

STAGE MANAGEMENT AND ASSISTANT STAGE MANAGEMENT

Theatre Handbook



THEATRE DEPARTMENT
CCSU | MALONEY HALL
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Handbook for Stage Manager and Assistant Stage Manager

Throughout the production process, the Stage Manager should work closely with the Assistant Stage Manager(s) to share information on process and procedure. Likewise, the Assistant Stage Manager(s) should take every opportunity to learn the production, rehearsal, technical, and performance processes.

This guideline section is broken into the respective management areas (Stage Manager and Assistant Stage Manager).

Stage Manager

Stage Manager Description

The Stage Manager (SM) is perhaps the most integral part of the production team. They work with the Director, the Design Team, Actors, the Production Manager, the crews, and Faculty and Staff. The job is to do our best to help the show and all people committed to it from the Director to the run crew. The SM oversees the production on a day-to-day basis.

List of Duties for the Stage Manager/Asst. SM/Production Asst.

Stage Manager—In charge of a single production from casting (if possible) through strike.

Duties include:

- Scheduling and running all production meetings
- Writing down blocking and notes during rehearsals.
- People and production tracking
- Creation of the Production contact sheet should include actors, designer, and crew
- Setting up email list(s) for contact (1 acting, 1 design, 1 all play)
- If needed copying of scripts or music
- Scene Breakdown (see below)
- Scene Analysis (see below)
- Props Tracking (see below)
- Rehearsal and performance reports
- Breaks
- Run crew assignments (aka what does each crew member do before, during, and after the show) and cue sheets for those jobs
- With the director – checking and maintaining a rehearsal calendar
- Checking and re filling the SM Kit

- Preparing a clear and easy to read prompt book
- Getting Keys and returning them.
- Maintaining communication
- Maintain a positive and productive rehearsal and performance space.

Assistant Stage Manager-Assist with all above. Manage Prop tables, man and control one side of the stage during production.

Production Assistant-You may come into the process late during tech week your job then becomes similar to the ASM manning the other side of the backstage area. Helping with cleaning and re-setting of the show.

Pre-Production Work **Analysis and Preparation**

First thing – read the play! Then read it again, and then again. Why three times?

- First: To know what is happening with the story. Even if you have read it before.
- Second: For the Given Circumstances (this is when you begin your Scene Breakdown and Script Analysis) the scenes, specific settings, costumes, and props mentioned in the story.
- Third: To dig even deeper. Look for potential landmines or things that will need to be brought up in early Production meetings. For example – are there weapons in the show? There is a very quick costume change for an actor. The script changes from a New York loft to a Hollywood soundstage – things like that.

Meeting with the Director

You should try to meet with the director as soon as you are assigned to the production. Even if you have worked with them before, you need to have a discussion as each show is different. Beyond just an introductory meeting, this is a time to get some vital information about how they work in the rehearsal room and in the space. Some questions you will want to ask about are:

- How do you want to organize the first day of rehearsal?
- Do you want props in rehearsal? When if possible?
- Are there any costume pieces that will need to be used in rehearsal?
- Are we changing the time period or locale of the production?
- For many plays you must ask which version or translation we are using before doing a ton of Analysis.
- Is the master rehearsal calendar made, or is that something we need to do?
- When and how often do you want to take breaks?
- Should I warn you when we are close to a break rather than just calling a break (FYI the answer is almost always - warn me - the real question is how far ahead)?

- Do you wish my opinion during script discusses? Interactions with the cast or not (like line notes only)?

These are not the only questions but are a good place to start. Another thing to chat about is their approach to the show and what their vision for the production is.

Auditions and Callbacks

- ☐ The SM should meet with the department Administrator/Production Manager to discuss the booking of an audition and callback space. If auditions and callbacks are to be scheduled at a location other than Maloney Hall, scheduling should be coordinated with the Central Reservations Office
- ☐ In consultation with the Director, post an audition notice and/or sign-up sheet on the callboard/other digital locations.
- ☐ Consult with the Director to determine materials required for the audition (copies of the audition form, properties for improvisations, cold-reading scripts, film for the camera, a piano for the accompanist, etc.), and prepare them.
- ☐ Prepare the room for auditions, bring all required materials, and make certain the space is clean and secured against interruptions.
- ☐ Also have extras of everything (forms, pencils, pens, tissues, etc.). People forget things in the rush/excitement of auditions.
- ☐ Set up a check-in table for auditionees.
- ☐ At the start of auditions, distribute audition forms and information sheets/rehearsal calendars. Make sure all auditionees have included their full name, address, and telephone number.
- ☐ If necessary, ASM(s) can be assigned to take photos of each Performer and attach it to their audition form.
- ☐ Answer the Performers' questions about the play and characters without leading them towards a certain opinion or role.
- ☐ Assist at auditions in the manner desired by the Director. Be prepared to take notes if asked to do so by the Director.
- ☐ Post notices for Callbacks by the announced time, as requested by the Director.

- ☐ General Note: Treat any discussion the Director has with their assistant/choreographer/musical director or you to be confidential. What is said in the audition room should not be shared with anyone.
- ☐ When directed, post the cast list - including directions for initialing to signify acceptance of the role. Distribute copies of the cast list to Crew Heads, Designers, and all department Faculty and Staff.
- ☐ When available, distribute scripts to the Cast and the Design/Production team.

Preparing for Rehearsals

Stage Manager Kit –

There is a silver tackle box that has the basic supplies that you will need for rehearsals, tech, and the run of the show. It lives in the filing cabinet that is in the lobby. The cabinet is locked, and you will need to get the key from the main office. Prior to the beginning of rehearsals check with Christie, Sara, or Michael to sign out the kit. After final strike, you will need to return the kit to the cabinet. In addition to returning the kit, you will need to tell the main office about any supplies that need to be replenished. A list of the possible contents is included in Appendix A.

Prompt Book –

Your book should be ready to go on day one of rehearsals organized and set for blocking. You can choose how this looks. See Appendix B for examples.

