

(E) First Aid. Proper first-aid information and equipment (including cold packs) shall be made available at any rehearsal or performance site where stage fighting/stunts occur.

(F) Firearms. Prior to the first use of firearms, it is essential that appropriate firearms instruction and rehearsals be held to ensure the Actor's safety and such demonstration shall be by a qualified individual. Thereafter, safety demonstrations and/or instructions will be required for all affected replacement Actors, as well as Swings and Understudies, before their first paid public performance.

Modifications to any firearm that is discharged on stage shall be done by a licensed gunsmith. Cosmetic and/or non-mechanical alterations of the gun shall not be considered a modification requiring a gunsmith. This Rule shall not apply to firearms that are specifically pyrotechnical devices that are electronically triggered.

Any costs associated with the use of firearms as props shall be borne by the Theatre.

(G) The Fight Director or Choreographer and/or Fight Captain shall consult with all other artistic personnel to achieve the optimum degree of safety.

(H) In recognition of the need for safety, the Theatre may videotape fight sequences during the rehearsal period which may be viewed only by appropriate artistic and production personnel. The tape shall be under the supervision of the Stage Manager and shall be erased once the show has closed. A rider shall be attached to the Actor's contract stating that the fight sequences will be taped.

#### **64. STAGE MANAGERS AND ASSISTANT STAGE MANAGERS.**

(A) Stage Managers.

(1) The Stage Manager shall be the individual who is assigned to and is primarily responsible for a specific production or productions. The Stage Manager is not permitted to act.

(2) The Stage Manager's position is full-time. The Stage Manager shall not function in areas which impinge upon the Stage Manager's duties.

(3) There shall be no less than one Stage Manager employed in each company and each production must be assigned a Stage Manager who shall be primarily responsible for the Stage Managerial functions.

(4) Each Stage Manager shall be engaged and receive contractual salary beginning at least one week prior to rehearsals for each production of the season unless already under Contract. However, no pre-production shall be required for table/music stand readings under the Experimental Theatre provision (see Rule 57(C)(7)).

(5) If the Theatre terminates the Stage Manager's employment, the Stage Manager may not be re-engaged or replaced in the same season at a lesser salary (unless for a stage of lower category).

(6) A replacement Stage Manager may be engaged on a one week contract, which

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may be pro-rated in sixths during rehearsal weeks and in eighths during performance weeks, provided the days of employment are consecutive. A full week's Health contribution shall be paid when a replacement Stage Manager is engaged for four days or more or four performances or more, whichever occurs first.

(B) Assistant Stage Managers.

(1) An Assistant Stage Manager is the individual who is assigned to assist the Stage Manager(s) on a specific production or productions. An Assistant Stage Manager may not be assigned the primary responsibility for a production. No Actor already under contract may be assigned as Assistant Stage Manager in the same production. The first Assistant Stage Manager may not act.

(2) In all Theatre categories, each required Assistant Stage Manager shall be engaged and receive contractual salary beginning at least two days prior to the first day of rehearsal for each production of the season unless already under contract.

(3) A replacement Assistant Stage Manager may be engaged on a one week contract, which may be pro-rated in sixths during rehearsal weeks and in eighths during performance weeks, provided the days of employment are consecutive. A full week's Health contribution shall be paid when a replacement Assistant Stage Manager is engaged for four days or more or four performances or more, whichever occurs first.

(4) The Assistant Stage Manager's salary shall increase to the Stage Manager's minimum for each performance or rehearsal in which the Stage Manager is absent and the Assistant Stage Manager is fulfilling the duties of the Stage Manager for that rehearsal or performance.

(5) "A" Category. There shall be at least one first Assistant Stage Manager in each company, and in addition to the Stage Manager, each production must be assigned an Assistant Stage Manager who shall be responsible for and perform the Assistant Stage Managerial functions. If an "A" Theatre performs in Repertory, at least two first Assistant Stage Managers must be employed.

