

The Book of Life

stage manager's PRAYER

Lord grant me the Serenity
to accept the things that I
cannot change, the Courage
to change the things I can, and
the Wisdom to hide the
bodies of those actors I had to kill
because they pissed me off.

Surviving Stage Management

derekpgeorge@gmail.com

Workshop Agenda

What is your job?

Assistant Stage Managers

Stage Manager's Kit

Bibles

- a. Show Bible
- b. Prompt Book
- c. Script

Production Meetings

Collaboration

Before Rehearsals Begin

- a. Calendars
- b. Contact sheets
- c. Design Meeting Minutes

Rehearsals

- a. The Rehearsal Room
- b. Line Notes
- c. Blocking Notes
- d. Rehearsal Reports
- e. Fitting Schedules
- f. Production Meeting Minutes

Tech Week & Dress Rehearsal

- a. Sign-in sheet
- b. Checklists
- c. Baton of Shame
- d. Safety Precautions
- e. Crew Etiquette

Performance

Strike



Form Design

What is your job?

In Laurie Kincman's A Stage Manager's Toolkit, a stage manager:

- Shall be responsible for the calling of all rehearsals, whether before or after opening.
- Shall assemble and maintain the prompt book, which is defined as the accurate plain 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.
- 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 regulations.
- Shall assume active responsibility for the form and discipline of rehearsal and performance, and be the executive instrument on the technical running of each performance.
- Shall maintain the artistic intentions of the director and the producer after opening to the best of his/her ability, including calling correctional rehearsals of the company when necessary and preparation of the understudies, replacements, extras, and supers.

That said, the most vital characteristic of stage manager is his or her communication skills. Kinoman states that communication is not just fact.

“Our communication is for the show as a whole. We invest time to learn the right terms, pay attention to how individual elements affect the big picture, and present information through paperwork and conversations that unite individual collaborators in a way that respects them as both artists and people.” -Kincman

Therefore, it is the duty of the SM to be the ultimate communicator in the rehearsal. From understanding and advocating the director's vision with all technical shops to reminding actors to hydrate and avoid illness, the SM should be an expert in his or her ability to accept the challenging responsibility of keeping the show on track.

Expectations and Demeanor

From what is commonly known as the go-to Gospel of Stage Management, Daniel A. Ionazzi's THE STAGE MANAGEMENT HANDBOOK states:

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.

Ionazzi, Daniel. *The Stage Management Handbook* (Kindle Locations 149-152). F+W Media, Inc.. Kindle Edition.

Embodying Ionazzi's characterization, a great SM can eventually find themselves being referred to the cast as a parent figure or a nurturer, which is true. By providing all he mentions, and doing it well, an SM acts as the caretaker for a production, especially once tech begins.

You, you brave soul, are the lifeblood of a production. And your company knows it. So please take advantage of this guide and begin implementing some of the organization provided to make your department as successful as it can be!

Assistant Stage Managers

Definition

An Assistant Stage Manager (ASM) is an extension of the Stage Manager (SM) and a vital asset to the Stage Management team. You answer directly to the SM and assist them in anyway possible.

Responsibilities

In Rehearsal:

- Preparing and closing the space before and after rehearsals
- Maintaining the productivity of the rehearsal
- Assisting in rehearsal reports
- Recording line notes
- Plainly reading cue lines and stage directions under the discretion of the Director

Performance

- Assisting Pre-Show checklist (any dance/fight call)
- Contacting late actors or calling understudies
- Assume the role as Deck Stage Managers
- Assist and delegate all post show duties

An ASM's responsibilities vary depending on the nature of the production. However, the Stage Management team should be the most insync and reliable force in the room. It should be the most beautiful melding of minds, so much that your cast and crew rely on the stability you provide them.

Stage Manager's Kit

A stage manager always needs to be prepared for any emergency or situation. Keep a kit with you that is accessible to anyone in case anyone needs something. Here is a list of things that you would ideally have in your kit. The list can get very extensive and there are many things that could be added, but here is a good start.