In addition to the script, your prompt book should/could include sections for the following:

- Contact Sheets
- Cast Information
- Schedules
- Character/Scene Breakdown
- Show Paperwork
 - Preset list
 - Shift Plot
 - Costume Plot
- Scenery
- Props
- Costumes
- Lighting
- Sound
- Video/Projections

- Specialty Needs
 - Fight Choreography
 - Intimacy Coordination
 - Dialects
 - Etc.
- Publicity
- Dramaturgy
- ASM Information
- Crew Information
- Rehearsal Reports
- Performance Reports
- Fittings
- Meetings Agendas and Minutes
- Blank Forms

Not every show will need every section listed above. Pick and choose as necessary. Also, the above is not necessarily the order you will want to put your book in. Put them in the way that makes the most sense for you.

Dramaturgy –

Check with your Director to see if there is anyone assigned to this role. If not, you may be asked to do some of these duties. Regardless, you should do your own breakdown and analysis. Further details below.

Taping the Floor –

Ideally this should be done before the rehearsals begin. If that is not possible (scheduling issues, etc.), then it should be done as quickly as you can once rehearsals start. For this you will need – the ground plan, several tape measures, a scale ruler, multiple colors of spike tape, and your ASM.

1. If you are unsure how to use a scale rule check with Brian, Scott, or Michael.
2. Double check the ground plan for the correct scale.
3. Make sure you have asked your director about the stage orientation in 123. I.E. – where is the audience? Where is the booth?
4. Tape out walls as needed, as well as non-moving furniture.
5. Use different colors for moveable furniture pieces.
6. Always do arrows for doors to let performers know which way the door opens.
7. A notation of +7" is helpful on stairs and platforms

This is a spreadsheet of what character is onstage during which scene. This helps when planning rehearsals and costume needs. Below is an example:

Character / Scene Breakdown

[illegible]

X Onstage, +X Enter, X-Exit, +X-Enter/Exit, (X) Onstage "hiding"
Other initials indicate ensemble character

Version 1: 10/21/10

Script or Production Analysis –

This takes the breakdown a few steps further by including notes on time period, specific mentions in the script of props, set, light, costume, or other notes. This will help with prop lists, crew shifts, and giving you questions to ask for meetings. Example below:



The Tempest Production Analysis

Act/Scene	Page	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
2.1	38				Antonio and Sebastian take out their swords	Ariel sings another song to the men	
	39				Pile of wood that Caliban carries in	A noise of thunder heard	
2.2	40	Trinculo enters and covers himself with his cloak	Stated that there are no bushes or shrubs on the island			Wind whistling ; another noise of thunder is heard	Trinculo states he can see a huge black cloud
	41	Trinculo crawls under Caliban's garment; Stephano enters			Stephano's wine bottle		
3.1	46		A possible pile of logs that Ferdinand has stacked up already?		Ferdinand carries a log		
3.2	52	Stephano strikes Trinculo				Ariel plays a tune on a drum and a pipe	
	54						Prospero invisible How will the banquet appear?
3.3	56	Several strange Shapes enter and dance silently	A banquet appears			Solemn and stage music	
	58	Ariel is stated having wings	The banquet disappears	Lightning	Swords are drawn by all onstage in fear of Ariel	Thunder and lightning	How will the banquet disappear?
	59	Strange Shapes appear again and dance				Thunder for exit	Ariel vanishes
4.1	62					Soft music plays	
	63	Iris enters; Juno enters; Ceres enters	Juno's chariot appears from above and descends				Juno enters from above? Will Ceres be played by Ariel
	64					Juno and Ceres sing	
	66	Nymphs enter; Reapers enter				Nymphs and Reapers share a dance	Music to the dance? How many Reapers and Nymphs?

Prop List –

Using your analysis create a preliminary prop list. As you move through rehearsals, this list will change with additions and subtractions, but you should hang on to this first list just in case you need to return to the original version. This list will also be the basis for your preset list of where the individual props are placed for the run of the production. Example below:

Act 1	Prop		
Scene 1, Top	Breakfast Table	Preset	
	red oil cloth for table	Preset	
	4 mismatched chairs	Preset	
	red checked curtains	Preset	
	fridge	Preset	
	stove	Preset	
	debris from door	Preset	
	wheel barrow	Preset	
	alarm clock	Stage left	
Scene 1 Page 4	Bread	Preset fridge	
	Bacon	Preset fridge	
Scene 1 Page 5	Frying Pan	Preset oven	
	Lighter to light stove	SL	
	Spatula/fork	Preset oven	
Scene 1 Page 6	Charts/posters	SR	
Scene 1 Page 10	Plates	Preset oven	
	Utensils	Preset oven	
Scene 1 Page 20	Rope Halter	SR	

Other Information/Procedure/Duties –

- ☐ Obtain rehearsal props from the Prop Master/Designer.
- ☐ Collect, from actors, their availability and give these times to the costume shop. Work with the costume shop to set up meetings for costume fittings. All scheduled fittings should be emailed to the actors and the shop as well as including the information in the rehearsal reports.
- ☐ Create a contact sheet containing the names, roles, phone numbers, and email addresses of all production members, and distribute it to all members of the production. It is very important that you create this contact sheet ASAP because the crew heads will be depending on it to contact their crew members. Keep the contact sheet up-to-date and accurate, distributing corrected copies as needed.
- ☐ Make sure an up-to-date rehearsal schedule is posted on the callboard.
- ☐ Create a conflicts list.
- ☐ The week before the production goes into rehearsal, the Stage Manager and the Assistant Stage Manager(s) will make sure that all the rehearsal materials are

gathered, such as scripts, score, contact information, artistic stage and production crew, insurance information, Equity paperwork, office supplies, and other necessary information to be given out to each company member.

- ☐ Instruct cast on how to obtain their script.
- ☐ A day or two prior to the start of rehearsal, depending upon the size of the production, the Stage Manager may go into the rehearsal studio and start setting it up. This could include clearing the space, setting up tables, and gathering what is needed for the rehearsing room. Each night once rehearsal begins it is expected this will be done as well.
- ☐ Check that the SM Kit is fully stocked, and report needed items to the Production Manager/General Manager for restocking. Always have the kit with you in the rehearsal hall.

Production Meetings

Running productions meetings is the role of the Production Manager, but the SM frequently assists with preparing the agenda and other items listed below.