(6) "B+" and "B" Categories. In addition to the Stage Manager, there shall be at least one first Assistant Stage Manager in each company. Each production must be assigned an Assistant Stage Manager who shall be responsible for and perform the assistant stage managerial functions. When more than one production is in rehearsal and/or performance, the stage managerial staff shall be, at the Theatre's option, either two Stage Managers or one Stage Manager and two Assistant Stage Managers. If the Theatre does not hire a second Assistant Stage Manager, the first Assistant Stage Manager shall assume the stage managerial duties and shall be contracted by rider as Stage Manager for that period. Should the Theatre choose the option of two Stage Managers, each may be assigned as Assistant Stage Manager for the other production.

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(7) “C” Category. In addition to the Stage Manager, each Chorus musical production must be assigned an Assistant Stage Manager who shall be responsible for and perform only the Assistant Stage Managerial functions. This provision shall expire February 11, 2018.

In non-Repertory Companies, when there are individual Stage Managers for each production, no Assistant Stage Manager shall be required. However, when more than one production is in rehearsal and/or performance, there shall be, at the Theatre’s option, either two Stage Managers or one Stage Manager and two Assistant Stage Managers. If the Theatre does not hire a second Assistant Stage Manager, the first Assistant Stage Manager shall assume the Stage Managerial duties and shall be contracted by rider as Stage Manager for that period. If a “C” Theatre is performing in Repertory, at least two Stage Managers shall be employed.

(8) “D” Category. In addition to the Stage Manager, each Chorus Musical production must be assigned an Assistant Stage Manager who shall be responsible for and perform only the Assistant Stage Managerial functions. This provision shall expire February 11, 2018.

In non-Repertory Companies, when there are individual Stage Managers for each production, no Assistant Stage Manager shall be required. However, when there is only one Stage Manager and there is one show in rehearsal and one show in performance during a given week, an Assistant Stage Manager shall be required. If a “D” Theatre is performing in Repertory, at least two Stage Managers shall be employed.

(9) Additional Assistant Stage Managers.

(a) Effective February 12, 2018, “A,” “B+,” “B,” “C,” and “D” category Theatres will engage one additional Assistant Stage Manager per year for a production for which an Assistant Stage Manager is not already required under Rules 64(B)(5), (6), (7), or (8). This additional Assistant Stage Manager may be engaged on any of the Theatre’s stages.

(b) Effective February 10, 2020, “A,” “B+,” and “B,” category Theatres will engage one additional Assistant Stage Manager per year for any production(s) for which an Assistant Stage Manager is not already required under Rules 64(B)(5) or (6) (for a total of two additional Assistant Stage Managers per year). These two additional Assistant Stage Managers may be engaged on any of the Theatre’s stages.

(c) Effective February 15, 2021, “A,” “B+,” and “B,” category Theatres will engage one more additional Assistant Stage Manager per year for any production(s) for which an Assistant Stage Manager is not already required under Rules 64(B)(5) or (6) (for a total of three additional Assistant Stage Managers per year). These three additional Assistant Stage Managers may be engaged on any of the Theatre’s stages.

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(d) Effective February 15, 2021, "C" category Theatres will engage one additional Assistant Stage Manager per year for any production(s) for which an Assistant Stage Manager is not already required under Rules 64(B)(7) for a total of two additional Assistant Stage Managers per year. These two additional Assistant Stage Managers may be engaged on any of the Theatre's stages.

(e) Notwithstanding the above, no Theatre, with the exception of those covered by Rules 75(C), 76(D), 77(F), 78(D) and 79(D), shall be required to engage more than one Assistant Stage Manager for any production.

(C) Specific assignments shall be designated in the contract or by rider to the contract, including the name of the production(s) and whether the employment shall be for first and/or second and/or third stages.

(D) Minimum Salaries in Repertory. If a Theatre in the course of any season performs in repertory, the Stage Manager's and Assistant Stage Manager's minimums shall be adjusted to conform to the minimums specified in Rule 55 at the time that rehearsals begin for the repertory. Additional Assistant Stage Managers, if required, shall be engaged also at the beginning of rehearsals.

