

Stage Managers Pack

Please take the time to read this Stage Manager's pack or familiarise yourself with its contents. The purpose of this is to assist and guide you on how we do things at the Kings Theatre which will avoid any conflict with members whether they be cast, crew or other roles as the building is used more each day and different people are responsible for different aspects of running the theatre/society. This pack has been written in conjunction with the Director's Pack and all the relevant Nomads policies and procedures. Should you have any issues/queries or amendments please email info@newmarketkingstheatre.com, thank you.

Health & Safety

Health and Safety (H&S) is not only important but also necessary to ensure that the society/charity comply with all current legislation. We are expected to comply to health and safety procedures as part of our insurances and public liability so please ensure you comply to the below;

Emergency Evacuation Procedure

The Stage Manager is key to the successful evacuation of the building in an emergency. Nomads provide full evacuation training and Stage Manager's must read and be fully aware of the NKT Emergency Evacuation procedure. In the event of an evacuation the Stage Manager will become a Fire Marshall and is responsible for liaising with the FOH Duty Manager, stopping the show and evacuating the stage and backstage areas accordingly with other backstage Fire Marshalls. A short section of the Stage Manager's announcement will inform patrons to follow the FOH Torch Stewards in the event of an evacuation.

CDM Regulations

Set building falls under the Construction Design and Management (CDM) Regulations which is an important H&S legislative regulation we must adhere to. Once the design is known, CDM Regulations can be followed using the appropriate Risk Assessments which are issued to Stage Managers. A nominated responsible person must take responsibility for CDM regulations to ensure that sets are built in a safe manner whilst complying to CDM Regs. This does not have to be the Stage Manager; it could be the set designer or main set builder, but this person is recorded within our H&S documentation and safety plan. Whoever builds the set (whether it is cast members/helpers) must be managed by the nominated responsible person. The Stage Manager has the authority to over-ride a Director if they want to change the set design and it becomes unsafe.

Risk Assessments

It is necessary to have a risk assessment for each show which is the Stage Manager's responsibility to fill in. If advice/help is required, please escalate to the H&S Manager. The Risk Assessment template can be found with all other production forms on the website or on the theatre PC. It may be necessary to have separate risk assessments for certain tasks as well as the main risk assessment for the show, if unsure please speak to the H&S Manager who can also arrange any training or provide further info on how to complete a risk assessment. Items you would be looking for are; cast members who must fall as part of the scene, using the stage pistol, eating food on stage as allergies must be recorded, these are just a few examples.

Rules

The society has rules for both Nomads and Young Nomads which are issued to every member when they join. Members are expected to know these rules and adhere to them. There are specific rules for members that list the do's and don'ts when working in a show, whether crew or cast. These rules are for a reason, in a lot of cases for safety/protection or to adhere legislation, for example; no drinking backstage, no glasses to be brought into the wings (unless a prop), no chewing gum. NB members not involved with the show are not allowed back-stage, this is to ensure we comply to our Child Protection Policy (if children are in the show) but also to keep within our backstage numbers for safety reasons. We also do not allow cast or crew to take photos in the wings due to GDPR. Marketing must liaise with the Stage Manager if they need to take photos for publicity purposes (which is unlikely from the wings). As the Stage Manager you must ensure cast and crew adhere to the rules at all times. If some reason a member becomes an issue you should escalate to the Technical Director.



Newmarket Kings Theatre

Show Budgets

The Director of a show is required to fill out a Show Budget Form, issued by and handed to the Treasurer when completed. This outlines the budgeted costs for the show, including, where applicable, costs for Musical Directors, Choreographers, set, lighting, and costumes. Stage Managers can also provide assistance on technical areas paying particular attention to wardrobe, props and set building. There is a separate form, dependent on show type - Play, Musical, Pantomime, Xmas Concert, and Summer School. Show budget Forms should be filled in and returned within the 1st month of rehearsals.

