

Stage Managing while Cruising
The Dream

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Introduction

Before reading this thesis, one must understand what the role of a stage manager entails. In *The Backstage Guide to Stage Management 2nd Edition*, Tom Kelly has created his own definition that identifies the persona and skills of a stage manager. To fully understand the role, and observer must first grasp that although stage managers may have similar functions and job descriptions, no two positions are the same. It depends on the role they are partaking in and whether or not they abide under a particular contract or union.

“Stage Managers are responsible and adaptable communicators who have the ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor. They establish a creative environment by combining the ability to prioritize and anticipate and solve problems, with calm sensitivity and grace under pressure. Their ability to do the above stems from organizational ability, acquired technical knowledge (sound, music, lights, design, and construction, typing, use of computers, and so on), familiarity with union requirements, and an inspirational personality that creates positive energy”, (*The Backstage Guide to Stage Management*, p19, 20).

In effort to elaborate on the practical application of the above definition, this thesis will feature the experience of an Assistant Stage Manager (ASM) for Disney Cruise Line (DCL) on the *Disney Dream* ship. It will also describe in detail the training procedures for this position; compare the ASM role on a ship to a trained assistant stage manager on land, and assess the external factor of life on board a cruise ship. The responsibilities discussed will include the following: time commitment required of a Disney Cruise Line ASM, paperwork created, challenges faced, direct reports, rehearsals, challenging weather conditions, and the benefits of ship work to young stage managers. This thesis will maintain a focus on Disney etiquette and the importance of keeping the

magic of Disney alive while at all times providing an excellent show.

Traditions & Being a Cast Member

As Walt Disney once said, “You can dream, create, design and build the most wonderful place in the world... but it requires people to make the dream a reality.” Whether on land or on a ship, a good team can make all the difference when it comes to creating a passionate workspace. When a team includes passionate and dedicated members who are willing to go that extra mile, some of the most amazing outcomes can result. Working as a Disney cast member, I have found myself surrounded by an extraordinary team that surpassed nearly all of my expectations. Although many other companies may have very high working standards combined with great business ethics, few organizations compare to Disney in the caliber of employees; the process to be a cast member¹ at Disney is extensive and very detailed oriented. Disney Cruise Line as it exists within the Walt Disney Company stresses professionalism, business ethics and customer service etiquette to cater to the guests on board. Disney Cruise Line’s working conditions differ from those within a traditional theater in that its ships also act as a floating hotel. As such, our focus on guests becomes much more than just ticket sales and reviews. In order for the Walt Disney Company to keep all their employees up to par, all new hires have to go through a training process known as: *Traditions*.

The Disney Company flies new cast members to Orlando Florida to meet about ten to fifteen other new hires from all over the world, all soon to embark on the same voyage. These first few days give new hires a glimpse of the many diverse people from

¹ Cast Member: What employees who work for Disney are referred to as.

assorted countries they will be working with on the ship. All training before boarding the ship takes place at Disney University, otherwise known as DU. “Disney University is the global entity under which Disney Cast Members receive a range of opportunities including Disney heritage and traditions, personal and professional development, and on the job training. Although, Disney University is not an accredited institution, courses are primarily designed, developed and delivered by experienced learning professionals,” (<http://disneyinstitute.com>).

In my experience at DU, you are welcomed into the company with open arms. Everyone has a smile on their face and each person appears excited to have you there to experience what many have already been through. You are immediately referred to as a “cast member” and not just as an employee. During Traditions, you are taught about the history of the Disney Company and the life of Walt Disney himself. Some of these details include: Walt Disney’s major life accomplishments, history of the Disney parks, the first movie pictures made and the development of the idolized characters and their transformation over the years. The Disney Company requires its cast members to know as much about the product from the beginning in order to service guests with proper factual information. Throughout this process, you are also introduced to the way the Disney Company runs operations. Specifically as new hires to Disney Cruise Line, training aimed to prepare us as much as possible living at sea before boarding the cruise ship.

Tradition training differs for cruise ship employees versus new hires who work in the parks, because as DCL crew, you are not only starting a new job, but a completely new lifestyle, too. You learn about sleeping arrangements, the food prepared for crew, the diverse cultures of people working on the ship, basic job responsibility and general

life at sea. The human resources department warns new hires to expect to undergo fluctuating emotions; you could be the happiest person in the world one day, then the next feel depressed and homesick in an instant. Employee contracts can vary from four to nine months aboard a Disney ship. For those crew members on board for the long haul, the HR trainers offered the advice to keep going, follow through with work, responsibilities and utilize the human resource team or fellow crewmembers aboard for support. As an Assistant Stage Manager on board Disney Cruise Line, my contracts never last longer than four to five months with about a two-month break in between to go home and visit family. This keeps one energized, well rested and ready to come back to each new contract with a fresh start.

Beyond the important message of preparing new hires for ship lifestyle, our Human Resource trainers went into the standards and conducts of Disney and what the company stands for. This process compares favorably to being back in school, from taking notes and quizzes to memorization of extensive company knowledge. In this sense, Traditions has the potential to turn into a boring presentation with minimal lasting impact. Instead, Disney aims to take what could be countless hours of training and turn it into a memorable experience for its new hires. The following lessons are statements that as new hires, we were advised to memorize and know first hand.

Lesson One: Disney Standards of Business Conduct.

“Our Standards of Business Conduct (or “Standards”) are a reflection of that commitment and provide you with the information you need to do the right thing on the job and preserve the reputation we have earned as an ethical company, (Standards of Business Conduct, p8)”

These standards include Integrity, Trust, Teamwork, Honesty, Play by the Rules

& Respect. Together they establish a prime foundation of what makes the Disney Company a successful entertainment organization. During Traditions, new crew members receive a manual with more detailed descriptions of what these standards mean to Disney so they have the resources to fully understand the company's values. The second most important lesson taught pertained to us more specifically as new hires for DCL.

Lesson Two: Disney Cruise Line Vision Statement

“Disney Cruise Line Vacations combine the enchantment of Disney with the lure of the sea, inviting Guests of all ages to experience a magical vacation that delights every member of the family.

Through the wonder that is Disney, Guests will be transported on a journey of never-ending enchantment where excitement coexists with rejuvenation, serenity lives with adventure and escape is the destination”, (Disney Cruise Line®: Disney Traditions, p8)

DCL teaches this vision statement as something that all crew members need to keep in the back of their mind is fulfilling all duties on the ship. All crewmembers must know what our guests deserve, what they expect from the Disney name, and the proper service and etiquette guests should receive. The Disney Company offers nothing less than excellence with regards to customer service; beyond any individuals actual role on the ship, the overarching goal and mission of the crew is to: “Create happiness by providing the finest entertainment for people of all ages, everywhere”, (Disney Cruise Line®: Disney Traditions, p 5).

During Traditions, new hires tour the backstage areas of Walt Disney World to see what goes into creating the "magic". Drawing from the friendly words of welcome from all the cast members already a part of the Disney team, my training group's enthusiasm and anticipation to get their feet wet was overwhelming at this point. Near the

end of our second day of traditions, the Tradition's instructors broke us up into smaller groups categorized by job title. They then gave each group more information about what to expect in our assigned jobs on board. The Stage Manager and I came aboard as new hires the same day and become fast friends as we learned more about our roles aboard the Disney Dream. Surprisingly, we quickly learned that our roles on the ship actually do not work together unless a problem arises or in the event of a special occasion. This topic will receive more attention later in this thesis.

On the third day of Traditions, the new crew members return to Disney University early in the morning to go over any last minute paperwork regarding passports and other official documentation. In an unexpected surprise, the leaders of my Tradition's class congratulated us on completing our training on land and invited us to spend the day in Walt Disney World. As one can imagine, this was an impressive and unforgettable experience, and perfect way to end our training in Orlando. In less than twenty-four hours from that moment, I would begin my next adventure in my new home, the *Disney Dream*.

1st week on board, Safety & Time Commitment

At 5:00 am the next morning, my group of new hires for Disney Cruise Line boarded a bus from Orlando to Port Canaveral. Exhausted and worn-out from both the Disney World playtime and Traditions training over the weekend, we had made it to the first true day of our contracts. When approaching the ship approximately an hour later, a safety officer and a human resource trainer greeted us, making sure that we were ready to

board the ship and had dressed in the proper Disney Look² attire. Suddenly, all my whimsical expectations dissipated as the *Disney Dream* became more like a boot camp. Immediately, my fellow new hires and I handed over our luggage for three trained dogs to check while we lined up single file along a brick wall. The same intimidating safety officers gave us clear instructions to stay in formation while entering the ship and to keep silent. We headed to the crew training room and collected packets with a shipboard employee policy manual, a schedule for the day and a strict five-minute break to use the lavatory. Our first day consisted of an outline of the first week of on board training, safety regulations, what expectations we would have to meet and a tour of the ship including, crew areas and our new living spaces.

In the first week alone, my training group collectively attended numerous mandatory safety procedure trainings. Some of these trainings included a variety of daily meetings and certification classes to complete in order to receive clearance to work on the ship. Each class introduced us to a new training officer on board who proceeded to inform us on how safety, courtesy, and efficiency in our jobs would help maintain balance in the overall ship operation. Most importantly, the safety officers, trainers, and HR instructors alike ingrained in us that no matter what the situation, safety comes first and we must know by heart all of the sea regulations. Certification requirements included the following: Personal Safety and Social Responsibility, Elementary First Aid-Theory Only, Passenger Ship Training Certificate, Personal Survival Techniques, Fire Prevention and Fire Fighting- Theory Only. This included in-depth detail of the location of all

² Disney Look: A particular exterior appearance Disney expects of their employees to ensure they are properly dressed including hair color and cut, body art, shows and overall dress attire.

assembly stations³ on the ship, the total count of lifeboats and life rafts, and important phone numbers in case of emergencies. Over the next seven days, I soaked up still more information about how a ship runs and the safety procedures for fires, floods, medical emergencies and rough seas. This also included life raft training where we had to go out at sea in a controlled environment and learn how to flip over a life boat in the water. A team of safety officers took us through the protocol for jumping into the water with your life vest, staying warm as a group and how to survive if ever stranded at sea. I had quickly become deeply integrated into this vessel, and knew the precautions and regulations of safety aboard the *Disney Dream*.

After this extremely intense first week on board, my fellow new hires and I quickly realized that our time commitment to our jobs would greatly surpass the typical “9-5” position on land. Disney Cruise Line expects all crew members to work ten to fourteen hours a day, seven days a week and to go above and beyond at all times while under contract. Throughout the first week, our days consisted of the safety classes and the aforementioned meetings for eight hours. During the evenings, we spent time in our specific departments receiving training from our leaders. Each afternoon, I met with the current ASM to shadow her day-to-day routine. For me, this became the most exciting part of my day. I learned firsthand what the ASM role entailed on a ship like the *Disney Dream*. At this point, I began to recognize the similarities and differences of the ASM job responsibilities between what I had been taught in school, and subsequently practiced as a freelancer on land and what the role consisted of on a ship.

³ Assembly station (Muster station): a place to prepare passengers for safe evacuation in the event of an emergency while on board the ship

The primary difference that sets apart the ASM role on land versus the same position on a cruise ship is the exposure to the public. As an Assistant Stage Manager aboard the *Disney Dream*, I have house responsibilities that include an interaction with guests on a daily basis. The ASM leadership position aboard the Dream works in all ship-wide venues which results in constant exposure to guests. As a Disney employee you learn the guest service guidelines from day one to maintain the best guest experience possible. The seven service guidelines required by all crew members working in guest areas are stated as follows: (1) Make eye contact and smile, (2) Greet and welcome each and every guest, (3) Seek out guest contact, (4) Provide immediate service recovery, (5) Display appropriate Body Language at all time, (6) Preserve the “Magical” Guest Experience and (7) Thank Each and every guest. With this in mind, a successful ASM with Disney Cruise Line needs to know how to direct and interact with guests while concentrating on keeping proper etiquette and body language at all times while performing their duties.

