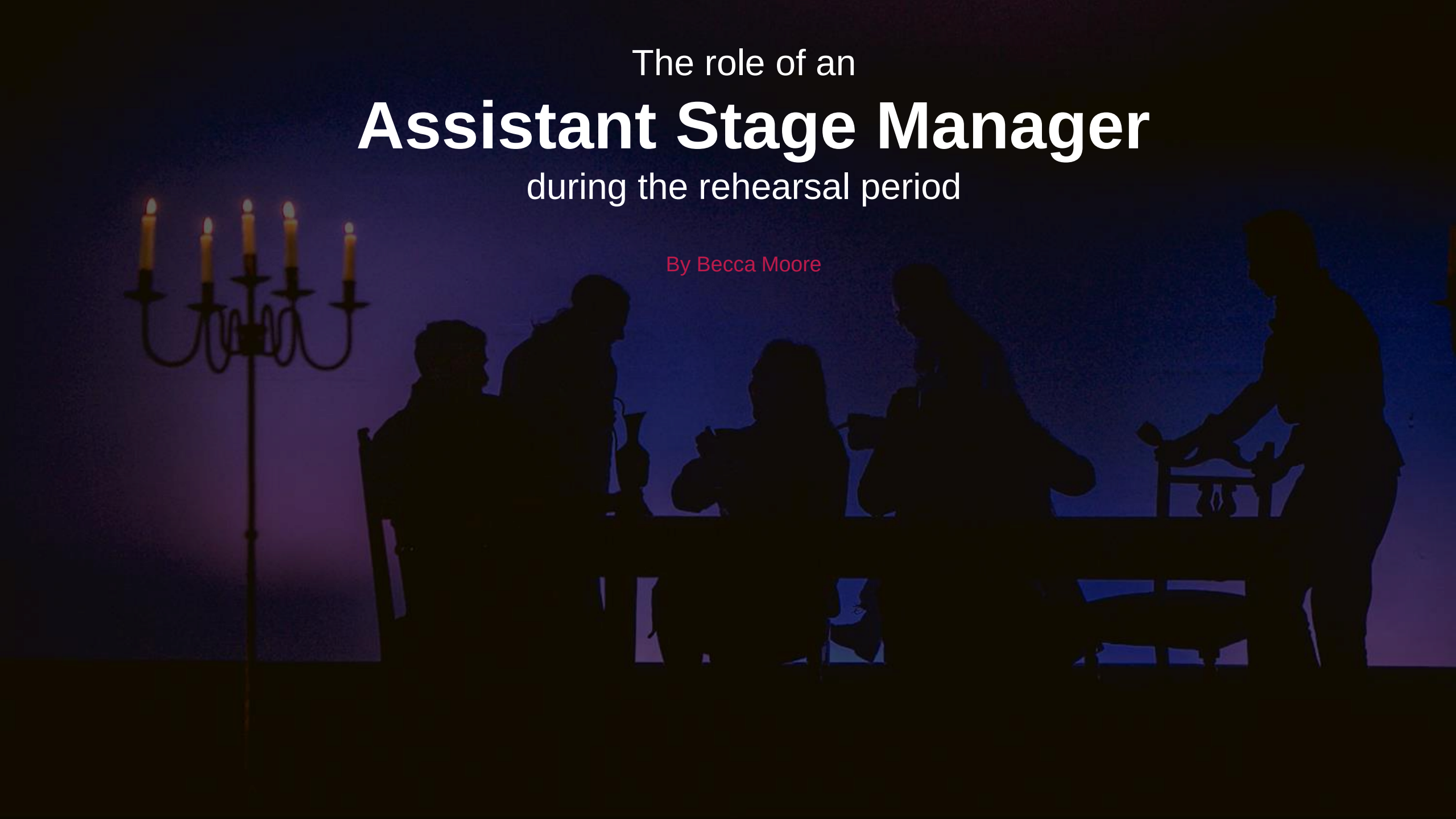
The role of an

Assistant Stage Manager

during the rehearsal period

By Becca Moore



ALL OR NOTHING
THE MOD MUSICAL
London

The role of an **ASM** during rehearsals

What qualities and responsibilities an ASM has

Research

Preparation of a Rehearsal Room

Sourcing Props

Marking up a Props Table

Prop Maintenance

Props lists

Props Running and Setting Lists

Show Plot and Q Sheets

…and more!

What **qualities and responsibilities** should an Assistant Stage Manager have?

What do **YOU** think makes a good ASM?

Qualities and Responsibilities

What makes a good ASM?

Organised and efficient

Calm under immense pressure

Keep their cool

Punctual and dependable

Meticulous eye for detail

Always thing ahead

Enthusiasm and a sense of humour

Prepare for anything and everything!

Keep your eyes and ears open

Be observant, you should always be listening and thinking ahead. Work things out, problem solve and form an opinion but remain quiet – know when to share your opinions, ideas or concerns.

Adapt!

Every production you do, along with every director, designer and cast members you work with – will require different approaches.

Communication

Stage management connect people and departments, it's important to have a broad understanding of all aspects of the production. You need to be able to cope with every eventuality.

Approach

Approach all your duties with the prospective of this question at the heart of all your actions "What can I do to make this production the very best it can be?" A positive attitude goes a long way.

Health and Safety – always!

Juggling Responsibilities

"Failure to prepare is to prepare for failure"

As well as making the tea and fuelling those at the production desk;

- Set up rehearsal room, mark-out production desk, enforce the flow of the room and always keep it clean, tidy and safe!
- Keep to strict **time schedules and deadlines.**
- Either in rehearsals or running errands, all while sourcing props…
- Gather and be the hub of all information.
- Keeping everyone in the production team happy.
- Start setting up the 'wings', when the shows up and running – you will be **running the deck**.
- You need to keep everything on track. Making sure **everything and everyone is where they need to be, at all times**.
- Ensuring the smooth running of the show.

Working with your Company & Production Team

Communication *...is key!*

Being able to communicate effectively is the most important of all life skills.

Communication is simply the act of transferring information from one place to another. Vocal and non-vocal, such as using body language and listening skills…

Clarity amongst the team is imperative. Being on the same page, tackling decision making and problem solving together is valuable. It all promotes understanding, and therefore confidence – a focused team is far stronger, motivated and efficient.

Knowing when to talk and share your opinion is vital too.

Speak appropriately with a wide variety of people whilst maintaining good eye contact, demonstrate a varied vocabulary and tailor your language to your audience, **listen effectively** and simply work well in a group.

Developing a good rapport… with management, creatives, technical crew - in-house and local crew – will get you more work. With actors, it'll make your life a hell of a lot easier.

Stressful environment,
tensions are high,
especially on tour…
It's vital you and your team
deal with things calmly.
Whatever you do,
try not to p*ss **anyone** off…

"Theatre is a ***collaborative art"***

To get the show up and running smoothly and on time, every department needs to cross that finish line.

Backstage; through the eyes of an Assistant Stage Manager…

https://www.youtube.com/watch?v=HXaw_tDB3cI

Stage Management in the Rehearsal Room

The **rehearsal process** often consists of a SM team composed of 3, a CSM/SM, DSM and ASM. They act as the **lynchpin** between the artistic process developing in the rehearsal room and the people physically building, sewing, assembling and making the production outside of that room.

Attention to detail and good communication skills are essential here. Like a **spider sitting in the middle of it's web**, the SM team should sit at the heart of the production and be the first point of call for anything concerning the show for all those involved in creating and running it.

SM team are there to prevent **ANYTHING** from adversely affecting the production.

Deadlines & Schedules

Get organised and start planning!

Get making a production **calendar** – for personal use, Company Stage Manager will create the Master…

NT

Curious Incident - Schools Tour

PRODUCTION SCHEDULE	05-Aug	V.1		
	Start	End	Activity	Notes
Production Meetings				
Thursday 15th August	**13:30**	**14:30**	**Production Meeting 1 - Mulberry UTC (E3 2RU)**	
Thursday 22nd August	**13:30**	**14:30**	**Production Meeting 2 - Mulberry UTC (E3 2RU)**	
Thursday 29th August	**13:30**	**14:30**	**Production Meeting 3 - Mulberry UTC (E3 2RU)**	
Thursday 5th September	**13:30**	**14:30**	**Production Meeting 4 - Mulberry UTC (E3 2RU)**	
Rehearsals				
Friday 9th August	**10:00**	**16:00**	Rehearsal Room Fit Up	Mulberry UTC (Bow, E3 2RU)
Mon 12th August	**10:00**	**19:00**	First Day of rehearsals	
End of Week 1 / Beginning Week 2	**TBC**		Fittings	
Tues 27th, Wed 28th, Thurs 29th Aug	**17:00**	**21:00**	Scenic Art Tocuh Ups + SND works on boxes	Mulberry Workshop
Thursday 5th Sept	**17:00**	**21:00**	Get In Plot - Rehearsal	TBC
Sat 7th September	**14:30**	**17:30**	Rehearsal Room Get Out	
Deliveries/Collections/ Dock Doors Activities				
Friday 9th August	**10:00**		Collection of Curious Set & Props from NT Dock Doors	NT Van
	11:00		Delivery of Curious Set & Props to Mulberry UTC	NT Van
Saturday 7th September	**14:30**		Collect Curious Set from Mulberry UTC	Hired Van
	18:00		Delivery van with set to NT Dock Doors	Hired Van (HOW till Monday)
Monday 9th September	**07:30**		Collect van from NT Dock Doors	Hired Van
	08:00		Delivery van with set to Pimlico	Hired Van
	08:00		Collect LX & SND kit from NT Dock Doors (TBC)	NT Van
	09:00		Delivery LX & SND kit to Pimlico	NT Van
	09:30 onwards		Delivery of Hires	TBC
12th September till 30th September			Hired Vans to be parked at Dock Doors between 6pm -8am	Hired Vans to leave by 8am on Monday 30th Sept
18th/19th October till 28th Oct	**TBC**	**TBC**	Hired Vans HOW on Dock Doors (TBC)	Tour Holiday Week
Fit-up/Technical Rehearsals/Previews				
Monday 9th September	**Pimlico Academy (SW1V 3AT) 8am-9pm**			
	08:00	09:30	Set Up Boxes and Dance Floor	**Cast Rehearsals:**
	09:30	13:00	Set Up SND and LX Kit	JLES Room @ NT Studios (avilable from 9am - 7pm)
	13:00	14:00	*Lunch (Stagger as required)*	
	14:00	18:00	Continue SND and LX works	
	18:00	19:00	*Dinner (Stagger as required)*	
	19:00	20:45	Continue SND and LX works	
	20:45	21:00	Power Down	
		21:00	End of Call	
Tuesday 10th September	**Pimlico Academy (SW1V 3AT) 8am-9pm**			
	08:00	11:00	Continue SND and LX works	
			Set Up Props as required	
	10:30	11:00	Cast into Costume	
	11:00	**13:00**	**Tech Session 1 (2h)**	
	13:00	14:30	Lunch	
	14:30	**17:30**	**Tech Session 2 (3h)**	
	17:30	19:00	Dinner	
	19:00	**20:45**	**Tech Session 3 (1:45h)**	
	20:45	21:00	Power Down & Cast Out of Costume	
		21:00	End of Call	
Wednesday 11th September	**Pimlico Academy (SW1V 3AT) 8am-9pm**			
	08:00	09:30	Power Up & Tech/Stage Notes as required	
	09:00	09:30	Cast into Costume	
	09:30	**11:30**	**Tech Session 4 (2hrs)**	
	11:30	12:15	Reset on Stage	
	12:15	13:15	Lunch	
	13:15		House Opens	
	13:30	**15:30**	**Dress Rehearsal**	No post-show Q&A
	15:30	17:00	Notes on stage as required (1.5h)	
	17:00	18:00	*Dinner (Stagger Breaks as required)*	
	18:00	20:45	Notes on stage as required (3h)	
	20:45	21:00	Power Down & Cast Out of Costume	
		21:00	End of Call	
Thursday 12th September	**Pimlico Academy (SW1V 3AT) 8am - 6pm**			
	08:00	09:00	Power Up & Tech/Stage Notes as required	
	09:00	11:15	Notes as required (2h)	
	11:15	12:00	Reset on Stage	
	12:00	13:00	Lunch	

