The Paperwork Tells All: How Proficient Stage Management Serves Theatrical Productions

by
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Dedication

To my nieces, never doubt that you can do anything you put your mind to.

Acknowledgements

First, I must thank God for giving me the strength to get through this process. Next my thanks goes to Kate Goodwin. Thank you, Kate, for all of your incredible help and guidance, and for holding me accountable, this project would not exist without you. To my parents, you have my deepest gratitude for your unending support, I love you all. To Vincent, thank you for always providing me with encouragement, care, and respite, you have been an incredible partner throughout my college journey and I look forward to returning the favor, I love you. I am also very grateful for the support and patience from my family and friends, I can't wait to spend more time with you soon. Finally, thank you to the cast, crew, and production team of *Peter and the Starcatcher*, you have made me a better stage manager and I will always appreciate our time aboard the Neverland.

Abstract

This project details the role of a theatrical stage manager and through an examination of the documents they create uncovers the many valuable qualities, skills, and tools necessary to serve the vast needs of live theatrical productions. Specifically, this project evaluates a selection of the documents I created for my prompt book as the stage manager for Middle Tennessee State University's production of *Peter and the Starcatcher* in November 2022. These documents, along with extensive research, illuminate the importance of having a stage manager who is a skilled communicator, record keeper, facilitator, relationship manager, artistic guardian, and who is willing to utilize these qualities and more in service to a theatrical production.

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Introduction

What is a Stage Manager?

When you attend a theatrical production, you see a finished product with talented performers and beautiful visuals, but you likely will not see the people who helped it to reach that point. A stage manager is the person who is charged with ensuring that everything, from pre-production, through rehearsals, and until the end of the performances, runs smoothly (Stern 1). An experienced Broadway stage manager states "the production stage manager is at the very center of the play, from beginning to end" (Lawrence 1). Stage managers have a crucial job in theatre, but few people fully understand their role. Even within the theatre industry there can be confusion (Lawler 14). Proficient stage managers possess many valuable qualities, skills, and tools that serve the vast needs of a live theatrical production and an examination of the documents they create will uncover these attributes and more. The goal of this project is not only to detail the basic role of a stage manager but also to expand upon what qualities make them excellent.

What is their history?

Stage management has deep historical roots that likely began with the dawn of theatre, but we can find the most evidence for this type of role appearing during the time of Shakespeare. Beginning in the Elizabethan Era a theatrical position known as the prompter or book-keeper became common and the functions they served are very similar to some responsibilities of the modern stage manager. The title book-keeper came from

this person being the only one to have possession of the entire manuscript of the play being performed (Cattell 63). The other title, prompter, was given because this person was present during performances to prompt actors with their lines when they did not yet know them (Pedicord 1). There is also evidence of the prompter creating notation and paperwork that served the productions. A catalog of Shakespearean promptbooks details the type of notations that were commonly included such as actor lists, some properties, some cues for effects, and calls to enter (Shattuck 236). Through this we can see a strong connection to the modern stage manager via the documents they still create to serve productions. Overtime the prompter role grew into the stage manager we know today, and in 1920 they were formally included in Actor's Equity Association, the theatrical union that still protects them (*Equity Kicks Off*).

Who is the Production Team?

To begin to define the modern stage manager we must also define their collaborators. Stage managers are members of a theatrical production team. The scale of theatrical productions greatly varies and so does the size of the production team, so this is meant to be a general summary of the collaborators a stage manager most commonly interacts with. First, the producer is a representative of the company or group who is providing the resources for the show to be produced. In commercial theatre, such as on Broadway, there are large production companies with major budgets. In contrast, a community theatre's supporters are typically members of that community pitching in what they can (Bussell and Forbes 21). Producers are generally in charge of facilitation

and are usually responsible for hiring or selecting other members of the production team (Lawrence 4).

The director is responsible for creating and guiding the artistic vision of the story they are telling (Shouse). They collaborate with designers to craft the visual world of the show and they work with actors to tell the story through language, movement, and intention. For musical productions the director is also usually joined by a choreographer and a musical director who are responsible for the artistic oversight of the areas of dance and music respectively (Ionazzi 22). All three of these positions may also employ assistants that serve to make up the remainder of the directing team for larger productions.

Some theaters also employ a production manager. This role is somewhat peripheral to the stage management team, as they are generally responsible for overseeing the production processes for an entire season of shows. Production managers work more closely with the producer and director as well as with other departments managing schedules, budgets and personnel. They also interact more with the business side of the theatre, such being a liaison with as marketing and venue staff (Lawler 24). They manage big picture logistics in all areas but are rarely present in the rehearsal room.

For each artistic element of the show there are designers, and they are responsible for using the expertise they have in their area to realize the vision of the director on stage. The scenic designer creates the physical setting of the production that the audience views and the actors interact with. Sometimes the scenic designer also crafts the properties for the show and sometimes there is a separate props designer. The lighting designer brings the scenery and the actors to life by establishing a mood and by emphasizing the action.

The sound designer is responsible for crafting the production's auditory landscape. The costume designer creates what the actors wear on stage, supporting the environment created in collaboration with the other designers. Sometimes the costume designer is also responsible for hair and makeup but sometimes those areas have separate designers. Sometimes there are also other specialty designers, such as video and projection, depending on the needs of the production.

Each designer will likely also have a team that works to achieve their product. This includes team members that facilitate the building and installation of each design, such as the technical director and the master electrician. It also includes crewmembers that support the show during its run, such as wardrobe technicians and spotlight operators. Depending on the resources the production has there may be many additional distinct roles but listing them all would be an entirely separate project.

As we can see through this breakdown, a production team is a collaborative hierarchy, and the hub of communication for their entire process is the stage management team. The size of stage management teams varies by show just as the rest of the production team does. However, the most common positions are stage manager and assistant stage manager. The stage manager assumes responsibility for the primary production needs. This includes serving as a communicator, record keeper, facilitator, relationship manager, artistic guardian, and many more tangible and abstract duties that will be discussed at great length herein. The assistant stage manager, contrary to what their title implies, does not merely assist the stage manager but has duties and responsibilities of their own. These can vary based on the needs of the production, but a good stage management team works to balance their responsibilities to make best use of

their strengths in service of the show (Lawrence 56). To provide a frame of reference for their traditional roles, when the show moves into performances the stage manager moves to calling the show, a method of orchestration for everything that occurs on stage, and the assistant stage manager runs the deck, meaning they facilitate everything that occurs backstage. This division of responsibility certainly is not the only option, but it is the most common.

What was *Peter and the Starcatcher*?

This project examines the stage management process through my work as the stage manager for Middle Tennessee State University's production of *Peter and the Starcatcher* by Rick Elise, directed by Kristi Shamburger in November 2022. This musical is based on the book *Peter and the Starcatchers* by Dave Barry and Ridley Pearson which is an imagined prequel to *Peter Pan* by J.M. Barrie. It creates a fantastical legend of how the characters we grew up with came to be and examines the meanings of family and identity. *Peter and the Starcatcher* would be defined in the theatre community as a play with music, as its main focus is dialogue and most of the songs it contains are not required to move the story forward. Our performers consisted of a cast of twelve actors, each playing multiple characters, and a three-person onstage band playing percussion, keys and providing sound effects. Our design team consisted of Scott Boyd designing scenic, Melissa Durmon designing costumes, Harry Whitmore designing lighting, Kevin O'Donnell designing sound, and Noah McCarty designing props. My assistant stage managers were Kayley Eaton and Matthew Parvin.

The goal of this project is to illuminate the expansiveness of the stage manager's position and begin to define the qualities that enable them to best serve their productions. This record is for individuals inside and outside of the theatre discipline to gain a better understanding of stage management, and to provide a resource for student stage managers to reference in their own practice. By examining and analyzing the primary documents created in service of this production and reflecting on the production process of *Peter and the Starcatcher*, this project demonstrates the many valuable qualities, skills, and tools that proficient stage managers possess.

The project's format follows that of the stage manager's prompt book, which is a record of the production containing of all the notes and documents associated with it. The included documents are arranged according to the production phase they primarily serve. The production phases are as follows: Pre-Production, Rehearsal, Technical Rehearsal, Performance, followed by a Post-Mortem reflection. Each document is presented as it was created with added notes pertaining to the production process and is accompanied by a supporting section that describes and analyzes it. These sections examine how the documents are created, how the stage manager uses them to serve the production, and how they represent the qualities of proficient stage managers.