In my experience with stage managing on land, I did not have as much guest interaction as I do aboard the Dream. In most theaters on land I worked primarily back stage or in a booth while allowing the house manager to deal with customers. As such, my focus remained primarily on the technical elements and development of the cast and crewmembers involved in the show. Being in a backstage position like this, I normally wore blacks to stay hidden from the public eye and to keep the magic of the show alive. On the ship, the ASM only wears blacks after 6pm; during daytime hours I wear blue pants and a bright white shirt to let guests know that I am working and can help them with any of their questions or needs. DCL has all but eliminated the concept of the ASM

blending in or staying hidden since the role takes on the front of house responsibilities and must maintain constant guest interaction and communication.

Assistant Stage Manager on the Disney Dream

In the ASM role aboard the *Disney Dream*, I have had the rewarding experience of learning how to adapt to constant change and endless unexpected challenges. Through these opportunities, you build close relationships with the people you meet on board and you understand the importance of teamwork in making a ship's operation run smoothly. Every crew member on board has the same goal beyond their hired role: to achieve the absolute best service possible for our guests.

The main similarity between land based theater work and ship life pertains to the constant coming and going of people in and out of one's life. For many of us who work freelance, working from show to show, meeting many different people daily is the nature of the business. Throughout the last ten years of my experience with stage management on land, I have encountered incredible people who have affected my life; unfortunately in convenience of location or job sometimes means losing touch with these individuals. In New York City, many of the televised events that I work on, allowed me to see most of the same crew three or four times a year at annual events. For example, when I worked the Tony Awards show, Macy's Thanksgiving Day Parade, and the Times Square New Years Eve Ball drop, I had the comfort of reuniting with 85% of the same crew each year. At each event we could catch up on life, work on a show for a week together, and then go on with our lives until the next gig.

On occasion, freelance means I did not get the chance to keep a connection with some people I worked with when I worked on limited gigs that did not happen annually. In 2005, I had the opportunity to stage manage *The Bacchae of Euripides* and go to Scotland's Fringe Festival for the month of August. In this unforgettable experience, my team had a small venue within the mix of other shows from all over the world. While we were abroad, we met resident crew members in the theater who helped us unload, set up, and get the audio and lighting programmed. My team and I had the opportunity to explore Edinburgh with these people and create a close working relationship with them during our time in Scotland. We built fast friendships and made countless memories while seeing some of the most beautiful places and theater-related venues and shows during our accompanied travels with the resident crew. When our gig ended and we had to fly home, our connection with the crew inevitably faded over time. Prior to this adventure, I had never before worked with people who had drastically affected my life in a positive way and then quickly lost contact with them. It was an eye opening experience and a valuable life lesson for someone in this line of work. The constant change of venues, people, and location while working in the theater industry allows me to experience some of the greatest people, places, and memories possible if only for short periods of a time. Regardless of whether you are working as an ASM on land or on a ship, people come and go; the journey that you create with the people you meet in whatever time you have with them helps you to live in the moment and value life.

My past experience in other stage management jobs and even in non-theater related gigs have demonstrated to me the necessity of professionalism and behaving as a team player in the work place. Working with the Disney team has re-enforced these skills

and given me the ability to take the initiative to go above and beyond to use entertainment to make magical moments for kids and adults alike. DCL categorizes the Assistant Stage Manager as an officer in a leadership position. As a leader aboard the *Disney Dream*, you must complete *Transition to Leadership Courses* throughout your first two contracts. The courses consist of a variety of training sessions that assist you in gaining a better understanding of the politics, procedures and guidelines on Disney Cruise Line, especially as they pertain to your leadership role within the company. Such courses can include anything from how to give discipline, how to be a good leader, understanding sexual harassment, and general management of company policies. Although the ASM position requires extra classes and responsibility, it also ranks as a two stripe⁴ officer and allows for a few perks and privileges. Such privileges on board include eating in an officer's mess, regular cabin cleanings, access to guest areas at appropriate times, laundry service, and discounts on DCL merchandise (See Appendix E). DCL intends for these amenities to act as non-salary compensation for the amount of work required and level of accountability and responsibility of the ASM.

The Assistant Stage Manager role on Disney Cruise Line has many similarities and differences to a land ASM. The job responsibilities vary in part to fit the ships needs. According to Arturo Porazzi, a stage management professor of mine at Wagner College and current Broadway stage manager once told me regardless of daily tasks, "The key to not a good, but a great stage manager is communication, anticipation, and organization".

⁴ Two stripes: A badge on the shoulders of an officer crew members uniform to distinguish your rank.

In the ASM role, I am responsible for calling any deck stage shows⁵ from our deck stage booth. Included in this, are the main shows that happen on every cruise vacation. *Sailin' Away* on embarkation day is a welcome aboard show on the deck stage with Mickey and “the gang”. The show includes a pre and post show dance party hosted by the Club Host⁶ and Cruise Staff Team⁷. The ASM has the responsibility of clearing the deck pool area, pre-show set up and placing stanchions around the stage and the handicap seating area. The ASM monitors and assists the general technician team in the set up of all props and satellite stages while keeping in constant communication with broadcast, cruise staff, character, technical, and cruise director teams leading into calling the show from the booth.

On board the *Disney Dream*, the entertainment team hosts an entire night themed according to the *Pirates of the Caribbean* movie franchise. On Pirate’s Night there are two major shows that Mickey and the gang host. The first, *Mickey’s Pirates in the Caribbean*, includes Captain Hook and his gang attempting to overtake the ship and forcing Mickey and his new crew to reclaim what is theirs. The ASM communicates with the Bridge⁸ Officers pre-show to receive permission for the pyro and rigging teams to

⁵ Deck Stage Shows: A production that is located in an outdoor deck on top of the ship that utilizes a collapsible and backdrop to set the product.

⁶ Club Host: Is the face of the entertainment offerings for the adult cliental aboard the ship.

⁷ Cruise Staff Entertainment Team: A group of entertainment hosts that run activities and events for families on board.

⁸ Bridge: the forward part of a ship's superstructure from which the Captain and his direct reports navigate the ship.

access the forward funnel⁹ for stunts onto the deck stage. Additionally, I must simultaneously monitor and assist pre-show set up of props, stanchions, and other elements while keeping in communication with all technical teams.

The second show on Pirate's Night incorporates three shows that follow one right after the other, ending with our deck stage transforming into a dance club. This event starts with *Hunt fer Jack Sparrow*, a show that involves a crew of bad pirates invading the ship in search of Captain Jack Sparrow's "golden gauntlet". This leads into Captain Jack Sparrow appearing on stage to fight off the pirates and use said gauntlet to ignite a fire storm of color and explosions off the starboard¹⁰ side of the ship into *Buccaneer's Blast: Pirate Night's Firework Spectacular at Sea*. At this point, there is a four-minute firework show at sea timed perfectly with music from the movie *Pirates in the Caribbean*. No other cruise line in the world shoots off fireworks at sea, granting DCL technicians and stage teams to the unique opportunity of facilitating such an endeavor.

The ASM for this portion of the night records low-fire¹¹ numbers for the firework shooter and monitors the safety and show quality of the event. Thirty minutes prior to the show and every ten, five and one minute before the first fire the ASM communicates with the bridge team to receive proper wind zones and directional wind speeds. If wind speeds and zones are not in appropriate safety regulations, the ASM informs the bridge to speed up or slow down the ship in order to keep the maximum quality of show under the safety

⁹ Forward Funnel: Funnel that looks like smoke stacks. The exterior design allows stunt performer's to jump off the top for theatrical purposes, while inside the funnel Disney utilizes the space for guest venues.

¹⁰ Starboard: The right side of the ship.

¹¹ Low Fire: When a Firework does not ignite properly and shoots out lower into the sky than intended.

standards. Following directly after the fireworks is *Club Pirate: Pirate Night Dance Club*. On the deck stage, a band of dark pirates and apparition dancers lead into a dance party hosted by the cruise staff team and our guest DJ aboard. The ASM calls show cues and keeps in communication with technical and performance teams through the headset. Pirate Night often represents the most exciting nights for generally all guests and crewmembers because of the shows, the costumes, and the overall ship immersion in the theme. This night requires the most calling of show scripts and most favorably compares to what a stage manager or ASM would have to learn for a land show. Along with these main shows on deck, the ASM also calls daily family entertainment programs such as *Jamfest at Sea* and *Movie Challenge Poolside*. The ASM organizes for pre-show prop set up while keeping in communication with broadcast, cruise staff, and additional technical teams.

Aside from the deck stage shows, the ASM on DCL oversees proper execution of the *Sea Ya Real Soon* program in the lobby atrium and *Themed Dance Bytes* in our ship's club, Evolution. *Sea Ya Real Soon* takes place at the end of each cruise and allows our characters to say one final farewell to our guests. We organize a twenty minute meet and greet with guests leading into a dance number and ending with confetti. Although this program contains minimal cues, the ASM stays visible at all times in guest areas to ensure high show quality and keep guests properly wrangled. *Themed Dance Bytes* in the Evolution night club happen twice a cruise in correlation with 70's and 80's themed nights. Dancers perform to popular songs from the central decades, leading into a club night for adults only. The ASM oversees the event on all areas, including the transition from the previous cabaret or game shows and into the nightclub as lead by the guest DJ.

The ASM calls performers to the venue, stays backstage during the performance, and helps with strike at the shows completion. Once again communication among the team of performers on stage and technicians running the audio and lighting in the booth falls to the ASM.

Due to operational needs on the ship, all cues and scripts are nearly already in place before a new hire ASM comes aboard to take over. The main role of the Assistant Stage Manager working for DCL is to keep the integrity, quality and maintenance of all shows and programs outside of the Walt Disney Theater¹² up to the highest possible standards. In Tom Kelly's book, *The Backstage Guide to Stage Management 2nd Edition*, he mentions the following regarding show run and maintenance:

“It is the responsibility of the stage manager to see that the physical quality of the show remains at a high level. This requires a watchful eye from the front for any technical problems: fading color quality in the lights, worn-out set pieces, costumes that are fraying... Every technical element that involves the safety of the cast member or crew should have a regular maintenance schedule,” (The Backstage Guide to Stage Management, p 171).

Although on land this duty belongs to the Stage Manager and not the ASM, the ASM on board Disney Cruise Line acts as a Stage Manager for any program or show outside of the main theater. This heightened expectation of the ASM with DCL places an even stricter focus on a constant monitoring of maintenance.

As with any individual coming into a new job, sometimes new faces and fresh eyes can offer innovative ideas to amplify show quality. In my eight month experience at

¹² Walt Disney Theater: A technological state of the art theater on the Dream that holds over 1,500 guests and puts on three Broadway style shows, and a Cabaret

Disney, I have managed to take the notes handed to me from the previous ASM and use them to update procedures and scripts; this effort ensures clear and concise direction for those ASM's to come after me on my own accord. I created contingencies to holiday shows, organized the ASM computer, and gave notes in a way that suited all teams. My training through both Columbia and my freelance Stage Management experience helped me in correctly organizing paperwork, giving direction, communicating with co-workers, and anticipating problems to keep high show quality.

On land, many stage management and actor jobs exist fall under the Actors Equity Association Union. "Actors' Equity Association ("AEA" or "Equity"), founded in 1913, is the labor union that represents more than 49,000 Actors and Stage Managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Through their efforts, this union has helped many actors in the United States find fair work and compensation. Equity negotiates wages and working conditions and provides a wide range of benefits, including health and pension plans, for its members," (<http://www.actorsequity.org>).

