

# Blocking Shorthand

Use the following symbols when blocking scenes.

U = upstage

C = center stage

R = stage right

D = downstage

L = stage left

Ⓐ = Ann (circle the first letter of the character's name)

L → = look

O = around

L ↔ L = look at each other

@ = at

~ = path of cross

bf = before

... = pause

by = business

pu = pick up

X = cross

P → = push

coX = counter-cross

R̂ = rise

ent = enter

↓\$ = sit

ex = exit

< = speak

fr = from

↑\$ = stand

G → = give

— = stop

K = kneel

T → = take

// = lean

2 = to

L ↓ = lie down

∞ = turn

w/ = with

☐ = bed

∧ = door

st = step

☐ = window

h = chair

M = sofa

π = table

**Hilliard Davidson High School Theatre Program**

# **Stage Management Manual**

## The Perfect Blackout

An old stage manager arrived at the Pearly Gates. As a reward for years of patience, discretion, and endeavor, St. Peter granted him a single wish.

"I've never seen a perfect blackout -- can that be arranged?" he asked.

St. Peter snapped his fingers, and the darkness descended. There was not a hint of spill from worklights or prompt corner. There was total silence, not a whisper, not a footstep, not a pin drop -- just complete silence and total darkness. It lasted 18 seconds.

When the lights came up again, St. Peter was gone and the Pearly Gates had been struck.

## Procedure For a Medical Emergency

The Theatre Faculty and Stage Manager make the ultimate call as to stop a performance. In the case of a medical emergency the possibility may exist to continue with the performance. If the decision is made to halt a performance the following must happen:

SM makes an announcement through the house sound system "We are pausing this performance" then proceeds to deliver the "Medical Emergency Speech."

ASM calls out from backstage to the performers onstage "Stop, please, we have a "problem backstage."

As the "Medical Emergency Speech" is being given:

- The ASM immediately informs any performers or personnel offstage of the situation.
- The house lights begin to fade up slowly.
- The back stage worklights are turned on.
- The crew heads for their assigned exits to hold doors and direct the flow of traffic to the outside or direct emergency personnel into the theatre.
- The light board operator takes out the stage lights.
- The Theatre Faculty or Stage Manager calls 911 for assistance as needed.

Once it is determined that the emergency has been solved and the situation is safe, the performance may resume when all are ready.

**ABOVE ALL REMAIN CALM**

### **Medical Emergency Speech:**

Ladies and gentlemen, we have a problem backstage. If there is a doctor in the house could you please report to the lobby as quickly as possible. We are going to pause for just a few minutes. Please remain in your seats and we will resume the performance as soon as possible. Thank you.

## Procedure For a Power Outage

If a power shortage were to occur, the emergency lights throughout the theatre would come on. When this happens, the ASM should go out and inform the audience that we will wait to see if power can be restored in a timely manner. If this fails to happen, the audience will be told the performance is over for the evening. Lock-up the theatre as normal and release the cast and crew.

## Procedure For a Fire Alarm

The Theatre Faculty and Stage Manager make the ultimate call as to stop a performance. If this decision is made, the following must happen:

ASM makes an announcement from the stage "We are pausing this performance" then proceeds to deliver the "Fire Speech."

As the "Fire Speech" is being given:

- The sound (if on) is faded out and shuts down the sound console.
- The house lights begin to fade up slowly.
- The back stage worklights are turned on.
- The crew heads for their assigned exits to hold doors and direct the flow of traffic to the outside.
- The light board operator takes out the stage lights and shuts down the lighting console.
- The Theatre Faculty or Stage Manager calls 911 for assistance.
- The Stage Manger then calls the names on the "Emergency Call List."

As soon as the audience and cast are out, the Theatre Faculty makes sure everyone is out of the building to the best of their ability and wait for the Fire Department.

**NO ONE** may return to the building until clearance has been given by either a faculty member or the Fire Department. If it is determined that the problem has been solved and the situation is safe, the performance may resume when all are safely back in the building.

**ABOVE ALL REMAIN CALM**

### **Fire Speech:**

Ladies and gentlemen, we have a problem backstage. We don't think it's serious, but for your safety and our piece of mind, we'd like to clear the theatre at this time. Staff members will be at the exits to assist you, and we will resume the performance as soon as we can. Thank you.

# Procedure For a Tornado Warning

The Theatre Faculty and Stage Manager make the ultimate call as to stop a performance. If this decision is made, the following must happen:

SM makes an announcement through the house sound system "We are pausing this performance" then proceeds to deliver the "Weather Speech."

As the "Weather Speech" is being given:

- The house lights are brought up quickly.
- The back stage worklights are turned on.
- The crew heads for the side exits closet to the stage to hold doors and direct the flow of traffic to the appropriate designated areas.
- The light board operator takes out the stage lights and shuts down the lighting console.
- Stage Manager delivers the "Weather Speech."

NO ONE may leave the designated safety areas until clearance has been given by either a faculty member or the Police or Fire Department. If it is determined that the problem has been solved and the situation is safe, the performance may resume when all are safely back in the theatre.

**ABOVE ALL REMAIN CALM**

## **Weather Speech:**

Ladies and gentlemen, we have a weather emergency. We are going to file out of the theatre to our designated safety areas as directed by rows. Remain calm and we will begin the evacuation immediately. Thank you.

In the event of a real tornado, earthquake or other natural disaster, the stage manager and booth crew should evacuate themselves as soon as possible. Do not stay to assist with the audience. Emergency professionals suggest as many staff members get out of a large auditorium space as quickly as they can. Once the emergency is over, the event staff who know the building may be needed to search for survivors. As stark as this may sound, it is the best policy in the wake of a serious weather disaster.

# REHEARSAL REPORT

Production: \_\_\_\_\_

Date: \_\_\_\_\_ Call began: \_\_\_\_\_

Breaks: \_\_\_\_\_ Ended: \_\_\_\_\_

Scenery:

Lights:

Costumes:

Props:

Sound:

Acting:

Miscellaneous:

Announcements:

# PRODUCTION MEETING NOTES

Production: \_\_\_\_\_

Date: \_\_\_\_\_ Time: \_\_\_\_\_

Scenery:

Lights:

Costumes:

Props:

Sound:

Acting:

Front of House:

Miscellaneous:

## A Checklist of Tasks

- Script - Your first responsibility upon receiving a stage managing assignment is to obtain a copy of the script. Usually you can get a copy from the theatre faculty.
- Calendar - You will also want a copy of the production calendar. You can obtain this from the theatre faculty.
- Prompt Book - The prompt book will be your daily guide to the production. All paperwork concerning the production should be kept here. The prompt book holds all blocking notes, cueing, and paperwork for your production. Many versions of prompt books exist and you should use what seems most comfortable to you. Separate pages for blocking that can be removed once we get into technical rehearsals are suggested with a reduced ground plan on each page. Another option is to copy a separate script that will be used for cues.
- Assist the director in getting ready for auditions.
- Create preliminary lists (tables or databases) such as:
  - Preliminary prop list (per text, not the back of the script)
  - Preliminary light cue list.
  - Preliminary costume prop list
  - Preliminary sound list.
  - Preliminary rehearsal prop list.
- Begin the contact sheet
- Prepare the call board for information that will be posted throughout the production process including:
  - The Contact Sheet
  - Rehearsal Calls
  - Costume Fittings
  - Rehearsal Reports
  - Performance Reports

### Before the first rehearsal:

- Using the audition forms of the performers cast, type up a list of conflicts for yourself and the director. Give all audition forms to the director when finished.
- Check to see that the stage has been set up for read thru.
- Get Publicity Data/Bio Sheets from the Publicity Assistant and prepare any other paperwork and/or scripts for the cast.
- Tape out the ground plan before the first blocking rehearsal.
- Gather any rehearsal furniture needed for blocking rehearsal. Check with designer for assistance.
- Compile a list of necessary rehearsal props.
- Discuss with director about the dates props will be needed.
- Check with designer and pull rehearsal props.

### The rehearsal process:

#### Preparation before Rehearsal – Opening Procedures:

- Arrive ½ hour before rehearsals begin.



- Turn on all work lights and house lights.
- Get out rehearsal properties.
- Make sure all rehearsal furniture is in place.
- Check to see that all actors have arrived and call any late comers.
- Have rehearsal buzzers, bells, or phones ready as necessary.
- Time all rehearsals.

During the rehearsal:

- Call lights, begins scene, etc.
- Take copious blocking notes.
- Take notes on any technical requests or needs from the director.
- Fill out daily rehearsal report.
- Be ready for the next scene so time is not wasted.
- Prompt for lines. Be sure to wait until actors call for "Line!" Never prompt just because an actor has paused.
- Keep an eye on rehearsal running time and inform director as necessary to keep rehearsals on schedule.
- Spike all set pieces.

After the rehearsal – Closing Procedures:

- Make sure to show all notes on rehearsal report to director at the end of each evening.
- Put away all properties.
- Leave ghost lights on.
- Turn out theatre work lights and house lights.
- Post rehearsal report on call board.
- Be sure dressing rooms are lockets. Make sure all lights are turned off.
- Start all over tomorrow.

List revisions: Lists will change almost daily, especially the prop list. It is very important that you keep organized and on top of the current needs of the production. Whenever something new is added (or cut) during rehearsal, include these on the evening's rehearsal report under the correct heading. Each time you print a new list, include a "date revised" on it so you and the designers know which list is current. Star new items and note at the bottom what was cut since the last list. Be very detailed on your prop list - note which items will be consumed (eaten, torn up, etc.) each night, and any other important characteristics.

Before technical rehearsals begin:

- Go over prop lists with the faculty so you are sure of each and every property in the show.
- Work with the properties mistress/master to set up prop tables SL and SR, cover with kraft paper, and layout all props with name and character designation.
- Be sure you understand how all scene changes work.
- Post show running order backstage.

- Ready your crew assignment sheets and know where every crew person will be and what they will be doing.
- Post a tech week schedule on the call board and hand a copy to each performer.
- Be sure you understand all emergency procedures.
- Create a "Sign-in Sheet" and post it backstage.
- Figure out where and how many headsets will be needed.
- Figure out where quick change areas will be needed.
- Glow tape any areas where difficult exits or changes are anticipated.
- Place cues in your prompt book (booking cues). You should have received a Cue Synopsis from the lighting designer, sound designer, and any special effects.
- Use these as guides to begin booking your cues.

Paper Tech: We "walk" through the entire show synchronizing all cues and their placement.

Dry Tech: A dry tech may be scheduled before the first tech rehearsal. No performers are called for this rehearsal. All crew members are required to attend. Typically the TD runs this first crew rehearsal. Crews are trained for their specific assignments. Scene changes can be run here and complicated ones rehearsed as needed. Change problems can be worked out without the actors having to sit and wait.

Technical Rehearsal: The technical rehearsal is a beast unto itself. Now the operations and technical responsibilities are in your hands. The theatre faculty will work with you especially at first tech, but you are expected to keep things on schedule and moving. You must remain professional and pleasant at all times, even through a very long rehearsal. Many times the technical staff will just keep going at tech rehearsals.

- Make sure everyone involved with the production gathers in the house before the rehearsal begins. This is the time for announcements and introductions. Many of the crew and cast have probably never met. Once announcements are complete and the staff has given you the okay, call "5 minutes please" and the rehearsal will be underway.
- Call "Places Please" and check that headsets are working and everyone can hear and communicate with you.
- Check with light board operator to see if they have control of the house lights and that the work lights are off.
- Take a deep breath and call your first cue of therehearsal. Take the rehearsal one cue at a time. Stop when necessary as requested by the theatre faculty.
  - When the performance needs to be stopped you should call out "Stop please."
  - Discuss with those appropriate what needs to happen and from where you will pick-up the rehearsal.
  - Always let the performers on stage know as soon as possible where they will be re-starting from. Don't leave them figuratively in the dark.
  - Never leave a stage in black, someone could get hurt. Always restore to a cue with light as soon as possible. If you must go to a blackout, inform those on stage and off "Stage is going to black" before you turn out the lights.

- When everyone is ready to go on headset, call "Begin please" to the performers .

At the end of the evening the director may wish to meet with performers. You should meet with the technical staff first for notes then join the performers. At times you will be pulled in both directions, but during the tech week, you need to be with the technical staff first. Be sure to check with the theatre faculty as to their wishes for the next night.

The performance belongs to you. The responsibility for the production is squarely in your hands. Arrive every night with nothing but the production on your mind. You, above all, need to check your life at the door so the performance can go as smoothly as possible.

- Follow the Stage Manager's Checklist for each performance.
- Synchronize a procedure with the house manager.
- Check for any repairs or touch-ups needed.
- Make sure performers have no problems.
- Check with house manager each performance. See if there is anything you can do to facilitate the process with the front of house staff.
- Double and triple check the stage, the house, backstage, and the dressing rooms every night. You can never be "too sure."
- Keep a running inventory of any consumables for the show. This includes food, liquids, papers, notes, envelopes, etc., and inform the correct people before things run out.
- Enjoy this process and the show. While the amount of work will never seem less than a mountain, the rewards of completing a production are great. Mistakes will happen, that is the nature of live performance. Don't be too hard on those who make the mistakes, even if it is you; take the time to correct them.

#### After the Production Run:

- Follow the Stage Manager's Checklist.
- Effect any touch up and repairs needed.
- Do notes.
- Troubleshoot any problems/issues/concerns with the theatre faculty.
- Reaffirm next call.
- RELAX!

# PERFORMANCE REPORT

Production: \_\_\_\_\_

Date: \_\_\_\_\_

ACT 1 start: \_\_\_\_\_ end: \_\_\_\_\_

ACT 2 start: \_\_\_\_\_ end: \_\_\_\_\_

ACT 3 start: \_\_\_\_\_ end: \_\_\_\_\_

Actors or Crew Late:

Notes to House Manager:

Problems or Repairs: (repairs needed, repairs made):

Accidents or Injuries: (to cast, crew, audience; explain in detail - time occurred, witnesses):

Additional Notes:

Signed by: \_\_\_\_\_

# STAGE MANAGER CHECK LIST

Production: \_\_\_\_\_

Date: \_\_\_\_\_

## Call:

- Sign in
- Unlock theatre doors
- Turn on theatre work lights
- Unlock dressing and makeup room
- Turn on dressing room lights
- Unlock booth
- Unlock scene shop
- Check that all actors have signed in. CALL LATECOMERS IMMEDIATELY.
- Check that all running crew members have signed in. CALL LATECOMERS IMMEDIATELY.
- Check all headsets.
- Check monitor/paging system.
- Make sure all crew checks have begun
  - Light check
  - sound check
  - costume check
  - if applicable, followspot check
  - if applicable, special effects check
  - walk lights on with clear walkways
- Check the following yourself:
  - set
  - properties
  - furniture

## Preshow before the house is opened:

- Synchronize watches with the house manager.
- Make sure all checks are complete.
- Make sure all repairs/touch ups are complete.
- Turn off all work lights.
- Make sure lighting and sound are in preshow cues.
- Be sure that the booth has control of the houselights and that aisle lights are on.
- Give a "Stage is closed, please" call
- Do final visual check of the stage
- Give "places" for the crew call.
- Give "House is open" call.

