

Stage Manager Duties & Responsibilities

Listed below are the duties you perform and responsibilities you carry as stage manager. If the production does not have an Assistant Director, those tasks fall to the Stage Manager (see “Assistant Director Duties & Responsibilities”). For further instructions or clarification of anything you do not understand, see the TD (Technical Director).

General Notes

- Your attitude is crucial to the success of the production. The stage manager takes the initiative to solve any problems that may develop. A positive, constructive, and supportive attitude is essential.
- The script for the production is available to you at the start of your assignment. You may pick up a script from the University Theatre Secretary in Room 317 Murphy. Remember that some scripts, especially for musicals, must be returned. Never mark in a script with anything but a pencil.
- During your stage management period you are responsible for the security of the facility and equipment. You may pick up a set of Stage Manager keys from the Production Office (317 Murphy) as soon as the previous SM has turned them in. Be sure ALL doors are locked and equipment secured before you leave. You should be the first to arrive and the last to leave in all circumstances. If you are assigned to stage manage in the Inge Theatre and use the Crafton-Preyer Theatre stage as a crossover, be sure that the doors to the CPT and scene shop are locked before you leave unless there is an event going on in the CPT. NEVER loan your keys to another person.

Preparation and Rehearsals

1. You should attend auditions for the show and assist the director in any way you can. This should include assisting in the distribution of sides during callbacks, scheduling, setting up the callback space, etc.
2. Once the show is cast, prepare a contact sheet listing names, addresses, phone numbers, and email addresses of all involved in the production. This should include directors, actors, designers, choreographers, musical directors, and tek staff members.
3. You should attend all rehearsals and insure that all physical needs are in place before rehearsal is scheduled to begin. This should include taping the floor with the set groundplan. Obtain a groundplan of the set from the TD. You help to coordinate technical needs during rehearsals with the Assistant Director and Director. During rehearsals, you are responsible for making notation in your production book of all blocking, props, sound, and other cues.

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Meet with the properties assistant and pull rehearsal props for the show. There is a props cabinet available both in the CPT and Inge. If you are rehearsing in 209, the closet is available for storing rehearsal props. There is generally no storage space for props in 235 or 341. Lockers are available for storing rehearsal props when rehearsing in these spaces.

4. On the wall by the Technical Director's office is a clipboard to route notes to the various support staff. This is usually done on the TEK NOTE forms that are available outside the TD's office. Post all notes there immediately after each rehearsal or performance. Notes that arrive after 10:00 a.m. are usually not completed until the following day.
5. Prior to FRT (Final Run Through) it is your responsibility to remind the running crew of the first reporting date. Listings of the crew and their phone numbers and addresses are available from the TD. Pick up this list approximately one week before FRT.
6. Prepare a Stage Manager's Kit. A tackle box is a good container for this. It should include lots of pencils, tape measure, flashlight, spike tape, band-aids, Aspirin, a stapler, etc. - anything you would need at rehearsal that will save time.

Technical and Dress Rehearsals

1. "Paper Tek" is a meeting held with the following individuals: all designers, the director, the technical director, the assistant director, the stage manager, and the sound production assistant. Paper Tek is always held before Dry Tek. The goal of Paper Tek is to coordinate on paper all cues for the production. You are responsible for notifying all necessary production personnel of the time and place of Paper Tek at least 24 hours in advance. Check your calendar and with the TD for the date and time. Normally, Paper Tek is held at 12:00 p.m. the day of FRT in 201 MUR.
2. You are responsible for notating in your script the location of all set and properties shifts, lighting, sound, and special effects cues. This is accomplished at the Paper Tek.
3. You will be calling cues for all rehearsals and performances. You must be knowledgeable of the technique of calling cues in advance of Dry Tek. If you have questions about calling cues, see the TD.
4. Review all fire and emergency instructions. Know the location of fire extinguishers. The University Theatre Technical Director, Stage Manager, or Scene Shop Manager can show you where the fire extinguishers are located, and how to use them. Learn to use the work lights, intercom, and stage monitoring system BEFORE FRT. Check with the University Theatre Stage Manager if you have questions about this equipment.
5. REMEMBER: One of your most important duties is to make time productive and keep things running smoothly. Don't let one person's problem stop the work of the

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entire cast and crew. Sometimes a simple, "let's work that out tonight after rehearsal or tomorrow during the day," is better than holding up rehearsal for everyone else.

6. You may not approve tardiness or excuse any crew member from attendance of any rehearsal or performance call without prior permission of the TD. Crew "substitutes" are not allowed.
7. Starting times of tek and dress rehearsals are not to be altered without prior permission of the TD. Starting time for the FRT should be established after consulting with the Director and the TD. Sometimes the cast needs a "warm up" period before starting. In general, the FRT should not begin later than 7:30 p.m.
8. You are responsible for the general cleanliness of the stage and off-stage areas. Once Tek and Dress Rehearsals start, assign crew members to clean the stage and backstage areas. Be especially vigilant regarding props and costume pieces. Be sure there are no props or costumes left on stage but that they are locked up in cast lockers or the props cabinet.
9. Remember, there is NO food or drink onstage except water. Enforce this. All food and drinks other than water need to be consumed in the greenroom. Occasionally, food is consumed in the house of the CPT by the director or designers who might be working long hours and have no time to get out to eat but it should not be consumed in this area by the cast or crew. Food should not be consumed in the Inge by anyone. Be sure that all trash is picked up and disposed of before you leave for the evening.
10. Keep a detailed list of all pre-show, act break, and post-show events and necessities. Start your checklist at final run-through and add to it as necessary.
11. Post a sign in sheet on the callboard in the Green Room for all cast, crew, and orchestra members. This should be used starting with dry tek. Sign-in sheets should be obtained from the TD.
12. The scene shop and costume shops are not routinely unlocked, especially during rehearsals. Evaluate if it is necessary to have them unlocked during Tek and Dress Rehearsals or during performances.
13. Meet with the front of house staff before the production opens to establish clear communication channels regarding opening the house and starting the show.
14. Starting with first Dress Rehearsal, fill out a Stage Manager Report form for each dress rehearsal and performance. Put this on the TD's clipboard.