Production Meetings

Attend Production Meetings and you will more than likely be **taking the minutes** for the meeting as the ASM.

Have a template at the ready, **write in 3rd person and abbreviate** (use initials).

You will spend the rest of that day trying your very best to produce and compose an incredibly detailed and efficient Minutes doc. to send to your CSM to send out… whilst **still** being present in the rehearsal room.

You meet even more of the **creative team**; producers, artistic directors, designers…

A MIDSUMMER NIGHT'S DREAM
by WILLIAM SHAKESPEARE

Production Meeting Minutes

Thursday 20th June 2019 at 13:30 | Production Meeting No. 5

Attendees: Andy Beardmore, Nick Slater, Dominic Hill, EJ Boyle, Debra Tidd, Robyn Clogg, Becca Moore, Jo Bowman, Chris Lake, Cat Gray, Ben Ormerod, Sarah Donaldson, William Village, Rachael Canning, Lucy Martin, Kate Griffiths, Jay Jones, Chris Easton, Joe Kirk, Russel Martin, Claire?

Apologies: Paddy Cunnenn, Ian Brane and Adam Squire.

Production Management

1. A **Smoking Plot** is needed as soon as possible. Robyn will be doing this as soon as we know what we will require in regard to smoking – although what we do know, is that it will be Amber James *(Hippolyta)* and Pierro Niel-Mee *(Demetrius)* in Scene 5:1.
2. A **Stilt Contingency Plan** has been made, Robyn and Debra have this document. Simple and easy to follow, i.e. if the stage is wet = no stilt show.
3. **Climbing at Height**, we will need to fit the harnesses during Tech. It was discussed whether we could pre-empt and fit harnesses to the cast members we believe to be the climbers, before Tech – to not eat into time during Tech. Wardrobe are not able to fit it in this week, so this may have to be something that we come back to Dry Tech when we see an opportunity to do so. **Simon and Mei** were the names mentioned to be climbers. There are **2 full harnesses and 5 belt harnesses.**

Schedule

4. **Studio 1** will be cleared of all steel deck on Sunday 23rd June.
5. **The Build** – anybody not involved in the build is to stay clear and give a wide birth on and backstage. It is important that cast stay clear of the fit-up, until we are told it is all good. Steelies are required, there may be moments where hardhats are required, but no high-vis. when on-site.
6. **Monday 24th June,** at 19:00 – Nick is to look at Hammock and Towers, while Stage Management set up for Tech Rehearsal backstage. Nick to explore space for the ***Stilt Station.*** Ready for the focus session at 22:00.

A MIDSUMMER NIGHT'S DREAM
by WILLIAM SHAKESPEARE

Rehearsals

1. **Get-out of Studio 1** on Saturday 22nd June for Evita on Monday. Two piles are needed to be made; 1 pile to head straight over to the mainstage/backstage and another pile to head into **Studio 2** for us to rehearse with on the Monday.
2. A list is to be made about what we need in Studio 2 for our last run and we are the stagger our lunches on the Monday to avoid traffic upstairs.
3. Rachael made a request to be able to work with the puppets and puppeteers.

Set

1. Set build is going well in preparation for the **Big Build** on Sunday 23rd June.
2. A request for Stilt racks to be built has been made, in order for us to store the stilts in a safe place where they cannot be damaged during the run. Nick to talk to Chris about this.

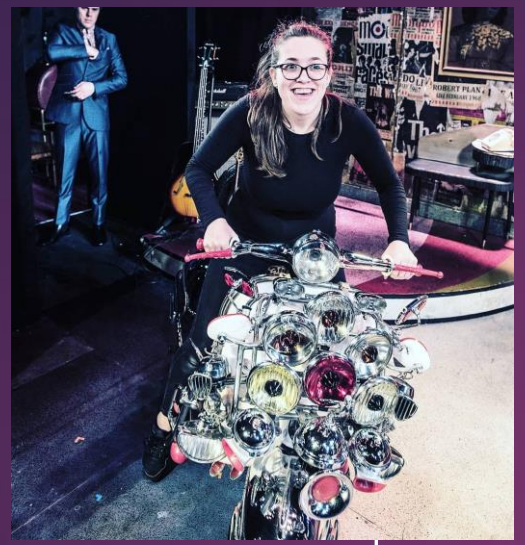
Sound

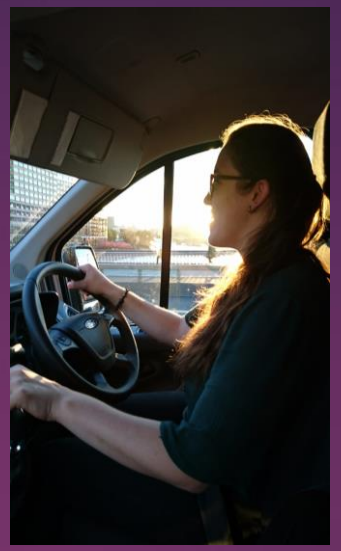
1. **Microphone and sound consumables** – a question was asked about seasoned stock. Jay to let in house sound department know what he needs.
2. ***Autograph*** to get out tech equipment from Studio 1 on the Sunday 23rd June, while they are here for the Build.
3. There will be no sound available for our run on Monday 24th June in Studio 2.

Lighting

1. Ben needs to talk to Chris Easton regarding High-stands and Parcan's.
2. We will be able to re-cap Tech sessions for Ben, if schedule doesn't allow then filming will have to suffice. Filming morning sessions when Ben isn't available. Ben is to assist and demonstrate a programme that she can download on her Mac that enables her to record particular sessions with ease.

   The webcam will be set up with Robyn, to record the action carefully and precisely. Due to a concern for time and Ben not traipsing through hours of footage.
3. The **Light-up Balloons** have been given the go ahead, we now only require 8 Light-up

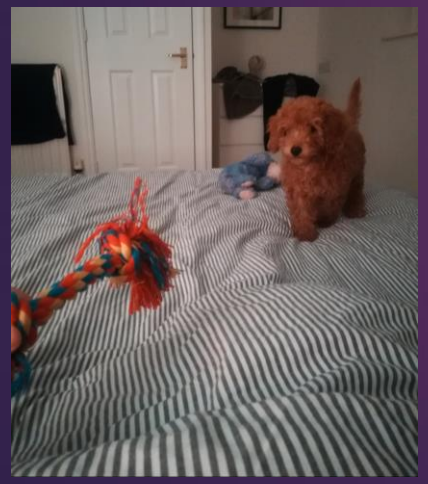




Every job is different;

You never know what your next job might include…

The role may even require you to scoop some poop… of ALL sizes!



Getting the Job

Be pro-active!

Once you have names - do your **homework**, look up the creatives. See what they've produced before, read reviews, perhaps they have a particular style?

Contact the creative team you'll be working with; Stage managers, Prop supervisors, Designers, etc...

Email, introduce yourself, offer any help in the run up to rehearsals starting, enquire about any information they can share with you. Show **enthusiasm!**

…it also looks **great** on the first day of rehearsals.