Pre-Production work

- ☐ Work with the Production Manager to create a production calendar. Include:
 - Production Meetings
 - Rehearsals
 - Hang and Focus Days
 - Build/Load-in
 - Publicity/Show Photos
 - Program/Bios Due Date
 - Publicity Due Dates/Poster Hang
 - Dry Tech
 - Crew View
 - Sitzprobe (musicals)
 - Tech/Dress Schedules
 - Show Call Times
- ☐ Paper copies should be distributed to those who would like them. An electronic copy should be updated as needed and live in the designated TEAMS folder.

Production Meetings

- ☐ The Production Manager will set the day and times of the meeting. SM should send out a weekly reminder to the production staff about the upcoming meeting. The following people should be attending these meetings and receiving the reminder emails:
 - Director

Stage Manager
Scenic Designer
Costume Designer
Light Designer
Sound Designers
Technical Director
Production Electrician
Props Master
Production Manager

Depending on the production, other personnel may be asked to attend.

- ☐ Be at the meeting place early enough to have everything set up and ready to go. At the appropriate time, call the meeting to order.
- ☐ The SM is required to attend and take notes at all production meetings, (though the duty of note taking is often passed on to the ASM(s)). Reports must include:
 - A list of those in attendance.
 - Updated reports from each department.
 - Pertinent changes or information.
 - Current and upcoming deadlines.
- ☐ Completed reports should be distributed to all Designers, Technicians, ASM(s), and Director. Reports should be stored on the designated shared electronic TEAMS folder. (For an example of a meeting report, please see the department Administrator/Production Manager.)
- ☐ The Stage Manager (though sometimes the Production Manager) should prepare an agenda for the weekly production meeting. Always plan on polling the Designers and Technicians for updates at these meetings. The agenda can include any technical notes take during previous rehearsals.
- ☐ During the week, follow up on any assignments or concerns, and be prepared to report updates at the next meeting.
- ☐ Check in daily, or as needed, with the Director, PM, TD, GM, Costume Shop Manager, and Scene Shop Manager to discuss any issues that may arise between production meetings. Professional SMs do a “Shop Walk” every day to improve communication and nip potential problems in the bud. This is a good habit.

During Rehearsals

The Stage Manager should be aware of the following guidelines, as well as guidelines outlined for Performers.

- ☐ Be in the rehearsal space 30 minutes prior to the Performers call time. The SM and ASM(s) should be the first people in the rehearsal room each day to ensure that the space is ready and safe for rehearsals – this includes sweeping, rolling the magnet around, and mopping as needed. The ASM(s) will assist with preparation of the space.
- ☐ Have performers complete show contract and emergency contact forms.
- ☐ It is the responsibility of the SM to strictly track attendance of themselves, ASM(s), Crews, and Performers. Attendance should be noted in reports, and if a conflict arises with someone violating the attendance policy, this should be brought to the Director's attention. This is also pertinent to grading for any TH115 assignments.
- ☐ Ensure that rented scripts (especially those used in musicals) are marked only with pencil and that they are fully erased before being turned in at the end of the run.
- ☐ Abide by and help enforce the rule that food will be consumed only during breaks and that each person cleans up after themselves.
- ☐ Check with the Director daily and before each rehearsal for any change of plans.
- ☐ Keep track of any script changes and make sure that all members of the Production are kept up to date on these changes.
- ☐ Make sure that breaks do not run overtime. Call Actors back at the end of breaks. Typically, a 10-minute break is given for every 80 minutes of work. Employ ASM(s) as needed.
- ☐ Act as timekeeper for the length of acts and scenes, scene shifts, and intermissions. Employ ASM(s) as needed.
- ☐ During the rehearsal process, the SM will take down all the blocking of the show and make a list of any prop additions or subtractions. The same will be done for the scenic, lighting, and wardrobe elements. These notes should be compiled in the nightly rehearsal report that will be sent to all Designers, the Directing team, Cast Members, and Crews.
- ☐ The SM will also track where/when props are set, when they are removed, where they need to be for entrances and exits; the same will be done for any wardrobe or set pieces. Entrances and exits for each individual Actor will also be tracked. The

ASM(s) can oversee one or more of these lists, but in the end, the Stage Manager will compile them into a cohesive form.

- ☐ At the end of each rehearsal day, the SM will check with the Director about the next day's rehearsal call. They will let Performers know if there have been changes to the call, and generally make sure that everyone is prepared for the following day's rehearsal.
- ☐ The SM will send out a Daily Call each night informing every one of the following day's rehearsal plan.
- ☐ At the end of each day, the SM will send out a Rehearsal Report to the Design Staff, Artistic Staff, Producers, and GM/PM, letting them know about any changes to the script, props, wardrobe, lighting, or scenic requirements. The report will also include attendance, rehearsal hours, costume fittings, plus notes on the progress of the rehearsals, including any questions for various departments. The report is to be emailed out each night as well as saved in the production's TEAM folder. For efficiency, make notes during rehearsal directly on the rehearsal report. NOTE: Please refrain from adding irrelevant information. Do not include personal notes or notes from the actors unless instructed to do so by the director. If no notes are needed in anyone area, please put, "No Notes."
 - There is a template for this report available on Teams for you to use.
 - When you email this out, please include it in the body of the email as well as attaching it. Many people check their email via their phone and if the report is only an attachment it is difficult to access.
- ☐ Rehearsal props must be returned to the designated prop area by the end of each rehearsal. SM should make sure props are properly stored/put in the locked rehearsal cabinet. Performance props should not be used until permission is given.
- ☐ Rehearsals are closed to visitors except those invited or involved in the production and members of classes assigned to attend.
- ☐ Be prepared to read any role at any time during rehearsals. Also be prepared, once Performers are "off-book" to take and distribute line notes and to give Performers lines when necessary or if an individual requests a "line." This may be done in conjunction with the ASM team.
- ☐ Have a first aid kit available during all rehearsals and performances. Report that night to the Department Chair any accidents that cause significant damage to the physical space, the set, or an individual. If the Department Chair is unable to be reached, the department Administrator should be contacted, and should be

contacted after speaking with the chair and following the incident. The incident in question should be detailed in the nightly report as well.

