

**Prompt Book: Stage Manager
(DRAM 336/Directing) (4E)**

Outcome	Proficiency	Definition
<i>Socially Adept</i>	<i>Leadership Capacity (4E)</i>	<i>The ability to effect change within various groups settings by influencing and motivating others to accomplish a vision through communicating and carrying out key decisions</i>

Directions for the Reflection Paper

1. Consult the attached rubric to see how the reflection paper will be evaluated.
2. Write at least one paragraph responding to each guide question, for a minimum of two pages, typed and double-spaced. Of course, some questions may require longer, more detailed answers than others.
3. Write well, following correct sentence structure, grammar usage, and spelling, proofreading your work carefully before you submit it.

Guide Questions

1. Describe your experience as stage manager. How successful do you feel you were as a stage manager, especially related to your interaction with your peers?
2. Describe how you interact specifically with others under your leadership.
3. What challenges have you identified, and how do you seek to resolve them?
4. What have you learned from your experience as a stage manager that makes you a better leader?
5. If you had the entire experience to do over, what would you change? What did you do well? What can you improve?

Organizational Flow Chart for a Play
Job description for each production staff

Use flow chart on page 16 of Rehearsal Management for Directors by David Alberts.

All crew heads that have a crew assigned to them will fill out a grade sheet and return it to the stage manager. The stage manager will fill out a grade sheet for all crew heads and then turn all the grade sheets to the respective teachers.

Stage Manager

- Most important member of your production staff.
- He supervises all rehearsals and all performances. (For showcase, your stage manager, along with the other appointed stage managers for the other nights, will supervise from technical rehearsals until the shows close.) This includes writing down blocking, contacting cast members, calling special rehearsals, creating sign-in sheet and calling when someone isn't there, etc.
- He maintains a prompt book containing all information necessary to run the production efficiently in rehearsals and in performance. (For showcase, the director will supply a copy of their script for the evening's stage manager, with your script mounted on card stock. This is a separate script from your prompt book script. The stage manager will write all lighting and sound and any technical cues necessary for your show to run. After the performance, the stage manager will return your script so that you can transfer the cues to your prompt book script before you turn them in.)
- He is the liaison between the director and the cast, between the director and the designers, and between the director and the heads of all the crews. If you are a stage manager for a main stage show, you will email a rehearsal report to the designers, organize a crew list, inform the crews of their time obligations and responsibilities, and organize a sign-in sheet for technical rehearsals and performances. (For showcase, the stage managers help organize the set, props and costume items when they come in, BUT THEY ARE NOT RESPONSIBLE FOR OBTAINING OR BUILDING OTHER DIRECTORS' TECHNICAL NEEDS FOR THEIR SHOW. EACH DIRECTOR IS RESPONSIBLE FOR THOSE ITEMS.)
- He expedites the artistic intentions of the director in all areas of the production. (This doesn't apply for showcase)
- He maintains all production records. This is rehearsal attendance, rehearsal reports, crew lists, crew grade sheets, costume plot, props list, moving set pieces, lighting plot, lighting cues and sound cues. (For showcase, costume plot, props list, moving set pieces, lighting plot, lighting cue and sound cues he will collect from the directors.)
- He enforces and maintains discipline throughout the production company. (For showcase, we usually have 4 or more shows performing per night. If you don't have a disciplined back stage, it can become chaotic very quickly. It is important that the directors communicate with their cast and cooperate as much as possible with their stage manager for the success of the evening)
- He calls all light and sound cues for the show.

Lights Running Crew Head

- Literally runs the lights for the show. Usually, during technical rehearsal, the technical director has hung and focused the lights, and has a good idea of the purpose of each light that is hung and how he will use it. When you had Introduction to Technical Production, you were exposed to a lighting plot and the theory behind hanging and focusing lights. When you do a “cue to cue” rehearsal, or some people call this a “dry tech,” the lighting board operator, the stage manager, the technical director (or if the lighting designer is different from the technical director) and the director set the lighting cues for the show. The director (and the script) determines when and why the lights change. They enter the cues into the computerized lighting board at that time. The computer records how many lights or on at what intensity and how slow the change occurs: will it fade fast or will the audience not even be aware that a change occurred. For showcase, try to keep the lighting changes to a minimum without sacrificing your artistic goals.
- During the run of the show, the stage manager will alert the board operator when a cue is coming up and the stage manager “calls” each cue as it occurs.

