

STAGE MANAGER'S MANUAL

with ASSISTANT STAGE MANAGER

and PRODUCTION ASSISTANT

PARTS OF THIS GUIDE:

- Definitions and General Responsibilities
- The Planning Period
- The Rehearsal Period
- The Technical Rehearsal Period
- The Strike Period
- Stage Management Supplement
- Appendix A: Stage Management of Dance Productions
- Appendix B: A Partial Supply List For Stage Managers
- Appendix D: Production Script Inclusions
- Appendix E: Cueing the Show

DEFINITIONS AND GENERAL RESPONSIBILITIES:

STAGE MANAGER:

In general: The responsibility of the Stage Manager is to integrate all the physical elements of production into a smoothly running show according to the intentions of the artistic team.

The principal responsibility of the Stage Manager in the early stage of production is to manage the framework of the planning and rehearsal process and to function as liaison between the director and the technical components of the production. As the opening approaches, the Stage Manager becomes more involved in assuring the clear working of all parts of the production. By opening, the Stage Manager assumes executive responsibility for all the performance activity, as the one person who is on the spot and totally familiar with all aspects of the production.

ASSISTANT STAGE MANAGER (ASM):

In general: The responsibility of the Assistant Stage Manager is, as one would imagine, to assist the Stage Manager. Typically, this role is necessary in large productions in which the Stage Manager cannot possibly perform all of the work personally. For instance, sharing the routines in performance preparation (giving calls, doing properties checks), and providing a physical presence during performance when the Stage Manager must be elsewhere (calling cues from front-of-house or unable to leave the intercom) are primary reasons to have an Assistant Stage Manager.

PRODUCTION ASSISTANT (PA):

The responsibilities of the Production Assistant are not so clearly defined as those of the Stage Managers. The term, generally taken from television and film practice, refers to someone who picks up responsibilities not covered by or delegated to other production personnel (assisting in property research, recording blocking, holding script, assisting performers in line rehearsal, taking rehearsal notes). In such cases the Production Assistant is supervised primarily by the Stage Manager.

But the term Production Assistant is as general as it sounds, and may be applied to others who assist particular departments. A Production Assistant may be brought in for managing specific projects for the director (selecting sound, researching a social practice, arranging research visits). In such cases the Production Assistant is selected by the director and is supervised by the director. There may also be Production Assistants for other departments such as the designers, but they are usually called Design Assistants unless there is clearly no design involved.

Different productions may have different combinations of these personnel. There must always be a Stage Manager. He or she will be assisted by either an Assistant Stage Manager in a large show, a Production Assistant in a smaller show, or no one at all in a very small show. Often the responsibilities of the ASM and the Stage Manager's PA can overlap and may be shared.

The Stage Manager can never be a member of the cast. The ASM should never be a member of the cast. A director's PA, whose work is most often done outside of rehearsal, could conceivably have a small role in the performance, but a Stage Manager's PA should not be a cast member if it can be avoided.

At BSC Theatre, it is our preference that a Stage Manager have served as either an ASM or Stage Manager's PA on at least one show.

In the following Guide, the role of the Stage Manager is to assure all these activities are taken care of. Some are described as activities of the ASM and PA, but it is the Stage Manager who is responsible for all of them. Many of these activities depend upon the director, for directors differ in the amount of managerial control they wish to exercise.

As Stage Manager, be certain you are clear about which responsibilities the director expects from you. Just because it was never discussed does not mean you won't be expected to have performed it already.

YOUR PRIMARY JOB IS TO ANTICIPATE!

Particularly if you are Stage Manager, but also if you are an ASM or PA, your job is to anticipate everything, and take care of it before it happens. Clairvoyance would be invaluable to Stage Management, but in its absence we must substitute tireless vigilance and, eventually, experience. Stage Management must anticipate the director's needs before they are spoken, the actors' problems before they arise, the designers' concerns before they are aired, and the Lighting Operator's upfade time on the practical light. The primary admonition for the Stage Manager, ASM and PA alike is, Don't just sit there, anticipate!