(E) Tech Week Compensation. For each production, the Stage Manager and Assistant Stage Manager shall be paid, in addition to contractual salary, 2/6<sup>ths</sup> of contractual salary, with method of payment to be stated in a rider to the Contract.

(F) Pre- or Post-Production Payments. No Stage Manager shall perform pre-production work without a signed contract. When a Stage Manager is called to perform services for a production either prior to or after the period of employment, the Stage Manager shall be paid either no less than 1/6<sup>th</sup> of weekly contractual salary per day or the applicable overtime rate for each hour worked. Any call over three hours in duration shall be paid at the rate of 1/6<sup>th</sup> of weekly contractual salary.

(G) Other Productions. Should a Stage Manager and/or Assistant Stage Manager, during the time that the Stage Manager and/or Assistant Stage Manager is under contract for a LORT production, perform services related to the transfer of that play to another Theatre, the Stage Manager and/or Assistant Stage Manager shall be compensated not less than 1/6<sup>th</sup> of contractual salary for such additional services, unless the Stage Manager and/or Assistant Stage Manager is moving with the production.

(H) Working Conditions for Stage Managers and Assistant Stage Managers.

(1) The Stage Manager or Assistant Stage Manager must be present at all rehearsals and performances. The Theatre shall not require members of the Equity Stage Managerial staff to absent themselves from rehearsals or performances.

(2) The Stage Manager or Assistant Stage Manager must be present on the deck or in communication from the booth with all backstage areas during all performances, run-throughs, technical rehearsals and dress rehearsals. Under no circumstances shall anyone other than the Stage Manager or Assistant Stage

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Manager be on book calling the cues of a production.

(3) All rules for actors pertaining to rehearsals, performances, overtime, breaks, rest periods, days off and travel time shall also be applicable to Stage Managers and Assistant Stage Managers except where expressly stated otherwise. But, in no case shall the Stage Manager's or Assistant Stage Manager's rehearsal and/or performance workweek exceed the hours specified in Rule 51(A) without overtime compensation.

(4) The Theatre shall provide the Stage Manager, during the Stage Manager's normal working hours, with access to a work area with adequate desk space and customary business equipment, including, but not limited to, telephone, computer and printer, copy machine, fax machine, answering machine, Internet access, and voicemail.

(5) The Stage Manager shall be consulted whenever possible in the choice of Stage Managerial staff.

(6) Stage Managers and Assistant Stage Managers shall not be required to perform the following, unless they are contracted and compensated separately from the Equity contract; if a separate, written contract is made, a copy of such contract shall be forwarded to Equity:

(a) Design, build, hang, transport, operate, shift, run, shop for or maintain lights, sound, scenery, props, video, wardrobe, animals, etc.

(b) Arrange living accommodations.

(c) Order or distribute food for any members of the production.

(d) Be responsible for any aspect of transportation or be responsible for the maintenance of any vehicle.

(e) Be responsible for any aspect of laundry or dry cleaning.

(f) Be responsible for setting up stage managerial tech tables for technical rehearsals.

(g) Be responsible for supervising the Stage Management staff.

(7) The following activities are prohibited and a Stage Manager or Assistant Stage Manager shall not accept responsibility for the following:

(a) Having contracts or riders signed or initialed; or performing any other function which normally comes under the duties of the General Manager or Company Manager (which is not to preclude delivery of a sealed envelope addressed to the individual Actor/Stage Manager).

(b) Signing the closing notice of the company or the individual notice of an Actor upon termination of contract (which is not to preclude posting of all closing and other permanent company notices).

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(c) Doing the payroll or distributing payment, including, but not limited to, salary and per diem.

(d) Doing building maintenance, janitorial, custodial or house management work, including securing and locking the theatre following performances or rehearsals, which is not to preclude the Stage Manager from locking the door upon leaving for the day.

(8) It shall not be a condition of employment that the Stage Manager or Assistant Stage Manager own a motor vehicle.