Preshow after the house is opened:

- Give "15 minutes to places"
- Give "10 minutes to places"
- Give "5 minutes to places"
- Give "places"
- Begin show, following prompt book and safety procedures

Intermission:

- Give "10 minutes to places"
- Give "5 minutes to places"
- Give "places"
- Continue the show

Postshow:

- Notes
- Repairs/retouches
- Sound equipment stowed
- Sound console off
- Lighting console off
- Followspots off
- Infrared system off
- Headset system off
- Properties stowed
- Pit light on (if pit cover is off)
- Grid lights on (if pit cover is off)
- Ghost lights on
- Walk lights off
- Turn around complete
- Call time for next rehearsal/performance announced
- Sweeping/mopping/dishes/etc. complete
- All doors locked
- Concerns shared with theatre faculty
- Rehearsal/performance report complete
- You've thanked your staff for their efforts.

## SM Kit Inventory List

College and professional stage managers maintain a stage manager's kit which is with them at all rehearsals, sessions, and performances they attend. This is usually in the form of a tool box. Kits often contain the following:

- Spike tape
- #2 pencils (many)
- Erasers
- Gaff tape
- Spare change
- Glow tape
- Black pens
- Scotch tape
- White Out
- Post Its (all size, shapes, colors)
- Matches
- Band-aids & basic first aid supplies
- Visine or saline solution
- Tweezers
- Rubber bands
- Masking tape
- Stop watch
- Aspirin, Tylenol, IB
- Cough drops
- Tampons
- Safety pins
- Scissors
- Paper Clips
- Flash light
- Spare batteries
- Small tools
- Flash drive or other computer paraphernalia if a laptop/computer is in use
- Small sewing kit
- Small stapler and staples
- Notepaper

Kits can include other items per the stage manager's preference or specific needs of a production. The SM kit is designed to simply keep handy the creature comforts and basic needs of the SM and his colleagues.

# HEADSET PROTOCOL

## HEADSET CODE OF CONDUCT

Remember that the headset (intercom) system is a tool. It serves as the lifeline of a production, allowing all production elements to be connected. A few simple guidelines will result in a smooth running production.

- Never say anything over the headsets that you don't want the ENTIRE world to hear or know. You never know who's listening.
- "Chatter" must be confined to production business; personal conversations should remain that – personal and on your own time.
- When the stage manager issues a CLEAR THE LINE command, immediately comply.
- Leave your headset microphone "off" unless you have something to say.
- Do not set your headsets anywhere where they might be damaged, i.e., sat on, stepped on, fallen on, etc.
- Do not place your headset in the electrical field of the light board or other equipment; the resultant "buzz" will drive everyone nuts.
- When you take off your headsets, please turn your microphone "off" first to avoid the "thud" that everyone else will hear.

## CUE CALLING

Remember that clear communication and speech, along with a calm and level-headed demeanor, will result in a smooth running production.

- All cues must be given a warning, ready/standby, and go for execution.
- Give a warning by saying "Warning Cue # - that will be (short description of the cue)"
- Give warnings in ample time for the affected production staff to prepare.
- Give a ready/standby by saying "Ready Cue #" or "Standby Cue #" (be consistent in your choice of lingo).
- Give ready/standbys shortly before the affected production staff member must act.
- Give a go by saying firmly and clearly (don't be tentative) "Cue # GO". The go cue is the only one that is given Cue # first. The affected production staff member is expected to execute the action on the word GO so they need to know which cue # you are calling.
- If a cue is a visual, you would call it as follows: "Warning Cue # - this is a visual cue, please execute when you see/hear..."; "Ready/Standby VISUAL Cue # - take the cue when appropriate"
- Occasionally, cue come quite close together, in which call you would call as follows: "Warning Cues # through #", "Ready/Standby Cues # through #"; "Cue # GO": "Cue # GO"; etc. until complete.



## HEALTH AND SAFETY ISSUES

It is hard to imagine any school activity with more hazards than theatre. Stages drop off into orchestra pits. Scene changes happen in pitch blackness. Scenery and equipment, sometimes people, fly in and out. Smoke machines and flash pots go off on stage. Actors descend escape stairs in the dark. Technicians are up and down ladders.

Safe working procedures within the school theatre must be an ongoing concern in regards to student, teacher, and audience physical safety and comfort in regards to teacher and school liability. Most health hazards and accidents can be avoided by discontinuing unsafe practices, maintaining equipment properly, and following well-established industry practices and applicable codes.

### Personal Protection

1. Use eye and face protection appropriate to the activity.
2. If you use any solvents, have an eye wash capability.
3. Don't wear contact lenses where solvents are being used or where there is a substantial amount of dust even if eye protection is worn.
4. Provide the correct protective gloves for the activity.
5. Use ear protection when working in a "noisy" environment. If you need to raise your voice to be heard by someone who is only two feet away from you, you need ear protection.
6. Do not eat, smoke, drink, or apply makeup where there are toxic materials, including dust.
7. Wash hands carefully after work, before eating, and before using the restroom.
8. Use the right respirator for the job consistently.
9. At the end of use, clean respirators and store them out of sunlight in sealable plastic bags.
10. If a respirator is shared, disinfect it between users.

### Storage and Handling of Materials

1. Label materials clearly.
2. Use unbreakable containers when possible.
3. Organize.
4. Store reactive chemicals separately.
5. Keep containers sealed except when using them.
6. Wet mop floors or sponge surfaces rather than sweeping to avoid raising extra dust.
7. Clean up spills immediately.
8. Store flammable materials in a metal cupboard designed for storage of such materials.
9. Do not store flammable or combustible "stuff" near doorways.
10. Have ABC fire extinguishers available and train students to use them.

### Asbestos

This has been a widely publicized hazard, and most schools have undergone extensive and expensive removal or encapsulation programs. Leave this removal to the professionals.

## **Counterweight Systems**

### **Rope**

1. The allowable safe working load should be considered 20% of the breaking strength of a rope (this figure is on the package).
2. Every knot reduces the strength of a rope.
3. Rope rubbing will cause wear and reduce the breaking strength.
4. Avoid shock loads.
5. The longer the rope, the easier it is to break.
6. Grit and dirt work into rope fibers and break them through abrasion.
7. Rope will rot if it is stored wet.
8. Use the right size rope for the job at hand.
9. Make allowances for rope absorbing moisture from the air if you are not in a climate-controlled area.
10. Regularly check the condition of all ropes.

### **Loading Bridge**

1. Never stack counterweights higher than the kick rail.
2. Transferring weights is a two-man job.
3. Keep weight down when loading and unloading weights.
4. Never stand or walk under a moving rigging set.
5. Never move a rigging set when someone is under it.
6. If a runaway occurs, do not attempt to stop it. Shout a warning to all crews and take cover.
7. Do not run line sets when someone is on the gridiron.
8. Attach all tools via a safety line to your body when working in the air.
9. The loading procedure is as follows: attach load to batten, load counterweight arbor, slowly raise the batten to test for balance, and add or subtract weight as needed.
10. The unloading procedure is as follows: unload weight from the arbor, then remove weight from batten.

### **Wire Rope (Aircraft Cable)**

1. Never try to knot wire rope.
2. Use the right size thimble for the rope.
3. Orient u-bolts (Crosby clips) correctly. The nut side must be on the live side of the rope.
4. Wire rope does stretch after the initial load is applied, which reduces its diameter. Nuts must be retightened.
5. Use only forged chain.

### **Fire Safety**

1. Minimize dust.
2. When rope is used, sweep.
3. Age and dust cause flameproofing to deteriorate. The stagehand's rule of thumb is five years, then retreat.
4. Flameproofing must be reapplied when something is cleaned.
5. All scenery and curtains must be treated with a flame retardant.
6. Test your fire curtain periodically.
7. Test your fire extinguishers regularly.
8. Make sure that you have the right kind of fire extinguisher for the area.
9. Do not block access to hoses or fire extinguishers.
10. Theatres must have all red exit signs operating and visible at all times.
11. Most areas require some type of aisle lighting in theatres.
12. Any doors considered fire doors cannot be blocked open or blocked.
13. All equipment should be UL approved.
14. All wiring should meet the National Electric Code.

### **Paints, Dyes, and Solvents**

1. Use water-based products whenever possible.
2. Buy premixed paints and dyes whenever possible.
3. If you must mix dye or pigment powders, do it where there is local exhaust ventilation or a glove box.
4. Avoid dust.
5. Brush or dip whenever possible; spray only when necessary.
6. Use gloves or barrier creams when using paints, dyes, or solvents.
7. Wear protective clothing and goggles.
8. Use the least toxic solvent possible.

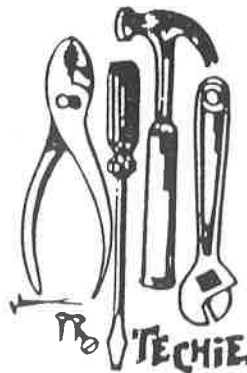
(Remember, lead-containing colors are banned from consumer wall paints, but artist's paints are exempt from this law. **Read the labels.**)

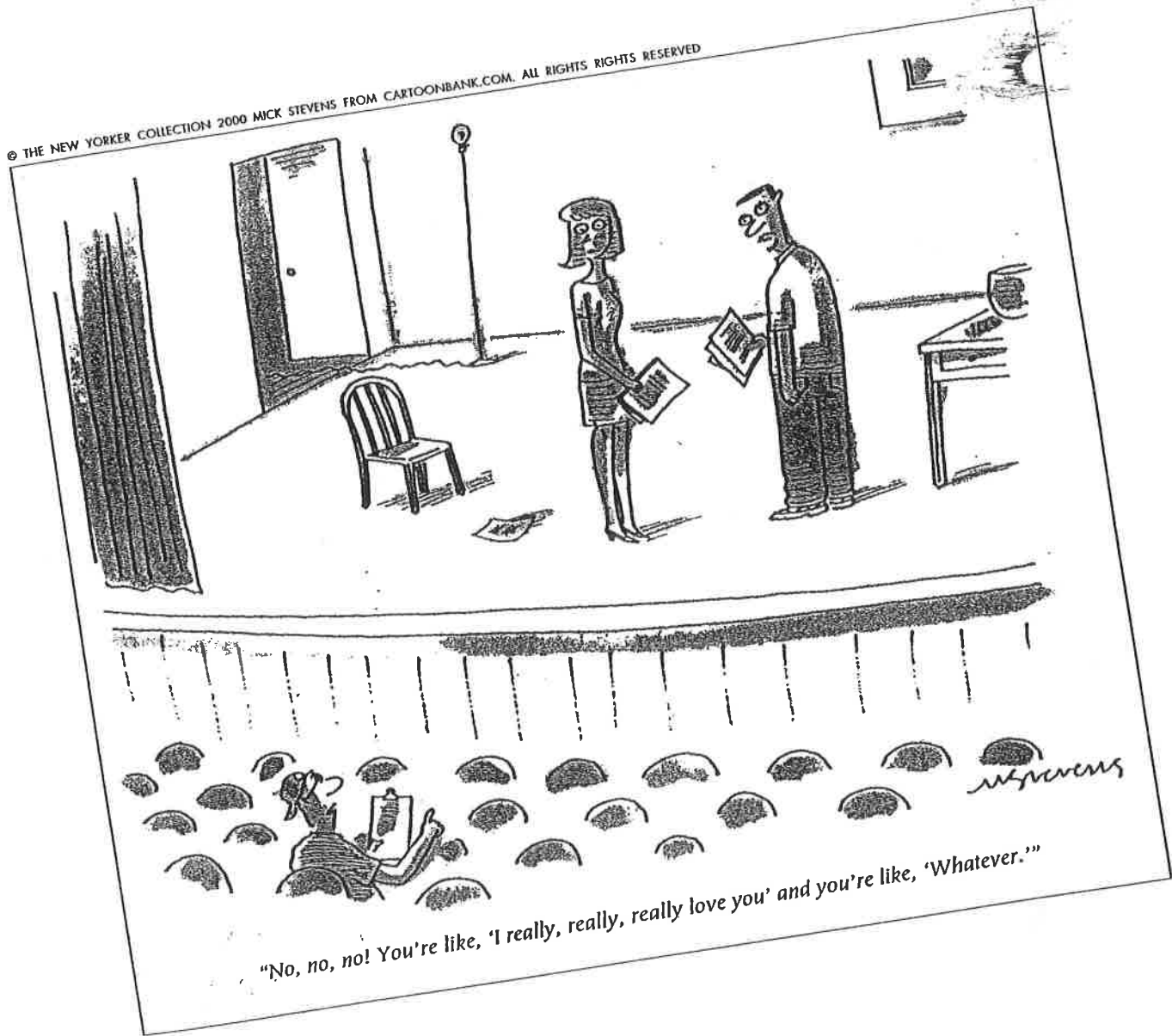
### **Woodworking**

1. Ask for data sheets at the lumberyard. Almost every wood you use has been treated in some way with additives; some are harmless, others are not.
2. Avoid wood treated with PCP, arsenic, or creosote.
3. Provide for effective dust collection.
4. Wear dust masks.
5. Wear gloves or barrier creams when necessary.
6. Wash your hands regularly. Unwashed hands can easily carry dust into the eyes.
7. As the old saying goes, clean shops save flops.
8. Follow OSHA standards about guards on saws and other pieces of woodworking equipment.
9. Use tools only as designed.

### **Special Effects**

1. Do not use the old style of fog machine which uses a form of pesticide and leaves a slippery residue.
2. When using the new propylene glycol fog machines, caution must be used since the supersaturated water/glycerine droplets displace air and may cause allergic reaction.
3. When using dry ice fog machines, be wary of backsplash. Do not touch the dry ice. Again use caution, in that dry ice fog also displaces oxygen.
4. Use of firearms, flash pots, open flames (including candles), or any kind of pyrotechnic comes under the auspices of your local fire department. Before using any of these techniques, you must consult your local fire marshal.
5. Use only commercially prepared pyrotechnics; do not permit students to invent these.
6. Whenever any of these effects are in use, fire extinguishers should be in hand.