THE PLANNING PERIOD:

1. -Before auditions the Stage Manager meets with the director concerning audition procedures.
-The Stage Manager is responsible for meeting the director's needs for physical space and facilities for the audition such as space, properties, lighting, etc.
-The Production Assistant is responsible for meeting the director's organizational needs, such as check-out of scripts, advertisement of auditions, preparation of audition sheets and materials, and other duties as prescribed by the director.
2. -During the auditions, both Stage Manager and Production Assistant serve in capacities agreed upon with the director, organizing and facilitating the auditions.
3. -Following callbacks:
-The Stage Manager obtains the facility schedules and makes arrangements for rehearsal needs as the director may require.

-The Production Assistant prepares the final form of the Cast List and posts it, along with information concerning the initial rehearsal. The PA also provides copies of the Cast List to the designers and other production personnel as necessary.

4. -The Technical Director generally schedules a Production Meeting as soon as possible after casting or initiates the regular Production Meeting schedule. It should include the director, designers, Technical Director, Stage Managers, Production Assistants, Business Manager, and other key production personnel as necessary.

-The purposes of the first meetings are:

- a) To outline the conceptual approach of the production for all.
- b) To present for all the basic planning of the designers insofar as it is complete and agreed upon.
- c) To identify key problems, pivotal concerns, contingencies.
- d) To confirm the Production Budget and procedures for expending it.
- e) To modify and agree upon a Production Calendar.
- f) To outline divisions of responsibility.
- g) To determine labor resources and most effective use of them.

-Before the close of the first Production Meeting the Stage Manager secures the names and telephone numbers of all key production personnel, and supplies it the following day to all listed above, and other personnel as necessary.

THE REHEARSAL PERIOD

1. THE FIRST REHEARSAL:

-The Stage Managers:

- a) Obtain the ground plan and tape it on the floor of the stage and all rehearsal areas to be used.
- b) Secure and prepare the space and properties to be used.

-The Production Assistant:

- a) Secures the names and telephone numbers of cast members, and reproduces them for the director, Technical Director, the production hook, and other personnel as necessary.
- b) Assists the director, if requested, in adjusting the rehearsal schedule, noting conflicts if any, checking against the technical calendar, and reproducing it, posting it, and distributing it to cast members, the Technical Director and other concerned personnel.

2. WITHIN THE FIRST WEEK OF REHEARSAL

-The Stage Managers must generate several lists as a working base for the technical departments. While those departments may generate their own preliminary lists, the ones derived by the Stage Managers will reflect actual rehearsal usage. No two directors work alike, and no definitive final list can be made at this point. However, the Master Lists can be begun in consultation with the director, who should be able to indicate whether an item is clearly in the show, clearly out of the show, or is undecided. As each item is blocked in, it should be placed on the Master List.

-In many acting editions of scripts, these lists can be found in the back pages. These lists are not to be trusted, and few directors and designers will use them without modification. They can, however, serve as a starting point for discussion.

These preliminary lists or plots assembled by the Stage Managers include:

- a) Costumes: A list of necessary apparel and accessories for each actor in each scene, particularly those involved in action.
- b) Properties: A list of all hand, floor, and dress properties specifically used by the director in each scene.
- c) Lights: A list of all lighting effects scene by scene. These should be the most obvious effects such as scene beginning and ending, and motivating effects to which the action responds. Others will be determined by the Lighting Director and director.
- d) Sound: A list of all music and sound effects needed for each scene. In this case the more specific, the better, and duration should also be indicated if appropriate. Obviously, a musical theatre production will have a different approach to musical effects, but there are often sound effects as well.

These lists are prepared in triplicate for the director, Technical Director, and principle personnel responsible. As new items are added in rehearsal after the first week, they should appear on the Rehearsal Report.

3. DURING THE REHEARSAL PERIOD:

-It is the Stage Manager's first responsibility to see that all personnel called are present, which can sometimes mean chasing, telephoning, and general anguish, some of which can be delegated to the ASM or PA. The Stage Manager must continually insist upon being informed of personnel conflicts with the scheduled calls.