- First Aid Supplies: Band Aids, ice packs, cough drops, aspirin, antacid, cotton swabs
- General Office Supplies: Pens, pencils, erasers, markers, pencil sharpener, push pins, ruler, hole punch, paper clips, highlighters, sticky notes, paper, envelopes, scissors, glue stick, batteries, tape
- Hygiene/Personal/Convenience: Safety pins, tissues, bobby pins, nail clippers, nail file, safety pins, breath mints, Tide pen, lip balm, toothpaste, disposable toothbrush, hand sanitizer, hair tie, floss, (and no matter how weird) tampons
- Other Helpful Items: Phone chargers, headphones, water bottle, some sort of snack, USB drive

The Show Bible

Show Bible

Named after its massive amount of pages and information, the show bible is an SM's fifth limb. It holds all the information necessary for rehearsing and performing the production. You don't go anywhere without it, it doesn't go anywhere without you (or at least your written permission.)

What's inside?

Production Calendar

A schedule detailing all technical deadlines for the production. This should take the form of an easy-to-read calendar. This should be distributed to all designers, directors, shops, and technicians so they have a big picture look at the time frame for the production. Deadlines and dates might include but are not limited to:

- Program Copy - a mock-up of the program or playbill
- Long form - A production form that details the running time of the play and any effects or safety hazards that should be approved by theatre management or posted for the audience in the lobby, ie. use of fire, cigarette smoke, fog/haze, or strobe lighting.
- Load-ins - days that each shop occupies the performance space, i.e. Lighting hang & focus, set building or painting
- Any rehearsals that are a partial or full run of the show
- Tech Rehearsals
- Any Press or Photo Shoot Dates
- Performances
- Strike

Below is an example of a Production Calendar. There is a mass of information here, but shops and management will be able to navigate it after they take a closer look.

1st Design Meeting: 10/31/2014

2014 - 15 Jones Rep

Sunday	Monday	Tuesday	Wednesday	Thursday
30-Nov	1-Dec Set/Costume des. Approved	2-Dec	3-Dec	4-Dec
7-Dec	8-Dec Reading Day	9-Dec Reading Day	10-Dec EXAMS	11-Dec EXAMS
14-Dec	15-Dec EXAMS	16-Dec EXAMS	17-Dec EXAMS	18-Dec
21-Dec	22-Dec	23-Dec	24-Dec CHRISTMAS	25-Dec WINTER BREAK
28-Dec WINTER BREAK	29-Dec WINTER BREAK	30-Dec WINTER BREAK	31-Dec WINTER BREAK	1-Jan NEW YEAR'S DAY
4-Jan	5-Jan	6-Jan	7-Jan Costume des. to shop mgr.	8-Jan
11-Jan	12-Jan Set drawings due to TD Prop drawings due for built props	13-Jan Costume budget session - A	14-Jan Costume budget session - B	15-Jan Costume budget session - C
18-Jan	19-Jan MLK DAY BUILDING CLOSED	20-Jan	21-Jan	22-Jan
25-Jan	26-Jan Costume bud. revisions - A	27-Jan Costume bud. revisions - B	28-Jan Costume bud. revisions - C	29-Jan Scenery budget rev. due-A
1-Feb	2-Feb Scenery budget rev. due-C	3-Feb	4-Feb	5-Feb Scenery begins construction
8-Feb	9-Feb	10-Feb	11-Feb	12-Feb
15-Feb	16-Feb	17-Feb	18-Feb	19-Feb
22-Feb	23-Feb Paint elevations due	24-Feb	25-Feb Light plot 1st review	26-Feb
1-Mar	2-Mar 1st rehearsal Design presentation to cast Costumes begin const./alt. Light plot 2nd review	3-Mar Reconfigure Jones seating	4-Mar	5-Mar
8-Mar SPRING BREAK	9-Mar SPRING BREAK	10-Mar SPRING BREAK	11-Mar SPRING BREAK (j, hope) Painting	12-Mar SPRING BREAK (j, hope) Painting
15-Mar SPRING BREAK (j, hope) Painting	16-Mar LX Hang	17-Mar LX Hang	18-Mar LX Hang	19-Mar LX Hang
22-Mar (j, shop) Painting	23-Mar Load in general set (am)/ Focus general plot (pm) Program copy to Brad	24-Mar Focus general plot Long form to PM	25-Mar LX - technology	26-Mar AM - Load in A PM - Focus specials - A
29-Mar (j, shop) Painting	30-Mar AM - Load in Show B PM - Focus specials - B	31-Mar Work notes/dark time for LD Designer/Crew run thru - B	1-Apr AM - Load in Show C PM - Focus specials - C	2-Apr Work notes/dark time for LD Designer/Crew run thru - C