Production Team

Directors are chosen by the Board of Nomads, Directors in turn then choose their Musical Director, Choreographer and Stage Manager from the short list of applicants. The Stage Manager is responsible for pulling together the technical crew part of the production team, i.e. the group of people who work together (with the Director) to put on a show. This should be done once the show is auditioned and starts rehearsing. The Production team will normally consist of the following:

- Director(s)
- Musical Director *
- Choreographer *
- Stage Manager
- Set Designer
- Scenic Artist and Painting
- Lighting Design and Plot including running show
- Props (compiling and run of show)
- Wardrobe/Costumes including hair and make-up and costume changes
- Crew (number dependant on complexity of set/scene changes)
- Sound including mics* set-up and sound effects
- Follow Spots*
- Chaperones (if applicable, sourced by the Child Protection Team)

* *Not applicable for a play*

Pre-Production Meeting

The Stage Manager and certain members of the technical crew will be asked to a pre-production meeting with the Director. This is a useful time to discuss the following aspects of the production:

- Set design
- Technical requirements especially lighting effects
- Availability and rehearsal scheduling
- Costumes
- Props
- Sound effects and mics
- Budgets

Scripts

Musical scripts and scores are usually hired, the Company Secretary can organise these when applying for the show licence. They will need to be returned at the end of the production with any markings removed. A deposit may be required commensurate with the cost of losing the materials. Scripts for plays are usually purchased by Nomads and the Director is expected to give you a single sided copy. Stage Manager's usually photocopy A4 single sided scripts for their crew and put in their relevant folders which are stored behind the Stage Manager's desk.

Cast List

Once the list is confirmed, the Director needs to circulate to the following people:

- Company Secretary - to circulate to the membership, usually via the Nomads Newsletter and Membership Secretary to ensure subs have been paid.
- Stage Manager - for information, and for use by other members of the production team i.e. wardrobe.



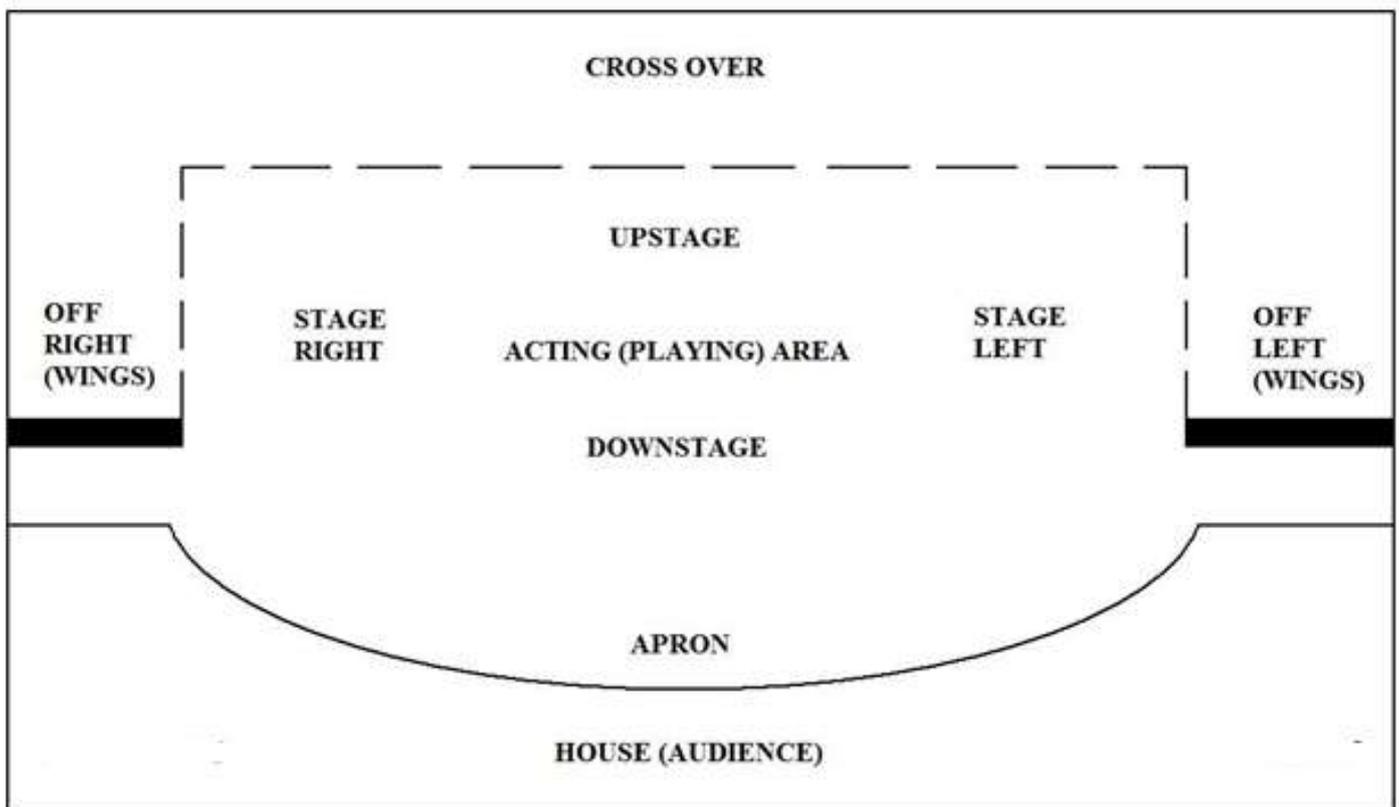
- Marketing Director - for use in programmes and other marketing material.