-It is the Stage Manager's second responsibility to see that all rehearsal needs are taken care of. It is the Stage Manager's responsibility to have the necessary materials for rehearsal arranged by the time rehearsal begins, and to ensure that the rehearsal space is clean, swept and safe. The Stage Managers are custodian of all rehearsal properties, rehearsal costume pieces, sound equipment, lighting, or other materials necessary to the rehearsal. Any damage incurred to these materials during the rehearsal should be reported to the Technical Director in a note that evening and followed up in person the following day. The Stage Managers must always be alert to the physical demands being made upon the properties and costumes so they may be reinforced or redesigned by the designers before too late in the development process.

-The Stage Manager should also meet with the director prior to each rehearsal to determine what the specific plan is for that rehearsal session, and determine what actors are to be rehearsed in what sequence. Actors then check with the Stage Managers when they wish to leave the rehearsal area or leave when their rehearsal is finished without disturbing the director. Stage Managers may also be asked to give actors notes dictated by the director, conduct line rehearsals, rehearse complicated business, conduct review rehearsals, or maintain liaison with the publicity crews, depending upon the director.

-The Production Assistant serves the Stage Manager principally by serving the clerical needs the director. Generally, as script clerk the PA also serves to record notes given by the director concerning matters to be checked on or straightened out with personnel not present. Those matters dealing with technical functions in particular should be communicated to the Stage Manager. The PA also assists the Stage Managers in enforcing the director's rehearsal discipline, such as smoking and eating prohibitions, quiet, no visitors, and making entrances on time. Other duties depend upon the director, the Stage Manager, the production, and the Production Assistant involved.

-The Stage Manager should check in daily with the Technical Director concerning progress and changing demands in the technical requirements. While this is less important early in the rehearsal process, it is critical when things are happening more rapidly as the production develops. The production departments rely upon daily written Rehearsal Reports for routine notes from the rehearsals, but the Stage Manager must be available for notes from the production departments back to the rehearsal. (See section on Rehearsal Reports below.)

-The ASM and PA should communicate directly with the Stage Manager either immediately after rehearsal or early the following day so that notes can be resolved before the following rehearsal.

THE TECHNICAL REHEARSAL PERIOD

-At this point it becomes the primary task of the Stage Manager to integrate all technical phases of the production. In theory, the show becomes the Stage Manager's property, while the director concerns himself/herself with the cast and approval of various phases of technical problems. The Stage Manager must be prepared to take charge of the assembling of the production under the tutelage of the Technical Director.

-At this stage of the production the positions of the Assistant Stage Manager and Production Assistant become ill-defined. In most instances they will accumulate specific assigned duties in assisting the Stage Manager as such duties become clear and needed. In other situations the director may require the Production Assistant to continue in a note-taking capacity.

1. PRIOR TO THE FIRST TECHNICAL REHEARSAL:

-The Stage Manager assists as necessary in final set-up of scenery, properties, sound, lights, costume changes, etc.

-The Stage Manager assists in the focusing of the lights and preparation of sound, and is present for the lighting rehearsals when levels are set on a preliminary basis and cues are first run without performers. It is common to have a cue session in conference with the designers and the director, and a "dry tech" in which all cues are marked without actors and often without the director. The Stage Manager's knowledge of exactly what transpires in each scene and where and how the performers move is indispensable.

-If at all possible and when needed, the Stage Managers, with the assistance of the Technical director, conducts backstage rehearsals for scene shifts, fly lines, traps, drape movement, and special effects without performers present. The Stage Manager assigns specific duties for the running crews backstage in preparation for the first technical rehearsal. This may be done during the dry tech if the Lighting Designer is satisfied with the cue writing.

-The Stage Manager prepares the performance checklist which includes all steps from opening the theatre, preparation for performance (including key placement and arrangement of props, costumes, etc., a check of the stage and performance area for cleanliness, access, etc., and checks with the key running personnel that they are satisfied with their own setup checklists), opening of the house, initiating the performance, ending the performance, covering of furniture and overnight storage of properties, necessary striking for other uses of the hall, and closing the theatre for the night. (See Stage Manager's Checklist below.)