Performance Calendar

Think of this calendar as a simpler version of the production calendar where the primary focus is informing the actors of rehearsal dates, times and locations, any press or photo shoots they might need to attend, tech rehearsals, performances, and strike. Below is an example of a performance calendar. Please note that for this show, the cast only needed to be informed of the first rehearsal. This calendar is more of a quick reference for actors than a day to day calendar. Use a Rehearsal Schedule to go into further detail for actors.

2014-15 CALENDAR AT-A-GLANCE - 10_1_13					
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
08-17-13	08-18-13	08-19-13	08-20-13	08-21-13	08-22-13
08-24-13 Opening Convocation	08-25-13 <i>1st day of classes</i> (G) Black Snow-1st reh (25+6)	08-26-13	08-27-13	08-28-13	08-29-13
08-31-13	09-01-13 <i>Labor Day</i>	09-02-13	09-03-13	09-04-13	09-05-13
09-07-13	09-08-13	09-09-13	09-10-13	09-11-13	09-12-13
09-14-13	09-15-13 (J) Top Girls -1st reh (24+6)	09-16-13	09-17-13	09-18-13	09-19-13
09-21-13	09-22-13	09-23-13	09-24-13 (G) Black Snow Tech	09-25-13 (G) Black Snow Tech	09-26-13 (G) Black Snow Tech
09-28-13	09-29-13 (G) Black Snow Dress	09-30-13 (G) Black Snow Photo Dress	10-01-13 (G) Black Snow 8:00 PM	10-02-13 (G) Black Snow 8:00 PM...Photos after	10-03-13 (G) Black Snow 8:00 PM
10-05-13 (G) Black Snow 2:00 PM	10-06-13 <i>Brown Bag</i>	10-07-13 <i>Brown Bag</i>	10-08-13 <i>Brown Bag</i>	10-09-13 <i>Brown Bag</i>	10-10-13 <i>Brown Bag</i>
10-12-13	10-13-13	10-14-13	10-15-13	10-16-13	10-17-13

Rehearsal Schedule

Schedule detailing when rehearsals are and what specific scenes are being rehearsed and when tech and performances are. Think of the rehearsal schedule as a semi fluid document. These schedules take a variety of forms. They can be as detailed and organized as the other calendars (I highly recommend against that, unless that's how your director wants them) to as simple as a text message at least an hour after that evening's rehearsal. You want to make sure that your actors are always well informed.

Contact Sheet

Spreadsheet of each company member's contact information and any conflict dates they may have in relation to the Performance Calendar. Knowing actor conflicts ahead of time will make generating a rehearsal schedule with your director smoother.

Attendance Records

At the professional level, numerous absences from rehearsal will most likely result in termination from the role. In an academic setting, unexcused or last minute absences, such as family emergencies or illness, are typically met with forgiveness. However, it is highly important that stage management makes note and keeps track of company absences should a director have a policy in place. This form might look similar to your contact sheet and might be identical aside from two columns noting date of member absence and reason. The attendance record should be for SM and director eyes only. If a company member needs to be replaced, a conversation should be had with the director and other administration and the actor on how to resolve the issue.

Production Meeting Minutes

A production meeting is when the design team and shop heads meet with the director and SM team to discuss progress, approximate timelines and deadlines, and any design changes that need to be addressed. This meeting should have a form used to record all notes taken during the meeting and distributed to the attendees as well as certain administrators. This form should be a strong reference guide of shop progress. An example of this form is posted below.