# Introduction

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Stage Management is more art than science. While this book will try to give you some of the tools and techniques to perfect your stage management skills, it is a fact that some people have the talent and temperament to be stage managers and others simply do not. Before discussing what a stage manager does and how to become a good stage manager, I would like to define what a stage manager is in order to have a basic foundation from which to begin.

Most people have a sense of what a stage manager is but are usually surprised to learn their perception is rather narrow. The stage manager should certainly have a knowledge of the varied components that go into the creation of a piece of theater. The physical scenery, props, costumes, lights, and sound are obvious elements requiring the attention of the stage manager, but a stage manager must be part director, playwright, designer, and producer. A stage manager will also find himself in the position of confidant, counselor, and confessor.

Actors' Equity Association (the professional union that represents stage managers) defines the duties and obligations of a stage manager as follows:

## DEFINITION OF THE DUTIES AND OBLIGATIONS OF A STAGE MANAGER

A Stage Manager under Actors' Equity Contract is, or shall be obligated to perform at least the following duties for the Production to which he is engaged, and by performing them is hereby defined as the Stage Manager:

1. He shall be responsible for the calling of all rehearsals, whether before or after opening.
2. He shall assemble and maintain the Prompt Book, which is defined as the accurate playing text and stage business, together with such cue sheets, plots, daily records, etc., as are necessary for the actual technical and artistic operation of the production.
3. He shall work with the Director and the heads of all other departments, during rehearsal and after opening, schedule rehearsal and outside calls in accordance with Equity's regulations.
4. Assume active responsibility for the form and discipline of rehearsal and performance, and be the executive instrument in the technical running of each performance.

5. Maintain the artistic intentions of the Director and the Producer after opening, to the best of his ability, including calling correctional rehearsals of the company when necessary, and preparation of the Understudies, Replacements, Extras and Supers, when and if the Director and/or the Producer declines this prerogative. Therefore, if an Actor finds him/herself unable to satisfactorily work out an artistic difference of opinion with the Stage Manager regarding the intentions of the Director and Producer, the Actor has the option of seeking clarification from the Director or Producer.
6. Keep such records as are necessary to advise the Producer on matters of attendance, time, welfare benefits, or other matters relating to the rights of Equity members. The Stage Manager and Assistant Stage Manager are prohibited from the making of payrolls or any distribution of salaries.
7. Maintain discipline, as provided in the Equity Constitution, By-Laws and Rules where required, appealable in every case to Equity.
8. Stage Manager duties do not include shifting scenery, running lights, operating the Box Office, et cetera.
9. The Council shall have the power from time to time to define the meaning of the words "Stage Manager" and may alter, change or modify the meaning of Stage Manager as hereinabove defined.
10. The Stage Manager and Assistant Stage Manager are prohibited from handling contracts, having riders signed or initialed, or any other function which normally comes under the duties of the General Manager or Company Manager.
11. The Stage Manager and Assistant Stage Manager are prohibited from participating in the ordering of food for the company.
12. The Stage Manager and Assistant Stage Manager are prohibited from signing the closing notice of the company or the individual notice of any Actor's termination.

Notice that the opening statement says a stage manager is "... obligated to perform at least the following duties ..." You will be called upon and find it necessary to perform numerous other tasks. In a non-union situation, you may even be asked to perform many of the duties that Equity expressly forbids. This book assumes, for purposes of clarity, that the stage manager is working under an agreement with Actors' Equity Association.

There is no one job description for a stage manager that applies to every production. Because every production is different, every stage management position is different. Your own production experience and working environment will no doubt inspire numerous ideas and incidents I may not mention. If you can recognize these differences early enough in the production process, you have one of the important characteristics of a good stage manager and are on your way to success.

Perhaps the most encompassing definition I have ever heard came from a young stage management hopeful. After a forty-five minute discussion of

the duties and responsibilities of a stage manager, I asked if she felt she had a good understanding of what I expected. She replied:

**“Sure. Totally responsible for totally everything.”**

She was right. In fact, I believe a good stage manager will embrace this definition above all others because it not only describes the job, it describes the character of the person. Good stage managers *want* responsibility. The rest of this book details many of the tasks I expect a stage manager to undertake if he or she is to be successful. The other key to success is *character*. The variables lie in a variety of character traits that most good stage managers appear to share. Among the most important, consider the following:

A stage manager is a LEADER, who is SELF-MOTIVATED and EVEN-TEMPERED, with the ability to ANTICIPATE and ADAPT to constantly changing conditions. Stage managers are DEDICATED to and RESPONSIBLE for every aspect of their productions without losing their SENSE OF HUMOR. They provide an EFFICIENT and ORGANIZED work environment while remaining EMPATHETIC to the people and the process. And finally, as I stated in the opening sentence of this book, stage management is art. A stage manager is as CREATIVE as any other member of the production.

It is very difficult to measure your success as a stage manager. This is partly because, unlike most management positions in business, stage managers do not have the clear guideposts of profit and loss to measure their success. Your success as a stage manager cannot be measured in quantitative terms alone. You must also measure the quality of the creative process, which is very subjective. You will constantly look for a balance between costs and benefits. Will the artistic merits of the production be significantly enhanced by the costs of extra rehearsals or the construction of rehearsal props and costumes? Is money always the solution to a problem? These are two of the most important questions you will need to answer in order to serve the producer or producing organization. As you begin the work of a stage manager, you will face challenge upon challenge cleverly disguised as problems.

You must never think of problems as negative, no matter how many times they come up. This will only depress you. Having a problem does not mean *you* have a problem. You should expect problems and take great pleasure in identifying them and implementing their solutions. No one can anticipate all the problems a production will encounter because each production is unique, and there is no past experience from which to learn. I hope to provide you with the techniques to identify the problems before they become impediments and give you methods for solving them that will not curtail the creative process.

There are three phases in the process of mounting and performing a show. Part I of this book takes you through the pre-production phase; Part II covers the rehearsal process; and Part III discusses the performance phase. This book is organized along one timeline, but you should expect many of the events and activities to occur simultaneously or even in some other

order. In Part IV, you will find some insights into the organizational structure of some theaters and aspects of human behavior in these organizations. Many stage managers of long-running commercial productions believe that 10% of their work (once the show is up and running) is related to issues addressed in Parts I, II, and III. The other 90% is associated with the issues covered in Part IV. I hope a significant number of you have the opportunity to discover whether these stage managers are right.



Mark Taper Forum 1991  
JULIUS CAESAR

French Scene Breakdown

ACT I-1: (97-101)

FLAVIUS - Actor's Name #1  
MARULLUS - Actor's Name #2  
SOOTHSAYER - Actor's Name #3  
COBBLER - Actor's Name #4  
CARPENTER - Actor's Name #5  
(ARTEMIDORUS - Actor's Name #6) (En 101)  
(SECRET SERVICE ONE - Actor's Name #7) (En 101)  
(CROWD - Actors' Names #8, 9, 10, 11, 12, & 13)

ACT I-2a: (102-104)

(ARTEMIDORUS - Actor's Name #6)  
(LUCA - Actor's Name #14)  
CAESAR - Actor's Name #15  
ANTONY - Actor's Name #16  
CASSIUS - Actor's Name #17  
BRUTUS - Actor's Name #18  
CASCA - Actor's Name #19  
(DECIA BRUTUS - Actor's Name #20)  
CALPURNIA - Actor's Name #21  
(PORTIA - Actor's Name #22)  
SOOTHSAYER - Actor's Name #3  
(SECRET SERVICE ONE - Actor's Name #7)  
(CROWD/PRESS - Actors' Names #4, 5, 8, 9, 10, 12, & 13)

ACT I-2b: (104-112)

CASSIUS - Actor's Name #17  
BRUTUS - Actor's Name #18  
(SECRET SERVICE ONE - Actor's Name #7)  
(LUCA - Actor's Name #14)  
(ARTEMIDORUS - Actor's Name #6)

ACT I-2c: (112-114)

CASSIUS - Actor's Name #17  
BRUTUS - Actor's Name #18  
CAESAR - Actor's Name #15  
ANTONY - Actor's Name #16

(CONTINUED)

## 2

# Planning and Organization

Now that you have accumulated more information than you can possibly remember, you must find a way to organize it so it is useful. Also with this information you can begin planning the production process.

## THE PRODUCTION BOOK

**BLOCKING** — The movement and business of an actor on stage.

**CUE** — A signal for the stage manager that puts into action a shift in lights, sound, or scenery.

**CURTAIN** — In addition to its normal definition relating to draperies, a term used to indicate the start or end of a performance such as "Five minutes to curtain" (five minutes to the start of the performance).

The Production Book is the encyclopedia and eventually the official record of the production. Take great care in putting this book together. If properly assembled and organized, it will be indispensable to your work and to the production. The production book has three primary functions. First, it is a single reference for the process of the production. Second, this book should allow anyone familiar with the function of stage management to operate the show in your absence. Remember to leave the production book in the theater at all times. If you do not make it to the theater to call a show, the book *must* be there for the show to be operated. Third, at the conclusion of the production, the production book will become the official record of the show. At this point you will begin the process of assembling the book, but it will not be complete until the final curtain. It will require constant updating and the addition of material throughout the run of the production.

The production book should be assembled in a three-ring, looseleaf binder. Many items, such as the prompt script, will need to be on reinforced paper to withstand the tendency to tear at the holes due to constant page turning.

Throughout this text I refer to the production book as a single volume. However, the quantity of information that should be included in the production book may physically require two or more volumes. Feel free to organize this information into separate books if need be. I suggest that you keep it to a maximum of two books if possible. The logical separation is for one volume to be the prompt script and the second, all other information.

### The Prompt Script

As the name indicates, the prompt script is the official text for the production. This script includes all changes, additions, and deletions to the text; all necessary blocking and staging information required to recreate the show; and all cues and warnings for the production. The state of today's copying technology enables you to format the prompt script in any number of ways. It is no longer necessary or even desirable to cut and paste your script together from a published version. This is very time-consuming and limiting. Instead, copy the published version of the script onto reinforced

**PROMPT SCRIPT** — The notebook kept by the stage manager that contains all paperwork necessary to the production of the play, including a script with blocking and cues. Also called Prompt Book.

**RUN** — The total number of performances for a production.

**GROUND PLAN** — A scale diagram that shows where the scenery is placed on the stage floor. Also called Floor Plan.

three-hole paper in the position and size of your choice. This will be the fastest and most flexible method. An advantage to copying that you should consider is the ability to enlarge the text. This will make it easier to read and follow under distracting conditions. Please note, this is not an invitation to violate copyright laws. Playwrights and publishers depend on the purchase of published scripts as a source of income. You do not have the right to deprive them of that income.

If you are involved in the production of a new script or an unpublished script, your options may be even more plentiful. Word processing and desktop publishing software will allow you to handle script changes easily and provide you with more flexibility in formatting the script for the specific requirements of the prompt script.

The format of the prompt script is, of course, entirely up to you. In making this decision, keep these things in mind. The prompt script should allow you sufficient blank space on each page to handle all blocking and cueing notation. It should be easy to follow under restricted lighting conditions and numerous distractions. Figure 4 illustrates my recommendations for formatting the prompt script. Notice in this example that the text appears on the right-hand page of the book and a reduced ground plan of the appropriate scene appears on the left-hand page. (Left-handed stage managers may choose to reverse this configuration.) This format will accommodate a technique for blocking notation discussed in Part II. If you choose not to include a ground plan, you may designate this page for some other information or simply provide a page of the script on each side of the prompt script. This will in part depend upon the complexity of your production and your preferred method of notation.

In the research phase of this process, you broke the script down into scenes. You should now index your prompt script by placing tabs in the script locating each of the scenes you identified (Figure 5). I also recommend in some cases that you format the text so each scene begins on a new page. If you have determined that an appropriate beginning for a scene starts in the middle of a page in a published script, copy that page twice: the first time with the bottom half of the page covered, thereby removing the beginning of the new scene from the page. Then copy the page again, this time with the top half of the page covered up to the point where the new scene begins (Figure 6). The extra blank space will accommodate the increased number of cues and other notations that generally accompany the beginning and ending of a scene.

### Plots and Schedules

In this section, or in a separate book, include all the plots and schedules developed from the information you have been gathering. You will also add information as it becomes available during the rehearsal process. This includes:

- all preliminary design requirements
- scene breakdowns
- entrances and exits
- pronunciation guides
- facts and figures
- contact sheets
- ground plans

**INSTRUMENT** — A term used for any lighting device.

**INSTRUMENT SCHEDULE** — A list of the types of lighting instruments to be used in a show. Also called a Hookup Sheet.

**LIGHT PLOT** — A drawn-up plan that designates the placement of lighting instruments relative to the set.

- sections
- costume sketches
- costume plots
- light plots
- instrument schedules
- sound plots
- preset sheets
- calendars
- rehearsal and performance schedules
- due dates

In short, everything that you research and learn should be represented in the production book. For fast and efficient reference, tab this information (Figure 7).

## REHEARSAL SCHEDULES

There are four components that will allow you to develop the rehearsal schedule. The first is the director's preferred method of rehearsing this production. His or her input is essential in developing the rehearsal schedule, and the director's approval is mandatory. The second component is the work you have done on scene breakdowns. The third component is the agreement governing the working conditions of various employees of the company and, most important, the actors and stage managers. The fourth component is the overall schedule indicating the start date for rehearsals, technical rehearsals, and performance dates for the show. This information is generally provided by the production manager. An example of a master calendar is illustrated in Figure 8.

**LORT** — League of Resident Theaters. A group of Equity theaters around the U.S. that have joined together and created a specific LORT contract. The theaters categorize themselves into LORT A, B+, B, C, and D, according to their box-office receipts. Each LORT level has slightly different rules. For example, in a LORT B theater, there must be an AEA stage manager and an AEA assistant stage manager, but in a LORT D theater, there only needs to be an AEA stage manager.

Where you begin the process of developing the rehearsal schedule depends on the organizational structure of the producing company. For instance, a company that employs a production manager may, as a part of the planning and scheduling process, already have blocked out the basics of the rehearsal schedule. Expect a little overlap in this case and work closely with the production manager to ensure that you understand each other's needs.

This seems to be an appropriate time to enter into a discussion of the rules and regulations governing employment of members of Actors' Equity Association. As I mentioned before, there is a variety of producing organizations that have entered into agreements with Equity. While the rules and regulations governing employment in these organizations are conceptually similar in most cases, the actual numbers vary. As part of your research, you should have identified the specific agreement that this company is working under. If you are not familiar with the agreement, get a copy and study it thoroughly.