Unlike most theater positions on land, no job on cruise ships falls under the juries' diction of any union, including Stage Managers and Assistant Stage Managers. Conversely, all crewmembers aboard the *Disney Dream* do fall under the Maritime Labor Organization (MLO), which constitutes making sure that all employees work reasonable hours. MLO laws exist primarily to provide consistent standards for crew members on international waters that represent over 49 countries. Most countries follow separate unions and to maintain fair work practices on board, we follow only our contract limitations and job responsibilities. Details in an Actors Equity Association contract, for

example, taking ten-minute breaks every eighty minutes, do not exist in cruise work. Additionally compensation varies based on role and department; each individual determine their compensation breakdown before boarding the ship with relation to personal experience and specific job position. Once on board the Disney cruise ships, all crew members must follow a rule called Project on Board (POB). Project on Board provides all employees' with reassurance that they will never work unreasonable hours and will receive proper meals and time to rest. According to the Shipboard Employee Policy Manual, "It is the policy of the Company to provide employees with periodic rest and meal periods during designated working hours. Employees will receive rest and meal periods in accordance with applicable law. The actual schedule of the rest and meal periods will be determined by employees' supervisors," (Shipboard Employee Policy Manual, p 57). While ship regulations and rules may differ from those followed by AEA members, Disney Cruise Line assures its crew that they will receive fair amounts of rest time, and three meals a day.

Training, Maintenance & Shore side

The Assistant Stage Manager role with DCL stands apart from any similar position on land in its heavy integration into the overall show production. Although the ASM may work alone by definition, the role must interact daily with every entertainment team on board, supporting all aspects of ship wide technical and show quality needs. The ASM acts as the primary trainer for the Youth Activities (YA)¹³ and Cruise Staff

¹³ Youth Activities Entertainment Hosts: A group of entertainment hosts that run activities and host programs for children ages 3-14.

Entertainment Hosts (CS). Assisting the Character Manager when needed, the ASM oversees and reports on all events at which a character performs. Most importantly, the ASM must continuously be monitoring, rehearsing, and maintaining all the entertainment events around the ship, including but not limited to youth activity programs, cruise staff events, and main stage dancers in dance bytes.

With having the opportunity to work with several different teams and cast members on board, the ASM's focus must constantly change as you do not have as much time to devote to one team of cast members as you would on land. While I may derive my daily schedule from rehearsal needs and events scheduled on the navigator¹⁴, I always leave it 100% flexible to account for unexpected change. Based off the day's events, the ASM creates his/her own schedule making sure to see as many ship-wide events among the regular daily shows. The ASM ensures, with the help of techs, hosts and ship-wide partners that each venue is show ready before the start of each event. Due to the nature of so many ship-wide events occurring on a daily basis, with some overlapping, the ASM is not always able to attend all of them. All techs, hosts and performers keep the ASM informed of any challenges experienced. If any exist, the ASM works to make the correct action to resolve the issue swiftly. At the end of each day, the ASM types up a report of the day's shows and programs to distribute to all entertainment leaders. This is very much like a performance and rehearsal report combined on land. Furthermore, the assistant stage manager is responsible for communicating between the entertainment departments on manors such as props, costuming, scripts, and show reports.

¹⁴ Navigator: an entertainment itinerary of all programs, activities, shows and special cabarets given to all cruise guests daily for reference.

The ASM has a vital role in monitoring, providing feedback and rehearsing the shows run by the eight Youth Activities Hosts. When in the youth spaces, the ASM oversees maintenance of both show standards and the Disney Quality Standards. The ASM monitors the technical aspects of the program as well as all performers--including characters and greeters. The YA Hosts perform twenty-five programs that include anything from storytelling, detective programs, dance parties, cooking classes, science programs with the hosts acting as funny characters and so much more. In order to give proper feedback on show performance and quality, the ASM must learn all programs in full detail from start to finish.

In order to continuously preserve the integrity of all shows, the ASM acts as a link between the ship and any creative team's located shore-side to maintain, modify, and manage all program details. When a question arises, the ASM partners with other entertainment leaders to communicate with shore-side and find the answers. Shore-side teams must approve any alterations, discussions, or other changes to a program. Shore-side compares favorably to the general managers in a typical commercial theater on land. Therefore, the ASM keeps scripts up-to-date, tracks all props, and record set malfunctions and costume repairs for review from shore-side.

Direct Reports & Communication

Above all else, cruise ships and commercial theaters differ most prominently in the areas of communication lines and problems resolution. On the *Disney Dream*, the entertainment department includes a hierarchy of supporting roles. All sectors operate under a direct report while all positions in entertainment ultimately report to the Cruise

Director. The Cruise Director, (CD) is responsible for all of the entertainment on the ship—YA, CS, Main stage, Musicians, Tech teams, etc. This role parallels a director working on a stage inland. The CD works closely with the Assistant Cruise Director (ACD), holding him responsible for show quality and for ship operational elements. The Stage Manager the Character Manager, Technical Production Manager, and Youth Activities Manager are officers with 2.5 or 3 stripes and report directly to the CD. The ACD is the ASM's direct report.

The Assistant Cruise Director and the Assistant Stage Manager constantly communicate with one another and work closely to ensure that all the entertainment programs run smoothly and in accordance with the standards held by DCL and guests aboard the ships. The CD rarely provides immediate feedback to the ASM except to address something that drastically affects the show. In most instances, the ASM receives show feedback through the ACD. Diagram A more clearly demonstrates the flow of communication with Disney Cruise Line. To show a direct comparison between ship and commercial theater management, please see Diagram B, David Conte take on commercial theater communication.

As previously stated in this thesis, the main difference in communication between a commercial theater ASM and that on a ship is the relationship to the stage manager. The Stage Management role on board DCL ships primarily involves calling three shows in the 1,500 seat Walt Disney Theater. The Stage Manager organizes all rehearsals, communicates with all technicians and performers in the theater, and does the scheduling for these individuals. Aboard the *Disney Dream*, the SM also performs the duties typically performed by a land s Company Manager. He keeps track of actor salaries, as

they pertain to understudies, stunts, and character performances. The SM must keep records of all this information in order for all actors to receive proper compensation. All performers on the main stage report directly to the SM on a daily basis can receive discipline, notes and schedules from him. If an actor needs anything, they would always ask the Stage Manager and no one else, except in the event of a major problem needing higher authority. No assistants work with the SM in the theater during the shows, except when the ASM occasionally shadows the SM in the calling of the shows. The ASM and the SM rarely have any working interaction together while at sea. They would only work together for unique ship events that happen in the theater, like the Crew Awards¹⁵, weather dictating contingencies or additional holiday shows. When writing daily reports, the ASM will generally not send anything to the SM, except when giving notes about the main stage performers that perform in deck stage shows the ASM calls. The ASM role acts as a second stage manager, warranting the unofficial title, “Ship-Wide Stage Manager”. Ultimately, the ASM maintains nearly all entertainment on board that does not occur in the Walt Disney Theater.

¹⁵ Crew Awards: An award show hosted by the entertainment team that is similar to the Golden Globes, and rewards are given out to outstanding crew members in all departments for excellence determined by ballots filled out by all crew members.

