Stage Manager Benchmarks/Checklist

- ☐ Accept Stage Manager position & meet with KMC Onstage Staff to review expectations, facility orientation, production requirements (if initial SM). 3-4 weeks prior to auditions.
- ☐ Google Drive show folder assigned by KMC Onstage. 3-4 weeks prior to auditions.
- ☐ FULL PRODUCTION TEAM MEETING 2-4 weeks prior to auditions.
- ☐ Record & upload Production Team Notes to Google Drive show folder.
- ☐ Receive audition packet, sides, any additional audition material from Director no later than 1 week prior to auditions. Run copies of audition packets and materials (KMC Onstage copier is available for this!)
- ☐ Auditions. 8-12 weeks prior to opening, depending on show requirements. 2 nights of open auditions, followed by one night of callbacks if needed. Set up flow, register and collect packets, take photos, answer questions as needed.
- ☐ Assist production team as needed in casting process.
- ☐ Cast list must be submitted to KMC Onstage Staff for final approval PRIOR to offering roles. Production team and cast may NOT discuss any casting publicly until cast list has been officially published by KMC Onstage.
- ☐ Casting completed no later than one week after first audition night.
- ☐ Read Thru. Collect signed DA 4162 Volunteer Forms for every new volunteer (per season), ensure all volunteers are registered in VMIS.
- ☐ Rehearsal schedule finalized no later than one week after Read Thru and uploaded into Google Drive show folder.
- ☐ KMC Onstage Staff will attend one working rehearsal within the first 3-4 weeks of rehearsals
- ☐ Design Run, attended by all production designers and KMC Onstage Staff, scheduled 2-3 weeks before tech week
- ☐ Off-book date no later than 2 weeks prior to tech week.
- ☐ No calling line date no later than 1 week prior to tech week.
- ☐ Tech Week Sunday: Dry tech/cue-to-cue as needed
- ☐ Tech Week Monday: Full dress/tech, photo call
- ☐ Tech Week Tuesday: Full dress/tech, photo call, KMC Onstage Staff Quality Check
- ☐ Tech Week Wednesday: Full dress/tech
- ☐ Tech Week Thursday: Invitational Dress/Final dress/tech (possible AFN appearance)
- ☐ Opening Night 7pm show
- ☐ First Saturday 2pm and 7pm shows
- ☐ First Sunday 2pm show
- ☐ Thursday between shows: Brushup rehearsal (no makeup, costumes only if needed)
- ☐ Second Friday 7pm show
- ☐ Second Saturday 2pm and 7pm shows
- ☐ Closing Sunday 2pm show followed by Strike
- ☐ Wednesday following closing meet with KMC Onstage Staff for After-Action Review

Stage Manager Expectations

1. Everything is your responsibility. Not everything is your job. Delegate and supervise.
2. Set the tone for mutual respect among everyone involved in the show. Command respect, don't demand it. Be authoritative, not authoritarian (and not a pushover!)
3. Know all of the details. Every single person matters. Every single prop matters. Every bit of blocking matters. Every light cue matters. IT ALL MATTERS.
4. You are the bridge among the cast, crew, director, and designers. If there is a safety issue, a timing issue, or anything else that impedes the cast and crew from fulfilling the design team's vision, it is your job to make the designers aware of it and facilitate a compromise. No one should ever have a preventable injury in theatre.

Responsibilities:

Auditions

1. Provide copies of sign-in sheets, rehearsal schedules, conflict sheets, volunteer agreements, any other audition paperwork provided by the director/theatre to auditioners.
2. Collect sign-in sheets, conflict sheets, head shots, resumes, etc from auditioners.
3. Ensure auditioners go in the correct order and the director has the correct forms for each audition.
4. Set tone and expectations for the audition--if open auditions, explain waiting etiquette (ask people to silence their phones, etc); if closed auditions, explain where the waiting area is and where people should listen to be called. Ensure auditioners know where bathrooms are, food and drink policy (is it allowed in the theatre/audition space? Where can they eat/drink?), any other important information about the space, the audition, or the show (per director's instructions). Make sure auditioners know when the audition is concluded and they may leave (especially if it's a multi-part audition, i.e. singing, dancing, cold read).
5. Field ALL questions from auditioners, so that the director is not disturbed.
6. Director may ask you to sit in and take notes, or they may ask you to oversee audition waiting area.

Pre-Rehearsal:

Once the director finalizes the cast list, prepare the Read-Thru Packet, and upload into Google Drive show folder:

   a. Cast list call sheet--includes actor name, character name, email, phone number, and facebook name (if different than actor name), any other information the director wishes.
   b. Rehearsal schedule (from the director), including ALL conflicts listed on audition conflict sheets of the entire cast.

    c. DA Form 4162 for every individual volunteer involved in the production. These must be signed and returned to KMC Onstage staff. Volunteers who signed a DA 4162 for another show in the same season are exempt.

    d. VMIS Registration Tutorial for each individual who has NEVER volunteered before for KMC Onstage. OPOCs will be available at the Read-Thru and first few rehearsals to assist with registration.

    e. Signed Code of Conduct/Expectations list from each individual volunteering in the production.

    f. Any additional information from the director or theatre about expectations of cast during rehearsal process.

