THEATRE SIMPSON STAGE MANAGER PRODUCTION EXPECTATIONS

GENERAL EXPECTATIONS

- Read the script.
- Read the Directorial Design/Conceptual Statement.
- Attend and contribute to all design and production company.
- Satisfactorily pursue the completion of the task from initial planning through to final realization.
- Collaborate productively with all members of the production team, taking inspiration and guidance from the director.
- Attend and contribute meaningfully to all work-calls, company run through, technical and dress rehearsals and strike.
- Negotiate, publish and observe a schedule of daily meetings with your area supervisor.
- Meet specific area expectations detailed below.
- Meet specific deadlines detailed for the project.
- Meet documentation requirements detailed in Student Documentation Expectations for your area:
- Successfully participate in the screening process leading up to the inclusion of your project in the next annual KCACTF Design & Tech Expo.
- Set up weekly meetings with the director.

Stage Manager (specific area expectations)

- Take possession of a copy of the Theatre Simpson Stage Manager Handbook.
  (This document will further clarify the tasks outlined below)
- Attend informational meeting with the Production Assistant.
- Conduct pre-production analysis including: preparing a prompt script complete with 1/8" = 1'-0" scale floor plans, meeting with director to create rehearsal schedule, creating lists of scenic, lighting, costume, sound and props needs for the production, etc.
- Arrange with Prop Master/Designer to pull Rehearsal Props and Rehearsal Furniture and with the Costume Supervisor or Costume UGA or Costume Designer to acquire any Rehearsal Costumes necessary.
- Tape out the floor in rehearsal spaces with necessary indications of major scenic elements.
- Assist the Director in maintaining rehearsal decorum, and by noting blocking and noting changes in blocking in the Prompt Script as they happen.
- Record and update the director's blocking or movement of actors in the Prompt Script.
- Create and publish Rehearsal Reports for each rehearsal noting new concerns for each of the production areas and clarifying old concerns.
- Serve as liaison between Director and Cast and Technical and Design staff to coordinate scheduling of myriad matters relating to access to spaces, condition of spaces, access to props, costumes and scenic elements and as a conduit to facilitate scheduling and communication between all parties.
- Run Production Meetings and Company Meetings.
- Create and publish Production Meeting Reports for each production meeting noting new concerns for each of the production areas and clarifying old concerns.
- Collaborate with the director and the production team to create a tech rehearsal schedule to include: Company Run-Throughs, Dress Parade, Paper Tech, Dry Tech, Technical Run-Throughs, Dress Rehearsals, Photo calls and to assign cast and crew call times for the same.
- Record Preliminary Cues for all areas in Prompt Script during formal Paper Tech or before First Technical Rehearsal.
- Oversee or conduct all pre-rehearsal and pre-show checklists and verify that all cast and crew meet assigned call times before tech rehearsals and performances.
- Call each Technical Rehearsal and Performance.
- Create and publish Tech Rehearsal and Performance Reports for each rehearsal and performance noting any irregularities.
- Supervise and train Assistant Stage Managers in the duties of a Stage Manager and delegate the preceding responsibilities responsibly.

DATES AND DEADLINES:
To be determined for each individual project

Signature indicates acceptance of all conditions on this and following page:

Student Stage Manager Signature ___________________  Date ___________________  As of May 2009
STAGE MANAGER DOCUMENTATION EXPECTATIONS

I STATEMENT OF PRODUCTION MANAGEMENT APPROACH
• Mounted separately.
• To include conceptual and theoretical goals.

II. PROMPT BOOK (one or more notebooks)
INCLUDING THE FOLLOWING:
• All blocking for cast members clearly noted and including a key for abbreviations
• All warnings, standbys, and go for all sound, light, set shift, and special effects cues clearly noted.
• Containing additional following information:
  a. Preliminary Research including:
     • Director’s and Designer's initial conceptual statement(s)
     • Preliminary set, prop, lighting, costume, sound and special effects requirements.
     • Scene Breakdowns
     • Action Plot (chart referencing actor presence in scenes by Act/scene or other Scene Breakdown strategy and script page.)
  b. Planning and Organizational Paperwork including:
     • Cast List
     • Production Crew List
     • Company Rules
     • Company Contact List
     • Production Calendars
     • Rehearsal Reports (one for each rehearsal)
     • Production Meeting Reports (one for each production meeting)
  c. Tech and Performance Paperwork including: (due at de-brief)
     • Master and/or Area Preliminary Cue Lists
     • Scenic Floor Plan(s) and Section(s), Scene Elevations or Model Photos, Pre-show Scenic Element Checklist and any other graphic material provided by the Scene Designer
     • Light Plot and accompanying paperwork (Dimmer Schedule, Channel Schedule, Instrument Schedule), Light Cue Sheet, Pre-show Light Check Checklist, and any other material provide by the Lighting Designer
     • Sound Riser Diagram, Sound Cue Sheet, Pre-show Sound Check Checklist and any other material provided by the Sound Designer
     • Final Prop List, Prop Preset List, Prop Tracking Lists, Prop Progress and Procurement Checklist and Pre-show Props Checklist(s) •
     • Costume Actor/Character Garment Lists, Costume Preset Lists, Costume Tracking Lists, and Pre-show Costume Checklist(s)
     • Additional charts, lists, graphics, and paperwork for other areas including: Special Effects, Wigs, Makeup, etc...

III VISUAL EVIDENCE
• At least one representative production photograph, in color, labeled as to scene/locale. It should illustrate the entire setting and its relationship to the stage and theatre space.
• Playbill or program from the production
• Appropriately mounted or displayed.

Note:
• All Materials must be labeled with: Title of Production, Act and Scene, and Designer's name.
• All Materials must be presented at final design meeting (except as noted).
• Students will produce this material in 2 "phases"
  • Due to the nature of the materials, the State Manager shall not be expected to surrender these materials to public display during the run of the production.
  • The second phase will be a process leading toward display at the KCACTF Design & Tech Expo
• Displays should be neatly and securely bound in one or more notebooks.
• See also, details at www.kcactf5.org