DIAGRAM: A

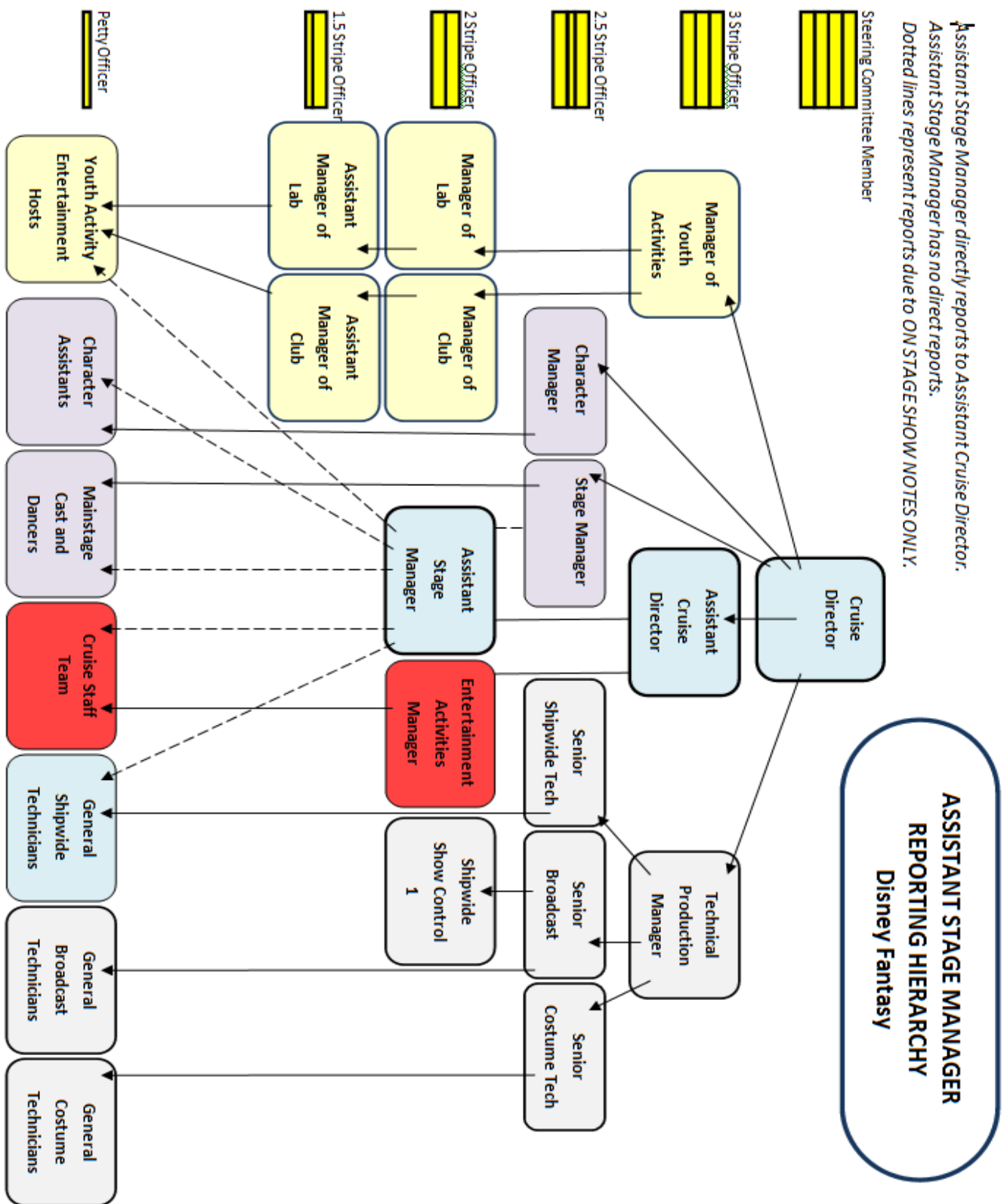


TABLE OF ORGANIZATION
FOR A TYPICAL BROADWAY MUSICAL

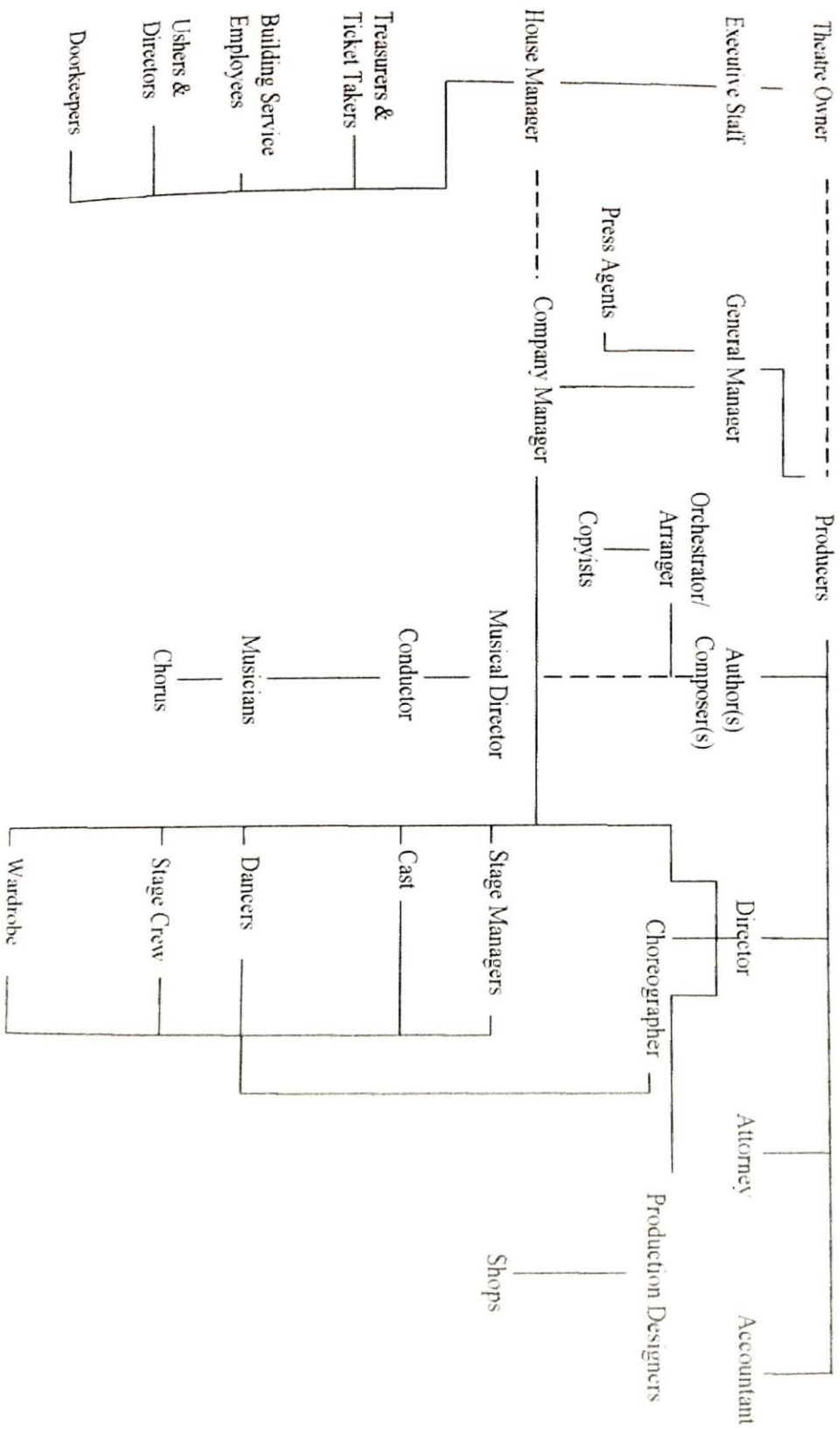


DIAGRAM: B

Unexpected Challenges

My first week working as ASM on the *Disney Dream* without my trainer brought on countless challenges and eye opening experiences. Not only did I have to figure out the fine details of my job and what my days would look like each week, but I also had several unexpected curve balls thrown my way. On the Sunday that the new SM and I were suppose to take over our new positions, the SM received an unfortunate phone call that her father had passed away, DCL debarked her from the ship immediately to return home in this trying time. Generally, in commercial theater, a single venue employs multiple stage managers who can call the show in case of emergencies such as this one. Conversely, on Disney cruise ships, the ASM must play the understudy role to cover the Walt Disney Theater shows when the SM cannot. Unfortunately, at this same time, I was only a week new in my own role, and had not yet learned how to call any Walt Disney Theater shows. As a result, the Stage Manager trainer who finished her contract that day had to stay onboard to cover the shows while the new SM was on leave. Later that same day, I met with the Cruise Director, Assistant Cruise Director, training Stage Manager and the production team to discuss this challenge and how to proceed with the week. We concluded from this impromptu gathering that the current stage manger would run the shows as normal. As ASM, I was to shadow and learn all Walt Disney Theater shows immediately. This created extra stress as I was to make sure I knew my own role well enough. Suddenly I now had to learn three main-stage shows in only a short amount of time on my first day.

Throughout my first week, I shadowed the stage manager and learned the shows as best as I could. Although there was never any talk about me calling the shows that week, the entertainment leadership team wanted me to be fully aware of how everything ran in the Walt Disney Theater in case our new SM did not return or could not handle the pressure after such a horrific loss. My days quickly turned from twelve to sixteen hour work days. Having only one SM and one ASM on board makes things much more difficult than in a typical theater. Our job responsibilities expanded such that the Stage Manager began acting as a Company Manager as well and the Assistant Stage Manager took on the role of a second Stage Manager for all shows and programs ship-wide.

While working as an Assistant Stage Manager on land at Columbia University I experienced how communication can drastically affect the quality of a show. We were performing *A Midsummer Night's Dream*, and throughout the rehearsal process of the show, the Director and Stage Manager did not see eye-to-eye on several components of the production. In addition to this underlying issue, there was a severe lack of communication and organization on behalf of the Stage Manager. Ultimately the Director felt that the Stage Manager could not competently lead the team or call the shows and run a proper tech rehearsal. One day before tech week began, the Director and head of the stage management department asked me to step up to be the Stage Manager for tech, show calling, and cast notes. After a tough conversation between the original Stage Manager, the Director and me, the stage manager decided to leave the show. I bumped up to SM, and we suddenly only had one ASM instead of two. As with any major changes of this magnitude, this decision impacted the dynamic of the cast and creative team. Having expected this reaction from prior personal experience, I made sure to organize a proper

meeting with all team members at the start of tech week to state that I would be taking over and that from here on out there would be clear communication and support. The tech and shows ran without major issues. To this day, I believe the initial meeting helped create a safe, inviting and less stressful atmosphere for all crew and performers involved.

I encountered good teamwork and communication during another land-based stage management experience when I had the opportunity to work for Gotham Hall¹⁶ for a Caesar's Entertainment concert last year. For this web-based, live event, I worked as a Production Assistant to the Stage Managers and had the responsibility of cueing the DJ in between segments while we cut to other cities in the US. I positioned myself in the house next to the DJ while the Producer called the shows in the broadcast trailer and the Stage Managers wrangled the performers. One of the greatest lessons I learned that night, was always staying professional at your job, no matter what, and being ready for anything while working in a live venue.

As the Stage Manager called cues, my team received word approximately three minutes before his entrance that P. Diddy was not going to go on stage because he felt that there were not enough guests in the venue for him to perform. Although the venue was packed, the Producers and Stage Managers needed to think fast since P. Diddy was a featured performer for the NYC venue and the host had already introduced him. Over comms¹⁷, I reached peak anxiety levels as I had no idea how this issue could be resolved.

Although many other accusations circled as to why the performer was not making it to

¹⁶ Gotham Hall: A venue in midtown Manhattan that is rented out for large scale events, concerts and live performances.

¹⁷ Comms: Wireless headset devices that are used to communicate with other team members during a show.

the stage, the Producers and Stage Managers kept calm, stayed professional, and immediately came up with a solution over comms for if the talent managers could not get him to the stage in time.

In instances such as this, the technical team must trust their hosts and performers to stay flexible. Our host for this event was Mel B. (Scary Spice) from the Spice Girls, and she was willing to vamp or do anything necessary to keep the audience excited regardless of the situation. The Producers over headset directed me to cue the DJ live if we had no performer to keep our guests entertained. We made last minute plans to cut back to LA for a second song by Celo Green and Mel B. would then vamp on stage about our second performer, Mariah Carey. Fortunately, the talent managers convinced P. Diddy at the last second to go on stage and get ready for his performance. The quick thinking, communication, and good team work on all ends put our production team in a position where we could easily make any necessary changes. From the talent managers persuading our performer to make it to the stage, to our stage managers wrangling and communicating with all other team members, to the Producer's plan, that particular operation went above and beyond basic communication. This perfectly exemplifies how the dedication of your team affects the quality of the show.

As with land work, ship programs cannot run without smooth communication between all members of the entertainment team. During that unforgettable first week on board the Dream, my team had a failure with the line of communication and show knowledge during our Pirate Night deck stage show. As mentioned previously, my role calls the show leading into the sequence of fireworks, dance performance and a dance party on deck. In producing a show on the ship's deck in the middle of the ocean, the

ship's technical team must deal with weather and wind speeds. Preshow and throughout the first fifteen minutes of the show, I must communicate with the Bridge thoroughly on wind speed to make sure the fireworks will set off safely. On the *Disney Dream*, we have several contingencies to put some of our deck stage shows inside in case of a storm, terrible winds, or ship motion. Usually the Bridge can steer us clear from most of these weather conditions in time for safe firing, but as in live theater, complications can arise at any time. During the first fifteen minutes while I call the show, I need to make quick phone calls to the bridge to find out the humidity, temperature, and wind speed and wind zone. If the humidity and temperature are too high, it can lead to multiple misfires¹⁸ and low fires causing the quality of show standards to fall. If the wind is too high and reaches over thirty knots¹⁹, we need to cut the fireworks due to danger of winds pushing back the ashes and pyro onto the deck.

The second time I called Pirate's Night, the Show Control Operator at the last second cut the fireworks, creating an obvious show failure for our guests on board. During this particular show, I had called the bridge and received no wind speed or zone because there was not enough wind across the deck. Not knowing much about how fireworks run and only having learning to cut the show when wind speeds became too high, I did not find out until one minute before the firework's start time from the Show Control Pyro Operator that we could not precede because we were in a dead zone²⁰. Unfortunately, since we made the decision to cut the fireworks ten seconds before the

¹⁸ Misfires: When a firework does not ignite at all and does not shoot out of its casing.

¹⁹ Knots: A term in which to refer to a ships speed or one nautical mile per hour.

²⁰ Dead Zone: When there is no wind to create a wind speed or wind zone.

first fire, we had no way to let our cast and supporting technical teams know what contingency to follow in time. Because of time-code²¹, we cannot easily separate lighting and video elements. Therefore, we keep the contingency plan smooth by only cutting the forward funnel fireworks before the first fire.

Immediately chaos broke out over the headset of what the plan was and why no fireworks had gone off. The dancers knew that if fireworks did not happen, they would go straight into their next dance performance. Unfortunately, the Broadcast time-code program of what displays on the funnel screen²² and what music plays cannot be altered, which prohibited us to move forward with the show. For about four minutes, we had firework music play in the dark on deck with no fireworks while I swiftly tried to create a brand new contingency for everyone over headset. The Cruise Director got on headset not knowing what had gone wrong, and he and I agreed after the firework music was over, for him to go on stage to make an announcement. The Cruise Director made a brief apology for our technical difficulty, and announced that we would have to reschedule for fireworks the following day. After the announcement, we went on with the show and into the dance sequence that normally followed the firework show.

This mistake was unacceptable and very noticeable to our audience. As Disney Cruise Line—a strong division within one of the best entertainment companies in the world—our guests find mistakes like this intolerable. After the show, I met with the Technical Production Manager and Cruise Director to talk over what the communication

²¹ Time-Code: A way to synchronize film, video and or audio material to music with just the push of a button.

