University of Wisconsin- La Crosse
Department of Theatre Arts

Toland Theatre

FREDERICK THEATRE

Department of Theatre Arts

UW-L

STAGE MANAGEMENT HANDBOOK

Revised Fall 2021

Department of Theatre Arts
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INTRODUCTION

One of the most important roles in any production is that of Stage Manager. The Stage Manager serves as the clearinghouse of information for a production. The stage manager is also responsible for organizing rehearsals and running performances. The requirements for a Stage Manager are confidence, strong organizational skills, strong management skills, strong people skills, understanding and compassion, a sense of humor, and the motivation to initiate tasks and follow them through to completion.

The Stage Manager, working as a team with the Director, the Producer, the Production Manager, the designers, the production staff, and actors, creates an efficient environment in which creativity can grow. The foundation of this team effort requires commitment, courtesy, cooperation and communication. These four "C's" are fundamental criteria for an effective working environment.

The guidelines established in this handbook comprise the basic framework of Stage Management policy for the Department of Theatre Arts. They are not intended to answer every question that may arise during a production but rather to give the Stage Manager a foundation from which to build and learn.

This book is also intended to serve as a supplement for the textbook in the THA 290 Introduction to Stage Management class. It is not a substitute. While it is important to be knowledgeable on the policies and procedures for working on a show in the School of Theatre Arts, a successful stage manager will learn how to function in a professional setting, whether Equity or non union.

Serving as a Stage Manager (SM) or Assistant Stage Manager (ASM) on any theatrical production, but most especially a Department of Theatre Arts will be a huge commitment both in terms of time and energy. A Stage Manager who accepts the responsibility and approaches it with a positive attitude will perform a pivotal role in the success of the production.

This handbook is divided into three sections. The first section discusses both the physical and organizational setup of the Department of Theatre Arts, and the basic job description for a Stage Manager. The second section is devoted to identifying the duties and procedures of the Stage Manager and the role that the Stage Manager will play in each specific phase of the Production. The third section offers materials and forms that will be useful throughout the production process. The Stage Manager should feel free to use or modify these forms for her/his show. Each production will vary in its needs. Some of the tools and forms will always be needed. Others will only be required for a musical or a touring production. Consider all but only use what is necessary. As with any endeavor, if the Stage Manager looks at the project in its entirety, it may seem overwhelming. By approaching the project in small units, and maintaining a sense of humor and perspective, the Stage Manager should complete the task successfully.

Here's to a Good Show!

SECTION 1: THE DEPARTMENT OF THEATRE ARTS

MISSION STATEMENT

The Department of Theatre Arts at the University of Wisconsin-La Crosse endeavors to provide students with the tools necessary to function as complete artists and self-realized individuals, blending theatrical training with a strong liberal arts curriculum. A combination of classroom training and realized production work allows for a well rounded college experience with an emphasis on the collaborative and creative process.

COMMITMENT TO DIVERSITY, EQUITY AND INCLUSION

Diversity and inclusion are essential to the core values of the Department of Theatre Arts at the University of Wisconsin-La Crosse. We commit to working to realize those values in class, rehearsal, season selection, casting, and all other artistic collaborations. We value the wide range of perspectives and voices that add to the stories we are able to tell, and they can only be heard when all cultural and personal perspectives are present.

DEPARTMENT OF THEATRE ARTS PLEDGE:

COMMUNITY AND GENEROSITY
We commit to fostering conversations, exchanges, and experiences that empower, spark and challenge us to think and act responsibly and empathetically among our artistic community at UWL, the greater La Crosse area, and beyond.

ENGAGEMENT AND COLLABORATION
We commit to deconstructing the existing barriers of exclusion to motivate and uplift; we will foster relationships across cultural boundaries to facilitate an inclusive and accessible artistic community at UWL, the greater La Crosse area, and beyond.

CREATIVITY AND RIGOR
We commit to looking beyond received wisdom to intentionally engage with high-quality and dynamic works, to ask hard questions about the world, our source materials, and who we are as people through creative exploration and self-expression.

RESPECT
We commit to acknowledging and embracing the unique identities of each and every member of our community; we promise to treat each other as equals, regardless of our differences, and to choose humanity in the face of conflict.

INTEGRITY
We commit to creating a diverse community where any individual can speak freely and honestly; we aim to recognize and use our privilege to advocate for underrepresented voices at UWL, the greater La Crosse area, and beyond.

GOALS

The course work and production requirements followed to earn a bachelor's degree in Theatre Arts at the University of Wisconsin-La Crosse seek to:

1. Provide training for Theatre careers by preparing students for further specialization at the graduate level or employment within the professional field, and
2. Provide students with the transferable skills necessary to succeed in other career opportunities.

PROGRAM OBJECTIVES

In order to achieve these goals, the program is designed to prepare students to:

1. Effectively practice the theatre arts by being involved in the creation and presentation of public performance in the theatre;
2. Develop visual and aural perceptions related to theatre performance;
3. Develop a structured approach to analysis and interpretation of dramatic texts;
4. Understand basic production processes such as acting, directing, scenic, costume, and lighting design, management, and technical operations related to production;
5. Become familiar with and develop competence in a number of theatrical techniques;
6. Become familiar with the historical and cultural dimensions of theatre, including the works of leading playwrights, actors, directors and designers;
7. Understand and evaluate contemporary thinking about theatre and related arts;
8. Develop inter-cultural and multi-cultural understanding, as well as perception of the universal and timeless human conflicts presented in dramatic works.
9. Develop the creative thinking necessary for concrete expression;
10. Make assessments of quality in theatrical works that are informed by open-mindedness to differing viewpoints and alternate goals;
11. Develop the discipline, cooperation, accountability and perseverance necessary for positive self-identification and success in life;
12. Develop and enhance an appreciation for a broad liberal arts education.

A WALKING TOUR OF THE THEATRE FACILITIES

The Center for the Arts

The Center for the Arts (CFA) is the main theatre and communications building that runs along Vine St. It is the home to our main stage theatre, Toland Theatre, located on the first floor. The Center for the Arts is also where most of the theatre faculty offices and the publicity office are located.

Offices

The faculty offices are primarily located on the first floor of the CFA, although a few faculty members are located on the third floor. 154 CFA is the office of Krista Shulka, Department Administrator & Box Office Manager. The room is also used by the department's publicity assistant, but the computer located in that office should not be used for other purposes without prior permission or in case of an emergency. In 2013 the printer/copier in Krista's office became the main equipment for the department. Stage Managers should use this machine, but should be respectful of Krista's needs & other faculty printing during the day. (In other words, make your scripts at night!)

Stage Managers' Office

The stage managers' office is located in 358 CFA. The room is equipped with two computers and a network printer, along with work space, office supplies, and storage space. Any student who is a member of any SM team can work in the office on show-related projects. Access to the room requires your student ID.

Rehearsal Room

Theatre Arts has a rehearsal studio on the third floor—347 CFA. You might use this room for auditions or rehearsal. The room has its own tables and chairs, mirrors, a storage cabinet, a keyboard, and a sound system. The room MUST be signed out in advance. Laurie, Krista, or your faculty director can help you with this.

Toland Theatre

The Toland Theatre is the main proscenium theatre located in the CFA. The green room is located on the ground floor of the building. The scene shop is directly off Stage Right of the Toland stage. In the basement below are the costume shop, the dressing rooms and the make-up room as well as some storage rooms. The Tech Booth is located on the 2nd floor through the Music Wing.

Frederick Theatre

Frederick Theatre is our smaller, thrust space. This theatre is across the street from the CFA at 100 Morris Hall. This theatre contains a small proscenium stage that is primarily used for storage, and a larger thrust stage.

Scene Shop

The main entrance to the Scene Shop is through the Toland Theatre. The scene shop may also be accessed through the loading dock on 15th St at the corner of Vine or through the Stage Right entrance by the green room. This is where most of the building and painting for the shows happen, including those in the Frederick Theatre.

Props Storage

Props and furniture are stored in one of three locations. Some furniture pieces are located in the basement of CFA across from the dressing rooms, in the room labeled “Starage.” Oversized items live with platforms and other scenic units in the garage in parking lot C-10. Hand props live in a large room on the basement level of Morris Hall, at the opposite end from the Frederick Theatre. It is rare that the stage management team will pull props, and you should never do so on your own. If you are missing an item that is necessary for rehearsal, you could either ask for permission to pull something, or come up with a fake version to facilitate rehearsal.

Costume Shop

The Costume Shop and Storage areas are located in the basement of the CFA. Dressing and Make-up Rooms for Toland Theatre productions are located in the basement hallway. The Dressing and Make-up room in Frederick is located across the hall from the theatre.

Room 70

Room 70 has been taken offline as a classroom and is now the department’s primary meeting space and script library. In special circumstances the room can be used for show purposes (ie: a children’s dressing room for *A Christmas Carol*), but not without the permission of the Production Manager or Department Chair. It should not be unlocked on a regular basis during rehearsals.

Lockers

There is limited locker space. Lockers are located between the green room and Room 70. Students are able to use those lockers as they wish.

WHO'S WHO IN THE DEPARTMENT OF THEATRE ARTS

It is advisable to get to know all of the faculty and staff in the Department of Theatre Arts. Frequently, Stage Managers must request assistance from the staff and faculty, even if they are not specifically working on your show. It is good business to already have made some contact with each person.

Department Contact List

Joe Anderson	Department Chair Costume & Makeup Designer	janderson@uwlax.edu 785-6707
Karen Dabney	Directing/Theatre Studies Publicity Coordinator	kdabney@uwlax.edu 785-8521
Michelle Collyar	Costume Shop Supervisor	mcollyar@uwlax.edu 785-6692
Ben Golden	Lighting & Sound Supervisor	bgolden@uwlax.edu 785-8529
Laurie Kincman	Stage Management & Arts Administration Production Manager	lkincman@uwlax.edu 785-6690 Cel: 520-730-7355
Amanda (Hart) Kolbe	Scenic & Lighting Designer	akolbe@uwlax.edu 785-6706
Mary Leonard	Acting, Musical Theatre House Management Coordinator	manderson@uwlax.edu 785-6704
Katie Link	Assistant Technical Director	klink@uwlax.edu 785-6708
Kathryn Skemp Moran	Musical Director/Vocal Coach	kmoran@uwlax.edu 785-5401
Megan Morey	Technical Director	mmorey@uwlax.edu 785-6704
Greg Parmeter	Acting, Movement, Voice & Diction, Stage Combat	gparmeter@uwlax.edu 785-6694
Krista Shulka	Academic Dept. Associate Box Office Manager	kshulka@uwlax.edu 785-6701

JOB DESCRIPTION OF THE STAGE MANAGER

The University of Wisconsin - La Crosse School of Theatre Arts

The Stage Manager:

- Is the central communicator of all production information. It is vital that the Stage Manager communicate the changing needs of the production in a timely and efficient manner. This should be done both in a written format, through rehearsal and performance reports, and verbally.

- Is responsible for generating all relevant paperwork associated with the mounting of the production; keep such records as are necessary to advise the Director on matters of attendance, time and professionalism of the acting company and crew. This paperwork includes, but is not limited to: Contact Sheets, Rehearsal Reports, all scheduling notices, Minutes of Production Meetings and Performance Reports. This also includes technical paperwork such as Prop Lists and Sound Cue Lists as well as the Preset Lists and Shift Plots that will be needed by the crew to run the show. The computer located in the publicity office can be used by the stage manager for working on paperwork. Archival copies of the paperwork from past shows, as well as blank forms, can be found in folders. Additionally, sample and template forms can be found in the SM Forms Library on the web.

- May participate in the copying of scripts, audition sides or other support material. Please check with the Production Manager making copies.

- Shall assemble and maintain the Prompt Book, which is defined as the accurate playing text and stage business, together with such cue sheets, plots, daily records, etc., as are necessary for the actual technical and artistic operation of the production. Your goal with your Prompt Book should be to have a book so concise and clearly organized that anyone could take over for you if an emergency arose and you were unable to get to a rehearsal.

- Shall work with the Director and the heads of all other production areas during rehearsals and after opening, schedule rehearsals and outside calls in accordance with Department procedures.

- Shall assume active responsibility for the form and discipline of rehearsals and performances, and to be the executive instrument in the technical running of each performance, supervising the stage crew and calling the cues.

- Will maintain the artistic intentions of the Director after opening, to the best of his/her ability.

GETTING STARTED

Stage Management Credit for Productions

Stage Managers typically receive a THA 360 credit for their work on a production. Assistant Stage Managers may be enrolled in THA 360, or possibly THA 260 if it is his or her first semester as a theatre major. A number of SM assignments will be made at the end of spring semester for the following year, with supplemental assignments made after the first Major/Minor meeting of the semester.

The Stage Manager for each production will schedule a weekly meeting time with the Production Manager during the rehearsal period of his or her show. This will provide an opportunity for the stage manager to ask questions, receive feedback, and plan for upcoming activities and deadlines. While the specific scheduling of this weekly meeting will be done at the mutual convenience of both the stage manager and supervisor, it may not be skipped.

A Stage Manager in his or her final year at UWL may enroll for THA 490 Senior Capstone credit. A Stage Management capstone project should be thought of as a culminating experience—an opportunity to take on a production larger than previously completed or in a new mode, so that the student can demonstrate how he or she is able to apply the skills previously learned to this final project. Students are required to apply for Senior Capstone projects, following the guidelines available on the Theatre Department website, and according to deadlines announced by the Department Chair. In addition to execution of the traditional duties of the stage manager, the Capstone project includes other written analysis of the production, both before rehearsals begin and after performances conclude.

Prior to the beginning of a production, the full SM team will meet with the SM Supervisor to sign contracts. These documents outline expectations and deadlines, and allow the SM and Supervisor to discuss the production, the distribution of responsibilities, and any unusual potential challenges specific to your show with the full SM team.

A sample of the SM and ASM Guidelines can be found in the appendix.

Maintaining Professional Distance

In a professional theatre setting, it is fairly easy to keep personal life separate from work. However, in an academic theatre it is much more difficult to draw the line between the company and friends.

It is important to remember that no matter how liked and trusted as friends you may be, discussing private aspects of the production with anyone other than the director and SM staff is a serious breach of stage manager/director trust. Actors are naturally curious and will want to know information about the production immediately after auditions and throughout the production. It is better to not say anything than say half-truths or speculate. The theatre is notoriously filled with rumors. By establishing a professional relationship with the actors and crew, you can help everyone understand that when the lights go out at the end of rehearsal or performance, the stage manager is not going to take their work home with them. Likewise, when rehearsal or performance begins, the stage manager must put aside any personal feelings (positive or negative) and get to work.

Remember, acting in a consistently professional manner will only build confidence among the company members and production team no matter how uncomfortable it may be in the short term.

COORDINATING THE SM TEAM

As soon as all of the SM team members of a production have been assigned, it is important for them to meet as a group. This will let you all get to know each other, and allow the Stage Manager to begin to figure out how duties will be divided.

This first meeting may occur before or after the required meeting with the SM Supervisor to sign contracts. All SM teams are required to schedule a time to meet to get an overview of your show and to take care of all paperwork related to your grade.

The Stage Manager will divide the SM team duties among the SM and ASMs, giving each member of the team one or more primary responsibilities. It is important that all team members meet those responsibilities and contact their production area regularly and share the information they learn with the rest of the team. The SM will prepare a document outlining ASM Responsibilities, so everyone is clear on their areas of focus before rehearsals begin. Although all members of the team will ultimately need full knowledge about the production elements, the "divide and conquer" approach simplifies the information collection and allows the team to share responsibility for paperwork creation & updating. A full sample of the ASM Responsibilities document can be found in the Forms Library online, but an overview of the approach is shown below.

ASM #1	ASM #2	SM
Costumes	Scenery & Props	Projections, Lights, Sound
Update CSB	Update Prop List	Schedules
Costume Plot/Shift Plot	Preset List/Shift Plot	Projections Cue Sheet
Prompting/Line Notes	Prompting/Line Notes	Prompting/Line Notes
SR	SL	Booth

TO DO LISTS

It is recommended that each member of the SM team should obtain a notebook that will only be used for taking notes concerning the show on which they are working. Ideally you will have a way to keep this notebook with your prompt book, so that the two do not become separated. You may format such a notebook in whatever method best works for you, but it should include a method for keeping track of items such as:

- Start and end times of meetings
- The names of those in attendance and discussions at gathering
- Notes from meetings to be typed and distributed

- Any questions or concerns that the acting company brings to your attention
- Any notes that the Director gives you
- Any needs or requests can be jotted down and communicated to the production area responsible for that item

At the end of each meeting or rehearsal the Stage Management Team should compare lists to make sure that all notes are addressed. It is vital that the information be communicated quickly and efficiently to the appropriate personnel. Try to find answers to the actor's questions as quickly as possible. Be sure to tell the actor the answer to their question at the next rehearsal.

At the end of each day, check back over your previous lists to make sure there are loose ends from other days still waiting for answers. Follow up and follow through are among the hardest continuing tasks to learn as a Stage Manager.

SCHEDULES

The Stage Management Team is responsible for keeping the Production running on schedule. Under an Equity contract the Stage Manager is responsible for outlining the overall schedule as well as a daily call. At UWL the Stage Managers may not be responsible for creating schedules but they are always charged with disseminating and implementing the details to the cast and production team.

The most important schedule document is the Production Calendar, created by the Production Manager at the end of each year for the next season. It outlines important show dates as well as meetings, deadlines, department activities, and outside events. When in doubt, check this document first!

The Production Calendar will identify a show's first rehearsal and tech period, but the individual Directors decide how to use the time in between. Often the SM will receive an overall outline from the Director, from which they will create and distribute detailed schedules on a weekly basis. Such schedules are typically posted on the callboards and sent out via email.

Although prompt delivery of schedule information to the cast is essential, it is recommended that stage managers distribute only a general schedule at the beginning of the rehearsal period, supplemented weekly by a detailed breakdown. Even if you receive a fully detailed schedule before day one, you do not need to send it out. This allows the director to change his or her mind, or to work at a different pace than anticipated, without having to contend with actors who have made themselves unavailable based on information created weeks before.

The Production Calendar also outlines specific show-related deadlines, such as the date by which preliminary prop lists are due, when the run through for lights will happen, and the add deadline for props or sound cues. The SM should stay on top of these deadlines, reminding the Director of them and personally meeting due dates requiring paperwork from the SM Team.

THE CALLBOARD

The Stage Manager keeps the cast and production team informed about the productions by sending nightly emails, making personal visits to the shops, and posting a variety of information on the theatre callboards.

UWL has two callboards: a traditional corkboard located at the end of the hallway on the first floor, and an online callboard.

Theatre Hallway Callboard

Each Production will be assigned a Callboard space at the end of the theatre hallway. This location will become a clearinghouse for information between the Stage Management Team, the Cast, Crew, and Designers. The board must be kept neat and organized at all times.

Typically the Stage Manager will take over callboard space at the same time he or she receives keys—at strike from the previous show. There is a section of the callboard for “Upcoming Productions” which can be used for audition sign ups and other announcements before that time.

This is IN ADDITION to the online callboard

The Callboard should contain the following information:

- Logo/Name of the production
- Cast List
- Overall Rehearsal Calendar.
- Costume Fittings
- Rehearsal Reports
- A place for general information & announcements
- Daily or Weekly Schedules- kept up to date!

It is okay (and in fact encouraged) to insert some personality into your callboard. Just be sure that the decoration doesn't get in the way of the board's functionality.

YOU SHOULD NOT POST:

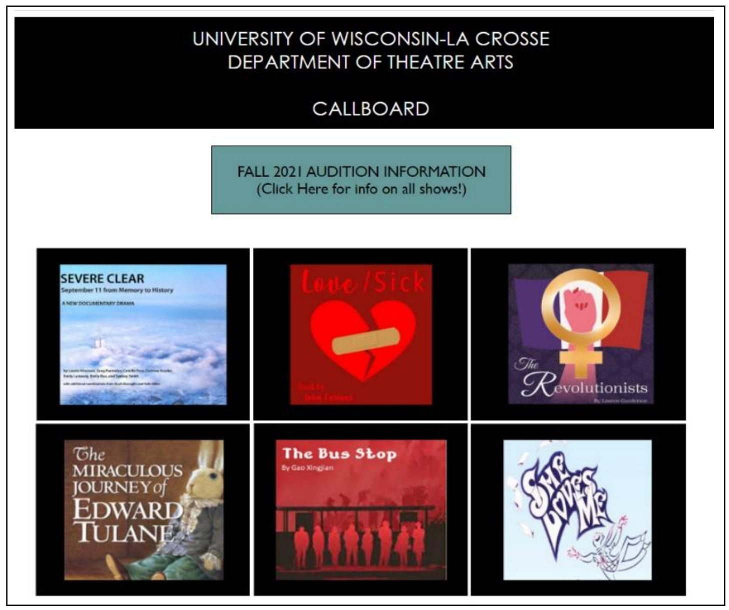
Contact Sheets or other documents with personal information

Notes or reminders for a specific cast member that could be misinterpreted when read out of context by a larger audience

Information not related to the production

Online Callboard

Each stage manager is also responsible for keeping the relevant pages up to date on the website set up as the theatre online callboard http://websites.uwlax.edu/theatrecallboard/



In general, a show will have three pages: a show home page, a page for production team members, and a page for actors. The production team page should always contain archived copies of rehearsal reports, copies or links to show documents, and important deadlines. The actor page should be kept up to date with the latest rehearsal and costume fitting information, as well as important announcements and documents. The intentional duplication between the two posting locations is designed to ensure that your cast and production team have access to information no matter where they are.

The stage manager should update the online callboard each night after rehearsal.

Please see the Appendix for a detailed explanation of using and updating the callboard, and don't hesitate to ask for help!

COVID UPDATE- Beginning in Fall 2019, stage managers have been able to create independent show websites on Wix or other platforms so that they are unaffected by quarantine or remote rehearsals. As of Fall 2021, this option is still in place. Be sure to review the guidelines for independent websites if this is your online mode.

SECTION 2: THE PRODUCTION PHASES

THE PRE-PRODUCTION PERIOD

RESEARCH AND ANALYSIS

The design process will begin with a Concept Meeting, during which the Director outlines his or her vision for the production, emphasizes necessary technical elements, and raises questions for the production team. The designers may have images or ideas of their own to share as well.

The Stage Manager should not suggest artistic ideas for the production, but rather document the conversation and facilitate the conversation as appropriate. In order to best be prepared for the concept meeting, the SM should:

- Read the play multiple times. The SM should first read the play for enjoyment, and then begin a detective search for important details and technical elements identified by the text or the stage directions.

- Create a preliminary production analysis. This is a chart on which the results of your detective work are catalogued. The point of this chart is not to hand it out to your director and designers, but rather to serve as a resource for you. Should the director neglect to mention a significant aspect of the play (should it really rain in *Eurydice*? Will there be actual kids in *A Christmas Carol*? Would you like Peter to fly in *Peter Pan*?), the SM can ask a question about this element so that it can be addressed by the director and designers.

- Ultimately this production analysis will allow you to create some of your pre-production paperwork, so thoroughness early on will save you time later.

The Stage Manager's Production Analysis should include, but is not limited to, the following information:

- Costumes: Quick changes, unusual costume needs.
- Props: make your preliminary list. Get the Director's as well.
- Lighting: note blackouts, time of day in each scene, practicals, etc.
- Sound: is it a musical? Mics? Monitors? Live band or recorded? Note any sound effects.
- Combat scenes: will you need a fight choreographer?
- Special effects: blood, explosions, fire, rain, fog, etc.
- Special stage directions and actions. Determine whether the play has any unusual technical considerations that might require support personnel. Fights and dances, for example, both present special technical considerations and may require additional personnel. Talk over what you find with the Production Manager and/or the Director.

It is important to remember that while the Stage Manager is an integral and vital part of the Production Staff, they are not necessarily a contributing member of the design team, nor should you be advising designers on artistic matters. This does not mean you should never share your own thoughts. But you should tread carefully in this area, observing the design processes of each artist. It is often best to respond to a question from a member of the artistic team rather than to offer an unsolicited opinion. Some designers can be very uncomfortable with outside advice at this stage as they try to blend their own ideas with the director's vision. It is not your job to mold or shape the aesthetic of the show. It is your job to usher the artistic elements to deadlines.

AUDITIONS

One of the final phases of the Pre-Production period consists of the Audition process. At the University of Wisconsin - La Crosse auditions are held for each show. The Stage Management Team's responsibilities are to set up and facilitate the entire audition process. This may include posting signup sheets, copying sides, taking photographs of new students, and creating audition forms for all directors participating in the auditions.

Although the situation has been tweaked a few times in recent years, the general plan is to hold auditions for all fall productions during the first few days of fall classes, and auditions for all spring productions at the end of fall semester. At times, a pair of Sundays in November has been used—particularly when the musical is the first show of the spring. Be sure to check the production calendar for the days assigned to your show. And in a post-COVID era, be sure you understand whether any of the audition process will be conducted online.

Your job at auditions is to keep everything running smoothly. Actors will come up to you with questions about the show, the department and the rehearsals; you should be ready to answer the questions as best you can while remaining professional and impartial. This may be the first time the actors will be introduced to you and the Department of Theatre Arts, and we want their experience to be a positive one.

Every director has a different style and preference for the way auditions are arranged. Audition styles include: 1) actors are required to sign-up before auditioning, and to come to the Theatre at that time; 2) Cattle calls, where all the actors show up at the same time and are bought into the theatre first come, first serve; 3) Actor all arrive at same time, sign up for a time, leave and return at the assigned time.

Actors usually will arrive up to 45 minutes early to prepare. Traditionally, auditions for UWL Department of Theatre Arts' productions begin at 6:00 p.m. If there is another show in rehearsal on your audition day, you may also have an "early session" beginning closer to 5:00 pm to minimize the impact on that rehearsal.

THE AUDITION FORM is updated approximately once a year by the theatre faculty in order to capture the most pertinent information and to reflect participation and other policies. Before personalizing a form for your show, be sure that you are working with the current version. ALSO FIND OUT IF YOU WILL BE USING PAPER FORMS OR DIGITAL FORMS TO BE FILLED OUT IN ADVANCE.

Prior to auditions:

- Solicit assistance from other Stage Managers-one to manage traffic flow, two or three to manage check-in table in shifts, one to handle paper flow.
- Confirm with the Director the audition dates listed on the Production Calendar.
- Acquire the stage manager's keys from the Production Manager.

- Discuss with the Director the set up for the auditions. Determine the needed paperwork and generate it in the SM Office-directional signs, play title signs, notices, courtesy reminder signs, etc. Update the audition form to include any special information that is being sought (check with the Directors).
- Copy sides (ask the Director for this information), gather and number scripts and/or scores.
- If scripts are available to be checked out, set up a system for script and score check out in conjunction with Krista that includes a sign out sheet. It should include the date borrowed, the borrower's name, the number of the script or score, the date returned and a space to initial upon return. A 24-48 hour check out is fairly standard.
- If there are multiple shows auditioning on a single night, find out what spaces have been reserved for auditions. If Annett Hall is one of your spaces, this will require a faculty member to check out a key from the Music Department (theatre no longer has one as of July 2010), and may require special effort to set up and restore the room at the end of the night.
- Multiple show auditions generally mean two sets of audition forms, in two colors. Talk with the Production Manager and coordinate with the other show.
- Have actors complete an audition form to give to the director (if paper forms).
- Prepare general information on the play: that includes a brief synopsis of the play/character descriptions and a preliminary calendar. The Director may already have some of this this information available. Have the Director double check the synopsis & character descriptions before you post anything.
- If an accompanist is needed, confirm that one will be there at the designated time and that a tuned piano, with a light, is available.

Day of the auditions:

- Set up the audition space. Make sure that the space is clean, well lit and at a comfortable temperature.
- Try to minimize visual distraction in the space. Remove unnecessary class items, fly in available masking, or simply straighten out stacks and piles. Talk with the Production Manager about what you may need to do.
- Make sure the director has a place to sit and write! This normally means use of the SM desk for Toland Theatre auditions, a table for Frederick Theatre or Rehearsal Room auditions, and a music stand or other creative solution for Annett Hall auditions.
- If the audition format includes prepared monologues, there should be at least one chair for the actor to use in their audition piece.
- Organize the CFA lobby as your check in area.
- Make a few extra copies of the sides. Even if they were all picked up, not everyone will bring them. Plus, someone may be asked to read for an additional role not previously announced
- Be sure there are copies of the sides on the Director/SM table as well
- Have one full copy of the script with you, just in case the Director decides he or she needs an additional side that was not copied earlier. Sometimes, when two actors are in heavy competition for a role, the Director may wish to see them do additional material.