- ☐ While rehearsals are in progress, the SM should be taking steps to create a prompt book. Example prompt books are available in the department office upon request. Write all notations required by the director in the prompt book: blocking, movement, business, technical requirements, line changes, etc. ***Make these notes in pencil. Do not use ink.*** If you have not taken blocking notes before, ask your director how they want it done, or make an appointment with the PM to learn some basics.
- ☐ SM and ASM(s) are to be the last ones out of the rehearsal space each night. Make sure the lights are turned off and the doors are locked.

Tech Rehearsals

Technical rehearsals are in place so the SM, ASM(s), Crews, Designers, and Technicians can fine-tune the technical aspects of the show.

- ☐ During the week before tech, meet with the Designers and Director for Paper Tech. This meeting is used to mark all Warning and Go locations in your prompt book for all cues: lighting, sound, scenery shifts, actor entrances, prop locations, and costume changes.
- ☐ Coordinate with the PM/TD prior to the week of tech to place the tech-tables, set up desk lights, run power, supply trash cans, etc. for the theatre space.
- ☐ Once the production moves out of the rehearsal space and into the theatre, make sure that all rehearsal materials (including the taped floor) are removed from the rehearsal room. Transfer all necessary elements to the theatre.
- ☐ Unlock all doors needed by cast and crew.
- ☐ Prior to each night's rehearsal unplug and put away the ghost light.
- ☐ Clear the space, sweep the floor, roll magnet around, and/or mop as needed
- ☐ In collaboration with the TD, Property Master, Scenic Designer, and ASM(s), check the placement of all props, onstage and offstage, for each scene. If necessary, locate and prepare props table(s).
- ☐ In conference with the Costume Designer and Wardrobe Supervisor, determine cues for quick changes and discuss how and where these are to be accomplished.

- ☐ Create a pre-show and post-show checklist and consult it before each tech, dress, rehearsal, or performance. The ASM(s) should be familiar with these checklists; divide duties as needed.
- ☐ Be sure that running lights backstage are in place. Check with the Lighting area for more run lights as necessary. Prepare glow tape on stage and in the house (as needed). If practical or required, spike the positions for scenic units and properties on the stage floor.
- ☐ Check that the Sound Board Operator and/or Sound Designer have headsets out for the tech rehearsals. Check this equipment prior to first tech.
- ☐ Prepare Sign-In sheets for all Performers and Crew, and post on the Callboard. Once performances begin, the Sign-In sheets may be moved to the board posted backstage/near the dressing rooms. Option – create a digital Sign-In sheet.
- ☐ Remind Performers at the beginning of the technical and dress rehearsal period that they must hang up their costumes, return hand props to their proper location, and keep the dressing rooms clean.
- ☐ For large cast shows, it may be necessary to appoint a backstage custodian for each night, to pick up and vacuum. This could be an ASM or assigned as a post-show routine for all Crew members to work on together.
- ☐ Help give emergency/evacuation instructions to the ASM(s), Crew, and House Manager. Be sure fire extinguishers are present in the theatre and the first aid kits are stocked. Be familiar with the CCSU procedures for emergencies. More details below.
- ☐ Assign Crew members to sweep and mop the stage before each technical rehearsal, dress rehearsal, and performance.
- ☐ In collaboration with the PM, GM, TD, ASM(s), and the Property Master, work out routines of all scenery and property shifts. Rehearsals may be called exclusively for difficult shifts.
- ☐ If “Hold” is called during a technical rehearsal, determine who called it and how to help correct this issue. Along with the ASM(s), keep the room quiet and informed. Once the issue is resolved, give the actors a cue on where to pick it up from.
- ☐ In collaboration with the Costume Designer and Wardrobe Supervisor, work out routines of all quick changes with Wardrobe Crew members. Rehearsals may be called exclusively for difficult shifts.

- ☐ Do not allow visitors backstage at any time. Visitors may greet Performers after the show in the theatre lobby once Actors are out of costume.
- ☐ Enforce the rules about smoking, food, and beverages – applies to cast and crew.
- ☐ Work with ASM(s) to keep everyone quiet backstage.
- ☐ No cellphones should be permitted backstage – by cast or crew.
- ☐ Call all cues and deal with emergencies as needed to run the show smoothly.
- ☐ If desired, work with the PM, Cast, Crew, and Designers to execute a potluck dinner on the 8 out of 10 day.
- ☐ Typically, a 10-minute break is called after 80 minutes of work. Watch the time and call these accordingly. Call everyone back together at the end of the break.
- ☐ Prepare call times for cast and crew. If there is a fight, dance, or complicated bit of choreography, factor this in to call times. If a 'fight' call is needed, please make sure any necessary weapons, props, or music is ready to go.
- ☐ At the end of each technical rehearsal, time should be left for a small production meeting to take place. The purpose of this meeting is to update one another on progress, issues, and schedules for the following technical rehearsal. While this meeting is occurring, Performers should get out of costume, and if time permits, wait in the theatre lobby for notes with the Director.
- ☐ Inform Cast and Crew if Professional photos will be taken during the final dress rehearsal.
- ☐ The final person out of the space should plug in and turn on the ghost light.

Emergency Situations

Important Phone Numbers

Campus Police (non-emergency)	860-832-2375
Campus Police (emergency)	911
Christie Maturo (Department Chair)	661-345-4549

Dealing with Emergencies

- ☐ Keep your cool! Remember, *You are the leader!* Audience, Cast, and Crew safety COME FIRST.
- ☐ Heart failures, strokes, seizures, broken bones, collapsing scenery, fires, bomb threats, power outages, and severe storm do occur, and part of the Stage Manager's job is to minimize their effects.
- ☐ Be aware of any potential hazards: from how onstage pyrotechnics are handled, to weather reports, to getting a general idea of the health of your Audience.
- ☐ Know and follow the emergency procedures outlined in this Handbook and by the University.
- ☐ Have your emergency script ready at hand and know who in your Crew fills each of the tasks outlined in it. If *you* are the one experiencing the emergency, it is our duty to ensure that the ASM is fully prepared to take over your role on the production to the best of their ability.

Calling Cues

It is the Stage Manager's responsibility to correctly call each cue for the performance. There will be several chances to practice during technical rehearsals. It may also be useful to practice reading through the prompt book once all cues are written into practice pacing and verbalizing difficult cue sequences. If possible, a ASM should call a rehearsal.