Stage Management Documents

The *Definition of the Duties of a Stage Manager* by Actors Equity Association, the union that represents professional stage managers and actors, includes language that indicates the stage manager "shall assemble and maintain the Prompt Book which is defined as the accurate playing 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" (1). This is listed among their many other duties along with reference to stage managers as recordkeepers. This duty is represented at such a high level because of how integral the creation of stage management documents is to the theatrical process. Not only do they serve as records, they are also tools that facilitate the process as it goes. Because of this, it is important for these documents to be professionally presented and accessible to the production team. They should be cleanly formatted and easy to read and there should be some uniformity across documents from the same production (Goodwin). One way that this is accomplished is through headers that include the show title, the document title, and stage management identification at the top of each document. Stage managers often enjoy customizing this using the show's logo or a unique font for the title to set it apart from the rest of the document. This is incredibly helpful for collaborators who are working on multiple productions concurrently to easily identify which show's document they are reading. Alongside this, it is equally important to not over-design stage management documents, the information should not get lost in the aesthetic. This ensures that the stage manager's communication is received clearly. The needs of the

show can dictate the format of documents, and while stage managers may have go-to templates, it is important for them to be adaptable.

Pre-Production Phase

The first production phase is Pre-Production, this is the time after the production has been established and before rehearsals begin when the production team begins to form relationships and generate ideas.

1. Production Meeting Reports

When viewing the stage manager as a hub of communication, some of the most important documents to examine are the reports they distribute to their production team. Stage managers are consistently in contact with individual team members but there are times throughout the production process when formal reports to the whole team are necessary. These generally fall into three document types, Production Meeting Reports, Rehearsal Reports, and Performance Reports, with some variations. All of these Reports are for the production team and theatre staff only, as Lawrence states, "it does not go to the actors" (113). The Production Meeting Report serves as a form of transparent communication that connects the production team and creates a record of their conversations regarding the process. The Production Meeting Reports are some of the stage manager's first communications in the Pre-Production phase, but as their titles show, reports continue through the rehearsal and performance phases as well.

Production Meetings are where collaborators come together to create the show and they also serve to build relationships within the team. Ionazzi states "the production meeting should be attended by the director, stage manager, designers, production manager, technical director, and all functional department heads, such as the props master and wardrobe supervisor" (46). Team members may have smaller group discussions, but

ultimately those conversations are brought to the whole team at the Production Meeting. In the first of such meetings, far before rehearsals begin, the director will share their vision and concepts for the production and the team can gain information through questions and discussion. Subsequently, Production Meetings move from broad concepts as designers also contribute their initial ideas, to more specific as the team creates, examines, and revises the world of the production (Lawrence 49). Production Meetings typically come to a close with the opening of the show, after any potential previews, when the major decision making is done, and any repairs or adjustments are instead shared in the Performance Reports.

The Production Meeting Report is a document that records all of the significant details discussed in a Production Meeting, similar to standard business meeting minutes. Typically, the most straightforward way to quickly take down these notes is to create either a physical or digital template into which a shorthand can be written or typed for later revision. Following the meeting, if an ASM was also present, they can work together with the stage manager to review, clarify, and elaborate the notes into the final detailed report. Stage managers can customize the format of their Reports, but they should all contain the same general information.

These Reports begin with the facts of the meeting such as the date, the start and end times, the location, who was in attendance, and the date of the next meeting. Next is the General section where announcements are made and topics that involve the entire team are shared. It then moves to sections divided by design or production area for more detailed notes. Information reported throughout should be as straightforward and unbiased as possible (Goodwin). The Production Meeting Report should be an accurate

record of the meeting, not an opinion piece. The full production team should be in attendance at each production meeting so the notes in this report are generally more brief than later reports in phases where the team is not present. The meeting that the selected report is from was a virtual meeting that was recorded and the video link was included so that team members had access to review its entirety as needed. The stage manager can also separately flag topics that may need further discussion between specific team members and initiate those conversations.

Production Meeting Report (1)

The template of a production meeting report should be direct and easy to follow, with each area distinctly labeled.

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Production Meeting Report - 08.24.22

Edited by: KE, MP

Start Time: 8:17 - End Time: 8:48

Next Meeting: 08.31.22 - 8:15am

Recording: Link

In Person - BDA 220

In Attendance:

R. Bundage, J. Cunic, D. Davis, R. Deussen, M. Durmon, K. Eaton, K. Goodwin, M. Hutchins, D. Levin, N. McCarty, S. Monk, K. O'Donnell, M. Parvin, D. Price, K. Sellers, K. Shamburger, V. Smith, J. Underwood, J. Vairetta

General:

1. Thank you all for being here today and welcome again to our new members!
2. Materials are in! John will distribute them soon.
3. Rehearsals start two weeks from today on September 7th!
4. The opportunity to speak to Kate's intro class will be Nov 1st 9:40a in Tucker, more info to come.

Scenic:

1. Kristi and Scott plan to meet very soon.
2. Kristi would like to have a closed pit, Music to be in one of the outcoves/onstage.

Lighting:

1. Susie will update in meetings for Harry.
2. The storyboard is up on Teams for viewing.
3. It may be best to have the amulet actor controlled.

Costume:

1. See research images on Teams.
2. Images showcase texture, layers, and details to be added to base costumes.

This Report is from a Production Meeting early in the rehearsal process, when designers were sharing their research and much of the conversation consisted of generating new ideas.

Production Meeting Report (1)

Peter and the Starcatcher

Created by: Morgan Hutchins

Production Meeting Report - 08.24.22

Edited by: KE, MP

3. Melissa will meet with Kristi to discuss further.
4. The SM team will provide photos of the cast as soon as possible.

Hair and Makeup:

1. Costuming can help with design.
2. We are looking for someone to be able to be here for show runs and dress rehearsal.

Sound:

1. Kevin is willing to step in and will be reaching out to other students.

Props:

1. Noah will upload the preliminary props list soon.
2. Kristi would like a floppy stuffed cat.
3. Most animals to be actor moved.
4. "Car sales flags" could be used for crocodile.
5. Utensils for weapons are still in consideration.
6. Kristi would love rehearsal props (rope, crates, etc.)

Music:

1. Music will be in rehearsal on Mondays and Tuesdays 6-8p.
2. Noah Husman will be joining us as accompanist.
3. The band will need a second percussionist.
4. Kristi would like to have a closed pit, Music to be in one of the alcoves/onstage.

Admin:

1. New concern resolution pathway documents have been created and will be distributed.

In the show's second act a giant crocodile becomes part of the story and is seen on stage, our director found a creative way to represent its teeth using pennant flags

Production Meeting Report (2)

This was the last Production Meeting Report before we moved into the technical rehearsal process (tech), the conversation now revolves around finishing touches and last-minute solutions

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Production Meeting Report - 10.26.22

Edited by: KE, MP

Start Time: 8:17 - End Time: 8:57

Next Meeting: Following Tech

Recording: Link

In Attendance:

B. Bagwell, S. Boyd, R. Bundage, T. Clark, R. Deussen, K. Eaton, K. Goodwin, M. Hutchins, Y. Kim, D. Levin, N. McCarty, S. Monk, K. O'Donnell. M. Parvin, D. Price, K. Sellers, K. Shamburger, K. Siciliano, J. Vairetta, J. Underwood

General:

1. Paper Tech has moved to tomorrow, 10.27.22 at 5:00pm.
2. Crew view is tonight and we are excited to have everyone!

Scenic:

1. The salad bowl should be fully painted today while the rest of the floor is being installed.
2. Tomorrow the floor will be painted and once it has dried enough the salad bowl will be assembled onstage.
3. The drops are able to be flown in. The sails and ship are close together and the seaweed is flowy fabric, so they will all require caution when moving.
4. The shields are being finished up, and will be handed off to Scott to paint.
5. The seesaw crate will be made by Friday's rehearsal.
6. Noah is prepping the ladder for Scott to paint.

Lighting:

1. Harry has another focus call with Brandon before Crew View

Production Meeting Report (2)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Production Meeting Report - 10.26.22

Edited by: KE, MP

2. Harry and Susie will be in the space most of the day today working on the show.

Costume:

1. There are many pieces still being worked on by the shop but they plan to have most done for Sunday.
2. Stage Management will reach out to Max and Kyle for their fitting availability.

Hair and Makeup:

1. A wig for Molly has been chosen and is being styled.

Sound:

1. The crocodile roars on pages 84-96 and 125 will now be created by Kevin and run through the booth. Because of this Kim will now be on headset for the show.

Here we see more evidence of the crocodile, the band's instruments couldn't create quite the right roar, so the sound designer stepped in with a great effect

Props:

1. Everything is on its way, most should be useable for rehearsal tonight and the rest will be finished soon.
2. Noah is prepping the ladder for Scott to paint.
3. The cover for the net will be made into a pillowcase style to slide onto the net with holes for actors to grab the ropes. Costumes has shiny white fabric that can be used if needed.

Music:

1. The crocodile roars will be now coming from the Sound team

Production Meeting Report (2)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Production Meeting Report - 10.26.22

Edited by: KE, MP

Admin:

1. The comp code has been shared with Stage Management to be distributed to actors tonight.

"Comp" is shorthand for complimentary ticket, of which each actor and team member received two.