This discussion is limited to those rules and regulations pertaining to rehearsal and performance schedules and uses the agreement between Actors' Equity and the League of Resident Theaters (LORT) as an example. You may obtain a complete copy of this or any other AEA agreement by contacting the local or regional office of AEA. Some of the rules are self-explanatory. If required, a brief explanation follows the rule.

to work with them, it helps you develop preset lists for props and costumes. You will learn from which side of the stage an actor enters with a given prop, and you will know that the prop must be preset on that side of the stage when you move into the theater. It will also help you track the movement of these items. This ability to track props and costumes will be invaluable when you get to technical rehearsals. It is very hard to know whether an actor is remembering to strike a prop at the end of a scene if he or she is using an imaginary prop.

## SUPPLIES AND EQUIPMENT

There is no telling what you are going to need in the way of supplies and equipment, so be prepared. You clearly need a fair amount of basic office supplies and equipment at all times. Another area of consideration is first aid. It's a great idea to have some first aid training and instruction in CPR. Look over the following list of items, which will perhaps inspire other ideas. Over time you will accumulate a variety of items that will prove to be indispensable at some point.

### MEDICAL SUPPLIES

- aspirin
- acetaminophen
- throat lozenges
- throat spray
- cough drops
- cold tablets
- antacid
- eye wash
- eye patch
- assortment of bandages
- elastic bandages
- ice packs
- antiseptic cream or spray
- needles
- tweezers
- cotton swabs
- scissors
- surgical gauze and tape

### OFFICE SUPPLIES

- #2 pencils
- erasers
- pencil sharpener
- colored pens
- felt tip markers
- highlighting markers
- rubber bands
- paper clips
- glue stick
- chalk
- self-stick note pads
- stapler and staples
- calculator
- 8½ x 11 pads of paper
- company stationery
- three-hole paper punch
- file folders
- portable file box
- ruler
- scale rule
- 12-foot tape measure
- 50-foot tape measure
- stopwatch
- transparent tape
- masking tape
- spike tape
- gaffer's tape
- electrical tape
- double-sided tape
- glow tape
- thumbtacks
- push pins

CONVENIENCE ITEMS

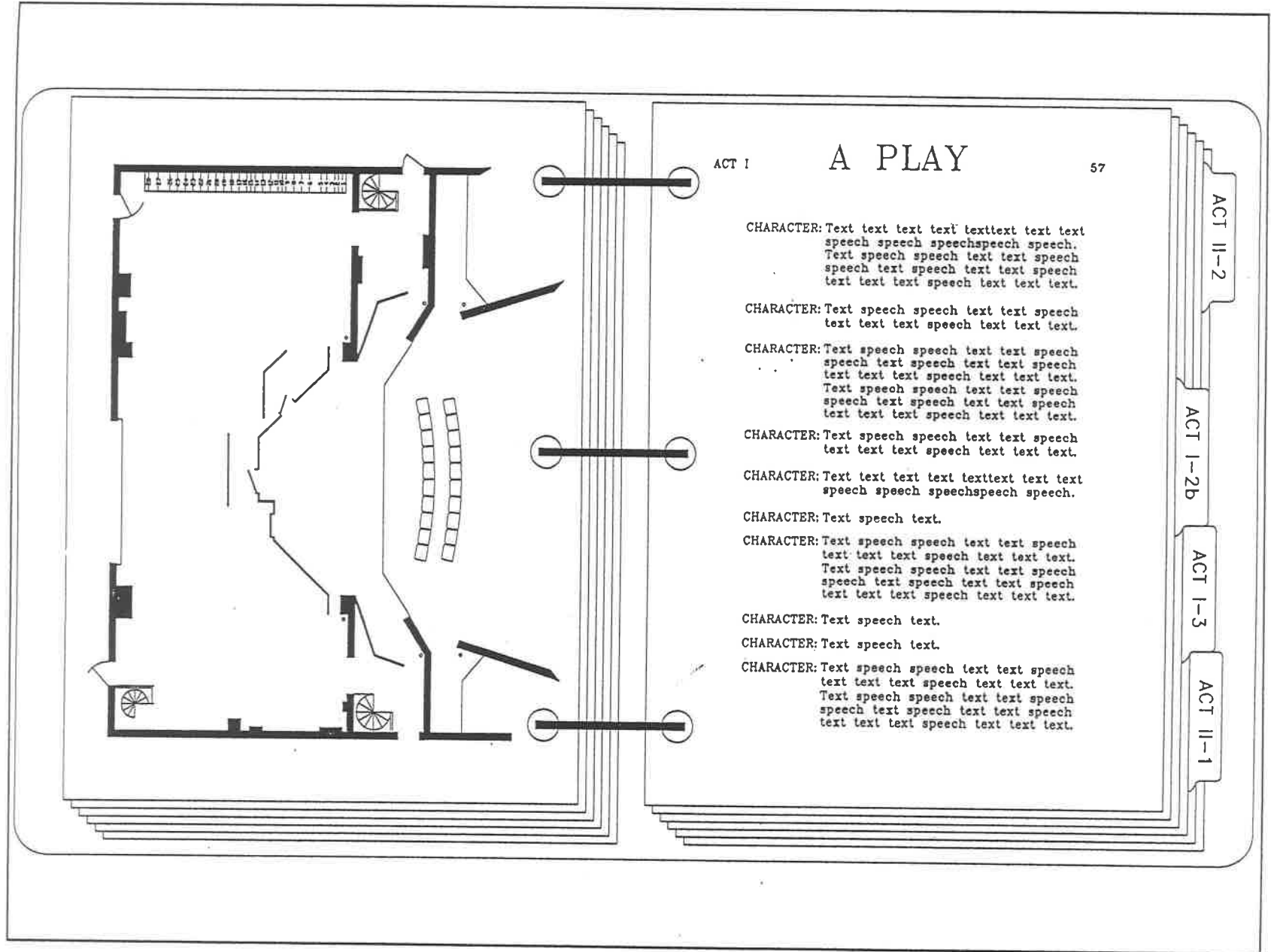
- matches
- disposable cups
- disposable eating utensils
- a variety of self amusement toys
- paper towels
- pre-moistened towelettes
- tissues
- sugar, sugar substitute, salt, and pepper packets
- eyeglass lens tissues
- toothpaste
- mouthwash
- dental floss
- breath mints
- bobby pins
- needle and thread
- safety pins
- extension cords
- bottle opener
- can opener
- nail clippers
- nail file
- postage stamps
- room deodorizer

TOOLS

- hammer
- slotted screwdriver
- Phillips screwdriver
- pliers
- adjustable-end wrench
- Allen wrenches
- mat knife
- work gloves

You will need to carry this stuff around with you to rehearsals. The best way to do this is with lightweight tackle boxes for the first aid kit, small office supplies, and tool kit. For the larger items, a couple of sturdy file storage boxes with lids work great. These boxes are a convenient size, have hand holes to carry the box, and a very good lid, which comes on and off easily.

FIGURE 4



ACT I

# A PLAY

57

CHARACTER: Text text text text text text text text  
speech speech speech speech speech.  
Text speech speech text text speech  
speech text speech text text speech  
text text text speech text text text.

CHARACTER: Text speech speech text text speech  
text text text speech text text text.

CHARACTER: Text speech speech text text speech  
speech text speech text text speech  
text text text speech text text text.  
Text speech speech text text speech  
speech text speech text text speech  
text text text speech text text text.

CHARACTER: Text speech speech text text speech  
text text text speech text text text.

CHARACTER: Text text text text text text text text  
speech speech speech speech speech.

CHARACTER: Text speech text.

CHARACTER: Text speech speech text text speech  
text text text speech text text text.  
Text speech speech text text speech  
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text text text speech text text text.

CHARACTER: Text speech text.

CHARACTER: Text speech text.

CHARACTER: Text speech speech text text speech  
text text text speech text text text.  
Text speech speech text text speech  
speech text speech text text speech  
text text text speech text text text.

ACT II-2

ACT I-2b

ACT I-3

ACT II-1

# April 1991

## CTG PRODUCTION CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 April Fools Day	2	3	4	5	6 Itchey Foot #5/ Tech-Cabaret Verboten
			DOO/A Little Night Music - Tech		ITP/Freedom Song/Barnsdall Theatre	
	DOO/Load-in/Night Music		DOO/A Little Night Music - Tech			
7 DOO/1st Pre/Night Music Itchey Foot #5/ Invited Dress - Cabaret Verboten Daylight Savings-- set ahead 1 hour	8	9 TOO/1st Reh/The Task	10 ITP/Freedom Song/ Tour to Cal Poly San Luis Obispo	11	12 Itchey Foot#5/ Open - Cabaret Verboten	13 ITP/Freedom Song/ begin residence at CSULA
14 TOO/Close/The Wedding	15	16	17 DOO/Press/Night Music DOO/Press/Night Music	18 DOO/Open/Night Music DOO/Open/Night Music	19	20
21 ITP/Freedom Song/ end residence at CSULA MTF/Close/Jelly	22 MTF/Load-In/ Caesar TOO/Load-In/The Task	23	24	25	26 ITP/Freedom Song/ UCLA 10:00 am	27 ITP/Freedom Song/ UCLA 7:00 pm SP/Shipwreck (Getty) 1st Reh
			MTF/Julius Caesar - Tech			
28 ITP/Freedom Song/ UCLA (time TBA) MTF/1st Pre/ Caesar Itchey Foot#5/ Close - Cabaret Verboten	29	30 TOO/Tech/The Task				

March

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

May

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

FIGURE 8



Mark Taper Forum 1991  
JULIUS CAESAR  
 Rehearsal Schedule

Issue #1  
 3/20/91  
 Page 1 of 3

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
24 <u>MARCH</u>	25	26 9:30 AEA Biz 10:30 Meet & Read-thru 2:00 Lunch 3-6:30 REH. Reh. Rm. "C"	27 10:00-7:00 REHEARSAL  10:00 asker + mt.	28 9-10 Auditions 10:00-7:00 REHEARSAL 2:00 asker-EACC mt 2:15-3 asker + 4 mt 7:30 5nd mt Reh. Rm. "C"	29 11:00-8:30 REHEARSAL 3-4:30 set mtg Reh. Rm. "C"	30 10:00-7:00 REHEARSAL 7:00 Photos -Ken + asker
31 (Easter) 3:00-11:00 REHEARSAL Reh. Rm. "C"	1 <u>APRIL</u> DAY OFF.	2 11:00-8:00 REHEARSAL Reh. Rm. "C"	3 9:00am set mt. 2:45 video mt 10:00-7:00 REHEARSAL (7:00 Prod. Meeting) Reh. Rm. "C"	4 10:00-7:00 REHEARSAL Reh. Rm. "C"	5 11:00-8:00 REHEARSAL 2:00 weapons mt. 8:00 Prod mt. Rm. "C" or "A"	6 10:00-8:00 REHEARSAL Reh. Rm. "A"
7 10:00-7:00 REHEARSAL Reh. Rm. "A"	8 2:00 TZ - Location Scout DAY OFF.	9 (James starts) 9-10 Auditions 10:00-7:00 REHEARSAL 7:00 monitor placement 8-9 mt Delroy Reh. Rm. "A"	10 9:45 Audition 2:00 Props mt. 10:00-7:00 REHEARSAL Osle here 10-7 7:00 make-up mt 8:00 Calliken Reh. Rm. "A"	11 (Video shoots →) 10:00-7:00 REHEARSAL Reh. Rm. "A"	12 2:30 mt w/Anthony 11-1,3-8 REHEARSAL 1:00 AEA mtg Reh. Rm. "A"	13 10:00-8:00 REHEARSAL Reh. Rm. "A"
14 10:00- <del>7:00</del> <sup>10:30</sup> REHEARSAL Reh. Rm. "A"	15 DAY OFF.	16 (All Actors) 1-2 mt w/Anthony 10:00-7:00 REHEARSAL 7:00 shift mtg Reh. Rm. "A"	17 10:00-7:00 REHEARSAL 2:00 watch videos w/Karen 7:00 Prod mt Reh. Rm. "A"	18 10:00-7:00 REHEARSAL 7:00 5nd mt. Reh. Rm. "A"	19 11:00-8:00 REHEARSAL 3:30 asker + Delroy mt Reh. Rm. "A"	20 2:00 mt w/Chris 10:00-7:00 REHEARSAL Reh. Rm. "A"
21 10:00-8:00 REHEARSAL 8:00 Lts Ripper Tech Reh. Rm. "A"	22 (Load in) DAY OFF.	23 2:00 by monitors 10:00-7:00 REHEARSAL Focus Reh. Rm. "A"	24 Ticket reserv. deadline 10:00-7:00 REHEARSAL 2:00 asker "Dance Logue" Reh. Rm. "A"	25 9:30am Prop Load in 12:00-5:00 TECH/DRESS 7:00-12:00 TECH/DRESS Taper Stage	26 5:30 video shoot 12:00-5:00 TECH/DRESS 7:00-12:00 TECH/DRESS Photo Call Set ups Taper Stage	27 1:30-5:00 TECH/DRESS 7:00-11:30 TECH/DRESS (Photo Call) + Ev. Taper Stage

FIGURE 9

4/23/91

Mark Taper Forum 1991  
JULIUS CAESAR  
 Rehearsal Schedule

Tuesday April 23, 1991 - Reh. Rm. "A"

10:00- 11:00	I-2	William, Delroy
11:00-12:00	II-1b	Vaughn, William, Richard, Delroy, Kenny, Kimberly, Dierk
12:00-1:00	I-3	Delroy, Richard, Kenny
1:00-2:00	LUNCH BREAK	
<del>2:00-2:30</del>	<del>I-2d</del>	<del>William, Delroy, Richard</del>
2:00-4:30	IV-2, <del>VI</del>	William, Delroy
2:00-4:30	V-2 fight (Pav. Rm #2)	FULL COMPANY (except Casey, James, William, Delroy, Steve M.)
4:30-6:00	III-3 fight	Vaughn, Bruce, Marcus, David, Richard, Chris, Doug, James, Robert, Dierk, Steve W.
6:00-7:00	II-1	Vaughn, Lisa B., William, Richard, Doug, Delroy, Kenny, Kimberly, Dierk, Steve W.
7:00-8:30	III-2	Casey

Not Called: Stephen M.

