

TRINITY UNIVERSITY THEATER STAGE MANAGEMENT GUIDELINES PROTOCOL & RESPONSIBILITIES

The stage management responsibilities of every Trinity University Theater production are fulfilled by a team comprised of the Production Stage Manager (PSM) and a minimum of two Stage Managers (SMs). While every member of the stage management team may be assigned different duties and responsibilities during rehearsals and performances, it is paramount that they not only work together as a team but also fully understand what each other is doing and are able to take on another's tasks if an emergency arises. In addition to this document, please review the policies set forth in the Drama Handbook, available online and on the callboard.

The Production Stage Manager (PSM) works with, or at least crosses paths with, everyone involved in a production. You are the "the conduit of information" between production personnel. Although most information will be disseminated during production meetings and through rehearsal reports, do not hesitate to contact members of the production staff privately if you have a question, a problem, or information to share. Each person will expect different skills from a PSM. Be Adaptable. Never Assume Anything. Ask Lots of Questions. Your job will be so much easier if you know specifically what each person expects.

The Stage Managers' (SMs) function is to help the PSM operate effectively in all duties assigned. You are to find ways to help the PSM delegate responsibilities, double-check operations, and to make check lists on everything, everybody, and every time. Therefore, it is absolutely essential that you read and understand all sections of this document.

THE STAGE MANAGERS' GENERAL DUTIES

DURING REHEARSALS

1. Establish a schedule with your PSM that defines which members of the stage management team should be at what rehearsals. You can split the schedule until technical rehearsals start. During this initial period, daily communication between members of the stage management team is essential to keep apprised of additions to the prompt book, changing rehearsal needs, etc. At any time during the course of your work on this production, including the night up until strike, you should be able to confidently step in and assume the role of PSM. The only way this is possible is not only to know your job as SM, but also to know the duties and responsibilities of the PSM.
2. Daily communication with the artistic staff (Director, Technical Director, Designers, Prop Master, etc.) is accomplished by the use of a **daily**-standardized rehearsal report form. The format for this form is given at the end of this document. Make sure to work with the PSM to distribute these forms through email to the artistic staff and cast, and post a hard copy on the Call Board (located in the Café Theater) and place one in the promptbook. Even if there are no notes, you need to distribute the report indicating such. Please be sure to always give each person a copy of these reports even if there are no notes that directly relate to their position.

DURING PERFORMANCES

1. Prior to each rehearsal and performance you are responsible for overseeing and assisting with any pre-set situation, technical checks, and cleaning and safety checking the performance and backstage areas. The shop staff will clean as much as possible, but you must realize that your physical environment will be changing daily, especially while the scenery is being installed. You and the PSM are responsible for ensuring clean, unobstructed walkways and adequate visibility.
2. During the performances you will directly oversee the functions and activities of the running crew and will facilitate communication between the PSM and everyone else. Remember, you are the PSM's eyes backstage. Your main duties will be to supervise/coordinate all scenic and costume changes, keep track of properties, and ensure the performers are in place. You will also need to give warning calls to the dressing rooms and the green room.
3. Make sure to wear black clothing for all performances, including socks and shoes. Help the crew to remember and check that everyone wears all black, long-sleeved shirts (no logos), long pants, black socks, and all black, close-toed, sensible shoes. Please do not allow anyone to wear high heels, flip flops, skirts, or have their midriffs showing. If someone is in need of appropriate black clothing or shoes they will be loaned items from

the costume studio.

4. You should insist on the same respect from performers and backstage personnel as the Production Stage Manager. This is not to say that you should be dictatorial, but problems should be addressed promptly and efficiently. Always try to find a solution with the aid of the PSM first, and then seek the advice of the Director or Technical Director.
5. Don't hesitate to ask questions. Everyone is depending on you to know what is going on, and if you encounter a situation where you are unsure about who has to do what when, the only way to know is to ask.

THE PRODUCTION STAGE MANAGER'S DUTIES

OUTSIDE OF REHEARSALS & PERFORMANCES

1. Read the Script - Consult with the director in case s/he has made any deletions or additions. Be sure to make copies for any stage managers or members of the artistic staff who may not have the script already, such as the Props Master.
2. With the director develop a scene/character plot - a scene-by-scene breakdown of who is in what scene. Make sure to list page numbers and have the cast, stage managers, and director check for errors.
3. With the director and the scene designer develop a prop/furniture list - a rough list of all prop and furniture items needed for the show. Talk to the director as you work through rehearsals and write detailed descriptions of each item including size, time period, function, etc. Communicate any changes to the scene designer and prop master immediately.