Sound Running Crew Head

- Literally runs the sound for the show. Before technical rehearsal, the director will have any sounds that are need for the show recorded (unless the script calls for sounds that have to be produced back stage during the show) and cued on a CD in the order that the sounds occur in the script.
- During the run of the show, the stage manager will alert the sound board operator when a cue is coming up, and the stage manager “calls” each sound cue as it occurs.
- If you are running sound for a musical, you or one of your crew members will be running the mikes and controlling when each actor’s mike is live and silent. This job usually also makes this person responsible for delivering the mikes to each actor, telling the actor how to maintain and care for the mike and making sure the batteries are okay and the mikes are on. It is important that each actor do a mike check on stage with the sound operator before the house is opened to audience.

Props Running Crew Head

- The props crew head is responsible for organizing the hand props used during the run of the show both off stage and on. He will create a props table both stage right and stage left. He will use masking tape to create a space where the prop “lives” during the run of the show and label this space for that prop. If it is a large prop show, sometimes the character using the prop is also on the label. He is also responsible for the props that are “preset” back stage or on the set.
- When the props head gets to the show at his call time, he will remove the props from storage and place them either on the props table or preset on the set. Each evening after dress rehearsal and the run of the show, he will put the props in storage for the next night. **NEVER LEAVE PROPS OUT ON THE PROPS TABLE OVERNIGHT. THAT IS HOW PROPS DISAPPEAR.** (For showcase, the director is responsible for having every prop that he is using at the theater for technical rehearsal so the props head can organize the props. Each director provides the stage manager with a props list, and the stage manager gives the props list to the crew head to organize. **THE PROPS HEAD IS RESPONSIBLE FOR ORGANIZING, NOT LOCATING, THE PROPS.**

- Sometimes, depending on the show, the props head and the set crew head can be combined.

Set Running Crew Head

- The set crew head is responsible for organizing, choreographing and running set changes during the run of the show. If it is a large show (or if it is showcase), then backstage space should be organized similar to the props table so that each set piece will have a designated space where it “lives” back stage when it is not on stage. Special attention to which side that piece should live can cut lots of time off a lengthy scene change. This includes assigning crew members specific set items that they carry on or off the stage and the order in which they do it. This is an important job, because set changes affect the pace of a show.
- Set changes are called by the stage manager. Sometimes set and props crews work side by side to create a smooth scene change. Make sure traffic patterns are worked out ahead of time so that they don’t get in each other’s way.

Make-up Running Crew Head

- The make-up crew head is responsible for organizing and keeping clean the make-up stations for the actor. Each night sponges and make-up brushes should be cleaned and ready to go for the next performance. Each actor should have a “station” that has a make-up design on the mirror and all the make-up supplies needed to accomplish that design at his or her station. This includes hair items besides make-up items.
- If the actor is not doing his or her own make-up, the crew head will either do the actor’s make-up or assign the same person to apply that actor’s make-up each night.
- During technical rehearsal for a regular production, the make-up crew head will conduct a make-up seminar for all the cast members. If the cast member has had the make-up design class and has her own make-up kit, then she doesn’t need to attend this seminar. If she doesn’t, then the cast member must attend to that. The crew head can select all the supplies that he or she needs to accomplish the make-up design for that character. After the seminar, the make-up crew head will give the stage manager a list of missing supplies needed to carry out the make-up designs. The make-up head will keep an eye on the supplies and tell the stage manager when they are getting low in supplies during the run of the show.
- Sometimes there will be a separate crew head for hair, but if there is not, then the hair design for the character also falls under make-up. This includes care and maintenance for wigs, bobby pins, etc.
- For showcase, the director will supply the stage manager with the make-up plots for each character and the stage manager will give it to the make-up crew head. Any special make-up (such as prosthetics or beard building) needs to be done before technical rehearsal. All special make-up should be discussed with the technical director EARLY in the rehearsal process to have lead time to accomplish this.