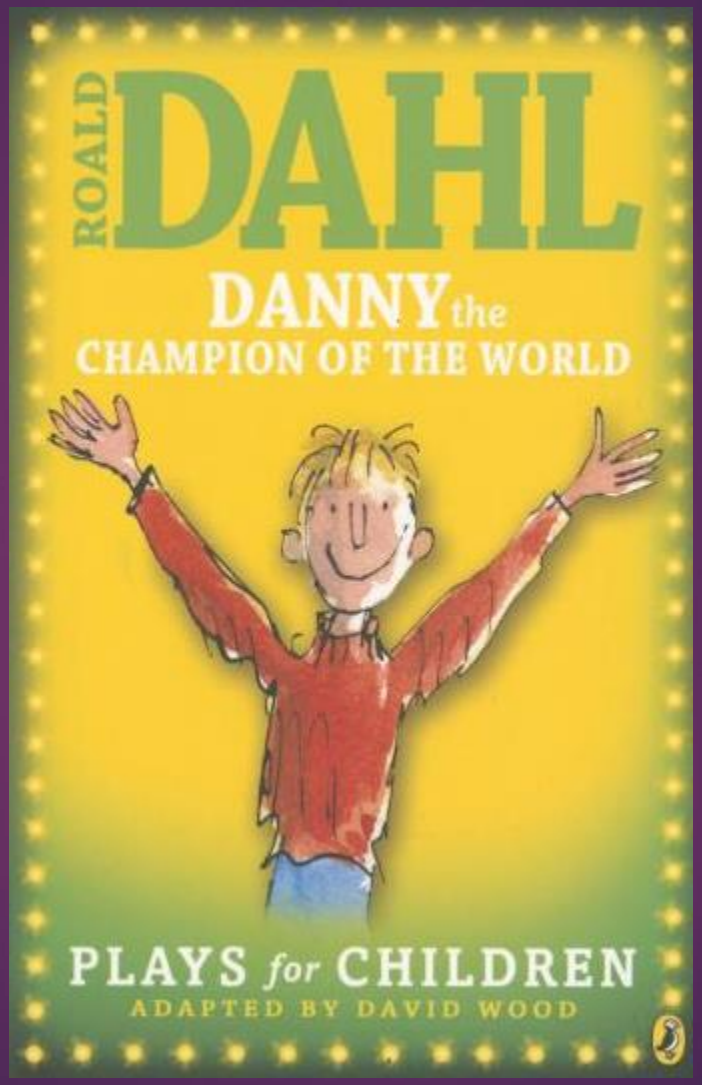
Getting the Script

Breakdowns… first up is to start reading!

Read the script *(front to back & back to front!)*

Enjoy the first time, then the 2nd and 3rd - get the highlighters out, start breaking it down. **Highlighting** Props, Setting, Scenes, Character, and perhaps any technical elements…

It's important to totally pick the script apart. You need to know as much as you can, **like the back of your hand**. But still be open to changes that might happen in rehearsals. Embrace everything!


ROALD DAHL
DANNY the CHAMPION OF THE WORLD
PLAYS for CHILDREN
ADAPTED BY DAVID WOOD

Script Analysis

Develop your own **method** that suits you. Bear this in mind when preparing the **paperwork** too…

Get creating your **scene breakdowns**, as you'll need to be able to go from scene to scene as quickly as possible, setting all props and set where they need to be from any point in the play.

Understand the genre, tone, Setting time and place, motifs, symbols, themes, conflicts, action, climax, foreshadowing…

= Props
= Technical
= Costume
= Other / Themes
= Scenes / Setting

ACT 1

F. Station

Dad I was in Dream Country.
Danny No you weren't. What's the big secret? Why won't you tell me?
Dad I was, Danny. In my very own Dream Country. But it's too late now. I'll tell you tomorrow. Promise. Come on. Busy day tomorrow.

Danny is coaxed inside the caravan

The Lighting fades and the scene starts to change

FILLING STATION

A cockerel crows. Lights fade up slowly. Morning

Two petrol pumps, a small wooden shed (office) and the workshop. A "Sorry, Closed" sign hangs over one pump

Chickens scurry freely around the petrol pumps, clucking happily

A saloon car, with a taxi sign on top, enters and stops at the pumps, making the chickens scatter. The driver, Charlie, loudly sounds his horn, then gets out of the car and shouts towards the caravan (which may or may not still be visible depending on the design, size of stage etc.)

Charlie Shop!

Dad and Danny enter running from the caravan. Both are dressed in working clothes, overalls or somesuch

Dad Sorry, Charlie. Late night! *(He changes the "Sorry, Closed" sign to "Open")*
Charlie *(reading significance into this remark)* Aha! No problem, Willum. Mornin', young Danny.
Danny Morning, Mr Kinch.
Dad Danny will look after you, Charlie.
Charlie Okeydokey!

Dad goes to the shed and opens up, then crosses to open the workshop

Danny operates the pump expertly, carefully inserting the nozzle and turning on the petrol

Danny Fill her up, Mr Kinch?

Sign

"Sorry, Closed" and "Open" on the other side

Charlie That's it, Danny. Full tank. Long day today. Pick up Mr Pratchett from the airport, then take Mrs Witton to her sister-in-law's, then collect the wife and the shopping from the market.
Danny Nice day for it.
Charlie Ah. Warming up nicely. I like September.
Danny Do you need oil, Mr Kinch?
Charlie No, no. "Oi'll" pay for the petrol, then "Oi'll" be off! Ha, ha!

Danny smiles, hangs the nozzle back on the pump and collects Charlie's money

Danny "Oi'll" get your change!

He goes to the shed

Charlie Ha! Good one!

Dad returns from the workshop

He's bright, your Danny!
Dad The light of my life, Charlie!
Charlie *(meaningfully)* Any joy, Willum?
Dad Eh?

Danny returns, unseen by Dad and Charlie. He overhears their exchange

Charlie Last night! Any luck?
Dad No, not a thing. *(Noticing Danny)* See you, Charlie, have a good day!

He returns to the workshop

Danny Change, Mr Kinch.
Charlie Thanks, Danny. *(Getting in his car)* "Oi'll" be seeing you! Tata!

He drives off

Danny looks pensive. He turns towards Dad in the workshop. Dad is busy

Suddenly Mrs Clipstone enters pushing her pram. We hear her baby crying

Mrs Clipstone Hush, Christopher, hush! *(Seeing Danny)* Good-morning, Danny!
Danny Hallo, Mrs Clipstone!

Prop Money
- How much money is needed?
- What time period, old pound coins? Shillings? Modern money?

Pram and Baby
Is the baby seen? Do we need a realistic baby doll? Is it just a baby bundle in the pram and SFX, wireless speaker in pram?

Research

Be interested and inquisitive

It's vital that you absorb as much information as possible to equip yourself for the creative process and understand any design concepts for the production.

Real and authentic, true to the time…

- What period is the production set in? (Surreal, realistic, 90's, 40's?)
- What's the style or concept the director and designer are after?
- What challenges may arise? Raked stage?

***'A Doll's House'* by Henrik Ibsen**

- What country, social class, or time period is this production set in?
- Does the piano need to be played live?

  Or will it be on a click track?
- Is it cheaper to build to frame of the

  grand piano, and fix a keyboard into it?

= Props
= Technical
= Costume
= Other / Themes
= Scenes / Setting

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DANNY THE CHAMPION OF THE WORLD

First performed by the Sherman Theatre Company at the Sherman Theatre, Cardiff, on 19th November 2004. The cast was as follows:

Danny	Griff Jameson
Dad	Dafydd Emyr
Charlie Kinch	Iwan Tudor
Rabbetts	Gareth Wyn Griffiths
Mr Hazell	Nick Wayland Evans
Dr Spencer	Nia Davies
Mrs Clipstone	Llinos Mai
Sergeant Samways	Matthew Bailey

Other characters played by members of the cast

Directed by Phil Clark
Designed by Sian Crowley
Lighting Design by Ceri James
Musical Direction by Paula Gardiner

Task

Analysing the script…

Edit pdf file, if you don't have the resources to print the script out…

You can open this in google docs and edit!

Preparation of a Rehearsal Room

First to arrive – **marking up** the room!

Setting up the **production desk** and position yourself nearby… think about the flow of the room.

Keeping the room **clean and tidy**. Always be thinking about health and safety. Prepare your SM Kit.

Information board – display set, costume designs and imagery for the company to see. Cast headshots too!

Meet & Greet – you'll be the one setting up the tea, coffee and treats – glamourous! Important to introduce yourself to everyone in the room.

Running the room like clock-work, working closely with the DSM. Be efficient, being organised and good time management is key.

Noise control – the room can get a little chaotic at times, it's important you keep it controlled before the production desk start giving you looks.

Mapping out your space

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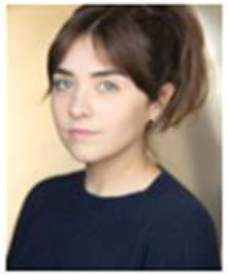
Cast Sheet
A Midsummer Night's Dream
Regent's Park Open Air Theatre
AMND19

Gabrielle Brooks
HERMIA

Michael Elcock
LYSANDER



Remy Beasley
HELENA

Pierro Niel-Mee
DEMETRIUS

Amber James
HPPOLYTA / TITANIA

Kieran Hill
THESEUS / OBERON

Myra McFadyen
PUCK

Susan Wokoma
BOTTOM

Gareth Snook
QUINCE / EGEUS

Cast Sheet
A Midsummer Night's Dream
Regent's Park Open Air Theatre
AMND19

Joshua Miles
FLUTE

Liz Crowther
STARVLING

Lee Mengo
SNOUT

Tomi Ogbaro
SNUG / MUSICIAN

Matthew James Hinchliffe
FAIRY / MUSICIAN

Simon Oskarsson
FAIRY / MUSICIAN

Yana Penrose
FAIRY

Mei Mac
FAIRY

Emily Rose-Salter
FAIRY

Sourcing Props

Beg, borrow, buy, make, hire, don't steal…

Working with the director, designer and prop supervisor.

Rehearsal props and **actual props** – Head to the prop store… it is important for the actors to have props to play with in the room. Be resourceful until you have the actual prop. For example, cigarettes can be rolled up paper.

Sourcing go-to's – Repertory / company prop stores, free cycle, eBay, markets and even Facebook groups. I'd advise putting together your very own 'yellow pages' of companies to contact.

Thank you's and advertising, people love theatre and thought of something they own being a part of the production will sometimes be enough.

Borrowing

It's important to **take pictures** when borrowing, **note any damages.**

It could be insured by the company. Then if it gets broken, it will be covered / paid for.

PROPS

Types of Props

Props can be divided into several categories, which may make the realm of props a little less overwhelming

Properties, Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe.