COSTUME FITTINGS:

11:00-11:30	Marcus Chong (10:30 Annex for ride)
11:30-12:00	Bruce Beatty
<del>12:15-12:45</del>	<del>William Converse Roberts</del>
1:00-1:30	Doug Hutchinson
5:00-5:30	Marie Chambers
5:30-6:00	Diane Robinson (5:00 Annex for ride)

FIGURE 10

Mark Taper Forum 1991  
JULIUS CAESAR  
 Production Meeting and Daily Notes

Date: Wednesday April 17, 1991

Issue #21

DISTRIBUTION:

Oskar Eustis	Yael Pardess	Tom Ruzika	Jeff Struckman
Ken Kobland	Mel Marvin	Jon Gottlieb	Gordon Davidson
Robert Egan	Steve Albert	Karen Wood	Bob Routolo
Frank Bayer	Jonathan Lee	Toni Lovaglia	Ed Haynes
Beverly Thies	Cathy Meacham	Lisa Greenman	Annie Dippel
Hitomi Nakatani			

SET/PROPS:

- Prop load-in scheduled for Thursday (4/25) at 9:30am.
- Prop Adds: - shoe horn for Caesar in II-2.
  - Small standing ashtray for II-2. We will not need the statue ashtray.
  - We will need a total of 40 objects to throw at the cops in V-2.
  - 2 bills (orders) for Brutus in V-2.
  - 2 fake mikes for the podium in III-2.
  - Satchel (60s style) for Cinna the poet in III-3.
- Caesar's hairbrush (#45a) should be very elegant. Silver backed.
- When can we get the candels into rehearsal?
- Major Football will be using a briefcase in II-2.
- Cassius' briefcase should look very old and used.
- The letter in II-1 (#21) will be destroyed each performance.
- Casca will not be smoking in II-1.
- We should be getting the police shields by Monday at the latest.
- Both the phone booth and the DS podium will lock with cane bolts.
- The rain on the phone booth has been cut.
- We would still like to hang from the front of the RC balcony. Bob is checking on this.
- There will now be two 13" tvs and one 15" tv for Acts II and IV. The 15" will also be used for Act V.
- We still need a stronger metal clipboard. Possibly 3/16" aluminum.
- Jonathan will be talking with Michael Key about the special effects and when we will be getting them into rehearsal.
- We will be putting together a blood list ASAP.
- A "Props still needed" list will be issued Thursday (4/18).
- There will be a total of 5 Press cameras (2 strobe, and 3 flash bulb).
- Here is a list of all the guns:
  - 6 fake "38"s for Cops (#113)
  - 1 handgun with silencer (fires twice) (#5a)
  - 3 service 45 (fake) (#5)
  - 2 pump shotguns (each fired once) (#117)
  - 2 pump shotguns (fake) (#112)

LIGHTS:

- JBL is looking into lowering the cost of the moving lights. If necessary we could cut the 2 search lights, or use non programable lights for the search lights.
- We are checking to see if we own beacon lights.
- Focus will probably be Tuesday night.
- We will be scheduleing a paper tech for ASAP.

VIDEO:

- Karen, JBL, and Oskar met today regarding the rights to the video clips.
- I will be scheduleing a phone paper tech with Ken ASAP.
- The movement of the ghost is now from the TV on stage and then out to the house monitors.
- There will be two locations on the deck to plug in the monitors. (RC and DC)

JULIUS CAESAR  
Production Meeting and Daily Notes Con't

COSTUMES:

- Fittings scheduled Thursday (4/18):  
 10:00-10:45 Lise Hilboldt  
 1:30-2:15 Vaughn Armstrong  
 2:30-3:15 Dierk Torsek  
 3:15-4:00 David Drummond  
 4:00-4:45 Robert Petkoff  
 4:45-5:30 Marie Chambers
- Can we get Caesar's shoes for II-2 into rehearsal ASAP?
- Doug's coat will be used in V-2 to wrap a fake tear gas canister in and throw it up onto the balcony.
- We discussed the ageing of Dierk as Cicero.
- The garland that Titinius gives Cassius should be a red or blue bandana.
- First dress will be Thursday (4/25)  
 12:30 Costume Call. We should be in full make-up and hair on Thursday.
- We want to experiment with all the blood on Thursday (4/25), but we will do it with water packs.
- We need to get loops for the night-sticks on the Cops belts.
- We will be getting a costume breakdown in the next couple days.

MUSIC/SOUND:

- Paper tech scheduled for Thursday (4/18) at 7:00pm.
- Mel and Jon are meeting Thursday (4/18) at 9:30am.
- The cars starting will be 5 different cars but all on one deck.
- There will be speakers hung with each of the 9 house monitors.
- We need to find a space backstage for Cicero to speak on mike.
- Caesar's ghost will be a taped cue and should be put onto the video track. William will have to work with the video to learn the timing of his lines.
- The ghost white noise can move around the house.
- We do need a hand held wireless mike for the podium in III-2.
- There will be speakers on the top of each video rack on each side of the stage.

SCHEDULE:

- Rehearsal Thursday (4/18) will be from 10:00-2:00 and 3:00-7:00 in Reh. Rm. "A".
- First tech will be next Thursday (4/25).  
 12:30 Costume Call.  
 1:00-5:30 TECH/DRESS  
 7:00 Costume Call  
 7:30-12:00 TECH/DRESS
- There is a possibility that we can be in the theatre on Wednesday night (4/24) for a dry tech.

GENERAL:

- We rehearsed several scenes today including the battle and the march.

Thank you,



Cari Norton, PSM

2.1

*Julius Caesar*

By all your vows of love, and that great vow  
Which did incorporate and make us one,  
That you unfold to me, your self, your half,<sup>10</sup>  
Why you are heavy, and what men tonight  
Have had resort to you; for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

BRUTUS <sup>20</sup> Kneel not, gentle Portia.

*He raises her*

PORTIA

I should not need, if you were gentle Brutus.<sup>24</sup> 280  
Within the bond of marriage, tell me, Brutus,  
Is it excepted I should know no secrets  
That appertain to you? Am I your self  
But as it were in sort or limitation,  
To keep with you at meals, comfort your bed,  
And talk to you sometimes? Dwell I but in the suburbs  
Of your good pleasure? If it be no more,  
Portia is Brutus' harlot, not his wife. 60

BRUTUS

You are my true and honourable wife,

279.1 *He raises her*] not in F 281 the] F2; tho F1

273-4 that great vow . . . one Wilson comments that *that great vow* and *incorporate* suggest the Christian marriage service (as in Matthew 19: 5, 'they twain shall be one flesh').

275 your self, your half That one's marriage partner is one's (other) self or (better) half is, of course, proverbial (Tilley F696, H49).

276 heavy sad, heavy-hearted

281-4 bond . . . excepted . . . limitation Legal terms of land tenure, for a binding agreement with exceptions and time limits (Wilson).

284 in sort after a fashion

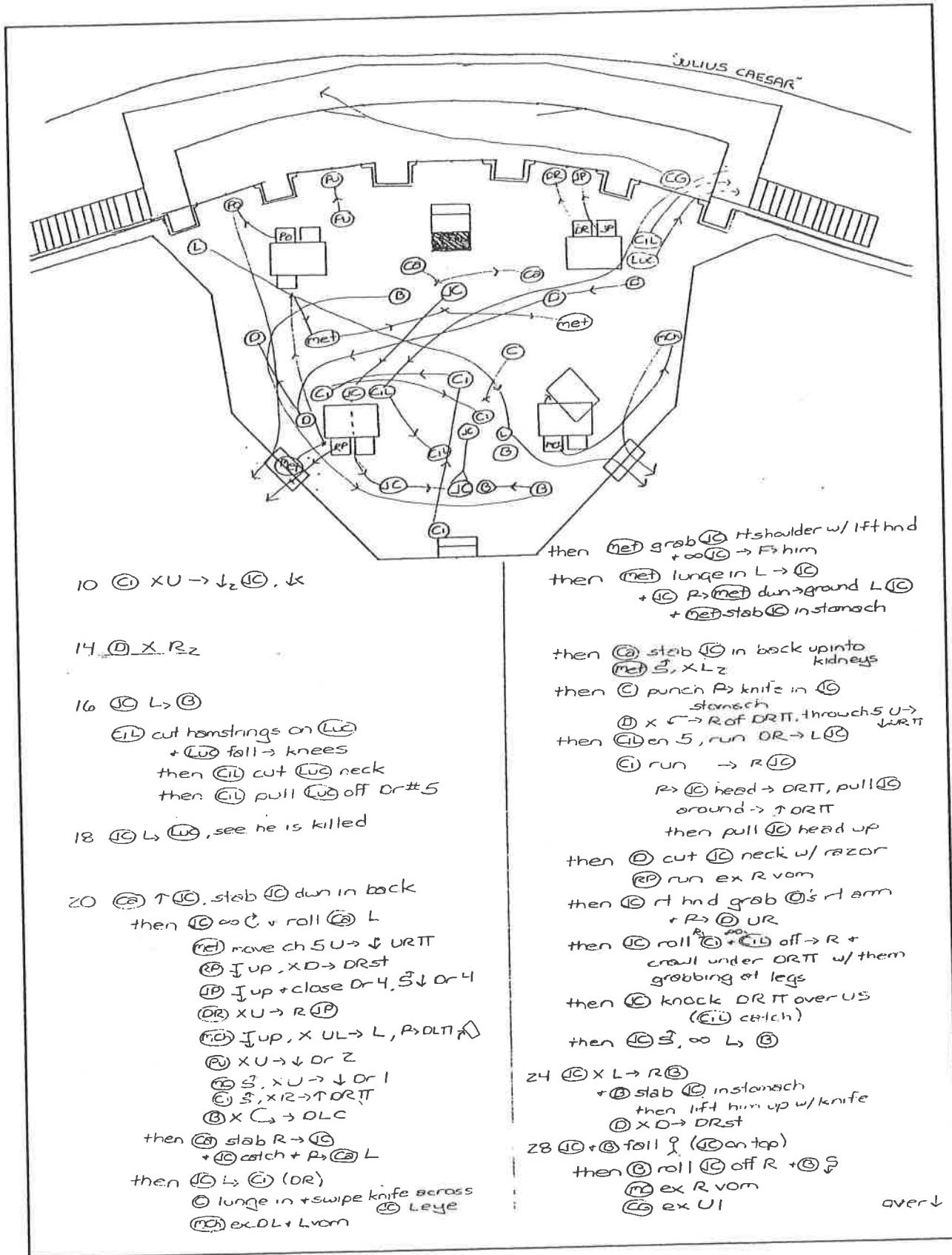
285 keep stay, lodge (a frequent Elizabethan sense)

comfort gladden (OED, v. 5, marks it obsolete in this sense, its latest examples being this and one in Drayton's *Polyolbion*, 1612.)

286-8 suburbs . . . harlot The idea of living in the outskirts, not the city centre, leads to that of the brothels which Tudor ordinances restricted to Southwark, outside London city. "I being, O Brutus," said she, "the daughter of Cato, was married unto thee, not to be thy bedfellow and companion in bed and at board only, like a harlot, but to be partaker also with thee of thy good and evil fortune" (*Brutus*, p. 118; see Appendix A).

289 You are . . . wife "This absolute communion of souls is in designed contrast to the shallow relation of Caesar and Calpurnia. The dictator treats his wife as a child to be humoured . . . Portia assumes that . . . she is entitled to share her husband's inmost thoughts" (F. S. Boas, *Shakespeare and his Predecessors*, 1896; repr. 1940, p. 467).

(47:22)



10 C XU → ↓ Z C . X

14 D X R Z

16 C L → B

CIL cut hamstrings on LUC  
 + LUC fall → knees  
 then CIL cut LUC neck  
 then CIL pull LUC off Dr #5

18 IC L → LUC, see he is killed

20 CA ↑ IC, stab IC dun in back

then IC ∞ C v roll CA L  
 MET move ch 5 U → ↓ URIT  
 PB ↓ up, X D → DRst  
 JP ↓ up + close Dr-4, S ↓ Dr-4  
 DR XU → R JP  
 MD ↓ up, X UL → L, P, DLTIT  
 PU XU → ↓ Dr Z  
 CS, XU → ↓ Dr I  
 CS, X R → ↑ DRIT  
 B X C → OLC

then CA stab R → IC  
 + IC catch + P → CA L  
 then C L → C (DR)  
 C lunge in + swipe knife across IC eye  
 MD ex DL + Lvom

then MET grab IC rt shoulder w/ lft hnd  
 + ∞ IC → F3 him  
 then MET lunge in L → IC  
 + IC P → MET dun → ground L IC  
 + MET stab IC in stomach

then CA stab IC in back up into kidneys  
 MET S, XLZ

then C punch P → knife in IC stomach  
 D x C → R of DRIT, through 5 U → ↓ URIT  
 then CIL en 5, run DR → L IC

Ci run → R IC  
 P → IC head → DRIT, pull IC  
 ground → ↑ DRIT  
 then pull IC head up

then C cut IC neck w/ razor  
 RP run ex R vom

then IC rt hnd grab C's rt arm  
 + R → UR

then IC roll C + CIL off → R +  
 crawl under DRIT w/ them  
 grabbing at legs

then IC knock DRIT over US  
 (CIL catch)

then IC S, ∞ L → B

24 C X L → R B  
 + B stab IC in stomach  
 then lift him up w/ knife  
 D X D → DRst

28 IC + B fall (IC on top)  
 then C roll IC off R + CS ↓  
 M ex R vom  
 CS ex UI

over ↓

FIGURE 27

## Prompt Script Key

L = Stage Left	hnd = Hand
R = Stage Right	ft = Foot
U = Up Stage	P → = Push
D = Down Stage	L ↘ ↙ = Look at each
C = Center Stage	other
X = Cross	Δ = Change
X <sub>n</sub> = Cross n steps	⊙ = Sit w/ legs out
↪ = Shape of path of cross	In this direction
st = Step	→ = to
⊖ = Position of lying down	⊕ = Kneel
ch = chair	h = Hunker Down (squat)
mas π = Massage table	ⓐ = Caesar
π = Table	ⓑ = Brutus
cof π = coffee table	Ⓒ = Calpurnia
Ⓜ = Table cloth	Ⓜ = Metellus
ben = Bench	Ⓣ = Trebonius
⊥ = Stop	Ⓜ = Marullus
F = Face	Ⓟ = Publius
T = Take	Ⓛ = Lucius
G → = Give	Ⓥ = Volumnia
P ⊕ = Pick up	Ⓒ = Cinna
L → = Look	ⓈⓈⓁ = SS Man
Ⓢ = Sit	Ⓜ = Maid 1
R = Rise	Ⓒ = Casca
Ⓢ = Stand	Ⓐ = Artemidorus
dwn = Down	Ⓣ = Titinius
↑ = Up stage of	Ⓥ = Varro
↓ = Down stage of	Ⓟ = Pindarus
∞ = Turn	Ⓒ = Dardanius
	Ⓒ = Cobbler
	Ⓐ = Antony
	Ⓟ = Portia
	Ⓒ = Decia
	Ⓒ = Calus Ligarius
	Ⓣ = Flavius
	Ⓢ = Soothsayer
	Ⓟ = Popilius
	Ⓛ = Lucillus
	Ⓒ = Clitus
	Ⓒ = Cassius
	Cop = Cop
	Ⓒ = Octavius Caesar
	Ⓒ = Cicero
	Ⓒ = Cinna, a Poet
	Ⓜ = Messala
	Ⓟ = Antony's Servant
	Ⓒ = Octavius' Servant
	Ⓒ = Carpenter
	ⓈⓈⓁ = First Plebeian

FIGURE 28

## REHEARSAL REPORT

PRODUCTION: CANDIDE

Rehearsal # 37

Day: WED.

