

# stage management for one act play

UNIVERSITY OF HOUSTON STAGE MANAGERS



# choosing the right stage manager

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- Organized
- Stays Cool Under Pressure
- Mouth Shut – Eyes/Ears open
- Sense of Humor
- Attention to detail
- Adaptable
- Considerate
- Kind – it's a small world



**anticipate**  
**communicate**  
**facilitate**  
**delegate**

THE -ATES

# pre-production

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- Understand as much about the design as possible
- Learn about the script and the context of the play
- Read the OAP Handbook
- Help facilitate auditions
- Prep their “production book” with blocking pages
- Print scripts
- Templates
  - Run sheets, line notes, daily schedules
- Table Tents

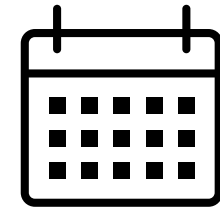


# first rehearsal

- The stage manager's first impression
- SM can call people together and release them at the end of the day
- Creating an environment to “lock in”
  - Table Tents
  - Scripts
  - Stickers, treats, t-shirts, etc.
- Consistency



# keeping a calendar

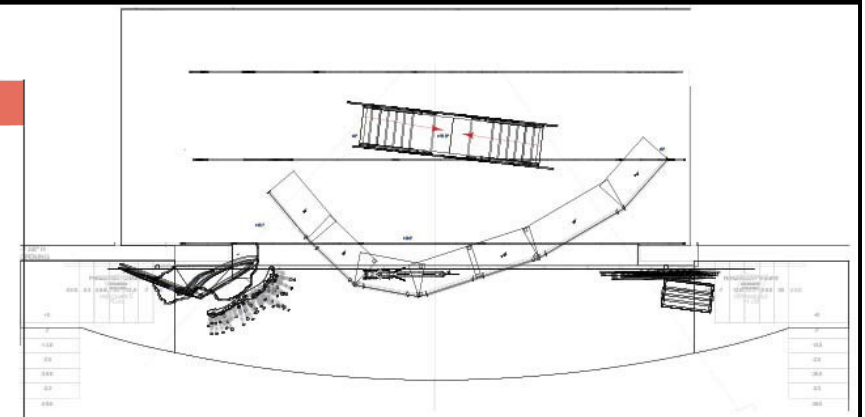


- First Rehearsal
  - First Run
  - Clinics
  - Contests (zone to state)
  - Birthdays
  - Holidays
  - Testing (STAAR, SATs)
  - Report Cards / Eligibility
  - OAP Deadlines
- How fast are we working?
  - When actors aren't rehearsing what are they doing?
  - Does everyone need to be called all the time?
  - Flexibility with dates as you progress
  - Splitting one space:
    - When does tech get to work/be incorporated?
  - Internal deadlines:
    - Scenic
    - Lighting
    - Sound
    - Costumes
    - Off Book
    - On-the-road-ready

# blocking pages

- Detailed notes on blocking for the entire show are copied on the back of each script page.
- Notes on blocking throughout the entire show
  - Line-by-line breakdown
- Entrances and exits (who/where)
- Timings!
- Put-in rehearsal
- Create a personalized key for each character and set element, and use this key to map out blocking.

BLOCKING



PROPS

LIGHTS

SOUND

COSTUMES

MOVEMENT

ENTRANCE / EXIT

TIMING / MUSIC



# line notes

- These can be printed & left blank for handwritten notes, or created digitally.
- There are many different ways to track line notes:
  - Sticky notes.
  - Using the Line Note key to jot down within script. (erase after transferring to paperwork)
- 2 people on book is so ideal.
- Line Notes are sent to each actor individually.

CIRCLE MIRROR TRANSFORMATION		Line Notes	
Actor: [REDACTED]		MP-01/31/23-V1	
		Date: 02/22/23	
Page	Line	Note	
48	“ Um.”	AW “Okay”	
48	“This is um. You’re... um.”	D	
49	“ You’re um... You’re angry.”	AW “Okay”	
63	“there are lots of men out there who”	CW “tons” “guys”	
67	“I’m gonna bring my purple shawl and a, like, another object.”	D	
67	“all the other things and adds on something new”	D	
69	“When I go to India I’m gonna bring a purple ca- a purple shawl, a Phillips head”	D	
79	“Realize”	L	
81	“Who was... who was maybe Jewish.”	D	
83	“That’s so cool. What’s her name?”	D	
84	“I did a lot of acting in college. I was, like...”	D	
85	“She’s like a really successful massage therapist.”	D	
85	“I forgot his name. He’s”	AW “but”	
85	“He’s really good-looking.”	CW “attractive”	
85	“I got like a Christmas card from Marty.”	D	
86	“Yeah. She lives in Taos.”	D	
86	“that fall, but I got the um..”	D	
86	“I got the part of Anita?”	CW “role”	
86	“I called Marty and told her.”	P “I told Marty”	
KEY			
D= Dropped Words	L= Called Line	I= Inverted Words	P= Paraphrasing
SL= Skipped Line	CW= Changed Words	AW= Added Words	Q= Missed Cue