-The Stage Manager posts a sign-in sheet for all cast and running crew members on the make-up room door, and insists upon its observance by all personnel. With the sign-in sheet is the list of calls for all subsequent rehearsals and performances, as well as any special calls for hair, makeup, costumes, etc. In addition, the call timing for each rehearsal or performance is posted, indicating warm-up times, property check times, Green Room call, etc. Other schedules may be necessary as well, such as one for clean-up duty in the makeup and dressing rooms.

2. STAGE MANAGER'S DUTY SCHEDULE:

-For performances and technical rehearsals with actors after cues and levels have been marked, the following schedule of duties applies:

-First to Arrive:

-Open theatre for early calls.

-Assist in rehearsing sound, light, and shift cues as needed by those crews.

-2 Hours before curtain:

- Property, light, and sound crews proceed with checks and set-up. Verify repair and correction of technical matters noted following previous rehearsal(s).
- Assist in proper set-up of stage. Matters of concern (which should form the basis of the performance checklist) include assuring:
 - Doors are unlocked and access is unimpeded.
 - Stage is swept, clean, and safe.
 - Crossovers and passages are clear.
 - Safety lights are properly positioned and working.
 - Communication is working (intercoms, blink-lights, etc.)
 - Performer seating and off-stage space is arranged
 - Potential interferences are cancelled: telephones and compressors turned off, unplugged; worklights taped off, doors taped closed or labeled, etc.

-1 Hour Before Curtain:

- Verify that all cast and crew have signed in and account for all not present.
- Check on preparations on stage and backstage with key personnel.
- The Stage Manager is responsible for proper placement of properties and scenery, and the readiness of light, sound, and shift crews prior to each rehearsal and performance. This may require rehearsals and/or talk-throughs before each rehearsal or performance.
- Give 1 hour call.

-45 Minutes Before Curtain:

- Tell actors to check stage, and that house will open in 15 minutes.
- Give 45-minute call.

-35 Minutes Before Curtain:

- Make final check with lights, properties, scenery, and sound in preparation for opening the house. Dress the drapery, stage front, and other appearance to the audience. Check with the house manager for cleanliness of house, then notify him/her the house is ready to open.
- Initiate pre-show cues.

-30 Minutes Before Curtain:

- Notify cast and crew the house is open.
- Give Green Room call.
- Give 30 minute call.

-15 Minutes Before Curtain:

- Give 15 minute call.

-5 Minutes Before Curtain:

- Obtain GO from House Manager for PLACES.
- Give call for PLACES.
- Double-check worklights, etc.
- Warn opening cues.

-CURTAIN:

- On House Manager's signal that house is in and closed.

-INTERMISSION:

-Assemble cast as required by the director for notes. Police dressing rooms and backstage areas permitting no visitors or persons not specifically authorized in the area.

-FINAL CURTAIN:

-Assemble cast and crew for notes sessions as required by director, Technical Director and designers.

-Check and assist in storage of properties, scenery, costume changes.

-Verify that light and sound equipment is properly stored, intercoms dismantled and turned off as necessary, etc.

-Generate and communicate a list of any problems that occurred during rehearsal or run, to the appropriated personnel. This would be the regular written Rehearsal Report.

-If there is no immediate note session, collect all discrepancy notes for running crew heads and verify either with the running crew or the Technical Director that they will be corrected for the following rehearsal or performance.

-Check stage, torm rooms, makeup room, dressing rooms, wardrobe room, shop, and Green Room areas and secure for night. Determine that they are clean and orderly as needed.

-Turn on all the things turned off before performance.

It is customary for the Stage Manager to be the last member of the company to leave the theatre and he/she should be satisfied it is secure.

The above schedule is for performances and late technical and dress rehearsals. Early technical rehearsals may have different timing, because technical elements are being finalized and because it is unnecessary to clear 30 minutes before curtain if no audience is attending. Other modifications should be verified with the Technical Director.

THE STRIKE PERIOD

The Stage Manager, Assistant Stage Manager, and Production Assistant(s) assist the Technical Director in supervising the dismantling of the production, with the technical components returned to storage or to the lenders or renters.

