



THE OAP STAGE MANAGER  
*THE RIGHT HAND OF THE PRODUCTION*



# AGENDA

INTRODUCTION

ROLE

COMMUNICATION

BEING PREPARED

ORGANIZATION



# THE ROLE

# THE ROLE

KNOWING YOUR JOB AND EVERYONE ELSE'S





# THE OAP STAGE MANAGER

- A good stage manager is essential– a great one is a gift.
- In the OAP process, the Student Stage Manager is the one in charge of the show during competition. It is a vital and strategic position.
- The Stage Manager needs to have intimate knowledge of every technical and artistic element of the show.
- The Stage Manager is the Director’s right hand company member – of course, if there is a Tech Director, even a more vital role.



# COMMUNICATION

THE ESSENTIAL TOOL

# A STAGE MANAGER MUST BE ABLE TO COMMUNICATE

A good stage manager follows up with their directors and company members through effective and consistent communication. In today's digital age this is more easily accomplished than ever before, but don't entirely rely on those tools – you should always have a back-up as well.

There are several apps and digital tools available to help streamline the communication process. There are certain restrictions or firewalls which may not be available – but your school may have several student approved apps or digital tools you may use.

- Text Messages – Remind, Bloomz
- Google Chat/Messages
- Your Schools Theatre Web page.
- [Virtual Callboard](#) – Messages, Schedule, Plots, Designs – Excellent tool and resource. Cost is \$20/month/production.

# PREPARATION & TOOLS

A great stage manager will always have the following tools and materials at every rehearsal, every performance.

- **Your Stage Manager Book – A 3-Hole punch Binder – at least 2” wide with dividers for the following items**
  - Stage Manager’s Script – This is where you will have the ground plan and the blocking and Tech notes – such as lighting, props,
  - Rehearsal Schedule
  - Contact List with all company names and their contact numbers/email and their emergency numbers
    - Also include the host school contact, CM contact, etc...
  - All Plot lists
    - Props
    - Costumes
    - Lights
- **Stopwatch – Get a stopwatch – phones may be unreliable and are harder to handle when running the show backstage – GET A STOPWATCH**
- **A good sturdy clipboard with a pen and/or pencil attached**
- **Stage Manager’s Kit – This can easily be a tackle box and should contain**
  - Measuring Tape
  - Spike Tape
  - Scissors
  - Gaff Tape
  - Highlighter
  - Sharpies
- **First Aid Kit – know where it is and have one to travel with as well**





# REHEARSALS

- Have a check-in sheet for all company members
- Have actors warming up before rehearsal begins
- Have all items or rehearsal items ready to go for the day's rehearsal
- If using Weapons of any kind – weapon check in and out – have a company member assigned to help with this
- If using Props or any rehearsal costumes – have those ready
- Create a Running Time sheet with your director – this is noted in your stage managers book as to where the show should be in the script as to the running time on stage.
- Create your Master Cue sheet
- Create your Plots – light, sound, props, costumes
- Practice Set up & Strike
- Practice Shutdown

# STAGE MANAGER REPORTS

## Your School Name or Theatre Troupe/Company Name Rehearsal Report

Production Information			
Show Title		Director of Rehearsal	
AD		Stage Manager	

Rehearsal Day & Date		Rehearsal Location	
----------------------	--	--------------------	--

Attendance Info			
Present			
Absent Excused		Absent Unexcused	
Late		Notes	

Rehearsal Details	
What was Scheduled to Cover at Rehearsal <i>(Scenes / Page #s / Songs / Choreography ...)</i>	
Rehearsal Recap & Notes of What Was Actually Covered	

Production Team Notes			
Script		Stage Manager / ASM	
Set		Lighting	
Stage Crew		Props	
Costumes		Hair / Makeup	
Sound		Budget	
Publicity / FOH		Other Notes	

Keep Stage Manager Reports

Simple Information regarding each show highlighting vital issues

Notes for the Company and other elements

Handout/Digital Template in MSWord format – easily interchangeable in Google Docs



# ORGANIZATION

The best OAP Rehearsal and Performance Practices

# OFFICIAL REHEARSAL

The day arrives –As stage manager you will be imperative in the operations. You will communicate with the Contest manager, etc...

**The main purpose is to set your technical cues, familiarize actors and techs with the space, spike your set for an efficient set-up and show the Contest Manager – the opening, the ending, all stage combat, all intimacy, weapons, any props or set pieces which need measurement.**

In order for this to go easy, you need the following:

1. Cue-to-Cue – for sound/lights
2. Packing List – This needs to be complete so nothing is left behind at the school. This list is prepared
3. Stage Combat/Intimacy Scenes (in order) List so the Contest Manager can observe and approve the action. Only do the action which has to be seen – EXAMPLE: Mary slaps John – The contest manager only needs to see the slap. This will also include any falls, hugs, etc..