The Stage

Here are some useful theatre terms that you may encounter when stage managing a production:

- Auditorium - the seating area of the theatre.
- Proscenium (Pros) Arch - an arch framing the opening between the stage and the auditorium - ours is where the red curtains are placed.
- Apron - The front area of the stage, in front of the pros arch.
- Wings - The offstage areas to the left and right of the stage.
- Legs - Vertical flats which mask offstage areas and offer multiple entrance/exit points on each side of the stage.
- Upstage - the area nearest the back wall.
- Downstage - the area nearest the audience.
- Stage Left - The area to the performers left, when facing the audience.
- Stage Right - The area to the performers right, when facing the audience.
- Cyc – The back wall, left white and plain.
- Tabs – Black curtains which usually separate half the stage when closed.

The following image illustrates these areas nicely.



Planning the Set

To plan the set, please work with the Director, ask them to draw out a sketch of the set for each scene they have in the show using the Stage Plan. This need only be a sketch.

You will then need to talk to the Set Designer and agree upon a design for the set which is within budget and attainable within the confines of the theatre. This should take place prior to the end of the previous production where possible, you may want to use certain aspects of that show's set or furniture, then appropriate planning and organising can take place. NB CDM Regulations. Once the design is known, CDM Regulations can be followed using the appropriate Risk Assessments within this pack.

Do not forget to check with the Treasurer regarding the budget especially if planning anything new or extravagant. NB, we do 6 main productions a year (a panto, Nomads musical, Nomads play, Young Nomads musical, Summer School, either a 2nd Nomads play or Musical).

We also put on other smaller scaled shows over the year i.e. Young Nomads play, Young Nomads Juniors musical, Christmas Concert etc. These shows are expected to be low in cost and effort so the set may need to be basic, the Board/Artistic Forum keep this in mind when they choose the shows initially.

Cloths/Backdrops

The theatre has several cloths in storage in the boiler house. A photographic list is available so you can see what you would like to use (please see Cloth Itinerary). We can budget for 1 new cloth to be designed and painted every other year. The Director/Stage Manager can discuss this with the Technical Director and Treasurer. In the main, new cloths should be designed in such a way that they will be re-usable for other productions.

Stage Dressing

The theatre rents 4 garages on Scaltback (behind the Co-op) which house several large props, items of furniture and set parts. Each garage houses different types of items as per the following;

Garage 18 = Antique/Period furniture

Garage 20 = Modern furniture/furniture made by hand e.g. panto furniture

Garage 21 = Large set/props items e.g. trunks, tree, coffin etc which can be used to dress the set

Garage 14 = Set building pieces e.g. balustrades. (it is unlikely Directors would need to access this garage).

When returning items after use to the garages it is important, they are returned to the correct garage and placed neatly, always leaving a walkway in the middle of each garage.

A photographic list of items stored in the garages is available so you can see what you would like to use (please see Furniture Inventory). If necessary, arrange with the Director to visit the garages to look at items.