Distribute at Read-Thru with scripts.

Ensure that company is clear on the expectations of them for each rehearsal/performance, including:

1. Punctuality
2. Who to call and how to reach them in case of delay/emergency
3. Respect for SM, crew, props, sets, costumes, etc
4. Requirements to be present for rehearsals, including warm-ups
5. When they are dismissed to leave, and who to ask if there are questions
6. Any special instructions for children in the cast and their parents
7. General theatre etiquette for rehearsals and backstage (quiet in the wings, actors do not give notes, change out of costumes before greeting friends and family, etc)

Rehearsals:

Stage Manager is responsible for timekeeping. SM needs to arrive at least 15 minutes early and to remind the director/cast of start time. SM needs to be familiar with the director's goals for each rehearsal (available on the rehearsal schedule), and give director time reminders in order to stay on track. SM should also take attendance, and if anyone called to rehearsal is not there by 5 minutes to start and HAS NOT already contacted the SM to let them know, the SM should attempt to contact them. Actor instructions in the initial read-thru packets should include instructions and contact info to contact the SM in case they will be late/miss rehearsal.

Stage Manager Script is the show bible.

SM attends all rehearsals and writes down blocking. Blocking needs to be written ABOVE or PARALLEL to the line in the script where it happens. May be abbreviated, e.g. "X USR" for "cross upstage right", however, the shorthand blocking notes need to be legible and clear to anyone else who may come along to read the notes.

SM also records any changes made to the script during rehearsals.

SM script may also contain lighting notes on scene transitions, for example, if a scene starts with lights up, a curtain change, or ends with a blackout. Any specials and specific light cues will be added in from the final light plot prior to tech week. Anyone who needs to call light cues for the show should be able to do so based on the SM script.

SM will spike the floor of the rehearsal space as available/needed, and provide rehearsal props/set pieces (chairs, tables, boxes, etc) as needed and requested.

Once actors are off book, SM will follow along rehearsal with the script and prompt actors ONLY when they call "line." SM will note any paraphrased or misspoken lines and provide these notes to actors at the end of rehearsal or in a written rehearsal report.

SM does NOT give acting/music/dance notes. SM notes cover missed lines and blocking that deviates from what was originally recorded when the director set it.

Notes addended to the script:
Prop List: SM notes any props used, what scene they are used in, which character uses them, and how they are on/off stage. Any specific details about the props (color, size, style, etc) should also be noted. The prop list will later be used to make the Prop Plot--a complete, chronological list by scene of which props need to be set/struck throughout the play, and who is responsible for each one.

Set Change List: A detailed, chronological list by scene of which set pieces need to be moved, set, or struck, what the cue is for each change, and which crew or cast member(s) will be responsible for each movement. Typically finalized after the first tech run-thru (dry tech), copies of the final Set Change List will need to be posted prominently in each wing and any backstage area of the theatre.

After rehearsals: The SM ensures that the rehearsal space is left clean and neat, all props and other rehearsal pieces secured, lights off and building is locked.

Volunteer tracking: The SM will share the rehearsal schedule and contact list at the end of each calendar month with kmconstage.volunteers@gmail.com so that OPOCs can track volunteer hours in VMIS.

Tech Week:

The SM runs tech runs. A "dry tech," or cue-to-cue without cast members, may be scheduled in advance of tech week, based on coordination with the director and designers. Prior to the first tech run (dry or full), the SM will:

1. Tape off prop tables and label each section for each individual prop as needed in each backstage area.
2. Ensure all hazardous areas on stage or backstage are appropriately marked with glow-tape, cords taped down, etc.
3. Post prop list, Set Change List in each backstage area where cast/crew will be during the runs.

During dry/first tech, the SM will spike the stage with different color tape and/or label the spike tape for where each set piece must be placed. Spike marks must be visible to crew during blackout/scene change lighting.

Prior to first full tech run, ensure that company is clear on the expectations of them for each rehearsal/performance, including:

1. Punctuality
2. Who to call and how to reach them in case of delay/emergency
3. Respect for SM, crew, props, sets, costumes, etc.
   a. Cast AND crew are expected to pre-set props and costumes before each run to ensure they are where they need to be.
   b. No one may touch a prop unless they are assigned to use it, set it, or strike it.
   c. No eating or drinking in costumes.
   d. No wearing costumes or costume pieces anywhere except onstage and backstage.
   e. Any laundry/mending procedures.
   f. Procedures to report safety concerns (set dangers, broken set pieces or props, injuries, etc)
4. Requirements to be present for rehearsals, including warm-ups
5. When they are dismissed to leave, and who to ask if there are questions
6. Any special instructions for children in the cast and their parents
7. General theatre etiquette for rehearsals and backstage (quiet in the wings, change out of costumes before greeting friends and family, etc)
8. Actor responsibility for ensuring all pre-show warm ups are completed prior to beginning the run, including any dance lifts, stage combat, line speed-thrus, etc.