(I) Stage Manager's Workweek and Overtime Compensation. The total workweek for Stage Managers and Assistant Stage Managers shall not, except during one seven-day period prior to the official opening for each production (Tech Week), exceed 52 hours per week, and shall be restricted to duties set forth in section (I)(1) below. The Stage Manager shall not schedule any overtime without the prior consultation and approval of the Theatre. The Stage Manager cannot be held responsible for any overtime which may arise through circumstances beyond the Stage Manager's control.

(1) Duties Subject to Overtime Calculation. The following duties shall be used in the calculation of the Stage Manager's workweek and overtime payment shall be required for any such work in excess of the allowable workweek:

(a) All rehearsal and performance hours.

(b) Any production meeting (except during Tech Week). A production meeting is any meeting which involves the discussion of elements of the production which directly affect the duties and responsibilities of the Stage Manager and which the Stage Manager and/or Assistant Stage Manager would be reasonably expected to attend. Production meetings may extend the Stage Manager's work beyond five consecutive hours without penalty if said meeting is contiguous to the Actors' designated call.

(c) Dry Techs and technical meetings (except during Tech Week).

(d) Any work, except those duties listed in section (I)(2) below, required by the Theatre that extends beyond the allowable workweek hours.

(e) If the Stage Manager and/or Assistant Stage Manager rehearse(s) and/or perform(s) hours which would have given an Actor overtime had the Actor rehearsed and/or performed those same hours, the Stage Manager shall receive the overtime compensation that would have been due the Actor.

(2) Duties Exempt from Overtime Calculation. A Stage Manager shall fulfill the following responsibilities for the production for which the Stage Manager is engaged and these duties will not be counted as overtime or as part of the limitation imposed above in section (I)(1):

(a) Calling, scheduling and coordinating all rehearsals, note sessions and any other calls.

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(b) Communicating and coordinating with the artistic, production and Theatre Staff.

(c) Maintaining the artistic intentions of the director and the Theatre after opening to the best of the Stage Manager's ability, which shall include giving notes and calling rehearsals when necessary.

(3) Rest Periods and Breaks.

(a) The rest period between the end of required employment (those duties listed in section (I)(1) above) on one day and the beginning of the required employment on the next day shall be 11 hours. During the four days preceding either the first public performance or the opening, but not both, the rest period shall not be less than eight hours. If the 11-hour rest period is invaded by no more than one hour, the Stage Manager shall be paid in accordance with Rule 55(M)(2). If the 11-hour rest period is invaded by more than one hour, or if the eight-hour rest period is invaded, the Stage Manager and/or Assistant Stage Manager whose rest periods have been violated shall be compensated at the overtime rate. Overtime payments shall continue until the applicable rest period is given.

(b) Each Stage Manager and Assistant Stage Manager shall have a meal break of no less than one hour during each work day at an appropriate interval. If the Theatre requires the Stage Manager or Assistant Stage Manager to work during the meal break, including, but not limited to, work which is necessary in order to enable a rehearsal to resume properly and appropriately on time, the Theatre shall provide the Stage Manager or Assistant Stage Manager with a meal and pay no less than one hour of overtime.

(c) The Stage Manager and the Assistant Stage Manager shall have a day off in each workweek which shall always be the same as the Actors' day off. If called by the Theatre on the day off, the Stage Manager and/or Assistant Stage Manager shall receive an additional 2/6<sup>ths</sup> of weekly contractual salary.

(J) Production Script.

(1) It is agreed that it is the duty of the Stage Manager to assemble and maintain the production script for the actual technical and artistic operation of the production and that the production script remains the property of the Theatre.

(2) No Stage Manager or Assistant Stage Manager will be required to prepare any additional production script or book for publication or archival purposes or for use in any other production of the play or musical.

(3) In the event the Theatre does request a Stage Manager or Assistant Stage Manager to prepare an additional script or alter the script for any of the above purposes, the Stage Manager or Assistant Stage Manager may agree provided the Stage Manager is paid no less than \$350.00 for each such preparation.