-In notes before the final performance the Stage Manager reminds crew members and cast members of their Strike responsibilities. They will also be reminded to return borrowed or rented items, particularly rented scripts and scores.

-The Stage Managers assist in immediate removal of fragile items and dressing from the set after final curtain.

-As each production area completes its Strike duties the Stage Manager or Technical Director inspects the area for cleanliness and order, satisfies himself/herself that the specific items on the Strike list have been accomplished, then directs the workers to report to the stage for reassignment.

-At the conclusion of the Strike the Stage Manager conducts a tool check and makes a roll call of the company. He turns over any keys he had been issued to the Technical Director.

THE POST PRODUCTION PERIOD

The Stage Managers and Production Assistants assist the director in gathering the production materials for the permanent record.

APPENDIX A:

STAGE MANAGEMENT OF DANCE PRODUCTIONS

In some ways, Stage Managing dance is easier, because you do not have to manage blocking notes and keep track of erroneous readings. BUT:

- You do need to know something about dance terminology and dance moves.
- You really do need to know how to count dance measures.
- And instead of learning the script, which you can follow in written form, you must learn the sections of the dances.

Many Dancers at Bridgewater State College are unfamiliar with standard theatre etiquette. Much of their previous performance background has been of the studio recital type, or in occasional contests and competitions. And there are usually so many of them they are sometimes difficult to keep quiet when needed. However, when Dancers are introduced to the etiquette in a friendly way, they are responsive to the system. A firm, but friendly manner works best.

- It is important to be there for all the late rehearsals and the Stage Manager does indeed need to know the dances. Cues and changes can come in any part of the dance. And dancers can sometimes change what they are doing. At BSC, many of the student-choreographed pieces will have a supporting packet of information about the piece. But the Stage Manager must always have a clear set of his or her own notes about the sections and movement of each piece.
- It is critical for the Stage Manager to meet with each choreographer to develop a clear understanding of the content of each piece, and to establish a confident rapport. This should indicate where changes and cues are likely to happen and permit the Stage Manager to focus on understanding those specific sections of the piece.
- See below for one type of guide sheet a Dance Stage Manager follows to cue the show instead of a prompt script. Except for the script, many of the remaining inclusions should remain as part of the Stage Manager's book.

BEFORE THE TECHNICAL REHEARSAL PERIOD

The Dance Stage Manager may join rehearsals as late as 2 or 3 weeks before Technical Rehearsals begin and, because BSC Dance rehearsals are only one night a week, has very few rehearsals to learn the content of the production. It is critical that under those circumstances the Stage Manager initiate the communication necessary for him/her to catch up to the production. The Dance Stage Manager also has a more significant involvement in getting the technical organization ready for production. Such responsibilities outside of the limited rehearsal time include:

1. Confer with each choreographer about each dance, its content, and its production needs (see above).
2. Confer with the Dance Director and Technical Director about stage needs at least 2 weeks before Technical Rehearsals. Maintain daily contact as the technical elements and crews are assembled.
3. Finalize the technical schedule with the Dance Director, Technical Director and Lighting designer.
4. Assemble the technical crew. Minimal needs include a Lighting Operator, a Sound Operator, a Fly Operator, and 2 Colorchangers. Additional Follow Spot Operators, Colorchangers and Stagehands as required.
5. Confer with Lighting Designer to work out preliminary lighting cues.

THE TECHNICAL REHEARSAL PERIOD

In general, there is no difference in the responsibilities of the Dance Stage Manager for the Technical Rehearsal period. In addition to the notes above, see also the notes on Prior To The First Technical Rehearsal, and Stage Manager's Duty Schedule earlier in this Guide, under The Technical Rehearsal Period. The following items reinforce responsibilities identified there:

1. Make a sign-in sheet for Dancers and for Crew for the week and check it at the time of call. Track down missing people.
2. Arrange for sweeping and mopping of the stage (can be punishment for lateness).
3. Organize nightly clean-up crews from Dancers and organize Strike crews of Dancers.
4. Assign additional stage time to choreographers who need it.
5. Meet with Lighting Designer, set cues and call them.
6. Run light and sound checks before each rehearsal or performance.
7. Organize and orchestrate Strike following closing performance.