If these are musical auditions:

- Make sure the space has a piano that has been tuned/plugged in and has a light.

- Re-confirm the accompanist.
- Make sure the Production Manager knows who it is, so she can take care of paying him or her.

If these are dance auditions:

- Be sure the order of the night allows actors to successfully transition from singing to dancing, if they will do both
- Be sure there is a working boom box and extension cord if the dance auditions will be conducted with a CD player

Outside of the audition space:

- Set up a check-in station for actors. For auditions in Toland Theatre, this is normally the concessions counter.
- Have an adequate supply of audition forms and hand them out to the actors as they check-in on the sign-in sheet.
- If you will be taking photos, have a digital camera, the photo printer, paper & ink, and a computer if necessary
- Have a stapler or a good supply of paper clips for attaching pictures and resumes if necessary.
- Make sure there is a good supply of sharp pencils
- Identify where actors can go to practice or warm up, so that you can find them quickly when their turn arises
- Keep the flow of actors moving by announcing who is "up" and who is "on deck."
- Make sure to check to see if the Director needs a break. If people are auditioning in 5 minute time slots, designate one slot per hour for a break for the director.
- Double check that actors have filled in the audition forms fully—it is particularly important to ensure they sign the Role Acceptance policy and provide as much information about conflicts & music ensembles as possible.

After the auditions:

- The Stage Manager should consult with the Director regarding the next step. There will need to be either a call back or a cast list posted. Determine with the Director who will generate and post that list.
- The SM team should break down the spaces and return the facilities to their original state.
- If you are in Annett Hall and need to move a piano, harpsichord or other musical instrument, please be sure you know how to do so and that you have MORE than the number of people you think it will take before you begin!
- Once the Cast List is announced, that list should be distributed immediately. Please see the distribution list guidelines in section 3 for the personnel who should receive it.
- After making a copy of the audition forms for those actors in your cast,give <u>all</u> audition forms to the Academic Department Associate.

PREPARING TO START REHEARSALS

The following section will deal with the actual rehearsal process. During this next phase of the production, the duties of each individual Stage Manager will begin to take shape. Your team will begin to establish a set rehearsal pattern. A rehearsal pattern is simply a routine, in which each member knows what tasks s/he should accomplish prior to the start of rehearsal. The benefit of a good rehearsal pattern is the comfort of knowing that everything is done and you're ready for rehearsal, instead of the entire team being harried and unfocused as rehearsal starts. A calm team will positively impact everyone around them.

It is important to note that the entire Stage Management team is just that, a TEAM. Chip in and help the other SM's if you've finished your normal duties. Offer to do things for the other SM's when possible. An attitude of cooperation among team members will help establish the same thing with your cast.

There are a number of tasks that you and your assistants must accomplish before the first rehearsal happens. The Stage Management team should begin work on them well before the first rehearsal. They are:

- Pre-production paperwork
- assembling actor packets
- setting up the callboard
- taping out the set
- assembling the Stage Manager's kit
- assembling your prompt book

ABOUT THE PHOTOCOPIER

As of Fall 2013, the communal CFA photocopier no longer exists. Theatre Arts' copier and main central printer are located in Krista Shulka's office. A key to the office has been added back onto the SM key rings.

THE STAGE MANAGEMENT COMPUTER AND PRINTER are located in CFA 358, the SM office. These computers can access this central printer/copier, but you should only print here in an emergency. And a desire to print in color just to make your callboard prettier is unfortunately not an emergency! Talk with the Production Manager about the reasonable use of color printing.

Because this is a centralized piece of equipment, note the following: (1) be courteous to other users—try not to undertake massive projects when others may need to use the machine; (2) also be courteous to those around you—don't turn the copying into a party that can disrupt others from getting their work done.

In general, script copying is a project best undertaken in the late afternoon/evening or on a weekend when fewer people are around. It can be difficult to find the best screen layout for your script, and having to stop and restart will frustrate you. But because the copier in Krista's office is also the printer for the entire first floor, eliminating everyone's ability to print for an hour or more will frustrate them even more.

Large copying projects—such as actor packets—should be sent out to DigiCopy whenever possible. This means planning ahead 3-4 days. You will need to assemble your information, format it into a PDF, have the Production Manager approve it, and then email it to Krista Shulka. Ask questions to know more about this!

Pre-Production Paperwork

Prior to the first rehearsal, the SM team should make sure that all necessary paperwork has been completed. Some of this paperwork will be generated by the SM team, and some of it collected from the Director, Designers, etc. The SM team should agree on timing and methods/responsibility for updating the paperwork they generate, and how it will be redistributed. The SM should also discuss with areas making their own paperwork how this will be coordinated, who will update and distribute the list, etc. If you do this before rehearsals begin, you won't find yourself with communication problems during the process.

A beginning list of paperwork to be done or collected:

1. Rehearsal Schedule
2. Character/Scene Breakdown
3. Distribution List
4. Blocking key
5. Preliminary props list
6. Preliminary sound cue list
7. Template for preset list and shift plot
8. Template for line changes

Distribution

Once the SM has created paperwork, it is important that it gets distributed to the correct personnel—and that it is kept up to date throughout the rehearsal process. The list below identifies the primary recipients of a number of documents.

Cast List
Director
Musical Director
Choreographer
Costume Designer
All SM Team
Laurie Kincman
Krista Shulka
Callboard
Website

Character/Scene Breakdown
Director
Musical Director
Choreographer
Costume Designer
Sound Designer (for musical)
All SM Team
Laurie Kincman
Website

Prop List
Scenic Designer
Props Master
Technical Director
Costume Designer
(if there are costume props)
All SM Team
Mandy Kolbe (if not designer)
Website (link to Google Doc)

Sound Cue List
Director
Sound Designer
Lighting Designer
Ben Golden
Laurie Kincman
Website (link to Google Doc)

Meeting Minutes
Full Production Team
Michelle Collyar
Laurie Kincman
Katie Link
Megan Morey
Department Chair
Design Supervisors
All SM Team
Website

Rehearsal Reports
Full Production Team
Michelle Collyar
Laurie Kincman
Katie Link
Megan Morey
Design Supervisors
All SM Team
Callboard
Website

Performance Reports
Full Production Team
Michelle Collyar
Laurie Kincman
Katie Link
Megan Morey
Department Chair
Design Supervisors
All SM Team

Line Changes
Director
Vocal/Dialect Coach
Lighting Designer
Sound Designer
Cast
All SM Team
Laurie Kincman
Website

Rehearsal Schedule
Full Production Team
Michelle Collyar
Laurie Kincman
Megan Morey
Department Chair
Design Supervisors
All SM Team
Callboard
Website

Crew Evaluations
Laurie Kincman
Supervisors as noted on form

NOTE: Obviously each person only needs to get one copy! Generic titles are included rather than names in most instances so you can customize this to your show. Other people may ask for some or all paperwork depending on their responsibilities.

THE CHARACTER/SCENE BREAKDOWN

The character/scene breakdown is a detail document. It is intended to present a comprehensive look at when the actors will appear onstage. Your key challenge as a stage manager is to make the breakdown easy to navigate, since you will intentionally include a great deal of information. The breakdown is best organized as a chart. The use of defined rows and columns will enable you to be consistent in how you enter the specifics. If you are stage managing a play or musical in which each actor plays only a single role for the entire production, you could limit your name listing to a single column of only the character names. If, however, some or all of your actors play multiple roles, you will need to list both actor names and character names. Organizing the breakdown by page means that the stage manager can detail not only who is in a scene, but when they enter and exit, if they appear onstage but do not speak, sing from the wings, and other specific details. The character/scene breakdown can be thought of as a map of the script and as such needs a key. This ensures that everyone reading the document can understand it. A simple X will suffice for making entries for principal characters playing a single role—we only need to know if they are present. Multi-role ensemble members need a bit more detail. The simplest way to achieve this is to replace the X with a role-specific letter abbreviation (one which should coordinate with your blocking key).

THE PROP LIST

By the date identified on the production calendar, the stage manager will create a preliminary prop list for the show. This list will include all props and furniture pieces identified in the script, along with any additions or changes you learn about from the director or during design meetings. The SM should show a draft of the list to the director prior to sharing it. This allows the director to eliminate script-specified props he or she doesn't intend to use, and also to add items specific to their concept which might not be articulated in the dialogue or stage directions. Although the list will inevitably be updated during rehearsals, it is best to start with as accurate a list as possible.

Once the first draft is complete, the SM should upload it to Google Docs and share the list with the appropriate personnel. This allows all necessary members of the production team to view and edit the same copy of the list, and is much simpler than emailing multiple copies back and forth. If you are unfamiliar with the process of uploading and sharing, see the Production Manager for assistance. In general, the list hould go to: Director, all members of SM team, scenic designer & assistants, prop master, costume designer (if overlap items), technical director (if there are things to build).

The SM team must have a preliminary prop list completed by the final design meeting for your production.

THE SOUND CUE LIST

Current procedures typically dictate that the sound designer on your show will create the cue list—whether Ben Golden or a student designer. Your production analysis will position you to ask questions about cues not initially listed, and you should be certain to take notes in rehearsal regarding any questions or comments about sound from your director and include them in your rehearsal reports.

The sound cue list will be shared with the director, the sound designer, Ben Golden (if not the designer), the stage manager, the lighting designer, Mandy Kolbe (if not the lighting designer), and Laurie Kincman. It will exist as a Google doc typically posted into the shared folder for the production.

On rare occasions the SM might be asked to create the first draft of the sound cue list. If this is necessary, either Ben or Laurie will communicate this to you.

Assembling Actor Packets

The first rehearsal is your best chance to present much of the information that you need to share with the acting company and to receive from the acting company much of the information you will need. Most of the forms listed below can be found in Section Four of this manual. Your Actor Packets should contain at least the following forms and information:

- A current rehearsal schedule: Emphasize important due dates.
- Performance Schedule. Be sure to emphasize Matinee performances.
- Character/Scene Breakdown.
- Contact sheet, including all phone numbers and email addresses. Be sure to have everyone check it before you distribute it; save paper and time.
- Biography Form and samples
- Any support material that the Director wishes to be included. Examples might include materials supplied by the Dramaturg.
- The scripts, if the actors have not already received them. (Scripts are often distributed right after cast lists are posted by having the cast pick them up at the Publicity Office. Remember to provide a sign out list so there will be a record. This record is vital for musicals as the scores and scripts often will have to be returned.)

Remember that the best scenario is to be ready in time to send the packet to DigiCopy (requiring 3-4 days to get back). Talk with the Production Manager if you don't know how to do this, or aren't sure you have enough time.

Also talk with the Production Manager about digital versus hard-copy packets.

Please note The Stage Management team is NOT responsible for making copies of scripts or portions of the scripts for the actors book that is handed in to their acting teacher. PLEASE NOTE THAT IT IS AGAINST FEDERAL LAW TO REPRODUCE COPYWRIGHTED MATERIAL, INCLUDING PLAY SCRIPTS AND SCORES! (Unless you have the written permission of the publisher or author.)

Stage Management saves and archives medical forms. In most instances you will NOT include this in your actor packet—simply distribute it to those who do not have one on file. The Production Manager will let you know if your situation is different for any reason.

You may also wish to make wallet cards with important dates and phone numbers for the cast.

Assembling the Stage Manager's Kit

The Stage Manager's kit is typically a tackle box filled with various tools and other handy items. Basic SM kits can be found in the props cabinets of both theatres, but you may wish to create your own kit to supplement these items. If you plan to pursue stage management beyond a single assignment, such an investment will remain useful for many years.

Most Stage Managers start out with a very basic kit, with only a few items in them and add to them over the years, as finances and experience require. Most of the items you'd need for a basic kit can be purchased at a drug store or found in your own home. Since you have access to a fully stocked tool room while you're working at the University of Wisconsin - La Crosse, only the most basic tools are needed in the rehearsal hall with you.

The following is a list of suggested items for you to compile, especially if you anticipate doing more stage management in the future.

- pencils
- pens
- click erasers
- hole punch
- hole protectors
- highlighters
- markers
- white out pens
- paper clips
- binder clips
- post it notes
- scotch tape
- masking tape
- scissors
- stapler
- stopwatches
- aspirin and/or other pain relievers
- antacid
- dental floss
- emery boards
- tampons
- bandaids
- sterile gloves
- tweezers
- matches
- safety pins
- spike tape
- flashlight

Other items that you may want to acquire:

- leatherman or other all purpose tool
- allergy/cold medicines
- scale ruler
- icepacks
- cough drops
- clip light(s)
- antibacterial hand cleanser
- small screwdriver (good for glasses and tap shoes)
- sewing needle and thread
- batteries
- tape measure
- eye drops
- ace bandages
- antiseptic ointment
- your own comfortable headset

The list of things you MIGHT use is endless. But if you find there is one or two items you always seem to want, but don't have, purchase them. Not only does this make your life easier, knowing you have these things at your disposal, but it helps the actors learn to trust you.

Assembling the Prompt Book

The prompt book is the most important tool in the entire production. In it is every detail of the show, every cue, every report generated. Construct your prompt book with the idea that the show will someday be remounted, so every bit of information is important. Its specific details are governed by the specific show. However, every prompt book must follow these guidelines and have the following items, especially if it is being submitted for a grade. All members of the Stage Management team will need her/his own prompt book. However, all members of the team will not have the same contents. The forms referenced here can be found in Section 3. You will want to acquire a 2" to 3" D-ring binder and dividers to assemble your prompt book.

Guidelines for Prompt Book

- Cast list
- Character/Scene Breakdown

  The Character/Scene Breakdown is a chart that shows which actors are in each scene. If there are numerous French scenes within each scene or if there are sections that the Director plans to work, do the Character/Scene Breakdown according to the French scenes or the scene divisions the Director has made. (French scenes are smaller sections that utilize a few actors. They are usually designated by the entrance or exit of a character.) You will then be able to call to rehearsal everyone that the Director needs but limit the time that individual actors are waiting to be worked.

- Contact Sheets: These should include everybody who works on the play: actors, designers, technicians, musicians, specialty artists, etc., with their title, home/office, pager telephone numbers, and e-mail address. Include emergency numbers on the contact sheet.
- Distribution Lists
- Rehearsal schedule
- Tech schedule
- Performance schedule
- Production calendar, a monthly view of the entire production, as well as other shows in production. You can obtain a copy from the main office.
- The script, with acts and scenes clearly and neatly labeled. Blocking and blocking key should be included if it is your responsibility. A line notation key should be included if it is your responsibility.
- The score, for musical productions. You may wish to keep the score in a separate binder until it is clear how it will be most usefully incorporated into your blocking and/or calling script.
- Backstage plots, i.e. scene shift charts, rail cues, prop lists, prop tracking. Basically, any paperwork generated dealing with the specific running of the show, with a column indicating who did the action listed.
- Individual sections for each production area. This includes, but is not limited to the following areas
  - Scenery
  - Costumes
  - Lights
  - Sound
  - Special effects/Video/etc
  - Stage Combat/fight choreography
  - Dramaturgy

    - Publicity
- Groundplan(s).
- Copies of reports, minutes, other show communication.
- Emergency information as necessary
- Complete and detailed running sheets for SM team member. This document details every thing the SM does, at what time, from the moment s/he arrives for every performance until the time s/he leaves. It should be organized by day and time with boxes to check off for each task. If you use a PDA checklist, print one for your prompt book by first preview. Think of it as the "If I were hit by a bus, here is what my replacement would need to know" sheet.
- House Manager Information Sheet (SM only)

Many of these documents aren't available during rehearsals, much less prior to the first rehearsal. Keep working on your prompt book throughout the course of the rehearsal and performance period, putting copies of your paperwork in nightly.

You will need to make a copy of the script, with one page of dialogue on each page, and a blocking form on the reverse side. You may wish to enlarge the script to 110 - 120% when you photocopy it. You will want large margins so that you can neatly and clearly notate cues. The facing page will be used for blocking or prop placement notes. Some Stage Managers "save" an extra, clean copy of the script to use when they start putting cues in the book. This is a matter of preference. Either way, make sure that the script is as clean and easily readable as possible. Newer photocopiers are capable of erasing edges for a cleaner prompt script. Some Stage Managers type their entire script into their computer, making sure to keep the same pagination as the original. Again, this is a matter of preference.

If you are working on a MUSICAL, please talk with the Production Manager about copying the libretto and score before you ever attempt to do so. It is especially important to plan ahead before making the SM master or additional actor copies, and even more essential to find a way to create what is needed without aggravating Krista Shulka or the residents of the first floor offices.

You will want to shrink down the ground plan to place on your backing sheet. Make sure the ground plans you block on are as unencumbered of extraneous information as possible. This might mean having to spend time using a white out pen to clean up the mini ground plans. You can also ask the Production Manager to assist you in creating a "clean copy" of the electronic version in VectorWorks. If you have multiple sets, be sure to use the correct set for each scene.

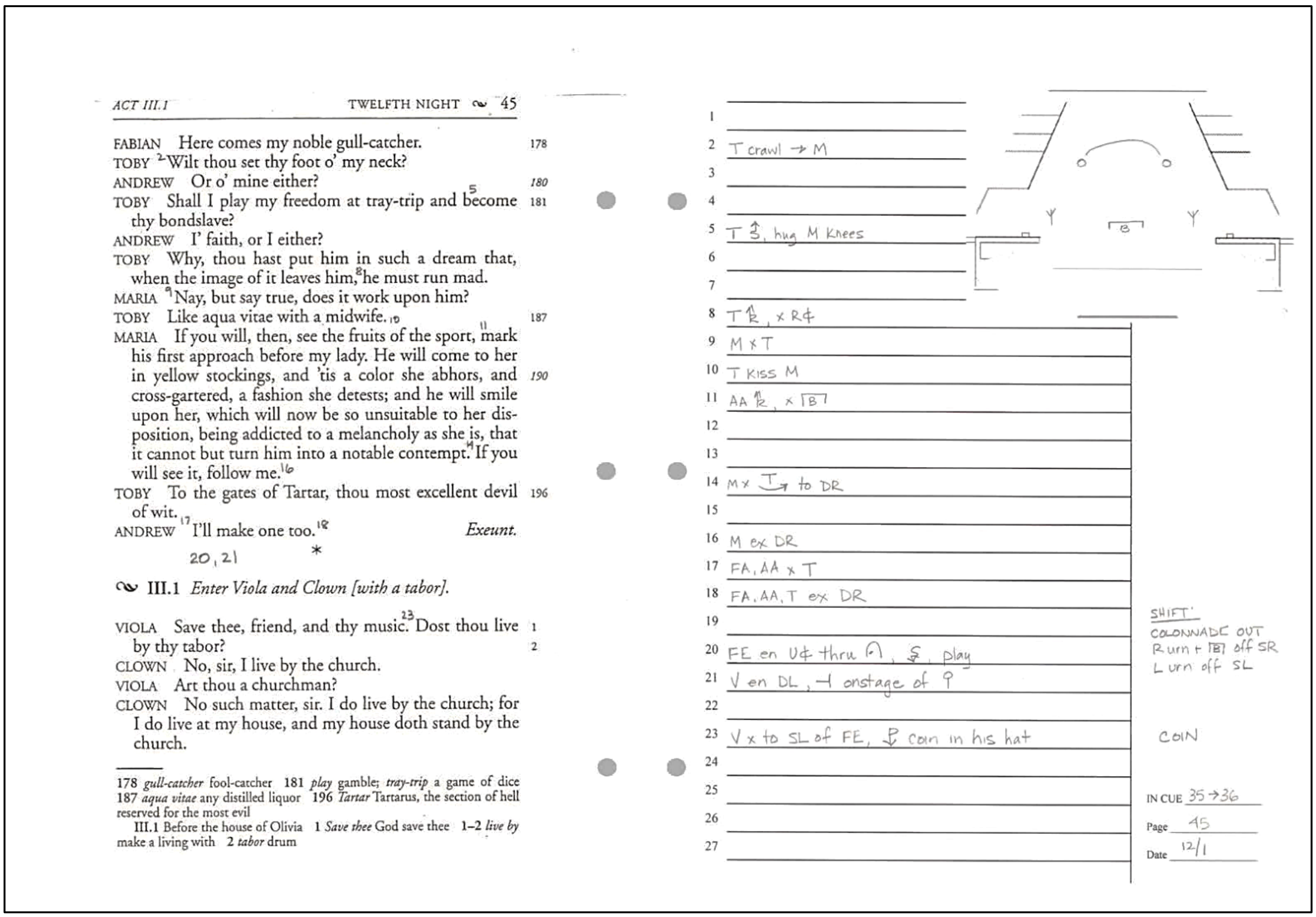
The Production Manager, along with many professional stage managers, favors a "script on the left page, blocking on the right" format. She is right handed, and in this format, can take blocking easily, without having to move her arm around the D-rings of the binder, while still easily being able to follow along in the script with his left index finger. Use this as a guide for creating your own script.

Neatness, organization, and cleanliness are crucial when it comes to your prompt book. If you are unable to find the information you need, you may as well not have it at all. Label things. Keep things organized and up-to-date.

The same plan applies to sound, light or rail cues. Start off with the basics noted both in the script and on a list with spaces between them. As the Director places more cues during rehearsal, pencil them into your script, and also add them to your lists. Keeping this document up to date is a matter then of transferring the information from your hand written list to a document on your computer, much easier than combing through the script page by page and hoping you don't miss a cue.

Sample Prompt Book Pages

Please note that these pages demonstrate a right-handed stage manager's layout, placement of empty space on the script page, and use of the blocking sheet. It is NOT, however, an indication of scale. Each of the pages below should be a single piece of paper in the stage manager's prompt book.



ACT III.1 TWELFTH NIGHT ~ 45

FABIAN Here comes my noble gull-catcher.
TOBY [2] Wilt thou set thy foot o' my neck?
ANDREW Or o' mine either?
TOBY Shall I play my freedom at tray-trip and [5] become thy bondslave?
ANDREW I' faith, or I either?
TOBY Why, thou hast put him in such a dream that, when the image of it leaves him, [8] he must run mad.
MARIA [9] Nay, but say true, does it work upon him?
TOBY Like aqua vitae with a midwife. [10]
MARIA If you will, then, see the fruits of the sport, [11] mark his first approach before my lady. He will come to her in yellow stockings, and 'tis a color she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. [14] If you will see it, follow me. [16]
TOBY To the gates of Tartar, thou most excellent devil of wit. [17]
ANDREW I'll make one too. [18] *Exeunt.*

20, 21 *

~ III.1 *Enter Viola and Clown [with a tabor].*

VIOLA Save thee, friend, and thy music. [23] Dost thou live by thy tabor?
CLOWN No, sir, I live by the church.
VIOLA Art thou a churchman?
CLOWN No such matter, sir. I do live by the church; for I do live at my house, and my house doth stand by the church.

178 *gull-catcher* fool-catcher 181 *play* gamble; *tray-trip* a game of dice 187 *aqua vitae* any distilled liquor 196 *Tartar* Tartarus, the section of hell reserved for the most evil
III.1 Before the house of Olivia 1 *Save thee* God save thee 1–2 *live by* make a living with 2 *tabor* drum

T crawl → M
T ↥, hug M knees
T ↥, x R
M x T
T kiss M
AA ↥, x B
M x T to DR
M ex DR
FA, AA x T
FA, AA, T ex DR
FE en U thru , , play
V en DL, onstage of
V x to SL of FE, coin in his hat

SHIFT:
COLONNADE OUT
R urn + B off SR
L urn off SL

COIN

IN CUE 35→36
Page 45
Date 12/1

Suggested Tabbed Sections for your Prompt Book

CONTACT

SCHEDULES

SCENE BREAKDOWN

SCRIPT

RUN SHEET

PRESET LIST

SHIFT PLOT

COSTUME CHANGE PLOT

SCENERY

PROPS

COSTUMES

LIGHTS

SOUND

VIDEO/PROJECTIONS

PUBLICITY

DIRECTOR INFO

DRAMATURGY

CAST INFO

ASM INFO

CREW INFO

MEETING MINUTES

REHEARSAL REPORTS

PERFORMANCE REPORTS

FITTINGS

DIALECT SESSIONS

BLANK FORMS

THE REHEARSAL PERIOD

The rehearsal period will run according to the systems and structures that have been put in place from the beginning. The Stage Manager will continue to be the watchdog in terms of information that will affect the Production. As the Production nears the end of the rehearsal phase the myriad of details start to coalesce into a cohesive whole. If the Stage Management Team has stayed on top of things, they should be able to make the transition to the next phase easily.

- The Rehearsal Reports should announce whenever you are running a complete act or the whole show so that the designers have an opportunity to attend. Ideally you will be able to give your production team a few days notice.
- Continue face-to-face meetings and written reports to communicate information to the proper areas.
- The Assistant Stage Managers will continue to perform their assigned duties while pitching in to help when things need to get done.
- The SM or one of the assistants should visit the scene shop daily, and the other shops a few times a week.
- If you had costume fittings scheduled for that day, then you MUST make a daily visit to the costume shop so you can be sure everyone showed up and handle the rescheduling of any missed appointments.

It is important to maintain a positive and a pleasant attitude. The alternative is to complain. If this negativity is allowed to permeate your rehearsals then the entire production will be dragged down. Strive to enjoy the process as much as possible and set a positive example. It is, after all, only a show and it will not last forever - even though sometimes you might wish that it could.

SETTING UP THE THEATRE FOR REHEARSALS

In addition to paperwork, preparing for rehearsals means making sure the theatre is ready for work. This includes having adequate tables and chairs, rehearsal props & furniture, a representation of the necessary elements of the ground plan on the stage floor, and other amenities to make the space successful.

Tech Tables

Toland Theatre has a series of tech tables, two of which are specifically intended for the SM team: a "large" table for the stage manager and a "medium" table for the ASMs. The large table may feel unnecessary during the first days of rehearsal, but once you begin working with the rehearsal sound system and have the headset/video monitor box from the booth, you'll discover that the toys took up half the table and you needed the room after all! The tables should be placed NO LOWER IN THE HOUSE than over Row D, or the cords you will need to run to the table will not reach.

For tech rehearsals, the SM will move farther back in the house to be next to the lighting designer. Stage management will coordinate the time for the move. Ideally it will happen for one of the final days of rehearsal during tech (once you're no longer prompting, the distance won't feel problematic). Occasionally the SM will need to stay close for the entire rehearsal period or the Sound Shop will be unable to schedule the table move. In this instance, the SM team will take care of the move during their load in. Talk with Laurie about this!

There are no specific tech tables for the Frederick Theatre. The SM team should make use of the small wooden rehearsal tables and/or some of the longer prop tables normally stored in Toland. They can be brought to the Frederick for the length of the show. **PLEASE NOTE:** Until you approach tech, these tables, will need to be set up and taken down each night because the space serves as a classroom during the day.

In the Frederick, it is best to sit up amongst the chairs rather than on the edge of the stage. We have several narrow platforms built to the height of the "steps" in the seating so that you can slide the table forward onto the platforms and actually sit behind the table! These platforms will be found either backstage or in the storage area to the left of the Fred in the hallway.

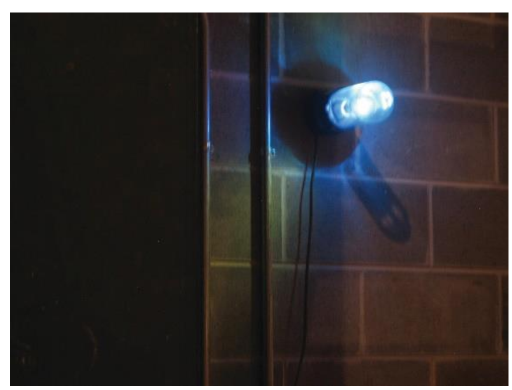
Umbilical (Big Bundles of cords)

The SM headset & video rack requires a large cable bundle to make it work. When in the booth, the cables plug into a wall plate in the left corner of the SM section of the booth. When in the house, the cables plug into a wall plate on the back wall below the light booth. All of the cables are labeled.

THE ONE EXCEPTION- it is of little use to us to have a video shot of the stage under stage light, since we can see it for ourselves. So at both wall plates, the video cable labeled "day" should actually plug into the numbered video "out." That way a specialty camera like the conductor camera can be used. You still plug the cable labeled "day" into the "day" spot on the back of the rack.

Frederick theatre has no specific umbilical. The cable for the infrared camera can be run out the booth window to the SM table, as can an XLR cable for your headset. Typically you will not need either until tech rehearsals.

Cue Lights



There is a separate set of cables required for plugging in and using the cue lights. This will not change.