4. Do a prop/furniture-preset checklist - a scene-by-scene breakdown of all props and furniture and their location - on stage, off stage, etc - be specific. Be aware of any costumes and props that need to be preset on stage rather than carried on by performers. You may want to designate a stage manager backstage to organize and coordinate all prop/furniture items.
5. Do a prop/furniture change plot/flow chart - Indicate who handles what and from what side of stage they carry it in from, and where it ultimately ends up - THIS IS A WORK IN PROGRESS between the production stage manager and the scenic designer.
6. Obtain a sound cue list the sound designer. Discuss this with the Director early in the production process. Often, directors will want sound cues or music during rehearsals. In this case, you, or one of your assistants will need to operate a boom box. Work with the sound designer.
7. Obtain theater keys from the Technical Director.
8. Working with the Director and the Technical Director (TD), submit a list of when the building and specific spaces need to be open.
9. Go over to the Dept. of Safety and introduce yourself. Let them know your function and when you will be working in the theater to develop a working relationship with them. Be sure to provide them with a list of dates, times and locations of when you will be working.
10. Consult with the TD regarding general theater safety. He will indicate where the lights are, how to set up rehearsal, etc. If the fly lines are to be used in rehearsal, DO NOT operate or allow anyone else to operate the system until you have cleared it with the TD. Be sure to learn procedures for evacuation or in case of emergencies such as a fire, hurricane, etc.
11. Locate the emergency medical kit in the scene shop and make certain it is fully supplied and kept in an easily accessible place. You should know what to do if an emergency arises during a rehearsal or a performance, and who to call. Safety first. You must assist the cast and crew in providing a safe work environment.
12. Distribute to all of the performers, production personnel and crew members (or post on the call board) a Rehearsal and Performance Schedule - this should include a list of all rehearsal times, locations, and pertinent production dates. It should also be promptly updated as needed. Be sure the crew knows they are required to attend crew view (the Friday before first tech) and production photo-call (usually after the Sunday Matinee).
13. Meet with your stage managers. Your relationship with them should be very close. These people are there to help you achieve organization and to substitute for you when necessary. DELEGATION IS VERY IMPORTANT! However, these individuals are not your slaves - they work with you, not for you. Treat each other with respect. Do not delegate all the sweeping and cleaning up jobs to the SMs. Pitch in and work as a team.
14. Statement of Policy - With the Director, make sure that the cast and SMs are given guidelines regarding use of the space, lines of communication to resolve problems, punctuality, discipline, and responsibility.
15. You, or one of your assistants, must attend all production meetings. Some directors like to run their own production meetings, some like to have the PSM run them. Production meetings are typically held on Mondays at either 12:30pm or 1:30 in the RTT building. In general, at each production meeting, each member of the production staff is asked for a status report of how things are going, what progress has been made, and what still needs to be done. During the production meeting, it is your responsibility to note what is said and distribute these notes to the production staff within 24 hours.
16. Learn as much as you can from the Set Designer and the TD about how the set will work and how changes will happen. Do you (or one of your assistants) need to call fly cues or other set change cues? Note where these cues are in your prompt book. How many people are needed to facilitate each change? It may be your responsibility to make crew assignments to facilitate these changes throughout the course of the show.
17. The Costume Designer will notify you when there is a fitting schedule posted. You are responsible for communicating this information to the performers, and impressing upon them the need to attend their fittings. The costume studio works on a very tight schedule, and any delay in seeing the performers causes problems.
18. Consult with the director and the production staff about publicity photos. When are they? Which performers

are called? What costumes and props are needed? Some directors like to be present at publicity photo shoots; others want the stage manager to supervise it.

19. Find out who are on the various running crews - lights, sound, scenery, props, wardrobe, and stagehands. Contact them early on in the rehearsal process and give them a production schedule that clearly lists dates and times they are called for rehearsals and performances. Do not wait until the week before first tech to contact these people. They need to plan their schedules too, and the longer you wait, the more conflicts you will encounter. Make sure they tell you if they have any conflicts, and work with them and the TD to resolve these conflicts as soon as possible.
20. In general, the Friday before the first technical rehearsal is "crew view". The purpose of this rehearsal is for the crew to see the show, to clarify the schedule, to have them meet each other and their supervisor. Please take attendance, call anyone who is late, and inform the designers of anyone who is missing.