THE REHEARSAL PERIOD

- A. In charge of space
- B. In charge of people

Whenever possible, it is best if the Dance Stage Manager can participate in the weekly rehearsals for the production. It eases the process for learning the dances, and it acclimates the Dancers to the role and function (and personality) of the Stage Manager. It is in this period that Dance Stage Management differs most from regular dramatic Stage Management. In many ways the functions are similar, but the activities differ.

During the Rehearsal Period, the Dance Stage Manager must:

1. Measure the performance stage space and tape a comparable space on the Burnell Cafeteria floor (with Sam's permission) during run-through phase of rehearsal.
2. Prepare the Burnell School space before each rehearsal:
 - a. Get a Custodian to open the Music Room and Sam's office
 - b. Push the tables in the Cafeteria back. Take the podium off to the side of the Cafeteria stage if the stage is to be used.
 - c. Push tables and chairs of the Music Room back.
3. Assure there are enough tape recorders for four rehearsal spaces (Check with choreographers to see who will bring her/his own).
4. Call roll immediately at 6:00 pm and follow up on absent members. Calling roll is preferable to a sign-in sheet; the Stage Manager gets to know the Dancers better and they get used to the role of the Stage Manager. Dance Company has a message machine for the Stage Manager to use for Dancers to leave messages about late arrival or absences. The Stage Manager should discipline late comers, usually with a work requirement, such as assisting re-set of spaces.
5. Watch rehearsals to learn the dances for cueing purposes.
6. The Stage Manager is in charge of switching groups for each rehearsal time slot. The rehearsal time sections are generally 6:00-6:15 warmup; 6:15-7:15 1st slot; 7:15-8:15 2nd slot; 8:15-9:15 3rd slot.
7. Return rehearsal spaces back to normal arrangements.
 - a. Establish a rapport with the Music Teacher and Physical Education Teachers so the Stage Manager knows how to return the spaces to proper arrangements.
 - b. Help for putting things back can be Dancers who received disciplines for late arrival or other violation of company rules.

Appendix B:

STAGE MANAGEMENT SUPPLEMENT

Characteristics of a good Stage Manager: (no particular order)

1. Assumes responsibility
2. Keeps his/her cool
3. Keeps his/her mouth shut and eyes and ears open
4. Thinks ahead. "Don't just sit there--anticipate!"
5. Considerate
6. Keeps a sense of humor
7. Organized and efficient
8. Punctual

SOME RANDOM TIPS

- In a situation of complete pandemonium, do not fail to carry out your basic duties.
- The Stage Manager does not train or direct the actors without explicit permission of the director. This means the Stage Manager cannot take personal responsibility for the failure of an actor to follow instructions given by the director. The Stage Manager does not make rules or artistic choices, but conveys them and facilitates them. And enforces them only through notes and reminders. The director may, however, clearly delegate certain authority to the Stage Manager for giving notes and enforcing them, but only if this is clearly indicated to all parties. It is NEVER ASSUMED.
- If for some reason the director is late, the Stage Manager commonly uses the rehearsal time by reviewing known material, including running lines, reviewing blocking, etc. Such activity must be cleared with the director at the beginning of the rehearsal process.
- Before rehearsals and especially before performances, the Stage Manager greets and chats with each cast member. This is his/her person-to-person time. It also allows assessment of the condition of that person (tired, ill, intoxicated, angry, etc.) and he/she is better able to defuse problems. (ANTICIPATE)
- The Stage Manager must become a first-class time manager:
Maintain specific daily time for:
 - Reviewing notes from rehearsal.
 - Communicating with designers, TD, other departments.
 - Coordinating rehearsal plans with the director, Technical Director.
 - Making arrangements for things.
 - Bringing the script up to date.
- At the end of each rehearsal, make a TO DO list of what you must do before the next rehearsal, and figure out HOW and WHEN you will do it. Delegate where you can.
- The Stage Manager is the custodian of the scripts, and keeps a list of who has scripts so that cuts and additions can be distributed to all.
- Some responsibilities during rehearsals:
 - Call all cues outlined during all rehearsals--lights, sound, shift, special effects, etc.
 - (From beginning--don't wait for them to be set in pre-tech)
 - Transcribe all blocking
 - Spike set pieces