PRODUCTION MEETING MINUTES

<div style="display: flex; justify-content: space-between;"><div>SHOW: Footloose STAGE MANAGER: Dylan Hearn</div><div>DATE: 1.28.2016 SPACE: Black Box</div></div>	
In Attendance: Dylan Hearn, Katy Crosby, Sam Bell, Dovie Stem, Cliff, Derek George, Covington	
Rehearsals: <ul style="list-style-type: none">•	
Scenery: <ul style="list-style-type: none">• Little bit more panneling to be done• Put handles on the locker• Figure out the diner• Hanging the picture?• Taking down the ring curtain=No(Mac)• Link the flaps together	
Lights: <ul style="list-style-type: none">• Pull the juice out of the hazer• Addressing the dark spots after meeting• Act I is programed• Getting under the 8 foot bridge=more darkness• CONFETTI!!!!• Start trying to do the ground fog for almost paradise	
Sound: <ul style="list-style-type: none">• School bell is to high pitched• Train needs to be louder(Mac)	
Costumes/Make up: <ul style="list-style-type: none">• 2 pairs of rip away pants to have on the strippers in "Holdin' Out for a Hero"	
Props: <ul style="list-style-type: none">• Not in attendance	
Misc: <ul style="list-style-type: none">•	

Rehearsal Reports

Every rehearsal needs a log of who attended, what occurred, any rehearsal needs from designers or shops, and what will be rehearsed the next time. An example is posted below.

STAGE MANAGER'S REHEARSAL REPORT

SHOW: Footloose STAGE MANAGER: Dylan Hearn		DATE: 1.21.2016 SPACE: Black Box
Call: 5:00-8:00 "Holdin Out for a Hero" (Ariel, Wendy Jo, Urleen, Rusty)	Rehearsal Started: 5:00 Breaks: 7:21-7:33 Rehearsal Ended: 8:21 Total Hours: 3	
LATE: Chelsea Arrons (5 min; car trouble)	ABSENT/EXCUSED: Dreon Hall(E)	
Rehearsal: <ul style="list-style-type: none">● Choreographed "Holdin' out for a Hero"		
Scenery: <ul style="list-style-type: none">● Turntable turns and furniture moves upstage at "somewhere after midnight" in "Holdin Out for a Hero"		
Lights: <ul style="list-style-type: none">● Bridge not lit at "Holdin Out for a Hero" Act 1 Scene 6● then just silhouettes part way through the song(Bridge)● Special lighting throughout all of "Holdin Out for a Hero"● Lights hitting individual girls at "Lightning splits the sea"		
Sound: <ul style="list-style-type: none">● Nothing at this time, thank you.		
Costumes: <ul style="list-style-type: none">● Different occupations for each guy "Holdin Out for a Hero" Act 1 Scene 6● Each guy has 3 sets of tear away clothes● Superhero T-shirts for each guy underneath		
Props: <ul style="list-style-type: none">● Nothing at this time, thank you.		
Projection/Video: <ul style="list-style-type: none">● Nothing at this time, thank you.		
Facilities: <ul style="list-style-type: none">● House will need to open 15 to show instead of half hour, please.		
Marketing/PR: <ul style="list-style-type: none">● All Production shots will be taken at Photo Call following the 2nd performance		

Performance Reports

Like a rehearsal report, a performance report displays what occurred at the performance as well as other items including any maintenance on technical functions, audience attendance, start and stop times, etc. AN example is posted below.

<i>Production Report</i> <i>By The Bog Of Cats</i>		Performance Report # 1 Performance Date: 10/27/16
Performance Details: By the Bog of Cats		
Company Call Time: 5:00	Start-End: 7:31-9:47	Space: Black Box
Intermission: 8:45-9:00	SM left: 10:25	
Personnel Called: All		
Personnel Late/Absent: None		
General Notes:		
Great Show Everyone! It was a great opening!		
Problems/Accidents:		
Had to adjust the machines for the new fog, fog was awesome		
Set: Nothing at this time, thank you		
Props:		
Nothing at this time, thank you		
Costumes: Nothing at this time, thank you		
Hair/Make-up:		
Nothing at this time, thank you		
Lighting: Nothing at this time, thank you		
Sound: Nothing at this time, thank you		
Front of House:		
80 people attended		
Marketing: Nothing at this time, thank you		
Upcoming Schedule:		
Sat (5:00/9:45)		
Sun (12/4)		
Wed (4:30/7:30)		
Thurs (5:00/9:45)		
Sat (5:00/9:45)		
Distribution List: Cliff McClelland, Erik Archilla, Donny Covington, Derek George		
Design Team: James Camp, Polaris Hall, Sam Bell		
Sent out by: Karen Husband	Stage Manager: Karen Husband, 972-997-1920	
	Assistant Stage Manager: Daphne Lynd, (214) 697-4777	
	Assistant Stage Manager: Suzannah Steagall, (469) 571-6422	