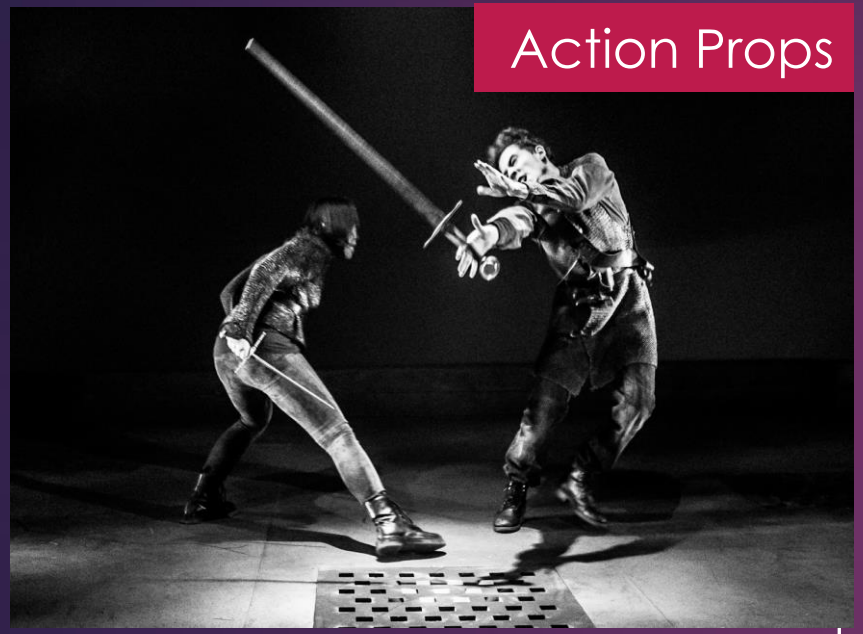
The items need to be correct for the time period of the production.

- **Rehearsal and Actual Props**
- **Hand Props;** Props handled by actors are known as hand props
- **Practical Props;** A bell that rings, gun that fires, a knife that cuts…
- **Personal Props;** Specific props for actors, often kept in costume
- **Paper Props;** Newspapers, magazines, money and documents.
- **Consumables / Perishables;** Things that disappear…
- **Set Dressing;** Decorative props (some practical) and furnishings

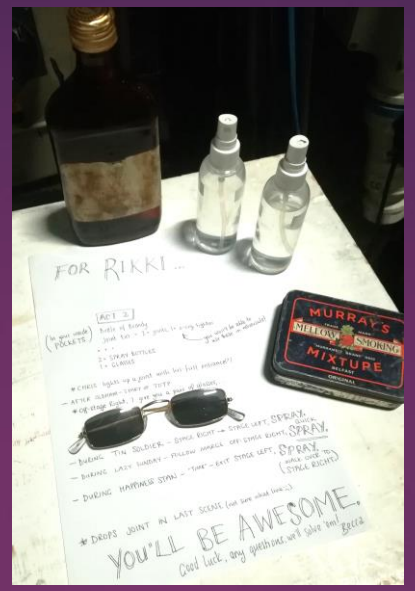
It's essential that a clear record is kept of the source of the props so that they can be efficiently returned at the end of the show.

Prop Money

Action Props



Personal Prop



Personal Prop

Puppetry Props

Hand Prop

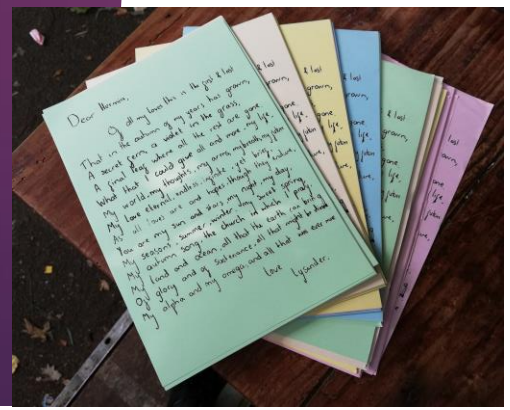
Consumables / Perishables

Things that disappear… Not just food and drink, but paper, things that break or need replacing, like Cake and Confetti!

Break away props, Prop or item of furniture designed to break/shatter with impact. Breakaway furniture and some props are usually capable of restoration to be 'broken' again.

Consumable or **perishable** prop, which means they need to be replaced every night, such as food which is eaten or a letter which is torn up.

Smoking Plot >>>



Drinks on Stage

- **Red Wine**

Ribena plus a dash of blue food colouring

Red Grape Juice*

Non-Alcoholic Red Wine

Water with red food colouring and a drop of caramel food colouring or burnt sugar

- **White Wine**

Non-Alcoholic White Wine

Diluted apple juice*

*Important: If you're making fake white wine for stage use, don't use grape juice if the 'wine' is sitting in a bottle undrunk for a few days. The juice will start to ferment, and the bottles may explode! For 'wine' that actors don't have to drink, use a squash / cordial.

Always make juice dilutions fresh each day.

- **Pimms**

A splash of balsamic vinegar and lemonade

- **Lager**

Ginger Ale (slightly flattened)

- **Port**

Pomegranate Juice

- **Whisky / other Dark Coloured Drinks;**

Water with gravy browning (a great substitute for burnt sugar but may not be suitable for vegetarians). Water with Cola Soda stream concentrate (suitable for vegetarians)

Diluted tea

- **Champagne**

A few drops of food colouring should be mixed into a glass of sparkling water to make the colouring solution. Pour cream soda into the champagne bottle carefully. Add two teaspoons of the colouring solution. Put three sugar-cubes into the bottle and push the cork in as fast as possible. Reapply the wire and foil from the original champagne bottle (or use aluminium foil that's been spray painted gold). Shake just before use!

BEGINNING

AMBASSADORS THEATRE

HTTPS://WWW.NATIONALTHEATRE.ORG.UK/SHOWS/BEGINNING

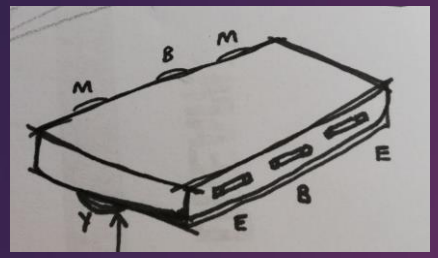
HANSEL & GRETEL

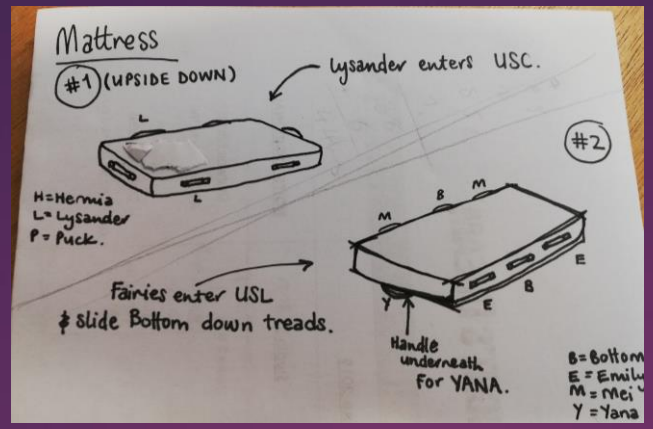
REGENT PARK OPEN AIR THEATRE

Always good to **breakdown the production schedule** and work out the number of performances, taking the dress and tech runs into consideration, so that you can **work out how many consumables you will need** quickly.

GREY GOOSE
VODKA
FRANCE

Design

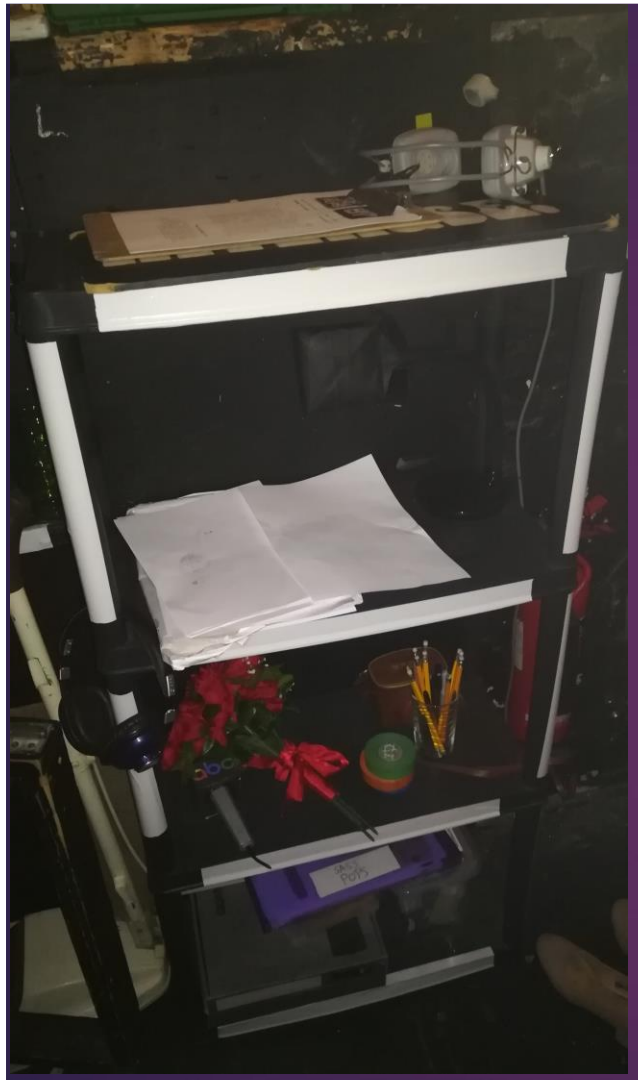

M
B
M
E
B
E
Y

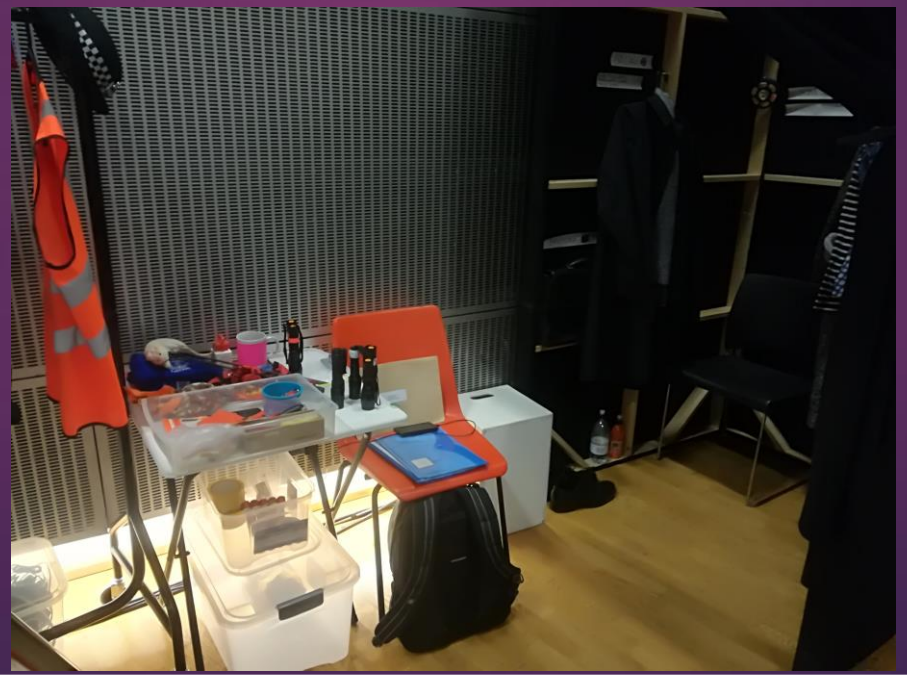

Mattress
#1 (UPSIDE DOWN)
Lysander enters USC.
L
L
#2
H=Hermia
L=Lysander
P=Puck.
M
B
M
E
B
E
Y
Fairies enter USL
& slide Bottom down treads.
Handle underneath
For YANA.
B=Bottom
E=Emily
M=Mei
Y=Yana