2. Calendar

Another type of document that the stage manager interacts with early in the process are Calendars; these serve the production by ensuring everyone is aware of where they are in the schedule at any given time. There are several types of calendars utilized for each show. First, the stage management team should have access to a master production calendar that includes every date pertaining to the process. Sometimes they create this and sometimes the production manager creates it, but it includes production meetings, design and build deadlines, the general rehearsal timeframe, and planned run of show (Stern 36). This is typically made available to the full production team. There will also be a rehearsal calendar outline distributed to actors that lists all the days and times that there will be rehearsal. This is subject to change and will not include a detailed daily schedule. Usually, the director and stage manager craft an internal schedule that plans out these details but does not get distributed. That plan is used in conjunction with a conflict calendar as a guide for creating the Daily Calls. Daily Calls are documents that go out at the end of each rehearsal that detail the next day's schedule, they will be discussed further in the Rehearsal phase. A conflict calendar is typically created by the stage manager from data collected in the Actor Information Form regarding the unavailability of the actors due to prior commitments.

The Calendar presented here is the rehearsal calendar outline from *Peter and the Starcatcher.* It was created using a spreadsheet calendar template for each month and it includes the general times and locations for rehearsals as well as the call time for performances. It also shows when there will not be rehearsals. This was posted on our show's callboard. A callboard is a physical location where production information is

posted, in a location where the cast and production team have easy access to (*Agreement and Rules* 11). For our production this was in a hallway where everyone could easily reference it.

Calendar

PETER AND THE STARCATCHER

Rehearsal Calendar

Created by Morgan Hutchins
Version 1

September 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				Sept 1	Sept 2	Sept 3
Sept 4	Sept 5	Sept 6	Sept 7 **BDA 215** Read-Thru 6:00-9:30p	Sept 8 Rehearsal 6-10p	Sept 9 Rehearsal 6:00-9:30p	Sept 10
Sept 11	Sept 12 Music 6-8p Rehearsal 8-10p	Sept 13 Music 6-8p Rehearsal 8-10p	Sept 14 Rehearsal 6-10p	Sept 15 Rehearsal 6-10p	Sept 16 Rehearsal 6-10p	Sept 17
Sept 18	Sept 19 Music 6-8p Rehearsal 8-10p	Sept 20 Music 6-8p Rehearsal 8-10p	Sept 21 Rehearsal 6-10p	Sept 22 Rehearsal 6-10p	Sept 23 Rehearsal 6-10p	Sept 24
Sept 25	Sept 26 Music 6-8p Rehearsal 8-10p	Sept 27 Music 6-8p Rehearsal 8-10p	Sept 28 NO REHEARSAL Preview for S&S	Sept 29 Rehearsal 6-10p	Sept 30 Rehearsal 6-10p	

Dates and times are subject to change

This calendar was kept straightforward and easy to read so that anyone referencing it could easily find our place in the process

Calendar

In the middle of this page of the calendar is the date that we moved from a separate rehearsal space into the theater where we performed

PETER AND THE STARCATCHER

Rehearsal Calendar

Created by Morgan Hutchins
Version 1

October 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						Oct 1
	Oct 3 Music 6-8p Rehearsal 8-10p	Oct 4 Music 6-8p Rehearsal 8-10p	Oct 5 Rehearsal 6-10p	Oct 6 Rehearsal 6-10p	Oct 7 Rehearsal 6-10p	Oct 8
	Oct 10 NO REHEARSAL Fall Break	Oct 11 NO REHEARSAL Fall Break	Oct 12 **Move to Tucker** Rehearsal 6-10p	Oct 13 Rehearsal 6-10p	Oct 14 Rehearsal 6-10p	Oct 15
Oct 16	Oct 17 Music 6-8p Rehearsal 8-10p	Oct 18 Music 6-8p Rehearsal 8-10p	Oct 19 Rehearsal 6-10p	Oct 20 Rehearsal 6-10p	Oct 21 Rehearsal 6-10p	Oct 22
Oct 23	Oct 24 Sitzprobe 6-10p	Oct 25 Rehearsal 6-10p	Oct 26 Crew View 6-10p	Oct 27 NO REHEARSAL	Oct 28 TECH 6:00p- 10:00pm	Oct 29 TECH 10a-2p Lunch 2-4p TECH 4-8p
Oct 30 Dress #1 6:00p Call	Oct 31 Dress #2 6:00p Call					

Dates and times are subject to change

Calendar

PETER AND THE STARCATCHER

Rehearsal Calendar

Created by Morgan Hutchins
Version 1

November 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		Nov 1 Dress #3 6:00p Call	Nov 2 Preview Night 6:00p Call	Nov 3 Show #1 6:00p Call	Nov 4 Show #2 6:00p Call	Nov 5 Show #3 6:00p Call
Nov 6 Show #4 12:30p Call Strike to follow						

It is always important to include a disclaimer that the calendar is subject to change to help mitigate backlash when it inevitably does change

Dates and times are subject to change

3. Actor Information Form and Contact Sheet

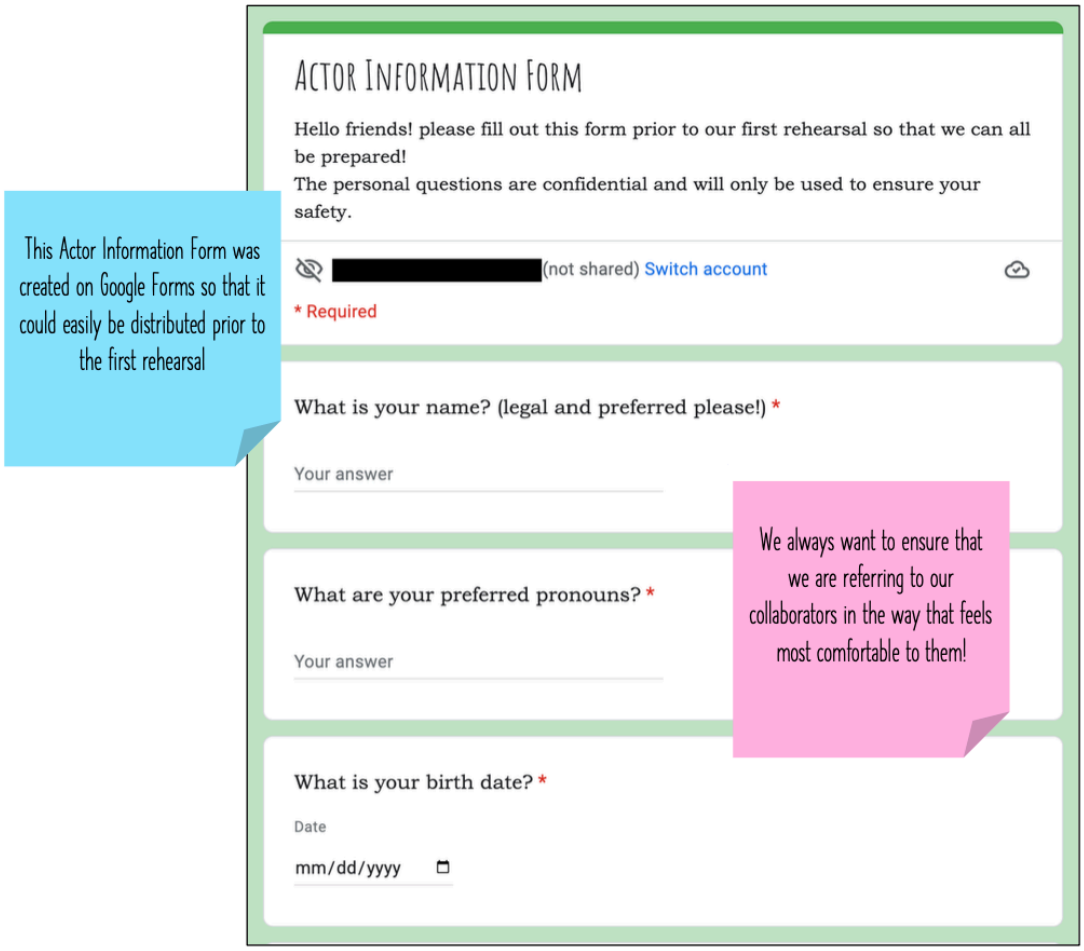
Within the Pre-Production phase one of the most significant developments that occurs is casting. Sometimes the stage manager is involved in the audition process and is able to make an initial connection with actors by facilitating a comfortable and efficient space (Ionazzi 69). However, it is just as common for the stage manager to join the team after the show has been cast. If this is the case, it is important for the stage manager to begin to build a reliable relationship with actors before the first rehearsal. One of the ways to do that, while also serving the production, is through an Actor Information Form. These can be distributed in person or digitally to the members of the cast to gain information about them that is helpful to the process. It includes basic information such as name, pronouns, age, and contact information, as well as more specific personal information such as any allergies and an emergency contact for safety. There can also be a space for actors to share anything else that may affect them during the process (Goodwin). The Form should clearly indicate that all personal information is kept confidential. The stage manager should only *share* these details in an emergent situation when the individual cannot advocate for themselves but knowing them in advance could help prevent such a situation. Often many of these questions are included on an initial Audition Form but it is helpful for the stage manager to gather it for their own records and to ensure confidentiality.