- Time (get used to it, time everything)
- Warn actors for rehearsal entrances
- In planning shifts, give each person who moves an item in a shift (actor or Stagehand) a 3x5 card (you supply it) to record his or her shifts. And keep a careful record yourself.
- Know the lighting focus from the Hook-Up.
- Know how to read the Lighting Designer's paperwork (Hook-Up and Cheat Sheet) so you can maintain the design (spot dropped focus, burned gel, lamps out, etc.)
- Properties are a major aspect of the Stage Manager's concern:
 - Generally, the rehearsal properties are the Stage Manager's responsibility.
 - Work with the Property Supervisor/crew to help keep on schedule and assist with development of the show properties.
 - You maintain the master lists, shift plots, pre-set plots, etc.

SOME OBSERVATIONS ON RUNNING THINGS:

1. The authority of any supervisor should not be diminished before his or her subordinates.
2. A person can only follow the dictates of one supervisor at a time.

When managing and supervising:

1. Give instruction with great clarity. Emphasize rationale and overall intent.
2. Give instructions in bite-sized portions.
3. Don't give an individual more work than you think he/she can successfully accomplish.
4. Deliver instructions with calmness and confidence.
5. Follow up and check on progress, problems.
6. You may delegate, but the responsibility for completion remains with you.
7. Work as a problem solver.

APPENDIX C:

A PARTIAL SUPPLY LIST FOR STAGE MANAGERS

Equipment List:

In addition to the Stage Manager's script, the following equipment is recommended (in no particular order):

- paper clips
- small knife (break-point)
- masking tape
- spike tape (two or more colors)
- glow tape
- gaffer's tape
- chalk
- pencils, several colors
- erasers
- pencil pointer
- penlight
- marker (for signs and notices)
- ball point (for signing multicopies)
- stop watch (time everything)
- ruler (c-thru, flexible)
- tape measure (steel)
- tape measure (for sewing)
- architect's scale
- 3x5 cards (lots)
- whistle
- glue stick
- rubber bands
- aspirin
- gummed reinforcements
- scissors
- tweezer
- note pads
- clipboard
- blank 8 1/2 x 11 sheets pre-punched Stage Manager's Handbook

And a briefcase or bag to put it in.

APPENDIX D:

PRODUCTION SCRIPT INCLUSIONS

Final Cast List with all preferred names and spellings
Master Telephone List:
 production staff
 crews
 actors
Production Calendar
Rehearsal Schedule
Meeting schedule
Rehearsal Log (see below)
Publicity schedule (photo calls, hometown news, etc.)
Company rules
Script list (who has scripts and should receive cuts, changes)
Actor Plot (characters by scene and page - matrix)
Ground Plans (from designer)
Sketches of Scenes (from designer)
Scenery List (from designer)
Properties lists and plots, including preset diagrams (see below)
Costume Plot (identified pieces, list by character and scene)
Rehearsal check lists
Performance check lists (begin developing from the first rehearsal; check off each item by tech rehearsals)
 Show: props, flies, drapery, sound, lights, communication.
 Environment: crossovers, locks, phones, compressors, light switches.
Pre-performance call sequences
Dimmer List ("Cheat Sheet") and hook-up for dimmer checks.
Sound and mike list (and body mike schedule) for sound checks.
Production Script, marked for blocking and cues.
Lighting Cues (see below)
Sound Cues (see below)
Production Shift Plot and fly and shift cues (from designer, TD)
Shift Assignments (develop with rehearsals).
This Guide
Past Rehearsal Reports
Blank Rehearsal Report forms
Blank pages for notes

NOTE:

Lighting and Sound cues will be placed as show develops.

Sound LISTS are important, too: A typical entry might be:

p.43 take Car driving off-10 secs. (When both wave goodbye)

Property plot should develop with the show and include each property, where it comes on from or where it is pre-set, and how it comes off. This includes dressing and furniture.