Marking up a Props Table

- A **prop table**, where props are laid for use, usually is divided into sections for each prop, appropriately labelled. It gives every prop a home where it belongs when not being used, often outlined to make their proper place obvious. It is then quite simple to look over the table to see if anything is missing.
- **Routine** – actors will want and need to get use to where things will be set. Things are bound to change, but just keep it as consistent as possible.
- It is the responsibility of both the ASM and the actor that uses the prop to check everything is in the right place. Human error is less likely when two people are checking.
- **Simple shelving tip:** keeping heavier props on the lower shelves, lighter items on the higher shelves. Items used most frequently at eye level. Group items and make things as simple as possible.

SL BASE 3
SL BASE 4
GEMMA
Judy's Cigarette Butt
White Headphones
Whistle
Mrs A Shopping Bag
Ed's Post
OLD PHONE
Danielle & Book





copydex
SAMSUNG
mobile

- A large wicker basket or box, often wheeled, which stores costumes or props for touring.
- Prop skips and trundles are especially useful for travelling shows. Shelves are not as easy to set up and tour, and may be harder to check than tables, but trundles make set up and the get-out very quick, easy and efficient.

https://www.youtube.com/watch?v=G50AzOZOZDM

Prop Skips & Trundles

Prop Maintenance

Be prepared!

Always be equipped to handle and fix anything. Accessible **SM Kit** and wearing a handy **pouch**!

Assess for potential **wear and tear** on each prop, evaluate the condition far enough in advance of the performance to allow time to **fix or find a replacement.**

Actors will usually let you know when a prop needs attention.

During a show, if a prop breaks and you don't have a spare, you need to be able to fix or find a solution in an incredibly tight window.

Props Lists & Paperwork

Provisional props lists, working prop lists… keeping everything **up-to-date.**

Props Bible

Provisional Breakdowns; scenes, characters, etc.

Provisional Prop List

Props List

Prop Budget Sheet

Setting List

Running List

Preset & Shout Check

Show Plot & Cue Sheets

Actors Tracks *(DSM)*

Borrow Forms and Credit lists

Initial Props List

A Midsummer Night's Dream
Regent's Park Open Air Theatre
AMND19

Props Item	Act/Sc	Preset	Description	Character	Prop Ends	Notes
2x Tables	1.1	Preset Onstage	Creates banquet table		Moves US	To be part of the stage set throughout?
Tablecloths?	1.1	Preset Onstage				
15x Wedding Chairs	1.1	Preset Onstage	10 around the table			Other chairs for set dressing?
Helium Balloons – Coloured and Black & White	1.1	Preset on stage and brought on by actors.	Coloured assortments. Helium or on sticks?	Some held by actors.	Coloured ones get popped	Some set on stage, attached to chairs? How do we attach these? Hermia pops balloons, trashes the place – leaves only black and white balloons left in the space.
Table of cakes, tiered and other shaped cakes	1.1					Taken onto stage? Weather. Some to by eaten/ thrown?
Flowers in Vases	1.1	Preset Onstage	Dressing, hidden props			Do these hold the purple flowers?
1950's type instruments		Weatherproof?				Microphones and instruments.
Booze Bottles	1.1	Prop Tables	Fill with water?	All Cast		
Vodka ~~Champagne~~ Bottles	1.1	Preset Onstage	2			
Champagne flute glasses	1.1	Props Tables	12	Waiters/Fairies	Strike Offstage	
Biscuits/Crushable food	1.1	Props table?	Crumbles / crushed	Theseus	Crumbs on floor	Not necessarily biscuit – food on table?
3x Silver Trays	1.1	Props Tables		Waiters/Fairies	Strike Offstage	
Canapes	1.1	Props Tables		Waiters/Fairies	Strike Offstage	
Ripped up Love Letters	1.1	Personal	From Dem. to Helena?	Egeus		Thrown on floor?
Love letters from Lysander to Hermia	1.1	Personal	1-2 love letters	Lysander		Presents them when confronting Egeus. Can these paper props be waterproof?
Fairy Stilts and Crutches	2.1			Matt, Simon, Mei.		
Changeling boy puppet	2.1					Handlers: Emily and Yana
Cupid Puppet with bow and arrows	2.1					An arrow to be a sparkler?
Bucket	2.1	Set Onstage	2 in rehearsal room!			Arrow flies into this, and flowers grow
Love Potion flower	2.1					Flower to be Pink, as it's more noticeable.
Mattress	2.2				Lysander	Brought on by Lysander
Blanket	2.2				Hermia	

Props List
A Midsummer Night's Dream
Regent's Park Open Air Theatre
AMND19

Props Item	Act/Sc	Preset	Description	Character	Prop Ends	Notes
Act 1						
2 x Banquet Tables	Preset	CS Orange marks	Black marks on cloth US preferably	-	Strike US	SR table stuck by SM through SR Vom SL table struck by Quince + Snout SL Vom to SM
10 x Chairs *(Table)*	Preset	Onstage, set around the table	Placed messily. 2x Metal chairs, 1x at either end.	-	Stack US of treads + 1 x Struck by Liz	Stack of 4 US of SR treads, 3 US of SL treads 2 metal chairs get knocked over by Fairy's
4 x Chairs *(Set Dressing)*	Preset	Onstage	On grass banks DSL + R	-	-	Offstage chair on each side placed on its side
2 x White Tablecloths	Preset	Onstage	Dirty / Stained	Mei strikes Onstage	SL to Dry Dock	SM strike from Mei in SL Wing to Dry Dock Hang Cloths over costume rail to iron out
2 x Vodka Bottles	Preset	On table	One SR side of each table	Demetrius & Flute	SR Prop Table	Both bottles empty with no stopper, labels DS
5 x Booze Bottle	Preset	On table	2 x SL Table, 3 x SR Table	Demetrius, Lysander	SL+SR Props Table	Curious label facing US, SR side of tables
10 x Shot glasses	Preset	On table	1x for each seat	Full Company	SL+SR Props Table	Some knocked over on table
Party Popper/Streamers	Preset	On table	Creating mess over table	-	SL with Cloths	Collect from tablecloths, place in washing bowl
7 x White Balloons	Preset	Attach to Chairs	Helium and Silver string	Lysander & Hermia	Popped by Cast	3 Chairs without Balloons; *1 US = 2nd from SL and 2 DS = 2nd & 4th from SL*
4 x White Balloons	Preset	Attach to Treads	Helium and Silver string	Lysander & Hermia	Popped by Cast	Attached to top of SL ad SR treads
4 x Microphones	Preset	DSR-DSL-USR-USL	Sound FX throughout	Full Company	-	DSR Mic only; all others start offstage
Double Bass	Preset	USR on Platform	Weather Contingency	Snug (Tomi)	Heavy rain= strike	Cover is under the platform, come rain or shine
3 x Vodka Bottles	1.1	Offstage	2x SL and 1x SR Prop Tables	Yana, Mei and Emily	1x SR Props Table	2x struck under SL Platform near Vom
Flower Pin Brooch	1.1	Personal - DR	Knitted flower brooch	Lysander	Dressing Room	Lysander keeps this on his person
Cocktail Sticks	1.1	Personal - DR	To pop balloons with	Hermia	-	Needs a new one each show
Love letter	1.1	Personal - DR	Lysander to Hermia	Egeus	-	1x per show - as it gets scrunched up!
Umbro Bag	1.2	Personal - DR	Filled with random bits	Quince	Prop Hut	Just has to be taken to Gareth's dressing room
Box File with 4x Scripts	1.2	Personal - DR	In order of; Bottom, Flute, Starvling + Snout	Quince;Bottom, Flute, Starvling + Snout	Prop Hut and in Mechanical Bags	Starveling's script needs a hand full of loose paper for an 'invisible' Puck to pick up
Reflective Bag with Oyster Card and 4x Highlighters	1.2	Personal - DR	Front Pocket; Oyster Card in Travel wallet and all 4 highlighters in case.	Bottom	→	Highlighters given to Quince, Starveling, Snout + Flute. 1x in Box File, 1x in Starvling's bag and 2x end up on Lee and Josh's Dressing Room tables.