From the data in the Actor Information Form another document is created. The stage manager will collect the contact information provided and use it to compile Contact Sheets. Generally, the stage manager has a document with the contact information of the entire cast, crew, and production team, so that they have a line of communication with

everyone involved. However, that full list is not provided to everyone. For example, the production team should all be able to contact one another, but an ensemble actor doesn't need the master electrician's phone number for the show to be successful. The Contact Sheet I have provided from *Peter and the Starcatcher* is a cast Contact Sheet that was created so that the actors could communicate with one another; they also received the stage management team's contacts on the Company Business Letter.

In creating the Contact Sheet, the stage manager must also consider the most effective way to communicate with the cast and production team. Some collaborators prefer to receive emails while others never check their accounts, younger collaborators often prefer texts or group messaging platforms, and still others prefer a phone call or a physical posted notice. In order to ensure that their daily communications are viewed in a timely manner the stage manager must find a productive middle ground even if that means using multiple communication methods. Additionally, the stage manager may want to differentiate more personal communications from public communications by using a different platform (Porter and Alcorn 49).

Actor Information Form



Actor Information Form

What is your phone number?

Your answer

Are you comfortable with having your contact info shared with the cast?

- Yes, email and phone
- Yes, just email
- Yes, just phone
- No thank you

Before creating the Contact Sheet we ensure that we receive the actors' consent to distribute their contact information

Who is your emergency contact? (Name, number, and relationship to you) *

Your answer

Actor Information Form

Answers to personal questions are confidential but are incredibly important in ensuring the safety of actors

Do you have any allergies? (food, fabric, environmental, etc.) *

Your answer

Is there anything else we should know that could affect you during the rehearsal process?

Your answer

We plan to rehearse Monday though Friday 6pm-10pm until tech. Please list all unmovable conflicts, old and new, that you have with that schedule. (Ex: class, work, pre-committed event) *

Your answer

Submit

Clear form

Actor Contact Sheet

This is only the cast contact sheet; the full production team's contact info was stored on a digital platform where everyone included could access it

PETER AND THE STARCATCHER

Actor Contact Sheet

(alphabetical by last name)

Character	Name	Email/Phone
Captain Robert Falcon Scott	Roland C[redacted]	[redacted]@[redacted]
Black Stache	Max F[redacted]	[redacted]@[redacted]
Lord Leonard Aster	Kyle K[redacted]	[redacted]@[redacted]
Molly Aster	Caitlin M[redacted]	[redacted]@[redacted]
Bill Slank/Hawking Clam	Josh M[redacted]	[redacted]@[redacted]
Boy/Peter	Christian N[redacted]	[redacted]@[redacted]
Alf	Jackson R[redacted]	[redacted]@[redacted]
Ted	Eddie S[redacted]	[redacted]@[redacted]
Prentiss	Newt S[redacted]	[redacted]@[redacted]
Grempkin/Fighting Prawn/Mack/Sanchez	Zach S[redacted]	[redacted]@[redacted]
Mrs. Bumbrake/Teacher	Alex W[redacted]	[redacted]@[redacted]
Smee	Aubrey Z[redacted]	[redacted]@[redacted]

This document is for internal distribution ONLY.

The cast's contact information is redacted here for their safety and privacy.

4. Props List

Another important part of the Pre-Production phase is script analysis. Different members of the production team are searching the script for different things. The director is shaping their vision, digging to deeper meanings, and determining how the story will connect to their audiences. Each member of the design team is searching for details that pertain to their areas and beginning to craft artistic connections. Stage managers can also engage in these ideas when analyzing a script, but their main focus is more on logistics and practicality, knowing what is necessary, and anticipating challenges. Once the stage manager has first read through the script for understanding and enjoyment, they can begin to notate production details including lists of anticipated design elements for each area (Ionazzi 16). This allows the stage management team to better understand the scope of the production they are working on, and they can compare lists with the designers to ensure that nothing is missed from either side.

In this section we are only examining the Props List, but many of the steps to creating it and elements included in it are consistent across the rest of the design areas. The initial Props List is created by compiling all of the properties mentioned through dialogue or stage direction in the script and numbering them according to order of appearance. The List should include an item number for each prop for easy identification, the page number on which it first appears, a short name for it, the character that handles it first, additional notes and descriptors (Goodwin). Depending on the needs of the show, other categories may be added. For example, there could be a section regarding whether a prop is a consumable. This is a prop that will need to be replenished before every show, it could be something that is eaten, broken, or otherwise used up.

Often, many items are added or removed from the Props List over time as the needs of the production solidify and discoveries are made in the rehearsal room, so this document will be frequently updated. The Props List will also serve as a preliminary resource for the props tracking that will later be incorporated into the production's Run Sheets. Because continual development is necessary in this area, it is a great responsibility to delegate to another member of the team. For *Peter and the Starcatcher* I had two assistant stage managers, one who took on the role of point person for Props and the other for Costumes. They primarily handled the documents and communications in those departments while I handled the rest of the design areas. Balancing the team in this way allowed us to give each of the design areas equal focus and helped us to all feel ownership of the process. In the professional theatre world, when you may have more choice in hiring, it is important to build stage management teams that can trust one another and share responsibility in a way that best serves the show (Lawrence 56).

Props List

This document was created by Matthew, one of my assistant stage managers, who was the point person for props on our team

Props List (adapted from digital)
Version #1

Peter and the Starcatcher

Created by: Matthew Parvin
Props Cordinator: Noah McCarty

Item #	Page #	Item Name	Person(s)	Notes	Consumable
1		Cane	Grempkin		
2	preset	Trunks	N/A	two stackable and one on wheels	
3	preset	Dolly	N/A	For the other trunks?	
4	preset	Ropes	N/A		
5	preset(5)	Model of wasp			
6	preset(5)	Model of Neverland		x2(One gets destroyed)	
7	preset(5)	Chalk	Slank	Used to Mark crate	yes?
8	preset	coins	Grempkin	on person	
9	8	Stuffed Cat	Molly	not stiff	
10	11	Amulets	Aster/Molly	Amulets light up	
11	12	Pen/Paper	Zach	for the autograph	
11	?	Crocdile teeth flags			
12	14	Whip	Slank		
13	15/	Wooden Bucket	Alf/Stache	Worms inside for Orphans	
14	16	Branding Iron	Slank		
15	18	Worms	Prentiss/Ted	Food for Orphans	
16	26	Wooden Switch	Grempkin		
17	29	Tattered Union Jack			
18	30	Gags	Stache/Aster/Scott		
19	32	Nail file	Smee	maincure	
20	33	Comb Razor	Stache		
21	41	key	Stache	Big enough to read	
22	42	Ship Wheel	Sanchez	Rolled on stage	
23	48	Wooden Plank	Molly/Bumbarke		
24	51	2 Hangin Gulls			
25	56	Union Jack	Pirates		
26	57	Jolly Roger		Skull and Crossbones flag	
27	59	Flying Mic	Prentiss	Flown from Flyrail	
28	59	Round 1 Sign	Molly		
29	65	Life Preserver	Stache	1885 life presever	
30	74	Rubber Gloves	Multiple actors	used for "birds" etc. x8	
31	74	Yellow bird	Peter?		
32	77	Pineapple	Ted		No
33	82	Wooden Utensils	Mollusks	Size of Salad Tongs	
34	85	Kitchen Timer	Clam		
35	101	Silver /Gold paracute		for peter to be caught	

Page 1 of 2

Props List

Props List (adapted from digital)
Version #1

PETER AND THE STARCATCHER

Created by: Matthew Parvin
Props Cordinator: Noah McCarty

Item #	Page #	Item Name	Person(s)	Notes	Consumable
36	113	Ukulele	Smee		
37	114	Fruit Cakes	Smee	2	Yes
38	123	Severed Hand	Smee	Stache's Hand (retracktable finger)	
39		Jagged wooden piece		For boxing round	
40		Piece of Wood		Used for rowing	
41	Preset Act 2?	Letteuce leaves		actors to hide behind	
42	132	Piece of Wreckage		Says Neverland	

Page 2 of 2

This version of the Props List was selected because it was created in the Pre-Production phase. However, some props listed here, such as items 39, 40, and 42 were ultimately cut from the show.

5. Page by Page and Scene by Scene Breakdowns

Other documents that stage managers create through script analysis in Pre-Production are Page by Page and Scene by Scene Breakdowns. The basic purpose of these documents is to be a quick reference of what characters are onstage at any given time. This has a variety of applications in the production process. For example, when scheduling rehearsals, it is helpful to use a Scene by Scene to be able to see which characters are in a scene at a glance and craft the Daily Call to make best use of everyone's time (Stern 32). Another example is that early in the process before timings are accurate, you can use a Page by Page to estimate how much time an actor has for quick changes and share that information with the costume department.