²² Funnel Screen: Is a large television on the deck which is used to enhance the guest experience with movies and enlarged images of deck stage shows.

was like between the show pyro control tech and myself. We explained how we both agreed that safety always comes first. By being in a dead zone, our technical team offered the reality that ash could come back onto the ship, injuring guests. Furthermore, we were all informed of what to do in the future. If we are not in the correct wind zone or have the right wind speed at the five minute marker before the first fire, the ASM can tell the bridge to speed up to 6-10 knots so we can continue to fire from the aft funnel and cut the forward funnel fireworks. This solution represented the safest way to keep everyone out of harms way while giving our guests the best possible experience they can expect from Disney.

Ultimately, the Show Pyro Tech and I could take pride in the fact that we made the right call for cutting the fireworks for safety reasons, although now we know how to properly execute any future similar situations. My leadership commended me for my quick thinking over headset and for not panicking from the challenge in this second time I called this show with out my trainer. Later, I created a contingency and passed it along to all participating production team members to fully understand the proper ‘firework cutting’ procedures. As a team, we also took the time to speak to the bridge, informing them to take the initiative to maneuver the ship at the right speed in order to keep everyone safe on deck during fireworks night. This experience taught me multiple lessons regarding proper communication across the entire team. It reminded me to make sure to ask the right questions prior to a possible challenge, and to keep all parties involved during show time in constant communication. This encounter has surely prepared me for future challenges and how to handle issues during a live show.

Weather Conditions & Contingency's

Ship life is not always ideal for generating consistent outdoor entertainment. Due to unexpected weather conditions, sometimes we need to pull our outdoor entertainment inside. Other times, we need to quickly generate more entertainment when we fail to dock at a port. Working on a major cruise liner to the Bahamas during all four seasons means enduring changing weather patterns. Regardless of the situation, when working on a ship, you need to be ready for anything. In the fall of 2012, Hurricane Sandy worked her way up to the East Coast of the United States. This particular storm greatly affected all operations of the *Disney Dream* as the ship had to endure the brutal seas that came with the storm.

Our sister ship, the *Fantasy*, ended up sailing through the storm the day before us; due to extremely high winds and twenty-five foot waves, the ship suffered vicious outcomes. The *Fantasy* had approximately 10,000 dollars worth of damage to their ship with broken merchandise including countless liquor bottles smashed to the ground. They also lost the ship's stabilizer²³ at sea because of the rough weather. From their unfortunate experience, the *Fantasy* team warned us of what we might sail through in just a few hours. All departments organized mandatory meetings to discuss how we would tie everything down on board. This process included locking liquor cabinets, laying the printer in the theater office on the floor, and putting all loose miscellaneous items including props, costume racks and coffee pots taped down or put into drawers. Every little thing had to be tied down in order to prevent unwanted damages.

²³ Stabilizers: Fins mounted below the water line of a ship to help reduce the amount of motion and rocking a ship may experience while out at sea.

As the entertainment department, we needed to find contingencies for every deck stage show and outdoor program. Each of the shows needed restructuring to allow all performances to take place inside our atrium on deck three. Since the hurricane hit during Halloween week, my team not only had to figure out plans for our normal shows, but also for our Halloween deck party show and outdoor Halloween programs and activities as well. Although some contingency plans existed from when the ship first launched for situations like this, the Dream ship had yet to experience any weather of this magnitude. We had to think fast, and that week of the cruise I worked together with our entertainment team to create multiple contingencies in order to service our guests with amusement while working on a very rocky ship. Communication was key in making sure that every technical team and performer knew the contingency plans. During this cruise, we did not go to any ports, giving us three days at sea. This created extra work for the entire staff, especially the Youth Activity and Cruise Staff Hosts who had to add more programs and activities during the day to keep people busy and entertained.

During the actual hurricane, the Stage Manager in the Walt Disney Theater cut all flying stunts, lifts from the dancers and anything else that could endanger a cast or crewmember. Because the theater is located in the front of the ship on decks three and four, any movement due to extreme weather and rapid waves reverberates most severely here. The theater offices sit behind the theater and closer to the front of the ship; during the hurricane, no one could sit for too long at our computers without feeling nauseous. Considering the fact that on land, this issue would never exist for an ASM calling a show or doing paper work, I was unprepared as to how much harder it would be to get anything accomplished with all the rocking and motion of the ship. All crewmembers were advised

to take seasick tablets and anytime a large wave hit the front of the ship, it sounded and felt like we were crashing into a sea creature or a huge whale.

Many of our guests left the cruise pleased with the entertainment, especially knowing how much compromising needed to be done to each program and show. Other guests were too busy complaining about how it was Disney Cruise Line's fault for the horrendous weather to enjoy anything. This experience taught me a lot about our guests and how some people will blame any little thing in the world just for discounts and free merchandise. Disney Cruise Line did a great job trying to get in contact with all guests on that cruise prior to them boarding the ship; we let all guests know that there would be unpleasant weather coming in our direction that would cause abnormally rocky seas. We informed all cruisers that the Captain would do his best to steer us out of the way and coast closer to the shoreline, but that Disney Cruise Line might be incapable of giving guests the best possible cruise experience due to unruly weather conditions. Those guests who chose to still cruise with us knew what challenges we faced and no matter what any guest thought, all employees worked harder than ever to make this cruise experience magical.

These extra weather elements experienced at sea can be extremely challenging and represent another distinction between working as an Assistant Stage Manager on land verses the sea. On land, a storm may affect guests not being able to get to the theater and a possible loss in sales. At sea, your guests are with you twenty-four hours a day and the entertainment must somehow go on no matter what the weather is like. These challenges teach you how to take the initiative, make alternative plans quickly, and above all, give you great examples of good teamwork.

Motions and Emotions

Although hurricane Sandy was an extreme example, storms are something you regularly have to deal with while working on a ship. In general, the *Disney Dream* has natural movement while sailing that all workers must consider when working on board. At first, you can get somewhat dizzy, especially if you are sitting down for a long period of time or even trying to walk straight. Staring at your computer can give you headaches while your head bobs around with the motion of the waves. After a while, you get used to the rhythm of the ship's movement and it becomes second nature. Although some days can be worse than others, all crew members know that they have to perform your job to the best of your ability no matter what the movement is. For some, this constant movement can be a challenge when trying to adapt to such working conditions. I was very fortunate to only get some headaches and nausea the first week or so and a bit during hurricane Sandy. A Stage Manager on land does not need to factor this in when working, in addition to adjusting to the motion on a ship, new crew also need to factor in that they do not just have a job on a cruise line, but that they have a whole new ship lifestyle.

Working on a cruise ship means learning a completely out of the ordinary lifestyle from the minute you wake up in the morning to the time that you go to bed. You do not get off work and drive home; your home is the ship and your co-workers are your friends and family. Above all else, social life on a ship differs most prominently from that in "real life"²⁴. As a crewmember, you are confined to very small spaces including your

²⁴ Real Life: How crewmembers who work on a ship refers to life or home outside of the ship.

living areas. Most crewmembers share a room with someone they have never met before, sometimes from another country, as such they need to adapt to not only a roommate, but also to new cultures associated with that person. For those of us lucky enough to have single rooms, I had to learn how to live comfortably in a space no bigger than 6x7 feet. All the people we live and work with on board also spend everyday eating together and socializing together off the clock. You quickly become close with co-workers emotionally, physically and --in some cases --romantically. This closely resembles working on a tour, although we see the same ports every week. Most crew member's sign contracts individually, and must realize while working on a ship that the only thing constant is change. Crewmembers come and go on the ship all the time, either transferring to other ships or going on their vacations²⁵. You may make a great friend on board and then two weeks later they are off on vacation and later end up transferring to another DCL ship. You may never see that person again which ties directly to your emotions and learning how to deal with constant change.

What makes life so dissimilar on a ship versus a land job is that you cannot travel outside the ship's parameters. Yes, you are allowed to get off on ports occasionally as long as it does not interfere with your work, yet you are still confined to your home being the vessel. At some moments living on a ship can be the most exciting thing in the whole world and you feel as if you live at some wonderful camp with Mickey and Minnie Mouse. "You're living on a beautiful hotel at sea for the entire stay of your contract, what's not to love?" (Trent Hitchcock, DCL Assistant Cruise Director). In other times

²⁵ Vacation: The time crewmembers contracts end and they spend six-eight weeks either at home or wherever they desire before their next contract begins.

you feel trapped because this is a temporary home and especially on sea days, there is nowhere to go.

As most jobs on land --excluding tours--working Stage Managers or Assistant Stage Managers at the end of the day get to go home and enjoy family or friends outside of work and live daily routines. Since we do not have that luxury on a ship, crew members often experience drastic changes in daily emotions from excitement to depression on a constant basis. When we first boarded the ship, the HR trainers brought this to my group's attention when we got on board. They shared with us that our emotions would be heightened and no matter what, we had to stick to our jobs and push onward through it. This one particular message that stuck with me came from one of the HR leaders, "This life is for some, not for everyone. It's an emotional roller coaster, ride it out, because you will work the hardest you've ever worked. You'll meet some of the greatest people you have ever met and you will have one of the best experiences of your life," (Michelle Baker, DCL: Human Resource Trainer).

Working twelve hour days for months at a time, not being able to see your family and friends back home can really take its toll on you and your emotions. About a month into my first contract, I started going through some of these reported feelings. One of the most difficult parts being out at sea is that you cannot make phone calls to talk to your loved ones on a daily basis. I only get the chance to speak with family or friends when we dock in Florida twice a week. For those who live overseas and do not have an American phone or phone service, contact with home is even further limited. Working on a ship means adapting a total lifestyle change, and for those new to ship-life, you need to be flexible in order to stay content and successful. Personally, I can see myself having this

life for a few years because it is an experience of a lifetime; I work for one of the largest entertainment companies in the world, while simultaneously saving money and in the Bahamas. When it comes to the emotional struggles, the greatest lesson that I have learned is that you just cannot help the way you feel sometimes and need to learn to go with the flow.

The Advantages of Stage Managers on Cruise Ships

When DCL first hired me, I did not get the job from applying online like most people. Having worked for Disney Theatrical Group in 2011, I had previously made the connections to get directly in contact with those in Florida doing the hiring. Although the interview process was extensive and I did not actually begin working on board until nearly a year after my first interview, the wait was worth it. During my interview process, I had to answer a series of questions as to why I should receive this particular job and if I had any questions or comments. I told the interviewer that I was a graduate student from Columbia University and informed her as to why I would be a good candidate. I also mentioned that if at all possible, I thought it might be a good work partnership for Disney Cruise Line to collaborate with graduate stage management programs to hire aspiring SM students. They found this idea rather appealing and I declared to them that I personally wanted this job to perfect my craft as a working Stage Manager, to be able to save money to pay back loans, travel and take the time to write my thesis about the DCL working ASM experience. Also, the fact that my very first persuasive college essay centered around convincing travelers that cruising was the best way to travel played in my favor. It would be a rather poetic way to finish my college career by writing my master's thesis on the experience of working on a ship and the difference between ASM

work on land verses the sea. If one day my collaboration idea could become a reality, it would give young professional students a chance to see the world, perfect their craft and save money.

To bring this thesis to a close, I must state my personal opinion regarding working on a cruise ship. This experience has allowed me to not only continuously learn about my craft and perfect my skills, but it has also given me the opportunity to become extremely independent. I have always been a pretty independent woman, but taking on this role and journey meant stepping out of my comfort zone completely on my own. I have been able to meet many friends from several foreign countries, learn to appreciate and accept new cultures, and have expanded my professional network. As mentioned before, working as an ASM on a Disney cruise ship, you are constantly expanding your product knowledge and push yourself past your own personal limits. As a young Stage Manager, I can only see how this experience will benefit me in the future. Working on the *Disney Dream* has given me the opportunity to take the initiative, be my own boss at times, while gaining an experience of a lifetime. You get the chance to work with a plethora of different entertainment departments and quickly develop a keen sense of time management. From the nature of the job to working with an array of people, you learn how to adapt to a variety of personalities, talent, and the importance of perception.