For items we do not have, it is possible to find extra items via;

- Open Door Charity
- E-bay
- Gumtree
- Approved Nomads Suppliers

Stage Painting

The stage is painted black and glazed once a year (prior to a musical production in most cases).

We operate on the understanding that we no longer paint the stage as part of a set design due to the cost however if you/the Director feel you need a different colour to either the stage floor or wing flats, you must seek approval from the Technical Director and budget for the extra paint costs accordingly. These areas must be painted back to black within 2 weeks after your show finishes.

Props

The Props team should be provided with a list of props at the start of the rehearsal period. This needs to include any items that actors use throughout the show and needs to include any food and drink that is required on stage, as this is often forgotten about. NB Cast food allergies which must be recorded in the Stage Manager's Risk Assessment. Actors should not take any props during the rehearsal period to use, until such time as they have been provided by Props. People should not help themselves, as this is how props get lost, or put in the incorrect places. Should Directors need certain props early they must inform the Stage Manager as soon as possible. The Stage Manager will also need to advise the Props team of their budget.

Wardrobe

As soon as the production has been cast, the wardrobe team will need a copy of the script, and a full cast list. The wardrobe team will discuss the requirements of the show with the Stage Manager and Director and come up with a plan in line with the show budget. The Wardrobe Dept. will arrange hair and make-up artists and appropriate team members for quick changes, even if this involved the cast.

Costumes

Cast members may be given their costumes prior to pre-production week and may be required to take them home to iron (as advised by the wardrobe team). Care will need to be taken on certain materials. The Cast will then be required to bring them back to the theatre in time for the pre-production week and any runs in costume. Please do not agree extra or early dress rehearsals without clearing it with Wardrobe.

Some shows require over 100 costumes and they may need as much time as possible to be ready. When necessary the wardrobe team will arrange washing of some costumes during a long run.

Sound

Anyone doing sound will need more than 1 months' notice prior to the pre-show week of the following:

- Sound Effects
- Mics needed
- Music

Stage Managers must ensure there is enough stock of batteries, we should use no more than 20 radio mics in a production. This means that we then have 2 mic packs to use as spares in case any are damaged during a production. Depending on the complexity of the show, it may sometimes be necessary for there to be more than 1 sound technician, e.g.;

- 1 person to run mics on the sound desk.
- 1 person to cue sound effects and music (if using backing tracks).
- 1 person to look after Radio Mics fitting etc. back-stage.

Radio Mics

Directors are told (and this should be relayed to the Cast by the Stage Manager), that only the person or people selected by the production team should operate the radio mics, or attempt to replace batteries, or fit any aspects of them. The mics are expensive kit, and if Cast members help themselves, this can lead to damage to the microphones and packs or mean that mics go onstage without having battery changes or being switched on. Cast members should also be told that the headsets or mics should be placed in the same area on their face each performance, and they should not be adjusted themselves. If they have a problem, they should speak to a Sound Technician or the Stage Manager. Directors must include a sound check within their rehearsal schedule when mics are being used. This will allow the Sound Technician to assign mics, check levels and provide training on how to wear and look after headsets/mics to reduce failures/damage and is useful to do on the same day as the band call. This way the sound engineers can ensure all the sound levels are balanced properly. This is usually done on the last rehearsal where there is a full run of the show before pre-production week.

Stage Managers must liaise with Musical Directors/Directors and will need to provide a mic plot for the Sound Technicians and may need to liaise with the Director to ascertain who should have mics. The Stage Manager must ensure that headsets/mics are cleaned as per the instructions included in this handbook.

Sound Effects

Directors need to inform the Stage Manager what sound effects they require and where they need to be. The Stage Manager should run through these with the Director before the Tech Run to ensure they are what is required. During the performance it may be necessary to have a 2nd sound technician to run the sound effects or the MD may do them or the Stage Manager themselves if it is a show with not too many calls, i.e. a play.