Both of these documents are created in essentially the same way. Some stage managers prefer a list form and others a spreadsheet, but there will be an indication of the scene or page and a list of the characters appearing in it. Page by Pages are usually very straightforward, but it is important to ensure that the whole production team and cast are working off of the same version of the script so that everyone sees the same action happening on the same page. This should include a code that indicates the location of each actor during that page. Scene by Scenes can be a bit trickier to define. Some scripts have very clearly marked, reasonable length scenes, while others are more ambiguous, or too long to be worked at a time. When directors need smaller sections to work early in the rehearsal process, it is common for the stage manager to work with the director in creating their own scene designations to naturally divide the action, and number or name them in reference to the scene for simpler shorthand (Ionazzi 19).

In some situations, stage managers prefer to combine the Page by Page and Scene by Scene breakdowns into one document. This was the case for our production of *Peter and the Starcatcher* because it was such an ensemble-based show where the actors helped create the environment through their physicality. This meant that they were almost always all on stage. Because of that it was more helpful for us to have both of the documents combined on the same spreadsheet.

Page by Page/Scene by Scene Breakdown

In this document an "X" represents the actor being present onstage, a blank means they are absent and an "O" means they speak from offstage

Page by Page/Scene by Scene
Version 2

Peter and the Starcatcher

Created by: Morgan Hutchins
10.29.22

	Prologue						S-1								S-2		S-3	S-4		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Roland C.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Max F.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Kyle K.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Josh M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Jackson R.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zach S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Alex W.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Aubrey Z.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

	S-4								S-5								S-6			
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Roland C.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Max F.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Kyle K.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Caitlin M.	X	X	X	X	X	X	X	X									X	X	X	X
Josh M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Jackson R.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zach S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Alex W.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Aubrey Z.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Page by Page/Scene by Scene Breakdown

For this production I decided to use actor names instead of character names because each actor played multiple characters, sometimes on the same page.

Page by Page/Scene by Scene
Version 2

Peter and the Starcatcher

Created by: Morgan Hutchins
10.29.22

	S-7			S-8		S-9						S-10							
	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Roland C.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Max F.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Kyle K.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Josh M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Jackson R.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zach S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Alex W.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Aubrey Z.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

	S-10									A2 Prologue				A2 S-1				A2 S-2		
	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Roland C.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X
Max F.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X
Kyle K.	X	X	X	X	X	X	X	X	X	X	X	X	X							
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X
Josh M.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X
Christian N.	X	X	X	X	X	X	X	X	X					X	X	X	X	X	X	X
Jackson R.	X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X		X	X	X	X	X	X
Zach S.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X
Alex W.	X	X	X	X	X	X	X	X	X	X	X	X	X			X		X	X	X
Aubrey Z.	X	X	X	X	X	X	X	X	X	X	X	X	X					X	X	X

Page by Page/Scene by Scene Breakdown

In *Peter and the Starcatcher* almost every actor was on stage at all times, so knowing when the weren't was important for understanding costume changes and their ability to take a breather

Page by Page/Scene by Scene
Version 2

Peter and the Starcatcher

Created by: Morgan Hutchins
10.29.22

	A2 S-2		A2 S-3								A2 S-4				A2 S-5		A2 S-6			A2 S-7
	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Roland C.	X	X	X	X	X	X	X	X	X	X	X			O				O	O	X
Max F.	X	X	X	X	X	X	X	X	X	X	X			O	X	X		O	O	X
Kyle K.											X									X
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
Josh M.	X	X	X	X	X	X	X	X	X	X	X			X				O	O	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
Jackson R.	X	X	X	X	X	X	X	X	X	X	X			O				O	O	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
Zach S.	X	X	X	X	X	X	X	X	X	X	X			X				O	O	X
Alex W.	X	X	X	X	X	X	X	X	X	X	X			O				O	O	X
Aubrey Z.	X	X	X	X	X	X	X	X	X	X	X			O	X	X		O	O	X

	A2 S-7		A2 S-8			A2 S-9							A2 S-10							
	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Roland C.	X	X	X	X	X		X	X								X	X	X	X	X
Max F.	X	X	X	X	X		X	X					X	X	X	X	X	X	X	X
Kyle K.	X	X	X	X	X		X	X								X	X	X	X	X
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Josh M.	X	X	X	X	X		X	X								X	X	X	X	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X					O	X	X	X
Jackson R.	X	X	X	X	X	X	X	X				X			X	X	X	X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Zach S.	X	X	X	X	X		X	X								X	X	X	X	X
Alex W.	X	X	X	X	X	X	X	X				X			X	X	X	X	X	X
Aubrey Z.	X	X	X	X	X		X	X					X	X	X	X	X	X	X	X

Page by Page/Scene by Scene Breakdown

Page by Page/Scene by Scene
Version 2

Peter and the Starcatcher

Created by: Morgan Hutchins
10.29.22

	A2 S-10															
	121	122	123	124	125	126	127	128	129	130	131	132	134	135	136	137
Roland C.	X	X	X	X	X	X	X					O	X	X	X	X
Max F.	X	X	X	X	X	X							X	X	X	X
Kyle K.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Caitlin M.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Josh M.	X	X	X	X	X	X	X							X	X	X
Christian N.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Jackson R.	X	X	X	X	X	X	X						X	X	X	X
Eddie S.	X	X	X	X	X	X	X	X	X	X	X			X	X	X
Newt S.	X	X	X	X	X	X	X	X	X	X	X			X	X	X
Zach S.	X	X	X	X	X	X	X							X	X	X
Alex W.	X	X	X	X	X	X	X						X	X	X	X
Aubrey Z.	X	X	X	X	X								X	X	X	X

Rehearsal Phase

The Rehearsal Phase is the part of the process in which the director works with actors to create the movement and intention of the production.

1. Company Business Letter

The Rehearsal phase begins with the first rehearsal which is usually focused on a read-through of the script with the full cast and if the stage manager was not involved in the casting process this is usually their first time meeting the full cast. The first rehearsal is also an opportunity for the production team to communicate company policies and rehearsal rules as well as set expectations for the process. The Company Business Letter is a document that articulates these things and is typically distributed at the first rehearsal. In *The Stage Management Handbook* David Ionazzi states "it is important that everyone involved in rehearsals has a clear understanding of what is expected of them and what they can count on others to do. Be very specific about these issues so there are no misunderstandings" (77). In the room, often the director, stage manager, and sometimes producer speak on these topics when introducing the actors to their process. The Company Business Letter is a physical document that recaps and elaborates on this conversation that can be given out to each actor to save for future reference. Through the Company Business Letter the stage manager can serve the production by ensuring that everyone has received the same initial information so that the entire cast can start on the same page figuratively and literally. As it is a majority of the room's first impression of them it also provides an opportunity for the stage manager to set the tone for their process going forward (Porter and Alcorn 14).

Depending on the type of producing institution as well as the specific needs of the show the details of the Company Business Letter can vary. For example, if they are working for a union theatre within the Actor's Equity Association the stage manager would need to include more details regarding specific policies found in the Equity contract (Actors Equity Association 1). Meanwhile, a community theatre may have a more relaxed set of guidelines and just want to give their cast an overview of the theatre's culture and expectations. The Company Business Letter for *Peter and the Starcatcher* falls into a middle ground. Middle Tennessee State University's Theatre Department incorporates general Equity guidelines in regard to daily scheduling and break time allotments, as seen on lines 1 and 7, while other specific rules, as seen on lines 8a and 8b are dictated by the department and venue. It is also customized to the show through collaboration between the director and I and includes some of our expectations for the process.

Company Business Letter

Leading with professionalism is especially important here since the Company Business Letter comes so early in the process, it can be vital to building the stage manager's credibility with the cast.

PETER AND THE STARCATCHER

Company Business Letter

Greetings Cast!

We are so excited to be a part of this story with you. To ensure that we make the best use of our time please carefully consider the items below.

1. The Stage Manager (Morgan Hutchins) will send out the Daily Call to the entire cast at least 12 hours before rehearsal. Daily calls will also be posted on the show's physical cardboard.
2. Please be prepared to rehearse from 6:00pm-10:00pm Monday through Friday each week. All actors will usually be called to all rehearsals because of the ensemble nature of the show.
3. Please arrive prepared for each rehearsal with your script, a pencil, a water bottle, and wearing clothing and shoes that you are comfortable to move in.
4. Every person who enters the rehearsal space must sign in using the QR code provided on/at the door. Doors to the rehearsal space will open 15 minutes before rehearsal to allow time to check in.
5. Please place your cell phone on silent and remove it from your pocket while in the rehearsal room.
6. If you need to leave the space during rehearsal, please let Stage Management know where to find you.
7. Throughout our process we will be observing the AEA break schedule this will include both our rehearsals and tech processes.
8. Please observe the building restrictions on bringing food and drinks into the rehearsal spaces. *You are responsible for any mess you make.*
    a. BDA 215: Food and drink in closed containers permitted. Please refrain from juice/soda and remove all trash brought into the room.
    b. Tucker Theatre: Food and drink in closed containers permitted. Please remove all trash brought into the theatre.
9. This will be a rigorous process so please take care of your mental and physical health. Please do not attend rehearsal if you have tested positive for any illness, are running a fever, or are exhibiting other contagious symptoms.
10. This will be a very physical ensemble based show, if at any point you feel uncomfortable or unsafe please do not hesitate to reach out to us. Our goal is to create a space where you feel safe to be brave.
11. Please do not come to a rehearsal or performance under the influence of/impaired by any substance, legal or illegal

If at any point you feel unsafe or have any questions or concerns, please feel free to text, call, or email any of the Stage Management team!