- ☐ Each cue should follow a verbal Standby over the headset. This alerts the Light Board Operator (LBO) and Sound Board Operator (SBO), and other personnel on headset that they have a cue coming up and should prepare to execute it on, "Go".
- ☐ Standby cues should be given 30-60 seconds before the cue itself, which is about half a page. Use discretion and if necessary, watch for a cue from the Performer in which to call, "Go" on. In the case of several cues in quick succession that need to be called and may not leave time for each Standby, the SM can act as the Operator to Standby for several cues.
- ☐ Ensure all Operators know they should respond to a standby call by saying "Standing."

Sample exchanges:

SM: Standby Light Cue 50.

LBO: Lights.

SM: Light Cue 50, Go.

SM: Standby Light Cues 52 thru 55 and Sound Cues L and M.

SBO: Sound.

LBO: Lights.

SM: Lights 52-55, Go

SM: Sound L-M, Go

- ☐ If there are other elements in the performance that you need to control, such as video or automation etc. discuss with the Technical Director, the designers, and the operators to decide how you are calling these cues. For example, if there is automation that is controlling moving scenery you may want to call it, Auto. Or possibly Motion. It can be whatever makes it the easiest for you as an SM to call, but everyone needs to be on the same page about it.
- ☐ In some cases, it may be useful to have the Operator respond once the cue is complete. This is particularly useful with calling house lights up/down at the start of the show, intermission, and for bows.
- ☐ If a cue is called incorrectly or goes at the wrong time, assess the situation and respond accordingly. Make a note of why the cue wasn't completed correctly and fix

it for the next performance. If the issue was technical, find out how to correct the issue in programming before the next performance.

- ☐ During times when there are no cues to call, there should still be **no talking** over headsets unless necessary, and if necessary, the communication must always be kept **professional**.

Pre-Performance/Run Routine

The SM should create a pre-show checklist to complete before each performance. The items on this list can be completed by Crew members or ASM(s), but before the show it is the Stage Managers duty to walk around and ensure each item is checked off the list. The times outlined here are to be used as a guideline.

The Performer and Crew call times should be discussed prior to performances dates. Some shows may require earlier calls based on the need. Plan accordingly to maximize the use of time.

120 minutes before curtain: (5:00pm/12:00pm/8:00am)

- ☐ Unlock all doors needed by company members.
- ☐ Turn on work lights.
- ☐ Turn off ghost light and store for the duration of the performance.
- ☐ Turn on or off the AC/Heater as needed.
- ☐ Hang signs on outer doors and tape crash bars.

90 minutes before curtain: (5:30pm/1:30pm/8:30am)

- ☐ Instruct Stage and Prop Crew Heads to sweep and mop, then begin setup of scenery and props.
- ☐ Check with the Sound Board Operator to see that intercom and sound music/effects are ready.
- ☐ Notify the Master Electrician to begin dimmer check.
- ☐ Check to see that all Performers have signed in; phone those who have not.

60 minutes before curtain: (6:00pm/1:00pm/9:00am)

- ☐ Check with House Manager to see if ushers have arrived and VIP seats have been reserved.
- ☐ Give One Hour call to Cast and Crew.
- ☐ If glow tape needs to be charged, do so or assign to a member of the Run Crew.
- ☐ Hang any necessary signs. Ex: "Show in progress."

50 minutes before curtain: (6:10pm/1:10pm/9:10am)

- ☐ If needed call Performers to the Theatre for warmups and/or mic checks.
- ☐ If needed run intimacy or fight calls.

35 minutes before curtain: (6:25pm/1:25pm/9:25am)

- ☐ Instruct Light and Sound Board Operators to go to their pre-shows and turn off work lights.
- ☐ Look out in the house to be sure everything is ready for an audience (including pre-show lights and sound).

30 minutes before curtain: (6:30pm/1:30pm/9:30am)

- ☐ In consultation with the Box Office and House Manager, open house.
- ☐ Give 30-minute call to Cast and Crew.

15 minutes before curtain: (6:45pm/1:45pm/9:45am)

- ☐ Give 15-minute call to Cast and Crew

5 minutes before curtain: (6:55pm/1:55pm/9:55am)

- ☐ Turn off the air handling. (It's best for the ASM to do this.
 - ☐ Call 'places' for all Cast and Crew.
-
- ☐ The order of the determined schedule should be shared with all Performers, Crew, and ASM(s) to ensure everyone is on the same page with where they are expected to be.

Show Run

Start of Show

- ☐ Confer with Box Office and House Managers; once they confirm audience members are seated, instruct them to close the house.
- ☐ Confirm places and give all cues necessary to start the show.
- ☐ Ask the House Manager for the audience count; include this in the performance report.
- ☐ Start show timer.

Intermission

- ☐ Call all cues necessary for intermission lighting/sound.
- ☐ Ushers and the House Manager should be prepared to open house doors, and everyone backstage should be aware that they have 10-minutes until places for Act II is called.
- ☐ Turn on the Air handling.
- ☐ ASM(s) and Crew Members should begin executing an intermission checklist of anything that needs to be completed. Tasks may include washing dishware,

setting/striking scenery, prepping costumes, etc. Someone should always remain in the control booth during intermission in the case of emergencies.

- ☐ At the end of intermission, the House Manager should report when the doors are closed and provide an updated audience count.
- ☐ Turn off the Air handling.
- ☐ Once ready, begin the cues to start the next act.
- ☐ Start timer

Post-Performance

- ☐ Instruct Actors to change out of costumes and hang them up immediately after curtain call. After which, actors are released.
- ☐ Ensure all boards are shut down appropriately.
- ☐ See to it that the stage, technical spaces, backstage and dressing rooms are returned to a start-of-show condition.
- ☐ The SM is expected to be the last person out of the space and will be required to check all doors and lights (including the ghost light).
- ☐ Complete performance report including show run time, and audience count, notes on performance for each of the technical areas, etc.
- ☐ Before leaving for the night, email the performance report to all Designers, Crew, ASM(s), department full-time Faculty and Staff, Director, and Performers.

Should an Injury Occur During a Performance

- ☐ Remain calm.
- ☐ Inform the crew to suspend all stage elements (i.e. lights, sound, shifts....)
- ☐ Bring the house and stage lights to full.
- ☐ If a faculty member is in the building have someone get them.
- ☐ If necessary, call campus police or 911.
- ☐ If police or 911 has been notified have crew at each locale to meet the paramedics and have them clear a path of any scenery that would impede the path to the injured person.