Toland Theatre has permanently mounted cue lights (or plugs for them) in several backstage locations:

A. Downstage SR
B. Upstage SR

C. Downstage SL
D. Upstage SL
E. Orchestra Pit plug (located in SR sound baffle)
F. Orchestra Pit pug (located in SL sound baffle)
G. Above the lower HR door
H. Above the lower HL Door
I. Fly rail #1 (red)
J. Fly rail #2 (green)
K. Coat Check

As seen in the box pictured to the right, the cue light system is capable of plugging in six of these lights at once. Each light runs through the ceiling to the booth, and ends in a labeled stage-pin plug located under the SM table in the booth. In order to use the cue lights, the SM will plug cables for the necessary locations into the six numbered cables that will run to the cue light box.

There is a small ancillary cue light box (Edison plug only) purchased in 2012 that can hold up two four additional lights. The House Manager cue light run to coat check should always be plugged into this box. It is also the ideal place for sound & orchestra pit lights on a musical—especially if you have a busy deck.

Once the SM has plugged the locations into the correct number for their show, the lengthy zip cord can be run to the cue light box. It is long enough to reach into the house, so it can be used prior to tech rehearsals.

The SM area owns several portable cue lights, which can be plugged into any of the existing spots. This allows the SM to customize the location of the light for an individual show—running it further onstage if a wall blocks the UR light, for example, or out into the alcove if actors will enter through the house doors. One light is rigged with an Edison plug—designed to run from the ancillary box to the mixing console on a musical.

Although the system is relatively easy to set up and customize, it is advised that the SM think ahead about what he or she will need, and arrange for a time when you can get help. Sometimes help will be available from the light shop, and other times the SM team will do this on their own (with help from Laurie as needed).

Sound System

Both Toland and Frederick Theatres have rehearsal sound systems exclusively for the use of stage management. Although the Fred system is a bit smaller, both include two powered speakers, a small mixing board, and an iPod. This allows the SM team to play cues so that they can actually be heard onstage without turning on the full theatre sound system (and without deafening yourself by using a boom box.)

When working in Toland, the mixing board and iPod must be locked up each night in the SM sound cabinet located backstage on SL. The speakers and cables can be left in place. When working in Frederick, the entire system must be struck each night—for the same classroom-related reason that you cannot leave tables in place. The SM team can keep the sound system in the booth, or move it to the bottom of the prop cabinet if there is room on your show. But DO NOT just leave the system backstage.

Setup Instructions

(For more details—or pictures—see the Yamaha Instruction Guide online in the Forms Library)

1. Once you have run power to your tech table, you will be able to plug the system into the table and not need additional extension cords. Simply take the following steps to set everything up.

2. Place the speaker stands in the row below the SM table—if you place them about a chair away from the corner of the table(s) you won't block your own sightlines.

3. Use a coin to remove the cables from the back of one speaker (re-locking the cover once you are done), and the mixer from the back of the other.

4. Place speakers on stands and run ¼" cable to the input slots on the mixer (top left—near power button)

5. (Toland only) Temporarily relocate God Mic from SM booth and plug into the XLR input #1.

6. Use the 1/8" cable provided with the iPod and plug into the L/R inputs on channels 7/8 (match the colors).

> The 1/8" cable can plug directly into the iPod, into the iPod dock, or even into the headset jack of a laptop or portable CD player

7. Turn on the power. Have sound!

The full setup and operating instructions for the sound systems can be found in the Appendix.

Taping out the Set

Because most rehearsals take place in the theatre, the SM Team will not regularly need to tape out the full set. However, important dimensions may be necessary if you begin rehearsals before construction, or to help fill in the blanks as the set is being built.

Often the TD will provide assistance by having the shop staff mark out rough dimensions and platform outlines, as it will help them with assembly. Be sure to check in with the TD prior to rehearsals to see if he is planning to do so, or if you should plan for this to be a task for the SM Team. If the SM team is undertaking this, allow a few hours to complete the task.

Marking out the set is an extremely important job. Measurements and placements must be exact. If you do not know how to tape out a set, do not attempt it without instruction from the Production Manager.

- Get an original copy of the ground plan. This is important because even the best photocopier will alter the exact measurements, and you want to be as precise as possible.
- Identify the most important elements to be marked.
- Use a scale rule to measure out the dimensions of your set and the locations of key points in advance. This will make the process go faster.
- Plan to have your ASMs help with this task. It will make the job go faster, and help them become familiar with the space.
- Obtain the following supplies:

    - Several colors of Spike tape from the SM Supervisor
    - Tape measures

Begin by establishing the Center Line, Plaster Line, and the furthest points upstage and downstage. From these fixed points measure exactly where the corner points for the set pieces are located. After the corner points are marked the floor will have points of connection for the sides and levels of the set.

- Connect the points using the following code:
- Decide on different colors for different levels
- Use warning colors (red, yellow, and orange) for any dangerous set pieces such as drops that might be flown in or elevator shafts that might swallow an actor.
- The height of steps and platforms should be marked clearly.

If multiple or moving set pieces are involved discuss and explore with your Director and Production Manager the possibility of using dropcloths or cardboard cutouts.

TD Megan Morey likes to help SM teams with the taping. Talk to her in advance, so you can find a mutually agreeable day and time.

Props & Furniture

Both theatres have prop cabinets in which the scenic designer or prop master will place rehearsal & actual items for your show as they are acquired. The cast will not always begin working with props on the first day of blocking because they have scripts in hand, but the actors and director should always be aware of what has been provided. The SM team will set up prop tables in the wings on either side of the stage on which to lay out props. When you reach tech, you will cover and label these tables to help the crew. This is not necessary at this point in the process.

Be sure that you are familiar with your needs before the beginning of the night. If you need to work with a prop that has not yet been acquired, talk with the prop master about an alternative, or work with your SM team to find a reasonable stand-in. Sometimes what is most important is to figure out how an item gets on and off the stage, not that it is totally functional. Your "fake props" can facilitate this tracking.

The same is true for furniture. The scenic designer or prop master will pull furniture for the show, leaving it backstage in the Fred or on stage left in Toland. On occasion you may need a piece of furniture that has not yet been acquired for you. Use your creativity to find appropriate substitutions—the generic backstage chair for a specific period chair, three chairs to create a sofa, an item from the green room, or even a music stand. Make sure that the actors and director know what your items represent.

As of Fall 2020, it is okay to temporarily relocate rehearsal cubes from the Third Floor Rehearsal Studio for rehearsal use (with permission). Just be sure to return them during strike!

Other Theatre Items

In order to make the space functional, you might need a few other items—music stands, a chair and/or table onstage for the director, or the small set of stairs to access the pit area from the audience. (Nicknamed the "Mary Leonard Two-Step, these stairs are typically tucked under the fly rail at mid stage.)

Third Floor Rehearsal Studio

The third floor rehearsal studio provides us with increased flexibility for rehearsals. This may be the location for your first day or two of rehearsal—when the shop has priority on the space. It can be a secondary space so that multiple activities can happen at once. It may also be one of your audition sites. The space can also be reserved by theatre students for scene work, senior projects, etc. The room is kept locked. Stage managers have a key on their key rings; other students can check out a key from Krista.

The rehearsal room schedule is maintained in Google Calendars, accessible by any theatre faculty or staff member. If your show intends to use this room, be sure that you have The Production Manager check the calendar in advance, and reserve the time you need. The room has a storage cabinet, and it is fine to leave supplies in the room overnight. Because there are classes who use the room during the week, it is best not to leave props or other items out at the end of the evening.

The rehearsal room has a tile floor, on which you can tape out your set with spike tape. If you plan to use the room more than once during your rehearsal period, ask The Production Manager for permission to leave your tape down. But be sure that it is pulled up no later than strike!

The room has an electronic keyboard and sound system capable of running a computer, iPod or other devices. The inputs are located along the hallway wall, across from the mirrors. The room also contains tables, chairs, and blocks specifically for that space. You SHOULD ABSOLUTELY NOT borrow items from here for use in Toland without prior permission.

Production Meetings

Production meetings are held on Wednesdays and Fridays at 12:05 pm in Room 70. Shows will alternate days generally in the order of opening, and all meetings are listed on the Production Calendar. Prior to the beginning of rehearsals your show will only hold occasional meetings in conjunction with design deadlines. Once you begin rehearsals the show's team will meet weekly.

The Stage Manager should confirm that the scheduled day works for everyone who needs to attend—particularly students who may have classes or faculty members from other departments. If critical team members have unavoidable conflicts, you may need to explore an alternate time, or try to swap days with the other show currently having meetings. Please talk with the Production Manager about your best approach.

A production meeting is a time for designers, directors and stage managers to share ideas and provide progress reports. As stage manager, you are responsible for running these meetings and keeping everyone in attendance on task. Always begin with the director, and then work around the table.

After the meeting, type up the minutes and email it to the team. Take copious notes during these meetings on what is being said and by whom, but remember you are not a stenographer. Focus on capturing details described by the director or a designer, decisions made, upcoming schedule details, and important reminders. You do not need every word of the conversation that led to a decision. And although many of the meeting participants will do so, DO NOT plan to eat your lunch during the meeting. The SM needs to be able to take notes and manage the room.

THE REHEARSAL ATMOSPHERE

The SM Team should take it upon themselves to set a good example for the other company members of how to behave during rehearsal. This includes such simple items as never wearing flip flops, to making sure cell phones are turned off, to being on time. It is not the job of the stage managers to discipline the cast, and demonstrating "what to do" rather than chastising others for "what not to do" will help to build a good working relationship.

Stage Managers must never use rehearsal or performance time to engage in reading, homework or personal relationships. The only activities to be performed during called times are those related to the production. During rehearsals the stage managers represent the majority of the actors' "audience." By paying attention to things other than the rehearsal at hand, you may inadvertently signal to the actors that you are not interested in their work and/or the show. This can lead to problematic relationships down the road.

This can be tricky with regards to working on show-related paperwork during rehearsals. Often this information is created or updated in the computer, and it will be difficult for the cast and director to know what you are working on. Be sensitive to this, and choose the right moments to work. A music rehearsal may provide time to catch up, whereas scenework on a two-person section of a play would not. ASMs are encouraged to look at the rehearsal schedule not only for times when they might be able to work on paperwork, but for times when they might be able to step out of the theatre for 30 minutes to work in the office. This is not always possible, but may be an option on your show.

THE FIRST REHEARSAL

In many ways, the first rehearsal is the stage manager's Opening Night. It is your cast's first impression of your stage management style. This first meeting is your best opportunity to set a professional tone for the entire process. There are many details that must be covered in the first rehearsal and an Agenda is the ideal tool for staying on track. For the Stage Management Team this Agenda starts, as will every rehearsal, at least half an hour before the official call time for the Cast and Director. Make sure to run a copy of the Agenda by the Director a few days before the actual rehearsal. An example of a first meeting Agenda may read something like this:

- Welcome and Introductions (Stage Manager)

Have entire company and production team introduce themselves. All members of the Stage Management Team should introduce themselves.

- Opening statement (Director)

- Design Presentations (Designers, who should determine an order in advance)

- Announce any business that needs to be addressed of during this rehearsal. (Stage Manager)

  For example, inform the company that they need to review the Actor packets, turn in forms you need back, and remind them of the sign-in sheet. Be certain that the actors understand that the Director must give written approval of any individual conflicts with the rehearsal schedule even if it was discussed during auditions. Announce that daily rehearsal schedules will be e-mailed but that a copy will be posted on the call board (include location of callboard).

- Read through of the play

The Rehearsal Pattern

Before the first rehearsal, the Stage Management team should decide who will be responsible for the following duties. As rehearsals progress, other nightly tasks will begin to emerge. It is important that the work be evenly divided between the team, that no one SM gets the brunt of the duties. The Stage Manager should divide the workload and responsibilities of each member of the SM team in advance, and communicate ASM assignments before the first rehearsal.

Nightly Duties—Setting up

- Arrive at least 30 minutes before the rehearsal is scheduled to begin. Your goal should be to be done with setup at least 10 minutes before rehearsal—so that you can address questions people may ask when they arrive rather than having to ask them to wait while you finish setting furniture.
- Make sure the room is clean and swept. Collect any trash that may be sitting around.
- Set up the room according to the schedule for that rehearsal. (At the first rehearsal this set up will mean having enough chairs for the Cast and designers.) Remember to set places for the Director and the Stage Management Team.
- Have all Stage Management supplies ready for use: daily note sheets, a stopwatch, the ground plans, developing plots, etc.
- Set out the sign-in sheet.
- Set out all needed materials. (For the first rehearsal this will mean setting out the Actor Packets and any support materials that the designers may need.)
- Make sure that you have a good supply of pencils for those who forget.
- The Stage Manager, with the Director, will determine how the breaks are to be scheduled in advance of beginning the rehearsal.

How to Turn on the Lights

IN TOLAND:

If you enter the theatre from the lobby, do so through the House Left door. At the top of the stairs you will find a panel on your right. Press the buttons labeled "house" and "worklights." You will need to go to the stage to turn on the grid lights

If you enter the theatre through either stage door, you will find panels on the proscenium wall. They are motion sensitive, so if the panel is blank, wave your hand in front of it to wake it up. Press the buttons for the house, the work lights and the grid lights.

If you are unable to use the panel in the back of the house, the system may be in lockout mode. You can only unlock the panel from the stage or the booth. The code is 1725. If the system still does not turn on, it probably means that someone erroneously hit the "all off" button earlier in the day. In this case you will need to manually turn on the house lights and work lights beam by beam from one of the panels backstage. But once they are back on, the main buttons will work again.

If none of that works, it is possible that the entire system has been inadvertently turned off. In this case, you will need to turn on each row of house lights and work lights individually. This is done from the backstage panels (only), by pressing the small "house light" and "work light" buttons in the upper right and left corners of the touchscreen. **You will need a separate code—8008—to access these controls.**

IN FREDERICK:

To turn on the backstage lights (behind the curtain), enter the theatre through the backstage wooden door. The light switches are on the wall immediately behind you to your right.

To turn on the theatre lights, press the buttons on either panel—located by the door on house right that goes into the hall or that goes into the lobby. The button labeled "lecture" will turn on all the fluorescent lights to full. The button labeled "lab" will turn on the incandescent fixtures.

THE STAGE MANAGER'S DUTIES DURING REHEARSALS

The Stage Manager is responsible for organizing and facilitating each rehearsal. One of the SM's most powerful tools for doing this will be delegating specific responsibilities to the Assistant Stage Managers. The SM must, however, accept a fair share of the workload.

Taking Blocking

The Stage Manager records the movement of the actors, as dictated by the director. This blocking notation will be the official record of the structure of the production, and the source the actors will turn to if they are absent or confused.

The Blocking Key

Use the Blocking Key provided to understand some simple shorthand symbols for quickly noting movement. Include this key in the Assistant Stage Manager's Prompt Book. However, more important than having the right symbol is having the blocking correct. If that means simply writing down what you see while you become accustomed to the symbols, then do that. As your proficiency increases, you can start using symbols more frequently.

The three main methods of recording blocking are written notation, pictorial notation, and a combination of the first two. For large cast shows and shows with complicated choreography, the best method is the combination of pictorial and written notation. The SM should set up the script with one page of dialogue on each page, using the facing page for blocking columns and a mini-groundplan of that scene. If you are right-handed, the script should go on the left-hand page, and the ground plan on the right. Actor movements should be drawn onto the floor plan as well as being noted in the blocking columns with corresponding numbers in the script itself.

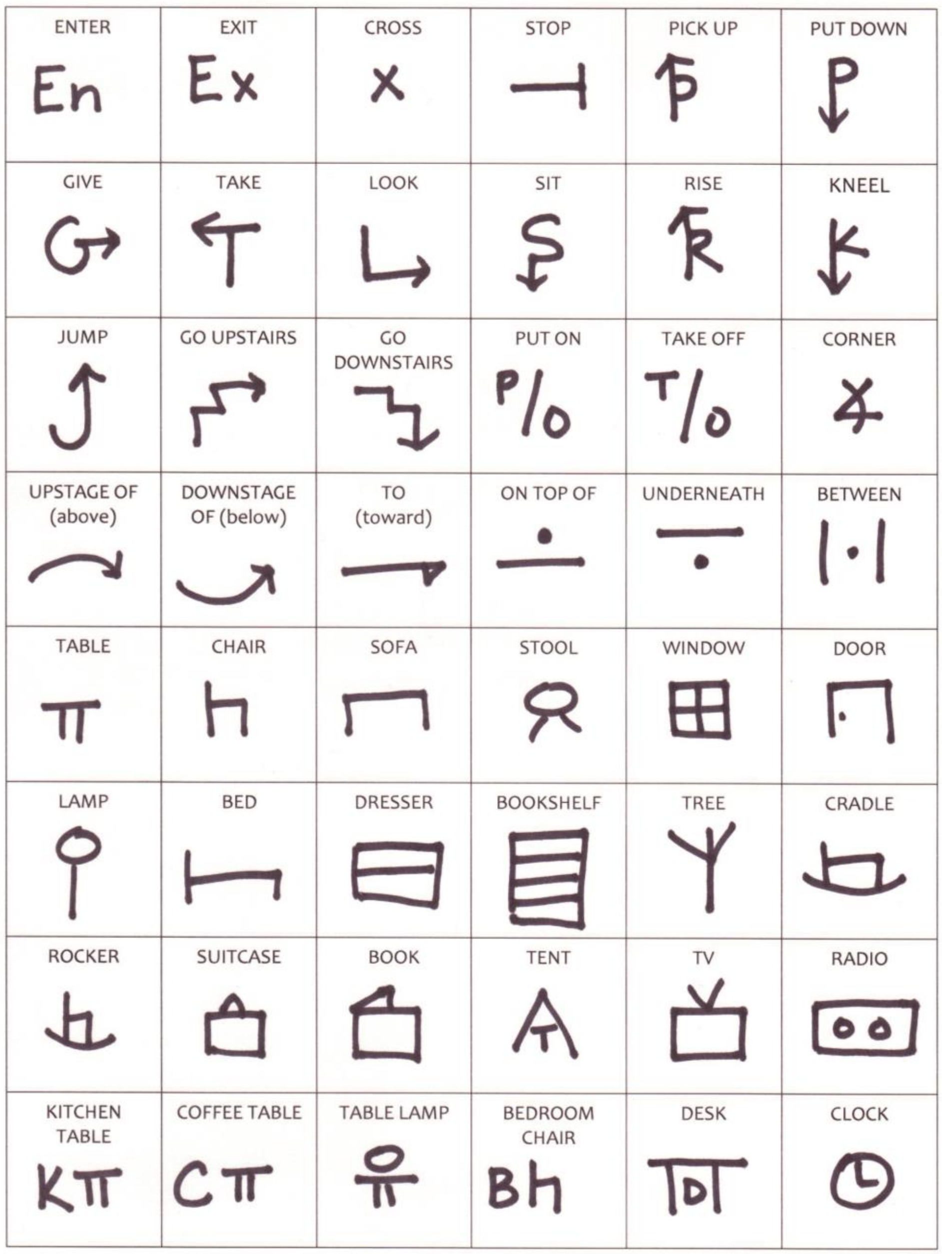
Before the first day of blocking, the stage manager should spend time with the groundplan to figure out what he or she will call the various furniture pieces (or to denote the names given to them by the director or designer) and how he or she will denote the areas of the stage. A non-traditional set design may require some creativity, as DL and UR may not work for you. Feel free to consult with the Production Manager. But do not leave these decisions for the moment you begin to take blocking, as this will make it much more difficult for you.

Learning to take accurate and descriptive blocking is a long process and it can be very difficult, especially if you have a number of sets, a large cast or both. Be patient with yourself as you learn this skill. In the initial blocking phase, you'll have a number of opportunities to get the blocking down correctly. Every subsequent time the cast rehearses that scene, the SM needs to check that the actors are doing what the Director asked them to do. If not the SM should bring the discrepancies to the Director attention to deal with as they wish. Do not yell out in rehearsal when someone does the wrong blocking, unless the Director has asked that you do so. Conversely, if the blocking changes (which it frequently does), it is the SM's duty to get the changes down correctly. It cannot be emphasized enough that blocking is ever changing and it requires diligence from the SM team to keep up with the current versions.

Most Stage Managers use a standard set of short hand notations or notations for frequently used words, such as cross (X), upstage (US) and downstage (DS). Many use more specialized symbols. The following page contains the author's blocking key. You should devise your own based on the needs of the show. THE MOST IMPORTANT THING ABOUT BLOCKING IS THAT IT MAKE SENSE WHEN YOU NEED IT TO! Symbols won't help anyone if you've forgotten what they meant.

BLOCKING KEY

Upstage Right	UR	Upstage Center	UC	Upstage Left	UL
Stage Right	SR	Center Stage	C	Stage Left	SL
Downstage Right	DR	Downstage Center	DC	Downstage Left	DL



Announcing Notes

The Stage Manager should begin each rehearsal by addressing any general Company notes. These notes may include such information as changes in schedule or costume fittings.

Calling Cues

One of the Stage Manager's most important duties is to identify and execute the calling of cues. This process starts during the rehearsal period. The SM will identify those cues contained in the script and call them during rehearsal. Cues such as "lights up" and "lights shift" or "blackout" provide a sense of structure to scenes. Additionally, calling sound cues such as "ring ring" helps the actors concentrate on staying in the moment. The SM should begin preparing the script for the prompt book and performances by marking these cues in the script. Always use a pencil since cue locations may change. Light cues are abbreviated LQ or LX and Sound cues are SQ. Later these cues will receive numbers or letters in sequence.

Calling Breaks

At UWL you will find a variety of opinions on the timing of breaks. Some directors are fond of the Equity rules, which require a 5 minute break every hour or a 10 minute break every 90 minutes. (Under an AEA contract these breaks are inclusive in the time; at UWL the break often comes after the time has passed.) Some directors prefer a break at the rehearsal mid-point. Some may create rehearsal schedules such that actors only work for shortened periods of time and do not need a break except during a runthrough of the show.

Talk with your Director before rehearsals begin and find out their preferred method. Even if the actors are only working short calls, it is reasonable that the Director may wish a break for him or herself. During rehearsals, keep an eye on the time so that you can discreetly warn the Director as a break is approaching. Do not interrupt a rehearsal to insist on a break.

At break time, announce this to the cast. The proper phrasing is, "Company, please take 5." Train your cast to respond "Thank you, 5." As the end of a break approaches send your ASM's to let people know the break is nearly over. On a longer (10 or 15 minute) break, you may wish to give a 2 minute warning, so that actors who have been working on something during the break have time to put it away, quickly use the restroom, etc. At the end of the break, the proper phrasing is "Company, we are back, please." During a run or at tech, it is important to separate the end-of-break call from a places call. Many times you or the director will have a quick announcement before work resumes, and if you blend the "back" and "places" calls, actors will be on the move and miss whatever is said!

During an evening with no breaks, look for a way to let the members of the SM Team step out of the theatre as need be. An ASM might easily take a break once you have set up for a scene on which you will work for a while. Try to ensure that everyone is in the room if it is approaching time to shift to another part of the play or to run a scene that will require prompting or prop handoffs.

Disseminating all relevant Production information

The Stage Manager has the final responsibility of making sure that all Production information is funneled to the correct personnel and answers to questions from actors are delivered as soon as possible. This is accomplished through the use of the 'to do' lists, Rehearsal/Performance Reports, memos and face-to-face meetings. The SM should also include notes taken by the Assistant Stage Manager.

Timing

The Stage Manager should time the first read through (Scenes and Acts) and generally time any run-throughs of large pieces of the show. Also timing of sections through which sound cues are to play, or times when actors are to be doing costume changes. Providing this timing information to the pertinent designer will greatly help them prepare for tech rehearsals and solve issues before they become problems.

Maintain the discipline and professionalism of the working environment

Being organized, firm, approachable and fair does this.

THE ASSISTANT STAGE MANAGER'S DUTIES DURING REHEARSAL

The Assistant Stage Managers shall each be assigned different duties throughout the rehearsal process. However, their shared duties include:

- Arriving at least 30 minutes before the rehearsal is scheduled to begin
- Sweeping the space and ensuring it is safe for the evening's work
- Setting up furniture and props for each evening's rehearsal.
- Retrieving rehearsal costumes before each rehearsal.
- Tracking the use of scenic pieces, props and costumes and creating rehearsal and early production versions of the shift plot and preset lists that will ultimately be given to the crew.
- Cueing actors: If actors are allowed to work outside the theatre during a scene in which they are not involved, one of the Assistant Stage Managers should be prepared to give them a warning before their scene comes up.
- Prompting, once the actors are off-book
- Taking line notes, once the actors are off-book
- Striking the rehearsal setup at the end of the night, so the shop can continue their work the next day
- Spiking the location of set pieces
- Helping to schedule costume fittings, dialect sessions, etc.

Throughout the entire rehearsal process, the Costume Designer will request fittings with the actors. The Costume Designer will communicate requests to the SM, who will schedule the times with the actors when they arrive for the evening rehearsal.

Once scheduled, the appointments should be included in the rehearsal report and posted on the callboard. If you have a large number of new actors in your production, you may wish to consider reminder slips for the cast.

- Anything else that the SM asks of you. Remember that you are a team, and that anything you can do to assist the rest of your team makes the work easier and the days shorter.

From here the duties begin to vary. The Stage Manager will divide up the ASMs' responsibilities. One may be assigned to specifically track and take notes on props; another may monitor costumes. Sometimes these duties may switch or overlap. Once the actors begin to work off-book, the ASM's will generally be responsible for prompting and taking line notes as well. A good rule of thumb is that you want any other member of the Stage Management Team to be able to pick up your Prompt Book and cover for you.

PROMPTING

While the actors are getting off book it is necessary to have a clearly articulated system both for prompting and for documenting line problems that the SM Team will follow. In general, the SM responsible for prompting will NOT be the same person writing down line notes, as it is virtually impossible to follow the script closely while making notes on a separate piece of paper.

The director will determine the off book deadlines. Ideally these will be included on the calendar distributed at the first rehearsal.

When you reach the off-book point, make sure the actors are clear on how this will work.

- Announce that you will only give a line when the actor calls "Line."
- Tell the actors that you will continue to read the line until the actor picks up the line. Pause very briefly after each phrase in case the actor can pick up the line at that point.
- Speak up when cueing and use a neutral tone. You MUST be audible!
- If you are prompting on a musical, speak the forgotten lyrics. You are not expected to sing!

You will also need the director to determine the point at which actors may no longer call for line, and must figure out what to do onstage if they forget something. It is recommended that this not be the final run before tech begins, so that the "improvisation" time is not part of tech. There are usually several runs during the last week of rehearsals, if the Director does not have a preferred cut off time, suggest the second to last run of the show.

LINE NOTES

- Print out copies of the line notes sheets for rehearsal, and show your ASMs how to use them. There are two different sets of line notes sheets—one set that utilizes a single page for each actor, and another set that gets cut up into individual notes that can be sorted and distributed at the end of the night. Talk with the SM supervisor about what is best for your show.

Samples of both line note forms can be found online in the Forms Library.

UWL has two digital options as well: an Excel form, and a version of that form adapted into Google Sheets (useful when you have more than one person taking line notes).

Getting "off book", the process of memorizing the script is very difficult for actors. It is very helpful to note not only what they said incorrectly, but also what it was they DID say. Frequently, actors think they've said something correctly, but when prompted with what they actually did say, they can see and hear the difference. It is of vital importance that your cast knows that you are trying to help them through the difficult transition to having the script memorized. In that vein, don't make fun of nor laugh at the cast when they flub a line. This does not help to create a mutually supportive environment.

NIGHTLY DUTIES—STRIKE AND LOCK-UP

It is important for the SM Team to go through the end-of-night duties thoroughly each day-- especially doors. Sometimes a door is unlocked during the day and inadvertently left unlocked. The SM team is part of the final check every night.

The entire team works together to complete these tasks.

- Put all props back into the props cabinet and lock it.
- Make sure all costume pieces are back in the costume shop and/or dressing rooms.
  Lock up the rehearsal sound system in the location appropriate for your space.
- Strike furniture pieces to stage left and consolidate to be out of the shop's way
- Strike or move any prop table on SR so that it is out of the shop's way (and less tempting as a work space).
- If you have moved a white board, tech cart or other teaching tool out of your way, make sure it is back in the room and accessible for classes the next day
- Turn off all stage lights, work lights, and shop lights. (Leave on the light over the paint sink and the light by Megan's office)
- Put out and turn on Ghost light
- Lock Up!
  - Toland Theatre: (2) stage doors, (4) side house doors, (2) main house doors in the lobby, green room, room 70, dressing rooms, laundry room, makeup room, tool room, light shop.
  - IMPORTANT FOR TOLAND- the double doors on the scene shop loading dock are on a university key that theatre personnel are not allowed to have as of Summer 2017. If these doors are unlocked, you should call the campus operator at 785-8000 so that campus police can come lock them,
  - Frederick Theatre: backstage door, side door from hallway to theatre, (2) main house doors in the lobby, (2) doors into the dressing room—during tech/performances
- Type up and Distribute the Rehearsal Report

Rehearsal Reports

Rehearsal reports are the Stage Managers' main means of communication. They should include any artistic, technical or facilities notes that come up during rehearsals. Any questions posed in the rehearsal report should be followed up the next day with a personal discussion. Throughout each rehearsal, the SM team should collect notes from the director, musical director, and their own observations. The ASMs should pass these notes each night to the SM, who will place them into the report, after any necessary consultation with the Director or SM Supervisor.