RESPONSIBILITIES DURING REHEARSALS and PERFORMANCES

1. As a rule, the Production Stage Manager needs to be present at all rehearsals, preferably along with at least one stage manager. As a matter of practicality, you are allowed to turn things over to 2 SMs on occasion depending on the director's preferences. It is best, however, for all of you to be present during blocking rehearsals. Share the recording of blocking notes, placement of calling sound cues, and other matters that are beginning to be defined at that time. You and the SMs may share duties, but be careful to arrange things so that each of you keeps up with the entire play as it is developing and changing. Also make sure that you have a dependable means of conveying changes to each other. It is important that the SMs learn your responsibilities so they can substitute for you if need be, and so they can become more prepared to possibly production stage manage themselves one day.
2. You must be the first to arrive and the last to leave. Unlock and lock up the rehearsal areas and theater every time you use them.
3. Set up the rehearsal area. If the first rehearsal is a read-through, have a table set up with the correct number of chairs around it. Once the performers are on their feet, set up an approximation of the scene being worked on with tables, chairs, benches, etc and have rehearsal props available. If the director is rehearsing more than one scene each night, make sure you have items needed for the later scenes readily available off stage so they can be set up quickly.
4. At the beginning of rehearsal, silently take attendance. Immediately call anyone who is late - don't assume they are on their way. Be aware of staggered calls - some performers may not be arriving until later - Keep track of who is suppose to be there when - make sure the performers needed for the next scene are in the vicinity and call whomever is late. Before rehearsals begin, discuss with the director how you are to handle tardiness and no shows.
5. There is no food, drinks, or smoking allowed in the theater at any time - directors and designers included. This is a Department Policy. Unfortunately, you must enforce it. Only bottled water is allowed in the theater. Food and drinks are allowed in the green room, but only during rehearsals. Once dress rehearsals begin no food or drinks (except water) are allowed anywhere backstage, including the dressing rooms. If you encounter any problems with this policy, please inform the director or the TD.
6. Please ask the cast and crew to not place their feet on the theater seats.
7. Keep a wastebasket on stage for garbage. Empty it often.
8. The stage management team is responsible for keeping the stage floor clean. In general, while the set is being installed, you may have to sweep the stage before rehearsals if the scene shop did not. During Tech Week and performances, it is your responsibility to sweep, and perhaps mop, the stage before every rehearsal and performance. Do not always delegate this responsibility to one of the stage managers - be democratic and take turns.
9. Well before the first blocking rehearsal, and working with the Scene Designer or Technical Director, layout a floor plan of the scenic design in the rehearsal space. Ask the TD for spike tape or paint - never use masking tape. Different colors may be used to denote different scenes. After you have taped out the ground plan for rehearsals, walk the cast through it and show them where all entrances, stairs, doors, etc will be. "Spike" the

placement of furniture and other moveable objects with different colors for each scene so that placement stays consistent. If the placement of an object changes, be sure you move the "spikes" as well.

10. Make sure that during rehearsals the performers are using the right motions in pantomiming scenic elements that are not yet on stage. For example, if a performer has to open a door, make sure that the performer knows which way the door is suppose to open - in or out (or perhaps it slides). Work closely with the TD and Scene Designer to fully understand all scenic elements.