- ☐ Contact the director of the school and production manager.

If the incident happens backstage:

- Have the house manager make an announcement to the audience that “We have experienced a technical difficulty backstage and to please remain in your seats, thank you.”
- The House Manager should stay out there to help with the audience. They do not need to be involved with whatever is happening backstage.

If the incident has happened onstage:

- The SM or the House Manager should ask the audience to, “Please stay in your seats and remain quiet while we will attend to this matter, thank you.”
- Remove any unnecessary personnel from the equation like extra cast or crew.

If the incident happens in the building/Fire alarm sounds:

- Instruct the House Manager to turn the lobby lights on and open Theatre doors.
- Instruct the ASM to turn the stage work-lights on.
- The House Manager or ASM will go on stage to announce the evacuation to the audience. The SM can also make an announcement via the communication system.
- Ushers who are in the lobby will:
 - Help Audience members exit the building through the nearest exit.
 - Check lobby rest rooms.
 - Report to the SM in front of the Fine Arts Building.
- Performer who are onstage, backstage, scene studio, or dressing rooms will:
 - Walk quickly to the nearest exit from the building.
 - Do not take any detours to retrieve personal belongings.
 - Report immediately to the ASM in the parking lot in front of Maloney Hall.

- ☐ The SM or ASM sends a company member to report to the SM in front of the Fine Arts Building.

- ☐ When emergency officials arrive, the SM, ASM, and HM will:

- Report the nature of emergency.
- Report the status of the evacuation.
- Report any injuries that have occurred.
- Contact the Department Chair.

- ☐ No one should reenter the building until given the all-clear by a qualified professional.

Strike

Check with the TD regarding strike duties. Carry out all duties before the end of the week following the close of the show.

- ☐ Make sure to leave all facilities clean and organized. The SM booth should be clean of trash and gooseneck lights should be organized on the SM counter. Make sure there are no cables lying about. Trash should be removed from booth and backstage area. All costumes and props should be returned to their respective crew heads.
- ☐ Paperwork, call sheets, and the callboard should be cleared.
- ☐ Return keys to the Production Manager.

Post Show

- ☐ When the production has closed, transform the prompt script into a production script by adding the following:
 - 1) A copy of the program
 - 2) A copy of the rehearsal prompt script, complete with all blocking
 - 3) A copy of the production prompt script, complete with all cues
 - 4) Copies of the scene designer's ground plan and elevations
 - 5) Copies of the lighting designer's light plot and paperwork
 - 6) Copies of the costumer designer's renderings and plots
 - 7) A production prop list
 - 8) A list of all sound cues used in the production
 - 9) Examples of all paperwork used – contact lists, schedules, and reports

This production script is eligible for the Stage Management division of KCACTF and will be necessary if submitting for a Project.

NOTE: A repeated failure to fulfill duties may result in a removal from the position. Please ask for help as necessary.

Assistant Stage Manager

Assistant Stage Manager Description

The Assistant Stage Manager(s) assists the Stage Manager with all responsibilities related to the production. This could include (though not limited to) attending auditions, attending and taking notes at production meetings, preparing the rehearsal space, running rehearsals, managing crews, creating reports, attending all tech and dress rehearsals, and serving off-stage/in the booth.

Assistant Stage Managers should take every opportunity to learn the production, rehearsal, technical, and performance process.

The ASM should always be familiar with all duties and responsibilities outlined in this Handbook and the responsibilities specific to the Stage Manager. In the event of an emergency involving the SM, the ASM will be expected to fill the role. You are considered the Stage Manager's Understudy and are in training to be a SM.

For exact responsibilities, consult with the SM regarding pre, during, and post-show responsibilities. Below are some likely duties.

Auditions

- ☐ Assist in securing an audition space.
- ☐ Make copies of audition sheets/schedules, as needed.
- ☐ Assist in setting up a check-in table.
- ☐ Assist in greeting auditionees, photographing, and assisting Actors with questions.
- ☐ Conduct auditions in the manner desired by the Director.
- ☐ Fulfill additional duties requested by the SM.

Production Meetings

- ☐ Arrive early to assist the SM in setting up/preparing for the meeting.
- ☐ If requested, take minutes/notes for each Production meeting, and distribute them to necessary personnel within 24 hours. (The SM will provide you a list of who to send the reports to).
- ☐ All reports are to be stored on the Production's TEAMS folder.

Rehearsals

- ☐ Assist in preparing necessary paperwork for the first day of rehearsal – contact sheets, calendars, copies of scripts/music.
- ☐ Assist in keeping the callboard up to date.
- ☐ SM and ASM(s) should be the first in the rehearsal room each day (at least 30 minutes before the Performers are called). Assist in preparing the rehearsal space each day before the rehearsal call time– taping the floor, sweeping, setting rehearsal props, and furniture.
- ☐ Contacting the Properties Master/Designer and Costume Designer to acquire rehearsal properties and rehearsal costume pieces as needed.
- ☐ Help track which Actors are needed for each portion of the rehearsal period.
- ☐ Report any Actors who are late/absent from rehearsal to SM.
- ☐ Be prepared to read any role at any time during rehearsals.
- ☐ Make sure that breaks do not run overtime.
- ☐ Act as timekeeper for the length of acts and scenes, scene shifts, and intermissions.
- ☐ Provide information/send out reports each day as directed by the SM.
- ☐ Help track blocking/scenic changes/prop/costume changes/etc.
- ☐ If Actors approach you with questions that are directorial in nature, refer them to the Director.
- ☐ Create a checklist of responsibilities prior to rehearsal and performance.
- ☐ After rehearsal, see that the rehearsal space has been cleared and returned to order.
- ☐ Replace all rehearsal properties, lock the doors, and turn off the lights with the Stage Manager. SM and ASM(s) should be the last people out of the rehearsal space.
- ☐ Assist with other duties as assigned by the SM.