Location: PLAYHOUSE STAGE

Date: 5/15/91

Stage Manager: V.K. for C.K.

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 40%; padding: 2px;">Rehearsal Start</td> <td style="padding: 2px;">7:30</td> </tr> <tr> <td style="padding: 2px;">Rehearsal Break</td> <td style="padding: 2px;">11:00</td> </tr> <tr> <td style="padding: 2px;">Rehearsal Start</td> <td style="padding: 2px;">:</td> </tr> <tr> <td style="padding: 2px;">Rehearsal Break</td> <td style="padding: 2px;">:</td> </tr> <tr> <td style="padding: 2px;">Total Rehearsal Time</td> <td style="padding: 2px;">3:30</td> </tr> </table>	Rehearsal Start	7:30	Rehearsal Break	11:00	Rehearsal Start	:	Rehearsal Break	:	Total Rehearsal Time	3:30	<p><b>Costumes:</b> Cunegonde needs scarf for "Glitter &amp; Be Gay". Old Woman's fruit hat needs adjustment.</p>
Rehearsal Start	7:30										
Rehearsal Break	11:00										
Rehearsal Start	:										
Rehearsal Break	:										
Total Rehearsal Time	3:30										
<p><b>Rehearsal Notes:</b> 1st Tech – Act I Will continue Act I tomorrow</p>	<p><b>Lights:</b> Dress electrical cables S.L.</p>										
	<p><b>Properties:</b> Body bag needs repair. Need new hand mirror for Max.</p>										
	<p><b>Scenery:</b> Fix axle on large cart. Cut projection screen. Raise casters on cash register.</p>										
<p><b>Fittings, etc:</b></p>	<p><b>Sound:</b> Speaker hanging from D.L. platform needs to be removed.</p>										
<p><b>Schedule:</b> Dress Parade tomorrow 5/16 @ 4:00 pm Continue tech Act I – 5/16</p>	<p><b>Misc.</b> Need flashlights for backstage Need light bulb for SM desk S.R.</p>										

FIGURE 33



# PERFORMANCE REPORT

PRODUCTION: CANDIDE

Performance # 7  
Stage Manager: C.K.

Day: Saturday  
Date: 6/1/91

ACT I Up	8:13	<p>F.O.H. Held house for 15 min. due to error in CSS. Very full house.</p>
ACT I Down	9:21	
ACT I Running Time	1:08	
Intermission Up	9:21	
Intermission Down	9:39	
Intermission Time	:18	
ACT II Up	9:39	
ACT II Down	10:33	
ACT II Running Time	:54	
TOTAL RUNNING TIME	2:02	
TOTAL ELAPSED TIME	2:20	

<p><b>Additional Calls:</b> Brush-up rehearsal for Act II 6/4 @ 6:30 pm. Photo Call following performance 6/6.</p>	<p>IN/OUT</p>
--	---------------

**Performance Notes:**  
Good performance - pace much better.  
J.S. ill tonight - not able to appear in finale or curtain call.

**Technical Notes:**  
Shutter hit electric #5 while flying out - no apparent damage.  
Problem with ASM headset - corrected  
CSS failed prior to opening of house - corrected.

FIGURE 49

A Basic Guide to Stage Management  
Written by Matthew G. Buettner

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## Introduction

Stage management is a very challenging and demanding job. It requires staying calm under pressure, admitting mistakes, being firm, and having understanding. Stage managers have to be able to deal successfully with all kinds of people and have to be able to manage those under them as well as those above. A large majority of a stage manager's job is acting as a liaison between everyone involved in a production. They have to catch problems that others miss and distribute information between individuals. Stage managers have a good bit of stress applied to them from all directions. When the curtain goes up it is the stage manager's show; any mistakes are his or her mistakes and he or she must take responsibility for them. While it is a very rewarding job you do not get those rewards from the thanks you get. If you expect to receive acclaim it is not the job for you. The rewards of stage management come from a job well done and a successful production. Stage management is subtle profession if done correctly. An audience member should not notice it was even done. Stage managers are essential to every production.

## Pre-Production

**The Script** - The written play. The script you receive will contain the current version of the dialogue and basic blocking from the playwright or original production. By the end of pre-production a stage manager will be incredibly familiar with the script, reading it several times, and producing plots and questions for the production team. All of the questions you have about the script should be written down and addressed in a production meeting. The questions you ask may identify problems early in the production.

**Filing the Script** - Is especially important when working with an original script and the playwright is in house. The stage manager is guaranteed to have several different versions of the script by opening night and perhaps even into performances. Depending on the size of the show and the size of the producer's office staff it may fall under the Stage Manager's responsibilities to keep accurate and organized copies of each change in the script. Even a minor change should be carefully recorded and never thrown out in case you are asked to go back to it at a later date. With today's technology it is much easier to stay organized and having a digital copy of the script may be the best idea if you are expecting a lot of changes. Each updated script can be saved separately and new changes can be added easily. If you save each script digitally it is important that you also have a hard copy for each version incase something happens to the saved script. Each copy should be dated and the changes easy to identify. There is no need to reproduce an entire script for a change in one line.

**Reprinting the Script** - When enough changes have occurred to warrant a reprinting of the script it is easy to take it to a local printing shop and have several copies produced. It is important to print off enough for every member of the team that requires a new script. This is a sample distribution list:

1. Producer
2. Director
3. Stage Manager
4. Assistant Stage Manager
5. Designers
6. Composer
7. Lyricist

8. Choreographer
9. Dance Arranger
10. Actors

A few additional copies should be made and a copy to file.

**Distributing the Script** - When a new script is printed it must be given out to those members of the production team that require it. (See sample distribution list above) A copy of the distribution list should be left with the producer's office staff. The stage manager should also keep a copy of the distribution list and what version of the script was given out.

**Plots** - A plot is a visual way of showing information that is in the text or that is designed by any of the designers. It is an easy way for the stage manager to find the information that he or she is looking for. When the plots are first produced they will only contain the information described in the script.

**Actor/Costume Plot** - Actor and Costume plots can be easily combined. The plot will describe what scenes actors are in and what they are wearing for the scene. As more information about costumes becomes available it is easy to add it to the plot. Here is an example of a working actor plot.

Characters & Actors	ACT 1		ACT 2	
	Scene 1	Scene 2	Scene 1	Scene 2
Billy (Louis Beevly)	1.Suit 2.Top Hat	1.Winter Coat 2.Shorts	Bathing Suit	
Susan (Sally Wright)		1.Red Dress 2.Purse		Blue Dress
Andrew (Tony Clifton)	1.Military Uniform 2.Sunglasses	1.Space Suit 2.Helmet		

A final draft of the plot will need to be produced and added to the prompt book.

**Carpentry Plot** - A carpentry plot should include every piece of scenery for each scene. When a stage manager starts the plot it will be little more than a listing of scenes. After several production meetings and consultations with the set designer a plot will start to surface. Here is an example of a completed carpentry plot:

ACT 1

Scene 1

Tree 1&2 ON  
 Building Drop IN  
 Treasure Chest ON

Scene 2

Tree 1&2 OFF  
 Building Drop OUT  
 Lake Drop IN  
 Treasure Chest ON

ACT 2

Scene 1

Tree 1&2 ON  
 Lake Drop OUT  
 Forest Drop IN  
 Treasure Chest OFF

**Lighting Plot** - This plot is produced by the stage manager as a guide for him or her self to identify the feeling of each scene. It does not contain the information the Light Plot produced by the lighting designer discusses.

ACT 1		ACT 2	
Scene 1	Scene 2	Scene 1	Scene 2
Interior. Nighttime. Desk Lamp. Lightning	Mid Morning, Interior.	Outside. Afternoon.	Outside. Nighttime. Car Headlights.
Ect.	Ect.	Ect.	Ect.

**Sound Plot** - The sound plot a stage manager produces will look very much like the light plot. It will describe any sound effects, recordings, or ambient noise being heard in each scene.

ACT 1		ACT 2	
Scene 1	Scene 2	Scene 1	Scene 2
Phone Ring Door Slam	Car Backfire Footsteps Door Slam	Gunshot Forest Noises Dog Barking	Phone Ring Phone Ring Door Bell Door Knock
Ect.	Ect.	Ect.	Ect.

Specifications

Phone rings from OFF SL  
 Car backfire OFF SR  
 Large dog bark

**Properties Plot** - When first produced the properties plot will be small, gradually growing as more items appear on stage due to director and designers' demands. The properties plot will serve several purposes in keeping track of props. A finished property plot will detail where a prop begins on or off stage and where it will end at the end of the scene/play. This will allow the stage manager to know the location of props quickly. This is an example of a beginning properties plot:

Act 1, Scene 1  
 Large Items (fixed set pieces)  
 Red couch  
 Blue armchair  
 Small Items  
 Cigarettes  
 Ashtray  
 Clock  
 Ect.



**Preparing a Prompt Book** - The prompt book is the show. It contains any information that any person would need to recreate the production. From cues, to contact sheets, plots to placement: the prompt book must be well organized, functional and accurate. When designing a prompt book it may be helpful to pretend you are producing the book for someone else. In the event that another person should have to use the prompt book you produced he or she should be able to do so without any incident. The prompt book should include keys for any symbols that may be confusing, tabs to separate parts of the book and having every piece of paper labeled as to what it is, when it was created, and why it was produced.

**Binding a Prompt Book** - The most common binding for a prompt book is simply a three-hole punch binder. The binder should have pockets on the inside of each cover and should be an appropriate size for the amount of paper that will be placed in it. Every page should be able to turn easily and lay flat on both faces to allow writing quick notes and changes. Since the pages of the prompt book will be turned thousands of times, it may be useful to copy the final copy of the script and pages of the prompt book on a thicker, more durable paper.

**Current Information** - Everything in the prompt book should be up to date and accurate because another person may have to call the show if you become ill or leave the show before it closes. The script should be the exact same script that the actors and director are using for the show. Any plots should be clear and well labeled. An accurate prompt book will allow a new stage manager to keep the production exactly the same.

**Room to Write** - Each page of the actual text should have enough space in each margin to mark cues, blocking, timing notes, warnings, standbys, and any other notes a stage manager may want to mark. Additionally the text should be on only one side of a page. This will leave a full page on the back to draw pictures, write complicated blocking or space to write notes for future references. (See page 17 for examples)

**Tabs** - Tabbing a script will become very handy when searching for information. The prompt book should be tabbed at each act and scene. The tabs should be easy to read and

neat. They also should not interfere with the functionality of the prompt book.

**Cueing a Show** - Perhaps one of the most identifiable responsibilities of a stage manager is cueing a show. A cue denotes when an action takes place. Example: the lights fade up on stage; this would be an electric cue. When a stage manager cues a show he or she must find every place where lights, sound, flys, scenery, etc. are changed or set. Then the stage manager must mark in the script what the action is and when it occurs. During rehearsals and runs the stage manager will "call the show" which involves following the script and calling each cue as it appears. While cueing is not the only task of a stage manager it is one of the most important. Each stage manager has his or her own style of cueing and for the most part it is the stage manager's choice of what style he or she uses. (See Page 17 for examples)

**Blocking** - A stage manager should record the blocking as it is created in the rehearsal process. Blocking tells the actions of the actors. The blocking of a show can be extremely detailed or simply an actor's placement on stage. When it is first recorded it should be simple and as it becomes more definite and consistent additional details can be added. When it is complete a text version of the blocking is written in the left hand margin of the prompt book. This allows the action in the show to be followed in text. It creates more information for an unfamiliar stage manager to call the cues in your place. (See Page 17 for examples)

**Warnings/Standbys** - Just like cueing itself, warnings and standbys are subject to the stage manager's preference. Warnings are used just as their name suggests, it warns the operators to an upcoming cue. Examples are as follows,

"Warning Cue 11"

"Warning Electrics 11, Sound 8"

A standby is just a later warning, when an operator hears a standby called they should be ready at that moment to do the cue required. They should be poised to go when they hear the cue called. Examples are as follows,

"Standby Cue 11" (beat) "Cue 11 GO"

"Standby Electrics 11, Sound 8" (beat) "GO"

In both cases the action is performed at the GO.

Warnings and standbys are written before the cues, they correspond with at an appropriate distance. (See Page 17 for examples)

**Lost Prompt** - The stage manager/producer's name and contact information should be easy to find in the prompt book incase the impossible happens and the prompt book is misplaced by someone.

**Contact Sheet** - It is imperative that the stage manager has an accurate record of names, addresses, phone numbers and any additional means of contact for everyone involved with the show.

**Plots** - All of the plots that you or others produced should be included in the prompt book. As with everything they need to be clear and labeled well.

**Schedules** - Another primary task of a stage manager is to plan rehearsals, which requires scheduling them around everything else. A good bit of logistics must be used to produce a productive and competent schedule for rehearsals. While the stage manager may not have the final word on when rehearsals happen, he or she should be able to identify any foreseeable problems with the dates produced. After the days are chosen a calendar should be created that has every date and who needs to be there. It is now the stage manager's sole responsibility that cast, crew and production is present when they are supposed to be. In addition to rehearsals the stage manager should be aware of any deadlines or dates that other members of the production staff are working under.

**Production Meetings** - A production meeting is where designers, producers, directors, stage managers and anyone else who is helping shape the production, talk about the show. Problems, solutions, questions and demands are discussed. Production meetings start from the moment a show is chosen to be produced, until it closes and often there are follow up meetings. Stage managers are often not hired until later in a production but once they are hired they start attending the meetings. Stage managers should be organized with calendars, minutes of the meetings, questions, an agenda for the meeting and any other pertinent topics.

### During Rehearsal

At the very first rehearsal, prior to read thrus the company should be called together and equity rules should be read and then posted in the rehearsal hall.