# script changes

## Romeo & Juliet

### Script Changes

15	7/10	(NURSE) "...I tell you, he <del>that can lay hold of her,</del> Shall have the chinks."	CHANGE	(NURSE) "...I tell you, he <u>who will win the crown will get the coin.</u> "
31	7/10	<b>(BENVOLIO)</b> "Here comes the Furious Tybalt back again."	CHANGE	<b>(BALTHAZAR)</b> "Here comes the Furious Tybalt back again."
29	7/13	(JULIET) "Good even to my <u>ghostly</u> Confessor."	CHANGE	(JULIET) "Good even to my <u>heavenly</u> Confessor."
52	7/13	(NURSE) "...Why Lamb, why Lady? Fie you sluggabed, <b>Why Love I say? Madam, sweet heart: why Bride?</b> What, not a word? You take you penniworths now..."	CUT	(NURSE) "...Why Lamb, why Lady? Fie you sluggabed, What, not a word? You take you penniworths now..."
52	7/13	(NURSE) "...Marry and Amen: how sound is she a sleep? <b>I must needs wake her: Madam, Madam, Madam,</b> Aye, let the County take you in your bed..."	CUT	(NURSE) "...Marry and Amen: how sound is she a sleep? Aye, let the County take you in your bed..."
56	7/13	(ROMEO) "Wilt thou provoke me? Then have at thee Boy."	ADD	(ROMEO) "Wilt thou provoke me? Then have at thee Boy." <b>(PARIS) "If thou be merciful lay me with Juliet."</b>
58	7/13	(JULIET) "...What's here? A <del>cup</del> closed in my true love's hand..."	CHANGE	(JULIET) "...What's here? A <u>bottle</u> closed in my true love's hand..."
10	7/13	(NURSE) "... for I had then laid Worm-wood to my Dug //, when it did taste the Worm-wood on the nipple of my Dug..."	ADD	(NURSE) "... for I had then laid Worm-wood to my Dug // <b>My Lord and you were in Mantua. Nay, I do have a brain. But as I sad before,</b> when it did taste the Worm-wood on the nipple of my Dug..."
14	7/13	(CAPULET) "Content thee gentle Coz, let him alone, He bears him like a kindly Gentleman: <b>And to say truth, Verona brags of him, To be a</b>	CUT	(CAPULET) "Content thee gentle Coz, let him alone, He bears him like a kindly Gentleman"

# incorporating production elements

- Once the designs are finalized, the SM begins monitoring the progress...determining the effective methods for packing, storing, and relocating items!
- Ensure consistent labeling and intentional visual appeal.
  - Prop labeling, preset, and closet organization!
- Consider the space you have backstage and be purposeful.



# packing for the road



**CROSBY THEATRE**

**BOX** \_\_\_\_\_

Contains: \_\_\_\_\_

CROSBY THEATRE



*The Last Mary*

*CHS OAP 2021*

*JOSHUA*

*JOHN-LOUIS*





# setup

&

# strike

- Working in phases to ensure efficiency
- Creating a document/cheat sheet to help speed this process up
- SM should time and give time warnings

- Setting up a system to neatly pack up materials efficiently
- Essentially a reverse of your setup plan
- The more organization the better!

# run sheet



**Midsummer Night's Dream**  
**Run Sheet**  
7/30/2024 V2



<b>Stage Right</b> Joseph Blanchard, Jill Chauvin	<b>Everywhere</b>	<b>Stage Left</b> Sam Gonzalez
<b>Scenic:</b> M. Carrillo, X. Ramirez, L. Stevenson	<b>Spots:</b> IATSE 51	<b>Wardrobe:</b> P. Aivles, M. Schatzke, R. De La Cruz, J. Staunton
<b>Light Board Op:</b> Jennifer Portillo		<b>Sound Board Op:</b> Kyle Helberg