Technical and Dress Rehearsals and Performances

- ☐ Arrive early with the SM to unlock the space, turn on the lights, store the ghost light, and set up tech tables.
- ☐ Work with SM, TD, and/or PM to determine scene shifts.
- ☐ Serve as Head of Stage Crew - lead all backstage activities by the Cast and Crew, and for all shifts by the Stage and Property Crews.
- ☐ Assign, or relay from SM, any specific duties to your Crew.
- ☐ Rehearse the Crew thoroughly in the routine of scene shifts.
- ☐ Before every show, check that all functional parts of the setting—doors, windows, platforms, and railings—are in working order. Communicate the need for any necessary repairs or adjustments to the SM, PM, TD, and the Production Carpenter.
- ☐ See that the stage is in order before and after each performance and that the Stage Crew has adequately swept and mopped the floor.
- ☐ Do not allow visitors backstage at any time. Visitors may greet Performers after the show in the lobby once the actors are out of costume.
- ☐ Enforce the smoking, food, and beverage rules.
- ☐ Enforce the no cell phones backstage policy.
- ☐ Keep the Cast and Crew quiet backstage.
- ☐ During the run of the show, assist the SM in overseeing backstage personnel and activity.
- ☐ See that all Backstage Personnel are properly attired in blacks. Blacks may be pulled from costume stock for Crew Members that do not own any: consult the Costumer before taking any clothing.
- ☐ Along with the SM, be the final person(s) out of the theatre or rehearsal space after. See that all doors are locked, and all lights are off. Plug in and turn on the ghost light before leaving.
- ☐ Be familiar with all the emergency procedures listed in the SM Handbook.

Strike and Post-Show

- ☐ Check with the TD regarding your duties during the strike.
- ☐ Give copies of the shift plots and other paperwork to the SM.
- ☐ Assist the SM with additional strike processes.

General Notes for both Stage Mangers and Assistant Stage Managers

- ☐ You should be the calm voice of reason in the room. The performers and crew will look to you for clues as for what to do and how to act.
- ☐ Unless the director has given you permission, you should never give your artistic opinion of the acting in the show.

This handbook is as complete as we can make it, but when you are dealing with live theatre with real human beings, there will be exceptions to every situation. If you have **ANY QUESTIONS**, please contact Christie - cmaturo@ccsu.edu, Sarah - Atkinsons@ccsu.edu, or Michael - frohling@ccsu.edu.

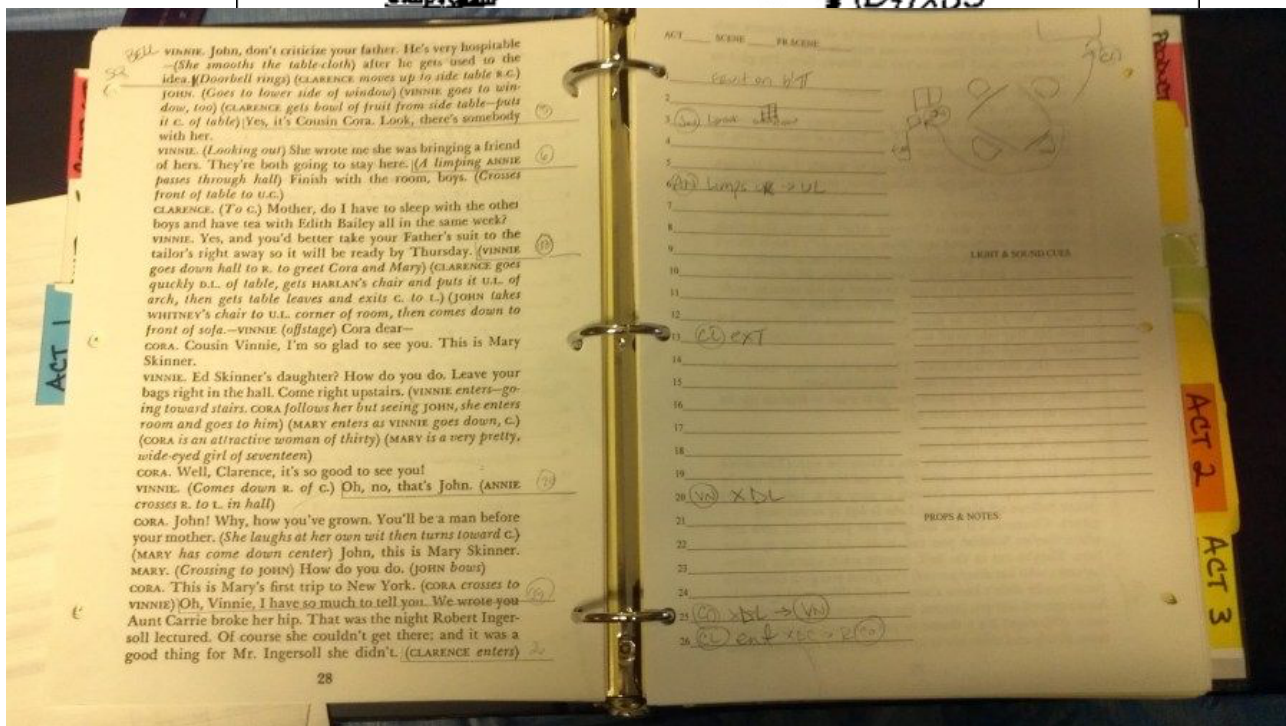
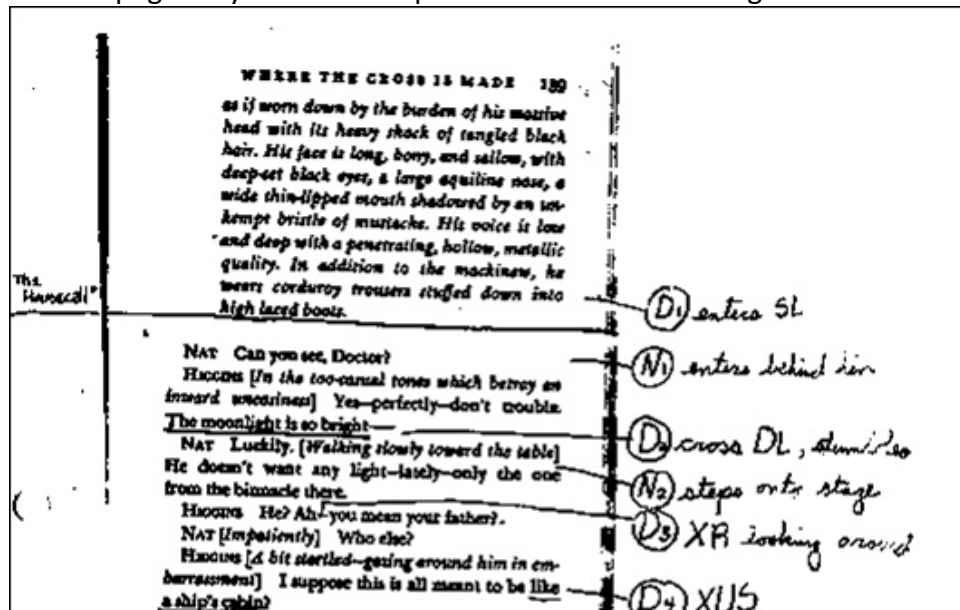
Appendices