11. Communication with the Prop Master is essential. Check in with him/her daily. Discuss rehearsal needs. Observe what is being made. You may know that an item is being used in a specific way that may help in its construction or shopping.
12. In general, it is the PSM's responsibility to gather (with the assistance of the TD and the Property Master) rehearsal furniture and props. It is also your responsibility to preset and strike these items for each rehearsal. Determine with the Director the specific rehearsal when rehearsal items will be required, and confirm with the appropriate production personnel who will pull these items, where they will be kept, and any other important details. Once you have obtained these items, make sure the performers use them by taking the time to introduce each performer to his or her props and identify specific furniture. Make sure the performers and the SMs know not only where each item starts out, but also where it ends up. Remember - these are rehearsal items - or "dofers" (as in "this will do for now") and only need to approximate the real thing. At the end of rehearsal each night, all furniture should be moved to a designated area and all props should be locked in the prop cabinet.
13. Coordinate with the Director and the Costume Designer the use of any rehearsal costumes. For example, if you are performing a period play, it may be desirable for the actresses to rehearse in long skirts and perhaps corsets. Rehearsal costumes should be limited to things that are difficult for performers to deal with or things that directly affect the performer's "business". The costume shop will pull these items, and it is your responsibility to make sure the performers use them for each rehearsal, and that the items are properly stored between rehearsals. All performers should bring or be provided with hard-soled shoes. Please let the costume designer know who needs rehearsal shoes. At the end of each night, all costume items should be locked in the costume cabinet.
14. Stay "on book" during the rehearsals - follow along in the script, so you are ready to read a line to an performer who calls for one. You may also be called upon to read the lines of a performer who is not at the rehearsal.
15. During rehearsals, simulate practical sound cues - gun shot, doorbell, window slam, etc. Call light cues such as "blackout" and "lights up" to help define the beginning and ending of each scene for the performers, and to help set it in your own mind.
16. Some directors may want you to time scenes once they are running without stops, and jot down the times for future reference.
17. If the director gives notes immediately following a rehearsal, gather the needed personnel and quiet them if necessary for the session. Each director works differently. Some may want your opinion and others may not. Some will expect you to work independently in giving notes to the cast, while other directors want you to give them your notes for them to tell the cast. Discuss with the director his/her style, and what their expectations are.
18. Once the scenery is in place, have the Technical Director alert you to any potential hazards on the set and convey the information to the cast. Once the set is installed, walk the cast through it and show them how things work. Each performer should familiarize themselves with entrances and furniture placement before working on the set.
19. Locate and place glow tape backstage where it may be needed to ensure the performers' safety, such as stairs and levels where performers may walk during dark or blackout scenes.
20. Discuss with the Set Designer and the TD what they want you to do during a rehearsal or performance if a piece of the set breaks. Make sure you are able to get into the scene/prop shop in case an emergency fix is needed.
21. Sign-in Sheet - For all technical and dress rehearsals, it is imperative that you know that all performers and technicians have arrived by their appointed call time. This is achieved through the use of a grided sign-in sheet posted in the greenroom. Be neat! Make sure to post cast and crew call times next to the sign-in sheet.
22. Understand how to use the headsets and intercom system before the first rehearsal where they will be used so as not to cause any delays. It is the responsibility of the soundboard operator to distribute headsets to the crew - check with the TD on how to set these up.

23. It may be your responsibility to arrange backstage work lights, placement of prop tables and costume change booths, or this may be delegated to a deck crew chief - discuss this with the TD.
24. Discuss with the Lighting Designer where in the dialogue and action the light cues take place, and note the cues in your prompt book. Have a basic understanding of what each lighting cue does. Do this before the first tech. Expect changes to the light cues on a nightly basis - be adaptable. If there are any "practical" lights on stage, are these turned on and off by the performers, or do you need to cue the light board operator or a stagehand? The LD should provide you with any changes before rehearsal each night. It is the responsibility of the light board operator to run a dark check, lamp check, and cue check before each performance to catch any problems. They should also learn how to turn off the handheld remote control on the light board because it tends to cause problems during performances. Checking for this should be included in the light board operator's pre-show checklist.
25. Technical and Dress Rehearsals - By the time these rehearsals arrive they are your responsibility. You should know enough about the show that you do not depend on the technical staff to tell you when to start. This includes having your technicians in place, having achieved the appropriate cue status, and having given calls to the performers at half hour before, fifteen minutes before, five minutes before, and places. Go over the plan for each tech rehearsal with the Director and the designers to understand what elements will be added when. Go over all cues for light, sound, prop, costume and set changes. Be certain you understand which cues you will give, which the SMs will give, and which the technicians are doing directly without a cue. Even if it is a cue for which you are not responsible, you need to be aware of it so you will be instantly aware of any failure to execute a planned cue. You should have a stopwatch to record running times and to time shift sequences, etc.