Photo Calls

Typically happening after performances have begun, Photo Call allows designers a chance to shoot anything they may have missed at the final dress rehearsal. In consideration of the actors' and technicians' time, it's best to have a photo call either immediately following a show, or have a time set aside between performances. Photo Call must only be an hour long, so allowing the designers to choose 10 to 15 moments in the show is best. An example of a Photo Call below.

BY THE BOG OF CATS PHOTO CALL 10/26/16

ALL CAST CALLED EXCEPT GHOSTS/WAITERS AND DREON
DESIGNERS and MAKEUP CREW CALLED

Please Arrive On Time and Prepared

5:30pm - 6:00pm ALL in full costume and makeup for Wedding and Line Thru (Aud.)

6:00pm - 6:30pm Perform Act 2 from Hester's entrance for Guests (Black Box)

6:30pm - 7:30pm Photo Call (Black Box)

PHOTO CALL ORDER

Starting in Act 2

1. LQ 130 - "Pie-balled knacker ya" - ALL
2. LQ 130 - "Teach me the rules" - ALL
3. LQ 130 - "She wants one of herself" - Carthage, Caroline, Mrs. K, Julia
 - a. All others should get dressed for Act 3

Act 3

4. LQ 280 - "Like a dark feathered bird" - ALL (Nathan released)
5. LQ 8.1 - Catwoman draws circle - Catwoman, Joseph, Julia as Ghost (Act 1)
6. LQ 196 - "sit down before you fall" - Monica and Hester (Julia and Molly released)
7. LQ 193 - "Big rankerous hulk" - Hester and Joseph (Emily released)
8. LQ 194.5 - "Someone had to pay" - Hester and Joseph
9. LQ 210 - "outwit me with your tinker ways" - Xavier and Hester (Max released)
10. LQ 252 - "close your eyes" - Hester and Josie (Andrew and Ruben released)
11. LQ 190-192 - House on fire Top of Act - Hester
 - a. Josie, Mrs.K, and Carthage set for Act 1

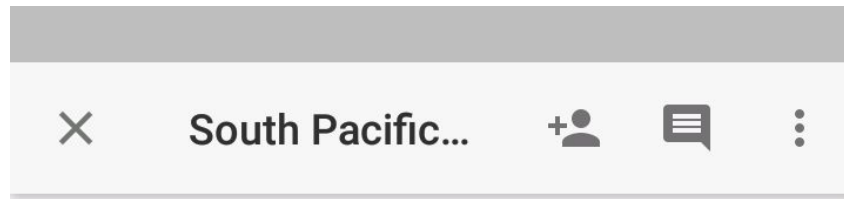
Act 1

12. LQ 50 - Snap - Josie and Mrs.K (Hayley released)
13. LQ 51 - "pick on someone your own size" - Carthage, Mrs K, Josie

ALL RELEASED

OTHER HELPFUL FORMS!

Weekly Call Sheet



South Pacific

Rehearsal Week 5

(Nov 13 - Nov 15)

Monday Nov 13th

Act 2 Scenes 8-10

3:30-4:30pm

Nellie, Brackett, Harbison, Billis, Emile
Frey, Quale, Karamie, Bloody Mary, Liat CALL
The Cave - D107

Act 2 Scene 11

4:30pm-5:20pm

s, Seabees, Sailors, Shore Patrolman, Profess
Nurse McGregor, Harbison, Marines CALLED
The Cave - D107

Act 2 Scene 12

5:30-6:00pm

Nellie, Emile, Jerome, Ngana CALL
The Cave - D107



Tuesday Nov 14th