I highly recommend this experience for any stage manager in the field trying to find work. As mentioned earlier, the ASM role extends past the typical job description and becomes responsible for so much more than an ASM position in commercial or land theater. This career choice allows one to find out more about themselves, see what they can handle and push their work ethic to the limit. Working for Disney Cruise Line has

given me self-confidence and represents one of the greatest lessons of a lifetime. Walt Disney went from just a man with a dream and ten dollars in his pocket to the leader and face of the greatest entertainment company in the world, from this, we must remember, “that it all started with a mouse”, (Walt Disney).

Thank you so much and have a magical day!

THE END

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Appendix A: Sample Daily Reports: DCL

ASM Daily Report

The ASM Daily Report is a vital daily communication technique with every member of the Entertainment family. Reports are sent out either at night, or sometime in the morning of the following day.

Reports are sent to the following:

ACT MGR	ASST CRUISE DIR	CHARACTER MGR	CLUB HOST(ESS)
CRUISE DIR	SR TECH BCST	SR TECH COSTUME	SR TECH SHIP
STAGE MGR	TECH MRG	YA ASST MRG CLUB	YA ASST MGR LAB
YA MGR CLUB	YA MRG LAB	YA MYA	ASST STAGE MGR

**there is a shortcut group titled "ASM Daily Report" that has them all included to save time each night*

Reports are located on Desktop>ASM Daily Reports

Simply press "Save As" and today's date, then maintain the report.

Tech notes should be highlighted in yellow for quick access.

Reports are separated into the following areas:

- Upcoming Rehearsals
- Deck Stage/Atrium Show
- Dance Bytes
- YA Programs
- CS Programs
- Other Events (such as Cabaret or special events)

Email should be sent out with the following subject: "ASM Daily Report 1.27.13" (of course changing the date). I've built an automatic archive on Outlook, so it is important to match formatting. All replies and feedback need to be manually added to Archive Folder.

ALL EMAILS SHOULD HAVE THE ACD BLIND CARBON COPIED (BCC) into the emails, so they are aware of any issues and can back the ASM up.

Sample reports on next 2 pages

Date	Port	Voyage
3/3/2013	PORT CANAVERAL	215
March 5th, 2013 :: Castaway		Sail Away 4:25
<p>9:00am - 12:30pm :: YA/CS REHEARSAL</p> <p>WHO: ALL</p> <p>RUN: T : w/ Greg Triggs</p> <p>WHERE: LAB / D Lounge</p>		<p>We had a challenge with sail Away today due to the wind. Our Sr. Shipwide felt that having the backdrop up was unsafe due to the wind conditions. After getting other leaders involved we were able to run the show with just the side panel backdrops to work for exits and entrances. In the future, just for clarification, who makes the final call on drapes being up if the wind seems unsafe, and is there a wind contingency if no backdrops can be set. Can we set a proper wind contingency for the future to make sure we keep the safety of our guests and crew members a priority.</p> <p>Our DJ consul CD player did not open and we had to go to a backup CD from inside the booth to play the preshow music for the cruise staff dances. We will be creating an instant replay of the DJ music for all Deck stage shows to be prepared and ready for each show in case we run into a problem like this again.</p>
March 9th, 2013 :: Castaway		Dance Bytes : RoadHouse 11:00
<p>9:00am - 12:30pm :: CLUB REHEARSAL</p> <p>WHO: ALL</p> <p>RUN: OUAT:: Tiana & Snow// Mirror Mirror</p> <p>WHERE: LAB / D Lounge</p> <p>TECH NEEDED 10:00-12:30</p> <p>1st hour:: All work on scripts.</p>		Good show.
TECH NOTES IN YELLOW		
CRUISE STAFF		
<p>Knight Magic was good and we had a decent size audience.</p> <p>Will has been doing a great job with the program teching it, and you can tell that Kyle and Mistie really appreciate his help! Great work!</p>		
YOUTH ACTIVITIES		
OTHER WORK		
<p>Meet with Greg Triggs today with Cassandra, Chris, Trent and myself to go over his schedule and events he would like to see while he is on board!</p> <p>Shadowed Cissie for the 1st Golden Mickey's and called the 2nd one! Show went well! Ready to call Villian's tomorrow.</p>		

ASSISTANT STAGE MANAGER DAILY REPORT		
Date	Port	Voyage
2/9/2013	CASTAWAY	209
Upcoming Rehearsals		DECK SHOWS
February 10, 2013:: PORT CANAVERAL		None for today.
8:00am - 10:30am :: SAIL AWAY		
WHO: Dream # 5		
RUN: Sail Away		
TECH NEEDED 7am set up		
February 12, 2013:: Castaway Cay		February 7-12, 2013:: Castaway Cay
10:00am - 1:00pm :: LAB REHEARSAL		Rehearsal request: Ozzie two hours of script time to learn D Lounge programs, and also one hour of script time with him and Allyson to work on the scripts together. Thanks!
WHO: Stephen, Allyson		
RUN: Pirate Life for Me / Choose Your Cruise Characters		February 16, 2013:: Castaway Cay
WHERE: D Lounge/ LAB		CLUB REHEARSAL TBA
TECH NEEDED		
Stephen signed off Pirate Life for Me		
REQUEST: STITCH in booth for interaction for 45 minutes. When works best between 10-1 Jeremy?		
TECH NOTES IN YELLOW		
CRUISE STAFF		
See Ya Real Soon		
Great program! Everyone had such a blast and the crowd roared with enthusiasm seeing that it was Dream #4's final See Ya Real Soon. Everyone looked amazing and we held the program over about 4 minutes due to the high volume of people who were in attendance.		
YA SHOWS & REHEARSAL NOTES		
YA CROSS OVER :: Hunt fer Jack :: 7:00a - 8:00am :: Deck Stage		
Overall good rehearsal. We had a bit of confusion and a late start for Harper as Jack Sparrow. He showed up in full costume although didn't need to be. The block through and the run went well overall and our Pirate who is stepping into this show seems to be doing well and looked great in his costume. It was an early start, and thank you technicians for setting up what was necessary in order to complete this rehearsal.		
YA CROSS OVER :: Tinkerbell's Talent Show :: 9:00a -9:30p		
There was confusion between the schedules and whether or not this rehearsal was happening this morning. The YA Ent hosts and technicians were ready to go and we ended up having Phillip and Tink come up to the club out of costume and run through the idea of the program with one of our YA Ent hosts. It seemed pretty straight forward and Tink seemed happy with the knowledge of the program and eager to get on stage and do it! Happy it all worked out!		
CLUB:: Once Upon a Time :: 10:00a-1:00p		
Due to Tiff being ill, we decided to keep this rehearsal for Matt to learn the blocking of the Once Upon a Time programs since he will need to be signed off on these by the first week in March. Ozzie played the princesses and Darshawn ran the Amex while Adam watched and helped with timing of some of the cues. Matt was able to run through each program once, and add blocking into his script. The last part of rehearsal we used the time for Ozzie and Matt to go over script work together and practice lines. Overall successful rehearsal and time well spent.		
OTHER		
GOOD BYE DREAM # 5 and all who will be leaving tomorrow! You will be missed!!! Xoxo		

Appendix A.1: Sample Rehearsal Reports: Land

REHEARSAL REPORT			
DATE	CALL TIME	LOCATION	
Monday August 2nd, 2010	2:00PM- 7:30pm	557 W 56th street : Studio B	
CREATIVE PRESENT: <i>Producer:</i> John Bonnani <i>Director:</i> Nancy Mulan <i>Music Director:</i> Mike Clemons <i>Playwright:</i> Matt Geremia <i>Stage Manager:</i> Chrissy Capobianco		<h2>SLOW DANCE WITH A HOT PICK UP</h2>	
SCHEDULE	TIME	CALLED	RUN
1	2:00-3:00	Matt	Opening Number w/ Music
2	3:05-4:05	Alice & John	Tonight is the Night
3	4:10-5:10	Greg, Alice, Matt	Scene 2, The Fight
4	5:15-5:45	Full Company	Notes
5	5:50-7:30	Full Company	Run of show
REHEARSAL NOTES			
<p>Great rehearsal. Looking forward to seeing how this will all come together with opening less than 3 weeks away. We will have Bios due for programs on Sunday, as well as have Sherri Shepard from the View come in and watch our run through on the 11th.</p> <p>Would love for Matt to work on the Opening a bit more. Do you think we need more vocal rehearsal time?</p> <p>Aice and John did a great job today. Their character work is really developing and as a pair they compliment one another.</p>			
NEXT REHEARSAL		Tuesday August 3rd, 2010	
SCHEDULE	TIME	CALLED	RUN
1	2:00-3:00	Caleb	Scene 4, The Car
2	3:05-4:05	Mary & Harper	I Can't Make It
3	4:10-5:10	Cassie, Elise, Siane	I Believe
4	5:15-5:45	Full Company	Notes
5	5:50-7:30	Full Company	Run of show

REHEARSAL REPORT

DATE	CALL TIME	LOCATION
Monday August 2nd, 2010	2:00PM- 7:30pm	Playwright Horizons

CREATIVE PRESENT:

Director: Nancy Mulan
Music Director: Mike Clemons
Stage Manager: Chrissy Capobianco

SLOW DANCE WITH A HOT PICK UP

SCHEDULE	TIME	CALLED	RUN
1	2:00-3:00	Caleb	Scene 4, The Car
2	3:05-4:05	Mary & Harper	I Can't Make It
3	4:10-5:10	Cassie, Elise, Siane	I Believe
4	5:15-5:45	Full Company	Notes
5	5:50-7:30	Full Company	Run of show

REHEARSAL NOTES

Finale looks amazing. I think that the cast is ready to perform this and their energy is incredible.

The opening number needs a bit more work with blocking. It makes sense in the studio, but with us being on stage today we need to relook at a few things to make sure that paths for entrances and exits are clear throughout the numbers with music stands onstage. I think it will be okay, although Nancy and I are relooking at a few things and next week we will take a look at what needs to be addressed.

Seven more days until Sherri Shepard comes!!!!

NEXT REHEARSAL

Tuesday August 4th, 2010

SCHEDULE	TIME	CALLED	RUN
1	2:00-3:30	Full Company	Opening Number
2	3:40-5:10	Full Company	RUN
3	5:20-7:00	Full Company	RUN
4	7:10-7:30	Full Company	FINALLE

Appendix B: Show/Performance Reports: DCL

M/S Disney Dream

PIRATE NIGHT SHOW REPORT

DATE: 3/5/2013

ITINERARY: Castaway Cay

VOYAGE: 216

STAGE MANAGER: Chrissy Capobianco

STAGE TECH: Sam Kenyon

CHARACTER MANAGER: Elise Porter-Dean

CHIEF SENTRY: Embong

MPITC STUNT PIRATE: Greg Stiffer

SENTRY 1: Leo

Club Pirate STUNT PIRATE: Harper Jones

SENTRY 2: TPM

TPM: Andy Heard

SENTRY 3: Flex

SR SHIP: Sarel Grobbelaar

SENTRY 4: Sony Boy

BOOTH OPERATOR:

SENTRY 5: Flex

SHOOTER: Wayde

SENTRY 6: Flex

AFT SPOTTER 1: Frank

SENTRY 7: Flex

AFT SPOTTER 2: Romel

SENTRY 8: Darshan / Cezar

FWD SPOTTER 1: Rodney

STAGE COSTUMER: Sara Ewing

FWD RIGGER LEAD: Chris Lee

FWD RIGGER ASST: Marty Woolley

WEATHER:

OFFICER OF THE WATCH: Chris

WIND SPEED: 10 knots

WIND ACROSS DECK: ----

SEAS: Very calm

HUMIDITY: 65%

OUTSIDE TEMPERATURE: 20c

WEATHER: cool

WEATHER THROUGHOUT DAY: cool

TRACK STARTED: MPITC: 19:45 H4J: 22:30

FIRING COMPLETE: 22:44

SHOW COMPLETE & AREA CLEAR: 22:58

PERFORMANCE: Good show.