26. You should always be the first to know if a mistake has been made. When that happens, go about correcting things as quickly and calmly as possible. Maintain communication with the design staff and the Technical Director during these rehearsals and when problems arise that necessitate stopping the rehearsal, you should be prepared to re-organize all personnel to begin again. Stop the performers with a verbal command and quickly determine the point in the script that must be repeated. After the staff has input their solutions, cue the performers at what point in the action to start again. Realize that you are the main instrument to prevent confusion during periods when the crew is working to perfect the execution of a cue or the production team is trying to solve a problem.
27. By technical and dress rehearsal time, you should talk to the TD, Lighting Designer, and Sound Designer about acquiring backup copies of the light and sound cue disks. Before each rehearsal, or performance, you should load the disks and after each you should re-save the show. Before the tech/dress rehearsal, remind the LD and SD to erase any old shows on the boards.
28. During the run of the show, the SMs serve as PSM on deck - keeping things running smoothly backstage by calling performers to places and supervising/coordinating the changing of scenery and props. It will be your responsibility to designate their assignments and give them cues when necessary.
29. If you are performing a musical, many light and set change cues will be called in time with the music. Your cues will be more accurate if you follow the conductor. Knowing how to read music is helpful for stage managing musicals, but not necessary. The conductor won't start the show or each act without your 'go', but after that point you need to run the show by following the conductor, not vice versa.
30. Cue Calls: You should mark in your script places to give warnings as well as the actual cue. When you give a "warning" or "go", instruct the crew to give you a response so that you know they have heard you.

Example: PSM: "Warning Lights cue 30." Response - "cue 30 ready."

PSM: "Lights cue 30.....go." Response - "Going".... "Complete."

It is important that you be professional, and most importantly, consistent with your calls. Avoid being cute on the headset and keep chatter to a minimum. In a show with a great number of calls, it is imperative that you set a policy of no chatting on headset. Set the example of professionalism and the crew will follow.

31. Performers' calls: Before the first curtain and at intermission give the performers' (and orchestra) calls. With an 8:00 p.m. curtain, there should be four calls made for the performers:

At 7:30: "Half hour to curtain"

At 7:45: "Fifteen minutes"

At 7:55: "Five minutes"

At 7:57: "Places, Act I, please"

Repeat each call one time. At intermission the only calls needed are "five minutes" and "places." Be sure the performers know that the calls of "15" and "5" mean until curtain and not until places. Consult with the orchestra conductor about the "places" calls for the orchestra, as they generally have to be in place earlier than the performers.

32. Once a dress rehearsal is over, dismiss the performers to the dressing rooms to change and then to come back immediately for notes. It will be your responsibility to round up any stragglers. Some directors like to continue to give notes to the performers once the show has opened. Check with the director to see if this is desirable, and if s/he wants to do so before or after a performance. It is your responsibility to inform the cast and assemble them at the appropriate place and time.
33. Once the play is in technical/dress rehearsals, and especially in performance, you are in charge. That is not an excuse to become officious, dictatorial, or unpleasant. It is a point at which your professionalism will be noticed and contagious. If you proceed to take charge in a way that is clearly helpful and knowledgeable, you will assist the performers and technicians in following that example and behaving in an equally professional manner. Also, be sure to make sure all backstage crew and booth crew wear all black during dress rehearsals and performances.

34. Opening the House - Understand the sequence of events and the required communication with House Management. You must inform the House Manager when the house can be opened for seating by making sure all of the pre-show checks are completed on time. This includes a dark check, dimmer check, sound check, communications check, stage check, and frequently updating all pertinent personnel of your status. You cannot start the show until the house manager tells you the house is closed. However, you may need to give the Sound Operator a “go” prior to the house closing to start the pre-show music. Know the procedures concerning seating of latecomers and emergency stopping of a performance.
35. It is a general policy to hold the curtain no longer than 5 minutes for the audience. The Stage Manager and the House Manager need to establish a firm policy in this regard and decide at what point the show must begin if it’s going to begin late.
36. The seating of any latecomers is at the discretion of the Director. Well in advance of the first performance, check with the director on his/her policy for the seating of latecomers. Some directors may want latecomers not seated until intermission, while others have no preference. Some directors may want latecomers seated in the balcony, or in the last rows on the main floor. Make sure the House Manager is aware of the Director's wishes in this regard.
37. Post-Show Obligations - After each performance, you are responsible for making sure that the appropriate crews shift scenery if necessary, props are struck and properly stored, and that house lights can be controlled from the stage. Always leave a ghost light illuminating the stage. As the last one to leave, lock up everything, including the dressing rooms, cafe doors, all stage doors, and the shops. Finally, if any changes or repairs are necessary, it is your obligation to inform the proper personnel.