Actors will often make their own requests regarding schedule, props, costumes, etc. These notes and suggestions should always be given to the stage manger, who should ALWAYS run them by the Director if he or she was not part of the conversation originally. The Director will then be able to say yes or no to a request, and additionally can back you up if a request is turned down and you are faced with an unhappy performer the next day. This is important because individual cast members (and even production team members) may not be able to see the big picture, and should not be responsible in many cases for imagining the implications of their requests. What might seem to be a small adjustment to a costume to you may in fact be many hours of work for the costume shop. Similarly, there might not be room in the budget for one more prop, no matter how small or simple.

Rehearsal Reports and Performance Reports must be emailed to the production team by 8am the day following the rehearsal. It is recommended that the SM do this immediately following rehearsal, while the notes are fresh and before you become involved in homework or other activities.

When emailing out your reports, remember that many faculty members receive several reports each day. Therefore it is essential that the subject line of your email clearly indicates what is attached. The subject line should be "Show name or abbreviation, activity abbreviation, date." For example: RENT RR 6/11, or WOODS MM 2/04

Additionally, be sure that you are consistently sending the reports to the same people every day, and to everyone who needs to get it. This will include all members of your production team, faculty supervisors, and the department chair. Rather than individually typing each email address each time, take advantage of your email program's ability to create an email distribution list or address group (names vary by software) so you can, for example type "Rent Production Team" in the TO box, and have it send to the same 14 people every time!

A copy of the report should also be posted on your callboard and online callboard. Post these before you go home. If you are sending your report from home, make sure you have a way to have the report posted as early in the day as possible—no later than 11am. If the SM cannot due this due to class schedule, see if an ASM is free to do so. In a pinch, ask the Production Manager to post for you.

Minutes from production meetings must be filed no more than 48 hours after the meeting. If you wait longer, your notes may become unclear to you. They may also become useless to the production team, who has continued to work on the show since the meeting.

All Items should be numbered sequentially throughout the entire rehearsal process. You do not need to number notes that merely say thank you. For example:

SCENERY:

Thank you for stopping by rehearsal tonight to answer questions about the stairs.

1. We have not yet determined exactly where we need the downstage step on Platform C. Please do not attach it yet

2. Would it be possible to get hand holes in the short sides of the lab wagon to help get it in place?

PROPS:

3. Please CUT the pebbles. They will be mimed.

4. The cocktail party props for the RCA party will only be some additional drinks. We are working on an exact number.

5. Please ADD a journal and pencil for Philo.

6. Will it cause any technical problems for the explosion to take the TV off the lab wagon and place it downstage on the small desk?

Be sure to be as clear, exact and concise in your reports as possible. Saying something too general can often result in either wasted time by the shop trying to understand what you were trying to say, or them not doing anything. Make sure that notes from the entire SM team are included in the report. Sometimes ASM's get notes from actors that the SM may have missed.

If you are writing a note to one department that might affect others, mention that in their individual note section. This type of note does not need a number. For example:

COSTUMES:

Please see prop note #5 Philo's journal. He would like to be able to put it in his coat pocket.

The first rehearsal will be the first time the Stage Management Team will need to fill out a Rehearsal Report. Many Stage Managers now carry laptops with them, so that they can begin their reports during rehearsal and finish them when they get home each night. There is also stage management laptop for use in rehearsals—but which should not be taken home overnight. (Please see notes regarding computer usage at the beginning of the rehearsal section)

Most SMs will use the computer in the SM Office to type and send their reports.

Remember that this is a general forum; therefore items that need personal discussion should be left for private emails and/or personal interactions.

Reports should never be seen as a substitute for face-to-face meetings. Also consider carefully how things are phrased in the reports. Some notes may be handled better through a meeting than through an obtuse note on a report. Try to remember that each department is operating under a deadline and that the tone used is important. Grammar, punctuation, structure and discretion are an important part of communicating with others. For instance “Is it possible to get…” is less offensive than “We need…” or “We must have…” Even this far away from grade school, “please” and “thank you” still work wonders.

Before you begin the rehearsals for your show, make sure you have a place to take notes during rehearsal every day. Some SMs prefer to take notes on blank paper in their prompt book.

The author prefers to use a notes sheet, which allows the SM to take notes directly into sections for each production area. Although there is a specific order on the report for the individual production areas, notes will not present themselves in a neat order over the course of the night. When typing the report at the end of the night, it is easier to skip over a single line on a long sheet of paper with jumbled notes while scanning for those that belong in a specific section than it is to transfer notes one section at a time.

Format for Rehearsal Reports

- Rehearsal date
- Start time/stop time
- Production Team members in attendance (designers, dramaturges, TD, props master, etc)
- Guests
- Breaks (when and for how long)
- Activities for that evening
- Schedule for next rehearsal

(Notes for each area)

- All Staff
- Scenery/Technical Direction:
- Props:
- Costumes: (including makeup)
- Lights:
- Sound:
- Video (if you have any)
- Dramaturgy (if you have one)
- Miscellaneous/All Staff Notes (such as meeting reminders

Sign the document with a “signature”, your name or initials, initials of the team.

In addition to the staff listed on the distribution list, other personnel may be added to this list at the request of the director, production manager, or other members of the production team. (If you are uncertain if a person should really be receiving a rehearsal report, PLEASE ASK the Production Manager.)

Following Up on Notes

Be sure that the SM or an ASM is checking in with the production shops on a regular basis—this will allow you to get answers to your rehearsal questions, to answer questions the designers might have, to make sure actors attended their scheduled fittings, etc. A member of the SM team should go to the Scene Shop EVERY DAY—typically after 4pm—to see Ron. Checking in with props and costumes will happen less frequently, but at least once a week. A member of the team should also always check in with the Costume Shop—especially on a day when fittings were scheduled. This is how you'll find out if someone missed their appointment and needs to be rescheduled.

Updating Paperwork during Rehearsals

As rehearsals progress, you will know more! This will mean updating many pieces of paperwork created during prep week and during the early part of rehearsals. The Character/Scene Breakdown should be updated and redistributed once you have blocked the entire show. The Prop List must be updated at least once a week—no later than the evening prior to production meetings. Line change paperwork is typically published at the end of each week. Draft versions of crew paperwork (preset list, shift plot, etc) will be updated as you progress through the show.

Pre-Tech Week Deadlines

As your production nears the move to stage and the beginning of tech, deadlines will start piling up. These will be addressed in Production Meetings, but the SM should keep them in mind and help the Director by reminding her/him that these are coming up.

Publicity Photos

The date on which photos will be taken for use with newspaper articles or reviews. The photos may be taken by photographers sent by the papers, or by Joe Anderson.

The SM will get the date of the photo shoot from the Director or the Faculty Publicity Coordinator. He or she should include that date in the next rehearsal report, and make sure that the photo shoot is discussed at the next production meeting, to be sure the Director has requested an appropriate number of specific actors—and to be sure that the Costume Designer will have something for them to wear!

Usually photo shoots happen just prior to an evening rehearsal, requiring an earlier call for the SM Team and the actors involved.

Prop Add Deadline

The date after which no new props should be added to the show

Prop View

The "meeting" at which the Director, SM, Scenic Designer and Prop Master will review all the props currently in the prop cabinet to confirm show props and finalize notes. If possible, the ASM focusing on props should attend as well. Plan to arrive early for this meeting to set up a table, and possibly pull out the props ahead of time if you have to fit into a tight time window.

Final Sound Cue List

The date after which no new sound cues should be added to the show

If the SM is maintaining the sound cue list, he or she should send an updated copy of the cue list to the Sound Designer (This is primarily true if Ron is functioning both as TD and Sound Designer.)

Paper Tech

The last production meeting for your show—during which time the placement of cues is set in the SM Prompt Book. Usually the first 5-10 minutes are used for any last-minute production business, and then those not involved with paper tech will leave.

Ideally the SM will receive cue sheets from the designers prior to paper tech and will write them down in advance. This allows the meeting to focus on confirming placements, determining if cues should happen together or separately, and answering questions.

In some instances the SM will receive the cues during paper tech. In this case, the team will move systematically through the script, with the SM writing everything down as you go. This method is a bit more time consuming, but is no less valuable.

The Director, SM, Lighting Designer and Sound Designer will always be in attendance. If your show has moving scenery, the Scenic Designer and/or TD may attend. If you have video cues, a Video Designer or Coordinator may attend. There is rarely a reason for Costumes to attend this meeting.

SM Paperwork Due

This is the date on which a draft of all of the paperwork for the crew is due to the Production manager—the preset list, the shift plot, the costume quick change plot, etc.

You should turn in the most up to date working version the SM Team has created, but expect that it is not final. You may discover new things during the few remaining rehearsals, and the SM Supervisor may have suggestions about format or phrasing, or request clarifications.

In general this date is the Monday of the final week of rehearsals before tech, so that the SM Team will have time to finish the paperwork before tech begins.

Getting Ready for the Crew

Your running crew for each show will be students either in Theatre Appreciation classes or Theatre majors/minors fulfilling a THA 260/360 requirement. It is important to keep track of who is on your crew. All crew members (costume crew, running crew, light op, sound op, and spot ops) should attend the crew meeting. The SM Supervisor will give you a list of your crew, with any available contact information

The first scheduled activity for the crew on any show is the Crew Meeting. At this meeting all crew members, including board operators, will get a brief overview of the show and their responsibilities, and be given detailed schedule information for tech and performances. The SM and all ASMs should be at the meeting. Even though the date of the meeting is printed on the crew contracts signed at the THA 110 signup, do not expect that the crew will automatically remember the date. You should plan to email the crew approximately week prior to the meeting, and then again the day before.

For the meeting you will need to prepare:

- A draft copy of the crew contact sheet, prepared from your crew list
- Crew Guidelines specific to your show

The Crew Guidelines outline the general responsibilities of crew members on every show, along with specifics about the call times and expectations for your crew specifically. It is important to include as much detail as possible on this sheet. Talk with the Production Manager about the best options for call times.

All crew is expected to come see a run of the show in rehearsal before tech begins. These dates should also be included on the Guidelines. It is up to the Director to determine when there will be runs of the show, and at which ones it is okay for the crew to attend. As the Director about this well in advance, so he or she has adequate time to provide you with an answer. Help the Director to find at least two options—on two different days of the week.

At the crew meeting the SM will distribute the guidelines and go over the details; pass around a copy of the contact sheet so the crew can add or correct the information; ask the crew to choose a rehearsal to attend.

After answering general questions, the meeting may break into subgroups. The Costume Shop Supervisor will likely take the Wardrobe Crew for some orientation specific to their jobs. The board ops may or may not meet with their designers. The SM Team will keep the deck crew and provide them with any additional information, or give them a tour of backstage.

Usually the Crew Meeting is scheduled for 5:00 pm, so there will be time enough to accomplish all of this, and still get ready for the night's rehearsal.

If there are crew members who miss the meeting, be sure to follow up with them right away to find out if they still intend to be on your crew. If they do, arrange a time to get them the information. If they do not, let the Production Manager know right away so the process of finding replacements can begin.

THINGS TO THINK ABOUT WHEN RUNNING THE CREW MEETING

Most of your crew members are Theatre Appreciation students, many of whom have opted to be on crew so they can avoid a final exam or project. Some may have wished to be in another shop which filled up too quickly on the sign-up day. This does not mean they will not be great crew members, but it does mean they may not be predisposed to enjoy the work. It is likely they have never worked backstage before and have no idea what they'll be asked to do.

Make the crew meeting fun! Engage in small talk as they arrive. Smile. Begin with a very brief overview of the show and how the crew fits into it—stressing why they are important. Be sure to communicate that you like the show with both your words and body language. Think about it as finding your "inner flight attendant."

Review the important information BEFORE handing out the information sheet. Once people have a piece of paper to read, they stop listening. Hit the highlights and then give them paper. But don't just sit on the edge of the stage and read the paper to them. Make eye contact.

Tech and performances will sound like a lot of time to your crew, and they will worry about their other classes. If you can reassure them that you will help identify times they can multitask. If your show has minimal crew duties within the acts, you may opt to let your crew know that there will be some time to do homework during the rehearsal. Even if it is a busy show, once you reach performances there is a guaranteed half-hour (7-7:30 pm) when they can likely get some work done.

Engage your ASMs to lead the backstage tours so the crew gets to know them as well.

THE TECH PHASE

Technical Rehearsals, or Tech, is the most challenging time for the Stage Management team. Tech Week represents the transition period between rehearsals and performances. This is when all of the elements of the show begin to come together into a cohesive whole. It is an intense period, but can be made easier and more enjoyable if the Stage Management team maintains focus and keeps the lines of communication open. It is essential that the Stage Management team anticipates and prepares themselves and their crew for the upcoming rehearsals. This is where the organization of the rehearsal period will really pay off.

STAGE MANAGEMENT LOAD IN

Typically on the Sunday afternoon prior to the beginning of tech, the stage management team will arrange its own load in. This will allow the team to set up the space specifically for the show. Even though you have been working in the theatre, you will still need to prepare for the crew's arrival. Typical tasks include covering and labeling prop tables, identifying and labeling parking spaces for scenery, creating and hanging backstage signage, posting sign in sheets, and preparing the SM and ASM work areas in the theatre. Please see the Forms Library online for a sample load-in checklist.

NEW CALLBOARD

Once your production begins tech rehearsals, the SM will begin to make use of a new callboard. A small black board with clips is located on the wall outside the Green Room. This space is intended to contain the daily tech schedule, announcements for the cast and crew, and the sign in sheets.

It is rare during tech that actors will look at the hallway callboard, and it is certainly not the most efficient location for posting up-to-the-minute details for a given evening. By using this new space and combining the announcement and sign-in details, you increase the chance the cast will see your news.

LEVEL SET/CUEING TIME FOR LIGHTS

Time is set aside for the Lighting Designer to create the cues for the show. Known as a level set in some theatres, this cueing time at UWL usually takes place on the weekend before tech begins. Other activities may happen during this weekend, including the SM load-in above, but it is always shared time with priority given to Lights.

Activities requiring work lights, an empty theatre, or the need to make a great deal of noise should be scheduled in coordination with the Lighting Designer—and during a time when they will not be in the theatre.

THE DECK CREW ORIENTATION

At the beginning of the call on the first day of tech, the deck crew will be trained to do their specific jobs. The SM Team will take the crew through the Preset List—where all props and furniture are at the top of the show—and the Shift Plot—a chart of their duties during the show.

There is a limited amount of time available to the SM Team on this day, so it is important to prioritize. If you are working on a show with a lot of shift plot moves, you may opt to set out the props for the crew and focus solely on the shift plot for the first day. In this instance, the crew will "meet" the props when they put them away at the end of the night, and they can learn the preset on day two.

CUE TO CUE

UWL begins the tech process with a cue to cue. This is a two-day (sometimes one-day in the Fred) stop and start work through of the show. You will stop frequently to evaluate and change cues, discuss sequences, and get practice calling some tricky spots. Most often you will handle Act One during the Sunday evening rehearsal and Act Two during the Monday evening rehearsal. Actors will not be in costume, but should be asked to wear street clothes in the very general color family of their costumes. It is especially important that actors do not where black or white unless those are the colors of their costume—and in that case it is important that they do! This is a big help to the lighting designer.

COMPANY MEETING

Before the beginning of the first tech rehearsal, the full cast, crew and production team will gather in the house. During this meeting, everyone will be introduced and the area heads will make important announcements about safety, how the night will run, and other show-specific reminders. The meeting will take place at approximately 6:45, once the cast has arrived and the crew has received their training. (You may need to have a second mini-meeting on the first night with costumes if your costume designer has announcements for the cast.

TECH REHEARSAL BASICS

Because we have a limited amount of time at UWL for tech, we strive to stick to the schedule. After the two nights of cue to cue, our goal is to run the entire show each of the next three nights. It is also important to limit the number of times we stop. You may well need to stop on Tuesday, but should not stop except for an emergency on Thursday so you can get used to the "pressure" of an audience situation.

Often, a difficult tech moment from one evening will be worked prior to the beginning of tech the next night, once everyone has had a chance to do their notes. The 6:45 company meeting time from cue to cue becomes your work time. Be sure that you communicate to everyone involved what will be worked each day. Specifics should be posted on the "Schedule" area of the new mini-callboard outside the Green Room.

Beginning with the first tech rehearsal, there is a Production Meeting every evening after the rehearsal, where the Director will give notes to the production team and answer their questions. At the end of this meeting, the Director will give notes to the cast. It is important that these activities take place in this order! Have the cast get out of costume and take a break during tech notes. (It is fairly common not to need a meeting during cue. Hopefully all of the notes have been handled during the rehearsal and there may be little to say to the cast. But be sure to check before simply dismissing everyone!

A member of the SM Team should always attend the Director's notes to the cast. This is important for several reasons:

- The Director may come across a tech note he or she missed earlier, which will need to go into the rehearsal report
- In the process of giving a note to an actor, a problem may be discovered that requires attention from a designer.
- The Director may give actors a blocking or timing change, which affects how or where the SM calls a cue.
- The Director or actors may request that something be placed on the "things to work before tech tomorrow" list

Usually the designers will give their individual notes to the SM after the full production team tech notes session. This may mean you need an ASM to attend actor notes until you can get there. Plan for this at the beginning of the night, so you are not caught off guard. One ASM can oversee the crew putting away the props while the other attends actor notes. It is essential to have a member of the stage management team in attendance— you may need to answer a question, record a blocking change requested by the director, receive information about a backstage problem, or catch a production note the director missed that now needs to be included in the rehearsal report. Your presence also helps to reinforce that you are still connected to your cast, which is essential if you ever need to give notes or solve a performer-based problem during the run.

Even though you have the nightly meeting, the SM should still send out a Rehearsal Report every day. As soon as possible, start to include running times of scenes and acts. Running times are the amount of time an act runs, not the start and stop times.

Other Things to Keep in Mind

- Just when you think you have everything figured out, it will change! Realize that the paperwork you've worked to create for the first day is a good plan A. You have not failed or missed something if the original plan doesn't work, or if the director or designers want to do something different. Be prepared and be flexible. And save your old notes! If plan B doesn't work, plan C might be to go back to plan A.

- At least one ASM must be on headset at all times. If you need to go off headset to check on something, find someone, or execute a duty, the ASM should say that they are going off (at a time when the SM is not talking) and also check in when they are back. Be sure to listen for a moment before talking when you get back on headset to be sure the SM is not about to say "go."

- Any time the rehearsal holds, the ASMs should be at the edge of the stage ready to act. Always have spike tape, glo tape, and a notepad and pencil at the ready. Most likely the rehearsal has stopped for an adjustment to be made, and time is only lost if the stop is to place a spike and the ASMs have to first locate the spike tape.

- Take notes all the time. No matter how good your memory is, tech week is a busy time. Don't trust that you will remember everything at the end of the night.

- The Stage Manager will call "Hold, please" if work needs to stop. When everyone is ready to continue, give the actors a line from which to begin, and then say "Go ahead, please" once you want them to begin speaking.

- Any time the stage lights go out the Stage Manager or Lighting Designer must announce, in advance, "Stage going to black."

- Make sure to give adequate breaks and to keep the whole process moving safely ahead. This is tricky on a show with no intermission. Talk with the Production Manager in advance about how to handle this situation.

The Importance of Up To Date Paperwork

No matter what kind of first call you have with your crew, it is essential that the paperwork you hand them is as up to date as possible. Things will inevitably change, but you want the crew to use and trust the paperwork you have worked so hard to create. If need be, take time at the end of your load-in to finish and copy the paperwork so that all you have to do is distribute & explain it.

It is equally important to stay on top of changes. Each time you return to the top of the show, you should have updated paperwork for the crew if something is different than written.

The first version of the paperwork should last for both days of cue to cue, since you may not be repeating any part of the show. But when you reach Tuesday and are running the whole production, you will need to have revised paperwork with all of the notes and changes accumulated so far There would be no need to print something for Monday since it will be the first time you work that act!

Calling Cues

As you start to call your first cues, you will understand why the position of SM is both so exciting and fulfilling, and yet rather stressful. Everyone is on headset, awaiting your word. It is vital that you know your sequences well, that you understand not only what you're saying (that is, what you're asking your operator to do) but also what you'll be watching and listening for, to know if what you called actually happened. It can be nerve-wracking, especially as you sit at the tech table with every one around you, looking to you to create their artistic visions.

Despite the pressure, you must remain calm and controlled. Even when you're tired, avoid sighing or other vocal cues that can affect the mental state of the operators on headset. More importantly, NEVER SAY ANYTHING LESS THAN FLATTERING ON HEADSET. Never say anything that can be misconstrued. You have no way of knowing who is on headset that shouldn't be.

Tips for Successful Cue Calling

- **Stay Focused:**
  It is just as important for the Stage Manager and crew to remain focused on the show at all times as it is for the performers on stage. It is the stage manager and crew's responsibility to make the scene changes safe. Therefore, it is important to keep unnecessary conversation backstage and on headsets to a minimum. When a mistake occurs, talking about what has happened over headset can often cause more mistakes or missed cues. Solve the problem and go on with the show. It can be discussed after the final curtain falls.

- **Eyes Onstage:**
  Keep your eyes on the stage because that is where all the action is taking place. The stage manager needs to know the show forwards and backwards before tech week starts. You should be able to turn the pages in your production book without even looking. In most cases, you have the best view of the stage. If your eyes are on the stage, you can recognize and correct problems more efficiently or before they even occur. Your eyes must tell you if it is safe for the crew to execute a scene change or detonate a pyrotechnic.

- **Anticipation:**
  One of the hardest things to learn about calling cues is to anticipate the call. You must call a cue a split second before you want it to occur in order to give the operators time to react. Timing is everything. Knowing the rhythm of the show is crucial. Be aware if the cast tends to ad lib, change lines or occasionally gets lost within the scene.

- **Consistency:**
  As tech week progresses, you should begin to develop a consistent calling style and rhythm. Your crew members should be able to count on you warning them of an upcoming sequence at the same time during each performance. They should be able to anticipate the pause you insert between the words "Light Cue 38" and the word "Go."

- **Composure**
  No matter what happens onstage, keep cool. You must be able to make quick, level-headed decisions if something goes wrong. This is a very hard skill for many people to master, but becomes easier with experience.

There are 3 types of cues:

Warning: Warnings are used much less frequently now with the advent of computerized lighting and sound boards. In general, Warnings are now reserved for situations where an operator or the backstage crew has had an extended period without any actions. It can be given a page or two before the cue. If it is for a backstage cue, where the crew might have gone to a different location to wait out the preceding scene, you may wish to call the Warning as much as 5 minutes before the upcoming cue. It is regular practice to no longer give lights and sound warning cues.

Stand by: Given approximately 30 seconds before the cue, to alert the operators of the upcoming cue. If there are a number of operators being "Stood by," you might want to start calling it sooner, so that you know you'll be able to fit in the entire stand by and receive acknowledgement from the operators before the cues need to be executed.

Go: ALWAYS tell you operators to wait until they hear the "G" of "GO" before they do the action. The hard part with calling the Go is calling it that nanosecond prior to when the action is to happen.

In between paper tech and the first day of tech rehearsals it is essential that you take the time to put the standbys into your script. There is no reason to do this for paper tech, as things might change, but you will need these warnings for yourself and the crew, and not taking the time to do so will only make you feel unprepared and frustrated. Rather than focusing on the show, you will continually be flipping forward in your book to see what is coming next, hoping you've done so in time to get the operators and crew ready!

Calling a sequence should sound similar to this:

STAGE MANAGER

Standby Lights 37-39, Sound 10 and 11, Shift 5 and Fog on

LIGHT BOARD OPERATOR

Lights.

SOUND BOARD OPERATOR

Sound.

STAGE LEFT ASM or *CREW HEAD*

Left.

STAGE RIGHT ASM or *CREW HEAD*

Right.

FOG OPERATOR

Fog.

(Approximately 30-45 seconds of further stage action goes by)

STAGE MANAGER

Lights 37, Sound 10 and Shift….GO. (The watch the shift until the next cue.) Lights 38…GO.

STAGE RIGHT AND LEFT ASM's

Right Complete. Left Complete

STAGE MANAGER

Lights 39, Sound 11 and Fog….GO

Be consistent about the order in which you give your standbys and Gos. For instance, lights generally has the most cues, so maybe you want to call them first. You may choose to order the operators as follows:

- Lights
- Sound
- Deck
- Rail
- Effects (F/X)
- Actors

Ask the operators to respond with their position, so that you know who has responded. Also, have the operators respond in the order in which they're called. Make this consistent throughout the show. It will make it easier for the operators to listen and recognize when they have cues and make their jobs easier. It becomes a rhythm for everyone on headset. Notice that a warning/standby come BEFORE the cue number and the GO comes AFTER the cue number.

Plan to take a few minutes prior to your first day calling cues to let your operators know what they will hear from you over headset, and how you would like them to respond. This will save you any panic once you begin and no one responds to your stand by, or tries to execute a cue before hearing the word GO.

Headset Etiquette

Besides just the calling of the cues, there are a number of rules and courtesies that will help the hours on headset be more pleasant.

Never chew gum or eat.

Never yell with your mic on.

Always turn the mic off before you remove your headset.

If you are getting on the headset and don't know if the SM is in the middle of a cue sequence, listen in for a few seconds first. Then acknowledge yourself in the fewest syllables possible. For example, if you are backstage left, you can say, "Left on" or your name "on." This is much briefer than, "Hi, Sarah. This is Allison, backstage left. I'm back on headset now, if you need me."

Recognize that the headset is not the place to engage in lengthy conversations. All communication on headset should be show related. Do not argue on headset, do not discuss irrelevant matters. There should be quiet on headset when the Stage Manager is not calling cues.

NEVER say anything on headset that you wouldn't say to that person's face.

Cue Lights Instead of Headsets

When it is impossible to have a technician on headset to receive called cues or when the SM needs to communicate to actors, the Cue Light system can be used. A light is turned ON as a standby and OFF when the technician should act or the actor should enter. Cue lights should be marked in the SM script just like other cues, including a "standby" in the place where the light is turned on.

Working with the Crew

The SM Team leads the crew during the tech rehearsals and performances. This does not mean, however, that you are their boss and that it is your job to yell at them or treat them like your children. Remember, you could not do the show without them.

Although they come to see a rehearsal before tech begins, the crew will need some time to really get to know the show. During the first few rehearsals you will need to pay attention both to the show and to the crew to make sure that everyone is in the right place. But gentle, professional reminders of the next duty will work much better than scolding.

The crew may also feel the same frustration as you when things change. Be sure to approach changes positively. It doesn't matter if you like the new spike or sound cue—that is for the Director and Designer to decide. You just need to make sure everything is executed correctly and on time, according to the latest plan. If the SM Team shows a negative attitude about a part of the show, the crew will see that and feel that they can express similar opinions too. Pretty soon that will get back to the cast or the Director or Designer, and then only a bad situation can follow.

This professional respect will also make the exchange of information with the crew much easier. Throughout tech, things will change. Cues will move, props will be added or cut, scenery will be adjusted. It is important to have a good working relationship with your crew so that they will respond to your notes, and so that they will pass notes onto you. Often a crew member will see something, receive a comment from an actor, or find they are doing an additional duty to make life better. Those notes need to pass through stage management. If your crew is doing a job you don't know about (such as shining a flashlight to help someone exit in the dark) and you don't know, it won't be in your paperwork. This means that if that crew member is out sick, no one will be there to fill in.

Similarly, notes about props or costumes need to pass through the SM team before going to the departments. Sometimes a problem can be solved by the stage managers. Sometimes a crew member misunderstood a note, or a prop was not correctly tracked to the other side of the stage because a section of the show without cues was skipped. The SM team will know this, and can sort this out easily instead of having the crew member ask the prop master to provide more of an item that will not actually be needed.

While the SM team participates in the evaluating of crew members, grades are assigned by the faculty. If your crew members have questions about this, they should discuss the matter with the supervising faculty member or Production Manager.