Props Budget

A MIDSUMMER NIGHT'S DREAM
- WILLIAM SHAKESPEARE

Props Costing	29th April 2019
Green	Prop made
Blue	Consumable prop
Purple	Generic cost, more clarity needed, could go up or down

Items	Note	Non prop budget	Props Total
Consumables - (agreed with Nick) to be paid from separate budget	Breakdown on second tab - @ £20.00 per perf		£0.00
Props realised in rehearsals			£1,000.00
Preview notes			£500.00
Transport - (figure agreed with Nick) Will also use R.Park taxi account and if further transport required, sourced from another budget.	Van driver, transport from makers, collection in congestion charge etc		£500.00
Travel	Petrol, car club usage		£300.00
Workshop materials	Materials needed for 'on-site' work		£600.00
On-site Props Maker 1 - (agreed with Nick) to be paid from separate budget	x 5 (8 hour) Days - £250 per day		£0.00
On-site Props Maker 2 - (agreed with Nick) to be paid from separate budget	x 5 (8 hour) Days - £250 per day		£0.00
x 30 Ballroom chairs - Chairs piled up, thrown about ?	Unit cost £20		£300.00
Chair labour	Painted black, work on seats		£200.00
Chair materials	Chairs sprayed Black		£100.00
Assorted coloured Balloons	Detail on second tab & totaled in grey cells		£0.00
Black and white balloons			£50.00
Helium	Detail on second tab & totaled in grey cells		£0.00
Balloons (filled with above)	Detail on second tab & totaled in grey cells		£0.00
x3 Silver trays	unit £5.99 (inc, x1 spare)		£23.96
x25 Champagne flutes	unit £1.91 (inc, x5 spare)		£47.75
Champagne substitute	Detail on second tab & totaled in grey cells		£0.00

Canapes	Detail on second tab & totaled in grey cells		£0.00
Tiered cake	To be cut, 500mm high		£650.00
Table of 'other' fake cakes -	generic cost - Clarity as to quantity could bring cost down here, buying fake is cheaper than making		£300.00
Cupcakes for throwing	Detail on second tab & totaled in grey cells		£0.00
Fake flowers	Figure could be lower with more information		£70.00
Scripts - some with binders, some not.	Printing cost included in making		£80.00
Bags	Figure estimated at this stage		£50.00
Breifcases	Figure estimated at this stage		£50.00
Rucksacks	Figure estimated at this stage		£50.00
x 3 Fairies on stilts	x 4 (x1 spare) unit £220	£ 880.00	£0.00
Fairies crutches	x 4 (x1 spare) unit £39.99	£ 159.96	£0.00
Changeling boy puppet	Rachael to make	£ 1,500.00	£0.00
Votress Puppet (paid from separate budget) Lightweight (Plastizote ?) - Eastern women head Long fringed hair, with large hands. Including silk baby unraveling into bloodied silk.	Contractor, Mary Tryfonos This will come from a separate budget	£ 3,500.00	£0.00
Cupid puppet - With bow & arrows, shoot into bucket	Rachael to make	£ 1,500.00	£0.00
Bucket for arrows	Arrows shot into, then flowers grow		£30.00
Flowers (pansie like) for bucket	Trick moment, flowers push up from inside bucket, operated by actor holding it		£200.00
Whizzing moment for puck	Sound effect ?		£10.00
Love potion flower			£10.00
x 5 Oberon legs - (paid from separate budget) appear over sleeping Titania	(puppeteered by fairies) - Articulated spider limbs, plastazote & aluminium. To look mechanical. Not true to spider leg. Prototype needed. Monica	£ 2,000.00	£0.00
Pansy flower (no need to see potion drip)	could be simple flower		£40.00
Bags	duplicated from earlier ?		£50.00
Scripts	duplicated from earlier ?		£0.00
A Calander	No detail		£0.00
Breakable chair			£1,000.00
Duelling	Using items in the space		£0.00
Items to be used for shadow sexy time	To be found in rehearsals		£0.00

A MIDSUMMER NIGHT'S DREAM 2019 - Props Breakdown

Prop Item	Scene	Description	Character(s)	Rehearsal	Source	Show Prop	Notes
2x Tables	Preset	Preset Onstage - creates banquet table					Set = Make
White Tablecloths	Preset	Second diagonally, wine stained - after party					Chris to source
10x Wedding Chairs	Preset	10 sat the banquet table					Adapt = Paint and upholster
1x Vodka bottle	Preset	One on the SR table, for Remy to drink from					
1x Booze bottle	Preset	On the SL table for Dem. + Lys. To fight over					
10x Shot glasses	Preset	Preset on Banquet table					
Black and White Balloons	Preset						
Coloured balloon Balloons	Preset		Some held by actors.				
4x microphones	Preset	1 = DSR, 2 = DSL, 3 = USR, 4 = USL					
Double Bass	Preset	If not raining... contingency for on/off stage					
Vodka bottle / booze bottle	1.1	Waiters to serve more vodka?	Waiters - Mei, Emily + Yana				
Canapes - crushable food?	1.1	Waiters to serve more food?	Waiters - Mei, Emily + Yana				
Love Letter	1.1	Lysander to Hermia - Theseus scrunches it	Egeus				
Fairy Stilts and Crutches	2.1		Simon, Matt and Mei				
Knee Pads	2.1		Simon, Matt and Mei				Gloves?
Changeling / Indian boy puppet	2.1						Being made - ETA?
Cupid Puppet	2.1						Being made - ETA?
Bow and Arrow	2.1						Arrows - Scott Penrose to come up with idea
Bucket	2.1						
Love Potion flower	2.2						
Mattress	2.2						
Blanket	2.2						
Hammock / Bower	2.2						Nick to source Hammock, fabric?
Oberon Legs	2.2						Being made - ETA?
Pansy Flower	3.1		Starvling				
- Hype Backpack	3.1	Reflective Backpack	Bottom				
- Highlighters	3.1		Bottom				
- Oyster card	3.1		Bottom				
- Leggings	3.1		Bottom				
- Full of normal everyday things- bc	3.1		Bottom				
- Camping bag	3.1	Personal Props	Quince				
- Camping chair	3.1		Quince				
- Roll on top of bag	3.1		Quince				
- Walking poles	3.1	5 x A4 Scripts – cone binding	Quince				
- Box of Scripts	3.1		Quince				
- Headtorch	3.1		Quince				
- Flashlight	3.1		Quince				
- Notebook and pen	3.1		Quince				
- Glasses case	3.1	Glasses (Wardrobe)	Quince				
- First aid kit	3.1		Quince				
- Map bag	3.1		Quince				
- Compass	3.1		Quince				
- Woven Bag	3.1		Starvling (Liz)				
- Yoga Mat (Purple)	3.1		Starvling (Liz)				
- Flask	3.1		Starvling (Liz)				

KEY
Source
Pending
Sourced
Consumable

Props Running and Setting Lists

I would recommend creating templates now and save time later!

Figure out what works for you – everybody works and understands things differently. No right or wrong, as long as you've got something you can hand to someone else and they can cover you completely, and no all the details with ease.

Keep everything **up-to-date!**

In the rehearsal room – always keep your notepad with you. Things are always evolving in the rehearsal room. It's easy to be overwhelmed with notes, it's good to keep on top of it, and figure out a system that works for you.

Work with your actors - figure out what needs setting where, in order to make their life easier backstage.

Setting List

Curious Incident of the dog in the Night-time
National Theatre
Schools Tour '19

Grid	Prop	Location	NOTES / Strike
A 2+3	Big Ben	Lid	Big Ben and 2 Buses
A 5	Ice cream tub and spoon	Lid	
A 6	Red Station and Policeman's hat + high vis	Lid	
C 6	Mr. Wise's Fishing hat, glasses and food pot	Bench	-
C 6	Box 5 – Trainology	Lid	Brick House
D 6	2 x Twin Houses	Lid	2 x Twin Houses
I 6	Pot of Chalk. Untangle string, and make sure finger loop is obvious	Drawer	Chalk, Ice cream tub and spoon, and exam results
J 6	9 Letters, C's book, Silver box lid and toolbox	Box	Letters, C's book, lid, toolbox + torch
K 6	2 x London Buses and 5 letters	Lid	
L 6	Mr. T's Grey Sweater	Lid	Notebook & Pencil, Chalk, Red Stripe and Headphones
M 6	Tall Box 9 and Purple Cardigan	Lid	Box of Track, Mrs. G's Scarf & glasses
N 6	Garden Shears	Bench	
O 6	Platform and 3 figures + Heineken Can	Cupboard	Platform, 3 figures and Heineken Can
P 6	Green Shed and Mrs. Alexander figure	Cupboard	Green Shed and Mrs. Alexander
P 6	Christopher's Book for Siobhan (thrown copy)	Bench	
P 6		Bench	
Q 4	Yazoo on Bench (In line with 'Q')	Bench	Yazoo
Q 5	Tree	Lid	Tree
Q 2+3	Large Box: Box 1–4. Train in Box 1, switched ON	Cupboard	Large Box: 4 empty boxes and Torch
Q - O		Bench	-
Q -1	Red Brick House and 5 letters	Lid	Track Box 5. Uncle T's coat/hat/scarf
Q -2		Lid	Red Station and Ed's Briefcase
Q -3	Chalk	Bench	-
Q -4	Christopher's Aeroplane	Bench	
Q -4	White Torch – cloth hanging out	Hole	-
Q -5	Grey Wooden House	Cupboard	Box 5 briefly, then Wooden House
Q -6		Bench	Rucksack, Radio and Yazoo
Q -6	Tree and A-Z Mag	Lid	Tree
N -6	Radio, 3 Children's Books + White Headphones	Lid	
N -6	Red Stripe can	Bench	-
L -6	Humpback bridge	Cupboard	Bridge and Train Tracks
K -6	Small Signal House, Figures and Farm animals	Cupboard	Signal House, Figures + Animals
J -6	Heineken Can and Yazoo	FRIDGE	
H -6	Tree and Letters	Lid	Tree
G -6	Remote Control and Everton Scarf	Lid	Remote Control
F -6	Trainology: Box 6 and 1x Carriage	Lid	Train and Carriage
D -6	Trainology: Box 7 and Football	Lid	
B -6	Tree	Lid	Tree
A -6	Train hat + Swiss Army Knife (blade down)	Lid	
A -4	Mrs. Shears' Shoes, Scarf and Glasses	Lid	Mrs. S Pink Dressing Gown + Mug
A -2	Cream House and 5 Letters	Lid	Cream House
A -1	Yazoo, Notepad and pencil	Bench	Heineken Can