**Supplies/Tools** - Every SM should keep certain items on hand, often in an organized tackle box. Suggested list:

#### **Medical supplies**

1. Aspirin	7. Antacid	13. Antiseptic Cream/Spray
2. Acetaminophen	8. Eye Wash	14. Needles
3. Throat Lozenges	9. Eye Patch	15. Tweezers
4. Throat Spray	10. Assortment of Bandages	16. Cotton Swabs
5. Cough Drops	11. Elastic Bandages	17. Scissors
6. Cold Tablets	12. Ice Packs	18. Surgical Gauze and Tape

#### **Tools**

1. Hammer	4. Pliers	7. Mat Knife
2. Slotted Screwdriver	5. Adjustable-end Wrench	8. Work Gloves
3. Phillips Screwdriver	6. Allen Wrench	

#### **Office Supplies**

1. #2 Pencils	11. Self-stick Note Pads	21. Stopwatch
2. Erasers	12. Stapler and Staples	22. Transparent Tape
3. Pencil Sharpener	13. Calculator	23. Masking Tape
4. Colored Pens	14. 8 1/2 X 11 Pads of Paper	24. Spike Tape
5. Felt tip Markers	15. Company Stationary	25. Gaffer's Tape
6. Highlighting Markers	16. Three Hole Paper Punch	26. Electrical Tape
7. Rubber Bands	17. File Folders	27. Double Sided Tape
8. Paper Clips	18. Portable File Box	28. Glow Tape
9. Glue Stick	19. Scale Ruler	29. Thumb Tacks
10. Chalk	20. 50' Tape Measure	30. Push Pins

**Timing the Show** - Another stage manager responsibility is to record the show times. This will help in obeying all union rules as well as getting an idea of what to expect for each performance. The easiest way to time a show is with Rehearsal and Performance reports.

**Cue Sheets** - A cue sheet is a piece or several pieces of paper that contain all of the cues for a specific operator. Instead of an operator trying to follow the cues from a large script, or requiring the stage manager to identify each task for a cue, the cue sheet keeps it all organized and easy to follow. A cue sheet should list the cue number, what happens in that cue, and room for the operator to make additional notes for future references. The stage manager should have a copy of each cue sheet as well as a master cue sheet that contains every cue. A sample cue sheet can be found on page 16. This cue sheet is just for the basic cues. More advanced cue sheets may be required.

**Properties Table** - A properties table, or prop table, is where the smaller prop items are placed so they are always easy to find and organize. When the properties staff lays out a prop table they should provide the stage manager with a drawn image of the prop table with basic shapes of areas drawn off and labeled for each item. This paper should be added to the prompt book for reference.

**Daily Meetings** - A daily meeting with the producer or the producer's staff should occur to make sure that all the loose ends of the day's rehearsal are tied up or brought into the open for suggestions. Anything the stage manager is unable to take care of himself should be given to the producer or his staff.

**Backstage** - It is the stage manager's responsibility for the safety of everyone backstage. Producers carry insurance for any member of the production that has a legitimate reason to be backstage. Anyone that this does not apply to should not be backstage.

**Rehearsal Reports** - A rehearsal report is a crucial part of the rehearsal process. It is an organizational tool. It is a form that makes recording times easy. It allows space for recording critical notes to each part of the technical staff. It also allows space for additional notes. An example of a rehearsal report can be found on page 15.

# REHEARSAL REPORT

**Production:**

**Rehearsal #**

**Location:**

**Stage Manager:**

**Day:**

**Date:**

Rehearsal Start	<b>Costumes:</b>
Rehearsal Break	
Rehearsal Start	
Rehearsal Break	
Total Rehearsal Time	
<b>Rehearsal Notes:</b>	<b>Lights:</b>
	<b>Properties:</b>
	<b>Scenery:</b>
<b>Fittings, Ect:</b>	<b>Sound:</b>
<b>Schedule:</b>	<b>Misc.</b>



**Departmentalizing Duties** - Calling cues and staying in control of a production is a full time job for a stage manager. Assistant stage managers come in to help a stage manager by taking care of some of the duties and acting as an extra pair of eyes. A stage manager will dictate tasks that his assistants are required to do for the production to run smoothly. Depending on the size of the show it is quiet possible to have several assistant stage managers. An example of how assigning tasks to each assistant is as follows:

Assistant A:

1. Actors

a. Check their attendance.

b. Check entrances and exits as written.

Keeping an eye on the actors for their entrances. This does not require you to force them to stay in one place but no actor should leave the vicinity of the stage without permission from a stage manager.

2. Properties

Arrange furniture and hand props for show.

Assistant B:

1. Costumes

a. Record Costume plot changes

b. Coordinate fittings, ect.

2. Handle appointments

3. Handle publicity forms, tax forms, and other paperwork

Both assistants will

1. Answer the phone

2. Maintain quiet and order.

It is imperative that for the show to run smoothly order is kept in the rehearsal process. Actors quiet often need to be told to be quiet. Nothing dangerous or illegal should be allowed to take place in the rehearsal space. Any equipment or supplies should be taken care of and put away safely, locked, etc. People not involved with the production should not be allowed in rehearsal or production space to prevent missing or stolen items. Any requests by the director for space or quiet should be followed. Actors will adjust themselves to the routine but it is imperative that if new people join the cast



they are not excluded. Introducing them to the old cast and getting them acquainted to the way things work is important. Anything that doesn't belong to the production should not be touched. Theatres are non-smoking this rule must be enforced. Smoking areas should be identified.

**Staying in Control** - Ultimately the stage manager is in charge of a smooth run. He or she should know everything that goes on. It is important for assistants to give any changes no matter how minor to the stage manager. It may be extremely important for the stage manager to be aware of them at a later time. Stage managers should be like rocks during the show. They must stay calm, answer questions clearly and brief. Stage managers should be a strong leader, knowing when to constructively criticize and when to compliment. Any member of the production should trust in his or her stage manager fully. If they do not mistakes can be made, information can be missed, and the show will suffer.

ACT III SCENE III. Another part of the island.

(Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO)

all enter  
OK

1 -> sl  
2 -> sl

GONZALO

By'r lakin, I can go no further, sir:  
My old bones ache: By your patience,  
I needs must rest me.

1 -> D:R  
2 -> slomp  
3 -> crate

ALONSO

I cannot blame thee,  
Who am myself attach'd with weariness,  
To the dulling of my spirits: sit down, and rest.  
Even here I will put off my hope and keep it  
No longer for my flatterer: he is drown'd  
Whom thus we stray to find, and the sea mocks  
Our frustrate search on land. Well, let him go.

50-51 ★

ANTONIA

[Aside to SEBASTIAN] I am right glad that he's so  
out of hope. Do not, for one repulse, forego the purpose  
That you resolved to effect.

SEBASTIAN

[Aside to ANTONIO] The next advantage  
Will we take throughly.

ANTONIA

[Aside to SEBASTIAN] Let it be to-night;

Q50  
10 Fade  
10 Dance

★

SEBASTIAN

[Aside to ANTONIO] I say, to-night: no more.

1 + 2 R

(Solemn and strange music)

ALONSO

What harmony is this? My good friends, hark!

ADRIAN

Marvellous sweet music!

(Enter PROSPERO above, invisible. Enter several strange Shapes, bringing in a  
banquet: they dance about it with gentle actions of salutation; and, inviting the King, &  
c. to eat, they depart)

1 -> CS

ALONSO

Give us kind keepers, heavens! What were these?

Q51  
10 Fade

★

SEBASTIAN

A living drollery. Now I will believe  
That there are unicorns.

52 ★

GONZALO

If in Naples  
I should report this now, would they believe me?

ALONSO

I cannot too much muse  
Such shapes, such gesture and such sound, expressing,  
Although they want the use of tongue, a kind  
Of excellent dumb discourse.

The image above shows an example of a prompt book. The stars represent either a warning (green) a standby (blue) or a go (red). Under each cue number is a brief explanation of what happens. As well as what kind of cue it is: a circled LC is a light cue, a circled SC is a sound cue. Additionally the word at which the cue should be called is circled. In the left hand margin is some basic blocking written with symbols. Each symbol would be described in a key somewhere in the prompt book.

## Performance

After all the work, all the time and all the stress comes opening night. Performances are what it all leads up to. The prompt book is assembled; the cast knows their lines. Every warning, every standby every cue has been written.

**Being on Time** - The stage manager should be the first one at the theatre and the entire stage management staff should be at the theatre at least a half hour before anyone else is called. It is important that everything is checked several times before the show begins. Assistants should check everything from the locks on fly lines to the prop tables. Operators should check each of their tasks. All checks should be reported to the stage manager.

**Performance Reports** - Just like in a rehearsal there are post show reports for each performance. It should include such information as to who was absent, how many people were in attendance and any problems that occurred. It contains information on any possible remedial rehearsals and the starting time stopping time for the show. These reports should be copied, given to those who need them and filed away.

**Calling the Show** - By the end of rehearsals the calling pattern should be concrete and set well in the operators minds. Often people will leave the show and new people will have to be trained. Never assume that they will have the same abilities as the former operator. The stage manager should always be clear in direction and any additional notes about a cue should be repeated regularly.

**Closing a Show** - Ultimately the show will close and props, scenery, costumes, etc. must be dismantled. It is the producer's job to make arrangements for these items. Quite often a large amount of things will be given away as gifts or just thrown away. While it is not the true responsibility of the stage manager, the producer may request advice as to what to give whom. A stage manager should be aware of people associated with the show that have gone above and beyond and deserve a piece of memorabilia from the show. Nothing should be given away without permission from the producer.

# PERFORMANCE REPORT

**Production:**  
**Performance #**  
**Stage Manager:**

**Day:**  
**Date:**

ACT 1 Start:	<b>F.O.H.</b>
ACT 1 End:	
ACT 1 Run Time:	
Intermission Start:	
Intermission End:	
Intermission Run time:	
ACT 2 Start:	
ACT 2 End:	
ACT 2 Run time:	
TOTAL RUNNING TIME:	
TOTAL ELAPSED TIME:	
<b>Additional Calls:</b>	<b>IN/OUT</b>
<b>Performance Notes:</b>	
<b>Technical Notes:</b>	

## Employment

Ultimately the most important part of the job is getting it. In order to be a stage manager in the United States an applicant must be part of a stage manager's union. One of the most common unions is Actor's Equity Association "AEA". A union such as AEA protects its members by setting salaries, job descriptions, health care and other benefits.

**Joining AEA** - There are three possible ways to be eligible to join AEA. The first is being hired in under an Equity Contract. After being hired an applicant must submit an application to AEA. This application is only valid while the Equity Contract is still in affect.

The second method of joining is through the 4 A's program. This method allows applicants to join Equity by being a good standing member of a sister union such as Screen Actors Guild or the American Federation of Television and Radio Artists. This method also requires being a member of the sister union for at least a year, as well as having worked as a performer under that union.

The third method is the Equity Membership Candidate program (EMC). Through this program an applicant joins a theatre as a performer or stage manager in training. After joining they may register in the EMC program. Any registration fees will be credited towards initiation fee. Eligibility under this program requires 50 weeks EMC work in participating theatres.

An Initiation fee of 1000 dollars and an annual fee of 100 dollars and also two percent of weekly Equity earnings are required to stay in good standing.

**Salaries** - A stage manager's salary depends on where the stage manager is located, the size of the show and the size of the theatre. Under union rules there is a minimum amount each person must be paid. The minimum weekly salaries in a Chicago area theatre are as follows. The Tier refers to how much the box office pulls in during a week.  
(Taken from Actor's Equity CAT rulebook)

	Actor	Stage Manager
Tier 1	\$152.00	\$186.25
Tier 2	\$233.00	\$268.75
Tier 3	\$319.75	\$371.50
Tier 4	\$460.50	\$528.50
Tier 5	\$555.00	\$649.50
Tier 6	\$666.00	\$796.50

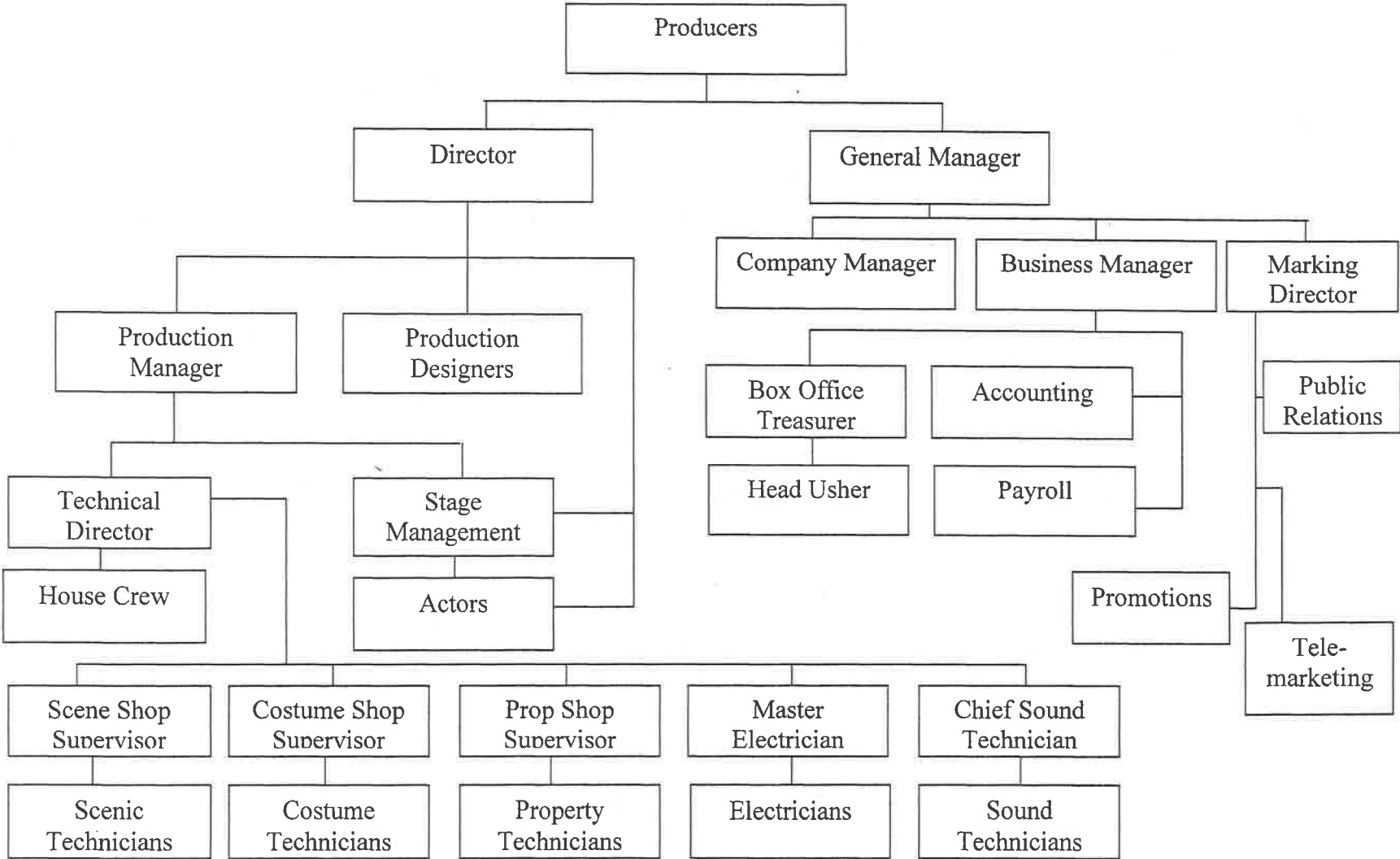
### **Actor's Equity Stage Manager's Responsibilities -**

1. Calling all rehearsals, whether before or after opening.
2. Assembling and maintaining the Prompt Book, Cue Sheets, Plots, and the daily records necessary for the technical and artistic operation of the production.
3. Maintaining form and discipline of each rehearsal and performance.
4. Maintaining the artistic intentions of the Director and Producer, which may include calling correctional rehearsals of the company when necessary and preparing Understudies, Replacements, Extras, and Supers.
5. Keeping records for the Producer on attendance, health benefits, or other matters relating to the rights of Equity members.
6. Informing Equity of infractions of Equity Rules by either Actors or Managers on the proper form, as well as reporting injuries or accidents.
7. Note Stage managers are **not** responsible for shifting scenery, running lights, operating the box office, etc.