ASM Notes:

MPITC:

Good show. Chris and Jenny hosted. Jenny nearly dropped one of her lines, but at the last second she finished the line in time. The bad pirate mic did not go live in time for the bad pirate entrance due to a human error.

Club Pirate:

Good show. We cut the forward funnel fireworks due to the lack of wind. Communication with the bridge was clear and they maintained 10 knots in order for us to fire the aft fireworks.
Zero misfires from the aft, and No fires from the forward.

Greg did a good job hosting. He needs to remember to say the full line for the introduction into Thriller since cues are called off his lines. Jack Sparrow's mic did not go live on his cue line. The cue was taken, but the fader was down; human error.

Sr. SHIP:

MPITC: Good Show. Sr Shipwide took cue late for Pirates mic.

Club Pirate: Good Show. Jack's cue was taken on the DCAs, but the channel fader was down. Up about a second late.

Sr. COST:

MPITC: Good show

Club Pirate: Good show

Char Mgr Notes

MPITC: Fantastic show...no challenges.

Club Pirate:

PYRO REPORT:

DK 15 AFT PYRO LOAD TIME: 9am

PYRO LAUNCH TIME: 10:40pm

REMARKS:

MPITC:

Good Show

Buccaneers Blast:

Good Show, no fwd fireworks due to no wind

MISFIRES / Low Lift:

Non-Fire: All Fwd fireworks + 1x Ricochet

Low-Fire:

Miss-Fire:

Appendix B.1: Show/Performance Reports: Land

PERFORMANCE REPORT				Midsummer Nights Dream	
DATE		TIME	PERF #	LOCATION	
Saturday December 29, 2011		8:00PM	6	Riverside Theater , NYC	
START	FINSH	RUN TIME		ATTENDANCE	
7:05:00PM	8:42:00PM	1:35:59		175	
PERFORMANCE COMMENTS					
Good show. Matt missed a section of his lines which forced us to skip 2 lighting cues and move forward with the show. Notes were given. Pg. 8 in script the forest section.					
Quote of the Day: "Believing in something make it all worth while."					
REHEARSAL			IN/OUT		
None.			OUT	IN	ROLE
			n/a	n/a	n/a
NOTES					
GENERAL					
Great energy today. Would like to thank Sarah for going above and beyond and running around back stage for the missing prop for the queen scene and making it in time for her entrance. Great job and thank you! :-)					
MUSIC					
The horn was beautiful today. Thank you.					
SET					
N/A					
PROPS					
The curtain for the projection was missing and actors and cerw need to make sure that the props are in the correct location for preset during preshow checks. Thank you.					
LIGHTING					
N/A					
WARDROBE					
N/A					
SOUND					
N/A					
DIRECTOR		STAGE MANAGER		ASSIST STAGE MRG	
James Rutherford		Chrissy Capobianco		Luis Santiago	
NEXT PERFORMANCE				Sunday December 30, 2011	

PERFORMANCE REPORT			Midsummer Nights Dream		
DATE	TIME	PERF #	LOCATION		
Sunday December 30, 2011	8:00PM	7	Riverside Theater , NYC		
START	FINSH	RUN TIME	ATTENDANCE		
7:12:00PM	8:49:00PM	1:37:44	164		
PERFORMANCE COMMENTS					
Great show tonight. I gave Colin the note about stepping closer to center to get into his light for the video sequence. If he does not get into the correct spot, we can see the puppets from behind and the affect is not the same.					
Quote of the Day: She thought "the end of the run" meant she could get off the treadmill.					
REHEARSAL			IN/OUT		
None.			OUT	IN	ROLE
			L. Wright	C. Patten	Puck
NOTES					
GENERAL					
Thank you all for a great run! 2 weeks left of shows!					
MUSIC					
N/A					
SET					
N/A					
PROPS					
Mary's wand needs to be repaired.					
LIGHTING					
N/A					
WARDROBE					
N/A					
SOUND					
Mixing was good tonight, Jason's body mic had some static and was loked at after the show. We need to double check the mic is sitting properly in the mic pack belt for the best quality of sound. Thank you.					
DIRECTOR		STAGE MANAGER			
James Rutherford		Chrissy Capobianco			
NEXT PERFORMANCE			Wednesday Jan 2nd, 2012		

Club Host Training Schedule	Rehearse	Observe	Trainer Will Cover	At Week End Will Be Able To Present/ Tech
Rehearsal One (3 hours) Week 1	Watch Trainer Present Toy Story Boot Camp (20mins) Present Toy Story Boot Camp (1hour) Choose Your Cruise all Characters (40mins) Explore So You Want To Be A Pirate (Barnacle) and Aloha Luau (1hour)	Camp Rockin' Out Tink's Talent Show Magic Playfloor Tech Pirates Tides of Fortune	Magic Playfloor Pirates of the Carribbean Tides Of Fortune-Tech <i>Expectations of an Entertainment Host</i> <i>Expectations of a Counselor</i> <i>USPH</i> <i>AMX Panel</i> <i>Facilitator Guides</i> <i>Tech Sheets</i> <i>Costume</i> <i>Set Ups and Clean Ups</i> <i>Character Interactions</i> <i>Taking Care of Yourself</i> <i>Dressing</i> <i>Rooms/Storage</i>	Toy Story Boot Camp Choose Your Cruise So You Want To Be a Pirate (Barnacle) Magic Playfloor Tech Pirates Tides of Fortune <u>Tech</u> -Pluto's PJ Party -Big Top Fun Fest -Little Einstein's -Aloha Luau -Heffalump Hunting -Toy Story Boot Camp -So You Want To Be A Pirate
Rehearsal Two (3 hours) Week 2	Puzzle Playtime 1,2 ,3 off copy runs (1hour 15mins) Crush Booth Tour and Interaction Run Crush 1 and Turtle Babies (1hour) Cover So You Want To Be A Pirate (Captain) and any other FG Queries (45mins)	<u>Observe/Tech</u> -Pluto's PJ Party -Big Top Fun Fest -Little Einstein's - Aloha Luau -Heffalump Hunting -Toy Story Boot Camp -So You Want To Be A Pirate	Once upon a Time series as Host Animation Antics	Everything Except the Once Upon a Time Series as Beverley/ Bartleby
Rehearsal Three Week 3 (2 hours)	OUAT Tiana OUAT Snow White OUAT Belle OUAT Cinderella Blocking Runs and then Off Copy	Presenting All		Everything
Rehearsal Four Week 4 (2 hours)	OUAT Tiana OUAT Snow White OUAT Belle OUAT Cinderella	Presenting All		Everything

Appendix C: Schedules DCL

YESTERDAY				TOMORROW			
4134b: Sea Day (Voyage: 218/219)		4134b: Sea Day (Voyage: 218/219)		4134b: Sea Day (Voyage: 218/219)		4134b: Sea Day (Voyage: 218/219)	
Calc	Sariel- 35561	Darshan- 35700	Roni - 35702	Calc	Marti - 35703	Will- 35704	Sami- 35705
Has/Rest	Senior Technician Shipwide	General Technician Shipwide	General Technician Shipwide	Has/Rest	General Technician Shipwide	General Technician Shipwide	General Technician Shipwide
Daily	0:00	0:00	0:25	Daily	0:25	0:50	0:75
WTD	3:00	43:00	44:00	WTD	43:00	43:25	43:00
BREAKS	Rest: 24, 0	Rest: 9, 25, 15	Rest: 8, 2, 25	BREAKS	Rest: 7, 5, 3	Rest: 6, 1	Rest: 12, 1
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2:00				2:00			2:00
3:00				3:00			3:00
4:00				4:00			4:00
5:00				5:00			5:00
*Minimum hrs of rest required: 77 hrs per week (Sun. - Sat.) *AND: 10 hrs per specified 24 hr period (may be divided into no more than 2 periods, with one being at least 6 hrs). Note: Internal DCL requirement for MTO Crew is 81 hrs of rest a week.*				MAKE EYE CONTACT AND SMILE			

Appendix C.1: Schedules LAND

REHEARSAL SCHEDULE FOR THE NEXT FEW DAYS...		
ROCKY THE MUSICAL	Updated:	3.27.10
<u>Sunday, March 27</u>		
Time	Scene	Called
11:30am	Web Call	All involved
11:40am	Fight Call	All involved
11:50am	Half Hour Call	All (No Ariana S, Kyle)
12:20pm	RM Put-In Rehearsal	All (No Ariana S, Kyle)
The below Rocky Rehearsals will be with the following understudies in:		
Greg J. in for Rocky (Albert)		
Belinda in for boxer, Ensemble (Danielle)		
Marie in for Cherri (Emily)		
<u>Tuesday, March 29</u>		
Time	Scene	Called
10:00am-10:30am	Opening	All in Scene
10:30am-10:45am	Apollo	All in Scene
10:45am-11:00am	Sandra & Apollo	All in Scene
11:00am-11:30am	Father	All in Scene
11:30am-11:45am	Alone	All in Scene
11:45am-12:00pm	Apollo	Ariana, Belinda
12:00pm-12:45pm	Boxing	Dustin w/ Greg J.
12:45pm-1:45pm	The Turnament	Dustin, Marie R w/ Greg J.
<u>Wednesday, March 30</u>		
Time	Scene	Called
12:00pm-12:15pm	Apollo	All in Scene
12:15pm-12:45pm	Rocky	All in Scene
12:45pm-1:00pm	Finale/Bows	All in Scene
<u>Friday, April 1</u>		
Time	Scene	Called
1:20pm	Fight Call	All involved
1:30pm	Half Hour Call	All
2:00pm	RM Put-In Rehearsal	All

Appendix D: Definitions

Cast Member: What employees who work for Disney are referred to as.

Disney Look: A particular exterior appearance Disney expects of their employees to ensure they are properly dressed including hair color and cut, body art, shows and overall dress attire.

Assembly station (Muster station): a place to prepare passengers for safe evacuation in the event of an emergency while on board the ship.

Two stripes: A badge on the shoulders of a officer crew members uniform to distinguish your rank.

Deck Stage Shows: A production that is located in an outdoor deck on top of the ship that utilizes a collapsible and backdrop to set the product.

Club Host: Is the face of the entertainment offerings for the adult cliental aboard the ship.

Cruise Staff Entertainment Team: A group of entertainment hosts that run activities and events for families on board.

Bridge: The forward part of a ship's superstructure from which the Captain and his direct reports navigate the ship.

Forward Funnel: Funnel that looks like smoke stacks. The exterior design allows stunt performer's to jump off the top for theatrical purposes, while inside the funnel Disney utilizes the space for guest venues.

Starboard: The right side of the ship.

Low Fire: When a Firework does not ignite properly and shoots out lower into the sky than intended.

Walt Disney Theater: A technological state of the art theater on the Dream that holds over 1,500 guests and puts on three Broadway style shows, and a Cabaret

Youth Activities Entertainment Hosts: A group of entertainment hosts that run activities and host programs for children ages 3-14.

Navigator: an entertainment itinerary of all programs, activities, shows and special cabarets given to all cruise guests daily for reference.

Crew Awards: An award show hosted by the entertainment team that is similar to the Golden Globes, and rewards are given out to outstanding crew members in all departments for excellence determined by ballots filled out by all crew members.

Gotham Hall: A venue in midtown Manhattan that is rented out for large scale events, concerts and live performances.

Comms: Wireless headset devices that are used to communicate with other team members during a show.