Quick Change Rehearsal

If your show has complicated or very fast costume changes for one or more of the actors, it may be beneficial to have a time to practice the changes with the costume crew before the first day actors will wear them. This will make everyone more comfortable with the procedure, and let the costume shop know if there is anything they need to do to make the change easier.

If you think your show might benefit from a quick change rehearsal, talk with the Production Manager and the Costume Designer ASAP. Since this time was most likely not included on the costume crew's original crew contract, you will want to talk with them about a possible day & time at the crew meeting. Because the costume crew will be getting a lot of their training on the first day of tech just like the deck crew, it is not usually possible to pull them out of that training for a quick change rehearsal.

During a quick change rehearsal, the actor will go through their entire path—from the time they exit the stage wearing one thing until they're enter the stage wearing something else. The SM should use their stopwatch during rehearsals to find out how much time the actor has, so that he or she can time the quick change to see how it compares.

Ideally the actor will be onstage, and will change in the exact spot where they will change during the show. If the stage is unavailable, you may be able to practice the change itself in the costume shop or dressing room to at least get a feel for that part of the process.

Think ahead so you can adequately plan out the backstage space. If the actors do not have time to get to the dressing room to change, do they need a privacy panel? Extra run light? A table for the costume crew to preset something? Planning ahead will allow you to have these things in place.

If you are unable to schedule the rehearsal in advance, or just discover the need during the first night of tech, this activity could well go on your "list of things to work" before tech begins the next night.

Adding Costumes

As stated above, at UWL the actors typically work in costume once you finish cue to cue. Hair and makeup are most often added on the second night (Wednesday). Because the schedule in the Fred is a little shorter, you might add it all at once—or you might be in costume for cue to cue! If you have been working with costume pieces prior to tech, those will still be available to you before the actors are in full costume.

Although they are still called “tech rehearsals” here at UWL, many other theatres specify these as “Dress Rehearsals.”

These days also signal the transition from the rehearsal period to the performance period, and care should be taken to begin to operate as close to show conditions as possible. This means not stopping during a run except for intermission, giving the actors time to warm up onstage, not having tech calls right up until you begin, etc.

This is also the time that the stage manager will move to the booth. Typically, the SM will conduct the first nights of tech from the SM desk in the house, and then move up to the booth for Wednesday night.

By now you will hopefully not need to stop, and it is important that you give yourself time to get used to your surroundings.

You have been watching the show “live” for several weeks. Now you are much farther away, looking at the show from up above, and listening to the actors through a speaker. You will need some time to mentally adjust to this, and to request any changes to make your life easier before the audience comes.

(You might need a different speaker to hear the show better, a taller chair to see the downstage edge of the set, or something like that.)

The Final Tech Rehearsal is the final rehearsal and should be conducted under show conditions as much as possible. This includes “opening the house”—which means the cast and crew should clear the stage as close to 30 minutes before the run begins as possible. (15 minutes may be more realistic, but do what you can.) This is the best way for everyone to get a realistic sense of how long it will take to be ready for the show, and confirm the best order in which to complete preshow tasks. You may have an invited audience for this rehearsal. Sometimes this is a small crowd of friends, usually including your house manager. Other times this will be arranged for the UWL 100 class. Still other times your final dress rehearsal will be a morning matinee for school groups. In this instance, you will often have the evening before opening off.

If your show has a student matinee, you will receive copies of a letter from the Department Chair to distribute to all cast and crew members. This letter is intended to provide documentation for an excused absence for any classes your cast or crew may miss. Stress this with your crew especially. Much of your crew will be freshmen, and may be anxious about missing class. Have them present the letter to their professors well in advance. In the event that a crew member cannot be excused (an exam is scheduled and the professor is unable to reschedule it or something similar) you may need to find a substitute crew member for that day.

MUSICALS

When you are the stage manager for a musical, you will encounter some additional technical elements in your show and a few changes to your rehearsal process.

Working with the Musical Director

In addition to the Director of your show, you will have a Musical Director, responsible for teaching the music to the cast, giving vocal notes, and conducting the orchestra. The Director and Musical Director work as a team, and your Musical Director will attend production meetings—and may attend design meetings as well. He or she should receive rehearsal and performance reports.

Learning music typically adds one extra week to the rehearsal process. Most UWL musicals fall into the first performance slot of the spring semester. Auditions take place in late November or early December, and will include time to sing, act, and dance.

Rehearsals for the musical often begin the week before classes resume in January. Be sure to confirm the start date with your Director and Musical Director prior to auditions, so that you can include a question on the audition form about actor availability before classes—which is typically before the dorms open. Depending on cast availability, you may be asked to help figure out which cast members live off campus and may have a free room, couch, etc. for that week of rehearsals. The SM should also talk with the ASMs about this week. Since it is typically devoted to learning music, you may be able to function successfully without the full SM team if one of your ASMs has a conflict, but you will need to plan for this. And if it is you the SM who has the conflict, be sure to talk with the Production Manager immediately so that appropriate coverage can be planned.

DANCE

The musical will also have a choreographer. They will be part of the audition process, and will also need time in the rehearsal process specifically devoted to choreography. Normally the Director and Choreographer discuss these time needs as the Director is making a rehearsal schedule.

Taking choreography notes can be more difficult than taking blocking, but the SM is not responsible for documenting dance moves in the same detail. You will focus on major patterns, solos, and other significant moments. You are welcome to practice taking minute notes, and may indeed find them useful, but the SM is not normally responsible for this recording. In a professional theatre a member of your cast will serve as the Dance Captain—who is responsible for this information.

The choreographer should be invited to production meetings, and should be included on the distribution list for rehearsal and performance reports.

MICROPHONES

Most, if not all, of the performers in your cast will wear wireless microphones during the show. Early on in the rehearsal process, the Director and Sound Designer will discuss specifics about which actors will have mics, which style of microphone will work best, and if any mic “swaps” will be necessary. A swap occurs when there are not enough individual microphones and/or transmitters for each cast members, and two or more actors share during the show. Just as you have tracked costume changes and the available time, you will need to track these microphone changes to help determine when and where they can occur.

If your musical has recorded effects as well as microphones, you will most likely have two separate sound operators. The board operator will be stationed in the booth, just as during a play, and will be on headset. The engineer mixing the musical will be in the back of the house so he or she can hear the show live. This operator may have a headset nearby, but will not wear it throughout the show. Be sure that you have discussed how to reach the mixing engineer during a performance, should that become necessary.

The mixing engineer will need more than the standard number of technical rehearsals to master the complexity of turning on and off and balancing the microphones. Usually your show will begin working with microphones the week before tech begins. This means:

- As of that day, the actor call will be 30 minutes prior to rehearsal
- Every rehearsal will begin with a mic check, to determine they are all working

THE ORCHESTRA

Musicals at UWL have a live orchestra. The Musical Director is responsible for finding the musicians and will usually hold a few rehearsals with them outside rehearsal time. The cast and orchestra meet during that week prior to technical rehearsals. Wednesday night is usually the first night with orchestra.

This rehearsal may either be a regular rehearsal with the orchestra playing just as the piano has done previously, or it may be a rehearsal specifically devoted to coordinating music and song, known as a Sitzprobe.

SING THRU WITH ORCHESTRA (SITZPROBE)

If you are holding a Sitzprobe, the Musical Director will likely ask the SM Team to set enough chairs near the orchestra for the cast to be close and visible to him or her. This is not a rehearsal where the cast goes through any blocking, but sits and sings with the orchestra, which will sound much different than the piano they've been singing to for 8 weeks. The Sound Designer will use microphones, as this is his or her first chance to set preliminary levels for the vocal and orchestral mix.

If you are doing a show with a great deal of choreography or other instrumental sections of music, you may have what is known as a Wandelprobe (basically, walk and sing) instead.

PRODUCTION PHASE

Congratulations! You've made it through tech. Your show is opening. But your job is far from over. To continue into production, and to insure a successful run, you must remain diligent to details and attentive to your cast and crew. Each member of the SM team will develop a run sheet—essentially a timeline of their tasks each evening. Detail is especially important, as it is this document which will be of the most use to a substitute should the SM or ASM need to miss a performance for illness.

In addition to the tasks you are able to predict yourself, you may receive tasks from the lighting, sound or scenery areas that you will need to conduct or supervise.

The list included below is a generic outline of activity. Sample run sheets can be found online in the Forms Library.

PRE-SHOW CHECKLIST:

- Report to the Theatre 1.5 - 2 hours before curtain time (15 minutes before the first crew call)
- Check your station: writing implements, your clipboard, prompt book, headset are all set up and ready for you when you go to start the show.
- At appropriate call times, check to see that all crews are present and all actors have checked in.
- Give "1/2 Hour", "15 minute", "10 minute", "5 minute" and "Places" calls to actors and crews.
- Check to see that the crews and operators have done these designated duties:
- Floor is swept.
- Scenery is in correct place.
- Props are set and in working order.
- All sound and light equipment is ready.
- Let the cast know when they may come to warm up and do a last check of the stage before the house is open. This should be after the preset is complete and prior to the house opening (normally 6:30-6:55 pm).
- If you are working on a musical, the warm up time will include mic check. If you have fights in your show, this time will include a fight call.
- Close the stage 5 minutes before the house is scheduled to open so you can double check the preset for things the actors may have moved, or to finish the things you did not do before warm up (such as close the main curtain if it is in use.)
- If you are working on a musical, the Musical Director will typically have a vocal warm up for the cast from 7:00-7:15 pm in the Choir Room.
- Tell the House Manager when the preset is complete and you are ready to have the House Manager open the house. You may wish to synchronize watches with the House Manager.
- Do not start the show until you have been given a GO from the House Manager. They will let you know when the audience is all in and seated and any seating problems have been resolved.
- Note the start time for the Performance Report.

INTERMISSION CHECKLIST:

- Restart your stopwatch when the house lights come up.

- If possible, have the crew wait at least one minute until they begin their intermission duties. This will allow the majority of the patrons to leave the theatre.
- If you have a 15 minute intermission, you should give a 5 minute call to the cast when you are 7 minutes into the intermission.
- Check in with your ASMs.
- Check in with the House Manager, and be sure to coordinate your watches so you both agree how much time is remaining.
- Call places at 12 minutes into intermission.
- Wait for the House Manager to tell you the house is closed, and for the ASMs to tell you the actors are in places before beginning Act Two.

END OF SHOW CHECKLIST:

- Turn on backstage work lights after house lights are up and the house is clear.
- Be sure all props are checked in and put away.
- Be sure all furniture is returned to its overnight storage location.
- Fly drapery out or to head height as requested by the Technical Director
- Be sure all appropriate lights are off. Make sure the ghost light has been set and is on.
- Meet with your ASMs to give them any notes you have, and to receive any notes they may have about problems backstage, broken props, etc.
- Check in with the costume crew head for his or her notes as well.
- Once everyone has left, lock all doors (stage doors, house doors, green room, room 70, dressing rooms, makeup room, and costume shop.)
- Fill out a performance report at the end of each night.

ASSISTANT STAGE MANAGER SHOW MODE

- Be prepared to assist the Stage Manager with any of the above duties. These duties may vary according to the type or size of the show.
- The Assistant Stage Managers become the link between the actors and the Stage Manager.
- The Assistant Stage Managers need to be familiar with all aspects of the Production at all times.
- The most important things are to keep order backstage and to stay in close touch with the Stage Manager

Notice that the Stage Managers' call goes to 1.5 to 2 hours before curtain. This is so you and the crew will have ample time to prep the stage before the house would be scheduled to open. Tech Week is when you should be coming up with your pre and post-show checklists.

PERFORMANCE PERSONNEL

For every performance, you will have a House Manager, a crew of volunteer ushers and a faculty member on duty. The House Manager is usually a theatre major or minor, receiving THA 360 credit for his or her work.

Mary Leonard coordinates the House Managers. By no later than your second tech rehearsal, you should fill out the Front of House Information Sheet and send it to Mary. This gives her a chance to read it, ask questions, and coordinate with your student house manager. Most of the questions on the sheet can be filled out by the stage manager with little input from others. However, be sure that you have talked with your director about the late seating point and other things that may impact the actors before you send the form in.

Typically the house manager will attend the final tech in order to see the show. Plan to spend a few minutes before and after the rehearsal with your house manager to answer questions.

During each performance, one faculty member is "on duty." This faculty member is present to provide assistance to the House Manager in handling patron or box office problems. You should receive a list of who will be on duty each night.

In the event of an emergency during a show, the Stage Manager should be in touch with that faculty member as soon as possible.

You will also have a Tech Supervisor on Duty for each performance. This is a member of your production team and may be a faculty member, a staff member or a student. It is their responsibility to arrive at the theatre when the crew arrives, to be available during pre-show checks to handle technical problems that may arise, and be nearby during the show in case of an emergency. The SM will also receive a list of tech supervisors prior to opening.

Opening

The focus now should be on running the show in a professional and efficient manner. Work closely with the Front of House to ensure that things run smoothly from the time you open the house until the last patron leaves. Performance Reports must be filed every night and the Stage Manager should be very specific in noting any technical concerns that need to be addressed. Remember to continue your daily rounds, especially if there are technical notes or things that need fixing.

PERFORMANCE REPORTS SHOULD BEGIN THE NUMBERING OVER AGAIN AT ONE AS OF THE FIRST NOTE ON OPENING NIGHT.

Maintaining the Artistic Integrity of the Show

For many stage managers, this can be the most challenging part of the entire production process. It is the Stage Management Team's responsibility to make sure that the Production remains true to the artistic vision of the Director. Use the Performance Reports and face-to-face meetings to communicate notes and concerns to the Cast and crew.

Maintaining the show is a difficult task. People get bored or may have a special friend in the audience, causing their performance to change. In professional theatre, the Director will leave after opening and it will be solely the SM's job to give necessary notes to the actors. At UWL, our directors are never far away.

Unless it is a matter of safety, or a major technical problem, it is recommended that a stage manager wait until the SECOND time a problem occurs to give a note, and to give any "artistic" notes to the Director first rather than directly to the actors. Anyone can flub a line, cross too far stage left, or forget to pick up a prop. You will maintain a better working relationship with your cast if you do not rush to judgment and give notes every day. The Director may pass along your note, may ask you to give the note to the actor, or may wish to watch that part of the show the next day to see what you mean.

Artistic integrity also applies to how the technical elements are accomplished. As the crew gets used to the performance and their duties, they may begin to change things as well. These "improvements" should be nipped as kindly as possible. Crew and especially ASM's backstage should continue to perform their show in the same manner as they did at the beginning of the run. Backstage should never be left unmanned during the performance.

Most importantly, remember that every audience member came to see the same show that the opening audience saw. Do what you can to keep the show as fresh and charged as it was on opening.

Production Photo Call

Production photo call represents a chance for the entire creative staff to get a permanent record of their work. These photos are useful when presenting a School portfolio or seeking employment, and are used by the Department in promotional materials.

The date of your photo call will be listed on the Production Calendar. Be sure to remind the cast and crew about this date multiple times. If your show has a weekday student matinee, the photo call will often follow this final rehearsal. In this case, the excused absence letter should indicate the photo call as well, or at least cover a long enough time period for both the show and the photos.

The Department now takes photos during the last one or two tech rehearsals, which may curtail or even eliminate the need for your show to have this staged photo session. But while closeup shots are easy to get, it is not always possible for the scenic and/or lighting designer to get what they need in this way. This means that you should be certain that both Joe Anderson and Mandy Kolbe have signed off on the cancelling of the photo call BEFORE you announce it to the cast.

If the photo call remains on the schedule, the Stage Manager will organize the list of shots with an eye focused on how to make it run most efficiently. Input will come from the Director and Designers. Sometimes this requires making adjustments to the order of shots as you received them from the Director. Usually running the show from back to front (last act first, first act last) will help to speed up the process. Look at the actors requested for each selected shot. If one actor needs to change costumes and wigs, another shot not involving that actor can be set up and performed. The SM needs to make sure that all of the technical elements have the specific cues documented in order to speed up the process. The Assistant Stage Managers will facilitate the photo call by communicating the transitions between each shot. At least one to two shots prior to their expected photo, have the Assistant Stage Manager notify the upcoming actors that they will be needed shortly. Designers may also want a shot of the set without actors, which can be accommodated at the end or prior to set changes.

ACTF Response

UWL enters most productions into the American College Theatre Festival. This makes actors eligible for the Irene Ryan Awards, and designers & stage managers eligible for certificates of merit. For each entered show, one or two adjudicators will attend a performance and conduct a notes session with the cast and interested production team members after the show. The director coordinates the ACTF night, so they will give you the date. Inform everyone as soon as you can! On response night, remind the actors to get out of costume quickly and to say as few hellos in the lobby as possible. Most of the time the SM will have do a certain amount of wrangling to get everyone back inside so the response can begin.

Closing the Show

Casts and crews usually experience mixed emotions about the closing of a show. Some are elated, some are saddened. Most are somewhere in between. Many times, people consider the final show as their last opportunity to do something crazy on stage, like practical jokes or blocking that they think is superior to what they've been directed to do. Discourage any sort of silliness. If you feel that the cast and/or crew plans to do something despite your exhortations, feel free to enlist the aid of your director or the Production Manager to squelch these impulses. Plays are done on stage for an audience, so the closing audience deserves to have the same show that the opening audience did.

Strike

All theatre majors and minors are required to attend the strike for every show, in addition to everyone in the cast and crew. The Technical Director will organize the strike, and break the students up into teams to work on various tasks, each with a Supervisor.

The Stage Manager should check with the TD in advance to find out how many of the regular post-show duties should still be completed. You will probably not have to put the props back into the props cabinet since they will be put away, but you may still need to do other tasks like sweeping up snow.

The SM team should make sure the cast and crew report to their teams as quickly as possible. Usually the ASMs will have assignments as well. The SM is often not on a specific team, so they can complete their own strike duties.

These will include:

- Pack up personal items in the booth
- Collect and return SM supplies to the prop cabinet or to the Production Manager
- Take down your callboard & any paperwork on the mini callboard by the Green Room
- Return cubes to Third Floor Rehearsal Studio as neded
- Pass off your keys to the next SM in your theatre, or return them to the Production Manager if the stage manager is absent or if it is the last show of the semester.
- File your final performance report
- Neaten up your area in the SM office
- Be sure you have no show-related items in the rehearsal room

After Strike

The Stage Management Team will have two final responsibilities following the close of the show: completing crew evaluations and turning in prompt books.

Evaluations are completed for each member of the deck crew, wardrobe crew, and board operator. The Stage Manager may opt to complete the evaluations alone or may wish to get specific feedback from their ASMs—especially if a crew member did particularly good or poor work. Be sure to save your sign in sheets so you have specific documentation of how many times an individual was late or absent. Once completed, the evaluations should be emailed to the Faculty Supervisors for each area (Michelle Collyar, Laurie Kincman, Ben Golden, and Mandy Kolbe.) The Faculty Supervisors will assign grades and report these to the appropriate THA 110 instructors.

For the first and second production slots of the semester, crew evaluations must be completed within one week of the close of the show. For the final production, crew evaluations must be completed by the final day of classes for that semester.

A clean, organized and completed Prompt Book must be submitted to the SM Supervisor by each Stage Manager and Assistant Stage Manager receiving credit for the production by the date listed on the stage management contract. No grade will be distributed without meeting these requirements.

HANDLING EMERGENCIES

Before the first performance the entire Stage Management Team should review their procedures for fire, injury or emergency. Should a crisis arise, you will be far better prepared if you've already played out in your head what you'd do. The best rule of thumb is to figure out what is the safest, most efficient solution that will disrupt the Production the least. Put that solution in place and keep everyone calm. Chances are that the audience will not even know that anything was amiss.

During any emergency situation, it is essential that the show keep running if possible. If it is a minor mishap backstage, the cast and especially the crew MUST remain focused on continuing the show. It is important that the rest of the show not suffer due to a minor problem. This is not to say that an actor should go on bleeding profusely, but if that actor isn't on again for the rest of the show, then by all means, keep the show going, and the company focused on completing the show.

Every SM must eventually deal with a technical problem during a performance. The main questions a SM should ask themselves when something happens are

How will this impact the rest of the show tonight? Can we keep going?

If a set piece that is used only in one scene breaks on its way offstage, that may impact the show very little. However, if it comes back on again later in the show, the question becomes "Can it be fixed during intermission?" If so, then again, keep going. If it must be fixed now, what is the easiest and best way this can be accomplished, with the least amount of disruption to the show? It is essential that small problems not become compounded by people missing cues to fix one problem, thereby creating another problem.

Fortunately, you will have developed paperwork to use in the event of an emergency. At some point during your tech rehearsals, the SM Team will develop an emergency shift plot based on the primary shift plot used by the crew. This emergency version would detail what to do if a piece of scenery breaks, if an automated piece needs to be switched to manual control, or other potential situations. The stage manager and SM Supervisor should meet to discuss which emergency scenarios are worth predicting, and the best potential solutions.

A complex show may require more than one version of an emergency plot, taking into account multiple combinations of events. The two most crucial pieces of information for any emergency plot to identify are: will we need to stop the performance to put this plan into action; and can this emergency scenario be conducted with the personnel currently on the crew (or do we need to call for backup personnel). Should extra crew be required, this will be worked out at the time the emergency plot is created, and the SM will likely have a list of "on call" personnel who can come to assist in such a situation.

Before the show opens, make sure to get training for the SM team and/or crew for quick fixes for which you are responsible during the show, and an accurate list of production team phone numbers if you need to call someone besides your nightly Tech Supervisor to come in. And if you have been given instructions or a troubleshooting guide, be sure to use it before making calls.

If you are on headset during an emergency, relating the problem to your SM, be sure to tell them as succinctly and quickly what has happened. "Just the facts" very much applies to theatre emergencies.

The Stage Manager should have a set of emergency announcements from the Production Manager with them in their booth. These announcements script what you will need to say should you have to stop a performance for technical problems, illness, audience problems, etc. Remember to always let the house manager know before you stop a show, and have a member of the SM team contact the House Manager and Faculty on Duty IMMEDIATELY after stopping (if someone cannot contact them before the stop).

There is a binder in each booth documenting the procedures for a number of emergency situations including fire, tornado warning, medical emergencies onstage or in the house, power outages, and other scenarios. Review the binder thoroughly and ask if you have any questions.

STAGE MANAGER'S PROCEDURE FOR FIRST AID

The Stage Management Team must always place the safety of the Crew and Actors first. Having the work environment as safe as possible will significantly reduce the chances for injuries. Basic first aid guidelines are included in Section 3. When injuries do occur, the Stage Management Team is responsible for administering first aid. If professional medical assistance is necessary, the Stage Manager must not attempt to do more than protect the injured person, prevent additional injuries, and minimize the effect on the show.

Do not attempt to render first aid beyond any certified training that you personally have received!!!

- **REMEMBER NEVER TO TOUCH BLOOD WITH YOUR BARE HANDS! ALWAYS USE RUBBER GLOVES!**
- One of the most important things the Stage Manager can do is keep the victim, the acting company and themselves calm. Tell the actors to focus on doing their work and to let you do yours
- The Assistant Stage Manager should alert the Stage Manager whenever an injury occurs.
- If professional help is required the Stage Manager will ask the House Manager to call 911.
- Supply as much information about the nature of the injury as possible.
- If the Stage Manager needs to stop the show - in case of A MAJOR INJURY ONLY - advise the Assistant Stage Managers so that they can tell the actors.
- Bring the stage lights down and bring the house lights up. Using the god mic, read the appropriate announcement from your sheet.

- Have one of the Assistant Stage Managers go outside to help the emergency personnel locate the facility.
- One Assistant Stage Manager should stay with the victim.
- The Stage Manager should stay on headsets to monitor the situation and to get the understudies lined up to be ready to finish the show as soon as the situation is well in hand.
- Whenever an injury occurs during a rehearsal or performance, the Stage Management Team must fill out a University Accident Report Form.
- Include the information on the Rehearsal/Performance Report.

SECTION 3: APPENDIX

Most of the paperwork the SM team will need to create can be found online in the Forms Library. In addition, stage management teams can consult the folders for previous shows for samples.

The Forms Library is located at: http://websites.uwlax.edu/kincman/forms_library.htm

A few pieces of information have been placed into this appendix in order to keep them quick-access. They include:

SM & ASM Guidelines

Anatomy of a Script Page

A quick overview of following music in a score

Instructions for using the online callboard

If you are having trouble finding or understanding paperwork referenced in this manual, please just ask the Production Manager or one of your fellow SM students.

STAGE MANAGER GUIDELINES
DEPARTMENT OF THEATRE ARTS

ASSIGNMENT

Name	
Production	Semester
Position	Theatre

IMPORTANT DATES

	Date		*Date*
Keys Checked Out		Tech Paperwork Due	
First Rehearsal		Run Sheet Due	
Crew Meeting		Prompt Book Due	
Strike		Other:	
Keys Due Back			

TECH PAPERWORK- this includes (1) everything you will be giving to your crew: your preset list, shift plot, rail cue sheet, quick change plot, and whatever else is necessary for your show; and (2) a draft of your tech schedule from first cue to cue through closing

RUN SHEET- a detailed accounting of your activities from the moment you arrive at the theatre to the moment you go home, which would allow someone to fill in for you if you were unable to attend a performance

GENERAL EXPECTATIONS

- Attend at all auditions, rehearsals, prep/SM load in activities, meetings and performances
- Maintain good communication with all production areas throughout entire production process
- Maintain clear and timely meeting minutes and rehearsal reports
    - Meeting minutes to be sent out within 48 hours of a production meeting
    - Rehearsal and performance reports to be sent out by 8am the following day (including weekends)
- Have a positive, proactive attitude
- Maintain Good team spirit, cooperation, and respect for the other members of the stage management team
- Have respect for your director, production team, actors, understudies, and crew
- Delegate responsibilities to your ASMs, and provide support and assistance when needed to complete those tasks
- Ask questions if you aren't sure about something, or need help
- Despite the schedule or demands of your production, keep up with the work in your other classes. If you anticipate problems, please talk with Laurie BEFORE you are headed for trouble!

BEFORE REHEARSALS BEGIN

- Meet with your director to get information about the plan for rehearsals
- Meet with the SM supervisor and confirm the names of your ASMs and their contact information, and confirm the important dates & special activities for your show

- Create a version of the actor contact sheet and actor conflict calendar to be double checked by the cast on the first day
- Begin to assemble your prompt book
- Make the Character/Scene breakdown- ideally to be included in the actor packet
- Collect/Create the items needed for the actor packet

DURING REHEARSALS

- Arrive at rehearsals 30-45 minutes before they are scheduled to begin, to ensure you are set up for the night
- Take blocking in your script
- Facilitate the scheduling of costume fittings, interviews, or other activities for the actors
- Keep items like your prop list up to date, and share those updates with the appropriate departments
- Make sure the SM team is ready to prompt and take line notes once the actors have reached their off book deadline
- Meet at least once a week outside of rehearsal time with your SM team to discuss upcoming events, changes, problems, paperwork, or whatever else may be next on your horizon (this may just be coming 15 minutes early or staying 15 minutes late once a week.)
- Organize the crew meeting for your show and create the paperwork with important dates
- Check in with the production departments at least once a week—you will probably want to visit the shop/theatre every day before 5pm to know what is in store for you that night, though!
- Oversee the creation of the paperwork the crew will need to run the show: a preset list, a shift plot, a quick change plot if necessary
- TURN INTO LAURIE a draft of all the paperwork for your crew no later than one week before tech rehearsals begin
- RESERVE the Sunday before tech rehearsals as a time to finish preparing the theatre and/or your paperwork in case you need it
- Have all cues and standbys written in your script prior to the beginning of tech rehearsals
- Update your script as needed based on notes/changes during tech and dress rehearsals

DURING PERFORMANCES

- Attend all performances and call cues as set during tech rehearsals
- By opening night create your Run Sheet.
- By opening night be familiar with any emergency procedures that could come up for your show

AT THE END

- Attend strike
- Complete crew evaluations as requested by production area supervisors
- Turn your prompt book in to Laurie by the end of the day following your strike

ASSISTANT STAGE MANAGER GUIDELINES
DEPARTMENT OF THEATRE ARTS

ASSIGNMENT

Name	
Production	Semester
Position	Theatre

IMPORTANT DATES

	Date		*Date*
Keys Checked Out		Tech Paperwork Due	
First Rehearsal		Run Sheet Due	
Crew Meeting		Prompt Book Due	
Strike		Other:	
Keys Due Back			

TECH PAPERWORK- this includes (1) everything you will be giving to your crew: your preset list, shift plot, rail cue sheet, quick change plot, and whatever else is necessary for your show; and (2) a draft of your tech schedule from first cue to cue through closing

RUN SHEET- a detailed accounting of your activities from the moment you arrive at the theatre to the moment you go home, which would allow someone to fill in for you if you were unable to attend a performance

GENERAL EXPECTATIONS

- Maintain a positive, proactive attitude
- Ask questions if you aren't sure about something, or need help
- Maintain good team spirit, cooperation, and respect for the other members of the stage management team
- Have respect for your director, production team, actors, understudies, and crew
- Despite the schedule or demands of your production, keep up with the work in your other classes. If you anticipate problems, please talk with Laurie BEFORE you are headed for trouble!