### **Stage Managers Are Prohibited From:**

1. Making payrolls or distributing salaries.
2. Handling contracts or having riders signed or initialed.
3. Ordering food for the company.
4. Signing the closing notice of the company or the individual notice of any actors' termination.

Organization Structure



## Works Cited

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Book Publishers, 1972.

Ionazzi, Daniel. The Stage Management Handbook. Cincinnati,  
Ohio: Betterway Books, 1992.

Stage Managers' Association. 23 May 2003.  
<<http://www.stagemanagers.org/>>.

Stage Manager's Handbook. 25 May 2003.  
<<http://www.geocities.com/Broadway/Stage/2203/Smhandbook.html>>





# REHEARSAL SCHEDULE

DAY \_\_\_\_\_ DATE \_\_\_\_\_ TIME \_\_\_\_\_

## REHEARSAL FOR:

Act 1 \_\_\_\_\_ Act 2 \_\_\_\_\_ Act 3 \_\_\_\_\_ Act 4 \_\_\_\_\_ Act 5 \_\_\_\_\_

Scenes: 1 2 3 4 5 6 7 8 9 10

**ACTORS NEEDED FOR REHEARSAL:**

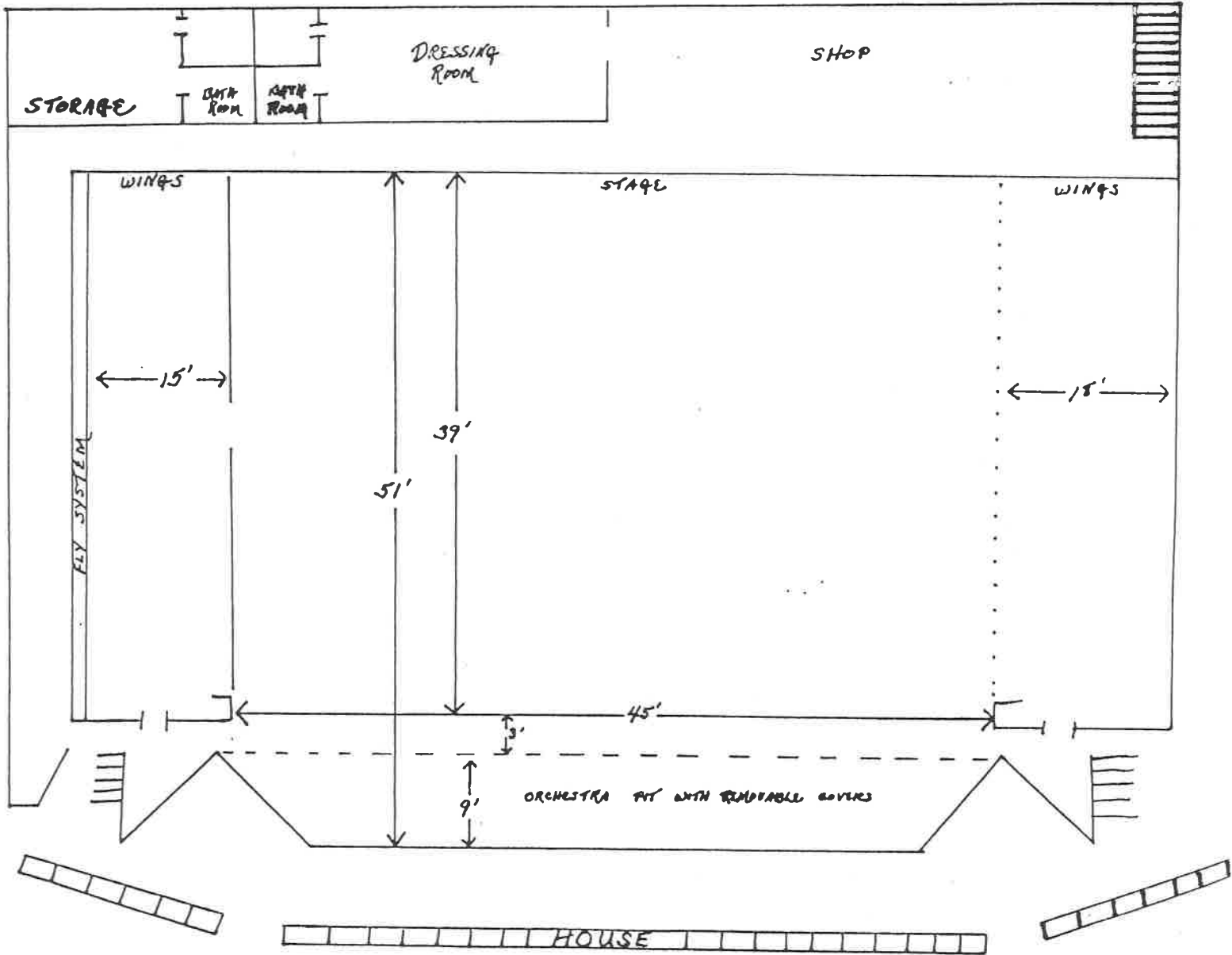
**SET PIECES NEEDED:**

**PROPS NEEDED:**

**COSTUMES NEEDED:**

**SOUND NEEDED:**

**OTHER:**



SAMPLE BLUEPPRINT OF A THEATRE STAGE





# REHEARSAL SIGN-IN

*Please sign in and out daily.*

DATE \_\_\_\_\_

	ACTOR	Time IN	Time OUT

	PRODUCTION TEAM	Time IN	Time OUT



# TECHNICAL THEATRE TIME SHEET

NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

**NOTE:** Crew head must approve work done by signing initials in last column.

DATE	DAILY WORK ASSIGNMENT	TIME IN	TIME OUT	TOTAL TIME	INI-
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# NOTES TO CREW HEADS

- Director
- Technical Director
- Stage Manager
- Set Designer
- Lighting Designer
- Props Master
- Costume Designer
- Master Carpenter
- Scenic Artist
- Sound Designer
- Video Master
- Make-Up Artist
- Publicist
- Program Editor
- House Manager

FROM: \_\_\_\_\_

RE: \_\_\_\_\_

DATE: \_\_\_\_\_ RESPONSE:  Yes  No

NOTE: \_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

## RESPONSE

TO: \_\_\_\_\_ MESSAGE: \_\_\_\_\_

FROM: \_\_\_\_\_

DATE: \_\_\_\_\_

RE: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY





Production: \_\_\_\_\_


Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

No.	Item	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____	SC. ____

100

 **Prop Log**

Production: \_\_\_\_\_


Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

No.	Item	Rent from	✓	Buy from	✓	Build by	✓	Stock	✓

66

 **To Do**

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

To Do	To Phone
_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____
Appointments	Other
_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____

Production: \_\_\_\_\_

Week Ending: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

Name	Department / Assignment	Call Time						
		M	T	W	T	F	S	S

7

 **Cue Sheet**

Production: \_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

Cue	Count	Scene	Taken On	Description

**Schedule**

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

**Sign In**

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

	Name and address (please print)	Phone #	Social Security #



# Follow Spot Cues

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

Production: \_\_\_\_\_  
\_\_\_\_\_

Cue	Line / Visual	Spot 1: Action	Intensity	Iris	Color	Spot 2: Action	Intensity	Iris	Color








**Production Notes**

 Production: \_\_\_\_\_  
 \_\_\_\_\_

 Date: \_\_\_\_\_  
 By: \_\_\_\_\_  
 Page: \_\_\_\_\_ of \_\_\_\_\_

Props	Sets & Lights	Director & SM
Costumes	Sound	Admin. & Misc.



**Up Preset**

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

**Preset Location**

101



 **Rail Cues**

Production: \_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

Cue	Pipe	In / Out	Speed	Notes





# Cue Sheet - Dance

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

By: \_\_\_\_\_

Page: \_\_\_\_\_ of \_\_\_\_\_

Cue	
Count	

Cue	
Count	

Cue	
Count	

Cue	
Count	

Cue	
Count	

Cue	
Count	



**Follow Spot Cues**

Production: \_\_\_\_\_  
 \_\_\_\_\_

Date: \_\_\_\_\_  
 By: \_\_\_\_\_  
 Page: \_\_\_\_\_ of \_\_\_\_\_

Cue	Scene/Pg.	Action	Intensity	Iris	Color	Notes

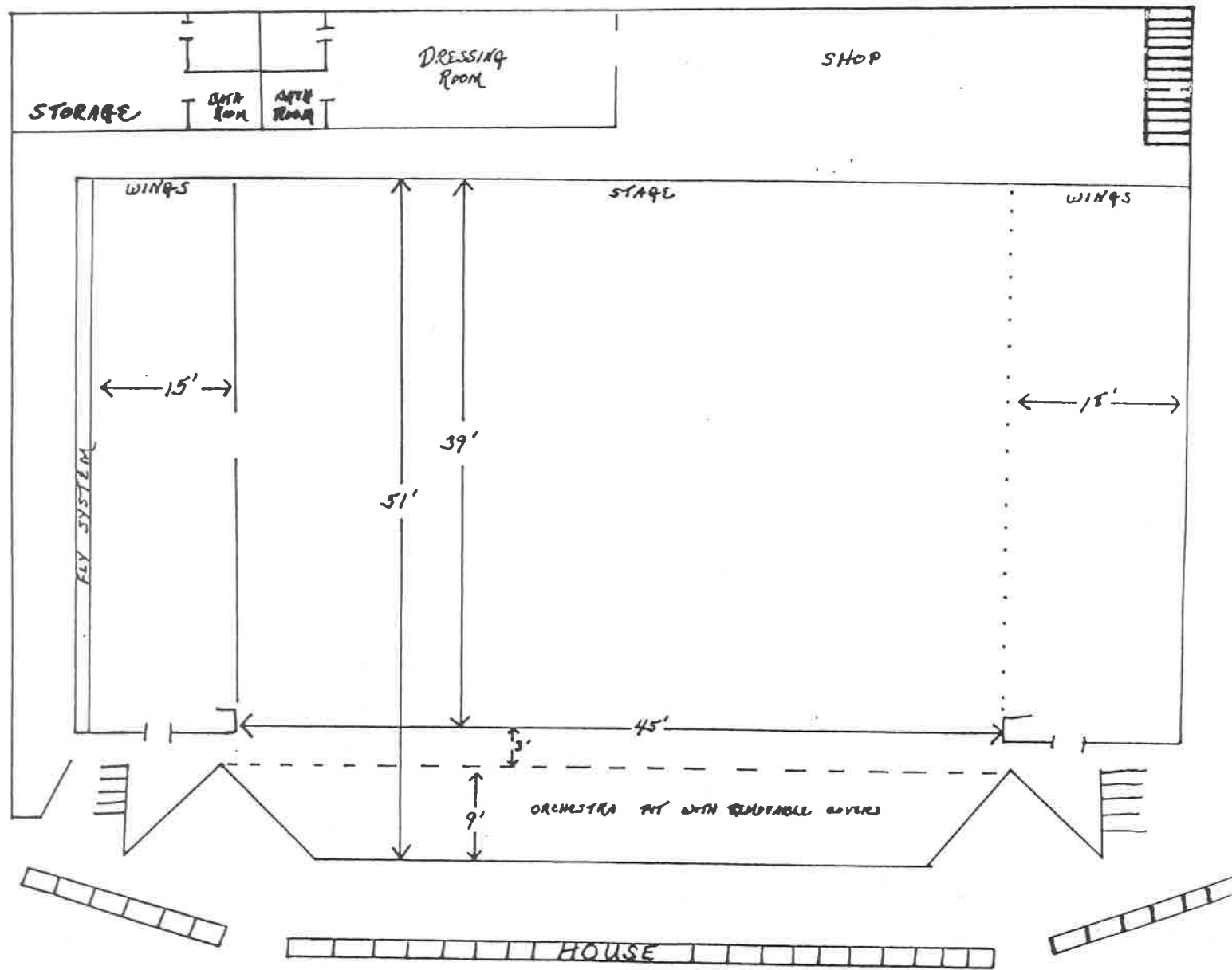
**Instrument Schedule**

Production: \_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_  
By: \_\_\_\_\_  
Page: \_\_\_\_\_ of \_\_\_\_\_

Position	Type	Color	Focus	Dimmer	Clrcuit	Notes





SAMPLE BLUEPRINT OF A THEATRE STAGE



# REHEARSAL SCHEDULE

DAY \_\_\_\_\_ DATE \_\_\_\_\_ TIME \_\_\_\_\_

## REHEARSAL FOR:

Act 1 \_\_\_\_\_ Act 2 \_\_\_\_\_ Act 3 \_\_\_\_\_ Act 4 \_\_\_\_\_ Act 5 \_\_\_\_\_

Scenes: 1 2 3 4 5 6 7 8 9 10

**ACTORS NEEDED FOR REHEARSAL:**

**SET PIECES NEEDED:**

**PROPS NEEDED:**

**COSTUMES NEEDED:**

**SOUND NEEDED:**

**OTHER:**