Lighting

Lighting should be agreed with the Lighting Designer (Chief LX). Once the Director has discussed how they want each scene to look with the Stage Manager the Chief LX will then come up with a plot for the lights. These will be rigged (hung up and connected), the gels (colours) put into them or programmed, and the lamps focussed (facing the correct places and sizes). The next stage is to create the programme of events by running through the show and programming each light cue into the desk. The Director may be asked to be present at this stage so that they are happy with the lighting on stage.

Follow Spots

It may be necessary to use follow spots, usually during a musical/pantomime. The Stage Manager will need to ensure these are set up in the correct colours and has operators for the run of the show and must provide a 'Follow Spot' list for the operators as these are often visuals.

It can be difficult to find enough crew on large shows, so it is worth considering with the Director if they really do need follow spots or even make do with just 1 follow spot operator.

Special Effects

The use of these will need to be discussed with the Technical Director and the Stage Manager.

These can include the following:

- Smoke
- Strobe lighting
- Firearms

Writing up the Book

The Stage Manager is responsible for writing up the book with the LX and FX cues and ensuring the lighting and sound technicians have their cues written into their scripts. They should also include any changes with cloths, furniture, and props. Crew and Props will also need to mark up their scripts with what needs to be put on or struck off, but it is down to the Stage Manager to ensure they do this.

Tech Run

The tech run is a run through of the show to give the production team an opportunity to test out all the various technical aspects, such as Sound, Mics, Special Effects, Props and Lighting. They are NOT dress rehearsals. Where possible there will be 2 Tech Runs, the first without cast so the crew know what they are doing in order of the show, and the second with cast so everyone runs through what happens when.

This may not include mics as these are given their own technical sound rehearsal during the sound checks. The Director should note, and highlight to the Cast, that whilst it is accepted that these can often be long runs, with a lot of repetition and sitting around, it is the only opportunity that the production team get to make sure that all the technical aspects of the show are working correctly, and it is an essential part of the show. In the past this has not been given the significance that is required. Cast can always use this time as an opportunity to go over lines, practice make-up or iron their costumes.

Dress Rehearsals

These usually take place after the 2 Tech Runs and is the only opportunity for the Director and Wardrobe Dept to ensure costumes/hair/make-up work with lighting design and time quick changes. We usually have 2 dress rehearsals, the first may be without hair/wigs and make-up giving everyone the chance to get used to just their costumes, the second dress rehearsal however is where the hair/wigs and make-up and included. On simple productions this second rehearsal may be the Preview Night. If the costume plot is complicated please discuss a 3rd dress rehearsal with your Director/Wardrobe team. NB we only use photos of cast in full costumes, lights, make-up etc for our public marketing so if your full-dress rehearsal takes place on the Preview night you may need to liaise with wardrobe/marketing for a separate photo shoot. NB dress rehearsals are included in the quota of how many consecutive days children can perform so you will need to be mindful when planning your pre-production week with the Director and may have to restrict the amount of dress rehearsals you plan.

Chaperones

It is now a legal requirement for the society to provide chaperones for any children of 16 years and younger in a production. These children are also not allowed to perform in any performances for longer than 6 days in a row (this includes the preview). It is down to the Director to decide whether this means they have a break between preview/shows, or whether it means having 2 teams of young performers who are given nights off during the production run. It is however down to Board approval to set performance dates.

The latter choice will obviously influence the rehearsal period as it means having 2 groups of actors to rehearse scenes. Stage Managers need to be aware that there may be times when Chaperones must be present in the wings so they must allow for room etc. and think of this during scene changes.

Rehearsals

A rehearsal period will be different from show to show, but the accepted rehearsal period is normally around 10 to 12 weeks. Any rehearsals organised will need to take into account any events or other productions taking place at the theatre. The next scheduled production will have priority over rehearsal space.



The accepted norm is to rehearse on Mondays and Wednesday or Tuesdays and Thursdays, but this can be agreed by the production team and other productions in rehearsal. Directors will be issued the Directors Keys and Stage Managers will be issued Stage Manager keys which must be handed back to the Building Manager at the end of the show. It is accepted that other groups needing to use the theatre will have to find alternative venues during pre-production week only.