BEFORE REHEARSALS BEGIN

- Help to run auditions for your show (if you are assigned before they occur)
- Help the stage manager with scripts and other paperwork for the first day

DURING REHEARSALS

- Arrive at rehearsals 30-45 minutes before they are scheduled to begin so that you can be set up for the night, as requested by the SM
- Be attentive during all rehearsals (which means no homework, reading, or other non-show-related work)

- Take good notes on your assigned area (props, costumes, etc) in your script and check in with the stage manager and/or production area head if you have questions

- Participate in prompting & taking line notes once the actors are off book as coordinated by the SM

- Help the SM and other ASMs put everything away at the end of the night, and don't leave until dismissed by the SM

- Work with your SM and fellow ASMs to create the paperwork you will give to the crew to teach them how to set up and run the show

- Be willing and flexible to help with non-assigned areas, special projects, emergency situations, or changes

- Attend the crew meeting and be prepared to describe briefly to the crew what their jobs will be

- Meet at least once a week outside of rehearsal time with your SM team to discuss upcoming events, changes, problems, paperwork, or whatever else may be next on your horizon (this may just be coming 15 minutes early or staying 15 minutes late once a week.)

- TURN INTO LAURIE a draft of all the paperwork for your crew no later than one week before tech rehearsals begin

- RESERVE the Sunday before tech rehearsals as a time to finish preparing the theatre and/or your paperwork in case you need it

- Update crew paperwork as needed during tech rehearsals

DURING PERFORMANCES

- Attend all performances, and work to ensure that crew carries out all assignments as set during tech rehearsals

- By opening night create a Run Sheet.

- By opening night be familiar with any emergency procedures that could come up for your show

AT THE END

- Attend strike

- Help to complete crew evaluations as requested by production area supervisors

- Turn your prompt book in to Laurie by the end of the day following your strike

GUIDELINES FOR PROMPT BOOKS

Below is a general list of the many things that can and possibly should end up in your completed prompt book at the end of a show. Some items (like contact sheets) will always be needed. Other items may be specific to your show or theatre. It is also possible that your show will have a specialty consideration (like kids) that may warrant attention & paperwork, and would therefore be added to the list for this production.

Ultimately your book should reflect your work on the production, and contain all the information you need to do your job. It will be a combination of things you have received and things you have created

ASMs do not need to have all of the cues and blocking in their scripts, but should instead have the notes they took during rehearsal.

- ✓ Cast list
- ✓ Character/scene breakdown
- ✓ Contact sheet(s)
- ✓ Distribution lists (who receives what documents: rehearsal reports, production meeting minutes, etc.)
- ✓ Schedules and Calendars
- ✓ Script labeled with acts and scenes
    - o with blocking and blocking key (from your ASM if this was not your job)
    - o with line notation key (from your ASM if this was not your job)
- ✓ Copies of reports, minutes, other communication
- ✓ Sections containing information collected from or generated for each department (scenery, props, costumes, lights, sound, etc.)
- ✓ Backstage plots: i.e. scene shift charts, rail cues, prop tracking, prop table lists, costume quick changes. Any piece of paper you generated that had to do with the actual running of the show needs to be included.
- ✓ Ground plans
- ✓ Run Sheet (SM should also have copies of ASM run sheets)
- ✓ Emergency information and plans.
- ✓ Front of House information sheet (SM only)

The prompt book should be in a 3 ring binder with LABELED DIVIDERS BETWEEN EACH SECTION. You can purchase label packets at the bookstore or any office supply store.

Thoroughness is key. Think of it as a record that could be used as a basic structure should the show ever be remounted. All of the information to take over your job, should you become unavailable, should be readily accessible in the book.

Review this list periodically throughout your show. If you haven't begun working on an item on this list, one of two things will be true-it might not be needed for your show, or it might be something you should be doing! If you don't know which is true in your case, please just ask.

NEATNESS, CLARITY AND THROROUGHNESS COUNT TOWARDS YOUR GRADE!

YAMAHA

EN

PORTABLE PA SYSTEM STAGEPAS 500

Owner's Manual

Introduction

Thank you for your purchase of the Yamaha PORTABLE PA SYSTEM STAGEPAS 500. The STAGEPAS 500 is a versatile, compact PA system consisting of two speakers and a mixer.
In order to get the most out of your new STAGEPAS 500 and its sophisticated functions, we suggest you read through this manual thoroughly. Also keep it in a safe place for future reference.

Features

- **Two-way, 10-inch (25 cm) speaker system**
  The built-in speakers deliver high-quality powerful sound from an exceptionally compact cabinet.
  The scratch-resistant speakers are rugged enough for outdoor use.
- **Powered mixer**
  The powered mixer is a convenient, high-performance all-in-one unit that includes EQ and reverb. With four monaural inputs and three stereo inputs, the STAGEPAS 500 can be connected to a wide range of instruments and devices.
- **Convenient storage**
  The STAGEPAS 500 can be used in even the most cramped quarters, inside or outside, since the mixer is built into one of the speaker cabinets. The other speaker has a special compartment for storing speaker cables and microphones, letting you put all you need for your performance in one convenient place.

Package Contents

Two speakers (500S), mixer, panel, power cord, two speaker cables, Owner's Manual (this booklet)

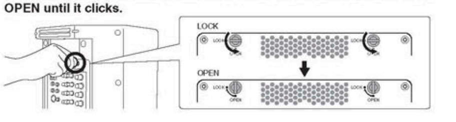
NOTE: The mixer and the panel are installed in the speakers when the STAGEPAS 500 leaves the factory.

Before turning on the mixer

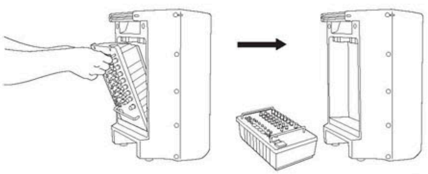
Remove the mixer

1 **Be sure that the mixer's power switch is turned off.**

2 **Use a screwdriver or coin to turn each screw on the mixer from LOCK to OPEN until it clicks.**



3 **Securely hold the mixer's handles to remove it from the speaker.**



Caution **Use only the mixer's handles when removing the mixer from the speaker and when carrying the mixer separate from the speaker.**

NOTE: The mixer can also be used when installed in the speaker.

When you install the mixer into the speaker, make sure to match the indentations on the speaker cabinet to the corresponding parts on the mixer, and then turn each screw from OPEN to LOCK until it clicks.

Turning the power on/off

1 **Be sure that the mixer's power switch is turned off.**

2 **Connect the included power cord to the [AC IN] jack, and plug the power cord into a power outlet.**

Caution
- **To avoid any loud, unexpected noise from the speakers, first turn on the power to those connected devices that are closest to the sound source.**
  Example: Sound source (CD player or instrument) → STAGEPAS 500
  When turning off the power to the system, reverse the order described above.
- **Before turning on the power, set the LEVEL controls and MASTER LEVEL control to their minimum setting (zero).**

3 **Press the mixer's power switch to the ON position.**
The POWER indicator lights.
To turn the power off, press the power switch to the OFF position.
The POWER indicator turns off.

Troubleshooting

Power does not turn on

- Is the included power cord correctly connected to a power outlet?

Power shuts down suddenly

- Is the vent on the top panel of the mixer blocked? Since inadequate ventilation can result in overheating the mixer, the power may be turned off automatically and the mixer may reset itself.
- Is the LIMITER flashes continuously? If the internal power amplifier section is excessively overloaded, the power may be turned off automatically and the mixer may reset itself.

No sound is heard

- Are external instruments (including a microphone) or speakers correctly connected to the mixer?
- Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
- Are the SPEAKERS L/R jacks connected to the included speakers (500S)?
- Are the included speaker cables used?
  If the connector of a speaker cable other than the included speaker cable touches any metal parts such as the mixer's handle, no sound may result because of a short circuit.
  Use only the speaker cables included with the device.
- Is the POWER indicator flashing? There may be a short in the speaker cable or the connection may be faulty. Check that the speaker cable is correctly connected to the mixer and reapply the power.
- If sound is not still output, contact your Yamaha dealer.

Sound is distorted or noise is produced

- Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
- Are the MIC/LINE switches of each channels set appropriately?
- Are both XLR type and phone type jacks on channels 1–4 being used (connected) at the same time? Please connect to only one of these jacks on each channel.
- Is the input signal from the connected device set to an appropriate level?
- Use channels 1 or 2, and set the LIMIT/COMP switches to COMP (▁). Compression may be effective in preventing distortion.

Sound is not loud enough

- Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
- Are the MIC/LINE switches of each channels set appropriately?
- Are both XLR type and phone type jacks on channels 1–4 being used (connected) at the same time? Please connect to only one of these jacks on each channel.
- Is the input signal from the connected device set to an appropriate level?
- Is the PHANTOM switch set to ON when using a condenser microphone?

Reverb is not applied to the sound

- Are the REVERB switches of each channels set to ON (▁)?
- Is the REVERB control set to an appropriate level?

Changing the sound quality

- Are the Equalizer controls (HIGH/LOW) set to appropriate levels?
- If you want to get a more powerful sound from the speakers, set the SPEECH/MUSIC switch to MUSIC (▁).
- If you want to get a clearer sound for announcements, set the SPEECH/MUSIC switch to SPEECH (▇).

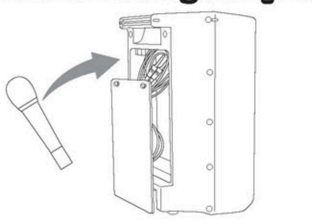
Using a single speaker

- You can use a single speaker. If you use a single speaker, the mixer outputs just one channel of the stereo signal, left or right.

Outputting the signal for monitoring

- Connect a powered speaker to the MONITOR OUT jack. The MONITOR OUT jack outputs the signal prior to routing through the MASTER LEVEL control. Adjust the level of output signal from the MONITOR OUT jack with the MONITOR OUT control. The MONITOR OUT control does not affect the MASTER LEVEL control. If only the L (left) MONITOR OUT jack is used, the mixer mixes the left and right signals and sends them to the jack.

Convenient built-in storage compartment



The STAGEPAS 500 features a convenient storage compartment in the speaker box for packing the included power cable, speaker cable, Owner's Manual (this booklet), and an optional microphone and the cable, as shown above. Remove the rear panel of the speaker and put in the things you need. Carry the STAGEPAS 500 with you, and you've got all you need to set up and perform—anywhere, anytime.

The above warning is located on the bottom of the mixer and the rear of the speakers.

Explanation of Graphical Symbols

The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

IMPORTANT SAFETY INSTRUCTIONS

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE.

(98-6500)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.

⚠WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Only use the voltage specified as correct for the device. The required voltage is printed on the name plate of the device.
- Use only the included power cord.
- Do not place the power cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.
- Be sure to connect to an appropriate outlet with a protective grounding connection. Improper grounding can result in electrical shock.

Do not open

- Do not open the device or attempt to disassemble the internal parts or modify them in any way. The device contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning

- Do not expose the device to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- Never insert or remove an electric plug with wet hands.

If you notice any abnormality

- If the power cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the device, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.
- If this device should be dropped or damaged, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.

⚠CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the device or other property. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Remove the electric plug from the outlet when the device is not to be used for extended periods of time, or during electrical storms.
- When removing the electric plug from the device or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.

Location

- When transporting or moving the device, always use two or more people. Attempting to lift the device by yourself may damage your back, result in other injury, or cause damage to the device itself.
- Before moving the device, remove all connected cables.
- When setting up the device, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet.
- Do not use the device in a confined, poorly-ventilated location. Make sure that there is adequate space between the mixer and surrounding walls or other devices: at least 30 cm at the sides, 30 cm behind and 30 cm above. If the mixer is to be used installed into the speaker cabinet, make sure to allow adequate space between the speaker and the surrounding walls or other devices: at least 30 cm at the sides, 30 cm behind and 30 cm above. Inadequate ventilation can result in overheating, possibly causing damage to the device(s), or even fire.
- Do not use the speaker's handles for suspended installation. Doing so can result in damage or injury.
- Avoid setting all equalizer controls and faders to their maximum. Depending on the condition of the connected devices, doing so may cause feedback and may damage the speakers.
- Do not expose the device to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not place the device in an unstable position where it might accidentally fall over.
- Do not block the vents. This mixer has ventilation holes at the top to prevent the internal temperature from becoming too high. In particular, do not place the device on its side or upside down. Inadequate ventilation can result in overheating, possibly causing damage to the device(s), or even fire.
- Do not use the device in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Doing so may result in noise, both in the device itself and in the TV or radio next to it.

Connections

- Before connecting the device to other devices, turn off the power for all devices. Before turning the power on or off for all devices, set all volume levels to minimum.
- For the SPEAKERS jacks, Use only the included speakers (500S) and speaker cables. Use of other types of speakers and cables may result in damage to the device(s), or even fire.

Handling caution

- When turning on the AC power in your audio system, always turn on the device LAST, to avoid speaker damage. When turning the power off, the device should be turned off FIRST for the same reason.
- Do not insert your fingers or hands in any gaps or openings on the device (vents,, ports, etc.).
- Avoid inserting or dropping foreign objects (paper, plastic, metal, etc.) into any gaps or openings on the device (vents, ports, etc.) If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the device inspected by qualified Yamaha service personnel.
- Do not use the device for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.
- Do not operate the device if the sound is distorting. Prolonged use in this condition could cause overheating and result in fire.
- Do not rest your weight on the device or place heavy objects on it, and avoid use excessive force on the buttons, switches or connectors.

Protective Circuit (poly switch)

All full-range loudspeakers are fitted with a self-resetting poly switch that protects the high-frequency driver from damage caused by excessive power. If a loudspeaker cabinet loses high-frequency output, immediately remove power from the unit and wait for two to three minutes. This should be long enough to allow the poly switch to reset. Reapply power and check the performance of the high frequency driver before continuing, with the power reduced to a level that does not cause the poly switch to interrupt the signal.

Interference From Cell Phones

Using a cell phone near the speaker system can induce noise. If this occurs, move the cell phone further away from the speaker system.

Air blowing out of the bass reflex ports is normal, and often occurs when the speaker is handling program material with heavy bass content.

Yamaha cannot be held responsible for damage caused by improper use or modifications to the device.

Always turn the power off when the device is not in use.

The performance of components with moving contacts, such as switches, volume controls, and connectors, deteriorates over time. Consult qualified Yamaha service personnel about replacing defective components.

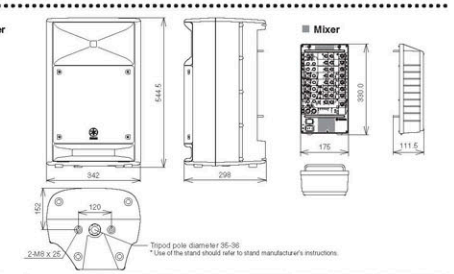
(5)-3

IMPORTANT
Please record the serial number of this unit in the space below.
Model:
Serial No.:
The serial number is located on the bottom or rear of the unit.
Retain this Owner's Manual in a safe place for future reference.

Dimensions

Unit: mm

■ Speaker ■ Mixer



Specifications

Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

■ General Specifications

Maximum Output Power
250 W + 250 W (±10 %)/4Ω @ 10 % THD at 1 kHz (SPEAKERS L/R)
≧200 W + 200 W/4Ω @ 1 % THD at 1 kHz (SPEAKERS L/R)

Maximum Output Level
116 dB (1 m)

Frequency Response (Nomimal output level @ 1 kHz)
-3 dB, 0 dB, +1 dB @ 20 Hz-20 kHz (MUSIC/SPEECH=MUSIC) (MONITOR OUT)
-3 dB, 0 dB, +1 dB @ 80 Hz-20 kHz (MUSIC/SPEECH = SPEECH) (REC OUT)
-3dB, 0dB, +1 dB @ 20 Hz-20 kHz, 1 W Output (MUSIC/SPEECH=MUSIC, without Speaker EQ) (SPEAKERS L/R)

Total Harmonic Distortion
≦0.5 % @ 20 Hz, 1 kHz, 20 kHz +14 dBu GAIN= nominal (MONITOR OUT, REC OUT)

Hum & Noise (Equivalent Input Noise, Rs = 150Ω, MIC/LINE = MIC)
≦-106 dBu (CH1/2)
≦-112 dBu (CH3/4)
≦-65 dBu Residual output noise (SPEAKERS L/R)

Crosstalk (1 kHz)
≦-70 dB between input channels

Phantom Voltage
+15 V (CH1-4)

LIMIT/COMP switch
ON = Comp, OFF = Limit (CH1/2)

Power Consumption
65 W

Weight
24 kg (Speaker x 2 + Powered Mixer)

Stereo Input Channel Equalization
±15 dB
HIGH 10 kHz shelving
LOW 100 Hz shelving

■ Speakers (500S)

Enclosure
2 way bass-reflex type, Polypropylene, Black

Crossover Frequency
4.0 kHz (LF: 12 dB/oct, HF: 12 dB/oct)

Frequency Range
55 Hz-20 kHz (-10 dB)

Speaker Unit
LF: 10" (25 cm) Cone
HF: 1" (2.54cm) Compression Driver

FCC INFORMATION (U.S.A.)

1. **IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!** This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.
2. **IMPORTANT:** When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.
3. **NOTE:** This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures: Relocate either this product or the device that is being affected by the interference.
Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.
In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.
If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA. (class B)

IMPORTANT NOTICE FOR THE UNITED KINGDOM
Connecting the Plug and Cord

WARNING: THIS APPARATUS MUST BE EARTHED
IMPORTANT. The wires in this mains lead are coloured in accordance with the following code:

GREEN-AND-YELLOW	: EARTH
BLUE	: NEUTRAL
BROWN	: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:
The wire which is coloured GREEN-and-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or colored GREEN or GREEN-and-YELLOW.
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

• This applies only to products distributed by Yamaha Music U.K. Ltd. (3 wires)

For details of products, please contact your nearest Yamaha representative or the authorized distributor listed below.

NORTH AMERICA

CANADA
Yamaha Canada Music Ltd.
135 Milner Avenue, Scarborough, Ontario, M1S 3R1, Canada
Tel: 416-298-1311

U.S.A.
Yamaha Corporation of America
6600 Orangethorpe Ave., Buena Park, Calif. 90620, U.S.A.
Tel: 714-522-9011

CENTRAL & SOUTH AMERICA

MEXICO
Yamaha de México S.A. de C.V.
Calz. Javier Rojo Gómez #1149, Col. Guadalupe del Moral
C.P. 09300, México, D.F., México
Tel: 55-5804-0600

BRAZIL
Yamaha Musical do Brasil Ltda.
Rua Joaquim Floriano, 913 - 4' andar, Itaim Bibi, CEP 04534-013 Sao Paulo, SP. BRAZIL
Tel: 011-3704-1377

ARGENTINA
Yamaha Music Latin America, S.A.
Sucursal de Argentina
Olga Cossettini 1553, Piso 4 Norte
Madero Este-C1107CEK
Buenos Aires, Argentina
Tel: 011-4119-7000

PANAMA AND OTHER LATIN AMERICAN COUNTRIES/ CARIBBEAN COUNTRIES
Yamaha Music Latin America, S.A.
Torre Banco General, Piso 7, Urbanización Marbella, Calle 47 y Aquilino de la Guardia, Ciudad de Panamá, Panamá
Tel: +507-269-5311

EUROPE

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Yamaha Music Europe GmbH
Siemensstrasse 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

SWITZERLAND/LIECHTENSTEIN
Yamaha Music Europe GmbH
Branch Switzerland in Zürich
Seefeldstrasse 94, 8008 Zürich, Switzerland
Tel: 01-383 3990

AUSTRIA
Yamaha Music Europe GmbH Branch Austria
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-60203900

CZECH REPUBLIC/SLOVAKIA/ HUNGARY/SLOVENIA
Yamaha Music Europe GmbH Branch Austria
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-602039025

POLAND
Yamaha Music Europe GmbH
Branch Sp.z o.o. Oddzial w Polsce
ul. 17 Stycznia 56, PL-02-146 Warszawa, Poland
Tel: 022-868-07-57

THE NETHERLANDS/ BELGIUM/LUXEMBOURG
Yamaha Music Europe Branch Benelux
Clarissenhof 5-b, 4133 AB Vianen, The Netherlands
Tel: 0347-358 040

FRANCE
Yamaha Musique France
BP 70-77312 Marne-la-Vallée Cedex 2, France
Tel: 01-64-61-4000

ITALY
Yamaha Musica Italia S.P.A.
Combo Division
Viale Italia 88, 20020 Lainate (Milano), Italy
Tel: 02-935-771

SPAIN/PORTUGAL
Yamaha Música Ibérica, S.A.
Ctra. de la Coruna km. 17, 200, 28230 Las Rozas (Madrid), Spain
Tel: 91-639-8888

SWEDEN
Yamaha Scandinavia AB
J. A. Wettergrens Gata 1, Box 30053
S-400 43 Göteborg, Sweden
Tel: 031 89 34 00

DENMARK
YS Copenhagen Liaison Office
Generatorvej 6A, DK-2730 Herlev, Denmark
Tel: 44 92 49 00

NORWAY
Norsk filial av Yamaha Scandinavia AB
Grini Næringspark 1, N-1345 Østerås, Norway
Tel: 67 16 77 70

RUSSIA
Yamaha Music (Russia)
Room 37, bld. 7, Kievskaya street, Moscow, 121059, Russia
Tel: 495 626 5005

OTHER EUROPEAN COUNTRIES
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Siemensstrasse 22-34, 25462 Rellingen, Germany
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Asia-Pacific Sales & Marketing Group
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Yamaha Music Europe GmbH
Siemensstrasse 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

OTHER COUNTRIES
Yamaha Music Gulf FZE
LOB 16-513, P.O.Box 17328, Jubel Ali, Dubai, United Arab Emirates
Tel: +971-4-881-5868

ASIA

THE PEOPLE'S REPUBLIC OF CHINA
Yamaha Music & Electronics (China) Co.,Ltd.
2F, Yunhedasha, 1818 Xinzha-lu, Jingan-qu, Shanghai, China
Tel: 021-6247-2211

INDIA
Yamaha Music India Pvt. Ltd.
5F Ambience Corporate Tower Ambience Mall Complex Ambience Island, NH-8, Gurgaon-122001, Haryana, India
Tel: 0124-466-5551

INDONESIA
PT. Yamaha Music Indonesia (Distributor)
PT. Nusantik
Gedung Yamaha Music Center, Jalan Jend. Gatot Subroto Kav. 4, Jakarta 12930, Indonesia
Tel: 21-520-2577

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8F, 9F, Dongsung Bldg. 158-9 Samsung-Dong, Kangnam-Gu, Seoul, Korea
Tel: 080-004-0022

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Lot 8, Jalan Perbandaran, 47301 Kelana Jaya, Petaling Jaya, Selangor, Malaysia
Tel: 3-78030900

SINGAPORE
Yamaha Music Asia Pte., Ltd.
#03-11 A-Z Building
140 Paya Lebor Road, Singapore 409015
Tel: 747-4374

TAIWAN
Yamaha KHS Music Co., Ltd.
3F, #6, Sec.2, Nan Jing E. Rd. Taipei.
Taiwan 104, R.O.C.
Tel: 02-2511-8688

THAILAND
Siam Music Yamaha Co., Ltd.
4, 6, 15 and 16th floor, Siam Motors Building, 891/1 Rama 1 Road, Wangmai, Pathumwan, Bangkok 10330, Thailand
Tel: 02-215-2626

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OCEANIA

AUSTRALIA
Yamaha Music Australia Pty. Ltd.
Level 1, 99 Queensbridge Street, Southbank, Victoria 3006, Australia
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COUNTRIES AND TRUST TERRITORIES IN PACIFIC OCEAN
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Quick Guide

Getting sound out of the system

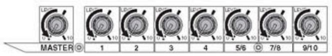
Using the included speakers, set up the system and try it out.

1 Connect the included speakers and your instruments to the mixer.
Connect the included speakers (500S) to the SPEAKERS L/R jack. Connect the sources (guitar, other instruments) to the input jacks. For details, see "Connection Example."

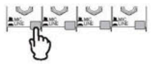
Caution: **Before connecting any devices, make sure to turn off the power for all devices (including microphones). Also, before turning the power on or off, set the volume levels on all devices to minimum.**

NOTE: For best results when connecting an electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.

2 Set the mixer's LEVEL controls and MASTER LEVEL control to the minimum (zero).

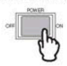


3 Depending on the device used, set the MIC/LINE switch to MIC (▆) or LINE (▂) as appropriate.
For low-level signals (such as that of microphones), set the switch to the MIC (▆) position.
For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (▂) position.



NOTE: When using a condenser microphone, set the PHANTOM switch to ON.

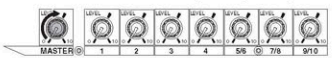
4 Turning the power on
First, turn on the power to any connected devices, then turn the STAGEPAS 500 power on.
If you've connected powered speakers to the mixer, turn on the power of the mixer first, then the powered speakers.



Caution: **To avoid any loud, unexpected noise from the speakers, first turn on the power to those connected devices that are closest to the sound source.**

Example: Sound source (CD player or instrument) → STAGEPAS 500 → (Power amplifier)
When turning off the power to the system, reverse the order described above.

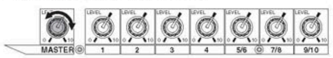
5 Set the MASTER LEVEL control to the optimum position (indicated by the arrow).



6 While playing your instrument or singing into the microphone, adjust the LEVEL control of the corresponding channel.
Adjust the LEVEL Control of the corresponding channel so that the "0" LED lights up momentarily.

7 Use the MASTER LEVEL control to adjust the overall volume.

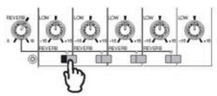
Caution: **If the LIMITER indicator flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction.**



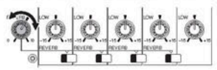
Applying reverb or echo to the sound

Reverb recreates the warm ambience of an actual performance space, such as a concert hall or a night club.

1 For each channel you want to apply reverb, set the corresponding REVERB switch to ON (▂).



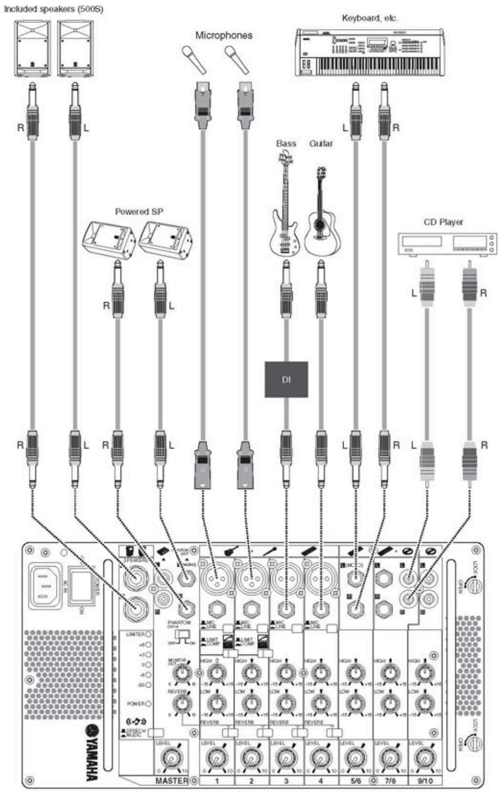
2 Use the REVERB control to adjust the overall reverb.



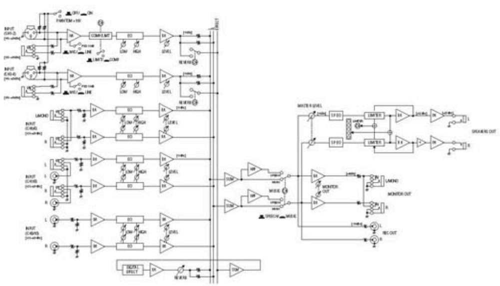
Connection Example

The STAGEPAS 500 can be used in a wide variety of sound reinforcement applications, from a full-band performance onstage to solo street performance—providing a powerful, high-performance system in an exceptionally compact and portable package. Connect a guitar or a microphone to the monaural input jacks (channels 1 to 4) and connect a keyboard to the stereo input jacks (channels 5/6 to 9/10).
If you have a powered speaker, you can connect it to the MONITOR OUT jack for monitoring your vocals. For optimum results in band performance applications and to create a more powerful sound for music, make sure to set the SPEECH/MUSIC switch to MUSIC.