Who:	When Pg/Time	Action/Cue	What:	Notes:
<b>Top of Show</b>				
	TOS	CHECK	Ornamental sword on K. Clark, SL	
	TOS	CHECK	Law Book to J. Cardwell, SR Prosc.	
	TOS	CHECK	Handkerchief to C. Nicanor SR Prosc.	
ASM's	TOS	Clear for Places	SL- K. Clark, D. Ndu	
ASM's	TOS		SR Prosc. Door- J. Cardwell, J. Linton, S. Marcelle, R. Matlock, C. Nicanor	
<b>Rail</b>	<b>TOS</b>	<b>Rail 1 on Red</b>	<b>Grand Drape OUT</b>	
<b>Act 1, Scene 1B – Athenian Law – Pages 3-5/ 5:23</b>				
L. Stevenson	8/12:11	HANDOFF	Laundry Basket to M. Prentiss, SL Prosc. Door	
X. Ramirez	8/12:11	HANDOFF	Gardening ho to J. Stansbury, SR Prosc. Door	
M. Carrillo	8/12:11	HANDOFF	Journal and Pen to A. Hanna, SR1	
X. Ramirez	8/12:11	HANDOFF	5 Booklets to M. Sifuentes, SR1	
	8/12:11	WARNING	WARNING for places for Changeling	E. Simpson
<b>Act 1, Scene 2 – Company Business – Pages 8-9/ 9:46</b>				
L. Stevenson	9/14:48	RECEIVE	Laundry Basket from M. Prentiss, SL4	Remove Script from Laundry Basket
<b>WARDROBE</b>	9/14:48	QUICK CHANGE	Mechanicals to Fairy, SR4	J. Stansbury (1:23)
<b>WARDROBE</b>	9/14:48	QUICK CHANGE	Mechanicals to Fairies, SL	M. Prentiss, A. Kenyatta (1:23)
<b>Rail</b>	9/14:48	<b>Rail _ on Red</b>	<b>Athens Wall fly OUT</b>	
<b>ACT 1, Scene 3A- III Meet By Moonlight/ 14:58</b>				
L. Stevenson	10	SET	Help Trail L. Frye Train, SL	
<b>Act 1, Scene 3B – Spaniel – Pages 13-14/ 21:48</b>				
L. Stevenson	14/24:22	HANDOFF	Love Potion Flower to W. Whitson, SL 4	
<b>Act 1, Scene 4A- Titania's Lullaby – Page 16/ 24:22</b>				
<b>WARDROBE</b>	16/28:04	QUICK CHANGE	Fairy to Mechanicals, Dressing Room	A. Kenyatta, J. Stansbury (5:47)
<b>WARDROBE</b>	16/28:04	QUICK CHANGE	Fairy to Mechanicals, SL	M. Prentiss (5:47)
<b>Act 1, Scene 4D – Fond Chase – Pages 19-20/ 33:38</b>				
L. Stevenson	19/33:38	HANDOFF	Lantern and Booklet to both M. Prentiss and A. Chavez, SL	
X. Ramirez	19/33:38	HANDOFF	Almanac and Booklet to A. Kenyatta, SR	
M. Carrillo	19/33:38	HANDOFF	Booklet to both M. Sifuentes and J. Stansbury, SR	
X. Ramirez M. Carrillo	19/33:38	PRE-SET	Trunk at SR IN 1, W. Whitson inside Trunk	

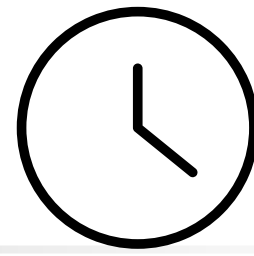
- Clear, concise, and correct
- Establish specific vocabulary
- Consistency!!!
- Who will be reading this?
- What is capitalized and/or highlighted
- Color palette is not needed but can be visually helpful

# calling cues

- Establish a structure that will remain uniform throughout the show.  
(Lights, Specials, Sound, Tab, & Deck)
  - EX:
    - “Standby Lights 41-52, Special 12, Sound 44”
    - “Lights 41, Sound 44 GO”
    - “Special 12 GO”
- This format will serve as the standard language for all technical elements, ensuring smooth operation of the show. Keep it clear and consistent!
- Give yourself room in the margins when formatting your script... youll need it!

BOB: Was there ever someone else?  
FRAN: Don't ask me that.  
BOB: Was there?  
FRAN: I don't want to hurt you.  
BOB: Was there?  
FRAN: There was someone who wanted me. STANDBY  
Lights 41-52  
Special 12  
Sound 44  
BOB: And?  
FRAN: I said no.  
BOB: Did you love him?  
FRAN: For a moment.  
BOB: Who was he?  
FRAN: Does that matter? Lights 41  
Sound 44 GO  
BOB: I'm not sure.  
FRAN: He was a patient. Long-term. I cared for him. We had some time, you know, to get to know one another ... He liked Leonard Cohen. Special 12 GO  
*A moment.*  
I chose you. You and the kids. And what we had. Lights 42 GO  
BOB: And regretted it ever since.  
FRAN: No. Lights 43 GO  
BOB: Yeah. You punished me, Fran. You punished us. Pip especially. With your fury. With your screaming out at the unfairness of it all. Married ... Lights 44 GO  
with four kids. One you weren't expecting. An accident. You thought you were done. You had other plans. That was about the time, wasn't it? When Lights 45 GO  
some other bloke wanted you? Funny what a husband will do to make sure his wife stays. Lights 46 GO  
FRAN: You knew?  
BOB: A man's not blind to his wife's unhappiness. Lights 47 GO  
FRAN: So you thought a kid would fix it?  
BOB: The kid happened ... and I'm glad of it. Unless ... Lights 48 GO  
FRAN: Don't.  
BOB: You're going to break my heart if you tell me that girl is not mine. Lights 49 GO