Clear Rehearsal Space

The theatre should always remain clean and tidy. It is the responsibility of the Director, Cast, Stage Manager and Production Team to make sure that everything used in a rehearsal is put away in its correct place at the end of the rehearsal. This includes all equipment such as;

- Keyboards
- Speakers
- MP3/CD Players/Speakers
- Props
- Tables
- Chairs
- Rubbish
- Cups
- Tools
- Set Building consumables

The Directors/Stage Managers should find the rehearsal space in a clean condition, and it should be left in the same way. If you do find that things are not being cleared away prior to your rehearsals starting, please inform a member of the Board or Building Manager so this can be dealt with.

Rehearsal Schedule

Once the Production Team has come up with a rehearsal schedule, this needs to be disseminated to the Cast, Production Team, and the Company Secretary. The calendar in the workshop will also need updating (please speak to the Company Secretary about this). The schedule can also be made available to members on the website. Please check the Rehearsal Schedule with the Director to ensure the pre-production week and necessary technical checks are carried out sufficiently.

Programme Material

The programme is printed by an outside company, and as such, needs to be complete at least 2 weeks prior to the show week to allow for printing. The programme information template will be issued to the Director by Marketing needs to return to the Marketing Director including all your crew and anyone who has helped backstage to get this show up and running.

Pre-production Week

The suggested pre-production week is as follows:

Sunday	Band call/Sound Checks with Mic fittings including training and full run for cast.
Monday	Full run for cast.
Tuesday	Tech Run (no costumes) – crew only.
Wednesday	Tech Run (no costumes) – with cast.
Thursday	Dress Rehearsal (no hair/make up).
Friday	N/A due Young Nomads although used as a pre-view if a Young Nomads production.
Sunday	Preview (Dress Rehearsal with hair/make-up run like a performance).
Monday	Opening night or Night Off

In shows where there are Cast members under the age of 16, it may be necessary to move the Preview to the Friday night and have the Sunday evening off, so as to fall in line with the rules about the number of days that children are allowed to perform in a row before a break is needed.

Show Week

The Stage Manager holds responsibility of unlocking the building (or arranging someone else to) every day for each show. They are also responsible for ensuring the theatre and all its exits are clear and safe.





They have responsibility of accepting 'The House' back from the FOH manager once the auditorium is cleared. The FOH Manager should close the front doors before they leave. This does not mean the Stage Manager has to be the last to leave but merely ensures all areas have been locked where not in use and technical equipment switched off and the stage set ready for pre-set for the following performance.

FOH Manager

The FOH Manager usually opens the theatre to the patrons at 6.45pm however access to the auditorium is usually around 7pm but not without the Stage Manager's permission. The Stage Manager will ensure warm-ups have been completed. After warm-ups, the Stage Manager may give any notes (including those from the Director or other members of the Production team) before the stage is cleared.

The Stage Manager will then give the house to the FOH Manager and inform cast/crew 'the house is open' therefore they are not allowed on the stage until the show starts. This can be done using the tannoy system which is also used for calling everyone to their places at the right times. The FOH Manager will give clearance to the Stage Manager once all audience members are seated ready for the performance.

Post Show

Technical Reset

The stage, lighting/sound, wings, and dressing rooms should be reset back to a clear state at the end of each show. The preferable time for this to take place is after the last show (usually the Saturday evening). Whilst this is arranged by the Stage Manager, Directors must make the Cast aware that their assistance with this is required. This should be on the rehearsal schedule. It is important to note therefore that this is only possible if shows finish on time. The usual running time for a show is 2 hours including a 20 minutes interval or slightly longer but finishing no later than 10 p.m.

- All special lighting lamps and any extra cables should be taken down from the rig.
 - Please speak to the Technical Director if you need to know what the default lighting rig is.
- All sound equipment and cabling should be taken out of the rig and put away including mics which should be cleaned before putting away.
- All equipment switched off.
- All set and staging should be dismantled and put away.
- Props should be put away in their correct places (with direction from Props).
- Washing and putting away of all costumes (as much as possible).
- Cleaning of dressing rooms and backstage areas.
- All rubbish put in the large bin outside.