Call times for tech rehearsals/performances are 1.5 hours prior to show start. SM will post a sign-in sheet with space for each cast/crew member to sign in each date of tech week/performance runs. Anyone not signed in by call time needs to be located by the SM or designated crew member and accounted for.

SM is responsible for giving time calls to ensure rehearsals and performances begin on time. Time calls may be customized based on the needs of individual productions, but are typically:

    1.5 hours to Act 1 (Often this is the call for Warm Ups)
    1 Hour to Act 1
    30 minutes to Act 1
    15 minutes to Act 1
    10 minutes to Act 1
    5 minutes to Act 1
    Places for Act 1 (typically 2 minutes to start)

    Beginning of Intermission: usually 15 minutes to next Act
    10 minutes to next Act
    5 minutes to next Act
    2 minutes to next Act
    Places for next Act

Cast warm ups are typically required of the entire ensemble, and cast should be in full costume and makeup and ready to go when warm ups begin. For a musical, warm ups may be 30 minutes or more before the start of show, to ensure adequate time for physical and vocal warm ups, sound checks, etc in addition to actor warm ups.

SM is on headset during the show, and calls light cues and set change cues throughout the performance. Any unexpected occurrence, accidents, etc, the SM will need to deal with in such a way to keep the performance running. (Having set crew pick up a dropped/broken prop during a scene change, etc). SM/ASM, cast and crew should all know where the first aid kit is located and what the procedure is for reporting injury or illness. Any time supplies are used from the first aid kit, SM should be notified so they can alert the theatre manager to refill supplies.

After performances, the cast and crew are responsible for returning all props and costumes to their assigned places, the crew must pre-set the stage for the next performance opening. SM must ensure all lights are off, doors locked.

During tech run and performances, the SM may give notes on technical issues, problems, or inconsistencies in the show (i.e., being on time for calls, prop or set issues, noise or behavior issues backstage, etc). Any problems or concerns that arise from cast or crew should be taken to the SM/ASM, who may need to coordinate with theatre staff, director, or designer to resolve them. SM does NOT ever give artistic (acting, music, etc) notes.

STRIKE

Prior to the final production, the SM should coordinate with the Theater Manager(s) to understand the strike/cleanup responsibilities. As necessary, the SM will assign strike tasks to the cast and crew. SM and Technical Director will run Strike.

KMC-O/KCAC Specific duties

OTHER IMCOM/MWR RESPONSIBILITIES: ALL VOLUNTEERS MUST REGISTER IN VMIS. SM is responsible for reporting volunteer hours for personnel involved in a production. This information should include: volunteer names (cast and crew) and rehearsal schedule by month. Please forward this information monthly to kmconstage.volunteers@gmail.com and our OPOCs will take care of recording the information in VMIS.

Of course, any volunteer may record his/her own hours directly by going to Army OneSource http://www.myarmyonesource.com/default.aspx.
This IMCOM MWR requirement helps validate both volunteer hours and facility usage.
If there is anything in the building which requires repair, the SM should notify the Theatre Staff.

KCAC-SPECIFIC INFORMATION:
A key to the KCAC will be available in a lock box located in the outside trash pickup area. The combination will ONLY be given to the Director and SM. Under no circumstances will this combination be shared with anyone else. The Director and/or the SM must lock EVERY exit door when leaving the building. With the exception of the kitchen entrance, all other doors must be individually locked. Do not assume the doors are locked. Put the key in and check to make sure.

Lock Box instructions: Slide cover down, set tumblers to the 4-digit code, push down the release latch. The box will open. Take the keys—LEAVING THE BOX OPEN. Once the building has been locked, replace the keys in the lock box, latch, move tumblers so the lock is secure, and replace cover.
The Building cleaning contract only covers the offices and latrines. The ballroom is not covered by a cleaning contract which means that we are responsible for keeping the area clean and trash emptied. Please have your entire production team place their trash in the restroom trash cans (which are emptied by the putz frau) rather than the cans located in the ballroom (which are not emptied by anyone—except during events). Remind personnel to clean up after themselves when using the ballroom and/or green room areas.
We are not the only people who use the ballroom. It is often scheduled for events. Do not leave anything in the rehearsal areas. Tech week and the week after opening are the ONLY times that items may be left on the stage area.

After using the building, turn off lights everywhere—including restrooms, turn off fans, and ensure all doors are locked, including KMC Onstage storage closets and main building doors.

Agreement. I have read and understand both the time commitment and the expectations listed in this packet. I agree to carry out these expectations, and understand that if I do not, I may be removed from the production or forfeit my eligibility for directing future productions.

Stage Manager Name: _____

Stage Manager Signature:_____

Parent Signature (if under 18): _____