Thank you,

Stage Manager	Asst. Stage Manager	Asst. Stage Manager
Morgan Hutchins	Kayley Eaton	Matthew Parvin
[redacted]	[redacted]	[redacted]

The Company Business Letter is also a great way for actors to gain contact information for the stage management team!

2. Daily Calls

In the Pre-Production phase, we discussed the various types of Calendars that are created and utilized by stage management teams throughout the production process. Here in the Rehearsal phase, we will discuss Daily Calls, which are detailed schedules for each rehearsal that are distributed to actors and the rehearsal team on a daily basis. Where calendars provide an overview of the entire process, Daily Calls detail each day's work. They are typically sent out at least 12 hours prior to the start of the rehearsal they are calling (*Agreement and Rules* 10). This is to allow actors sufficient notice of when they are expected to be at the next rehearsal and what they will be working on so that they can be prepared.

Daily Calls are created by the stage manager in collaboration with the director, typically following each rehearsal, in anticipation of the next. The contents of the schedule are based on what needs to be accomplished next in the rehearsal process, usually according to a master schedule that the rehearsal team has created for internal use. The Daily Call can be adjusted though based on what was accomplished in the rehearsal that just finished. When considering how much time is allotted for each section of rehearsal the break schedule must also be considered. Actors Equity Association requires that "...there shall be a break for each Actor of five minutes after each 55 minutes, or 10 minutes after 80 minutes of rehearsal" (*Agreement and Rules* 10). While non-union productions are not required to uphold this policy, it is a good rule of thumb.

It should be noted that daily calls are most commonly associated with professional theatre, and many community theaters have a full rehearsal schedule that is released further in advance. This allows actors that are, usually unpaid, community members with

jobs and other responsibilities the opportunity to know what days they are called far in advance and plan accordingly. In professional theatre the show is the actors' job and they should expect to be called at every rehearsal until they are told otherwise. This also reflects on the variation in rehearsal timelines. In community theatre it is very common for a production to rehearse a couple of nights a week over several weeks to a couple months, with the time commitment ramping up only when reaching technical rehearsals. However, in professional theatre rehearsals are usually held on an almost daily basis with longer daytime hours over only a handful of weeks before performances. In either case, if a daily call system is not used, there will be challenges when schedule deviations occur because there is not as much room for flexibility. The creation of the Daily Call following a rehearsal allows the director and stage manager to take into account how things went in the course of that day and what needs to be accomplished at the next rehearsal.

Daily Call (1)

This is a Daily Call from the Rehearsal phase, on a day that also included costume fittings earlier in the day

PETER AND THE STARCATCHER

Daily Call 10.24.22

Created by: MH, KE, MP

Monday, October 24

Notes
• Please note the fitting schedule below! • Please return to entering through the BDA, one Sign-In will be on the Callboard, one will be at the SM table.

When	What	Who	Where
6:00pm	Safety Work with David W.	ALL CAST	**Tucker Theatre**
6:30pm	Music Warmups and Work	**Add:** Music Team	
Following	Run Show with focus on Music		
10:00pm	- End -		

Fitting Schedule		
Name	**Time**	**Location**
Zach S.	3:45-4:00pm	**Costume Shop BDA 118**
Aubrey Z.	4:00-4:15pm	
Roland C.	4:15-4:30pm	
Josh M.	5:00-5:15pm	
Alex W.	5:15-5:30pm	

As of: 10.23.22 - 6:00pm

Daily Call (2)

As we see above this Daily Call is for the opening night performance and it includes many more people than the rehearsal Daily! Because of this, actor call times are in bold

PETER AND THE STARCATCHER

Daily Call 11.03.22

Created by: MH, KE, MP

Thursday, November 3

Notes
• Happy Opening Night! • Parking will be tricky today because of Wynona Judd, please be prepared to deal with that! • Our GO is back to 7:30 tonight • **Please scan the QR code on the callboard to sign in upon your arrival!**

When	What	Who	Where
5:15pm	Crew Call #1	Sound and Wardrobe Crews, Board Op	Tucker Theatre
5:45pm	Actors to mics, then Costumes, Hair, and Makeup	ALL CAST	Hallway, Dressing Rooms, Makeup Room
6:00pm	Crew Call #2 Band Sound Check	Musicians, Spot ops, Tech ASM, Valerie S.	Tucker Theatre
6:30pm	Mic Check	ALL CAST to Stage	
Following	Fight/Lift Call		
7:00pm	House Open		
7:30pm	GO		
Following	- End -		

As of: 11.02.22 - 9:44pm

3. Rehearsal Report

While the Daily Call provides the ideal outline of the day, the Rehearsal Report details how rehearsal actually went. As Ionazzi states in his book “these reports provide the production staff with critical information about the development of the show and identify changing needs and potential problems” (102). This is necessary because other than a select few occasions before the tech process, the designers and technicians typically are not present at rehearsal. The occasions a designer might be present can include the first rehearsal when they often give design presentations, then once the show begins to take more shape, they may come to watch to better visualize the performance they are designing for. However, there are many day-to-day occurrences that designers and other team members need to be made aware of when they are not in the rehearsal room. The Rehearsal Report serves the production by centralizing this communication.

Similar to the Production Meeting Report, Rehearsal Reports typically begin as a template where notes can be made in different sections throughout the span of rehearsal and following it can be refined into the final report by the stage management team. Just like the Production Meeting Report, the information in the Rehearsal Report should be reported clearly and without bias. However, unlike notes from Production Meetings where the full team is present, the information here should be presented more thoroughly by the stage manager because the other collaborators are not in the room to witness the conversations and developments during rehearsal. The stage management team is communicating this information to them for the first time instead of restating a conversation they already participated in. Sometimes, this new information sparks further conversation that involves the stage manager, a great deal of which is time sensitive. For

example, if a technical change needs to be made by the next day, the stage manager may help coordinate the time for that to occur.

After the report's identifying information, the first item is actor attendance information. This is an important record to have if needed to track any patterns of absence, especially in professional theatre when payment and contracts are involved, and to record possible reasons for schedule adjustments. Next is the Schedule, which tracks how the time of the day was actually used and is helpful to reference when creating the Daily Call for the next rehearsal. For example, if more time than scheduled needs to be spent on a particularly challenging scene, the director may choose to continue with it and push the following work out. Conversely, if the scene work moves more quickly the director may be able to move on to the next thing scheduled sooner. In either of these instances the schedule for the next day may need to be adjusted. The Schedule section also lets the rest of the production team know where the rehearsal team is in the show. The General section in this Report is used to summarize the day, to report on how it went overall, and share if there were any major occurrences outside of the expected as well as list any pertinent announcements and reminders. It also is an opportunity to mention what part of the show will be rehearsed next, so that again, the production team knows where they are in the process. Finally, the report moves into sections for each design or production area that is involved in the show, where notes can be made about discoveries, questions, problems, or changes to their specific area. Having these sections clearly marked can make the report more digestible for the individual designers (Ionazzi 103).

Efficient and reliable communication is extremely important for a stage manager, they are expected to respond to communications very quickly in order to keep the process

moving forward. However, stage managers who have outside commitments have a distinct disadvantage here. In my experience, student stage managers have days filled with classes, homework, and often jobs and other obligations, in addition to their stage management duties. Stage managers who hold multiple jobs or who are parents also have more commitments. They must uphold their communication standards while juggling everything else they are responsible for, but if they can find a successful balance it can help everything to run smoother and make a positive impression on their team. One way they can achieve this is by creating and upholding healthy working boundaries (Porter and Alcorn 44).

Rehearsal Report (1)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Rehearsal Report - 09.09.22

Edited by: KE, MP

Absent: Caitilin M. (Excused)
Tardy: Alex W. 6:08

Today's Schedule:

6:00 - Warmups
6:18 - Blocking Scene 2
6:40 - Blocking Scene 3
7:20 - Break
7:32 - Blocking Scene 4
8:38 - Break
8:48 - Dialect work
9:20 - End

General:

1. Tonight's blocking rehearsal went well! We were able to get through Scenes 2, 3, and 4, with enough time left to do some dialect work before dismissal.
2. Thank you Noah H. for joining us to play music cues tonight!
3. At our next rehearsal on Monday we plan to work on music with Dr. Bundage and review the blocking we have completed so far.

Scenic:

1. Would it be possible to get a rehearsal ladder?

Lighting:

1. Kristi plans for the upstage area near the ship in Act 1 to remain fairly dim.

Costumes:

1. Thank you for confirming that Aster's hat can be thrown!
2. The 5 people who become Seamen (as mentioned in note #3 last night) will be: Ted (Eddie S.), Prentiss (Newt S.), Scott (Roland C.), Stache (Max F.), and Smee (Aubrey Z.)