38. After each show you are required to fill out a Performance Report form provided at the end of this document. You should use this to remind everyone of changes or to report any problems. Be specific with details. Please email the form to everyone **THAT NIGHT** so any problems can be taken care of promptly the next morning.
39. Photo call is usually held after the Sunday matinee. Make sure that everyone, cast and crew (except the sound board operator) know they are stay for the duration of the call. Make sure this event is listed on the original schedule you give to the cast and crew so they are prepared for it well in advance. At least 24 hours before the photo call, work with the director to make a photo list. This list should include scene #s, who is in what photo, and light cue #s. Usually, photo call is done in reverse order of the show, depending upon scene and costume changes. To expedite matters and keep things running smoothly, plan the photo order to eliminate unnecessary changing back and forth of scenery or costumes. Make copies of this list for the light board op, the stage managers, the deck chief, wardrobe, and the photographer. It is your responsibility to run the photo shoot as you would any performance. You may want to call the cues from the house (without a headset) rather than the booth – this way you can easily communicate with the photographer (and the director is he/she is in attendance). While the photos are to show as accurate a depiction of the play as possible, it may be necessary to “boost” the lighting for some shots if it is very dim. Prior to the photo call, check with the lighting designer if this is okay to do and receive any recommendations they may have. Do not allow any changes to the lighting, scenery or costumes without permission of the designers.
40. Some directors may request a pick-up rehearsal on the Tuesday during the second week of performances. It is your responsibility to inform the cast as soon as possible, and conduct the rehearsal in the same manner as any other. This rehearsal is usually done without the technical crew.
41. During one of the performances (usually during photo call) it is your responsibility to distribute to the cast the “Director’s Evaluation Form” (found at the end of this document). Please encourage everyone to fill one out (including you and the SMs). Collect the forms and give them to the Department Office Manager.

NOTES TO CONSIDER IN WORKING WITH THE PERFORMERS AND CREW

1. Everyone needs to be able to trust and respect you, as you need to trust and respect them. The performers need to have a secure framework in which to produce their art. Understanding and accepting their need for consistency should motivate you to make sure that certain things are where the performer expects them to be. If there are any variations, however small, the performer(s) involved need to know **BEFORE** it becomes an issue, so that s/he has time to prepare.
2. Everyone needs structure. Set a clear routine and follow it consistently. Any rules need to be established by the Director and PSM from the very beginning. Being quiet backstage, not talking until the director is finished with notes, no eating or drinking in the theater all seem like rather obvious rules, but they won’t happen without reminders. Clarify any rules that are set, such as:
 - ☞ When you call places, what does this mean? What kind of response do you expect? Some stage managers like to have the cast and crew reply to calls, such as: PSM: "15 minutes to curtain" Reply: "Thank you 15". If the cast and/or crew are unable to hear or deliver responses given their location in the building, delegate a crewmember to give time warnings in person, rather than using the intercom system.
 - ☞ Be clear with the performers about how you want them to call for lines during rehearsals. It is usually best to have them say only "line". Let them know that this is all they are to say so as not to break everyone's concentration, and that you will not give them a line if they do not ask for one.
 - ☞ Be clear about call times for rehearsals and performances. If the call time is 6:00, are they expected to walk in the door at 6:00, or be there and ready to start work at 6:00 (which means they have to arrive a few minutes earlier)? After arriving, it is the PSM’s responsibility to give time warnings in the dressing room and warm-up area at least every fifteen minutes.
3. Try to nip problems before they become problematic. If you have a chronically late performer or crewmember, politely and privately ask him/her to be more prompt. Ask him/her to show respect for the Director, the rest of the company and the project at hand by being on time. It is not your responsibility however, to handle discipline problems. If someone repeatedly breaks the rules, let the director (or TD if a

crew member) know. Be courteous and civil at all times. Do not, under any circumstances, publicly humiliate people, yell, or be rude in any way.

4. You must set the example. Always arrive before the performers. This means at least 15 minutes before rehearsal in order to get things in order and ready to go. The PSM should always arrive and open the theater space at least an hour and 15 minutes before curtain during performances.

REHEARSAL AND PERFORMANCE NOTES

1. Rehearsal notes are very important for communicating with those production staff members who do not regularly attend rehearsals or performances. Make sure each night one is sent to the staff, cast and/or crew. This is where a lot of the "Assume Nothing" part of your job comes in, as in "assume no one knows this but you". You need to be acutely aware of everything that is happening onstage that may affect the work of others. Because you are watching every rehearsal and the production staff members are not, it is your responsibility to note needs, additions, things that need repairing and potential problems, such as:
 - ✍ Props that are added to the properties list - "Performer B needs a suitcase in scene 2". Be aware that with such a statement, you haven't indicated you need a rehearsal suitcase.
 - ✍ Potential costume problems - "Actress A has to climb a ladder - is her long skirt going to be a problem? Can we have a rehearsal skirt of approx. the same length?"

