**Rehearsal Process:**

Traditionally the director(s) are the one(s) responsible for writing up rehearsal schedules and getting it to the stage manager, who distributes it to the cast. This is best done with a good bit of advance warning; e.g., rehearsal schedules should be distributed at least a week in advance to prevent cast members from having unexpected or novel conflicts (as much as possible, although some are to be expected). Cast members with consistent conflicts (e.g., a night class every Monday) should not be scheduled for rehearsals on those days, if possible; the stage manager should be responsible for making up and distributing to directors a copy of every cast member’s conflict sheet.

Though it is the director’s responsibility to take care of this, the stage manager should feel free to alert the director(s) if the rehearsal schedule is getting too outdated. Directors are often stressed and working on many things at once; they may lose track of making up new rehearsal schedules or forget to send out new ones to cast members. The stage manager should not feel out of place alerting the directors to schedule conflicts or issues that should be handled.

The stage manager is typically the one responsible for keeping track of all actors’ and tech personnel’s contact information. If cast members or necessary tech personnel are late to rehearsal, it is the stage manager’s job (or if you have an assistant stage manager it is her job) to contact them and request their presence (or hear the reason for their absence). If actors or necessary tech personnel are planning to be late for or miss a rehearsal, they should alert the stage manager at least 48 hours in advance (or earlier, if possible); it is the stage manager’s job to alert the directors.

During rehearsals, the stage manager should take notes on as much information as possible; specifically, she should write down prop information (props required for specific scenes, props which need to be struck at the end of certain scenes [even if they are supposed to be struck by actors], props which will need to be made available in the middle of certain scenes, etc.), transition information (what happens in the blackouts between scenes), any set information, and lighting/sound information as it becomes available. It may also be beneficial for stage managers to keep track of blocking notes; while it may be designated to an assistant stage manager to stand in for characters if scenes must be rehearsed while not all actors can make rehearsal, stage managers may also need to do so.

After the show has been cast, use the schedules on the back of the audition sheets to compile a master conflict sheet that lists, by the day, all actor and creative team/techie conflicts. This will be useful to refer to when scheduling rehearsals.

Create a contact sheet for your cast and creative team that lists name, e-mail address, phone number, dorm and year. E-mail a copy to the entire cast and crew.

Print out copies of the scripts WELL BEFORE the read through to distribute to the cast and creative team. E-mail the script to cast and creative team for them to hang on to. If they lose their script, they can print a new one themselves.