Rehearsal log should indicate what was actually rehearsed when with whom, which differs from the Rehearsal Schedule. It documents the last time and how much each performer and each scene has been rehearsed.

APPENDIX E:

CUEING THE SHOW

Technical cues in book for

Sound
Lighting
Flies
Special effects
Shifts
Orchestra

-All cues have three entries:

WARN on page previous to cue, usually 2-5 minutes.

STAND-BY 30-60 seconds before cue.

GO exactly at point of execution.

-In general, blocking is recorded on right and technical cues on left. However, a second book is often created if the script, after recording the blocking, will be so heavily notated as to make the technical cues confusing. See below for sample approaches to marking the cues, blocking and other matters.

-Cues are marked in the book at the execution spot with an arrow or asterisk. IN PENCIL.

-GOs are marked, then

-STANDBYs are marked 30 seconds earlier.

-WARNS are marked on the top of the previous page.

-On a tightly cued show, WARNs may be heavily grouped and of less importance. They are most important in shows with time between cues.

-Visual cues taken by the operator are given WARNS and STANDBYs with a reminder that it is a visual cue from a specific action.

-Typically, GO positions are identified early, often in the general rehearsals. They are adjusted and clarified in cue sessions with the director and Lighting Designer, and most can be finalized in the lighting rehearsal. A few will continue to be adjusted throughout rehearsals into opening performances. STANDBYs are placed before the first technical rehearsal, and WARNs are placed before the rehearsal following.

-Vocabulary is standardized for quickest most efficient communication. Cues are given in exactly the same language every time, and SHOULD BE WRITTEN OUT in the Stage Manager's book. The object is efficient, precise, unambiguous communication.

-ALL commands must be acknowledged. A visual cue is announced as "GOING" by the operator taking the cue. A "GO" command is acknowledged as "COMPLETE" when it is completed.

"Warn L-15, L-16, and S-8" "Lights warned" "Sound warned"

"Standby L-16." "Standing by"

"L-16 GO!" "Complete"

-If counts must be used, the Stage Manager does the counting so that all operators can be kept together, and it allows him/her to suspend or interrupt the count if something goes wrong. All counts are given backwards: "GO -3-2-1." The Stage Manager commonly counts the cue timing in seconds ("1000-3,1000-2," etc.) outloud for all operators "going" on that cue.

-THE STAGE MANAGER CONTROLS ALL COMMUNICATION DURING THE RUN. From "STANDBY" to "GO", no other voice should be heard except acknowledgements.

-During periods of low activity, there may be some recreational communication on the headsets, and during technical rehearsals there is a lot of instruction-giving, but the Stage Manager controls all communication.

-"IN CUES" should be enough to get anyone off the line.

HEADSET COURTESY

A number of things need to be understood about the management of headsets. They are very close to ears and eardrums, and something that seems innocuous on one end can drive everyone crazy on another. Even with limited headset experience, the Stage Manager will know to instruct operators to observe the following precautions without fail:

- Shut off the headset before removing it or putting it on.
- Shut it off when speaking or yelling to someone off mike.
- Absolutely no chewing gum or eating while on headset.
- Don't sing.
- Don't whistle.
- If you have a cold, pity the next operator. Mark the headset for your exclusive use and put something over the mouthpiece. In any case, absolutely turn it off when sneezing or blowing your nose.

FOLLOWING ARE SOME EXAMPLES AND APPROACHES TO SETTING UP THE STAGE MANAGER'S PRODUCTION BOOK.

Ideally, the book should be so organized and so logical that with a minimum amount of study, some one else should be able to cue the show from it.

Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	
Q:	Page:	Description:	Q:	Page:	Description:
Count:	Source:		Count:	Source:	

BSC THEATRE: Performance Log

Production:	Performance Date:
Stage Manager:	Curtain / running times:

Personnel:

Scenery:

Lights/Sound/EFX:

Properties:

Costumes:

BSC THEATRE: Dance Cues

Production:	Dance:	Page:	of:
Stage Manager:		Cue numbers:	

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____

Cue		
	_____	_____
	_____	_____
Count	_____	_____
	_____	_____