Misfires: When a firework does not ignite at all and does not shoot out of its casing.

Knots: A term in which to refer to a ship's speed or one nautical mile per hour.

Dead Zone: When there is no wind to create a wind speed or wind zone.

Time-Code: A way to synchronize film, video and or audio material to music with just the push of a button.

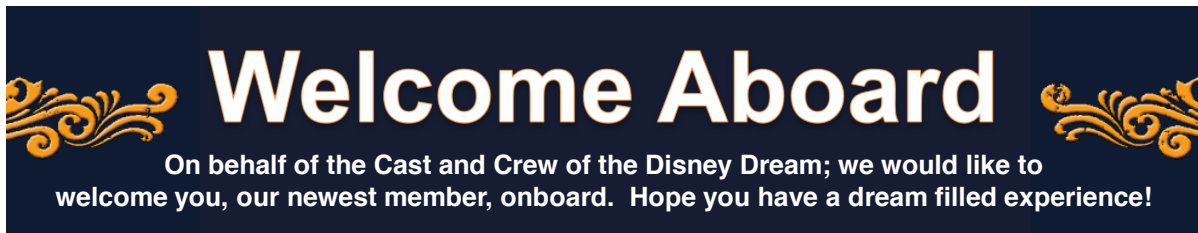
Funnel Screen: Is a large television on the deck which is used to enhance the guest experience with movies and enlarged images of deck stage shows.

Stabilizers: Fins mounted below the water line of a ship to help reduce the amount of motion and rocking a ship may experience while out at sea.

Real Life: Is what crewmembers that work on a ship refers to life or home outside of the ship.

Vacation: The time crewmembers' contracts end and they spend six-eight weeks of either at home or wherever they desire before their next contract begins.

APPENDIX E: CREW INFORMATION



Sunday 03/17– Port Canaveral

07:15 – 08:45	Welcome Aboard Passport & Safety Certificates	Crew Training Room (Deck 1, Midship)
	Cultural Awareness Training I	Crew Training Room
08:45 – 10:30	Ship Tour & Cabin Assignment	Ship Wide
10:30 – 12:00	Personal Safety & Social Responsibility (PSSR)	Crew Training Room (Deck 1 – Stairwell 14)
12:00 – 13:00	Lunch at Crew Dining Room	Oceans (Deck 2, Aft – Stairwell 5)
13:00 – 15:30	Safety Familiarization I	Evolution (Deck 4, Aft)
16:00	Meet at Admiral Donald statue Fun photos so bring camera and sunglasses	Atrium (Deck 3, Midship)
16:30	Sailing Away	Deck 12, Midship (Port Side by AquaDuck sign)
17:30	Meet with Leaders	Crew Training Room

**If you have any challenges or questions, please contact
Michelle, Training Officer at 7-2906 or WAVE 41-29061
Assistant HR Manager at 7-2907 or 7-2908
Human Resources Manager at 7-2910**





**All On-the-Job Training, that you receive, will
compliment your Welcome Aboard schedule.
Please notify your Trainer or Leader of conflicts.**



Monday 03/18 – Nassau

08:30 – 09:45	Cultural Awareness Training II	Crew Training Room
09:45 – 11:00	Shipboard Policies & Procedures	Crew Training Room
11:00 – 12:00	Occupational Health & Safety	Crew Training Room
12:00 – 12:30	USPH Overview	Crew Training Room
13:30 – 14:30	Alcohol & Drug Policies	Crew Training Room
14:30 – 15:00	Engineering Tour/Electrical Check <small>Meet by info-caster on I-95</small>	Engineering Office <small>(Deck 1, Stairwell 8)</small>
15:00	Medicine Check <small>Present any medication brought from home</small>	Medical Center <small>(Deck 1, Stairwell 16)</small>

Tuesday 03/19 – Castaway Cay

09:00 – 10:00	Commitment to Crew	Crew Training Room
10:00 – 10:30	Spotlight: Captain's Welcome	Crew Training Room
10:30 – 11:30	Reminder: Cabin Inspection	Ship Wide
10:45 – 11:15	Disability Awareness	Crew Training Room
11:30 – 11:40	Spotlight: Crew Activities	Crew Training Room
11:40 – 11:50	Spotlight: Crew Office	Crew Training Room
11:50 – 12:00	Spotlight: Characters	Crew Training Room
13:00 – 15:00	Safety Familiarization II	Crew Training Room

Wednesday 03/20 – Sea Day

08:30 – 10:30	Child Protection & Security Awareness	Crew Training Room
10:30	Drug Screening	Medical Center <small>(Deck 1, Fwd - Stairwell 16)</small>
11:00 – 12:00	Elementary First Aid	Crew Training Room
13:00 – 17:00	Passenger Ship Safety Training (PSST)	Crew Training Room

Thursday 03/21 – Port Canaveral

05:30	Immigration	Walt Disney Theatre <small>(Deck 3, Forward)</small>
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Friday 03/22 – Nassau

08:00 – 09:00	Environmentality	Crew Training Room
09:00 – 10:00	Delivering Exceptional Guest Service	Crew Training Room
10:00 – 10:15	Secrets of Castaway Cay	Crew Training Room
TBD	Life Raft Training	Refer to Safety Board

Saturday 03/23 – Castaway Cay

TBD	Personal Survival Techniques (Wet Drill)	Refer to Safety Board
12:00 – 13:00	Castaway Cay Island Tour <small>Clock In, Disney Look Attire for Pool/Beach Area</small>	Meet on Island <small>(Crew Gangway, Deck 1, Aft)</small>
13:00 – 13:30	Island BBQ Lunch	Crew Beach

Please make sure to clock in/out for all HR related training.

Safety classes notated in red do not require clock in/out.

Check the Safety Board Everyday for additional mandatory training such as Life Raft & Wet Drill.



On Boarding Day

SUNDAY

Check out of room & be ready to meet your driver at:

5:00 a.m. Maingate Lakeside Resort

5:15 a.m. All-Star

- For those crewmembers staying at the All Star Resorts ...please note that the End Zone food court will not be open on the day of embarkation. Please get a snack the night before. Only coffee and donuts will be available when you board the ship.
- If you have incurred any additional expense during your resort stay, please settle your balance at the front desk upon check out.

Please wear your name tag and have the following in hand when boarding:

- Passport & Visa (will be checked on bus)
- Dolphin contract (if from the Philippines)
- You will be separated from your luggage until noon
- Disney Costume Look! No Tank Tops, No Shorts, No Beach Sandals, No Dressy Sandals, No necklaces, etc. Socks/ Stockings required.
- Wear comfortable shoes, you will be walking a lot on your first day (ship tour 2 hours and Safety Familiarization 45 minutes)
- The Medical office will be processing all crewmember's medicals to verify immunizations are updated. If they have any questions, they will contact you after boarding.


Officer Privileges

<p>Back Stage Dining</p> <ul style="list-style-type: none"> Officers Mess <ul style="list-style-type: none"> Officers may invite their spouse or qualified same-sex domestic partner to dine with them in the Officer's Mess. The Officer must accompany them in the Officer's Mess. This includes Crew Members on board who are the spouse or qualified same-sex domestic partner of an Officer. <p>Business Phone Calls</p> <ul style="list-style-type: none"> Business phone calls <p>Cabin Cleaning</p> <ul style="list-style-type: none"> Full cabin cleaning except on embarkation day, when trash and towel service will be provided <p>Family Travel</p> <ul style="list-style-type: none"> Applies to those Officers with a single cabin assignment Can have immediate family, including children as long as an adult at least 21 years old accompanies them, or one Guest with Officer up to four months of contract length. Guests must be age 18 or older Infants must be at least 12 weeks old as of the sail date Must meet 30-day service requirement No charge for immediate family or one Guest residing as a Family Travel Guest in Officer's single cabin. Officer Family residing in a Guest stateroom either prescheduled or through a stateroom assignment change will receive a charge to their shipboard folio for the discounted rate of \$60 per night, per Guest stateroom, applicable port taxes based on the ship's itinerary and the recommended gratuities for Stateroom Host/ess and Dining Room Service. Beverage, merchandise, port adventures, spa/salon and other incremental purchases will be charged at applicable rates. <i>Must be pre-approved by the Captain</i> <p>Guest Deck and Pool</p> <ul style="list-style-type: none"> Guest deck and pool access <p>Guest Dining</p> <ul style="list-style-type: none"> Guest dining and quick service facilities in uniform or professional attire (see On Stage Attire), based on availability Senior Officer or Hotel Director approval for full service dining in the evening Appropriate notice to the Hotel Director is required Consumption of alcoholic beverages on stage, in full service dining rooms only, when hosting personal Guest(s) sailing as Family Travel Guest(s); the Company's Drug and Alcohol Policy must be adhered to at all times <p>Guest Lounges</p> <ul style="list-style-type: none"> Guest lounges in uniform while off duty based on availability Guest lounges and alcohol privileges <u>only</u> when approved friends and family are sailing with the Officer based on availability For official business or with permission from a Senior Officer or above, while on duty (no alcohol privileges) Access to certain lounges will be at the discretion of the Captain and Steering Committee 	<p>Guest Spa and Salon</p> <ul style="list-style-type: none"> Guest salon at determined prices based on availability No guest spa access <p>Guest Gym (2.5 stripe officers and above)</p> <ul style="list-style-type: none"> Approved at the discretion of the Hotel Director, pending Guest operational impact <p>Island Recreation</p> <ul style="list-style-type: none"> Island recreation at retail prices Guest beach based on availability <p>Laundry Services</p> <ul style="list-style-type: none"> Uniforms, costumes and personal clothes at no cost to the Officer, as needed 48-hour turn around time should be expected <p>Liquor on Board</p> <ul style="list-style-type: none"> No Officer may bring liquor on board the ship, except liquor that is purchased and brought on board during the last week of a contract. It must be stored in the Security Office until the date of debarkation Liquor, beer and wine can be purchased in designated areas on the ship <p>Merchandise Shops and Discounts</p> <ul style="list-style-type: none"> Merchandise shops at all times 35% merchandise discount on select items (always excludes tobacco/alcohol products) Alcohol or tobacco products cannot be purchased in Guest merchandise locations <p>On Stage Attire</p> <ul style="list-style-type: none"> Uniformed Officers will wear uniforms, with nametag Costumed Officers will wear professional attire with shipboard ID card displayed prominently on outer clothing Applies to on or off duty for uniformed Officers and off duty for costumed Officers <p>Sailing Discounts</p> <ul style="list-style-type: none"> Sailing discounts for family or Guests within prescribed parameters Must meet 30-day service requirement to participate <p>Port Adventures</p> <ul style="list-style-type: none"> Port adventures at cost, based on availability Tours at the discretion of the Manager Port Adventures <p>Shows and Entertainment</p> <ul style="list-style-type: none"> Shows and entertainment, first come, first seated, with seating just before the show begins <p>Smoking</p> <ul style="list-style-type: none"> Smoking permitted off stage in designated areas only No smoking on stage at any time <p>Other</p> <ul style="list-style-type: none"> All Crew have access to: <ul style="list-style-type: none"> Crew Beach and Crew BBQ Crew Pool Crew Library Crew Internet Café Crew Shop Crew Bar Crew Gym Crew Dining Facilities
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Just Solve it!

Dial
1234
 from any phone



- To assist a guest.
- To solve a challenge that you are unfamiliar with.
- To provide appropriate Guest Recovery.
- To empower yourself to take charge of an issue.

You call, we coach, you fix!

© Disney

1. Make Eye Contact and Smile
 2. Greet and Welcome Each and Every Guest
 3. Seek Out Guest Contact
 4. Provide Immediate Service Recovery
 5. Display Appropriate Body Language at All Times
 6. Preserve the "Magical" Guest Experience
 7. Thank Each and Every Guest
- 
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