- ✍ Potential scenery problems - "Performer C is blocked to jump up and down on the upstage chair. Is the chair you have selected going to support his weight and this action?"
- ✍ Broken things - "Very Sorry, but one of the legs on the table was broken last night" (be able to state how, in case this is a potential recurring problem).

The production staff will not be aware of such needs and must be informed as soon as possible. Make sure everyone gets the same report, and not just the notes that pertain to only him or her. By noon the following day (by 9AM for performance nights) email everyone the report and post a copy on the callboard located in the Café Theater. Be sure the production staff notes are sorted so that they address each individual department separately. If you have no notes for someone, be sure to acknowledge this - "Scenery - nothing for you today". If you have been emailing notes out, and on a particular day the mail system is down, you must make photocopies and distribute the reports to everyone's mailbox in the department office, so as not to delay the information getting to those who need it. Sample forms are located at the end of this document for you to use.

THE PROMPT BOOK

Throughout the rehearsal process, you will be building a prompt book. You should never be without this. It is your guide through the exciting journey of a production, and when information is requested of you, you should be able to find the answer in your prompt book. Prepare your prompt book with adequate margin space for notes, diagrams, and technical cues. Keep your prompt book correct and up to date throughout the process.

The prompt book should contain the following items (examples are in the appendix to this guide):

1. The script as altered for this production
2. A contact list for cast, crew and production staff with phone numbers, extension, e-mail, and role.
3. A rehearsal and a production schedule - this may be one schedule, or two separate schedules. It should tell time, place, date, and who is called each night.
4. A scene/character plot. One should list specify all characters in a scene and another should breakdown the list of scenes by each character.
5. Prop/Furniture lists. This should list all props in each scene with a detailed description of each prop in terms of use and look.
6. Prop/Furniture preset checklists. This should delegate where all props and furniture should be placed at the beginning of show.
7. Prop/Furniture change plot/flow chart - including stage diagrams showing placement of props, furniture and moveable scenery for each scene. The Scene Designer should provide these.
8. A sound cue list-This will be provided by the Sound Designer.
9. Costume lists and a costume change plot. The costume designer will provide these.
10. A running the show check list - a moment by moment listing of everything you and the SMs must do from when you first arrive at the theater to when you leave the building, including responsibilities during intermission placement and times.
11. Playing times for scenes and acts once the rehearsals are running without interruptions.
12. Production Notes, Rehearsal Reports, and important responses. Copies of these should be kept in your notebook in order to refer to them.

Again, all of these items must be accurate, legible and up to date at all times. Someone who has not attended a rehearsal should be able to understand your notes and run the show from them.

Be certain that your diagrams of the stage (placement of all stage props, whether curtains are open or closed, placement of preset props onstage, etc.) are complete and accurate for each scene. You may also want to include diagrams, which show initial placement of performers at the beginning of a scene. Each director will want you to keep track of different blocking. Ask your director exactly what s/he wants.

The following things are noted by you within the script:

1. The blocking notes and "business".
2. The light, sound and music cues
3. The set/prop change cues

You or your assistant must be present at every rehearsal to record the blocking (place-to-place movement), cues, and property requirements in the prompt book. It is also helpful for you to include brief descriptions of stage business (i.e. - lighting a cigarette) and gestures. Keeping track of the blocking is one of your most important tasks. It is crucial you accurately note every place-to-place movement. If you miss something, go back over it with the director. Use fairly standard code or shorthand:

X = cross	R = stage right	B = indicates which character by initial
US = upstage	L = stage left	wndw = window
DS = downstage	^ = stand	ch = chair
C = centerstage	v = sit	tbl = table

Be sure to use uppercase letters for directional notations and lowercase letters for scenic elements. You can create your own short hand for different scenic elements, just make sure you also include an explanation or key of your notations at the beginning of the script.

So, for example, character "B" is blocked to cross upstage center to a chair and sit - your notation would look like this: B XUSC to ch v

Incorporate arrows into your blocking notation to indicate if someone crosses upstage or downstage of a scenic element while they are making a cross:

B XUSC ? tbl to ch v

The clearer your notation is, the better it will be in solving "I don't remember what I did yesterday" problems, and will help facilitate the replacement of an performer should it become necessary.