Post-production Annual Meeting (Lessons Learned)

This is an opportunity for the Artistic Director and their team to give feed-back to Directors/Stage Managers and the Technical Director of what looked great, worked and perhaps what needed looking at for future productions. It is not intended to be a critique but more of a feed-back session for those who work on the shows so they aware what shows are like from the audience perspective. Very few of the backstage crew and production teams get to see the shows as an audience member and see the end results. The objective is to look at whether there were any lessons that need to be taken away from it for future shows, either in general, or for members of the Production Team. Attendees for this meeting would consist of the Production Team, members of the Board, and any other interested parties.

Stage Manager's Checklist

- Production Team selected
- Pre-production meeting(s)
- Cast List received
- Show Budgets Reviewed
- Set Design Checked NB CDM Regs
- Cloths/Furniture being used checked/sourced Inc. tracks to be used confirmed
- Rehearsal Schedule received & reviewed



- Props List Issued
- Confirmed script being used (NB any deleted lines/scenes etc.)
- Programme material to Director for marketing
- Sound Effects List received
- MIC Plot completed and batteries ordered
- Lighting Plot confirmed
- Crew List Confirmed & Rehearsal Schedule issued
- Scripts copied for crew
- Costume Plot confirmed with quick changes staffed
- Risk Assessments filled in and sent to H&S Manager
- Show timed and FOH Staff Informed
- Book written up Inc. Stage Manager Announcement
- Wings and stage cleared/cleaned
- Auditorium cleared of kit
- Technical Reset
- Post-production meeting (lessons learned)

The Book

Writing The Book - The 'Book' (the Stage Manager's Script) is the bible of the show. It contains all the cues for the production;

- Lighting Cues - written as LX1, LX2 etc.
- Sound Effect Cues – written as SQ1, SQ 2 etc.
- Radio Mic's – written as MIC 2 on or MIC 1 off etc.
- Follow Spot cues - written as FS1, FS2 etc.
- Special Effects e.g. pyrotechnics, live sound effects, smoke - written as FX1, FX2 etc.

Each cue is written into the book separately and clearly with the word 'go' arrowed or boxed at the point that the cue must go. The Book also contains all the scene changes, cloths or flying cues, tabs, house lights, house music, Interval warnings and backstage calls.

Calling The Show - If everyone takes their cues from reading the script and/or watching the action, you will have problems with cues being mis-timed or just missed! There is therefore much to be said for having a Stage Manager who gives all the cues clearly and precisely. The Stage Manager, who is in overall control of the performance with total responsibility for signalling the cues that co-ordinate the work of the actors and technicians.

Cues are:-

- Verbal over the headset to sound/lighting/follow-spots and Musical Director
- Verbal over the paging system to actors and Front of House.
- Hand signals by raising the arm for standby and dropping for the 'go' for scene changes and cloths.

Verbal cues must always be precise. The main word is 'go' e.g. "LX 25 (pause) Go". Always group several cues together if they go at the same time e.g. "LX25, 26, 27 and SQ 22 and FS 16 (pause) Go". When calling standby's, the response from all areas must be "standing by". N.B. unless a cue is called nothing happens!



Newmarket Kings Theatre

Appendices

Please refer to the 'Members Section' of the Nomads website www.newmarketkingstheatre.com for the following forms/procedures mentioned in this pack, if you require any forms to be sent to you please liaise with the Company Secretary.

Website – Members Section (please look in one of the following areas;

Forms	Policies & Procedures	Production Info/Templates
Expense Claim Form	Child Protection Policy	Show Budget Form(s)
	Selection of Productions & Production Teams Procedure	Show Programme Template
	Young Nomads Rules	Kings Theatre Blank Stage Plan
	Nomads Rules	Kings Theatre Curtains/Cloth Track Grid
	Radio Mic Cleaning Procedures	Kings Theatre Stage & Lighting Grid with Dimensions
	CDM Regulations for Theatres	Writing the Book Info
		Props List Template
		Mic Plot Template
		Sound Effects List Template
		Cloths Inventory
		Props Inventory
		Furniture Inventory
		Crew List Template
		Kings Theatre Technical Inventory
		Costume Plot Template
		Risk Assessment Template