When actors rely heavily on a design piece for their movement in a scene it is common to ask for a rehearsal version of that item, here we requested a rehearsal ladder

Many actors played multiple characters so we reported to the costume team what group they were in at a given time so that their clothes could reflect that

Rehearsal Report (1)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Rehearsal Report - 09.09.22

Edited by: KE, MP

3. We would love a rehearsal cane for Grempkin (Lucas C.), thank you for the offer!
4. Some actors may need knee pads, Alf (Jackson R.) has already requested them and having a few more on hand won't hurt.

Hair and Makeup:

1. No notes, thank you!

Sound:

1. No notes, thank you!

Props:

1. Would it be possible to add a shorter rope or cut one of these in half?
2. On Page 27 Grempkin will now "hit" Peter with his cane instead of a whip.

Music:

1. Thank you Noah H. for joining us to play music cues tonight!

Admin:

1. Thank you John, the second AC unit is now working!
2. What supply of spike tape can stage management borrow for rehearsal?
3. After further consideration Noah H. would love a rehearsal keyboard if possible!

"No notes, thank you!" Is a polite phrase used to ensure that each area is still being acknowledged even if they don't have notes

Rehearsal Report (2)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Rehearsal Report - 10.24.22

Edited by: KE, MP

Absent: None
Tardy: None

Note the differences in the actual timeline of events in Today's Schedule compared to what was planned in Daily Call (1)

Today's Schedule:

6:01 - Safety Work with David
6:35 - Music Work
7:10 - Break
7:20 - Start Work through
8:40 - Break
8:50 - Continue Work through
9:30 - Detail Work on Swim On
10:00 - End

General:

1. Because of all the new elements added tonight we only made it through Act I but we were able to work out a lot of tricky moments with Music and work with our new set and props pieces. Tomorrow we plan to have a full run with minimal stopping to prepare for our crew view on Wednesday.
2. Thank you David for coming in tonight to help with safety!
3. Thank you Sound Team and Melissa for coming to our stumble through tonight!

Scenic:

1. Thank you for the useable stern unit tonight! It was great to be able to work through our scenes with it. A small corner of the bottom near the steps did chip off in the course of the run tonight.
2. Some places on the floor do not seem as secure as others.

Lighting:

1. No notes, thank you!

Costumes:

1. Thank you for being here to watch tonight!

Rehearsal Report (2)

The show had a lot of stunts and some combat so we wanted to ensure actors would have safe footwear.

PETER AND THE STARCATCHER

Created by: Morgan Hutchins

Rehearsal Report - 10.24.22

Edited by: KE, MP

2. Can we ensure that the actors' show boots have enough traction so that we can execute lifts safely?

Hair and Makeup:

1. No notes, thank you!

Sound:

1. No notes, thank you!

Props:

1. The comb is damaged, we have placed it in the shop for repairs.
2. We would like to check in on the progress on finding a ukulele. Caitlin M. has offered to supply one if needed.

Music:

1. Thank you for being here tonight!

Admin:

1. No notes, thank you!

4. Blocking Sheets

One of the most important kinds of documentation created during the rehearsal process is blocking notation. Blocking is defined simply by Daniel Ionazzi as "the movement and business of an actor on stage" (33). This includes anytime they enter or exit, cross the stage, stand, sit, or otherwise change levels, interactions they have with other actors, any major motions they do, and any tasks, known as stage business, they accomplish. Stage managers may choose to include more or less detail than this in their notation, but those items are fairly standard. This practice is integral in documenting the rehearsal process and serves as a record that assists the whole team. The stage manager's responsibility to record keeping is so important that it is one of the official duties of the stage manager as defined by the union that oversees them (Actors Equity Association 1).

Blocking notation supports the maintenance of the director's vision by recording the movement created in rehearsal. When an actor forgets their next move the stage manager needs only to reference their Blocking Sheets to remind them (Stern 110). Blocking notation can also help a stage manager communicate to designers how the movement of the play will interact with their designs as they are being created. In a long-running show, Blocking Sheets are crucial when rehearsing a new cast member who was not present for the discoveries of the initial process, and reminding long term actors of the original vision when scenes start to lose shape (Lawrence 121). In all of these instances, it is critical that the stage manager's blocking notes are detailed and precise.

In order to achieve this level of accuracy while writing quickly in the flow of rehearsal, stage managers have devised some tactics to aid their effectiveness. The first is the Blocking Sheet template. While some stage managers prefer to write their blocking

notes in the margins of the script page, most use a separate sheet of paper, corresponding with each page, to have sufficient room to write out their blocking notes. These templates will look different for each stage manager and sometimes each show, but they usually include lines to write down the blocking as well as space to draw stage pictures or to visually track movement. The amount of space dedicated to writing and drawing can vary based on the needs of the show. A wordy small cast show may not need much drawing space, while a dance heavy musical may need lots.

The other method stage managers use to efficiently notate blocking is using a shorthand while writing. Many directors move quickly through blocking the show so having abbreviations and symbols helps the stage manager to keep up. Each stage manager should develop a shorthand that works best for them but some common adjustments are: abbreviating actor or character names, creating symbols for common movements, using abbreviations for stage directions (see fig. 1), and naming or numbering off stage locations (Ionazzi 83).

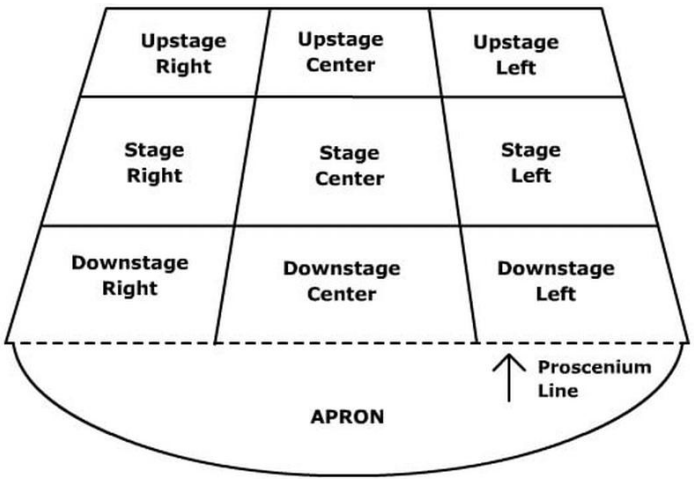
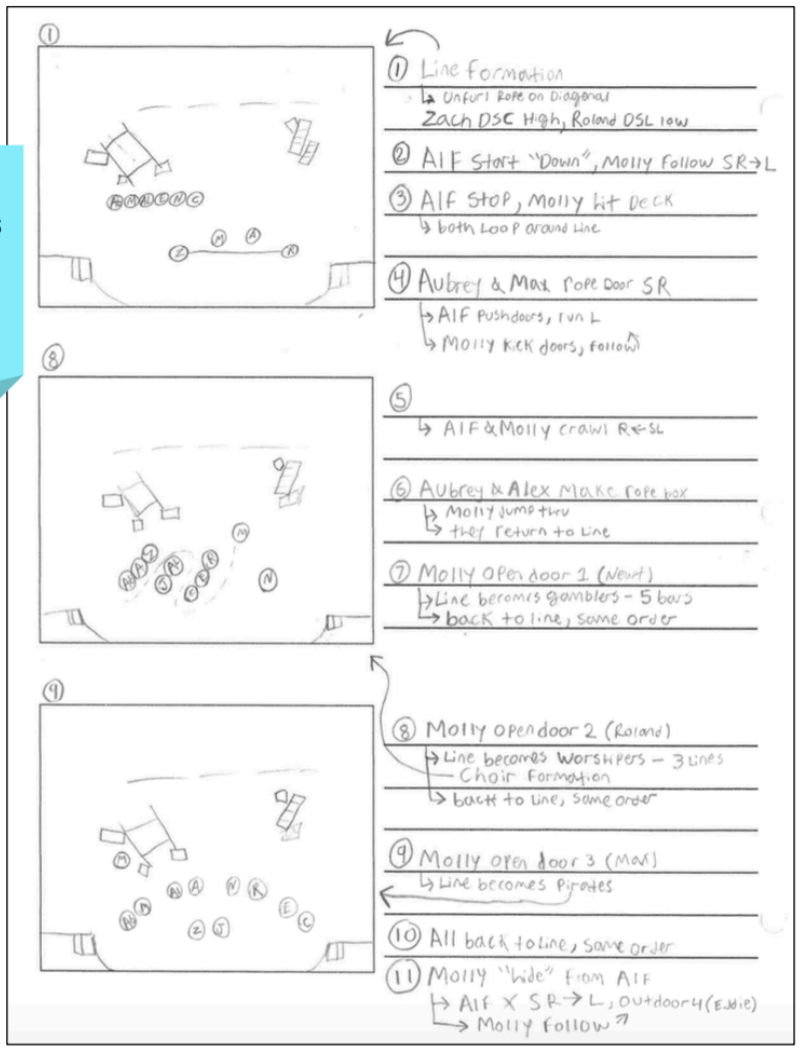


Fig. 1. Suzy Woltmann. "Stage Directions: A Full Guide for Actors." *Backstage,* 4 Oct. 2022, https://www.backstage.com/magazine/article/stage-directions-examples-75377/.