Appendix A: Stage Management Kit example -

- Band aids (multiple types and sizes)
- Ice pack
- Small first aid kit
- Tylenol/aspirin/ibuprofen
- Benadryl
- Cough drops
- Hand sanitizer
- Hair bands
- Hand lotion
- Tissues
- Nail clippers
- Tweezers
- Feminine products
- Eye drops
- Contact solution
- Q-tips
- Hair pins
- Lint roller
- Tide to go
- Safety pins
- Sewing kit
- Ruler
- Sharpies
- Post its
- Removable tabs (binder organizers)
- Scissors
- Pencils
- Pencil sharpener
- Scotch tape
- Flashlight
- Measuring tapes – costume and scenery
- Scale ruler
- Multi-tool
- Gaff tape
- Spike tape
- Glow tape

Appendix B: Prompt Book Setup examples -

Option 1. - just write on the page easy but often requires a 2nd book for cueing notes.



Option 2. -printing on an extra page opposite of the script allows use of only one book (I would copy page a bit smaller to allow cueing notes and flags on the actual script page and leave blocking on the lined ground plan page.

SC. I.]	KING LEAR	99	
	And from some knowledge and assurance offer This office to you.		Standby Sound Q3
Gent.	I will talk further with you.		
Kent.	No, do not.		
	For confirmation that I am much more Than my out-wall, open this purse, and take What it contains. If you shall see Cordelia,— As fear not but you shall—show her this ring, And she will tell you who that fellow is That yet you do not know. Fie on this storm! I will go seek the King.	45 50	Sound Q3 GO [Thunder]
Gent.	Give me your hand. Have you no more to say?		
Kent.	Few words, but, to effect, more than all yet; That, when we have found the King, in which your pain That way, I'll this, he that first lights on him Holla the other.		Standby LX Qs 10-14 and Sound Qs 4-6
	[Exeunt severally.]	55	LX Q 10 GO [Dim scene change]
SCENE II.—[Another part of the Heath.] Storm still. Enter LEAR and Fool.			When the stage is clear LX Q 11 GO [Heath state – dim]
Lear.	Blow, winds, and crack your cheeks! rage! blow! You cataracts and hurricanoes, spout Till you have drench'd our steeples, drown'd the cocks! You sulph'rous and thought-executing fires, Vaunt-couriers of oak-cleaving thunderbolts, Singe my white head! And thou, all-shaking thunder, Strike flat the thick rotundity o'th'world! Crack Nature's moulds, all germens spill at once That makes ingrateful man!	5	LXQ 12 GO [Lightning flash] Follow on Sound Q4 GO [Thunder rumble] LXQ13 GO [Lightning flash]
Fool.	O Nuncle, court holy-water in a dry house is better than this rain-water out o'door. Good Nuncle, in, ask thy daughters blessing; here's a night pities neither wise men nor Fools.	10	Follow on Sound Q5 GO [Thunder crack]
Lear.	Rumble thy bellyful! Spit, fire! spout, rain! Nor rain, wind, thunder, fire, are my daughters: I tax you not, you elements, with unkindness; I never gave you kingdom, call'd you children, You owe me no subscription: then let fall Your horrible pleasure; here I stand, your slave, A poor, infirm, weak, and despis'd old man. But yet I call you servile ministers, That will with two pernicious daughters join Your high-engender'd battles 'gainst a head So old and white as this. O, ho! 'tis foul.	15 20	LXQ14 GO [Lightning flash] Follow on Sound Q6 GO [Thunder rumble]
Fool.	He that has a house to put's head in has a good head-piece. The cod-piece that will house Before the head has any, The head and he shall louse; So beggars marry many.	25 30	

Option 3-new
to me but I like
it. Half and
half pages.
This is a
second copy
with only
cueing notes
listed.

Appendix C: Paperwork examples –

These are all available in the Stage Management Forms and Procedures folder on Teams.

Rehearsal Reports –

[SHOW TITLE HERE]

Rehearsal Report

Director:

Production Stage Manager:

Production Assistant:

Report Number:



Rehearsal Information	
Date:	In Attendance:
Start:	
End:	Late/Absent:
Breaks:	Injuries:

Next Rehearsal	
Date:	Location:
Time:	Called:

Rehearsal Minutes

General Notes
1.

Technical Notes	
Costumes:	
Scenic:	
Lighting:	
Properties:	

Performance Report:

[Insert Show]

Performance Report

Director:

Production Stage Manager:

Production Assistant:

Report Number:



Performance Information	
Date:	Audience Count:
House Open:	
Start:	Accidents/Injuries:
End:	

Next Performance	
Date:	Time:

Performance Minutes

General Notes
1.

Technical Notes	
Costumes:	
Scenic:	
Lighting:	
Properties:	

Production Meeting:

[SHOW TITLE HERE]

Production Meeting Report

Director:

Production Stage Manager:

Production Assistant:

Report Number:



Meeting Information		
Date:	Start:	Attendance:
Location:	End:	

Next Meeting	
Date:	Location:
Time:	

Minutes

General Notes
1.

Technical Notes	
Costumes:	
Scenic:	
Lighting:	
Properties:	
Sound:	

These are just a few examples, any additional forms are available in the Teams folder. Once you have been assigned to a production, Sarah will give you access to Teams for the length of the production. You may, if you choose, create your own form, but please use the templates as a guideline. This way you are including the information that our department has agreed is necessary for each form.