Setting List

Curious Incident of the dog in the Night-time
National Theatre
Schools Tour '19

Box	Grid	BONOLOGY	Strike
M	SD	Magic Box	Exit 3 - By ASM at the end of Polperro
2	B 6	Suitcase	Exit 3 – By Mrs. Alexander during Luggage
3	D 6		
5	J 6	Comb with Hair and Crusty Pants	
7	L 6	-	-
11	N 6	Toilet	-
13	C-6	Men Only Mag and 5 Shoes	
17	E -6	Corfu Mag, Irish Times and Mrs. Sheers Jacket	+ Scarf + Glasses and Irish Times News.
19	G -6	Monkey Wrench and Scooby-Doo Tie	+ Rat Cage and Aeroplane
23	I -6	-	Luggage = **E2** for Nick to stand on!
29	K -6	Wooden Spoon, Chocolate Biscuit, Rat Cage	+ Evidence bag and Rev. P Costume
31	M -6	Take a Break Magazine	

PERSONAL PROPS	
Cayvan Coates Christopher Boone	**Costume:** *Knee Pads, Grey Bottoms, NASA Tshirt, Blue Hoody and Trainers. Casio Watch (left Hand)*
	Swiss Army Knife (left pocket) String, wooden puzzle piece, 3 x rat food pellets, red paper clip, Front door key with red tag and change (£1, 20p, 2x 10p, 5p and 2p) Strawberry Laces
Chris Nayak Policeman	Evidence Bag Credit Card Train Ticket
Nick Pearse Ed Boone	Slim Samsung Phone Wallet with notes & **£50** Train Ticket
Evan Milton Policeman	Phone Orange Leaf on the bottom of his shoe! Train Ticket
Marcia Lecky Siobhan	Blackberry (ensemble Jacket: Black thin raincoat) Train Ticket
Lily Knight Mrs. Shears	Old iPhone (ensemble jacket) Train Ticket
Nadia Williams Judy	Nokia Phone (ensemble jacket) Train Ticket
Nicky McRoy Mrs. Alexander	Wig

Becca Moore & Claudia Joyce
Assistant Stage Managers
Setting List
Updated: 31/09/2019

B6			**Preset** Box 2 Scene 36 suitcase
D6			**Preset** Box 3 hinged lid
J6			**Preset** Box 5 green comb with hair crusty pants
N6			**Preset** Box 11 Scene 36 toilet

C6			**Preset** Box 13 mens only magazine & 5 x shoes
E6			**Preset** Box 17 Holiday brochure, Irish Times Newspaper, Mrs Shears Jacket
G6			**Preset** Box 19 Monkey wrench, scooby doo tie
K6			**Preset** Box 29 wooden spoon, choclate biscuit, rat cage

Cue Sheets / Show Plots

Start creating your **Show Plots** and **Q Sheets** when your role backstage starts forming shape.

Stage crew and scene changes, it's important to create clear plots for others assisting on stage. Local crew in touring venues, and crew that don't join you until tech/shows.

When there is more than one ASM, I would always recommend a **Master Copy.**

Anything could happen to you or your team, you need to **monkey proof** all paperwork. You'll have numerous versions…

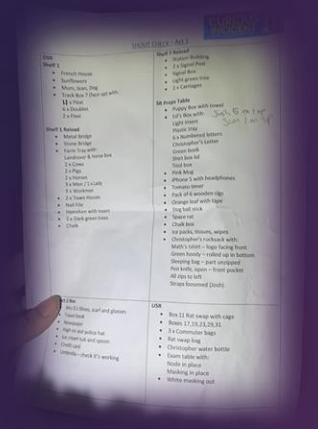
ASM Master Show Plot
The Curious Incident of the Dog in the Night-time
National Theatre / Schools Tour
Updated: 22.08.19

PRESET	All Props set in and on top of the benches and boxes. All set boxes in place (6 = 2, 3, 5, 7, 11 & -6 = 13, 17, 19, 23, 29, 31). Orange Chair, Wellington and Garden Fork. **TURN ON all electrics** (Train, Magic Box and 4x Trees). All chairs ready to **seat audience**. Lead the audience around the set, filling up the first row, moving onto the second row and then the third. As they settle tell them to get comfy and put all bags, coats, etc. under their chairs to create more leg room. Very important that the 3 aisles and run around are clear, no **trip hazards**, etc. Once all the audience and actors are in place… **Standby Christopher** (Cayvan), give the go ahead to Show Operator. Turn **Lights OFF** on Operator's cue. **Prepare for loud boom!**
Beginners	Cayvan Coates (*Christopher, E2*) Evan Milton (*Policeman/Rev. P, E2*) Nadia Williams (*Judy, E3*) Marcia Lecky (*Siobhan, E3*) Nick Pearse (*Ed Boone, E1*) Chris Nayak (*Duty Sergeant/Roger, E1*) Lily Knight (*Mrs. Shears, E1*) Nicky M (*Mrs. Alexander, E1*) **Crew:** Becca Moore, Claudia Joyce, Simon Gethin Thomas, Cat Pewsey and Nick Slater.

CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME			
Where	**Cue**	**Action**	**Notes**
QC	Clearance from Operator	**Standby Christopher**	On Operator's VISUAL Cue
-	Clearance from Operator	Turn **House lights OFF**	On Operator's VISUAL Cue
Walk around the space, clearing all bags under chairs, checking aisle and gangways are clear.			
E3	End of **Policeman Scene** Policeman/Evan: *"Did you kill the dog?"*	**STRIKE Wellington** from Mrs. Shears (*Lily*). **F/O - STRIKE** Mrs. Shears' Pink Dressing Gown and Slippers	Meet in aisle and place in its storage box quickly. Hang dressing gown on Costume Rail, slippers to QC
E2 → QC	Policeman exits.	**STRIKE Pitch Fork** from Evan (Policeman) - able to start QC. **F/O** - E1 to assist (with Evan) QC	**STRIKE Pitch Fork** to costume rail. Policeman QC into Ensemble @ E1 with Grey Jacket. Hang up Police costume.
E2 → QC	Christopher at **Police Station** - Police Officer: *"Do you understand?"*	**QC Duty Sergeant** (*Chris*) **STRIKE** Police Shirt and Black Tie	Hang back on Costume Rail
COMIING HOME SEQUENCE			
HQ /E1 QC Chairs	**Coming Home** Ed Boone: *"Mother's gone to Hospital"*	QC Evan from Ensemble into Rev.P **COLLECT** Rev. P **Glue & Scissors**	Remove Grey Jacket into Tweed Jacket, Jumper and Collar. Keep Grey Jacket handy!
E1 **E3**	Ed Boone's Exit: *"Mother's gone to Hospital"* **Rev. P Enters E1** SNDQ "School Bell"	**STRIKE Green Fleece** from Ed Boone (Nick) after he exits at E3 **SET Magic Box** behind chair	F/O – to E1 and pass fleece to **ASM** For Ed to take onstage & collect green fleece from **ASM**
STREET SEQUENCE			
E1	**Rev. P exits E1**	**STRIKE** Glue and Scissors F/ON – **QC** Rev.P into Ensemble	Grey Jacket **RESET** Rev.P costume inc. Collar
E3	After **Football Match** into Mr. Thompson's House	**STRIKE** Mr. Thompson' Grey Jumper	Mrs. Shears (Lily) throws the jumper into the **E3 aisle** – catch!
6 MINUTES – CHALK FACES SEQUENCE			
E2 **E2**	Siobhan: *"She moved very, very slowly…"* After **6 Minutes.**	**STRIKE Football** from Ed Boone **QC Ed** (*Nick*) into Green Fleece. **F/O – E3 for ASTROBOY**	**STRIKE** Football, Pink Cardigan and Corfu Magazine to skip if poss. **Collect White Torch**

Becca Moore & Claudia Joyce
Assistant Stage Managers

ASM Show Plot
Updated: 22/08/2019



Shout Check

Shout Check is a way of checking all props at the top of the show or act, one person stands with the props setting list and says the prop and where it should be, and another person checks if it's there, before they move on to the next thing.

It is incredibly useful and means you cover all bases, and nothing gets missed! Which can be easily done on a long run, where you may slack and get too comfortable.

https://www.youtube.com/watch?v=G50AzOZOZDM

For Shout Check example play from **3:43.**

Before the Show

- Set Props, Set and Furniture.
- **Clear the stage for Warm-ups;** Voice, Physical, Movement/Fight Call – Be present and observant!
- **Shout Check**; on and off stage.
- Once all departments are happy and set, the Stage Manager will liaise with Front of House, letting them know that we are ready to open the house.
- **Beginners**; actors gather VERY slowly. On *A Midsummer Nights Dream* I was responsible for checking mics as well as making sure everyone was where they needed to be.
- **SHOW MODE**; Running the deck. Health and Safety always. Be prepared for show stops. Prep for interval changes.
- **End of show**; pack up and go home!
- When the production comes to an end, you need to make sure everything goes back to where it came from or goes into storage. Borrow Forms.

Theatre Etiquette

Show Calls – Back of House

Half hour Call – 35 mins before lights up.

Quarter hour Call – 20 mins before lights up.

5-minute Call – 10 mins before lights up.

Beginners – 5 mins before lights up.

Standby – Lights up!

On Comms

Always announce when you are on comms, *"*name* on comms"*.

Never, ever talk during a standby.

Never say *"GO!"*, if you really do need to, say "G.O."

The DSM should be the only one who talks, always ask if it's a good time if you really do need to talk or inform them or something about the show.

Fit up / Get in / Get Outs

Hard hats must be worn until overheads are rigged, work in the grid or gantry is complete and you are told they can be removed by a resident member of company stage manager.

Steel toe capped boots should be worn

Never lift anything too heavy on your own.

Check a ladder before you climb it, have heavy loads passed to you on a ladder and watch over head clearance before you move a ladder. Always have someone foot your ladder.