NOTE: For best results when connecting an electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.



Block Diagram



Controls and Functions

❶ AC IN jack
Connect the included power cord here.

Caution: **Be sure to use the included power cord. Use of other cords may result in malfunction, heat generation, or fire.**

❷ POWER switch
For turning the power to the mixer on and off.

❸ SPEAKERS L/R jacks (for included speakers (500S) only)
These output the mixed signal channels from 1 to 9/10, and the level is adjusted with the MASTER LEVEL control. Connect only the included speakers (500S).

❹ REC OUT L/R jacks
These output the mixed signal channels from 1 to 9/10, and the level is unaffected by the MASTER LEVEL control. You can use these jacks, for example, to connect to an external recorder.

❺ MONITOR OUT L (MONO) /R jacks
These output the mixed signal channels from 1 to 9/10, and the level is adjusted with the MONITOR OUT control. These jacks are convenient for connecting an external powered speaker for monitoring purposes.

❻ Channel input jacks (CH 1 to 4)
For connecting a guitar, microphone, keyboard or other instrument/device. Set the MIC/LINE switch to MIC or LINE for channels 1 to 4, depending on the level of the input signal.
XLR-type connectors are wired as follows (IEC60268 standard): pin 1: ground, pin 2: hot (+), and pin 3: cold (-).

NOTE: On any given channel, you may use either XLR or phone jack, but not both. Please connect to only one of these jacks on each channel.

❼ Stereo channel input jacks (CH 5/6, 7/8, 9/10)
Input the left and right channels of a stereo signal into the respective odd and even channels of the mixer. These inputs are intended mainly for use with instruments and equipment having stereo outputs, such as a synthesizer or CD player.

NOTE: The channel 7/8 input provides two sets of jacks—both phone jacks and RCA-pin jacks. Either one of these jacks may be used, but not both at the same time. Please connect to only one of these jacks on each channel.

❽ MIC/LINE switch
Set this switch to MIC or LINE for channels 1 to 4, depending on the level of the input signal. For low-level signals (such as that of microphones), set the switch to the MIC (▆) position. For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (▂) position.

Caution: **To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before setting this switch to MIC or LINE. We also recommend that you turn the MASTER LEVEL control to the minimum setting before operating the switch, to avoid excessively loud noises that could cause hearing loss or device damage.**

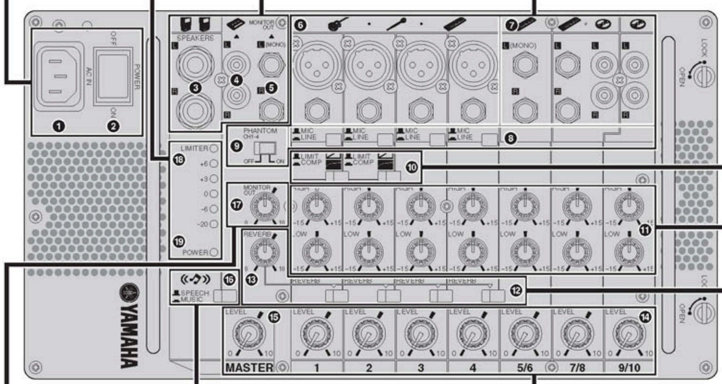
❾ PHANTOM switch
If you set the switch on, the mixer supplies phantom power on to the XLR mic input jacks on the channels 1 to 4.

Caution:
- **Be sure to leave this switch OFF if the device or instrument that you are using does not require phantom power.**
- **When using phantom power, do not connect any devices other than condenser microphones to the XLR input jacks. Other devices may be damaged if connected to phantom power. This precaution does not apply to balanced dynamic microphones, however, as these will not be affected by phantom power.**
- **To avoid damage to speakers, be sure to turn off amplifiers (or powered speakers) before turning this switch on or off. We also recommend that you turn the MASTER LEVEL control to the minimum setting before operating the switch, to avoid excessively loud noises that could cause hearing loss or device damage.**

⓲ LEVEL meter
The LEVEL meter shows the level of the output signal from the SPEAKERS L/R jacks.

Caution: **If the LIMITER flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction. Reduce the output level with the MASTER LEVEL control so that the indicator flashes only briefly on the highest transient peaks.**

⓳ POWER indicator
This lights when the POWER switch is ON. When the indicator flashes, the protection circuit is operating. Check that the speaker cable is correctly connected to the mixer and reapply the power.



❿ LIMIT/COMP switch
Set this switch to COMP (▂) to apply compression, or set it to LIMIT (▆) to apply limiting.
By compressing excessive peaks of input signals and bringing up the level of overly soft parts, compression raises the overall volume without introducing distortion. Compression can be used to make a mix sound louder and have more punch. The Limiter is used to suppress excessive input signals and bring them down to an adequate level. The switch lights up in yellow when it is set to COMP (▂).

⓫ Equalizer
HIGH: Determines the level of the high frequency band for each channel. Rotating the knob clockwise boosts the high frequencies and produces a clearer, crisper sound. If you start getting feedback (a high-pitched squealing sound) or you want to make the sound softer and less harsh, turn the knob counterclockwise slightly.
LOW: Determines the level of the low frequency band for each channel. Rotating the knob clockwise boosts the low frequencies and produces a deeper, warmer sound. If you start getting feedback or you want to make the sound less boomy, turn the knob counterclockwise slightly.

⓱ MONITOR OUT Control
Determines the signal level output from the MONITOR OUT jacks.

NOTE: The MASTER LEVEL Control does not affect the signal via the MONITOR OUT Control.

⓰ SPEECH/MUSIC switch
Set this switch to SPEECH (▆) to optimize the mixer settings and sound quality for speech purposes and announcements.
Set this to MUSIC (▂) to optimize the mixer for musical performance. The switch lights up in yellow when it is set to MUSIC (▂).

⓮ LEVEL control
Use these controls to adjust the volume balance among the various channels.

Caution: **To reduce noise, set any LEVEL controls on unused channels to the minimum.**

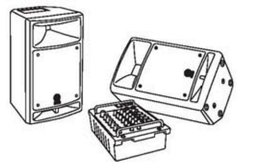
⓯ MASTER LEVEL Control
Determines the volume of the signal output from the SPEAKERS L/R jacks. This allows you to adjust the overall volume without changing the relative volume balance among the various channels (made with the LEVEL controls) or the tone settings (made with the Equalizer).

⓬ REVERB switch
Set this switch to ON to recreate the rich ambience of various performance environments, such as a concert hall or a night club. The switch lights up in green when REVERB is ON (▂).

⓭ REVERB control
Determines the overall level of the reverb or echo that is applied to the output signal. For best results, this level should not be set very high, to avoid possible feedback and to prevent the sound from becoming "muddy" with too much reverb.

Introduction

Thank you and congratulations on your purchase of the Yamaha PORTABLE PA SYSTEM STAGEPAS 300. The STAGEPAS 300 is a versatile, compact PA system consisting of two speakers and a mixer. In order to get the most out of your new STAGEPAS 300 and its sophisticated functions, we suggest you read through this manual thoroughly. Also keep it in a safe place for future reference.



Features

■ **Two-way, 8-inch (20 cm) speaker system**
The built-in speakers deliver high-quality powerful sound from an exceptionally compact cabinet.
The scratch-resistant speakers are rugged enough for outdoor use.

■ **Powered mixer**
The powered mixer is a convenient, high-performance all-in-one unit that includes EQ and reverb. With four mono inputs and two stereo inputs, the STAGEPAS 300 can be connected to a wide range of instruments and devices.

■ **Convenient storage**
The STAGEPAS 300 can be used in even the most cramped quarters, inside or outside, since the mixer is built into one of the speaker cabinets. The other speaker has a special compartment for storing speaker cables and microphones, letting you put all you need for your performance in one convenient place.

The above warning is located on the bottom of the mixer and the rear of the speakers.

Explanation of Graphical Symbols

The lightning flash with arrowhead symbol within an equilateral triangle is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

IMPORTANT SAFETY INSTRUCTIONS

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE.

(98-6500)

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.

⚠WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Only use the voltage specified as correct for the device. The required voltage is printed on the name plate of the device.
- Use only the included power cord.
- Do not place the power cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.

Do not open

- Do not open the device or attempt to disassemble the internal parts or modify them in any way. The device contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning

- Do not expose the device to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- Never insert or remove an electric plug with wet hands.

If you notice any abnormality

- If the power cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the device, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.
- If this device should be dropped or damaged, immediately turn off the power switch, disconnect the electric plug from the outlet, and have the device inspected by qualified Yamaha service personnel.

⚠CAUTION

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the device or other property. These precautions include, but are not limited to, the following:

Power supply/Power cord

- Remove the electric plug from the outlet when the device is not to be used for extended periods of time, or during electrical storms.
- When removing the electric plug from the device or an outlet, always hold the plug itself and not the cord. Pulling by the cord can damage it.

Location

- Before moving the device, remove all connected cables.
- Do not use the device in a confined, poorly-ventilated location. Make sure that there is adequate space between the mixer and surrounding walls or other devices: at least 30 cm at the sides, 30 cm behind and 30 cm above. If the mixer is to be used installed into the speaker cabinet, make sure to allow adequate space between the speaker and the surrounding walls or other devices: at least 30 cm at the sides, 30 cm behind and 30 cm above. Inadequate ventilation can result in overheating, possibly causing damage to the device(s), or even fire.
- Do not use the speaker's handles for suspended installation. Doing so can result in damage or injury.
- Avoid setting all equalizer controls and LEVEL controls to their maximum. Depending on the condition of the connected devices, doing so may cause feedback and may damage the speakers.
- Do not expose the device to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not place the device in an unstable position where it might accidentally fall over.
- Do not block the vents. This mixer has ventilation holes at the top to prevent the internal temperature from becoming too high. In particular, do not place the device on its side or upside down. Inadequate ventilation can result in overheating, possibly causing damage to the device(s), or even fire.
- Do not use the device in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Doing so may result in noise, both in the device itself and in the TV or radio next to it.

Connections

- Before connecting the device to the included speakers or other devices, turn off the power for all devices. Before turning the power on or off for all devices, set all volume levels to minimum.
- For the SPEAKERS jacks, Use only the included speakers and speaker cables. Use of other types of speakers and cables may result in damage to the device(s), or even fire.

Handling caution

- When turning on the AC power in your audio system, always turn on the device LAST, to avoid speaker damage. When turning the power off, the device should be turned off FIRST for the same reason.
- Do not insert your fingers or hands in any gaps or openings on the device (vents,, ports, etc.).
- Avoid inserting or dropping foreign objects (paper, plastic, metal, etc.) into any gaps or openings on the device (vents, ports, etc.) If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the device inspected by qualified Yamaha service personnel.
- Do not use the device for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.
- Do not operate the device if the sound is distorting. Prolonged use in this condition could cause overheating and result in fire.
- Do not rest your weight on the device or place heavy objects on it, and avoid use excessive force on the buttons, switches or connectors.

XLR-type connectors are wired as follows (IEC60268 standard): pin 1: ground, pin 2: hot (+), and pin 3: cold (-).

Interference From Cell Phones
Using a cell phone near the speaker system can induce noise. If this occurs, move the cell phone further away from the speaker system.

Yamaha cannot be held responsible for damage caused by improper use or modifications to the device.

Always turn the power off when the device is not in use.
The performance of components with moving contacts, such as switches, volume controls, and connectors, deteriorates over time. Consult qualified Yamaha service personnel about replacing defective components.

Illustrations in this manual are for explanatory purposes only, and may not match the actual appearance of the product during operation.

Company names and product names used in this Owner's Manual are trademarks or registered trademarks of their respective owners.

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Package Contents

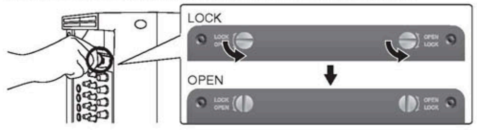
Two speakers, mixer, panel, power cord, two speaker cables, Owner's Manual (this booklet)

NOTE: The mixer and the panel are installed in the speakers when the STAGEPAS 300 leaves the factory.

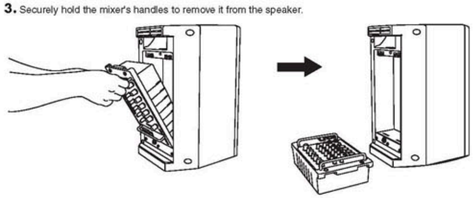
Before turning on the mixer

Remove the mixer

1. Be sure that the mixer's power switch is turned off.
2. Use a screwdriver or coin to turn each screw on the mixer from LOCK to OPEN until it clicks.



3. Securely hold the mixer's handles to remove it from the speaker.



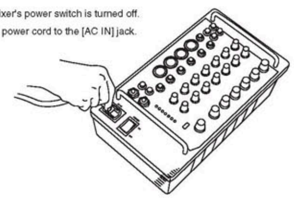
⚠ Caution: Use only the mixer's handles when removing the mixer from the speaker and when carrying the mixer separate from the speaker.

NOTE: The mixer can also be used when installed in the speaker.

When you install the mixer into the speaker, make sure to match the indentations on the speaker cabinet to the corresponding parts on the mixer, and then turn each screw from OPEN to LOCK until it clicks.

Power supply connections

1. Make sure that the mixer's power switch is turned off.
2. Connect the included power cord to the [AC IN] jack.

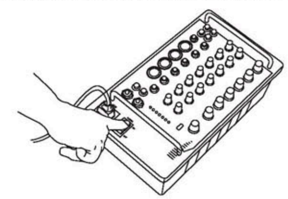


3. Plug the power cord into a power outlet.

Turning the power on/off

⚠ Caution
- To avoid any loud, unexpected noise from the speakers, first turn on the power to those connected devices that are closest to the sound source.
  Example: Sound source (CD player or instrument) → STAGEPAS 300
  When turning off the power to the system, reverse the order described above.
- Before turning on the power, set the LEVEL controls and MASTER LEVEL control to their minimum setting (zero).
- Before connecting any devices including the supplied speakers, make sure to turn off the power for all devices. To avoid any possible malfunction, use only the speaker cables included with the device.

Press the mixer's power switch to the ON position (the POWER indicator lights).
To turn the power off, press the power switch to the OFF position (the POWER indicator turns off).



Troubleshooting

Power does not turn on

☐ Is the included power cord correctly connected to a power outlet?

Power shuts down suddenly

☐ Is the volume set at high for an extended period of time?
If the mixer is used at a volume beyond the permissible level, the protection circuit automatically turns the power off.
Turn on the power again only after the mixer cools, since it cannot be turned on until the internal temperature goes down.
Reduce the volume with the MASTER LEVEL control so that the LIMITER indicator flashes only briefly in response to the highest transient peaks.

☐ Is the vent on the top panel of the mixer blocked?
Since inadequate ventilation can result in overheating the mixer, the protection circuit may come on automatically and the power may be turned off.
Turn on the power again only after the mixer cools, since it cannot be turned on until the internal temperature goes down.

No sound is heard

☐ Are external instruments (including a microphone) or speakers correctly connected to the mixer?
☐ Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
☐ Are the SPEAKER L/R jacks connected to the included speakers?
☐ Are the included speaker cables used?
If the connector of a speaker cable other than the included speaker cable touches any metal parts such as the mixer's handle, no sound may result because of a short circuit.
Use only the speaker cables included with the device.
☐ Is the POWER indicator flashing?
There may be a short in the speaker cable or the connection may be faulty. Check that the speaker cable is correctly connected to the mixer and reapply the power.
☐ If sound is not still output, contact your Yamaha dealer.

Sound is interrupted

☐ Is the volume set too high?
If the mixer is used at a volume beyond the permissible level, the sound may be interrupted as the protection circuit automatically turns the power off and resets repeatedly.
Reduce the volume with the MASTER LEVEL control so that the LIMITER indicator flashes only briefly on the highest transient peaks.

Sound is distorted or noise is produced

☐ Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
☐ Are the MIC/LINE switches of each channels set appropriately?
☐ Are both XLR type and phone type jacks on channels 1–4 being used (connected) at the same time?
Please connect to only one of these jacks on each channel.
☐ Is the input signal from the connected device set to an appropriate level?

Sound is not loud enough

☐ Are the LEVEL controls of all relevant channels and/or the MASTER LEVEL control set to appropriate levels?
☐ Are the MIC/LINE switches of each channels set appropriately?
☐ Are both XLR type and phone type jacks on channels 1–4 being used (connected) at the same time?
Please connect to only one of these jacks on each channel.
☐ Is the input signal from the connected device set to an appropriate level?

Reverb is not applied to the sound

☐ Are the REVERB switches of each channels set to ON (▁)?
☐ Is the REVERB control set to an appropriate level?

Changing the sound quality

☐ Are the Equalizer controls (HIGH/LOW) set to appropriate levels?
☐ If you want to get a more powerful sound from the speakers, set the SPEECH/MUSIC switch to MUSIC (▁).
☐ If you want to get a clearer sound for announcements, set the SPEECH/MUSIC switch to SPEECH (▆).

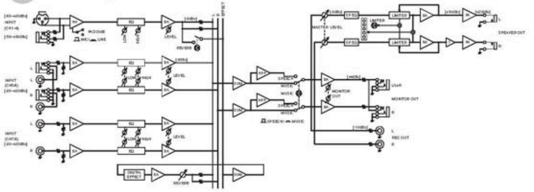
Using a single speaker

☐ You can use a single speaker. If you use a single speaker, the mixer outputs just one channel of the stereo signal, left or right.

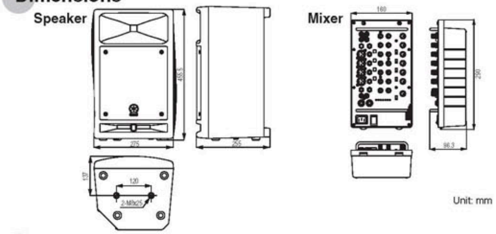
Outputting the signal for monitoring

☐ Connect a powered speaker to the MONITOR OUT jack. The MONITOR OUT jack outputs the signal prior to routing through the MASTER LEVEL control. Adjust the level of output signal from the MONITOR OUT jack with the MONITOR OUT control. The MONITOR OUT control does not affect the MASTER LEVEL control. If the signals are output from the L (left) MONITOR OUT jack, the mixer feeds the mixed L and R signals to the jack.

Block Diagram



Dimensions



Unit: mm

Specifications

■**General Specifications**

Maximum Output Power
150 W+150 W/6 Ω @10 % THD at 1 kHz (SPEAKER L/R)
≧100 W+100 W/6 Ω @1 % THD at 1 kHz (SPEAKER L/R)

Frequency Response
-3 dB, 0 dB, +1 dB @20 Hz–20 kHz, 1 W Output/6 Ω (Without MUSIC/SPEECH, EQ and SP EQ Circuit) (SPEAKER L/R)
-3 dB, 0 dB, +1 dB @20 Hz–20 kHz, +4 dBu 10 kΩ Load [MUSIC/SPEECH]switch=MUSIC (MONITOR OUT, REC OUT)

Total Harmonic Distortion
≦1 % @1 kHz, 50 W Output Power (SPEAKER L/R)
≦0.5 % @20 Hz–20 kHz, +14 dBu 10 kΩ (MONITOR OUT, REC OUT)

Hum & Noise (20 Hz–20 kHz, Rs=150 Ω, MIC/LINE switch=MIC)
≦-65 dBu Residual output noise (SPEAKER L/R)
≦-90 dBu Residual output noise (MONITOR OUT, REC OUT)
≦-67 dBu @MONITOR OUT control & one CH LEVEL control at nominal level (CH1–4)(MONITOR OUT)

Crosstalk (1 kHz)
≦-70 dB between input channels

Weight
18 kg (mixer and two speakers)

Power Consumption
70 W

Stereo Input Channel Equalization:
Shelving turnover/rolloff frequency: 3 dB before maximum cut or boost
±15 dB
HIGH 10 kHz shelving
LOW 100 Hz shelving

■**Speaker**

Enclosure
Bass-reflex type

Speaker Unit
LF: 8" (20 cm) Cone
HF: 1" (2.54 cm) Compression Driver

Cross Over Frequency
4 kHz

Frequency Range
55 Hz–20 kHz

Maximum Output Level
112 dB (1 m)

Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.
European models
Purchaser/User Information specified in EN55103-1 and EN55103-2.
Inrush Current: 46A
Conforms to Environments: E1, E2, E3 and E4

FCC INFORMATION (U.S.A.)

1. **IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!**
This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.
2. **IMPORTANT:** When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.
3. **NOTE:** This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices.
Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:
Relocate either this product or the device that is being affected by the interference.
Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.
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The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA. (class B)

IMPORTANT NOTICE FOR THE UNITED KINGDOM
Connecting the Plug and Cord

WARNING: THIS APPARATUS MUST BE EARTHED
IMPORTANT. The wires in this mains lead are coloured in accordance with the following code:

GREEN-AND-YELLOW	: EARTH
BLUE	: NEUTRAL
BROWN	: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug proceed as follows:
The wire which is coloured GREEN-and-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or colored GREEN or GREEN-and-YELLOW.
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

• This applies only to products distributed by Yamaha Music U.K. Ltd. (3 wires)

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U.R.G., Pro Audio Division

008MW-E0 Printed in China

STAGEPAS 300

Quick Guide

Getting sound out of the system

Using the included speakers, set up the system and try it out.

1 Connect the included speakers and your instruments to the mixer.

Connect the included speakers to the SPEAKER L/R jack. Connect the sources (guitar, other instruments) to the input jacks. For details, see "Connection Example."

Caution: Before connecting any devices, make sure to turn off the power for all devices (including microphones or the included speakers). To avoid any possible malfunction, use only the speaker cables included with the device. Also, before turning the power on or off, set the volume levels on all devices to minimum.

NOTE: For best results when connecting a electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.

2 Set the mixer's LEVEL controls and MASTER LEVEL control to the minimum (zero).

3 Depending on the device used, set the MIC/LINE switch to MIC (▙) or LINE (▬) as appropriate.

For low-level signals (such as that of microphones), set the switch to the MIC (▙) position. For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (▬) position.

4 Turning the power on

First, turn on the power to any connected devices, then turn the STAGEPAS 300 power on. If you've connected powered speakers to the mixer, turn on the power of the mixer first, then the powered speakers.

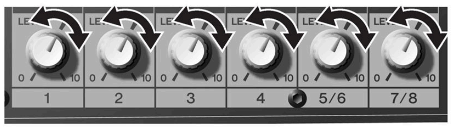
Caution: To avoid any loud, unexpected noise from the speakers, first turn on the power to those connected devices that are closest to the sound source.

Example: Sound source (CD player or instrument) → STAGEPAS 300 → (Power amplifier)
When turning off the power to the system, reverse the order described above.

5 Set the MASTER LEVEL control to the optimum position (indicated by the arrow).

6 While playing your instrument or singing into the microphone, adjust the LEVEL control of the corresponding channel.

Adjust the LEVEL Control of the corresponding channel so that the "0" LED lights up momentarily.



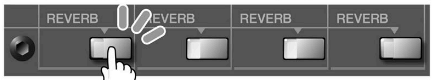
7 Use the MASTER LEVEL control to adjust the overall volume.

Caution: If the LIMITER indicator flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction.

Applying reverb or echo to the sound

Reverb recreates the warm ambience of an actual performance space, such as a concert hall or a night club.

1 For each channel you want to apply reverb, set the corresponding REVERB switch to ON (▬).



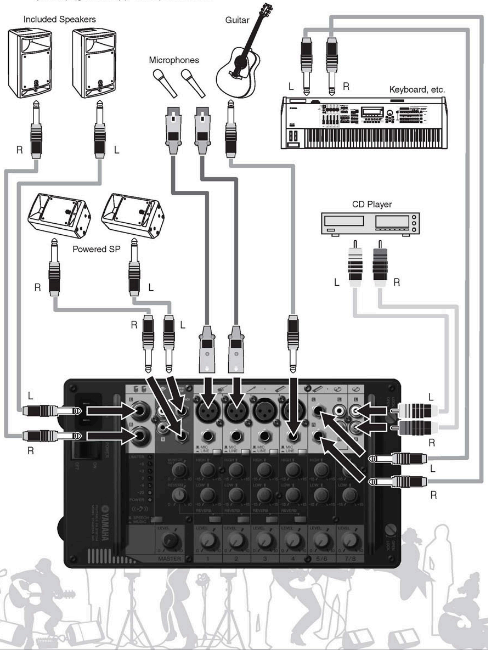
2 Use the REVERB control to adjust the overall reverb.

Connection Example

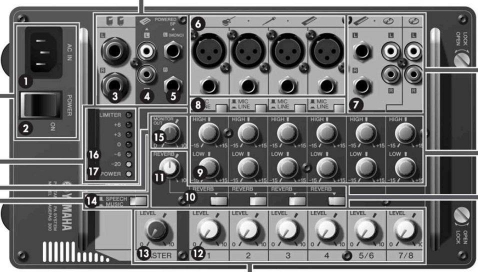
The STAGEPAS 300 can be used in a wide variety of sound reinforcement applications, from a full-band performance onstage to solo street performance—providing a powerful, high-performance system in an exceptionally compact and portable package.

Connect a guitar or a microphone to the monaural input jacks (channels 1 to 4) and connect a keyboard to the stereo input jacks (channels 5/6 or 7/8). If you have a powered speaker, you can connect it to the MONITOR OUT jack for monitoring your vocals. For optimum results in band performance applications and to create a more powerful sound for music, make sure to set the SPEECH/MUSIC switch to MUSIC.

NOTE: For best results when connecting a electric guitar or bass guitar to the mixer, use a direct box, preamp (guitar amp), or amp simulator.



Controls and Functions



1 AC IN jack
Connect the included power cable here.

Caution: Be sure to use the included power cord. Use of other cords may result in malfunction, heat generation, or fire.

2 POWER switch
For turning the power to the mixer on and off.

3 SPEAKER L/R jacks (for included speakers only)
These output the mixed signal channels from 1 to 7/8, and the level is adjusted with the MASTER LEVEL control. When connecting the included speakers, make sure to turn the power off first. Also, to avoid any possible malfunction, use only the included speakers and the speaker cables included with the device.

4 REC OUT L/R jacks
These output the mixed signal channels from 1 to 7/8, and the level is unaffected by the MASTER LEVEL control. You can use these jacks, for example, to connect to an external recorder.

5 MONITOR OUT L (MONO) /R jacks
These output the mixed signal channels from 1 to 7/8, and the level is adjusted with the MONITOR OUT control. These jacks are convenient for connecting an external powered speaker for monitoring purposes.

6 Channel input jacks (CH 1 to 4)
For connecting a guitar, microphone, keyboard or other instrument/device. For low-level signals (such as that of microphones), set the MIC/LINE switch to the MIC (▙) position. For high-level signals (such as keyboard instruments and audio equipment), set the MIC/LINE switch to the LINE (▬) position.

NOTE: On any given channel, you may use either XLR or phone jack, but not both. Please connect to only one of these jacks on each channel.

7 Stereo channel input jacks (CH 5/6, 7/8)
Input the left and right channels of a stereo signal into the respective odd and even channels of the mixer. These inputs are intended mainly for use with instruments and equipment having stereo outputs, such as a synthesizer or CD player.

NOTE: The channel 5/6 input provides two sets of jacks—both phone jacks and RCA-pin jacks. Either one one of these jacks may be used, but not both at the same time. Please connect to only one of these jacks on each channel.

8 MIC/LINE switch
Set this switch to MIC or LINE for channels 1 to 4, depending on the level of the input signal. For low-level signals (such as that of microphones), set the switch to the MIC (▙) position. For high-level signals (such as keyboard instruments and audio equipment), set the switch to the LINE (▬) position.

9 Equalizer
HIGH Determines the level of the high frequency band for each channel. Rotating the knob clockwise boosts the high frequencies and produces a clearer, crisper sound. If you start getting feedback (a high-pitched squealing sound) or you want to make the sound softer and less harsh, turn the knob counterclockwise slightly.
LOW Determines the level of the low frequency band for each channel. Rotating the knob clockwise boosts the low frequencies and produces a deeper, warmer sound. If you start getting feedback or you want to make the sound less boomy, turn the knob counterclockwise slightly.

10 REVERB switch
Set this switch to ON to recreate the rich ambience of various performance environments, such as a concert hall or a night club. The switch lights up in green when REVERB is ON (▬).