REF	Load In	Load Out	Load In
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			
32			
33			
34			
35			
36			
37			
38			
39			
40			
41			
42			
43			
44			
45			
46			
47			
48			
49			
50			
51			
52			
53			
54			
55			
56			
57			
58			
59			
60			
61			
62			
63			
64			
65			
66			
67			
68			
69			
70			
71			
72			
73			
74			
75			
76			
77			
78			
79			
80			
81			
82			
83			
84			
85			
86			
87			
88			
89			
90			
91			
92			
93			
94			
95			
96			
97			
98			
99			
100			

# PACKING LIST

Handout and Digital Editable Version Available

Check it in – check it out – Don’t leave behind anything – not for rehearsal and especially not for competition performance. Have a copy in the Stage Manager’s Book.

Categories: Make everyone show you the piece as you check it off – This is reiterated for the Actors.

- Set Pieces – furniture, pillows, lamps, etc.
- Props
- Lights
- Sound
- Costumes – Each actor/character
  - – make them show you each piece before it’s loaded
- Repair Kit –
- Director’s List – UIL Paperwork, Checks, Credit Card, Keys, etc...

# CUE-TO-CUE

CUE#	PG#	What	Who	Warning	Stand By	Go	Out
1	1	Projection-Blood	Cason	Places	"Announcement ends"	Lights Fade - First Howl	"Ajax" -Athena
2	2	Projection-Maps	Cason	"This War Man"	"I mean Really where am I supposed to go"	Soldiers A-F exit, Gertrude bell enters	
3	11	Projection-Maps	Cason	"Thye know it's just a matter of waiting it out"	"My lady..."	"that's what we know" - Captain	Projection off
	27	Music-Low Places	Sound	"I Can't hate him as he is now, Goddess"	"Only the Gods are deathless"	"Remember that" - Athena	Fade down level to half - "at least turn it down"-Pisoni
	28	Music-Low Places	Sound	"But the best part is I kept my Leave"	"Well, that showed her"	"Seriously, Man, Please?" Pisoni - Music off with Sgt's hand	Music off
	30	Music-BYOB	Sound	"What kind of sergeant would I be.."	"You just have to offer me candy..."	"Now, here's the real shit"	
	30	Music-BYOB	Sound	Sgt striking trunks	Sgt. Picks up Chair	Sgt enters tent	Music out
	30/31	Lights Out-Shadow Play Tent	Lights/ShadowPlay	Sgt striking trunks	Sgt. Picks up Chair	Sgt. Enters Tent/Music Out	
	31	Shadow Play Out	Lights/ShadowPlay	"You drive me crazy."	"Please what" -2nd	Let this stop	
	37	Lights Out-Shadow Play Tent	Lights/ShadowPlay	"And you share the hosue. You and cruelty."	"Not so great"	"I can turn you in an instant"	
		Shadow Play Out	Lights/ShadowPlay	"It's the kind of thing you're doing all the time now."	"Not everybody, man, Not every/body"	"Grow up"	Shadow Play out
		Green Wash	Lights	"Not like him at all"	"Give us back the day"	"So what was he doing in the dark."	
		Green Wash	Lights	"When I come to you know..."	"This is going to be bad"	"I guess so..."	Wash out/Lights up
		Projection-Explosions	Projection	"When I come to you know..."	"This is going to be bad"	"I guess so..."	
		Projection-Explosions	Projection	"Nobody is"	"It isn't until she's bringing the last body out..."	"Back at the base, she's called into the Sgt's office"	Projections off
		Lights Out-Shadow Play Tent	Lights/ShadowPlay	"Nobody is"	"It isn't until she's bringing the last body out..."	"Back at the base, she's called into the Sgt's office"	
		Lights up-Shadow Play	Lights/ShadowPlay	"When I heard that you alone..."	"Pants down"	"Dismissed"	
		Projection-soldier comfort	Projections				

The lighting and sound tech should each have a copy of the cue-to-cue – this should also be in your Stage Manager’s Book.

# CONTEST MANAGER SCENES STAGE COMBAT & INTIMACY

**Having this list prepared and ready to show the Contest Manager saves precious set-up time – be prepared**

1. Prepare a list from your rehearsals and finalize before your official OAP rehearsal
2. List in order of appearance all the Stage Combat and Intimacy –
  1. This includes falls, hugs, slips, spills
3. Prepare to show all actors staged on platforms or chairs, etc....

**EXAMPLE: OAP Play**

- A. Pg 3 – Mary Slaps John**
- B. Pg 4 – John falls off couch**
- C. Pg 8 - Mary and John embrace**

QUESTIONS?