1. Never enter the wings or cross the stage until you are called to do so.
2. You must always be in the theatre by the half hour call.
3. No visitors backstage after the half hour call.
4. Never take out the Safety Curtain
5. No eating or drinking in the wings, stage or the auditorium.
6. No eating, drinking or smoking in costume.
7. Do not walk under the iron line after the call *"Iron coming in"*
8. Never step over a bar
9. Always call *"truck moving"*, before moving a truck or wheeled scenery.
10. During a performance never cross the stage during a scene change unless told to do so, or if something has gone wrong and DSM has approved it. Try and get ensemble to fix or collect something if possible.
11. No flash photography in the wings or auditorium during a performance.
12. Fire guns will be kept in a locked box in the company office. The weapon will be loaded in the office and be the responsibility of the ASM until it is passed to the actor just before the cue to fire. No spare blanks. No spare blanks should be kept on stage, the weapon is then handed back to the ASM and immediately locked away.
13. Pyrotechnics should be locked away and no naked flame should be used in the room.
14. Fire Officer needs to be informed of the use of Pyrotechnics and naked flames. People need to be informed if strobe lighting and lasers are to be used.
15. Cigarettes and naked flames need to be extinguished in ashtrays with wet sand.
16. Glass should be avoided where possible, hand props should be coated in clear film to avoid shattering.

Terminology

1. Auditorium
2. Proscenium Arch
3. Iron or Safety Curtain
4. Gauze
5. Deck
6. Trap
7. Prompt Corner
8. Wings
9. Flys / Fly Floor / Fly Tower
10. Sightlines
11. Full Black
12. Cross Over
13. Quick Change
14. Spike
15. Strike
16. Standby
17. Comms / Cans
18. Tat
19. Blacks
20. Frenchman
21. Show Relay
22. Truck
23. Centreline
24. Dock Door
25. Stage Door
26. Treads
27. Prompt Copy / The Book
28. Front of house
29. Ghost Light
30. Off-book
31. Preset
32. Work Lights / Blues
33. Control Booth
34. GO
35. Call
36. Cue Light
37. Cue-to-Cue
38. Dry tech
39. Dress Rehearsal
40. Tech. Rehearsal
41. Final Dress
42. Preview
43. Reset
44. Silk Flame

10th October

National Stage Management Day

…any excuse for more cake!

Going back to the start

…things to think about further down the line

Equipping yourself; tools, attitude, experience

Strings to your Bow; BSL, First Aid, Fly training

Online profiles; Mandy, LinkedIn, Free List (SMA)

Applying for jobs; CV's and cover letters

Interviews; they're not as scary as you think

Contracts; what to do with them

Subsistence; what are you entitled to?

Networking; who you know

Memberships; SMA, Equity and BECTU

Tax; getting your head around it

Study Task

1. Provide **appropriate research** for your given prop. Identify key questions that you would need to ask the Director/Designer/DSM regarding its usage.

2. What **strategies** would you **adopt for sourcing or making this prop**. Prop researched to be shared with the group in your next session.

Terminology

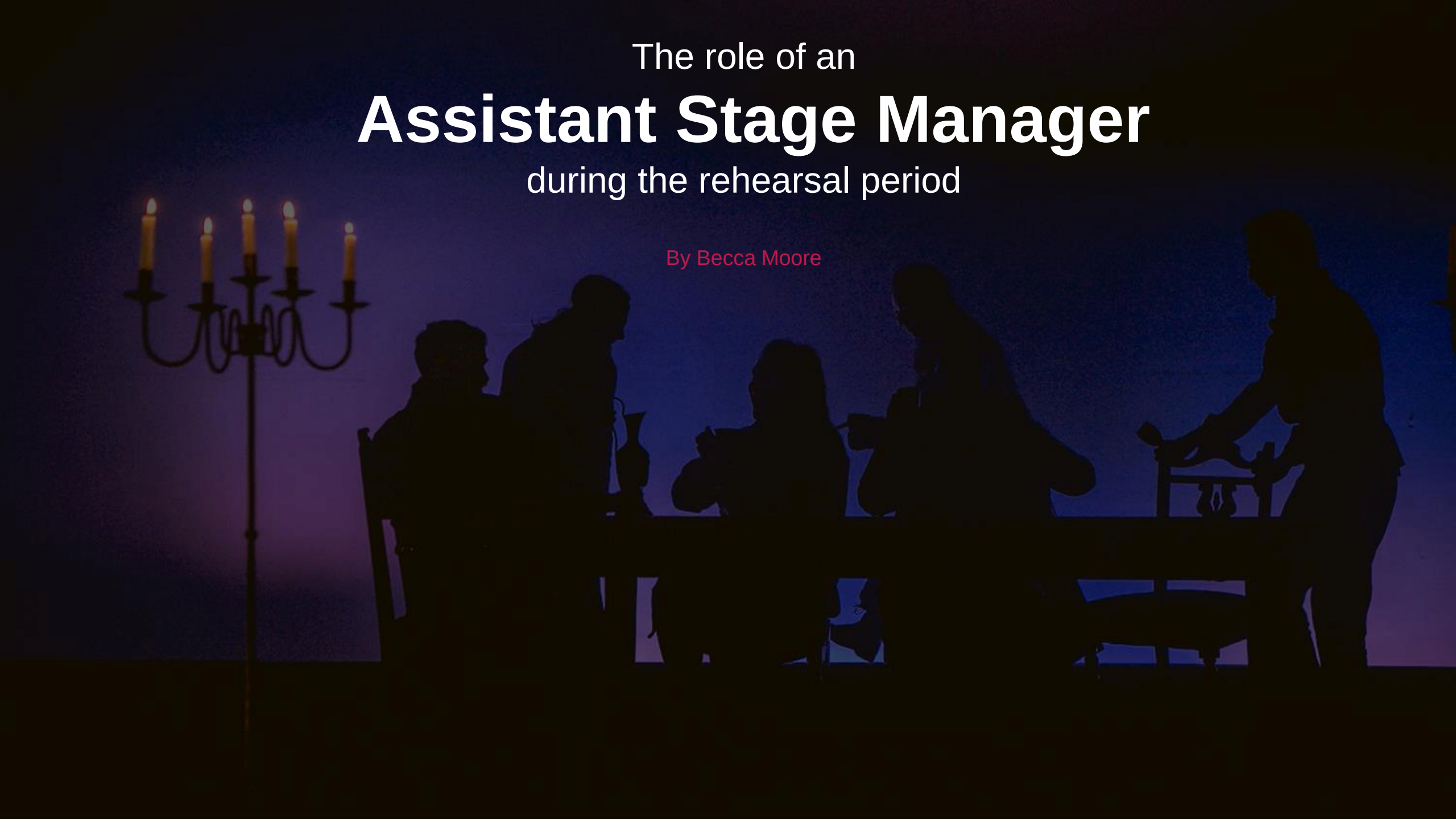
1. **Auditorium –** Audience's seating area.
2. **Proscenium Arch –** Fourth Wall, dividing the auditorium and stage.
3. **Iron or Safety Curtain –** Behind the Proscenium arch, fire safe – saving either side.
4. **Gauze –** Opaque cloth, becomes transparent when the stage behind it is lit.
5. **Deck –** the stage / the stage floor.
6. **Trap –** An opening through the stage door.
7. **Prompt Corner –** Area, traditionally stage left, where the DSM controls the performance.
8. **Wings –** The out of view areas to the sides of the performance area. ASM's territory!
9. **Flys / Fly Floor / Fly Tower –** Scenery to be flown in from above stage, kept out of site.
10. **Sightlines –** Series of lines drawn on plan to show how much of the stage can be seen.
11. **Full Black -** A set of black tabs / curtains that cover the entire width of the stage.
12. **Cross Over –** A hidden route or pathway leading from one side of the stage to the other.
13. **Quick Change –** A fast costume change that does not allow time to get to dressing room.
14. **Spike –** To tape the position of the set props and furniture on the stage floor.
15. **Strike –** To remove or return the performance space to its original condition.
16. **Standby -** An instruction from DSM to be ready to execute a cue
17. **Comms / Cans –** A headset worn by crew for communication.
18. **Tat –** Small, but still useful, off cuts of cloth, black tabs or wood.
19. **Blacks –** Black clothing worn by stage management and all crew during production.
20. **Frenchman –** A scenic flat which is flown into position, usually with French braces.
21. **Show Relay – N**etwork of speakers carrying the sound of the show & SM Calls backstage
22. **Truck –** A piece of scenery on wheels, it may be on a track.
23. **Centreline –** Imaginary line running down the stage, centre of proscenium opening.
24. **Dock Door –** Big doors you unload touring trucks through to get all equipment on stage.
25. **Stage Door –** The backstage entrance to the theatre for all cast, crew and creatives.
26. **Treads** – General name for any stage staircase or set of steps.
27. **Prompt Copy / The Book –** Master copy of the script, containing script, blocking and all show information
28. **Front of house – Self-explanatory!**
29. **Ghost Light –** A light onstage when the theatre is closed, like a night-light.
30. **Off-book** – A point in rehearsals when an actor has learned all lines, with no script.
31. **Preset -** To position props or costume on stage prior to the opening of show, lighting and sound state set too, while audience to enter.
32. **Work Lights / Blues –** Lights used for illumination in the wings and backstage.

Terminology

33. **Control Booth –** the room in which lighting and sound equipment are operated
34. **GO –** An instruction from the DSM to execute a cue; lighting, sound, flies or stage cue.
35. **Call –** A notice of the time of rehearsal or performance, placed on a callboard.
36. **Cue Light –** A light that signals crew members or actors to prepare for an action when it is turned on and signals them to "Go" when it is turned off.
37. **Cue-to-Cue –** A run through of the performance with actors skipping dialogue and action from one technical cue to the next.
38. **Dry tech –** The same as Cue-to cue without the actors!
39. **Dress Rehearsal –** A rehearsal that includes costume.
40. **Tech. Rehearsal –** A rehearsal that includes technical effects; light, sound & scenery.
41. **Final Dress –** The last rehearsal before opening night; Preview.
42. **Preview –** A performance given before the publicised opening night, often invited audience.
43. **Reset - 1)** To go back to a particular point ready to run part of a scene again, during a technical rehearsal. For example, *"OK that scene change went really well - can we please reset to the end of the previous scene ready to try it again?"*
    2) After a performance, the Reset involves all on-stage crew in moving scenery and props back into position for the top of the show, ready for the next performance.
44. **Silk Flame -** A substitute for a real flame, consisting of flame-shaped pieces of light-coloured silk, with an orange/red light underneath, and blown by a fan pointing upwards. The airflow keeps the silk upright, with a random movement which from a distance reads as a flame.

The role of an

Assistant Stage Manager

during the rehearsal period

By Becca Moore