# daily schedule



- When / Where / What / Who
- Specificity helps everyone feel safe and confident

CHS OAP Daily Schedule March 12, 2021

When	Where	What	Who
6:15 AM	CHS Scene Shop	Call Time – Load Truck	Full Company
6:45 AM	Bus Loading Dock	Take Off to BHHS	Full Company
7:15 AM	BHHS Loading Dock	Load In @ BHHS	
		Costumes and boxes 1-5 to Holding Space	E. Thibodeaux, K. Griffith, C. Stanley, J. Graham, Y. Ibarra
		Mobile Tech Unit and Boxes 5-10 to 10' Box	J. Blanchard, J. John-Louis, M. Hanna, R. Wilson, Full Tech
8:00 AM	BHHS Holding Space	Relax until warmups	Full Company
9:00 AM		Costumes, Hair, Makeup	Full Company
10:30 AM		Warmups	Full Company, led by E. Thibodeaux
11:30 AM		Room Run Fights	E. Thibodeaux, J. Graham, R. Wilson, J. Blanchard
12:00 PM	BHHS Hallway	Move to On Deck <i>Company brings assigned boxes</i>	Full Company
12:15 PM	BHHS Theatre	Grab items, prep for setup	
12:23 PM		7-minute Setup	
12:30 PM		Perform for District! <i>Break a leg!</i>	Full Company
1:10 PM	BHHS Theatre, loading dock, holding space	Strike to truck and holding area	
		Costumes and boxes 1-5 to Holding Space	E. Thibodeaux, K. Griffith, C. Stanley, J. Graham, Y. Ibarra
		Mobile Tech Unit and Boxes 5-10 to 10' Box	J. Blanchard, J. John-Louis, M. Hanna, R. Wilson, Full Tech
1:30 PM	BHHS Holding Space	Out of costume, Group lunch from Boosters, watch other plays in show shirt and jeans	Full Company
5:00 PM	BHHS Holding Space	Pack up room, dress for awards	
6:00 PM	BHHS Theatre	Awards	
7:00 PM	BHHS Loading Dock	Leave to CHS	
7:30 PM	CHS Shop	Unload truck, dismiss	

# the tech rehearsal

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- Loading in your set
- SM works with Light Operator to find areas to base set on
- Once you have one piece down you can go from there with measurements
- Should only take 15 mins max
- Cue-to-Cue with lights and sound levels
- Mark in your script what to script, where to pick up.
- Sticky notes on where to jump to
- “We’re going to jump ahead to page 20, Josh’s line ‘Shall I compare thee to a summer’s day?’”
- “I’ll let you know when we’re ready! / Whenever you’re ready”
- “Hold please!”
- Fight Call
- Weapons Check



# stopping the show

- Time Stamps
- Cut off points (*highlights!*)
- Blackout Cues
- Practicing! *Confidence is key!*

FRAN: You're Rosie's father.  
BOB: I'm the man who brought her up, I know that much. 38:00

31:04 *She could hurt him with a lie or save him with the truth. Or is it the other way around?*

FRAN: I never slept with him. I could have. He wanted me. I lay with him a few times. Late at night. Held him. Let him hold me. That was enough. And more than I was getting from you at the time. He asked me to go away with him. Me? Never had a man ask me such a thing. I thought

7:20 about it. For a moment. A day. A week. And then I said no. GO

BOB: And settled for me.  
FRAN: That's about it, yeah.  
BOB: You're too hard, Fran ... You want to learn how to give a man a way back.

*Beat.*

FRAN: I won't stand by and watch Ben go to jail. Not if I can help it. You need to know that.  
BOB: It's your money, so do what you want with it. But what you give to Ben

36 you have to give to the other three. I won't have one child favoured financially.  
FRAN: It won't leave much over for you and me.  
BOB: You and me?

8:10

♦♦♦♦

★ SHOWSTOP

Lights 78 GO - Blackout

Grand IN GO - Curtain down

# wellness



- Everyone needs a safe space to learn
- It's supposed to be educational AND fun
- Retreats, seeing shows, group bonding
- Yes, we want to win, but we also want to educate and emphasize collaboration and an enjoyable process

