also discuss what their expectations of the ASMs are and how the ASMs can best serve the production.

• Assist in setting up prop tables, costumes, scenery, glo and spike tape, etc.

• Assist in preparing sign-in sheets and other scene, prop or costume breakdowns.

TECH

• The SM will oversee the technical execution of the production and is ultimately responsible for the smooth and efficient running of the backstage. The SM staff must supervise and check the crew work nightly. The SM will give the ASMs and crew notes regarding problems, errors, and tardiness. It is important that a system of checks and responsibilities is established to prevent errors and mishaps from occurring.

• It is imperative that the SM have the support of the ASMs. The SM will remain at the tech table to record cues and prepare to call the show. The ASMs will act as the primary liaison between the SM and the actors and crew backstage. It is imperative that the ASMs maintain a professional atmosphere when taking on these challenges. Cooperation and communication between the SM staff itself and the cast and crew is vital.

• Pre-set and strike for each tech rehearsal. This includes developing Pre-Show and Post-Show check lists and executing them with the crew. The ASMs will supervise the student crews with the SM. The run crew must be overseen and instructed as to their responsibilities in a professional and courteous manner. Once again, a team atmosphere shall be established and a work schedule shall be worked out. The crew is directly responsible to you and the SM. The ASMs should maintain that the work is distributed equitably and suitably. The SM checks in and releases the crew nightly.

• The ASMs shall have necessary items at hand and be ready to assist the SM, director, cast, and crew as needed. This includes assisting with props, costume changes, maintaining safe entrances and exits, administering first aid, keeping the backstage area quiet, etc. ASMs should be focused on anticipating the next move and preparing for it; have the correct actors and technical items standing by.

• One ASM will be assigned to directly supervise or carry out the preparation of all consumable items. The specific requirements will be addressed. At all times safe and sanitary conditions must be maintained. This includes properly washing and storing dishes, glasses, utensils, and any other items which come in contact with the actors’ mouths, ears, noses, etc. Special attention must be paid to food and liquid freshness. Items must be stored where they cannot be tampered with. Problems and issues must be immediately addressed to the SM.

• At least one ASM will be assigned to a headset to keep in direct contact with the SM. Standard procedures will be discussed which include: shutting your mike off, saying “off/on headset,” “clear” calls, etc. The ASM may give the cast or crew “Go’s” from the SM either by voice, sight or touch.
Errors and problems shall be communicated to the SM. No one shall speak over headset while the SM is executing a cue unless it is an absolute emergency.

- The ASMs shall maintain an accurate tracking of all backstage movement. In addition they may be responsible to aid costume changes, work scenery shifts, handle props, give cues to cast and crew, light the way and assist during exits, monitor sound levels, problem solve, etc. This information is kept in conjunction with the SM for the smooth operation of the production and for error correction.

OVERALL AND THROUGH PERFORMANCES

- The SM staff will open and lock up the theatre, including opening dressing rooms and shutting down lights, HVAC, etc. Proper theatre security must be maintained at all times. Someone must remain backstage AT ALL TIMES if the dressing rooms and back area are open. Strangers should be questioned.
- Each evening the SM staff will walk the on-stage and off-stage areas in a safety check to assure that passageways are clear and that the theatre is free of debris, hazards, and technical remnants.
- Maintain a calm environment on stage, backstage, and on headset.
- There is no smoking backstage!! There is no smoking or eating in costumes
- Check the First Aid Kit. Keep it where needed and return nightly. Monitor that enough ice packs are available in the freezer. See APM to restock supplies.
- Check the emergency sewing kit. If there isn’t one, ask the wardrobe person to restock.
- Set up a system with them to check for repairs and a laundry schedule.
- The ASMs and crew are never responsible to get food for the personal consumption of the cast. If a joint decision is made between the SM staff, cast, and crew and it is agreeable to the ‘runner’ an exception can be made.
- When props or scenery need repair, notify the SM. Costume problems shall be brought to the Wardrobe Person.
- Make sure all systems are on and functioning properly before half-hour, especially house monitors and headsets. Sweep and mop set as needed as early as possible. The show shall be completely pre-set by half-hour.
- Monitor cast & crew arrival, warm-up, and use of the backstage areas.
- Go over emergency procedures with the SM and FIRE GUARD. If there is a fire or emergency, how to exit the building immediately. Know which crew is assigned to the fire extinguishers and that you and they know how to use them. The primary responsibility of the ASM is the cast and exiting them to safety immediately.
- At the end of each show, the crew will not start to shut down equipment, reset scenery, or turn on worklights until the box office staff has cleared the audience and given an ‘OK.’
- Oversee the strike or reset of items, laundry, and equipment shut down nightly.
- No one shall be admitted backstage after a performance except for the director and related staff. This is in courtesy to the actors and the safety of the audience.

STRIKE

- Clean out the booth. Clean out dressing rooms.
- Props will come in and strike all props.
- Wardrobe is striking all costumes.
- Stage Management will be responsible for pulling up all spike tape!

PHOTO CALL

- The SM will run the photo call. The ASMs will help to assemble the cast on-stage and orchestrate them moving from pose to pose. The ASMs should be backstage in contact with the SM and preparing the cast and crew for the next shot.
- All cast and crew must attend photo call.
- Get cast into full costume and make-up. Crew shall set up props and scenery.
• Photo call should not last more than one hour to allow the actors time to prepare for the performance. A dinner break must be given between photo call and performance. Photo call is for the designers to take the pictures they need for their portfolio.

MISC.
• Use of the Production Office must be respectful - turn off the computers, clean up ALL materials, and don’t ever disturb the materials on the desks. The Production Office’s desks should never be rifled or gone through. The SM Staff is authorized to ask students not related to the production office to leave the office. The Production Office is a place of business. Sensitive and private information makes it essential that it be maintained properly. Do not leave personal belongings without prior approval.
• Remember to turn off the copy machine at the end of the night. It takes only a few minutes to warm up. Training on the perks of the machine is available. Excessive copying must be approved. (i.e.: twenty more scripts)
• The show will not be videotaped. No photography or audio/video recording is permitted during performances. Refer this to the Production Manager
• Only ticketed patrons can be in the theatre and they must be seated in a chair.
• No one can be in an aisle or exitway during a performance.
• Actors MAY NEVER go outside the theatre after a show IN COSTUME. The lobby area is the logical place for meet-and-greet after the performances.