Costume Running Crew Head

- The costume crew head is responsible for the organizing and maintenance of the costumes during the run of the show. He creates a costume “station” for each character

with masking tape on the wardrobes that in the dressing rooms. He and his crew make sure that each character has each costume piece and accessory in the actor's station ready to wear.

- The costume head organizes and choreographs any quick costume changes.
- The costume head creates a repair list that is hung in each dressing room for the actors to note any tear, loose button, etc... The crew head checks these each night to see if anything needs attention before the next night's performance.
- The costume crew head works with the props crew head for any costumes that need to be preset on or back stage.
- The costume crew maintains the costume with cleaning and ironing or any care that is necessary during the run of the show.
- For showcase, the directors will provide the costume crew head with a costume plot that will display the costume list and changes for the crew head. **THE COSTUME CREW HEAD IS RESPONSIBLE FOR ORGANIZING THE COSTUMES, NOT BUILDING OR LOCATING THE COSTUMES.**

House Manager Crew Head

- For showcase, this crew head is responsible for organizing the lobby, ticket, and program distribution, helping the audience get seated, making sure that the entrances and exits stay clear and that no one adds a chair or moves a chair that will block them—also, that no one disturbs or walks through the preset set for the first show. If you have a crew, you will train them, tell them what to wear and assign them specific tasks concerning crowd control.
- **FOR SHOWCASE, WE USUALLY TURN PEOPLE AWAY SO MAKE SURE YOU HAVE AND MAINTAIN AN ACCURATE SEAT COUNT.**
- Make sure that the director's family members and reserved seating is taken care of before that house is opened. The stage manager will give the cue to open the house. We want to avoid the audience seeing anyone back stage or anyone in make-up and costume before the show. That is very unprofessional.
- Monitor and keep the lobby quiet at the beginning of the show and at intermission.

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Criteria	Exemplary	Competent	Acceptable	Unacceptable	Not Attempted
Self-management	Demonstrates exceptional self-awareness or control and develops techniques to manage inner conflicts	Demonstrates adequate self-awareness or control and is conscious of inner conflicts that need to be managed	Demonstrates adequate self-awareness or control	Demonstrates poor self-awareness or control	Does not attempt to demonstrate self-awareness or control
Initiative	Demonstrates excellent initiative in identifying, creating, and promoting opportunities to accomplish a vision	Demonstrates adequate initiative in identifying and creating opportunities to accomplish a vision	Demonstrates some level of initiative in identifying opportunities to accomplish a vision	Demonstrates little initiative to identify opportunities to accomplish a vision	Does not attempt to demonstrate initiative to identify opportunities to accomplish a vision
Purposefulness	Promotes a vision effectively, articulately, and appropriately	Promotes a vision effectively and articulately	Articulates a vision clearly	Articulates a vision poorly	Does not attempt to articulate a vision
Ability to influence and motivate others positively	Consistently influences and motivates others positively using multiple strategies and appropriate techniques	Consistently influences and motivates others positively using an appropriate technique	Often influences and motivates others positively using an appropriate technique	Negatively influences and fails to motivate others positively	Does not attempt to influence or motivate others
Listening and responding to others	Listens attentively to others and consistently responds with appropriate feedback	Listens attentively to others and usually responds with appropriate feedback	Listens to others and usually responds with feedback	Demonstrates poor listening skills with others and/or responds with inappropriate feedback	Does not attempt to listen to others and/or respond with feedback
Identifying challenges	Identifies and evaluates challenges clearly and insightfully	Identifies and evaluates challenges clearly	Identifies challenges	Identifies challenges incorrectly	Does not attempt to identify challenges
Ability to effect change	Recognizes need for, advocates, and facilitates change	Recognizes need for and advocates change	Recognizes need for change	Recognizes inadequately the need for change	Does not attempt to recognize the need for change

Managing conflict	Discusses differences with conflicting parties, seeks to advance understanding, and promotes positive resolutions	Discusses differences with conflicting parties, seeks to advance understanding, and suggests possible resolutions	Discusses differences with conflicting parties and seeks to advance understanding	Discusses differences with conflicting parties inappropriately and incorrectly seeks to advance understanding	Does not attempt to discuss differences with conflicting parties or seek to advance understanding
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