If you are performing a show with dance numbers, you may or may not have to note the blocking during the dances, but you must note blocking at the beginning and end of each dance.

DAILY REHEARSAL REPORT FORMAT FOR CAST:

(Show Title) Cast Rehearsal Reports

Day:	Date:	Report # _____
Begin:	End:	Break:
Stage Managers:		Schedule:
Late Arrivals:		No Shows:
NOTES:		
General:		
Individual Comments:		

DAILY REHEARSAL REPORT FORMAT FOR PROD. STAFF:

(Show Title)-Production Staff Rehearsal Reports

Day:	Date:	Report # _____
Begin:	End:	Break:
Stage Managers:		Schedule:
Late Arrivals:		No Shows:
NOTES:		
Scenery:		
Lights:		
Costumes:		
Props:		
Box:		
Stage Managers:		
Sound:		
Miscellaneous:		

NIGHTLY PERFORMANCE REPORT FORMAT:

Show Title

PERFORMANCE REPORT

Day/Date:		Performance #:	
Curtain Up:		Act I:	
Curtain Down:		Act II:	
Running Time:		Intermission:	
Weather:			

Performance Notes:	Attendance: CAST: <input type="checkbox"/> Person #1 <input type="checkbox"/> Person #2 <input type="checkbox"/> Person #3 <input type="checkbox"/> Person #4 <input type="checkbox"/> Person #5 UNDERSTUDIES: <input type="checkbox"/> Person #1 <input type="checkbox"/> Person #2 <input type="checkbox"/> Person #3 CREW: <input type="checkbox"/> Person #1 <input type="checkbox"/> Person #2 <input type="checkbox"/> Person #3 <input type="checkbox"/> Stage Manager #1 <input type="checkbox"/> Stage Manager #2 SUBS: <input type="checkbox"/> Person #1 <input type="checkbox"/> Person #2 <input type="checkbox"/> Person #3
	Tech Maintenance Notes:
Management Questions/Concerns/FYI:	Illnesses/Accidents & Lateness:

PRODUCTION STAGE MANAGER: _____

DIRECTOR EVALUATION SURVEY

Director: _____

Production: _____

Date: _____

Please mark the number with an "x" that most appropriately reflects your answer to each of the following questions regarding your experience in the recent University Theater production. This questionnaire is intended to assist in the evaluation of University Theater Directors, and to aid them in self-evaluation. It is specifically designed to guarantee confidentiality from the Director.

1. Rehearsal schedules were distributed in a timely manner.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

2. The director was punctual for each rehearsal.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

3. The director was fully prepared for each rehearsal.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

4. My rehearsals began and ended when scheduled.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

5. The director used my time efficiently.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

6. The director clearly communicated their expectations of me throughout the rehearsal process

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

7. The director greeted everyone in the cast and crew appropriately.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

8. The director was even-tempered during the rehearsal process.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

9. The director was available for questions and consultation outside of the rehearsals.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

10. I felt that the director treated me in a professional manner.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

11. I felt that the director treated me in a courteous manner.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

12. I felt the director's rehearsal methods helped me to understand my role/function.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

13. The director's enthusiasm for and commitment to the project enhanced my own.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

14. I felt that the director's approach to the material contributed to a creative environment during the rehearsal process.

Never	Rarely	Occasionally	Most of the time	All of the time
1	2	3	4	5

15. By the end of the rehearsal process, the direction of the play was clear to me.

Not at all	Slightly	Somewhat	For the Most Part	Totally
1	2	3	4	5

16. I learned a lot as a result of participating in this project.

Not at all	Slightly	Somewhat	For the Most Part	Totally
1	2	3	4	5

17. Based on my experience on this project, I would enjoy working with this director again in the future.

Not at all	Slightly	Somewhat	For the Most Part	Totally
1	2	3	4	5

18. Based on my experience on this project, I would recommend working with this director to my fellow students.

Not at all	Slightly	Somewhat	For the Most Part	Totally
1	2	3	4	5

19. List the three adjectives that best describe your experience working on this project.

20. List the three adjectives that best describe the director's work on this project.

21. What did you learn about as a result of working on this project? You may wish to address: acting, historical/cultural background of the play, playwright, theatrical style, moral and philosophical issues addressed in the text, and the process of creative collaboration, or anything else.