11 REVERB control
Determines the overall level of the reverb or echo that is applied to the output signal. For best results, this level should not be set very high, to avoid possible feedback and to prevent the sound from becoming "muddy" with too much reverb.

12 LEVEL control
Use these controls to adjust the volume balance among the various channels.

Caution: To reduce noise, set any LEVEL controls on unused channels to the minimum.

13 MASTER LEVEL Control
Determines the volume of the signal output from the SPEAKER L/R jacks. This allows you to adjust the overall volume without changing the relative volume balance among the various channels (made with the LEVEL controls) or the tone settings (made with the Equalizer).

14 SPEECH/MUSIC switch
Set this switch to SPEECH (▙) to optimize the mixer settings and sound quality for speech purposes and announcements. Set this to MUSIC (▬) to optimize the mixer for musical performance. The switch lights up in yellow when it is set to MUSIC (▬).

15 MONITOR OUT Control
Determines the signal level output from the MONITOR OUT jack.

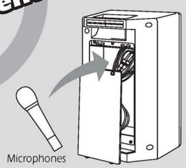
NOTE: The MASTER LEVEL Control does not affect the signal via the MONITOR OUT Control.

16 LEVEL meter
The LEVEL meter shows the level of the output signal from the SPEAKER L/R jacks.

Caution: If the LIMITER flashes continuously, the internal power amplifier section is being excessively overloaded and may malfunction. Reduce the output level with the MASTER LEVEL control so that the indicator flashes only briefly on the highest transient peaks.

17 POWER indicator
This lights when the POWER switch is ON. When the indicator flashes, the protection circuit is operating. Check that the speaker cable is correctly connected to the mixer and reapply the power.

Convenient built-in storage compartment



The STAGEPAS 300 features a convenient storage compartment in the speaker box for packing the included power cable, speaker cable, Owner's Manual (this booklet), and an optional microphone, as shown above. Remove the rear panel of the speaker and put in the things you need. Carry the STAGEPAS 300 with you, and you've got all you need to set up and perform—anywhere, anytime.

BEFORE HOUSE OPENS:

LX 1 — PRESET

SQ A — Preshow Music

Even though it is all before the play starts, pre-show cues (taken at 7:00) are separated from the actual top of the show

S/B
LX 2-5
SQ B - Ex
DLQ ↑

Standby includes all cues and cue lights in close succession and is visually distinct from the actual cues themselves- in this case, on a post it

LX 2 — H ½ — House Closed - OK from HM
SQ B — CEL

LX 3 — H out — Announcement Complete
SQ C — TOS ♪

Cues that are called together with a single GO are bracketed together

ACT ONE

1995

SQ D — TRAFFIC — IN BLACK
DLQ ↓ — FOR WALKER

Setting: a somewhat dilapidated, spartanly furnished apartment located on a winding street in downtown Manhattan. Also a portion of that street.

Middle of the night.

Lights are dim.

A low hum of traffic. Walker is lying on the bed, eyes closed, listening. A car alarm sounds, abruptly shuts off. Walker opens his eyes.

SQ E — W on Bed

Specific markings in script for the cue's placement (before or after line, on an individual syllable or on stage direction)

LX 4 — After :05
SQ Ex

WALKER. Meanwhile, back in the city.... Two nights of insomnia. In this room, in the dark ... listening ... soaking up the Stravinsky of it.... No end to the sounds in a city.... Something happens somewhere, makes a noise, the noise travels, charts the distance: The Story of a Moment.

God, I need to sleep! *(He lets out a breath, takes in the room.)*

LX 5 — FULL STAGE

Yes. All right. Begin. (*Lights fill in. Walker addresses us.)*

My name is Walker Janeway. I'm the son of Edmund Janeway, whose slightly premature death caused such a stir last year, I'm told.

As you're probably aware, my father, along with that tribe of acolytes who continue to people the firm of Wexler Janeway, designed all — yes, *all* — of the most famous buildings of the last thirty years. You've seen their pictures, you may have even visited a few. That Shi`ite Mosque in Idaho. The new library

The cues themselves include the type, number, and information on what the cue does or when it is called (if a visual or something that can't just be specifically marked in text)

Page enlarged from play script original size and (this one for a right handed person) set up with script on left, and shifted toward binder rings and bottom of page for maximum cue writing space on top and left

NAVIGATING THE SCORE

Whether or not the stage manager knows how to play music, he or she can learn a great deal about how a song will sound by looking for clues in the score. On the opposite page is an excerpt from the Piano/Conductor score for the song "Look at the Sky" from the musical *Urinetown*. Follow the numbers to discover how much information is available.

OVERALL PAGE STRUCTURE

A sheet of music contains one or more groups of five-line staffs known as a SYSTEM (1). The system contains the vocal parts (1A), the orchestra parts (1B), and the piano parts (1C) that are played or sung simultaneously. If more than one person is singing, there will be multiple vocal staffs. A complex song mught have so many individual staffs to include that only one system fits on a page.

Each staff is divided into MEASURES (1D). The construction of each measure is determined by the TIME SIGNATURE (3) printed at the beginning of the song. Our sample is page three of the song, but on page one we would find two numbers: 4/4. This tells us there are four beats in each measure and that a quarter note gets one beat. With this information we know how to count the music. The word "sky" will be held for 4 beats.

Measure numbers that appear in boxes are called REHEARSAL NUMBERS (1E). These indicators represent parts of the song where the music changes-- speeding up or slowing down, adding instruments or singers, or changing from accompaniment to underscoring, for example.

We can even find messages from the composer. V. S. (1F) stands for *volti subito*-- turn the page quickly!

WHO IS PLAYING

The score outlines which instruments play at which time. At the top of the page, the *clarinet and trombone* (5A) and the *bass* (5B) play with the piano. At measure 25, the *drums* join in (5C). The percussionist will play a *sustained roll on the cymbals* at measure 27 (5D). This helps the SM follow along by knowing what to listen for.

PITCH

The KEY SIGNATURE (2) tells the musicians whether notes should be played higher or lower than their normal value. The key can change throughout a song. At the beginning of the page we are in the key of *B flat major*. After measure 30, the song changes (2A) to *B major*. The SM can look for key signatures and recognize when the quality of the song will change, even if you do not know how to read the specific notation.

PACE

The speed of a piece of music is its TEMPO. Like the key, it can change throughout a song. As this page begins, the song returns to the original pace indicated by the notation *Tempo I* (4).

VOLUME

Clues about how loud or soft to play can be found in the DYNAMIC MARKINGS. (6A) *Mezzo piano* (*mp*) indicates this section is "medium soft." (6C) *Forte* (*f*) is "loud." Volume can gradually get louder with a *crescendo* (6B), or softer with a *decrescendo* (6D). Absent this kind of notation, the change would be instant.

WORDS VERSUS NOTES

When dialogue occurs during a song, the lines (7) will be printed above the vocal staff . The fact that these words are spoken rather than sung is reinforced by the fact that instead of notes, the vocal line contains only (7A) rests. These particular rests are *whole rests*, which last an entire measure each.


Tempo I
Look at the sky! Full of hope and pro - mise! It's a
shin - ing i - deal! How I reel when I look at the sky!
Cl,Tbn
w/Bs
cresc.
+Drs
PENNY: Now, who's first? JOSEPHINE: Iam! BOBBY: Ma! PENNY: We'll take your fee now, Mrs. Strong.
The improved fee, that is.
+Sus Cym roll
V.S.
1
1A
1B
1C
1D
1E
1F
2
2A
3
4
5A
5B
5C
5D
6A
6B
6C
6D
7
7A

HOW TO USE THE ONLINE THEATRE CALLBOARD
UPDATED AUGUST 2014

Some General Information

1. The online callboard is at this point a supplement to the traditional callboard in the theatre hallway. You should post to both locations.

2. As of August 2014, the callboard is located at a NEW web address: http://websites.uwlax.edu/theatrecallboard/

3. Both callboards should be as up to date as possible

4. Please do not post contact sheets on either callboard, as it is giving out personal information not intended for the public. (It is still okay to email the contact sheet out!)

5. Just as it is necessary to post your report and schedule update in the hallway by the next morning, you should also update the website at the same time. If you type your report in the SM office, you can take care of all of these things at once. If you type your report at home, try to update the website at the same time you post the hard copy.

6. If you run into problems updating the site, talk to Laurie! I also have access to the site and can post for you in an emergency (just like I can with hard copies).

7. If you think you made an error while updating the night before and think you might have messed up someone else's pages, let Laurie know right away.

Getting Started

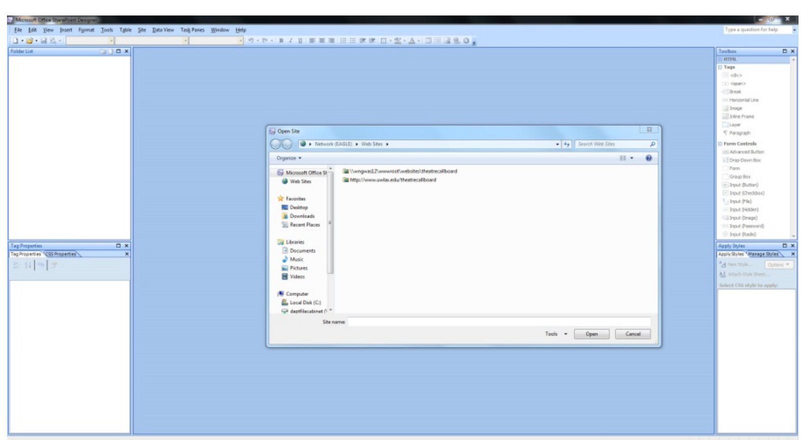
Open Microsoft Share Point Designer 2007. It is located both in the list of programs on the computer and as a shortcut on the desktop

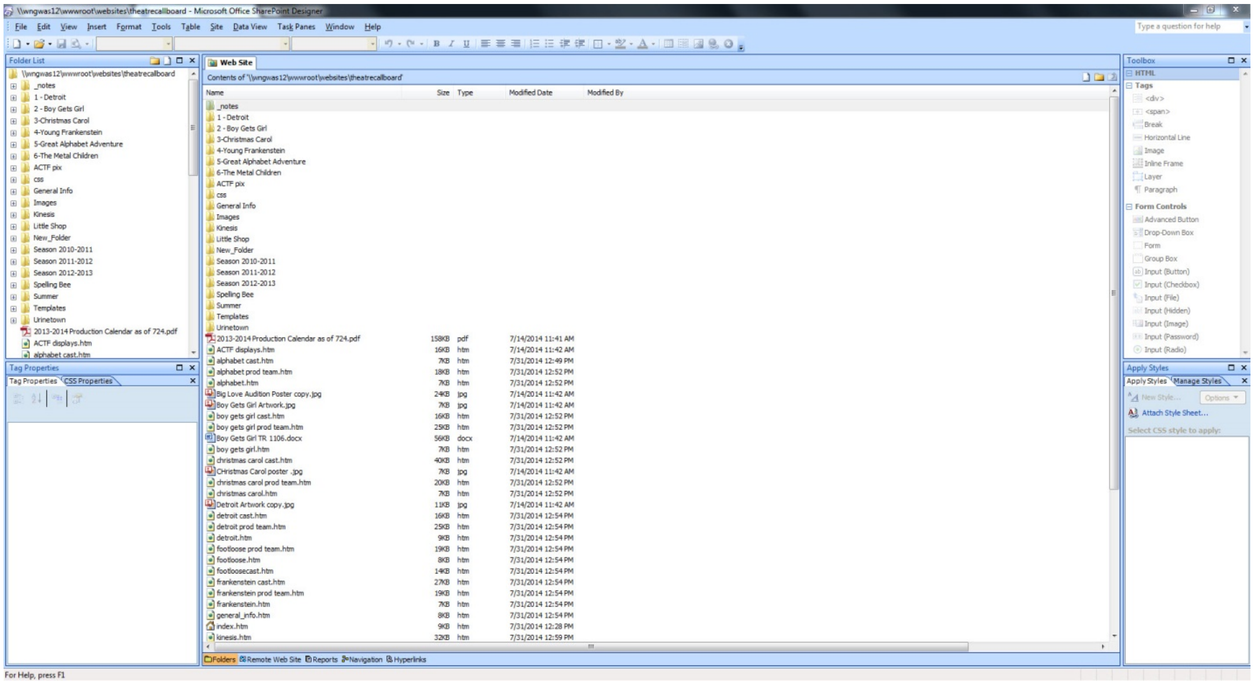
From the FILE menu, select, OPEN SITE

Our site will appear in the list of websites in the window that opens. Note that you will see BOTH the old and the new locations. Make sure you pick the new one: \\wngwas12/wwwroot/websties/theatrecallboard

As long as you have logged into the computer as TheatreSM, then you will automatically be able to open the site by double clicking on the name. If you accidentally logged in as yourself, you will need to log out and start again. Nothing will appear when you try to open a site. You'll be looking at the image below, with no addresses in the center box.

The site will open and give you access to all the pages





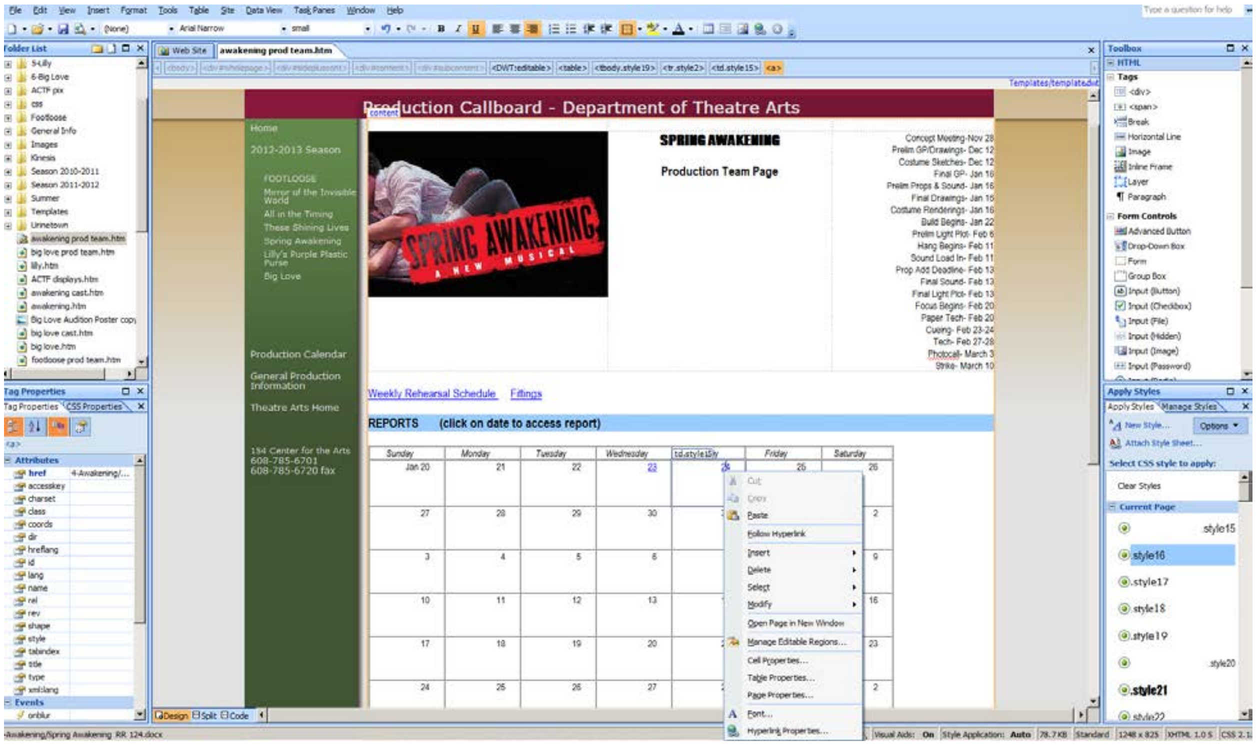
Updating Your Show Pages

Each show has three pages: a basic home page for your show, a page for production team info, and a page for cast info. Additionally there is a folder for each show. This is where you will put documents.

You should not play around with pages not for your show. NO ONE should adjust the page named INDEX, or the contents of the TEMPLATES or CSS folders. These are general site items, and changing them can cause unforeseen problems.

At the end of each night, after you have typed, printed and posted your rehearsal report, you should upload it to the website.

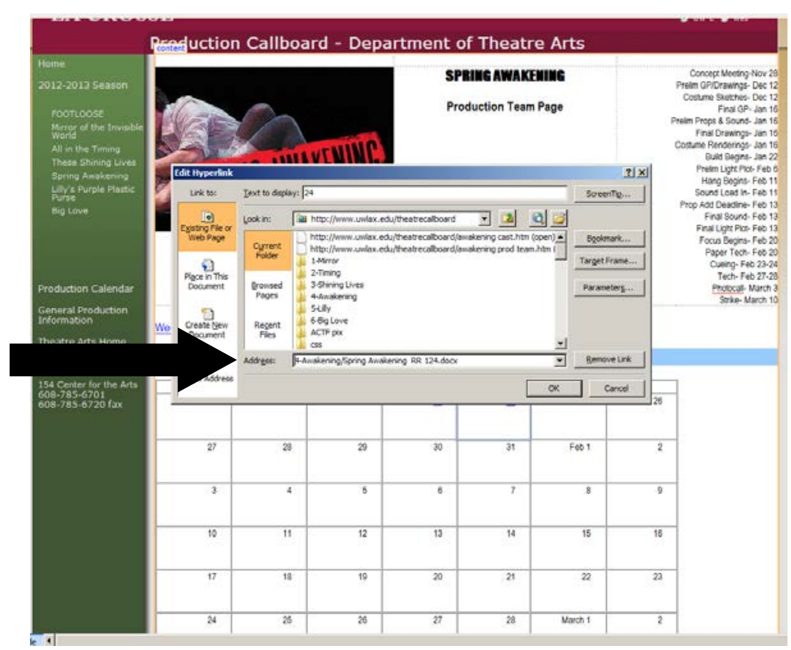
1. Double click on the page you want to open it in the main window
2. Click on the folder for your show on the computer so that it overlaps on the screen and is accessible.
3. Drag the report from the computer folder to the SharePoint folder. You are copying the file.
4. Now the report is available on the website
5. Highlight the date in the calendar that corresponds to your report
6. Right click on the mouse to bring up a menu
7. Select HYPERLINK
8. A window will open with all of the show folders. Double click on your show to open the folder
9. Select the document you want to link and click OK
10. The window will close. You should notice that the date you highlighted had now changed colors and is underlined. This tells you that the link is complete



If you need to upload other items, such as a schedule or breakdown, scroll down to the appropriate section of the page. If the title of the document is already there, highlight it and link the document just like you linked the report. If the title of the document is not there yet, type it in and then proceed with the linking.

If you would like to use the link to go to the Google Doc for an item rather than to a hard copy you've placed in your show folder, follow the same instructions, but

- Instead of double clicking to open a folder to link a document, you will add a web address in the hyperlink address box.
- The easiest way to do this is to actually open the Google Doc, and copy and paste the web address into this box



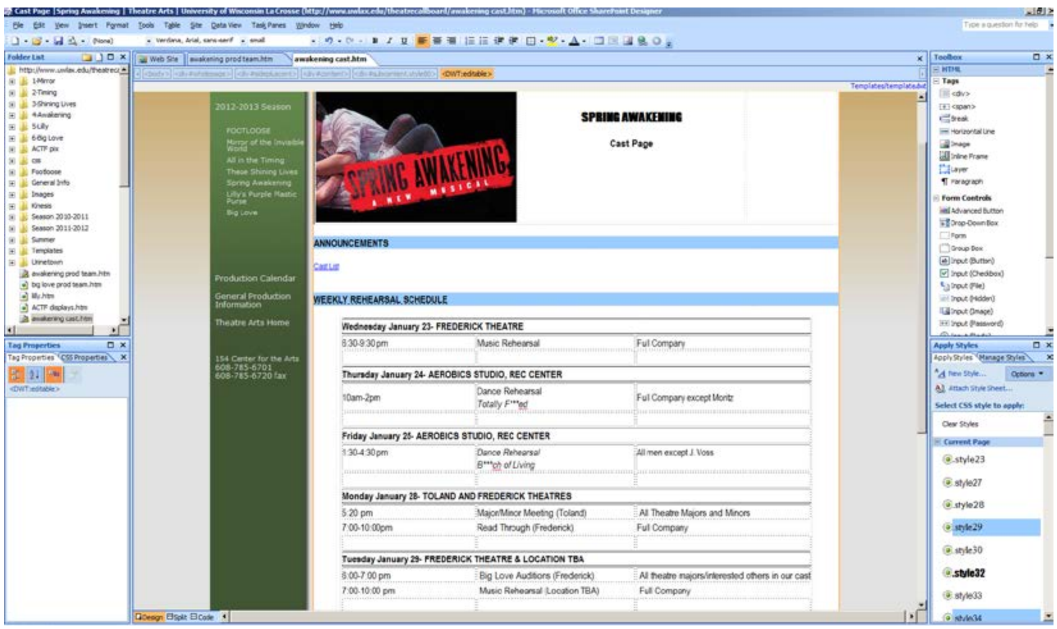
- Then say OK as before. People who have permission to view the document will be able to follow the link
- THIS IS HOW YOU SHOULD HANDLE YOUR PROP LIST!!

On the Cast Page

As soon as you have it from your director, you should upload a PDF copy of your general rehearsal calendar to your show's home page. This makes it easy for both actors and designers to find.

At the end of each week, you should post the next week's rehearsal schedule to the cast page.

In this case you will cut and paste from the Word document in which you made the schedule. You want the cast to see the information right away, so there is no need to link a document. Any time your schedule changes you should update the printed and posted copies.

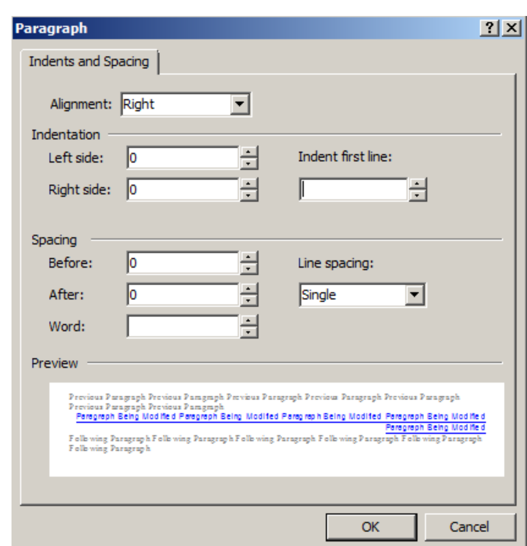


1. OPEN the cast page by double clicking on the name of it in the folder list on the left side of the screen. The page will open in the main window.

2. Copy the rehearsal schedule information from the document you will be posting, and click back into Front Page.

3. Click into the area below the Weekly Rehearsal Schedule heading, and paste in the information.

4. Make any format adjustments that seem necessary. Most often the problem you will see is an excessive amount of space between lines. To get rid of this, go to the "Format" tab and select "Paragraph." Make sure that the spacing before and after each word is 0, and that the line spacing is single.



5. Repeat this process to also list your fittings.

6. DO NOT do anything to the Schedule or Fitting headings, as they are set up to be accessible from the production team page.

7. You can include a downloadable copy of the schedule if you wish, but be sure to put the text on the page. If you only have a link to a PDF, you will create problems for people viewing the site on smartphones.

WEEKLY REHEARSAL SCHEDULE (PDF copy for download available HERE)

Thursday December 12		
5:15 pm	Call to Theatre	SM Team, Nick (sound)
5:30 pm	"Just in Case" Understudy Rehearsal of School Yard and Bygone Christmas	Bush, Holmes, Lake, Schiffer, Sopel, Ward, Wolf, Youngren
5:45 pm	Call to Theatre	Deck Crew, Costume Crew
5:45 pm	Call to Theatre	All Adults
6:00 pm	Call to Theatre	Kids: Schiffer, Ian Scott
6:00 pm	Call to Theatre	Light Board Operator
6:25 pm	Swing Check	Steidl, Hanson, Crew
6:30 pm	Mic Check	Busse, K Katschke, Lake, Masterson, Schiffer, Ian Scott, Steidl
6:30 pm	Call to Theatre	The Rest of the Kids
7:30 pm	Performance	All

Other Useful Formatting Tips

Using the "tab" key to put space between columns or to line up items is not very useful—each computer will adjust the web page size based on the size of the monitor, so it is not absolute.

If you want something to be pretty and lined up, insert a table. That will remain consistent. You can turn off the lines of the table if you just want "pretty" but no borders.

In SharePoint, the first time you paste into a cell in any column, that column will automatically get much wider than you want it to be. Just drag the column width back to what you want (just like you do in Word). It will stay.

Publishing the Site

Once you have made all the necessary changes, all you need to do is save each page.

Click on the FILE tab to access the drop down menu

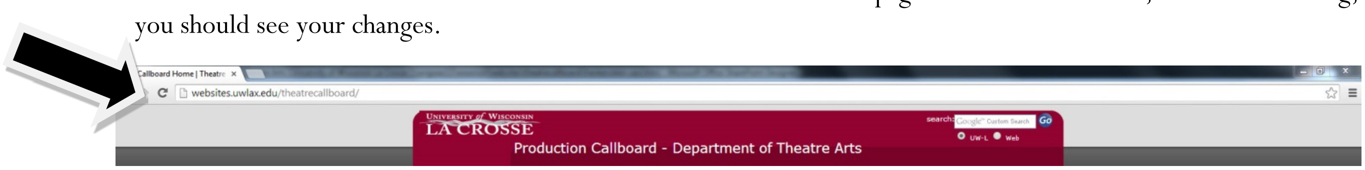
If you have made changes to only one page, select SAVE

If you have made changes to multiple pages, you will also have the SAVE ALL option. Choose it!

Now you need to double check that it has all worked! DO THIS BEFORE YOU CLOSE SHAREPOINT—IN CASE YOU NEED TO MAKE MORE CHANGES!

Go to the internet and open the Callboard website. Visit your pages.

If the changes do not appear, you may just need to refresh the page. Click the refresh symbol located next to the box with the web address. The internet "remembers" the last version of a page it has been to before, so after refreshing, you should see your changes.



If you still do not see your changes, go back to SharePoint and make sure you have saved everything.

When you are done, close the site, then the program, and go home!

UWL Department of Theatre Arts

Guidelines for Self-Created Callboards (Wix or otherwise)

As with the old callboard pages, stage managers are welcome to infuse their callboards with a little personality and show-related theme. Continue to balance that with legibility and accessibility. Now that you are creating your own pages and not working from those set up for you, here are a few guidelines. Individual show sites will still be centrally linked through the online callboard home page.

- Home page. It is okay, and perhaps logical, to have your cast list on your home page right after auditions. As you approach rehearsal, consider switching content so your weekly schedule is on the home page. You can keep the cast list online elsewhere. You can also have a more traditional home page and make everything a link from there.

- It should always be easy to find: weekly schedule, fittings, calendar, and rehearsal reports. On many occasions last year a weekly schedule was converted to an image and embedded, saving the effort of typing out the whole thing. That's fine. Just make sure it is large enough to read!

- Once you enter tech & performances, that content should be on your home/schedule page. No need to keep an old schedule (or have a blank page).

- Consider umbrella pages for both your cast and your production team so that you can post multiple items for each group without continually making new pages. Eventually your navigation bar will get too full, and folks won't know where to look. The same is true for an actor umbrella page, which can centralize actor packets, breakdowns, and digital links to bios or sign in sheets.

- It's better to post a document or timely announcement in two separate places than to make one group guess where it is.

- You are welcome to post things like the Department's diversity statement and the UWL land recognition, but are not obligated to. They appear on the department page and are in your actor packet. If you do include them, do not shorten or rewrite any text.

- Consider any appropriate courtesy links for your production: box office, dramaturgy site, etc.

- Just as you would never post your contact sheet online (for good reasons), be very reluctant to post phone numbers on your site. Email addresses are fine.

- For copyright reasons, it is rarely a good idea to post your script online. (Google folders are entirely different!)

- Once you make choices about color, font, and layout—stick to them. On every page. And try not to go in a direction wildly different from the design/logo/poster for your show.

- Pay attention to the web address. Google Sites in particular has a habit of long addresses with user authorization stuff in it. Take a look at sharing settings to mitigate those things as much as possible. Naming your pages in the metadata is also useful.

- It's not required—but also not a bad idea—to learn how to make your site mobile friendly. Wix has a very easy way to do it that doesn't impact seeing the site on a larger screen. (Google Sites may have one too. I just know less about that platform.)