Though rehearsals move quickly, there is time to revise Blocking Sheets as directors revisit scenes, and in fact much of what was initially written may change. Blocking should always be written in pencil so that it is easily updated through the process but should be solidified by the end of the rehearsal period so that there is an accurate record of the show's directed movement before performances begin. This not only allows the stage manager a reference to maintain the director's artistic vision but can also be integral in ensuring safety. The safety of the production relies on everything going the same way every time, if an actor moves out of turn in some shows there could be serious repercussions (Lawrence 13). With Blocking Sheets stage managers can help keep their actors safely on track.

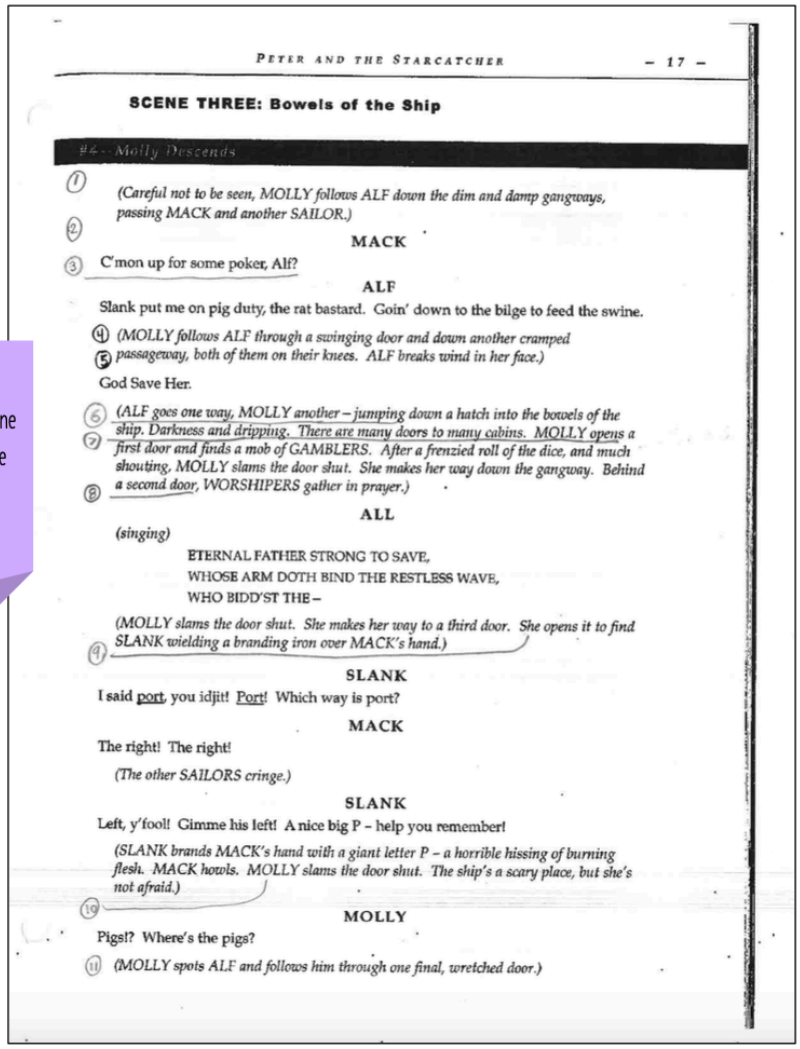
Blocking Sheets

Having a place to draw diagrams can be incredibly helpful in recording stage pictures



Blocking Sheets

Most of the blocking in this scene is very closely tied to the stage directions in the script



PETER AND THE STARCATCHER – 17 –

SCENE THREE: Bowels of the Ship

#4 – Molly Descends

(1) *(Careful not to be seen, MOLLY follows ALF down the dim and damp gangways, passing MACK and another SAILOR.)*

(2) **MACK**

(3) C'mon up for some poker, Alf?

ALF

Slank put me on pig duty, the rat bastard. Goin' down to the bilge to feed the swine.

(4) *(MOLLY follows ALF through a swinging door and down another cramped*
(5) *passageway, both of them on their knees. ALF breaks wind in her face.)*

God Save Her.

(6) *(ALF goes one way, MOLLY another – jumping down a hatch into the bowels of the*
(7) *ship. Darkness and dripping. There are many doors to many cabins. MOLLY opens a first door and finds a mob of GAMBLERS. After a frenzied roll of the dice, and much shouting, MOLLY slams the door shut. She makes her way down the gangway. Behind*
(8) *a second door, WORSHIPERS gather in prayer.)*

ALL

(singing)

ETERNAL FATHER STRONG TO SAVE,
WHOSE ARM DOTH BIND THE RESTLESS WAVE,
WHO BIDD'ST THE –

(MOLLY slams the door shut. She makes her way to a third door. She opens it to find
(9) *SLANK wielding a branding iron over MACK's hand.)*

SLANK

I said port, you idjit! Port! Which way is port?

MACK

The right! The right!

(The other SAILORS cringe.)

SLANK

Left, y'fool! Gimme his left! A nice big P – help you remember!

(SLANK brands MACK's hand with a giant letter P – a horrible hissing of burning flesh. MACK howls. MOLLY slams the door shut. The ship's a scary place, but she's
(10) *not afraid.)*

MOLLY

Pigs!? Where's the pigs?

(11) *(MOLLY spots ALF and follows him through one final, wretched door.)*

Source: Rick Elice, *Peter and the Starcatcher* (Disney Editions, 2012), p. 17.

5. Line Notes

As the company begins to get closer to technical rehearsals, the stage management team will begin to prepare them for that transition. One area that actors often need support is in the memorization of lines. It is usually around this point in the process, if not sooner, that actors are expected to be fully memorized, also known as being off book. Some professional companies with very short rehearsal periods expect actors to be off book at the start of rehearsals, while other processes may give them a few weeks of time. Either way, it is imperative that actors are off book by the time technical rehearsals begin so that they do not add time to the process by searching for lines. Many technical cues are linked to specific lines, so it is very important that actors come into technical rehearsals fully memorized. Actors have varying memorization methods and skills but even the most experienced are likely to make a few errors while learning and this is where the support of the stage management team serves their process.

Line Notes are a way to record errors in actors' line memorization so that they can review specific passages when studying. Errors can include paraphrasing, skipping, words out of order or calling line. When Actors are initially off book they are encouraged to call "line" and a member of the team will prompt them by beginning to read their line until the actor is able to pick up the rest. This practice is called prompting and it dates back hundreds of years. In fact, the prompter was the person on early production teams that most resembles the modern stage manager. A poem from the nineteenth century captures the role of the historic prompter.

To prompter many duties more belong,

Than biding at the wing with book in hand.

Of their go-off, come on, he points the sides.

By margin letters of P. S. O. P.

Stage properties, stage business, music, band,

Of stage arcana prompter keeps the key.

He writes the playbills out, pens paragraphs,

Marks forfeits down for every stage neglect.

The audience gone, he, ere the lights are out.

Of all new scenes tries every new effect;

And, from eleven o'clock, perhaps till three.

He in his duty all that time must spend ;

And then from six to twelve o'clock at night,

Upon the stage the Prompter must attend. (O'Keeffe 422)

We can see within O'Keeffe's poem that though the prompter began as someone who just fed lines to actors, the role developed to include many responsibilities that a stage manager still holds. Tracking blocking and props, cuing entrances and music, and spending long hours in service to the production. Specifically of note here, the poem's line about marking down forfeits for every neglect seems very reminiscent of line notes. In modern times they are meant to be more of a constructive tool, though actors are still obligated to learn their lines.

Typically stage management teams use templates to write line notes quickly, and while some prefer hand writing them and others create them digitally, the general outline should be similar. Each note should include the page number of the line in question, the type of error that occurred, and the accurate line (Goodwin). Some stage managers also

include the wrong words spoken, but I prefer to keep actors focused on what is correct to avoid confusion. This document is given to the actor at the end of rehearsal so that they can use it during their review of lines before the next rehearsal. Line Notes are typically given out over the course of several rehearsal periods which gives actors the opportunity to identify recurring problem areas, but also to track their progress and improvement.

Line Notes

It is important to specify the date and what was worked on so that the actor can track their progress over time

PETER AND THE STARCATCHER

Line Notes

Actor Name: Caitlin M.
10.06.22
Act I

Page #	Type of Error	Correct Line
9	Skipped	**Peter:** One of the boys almost falls out!
12	Skipped	Yes, Nana.
22	Word Change	Hey - up our end … I can lead you there-
28	Paraphrase	C'mon, you! Last chance! We Asters do not leave boys behind.
37	Stumble	My father. He's in trouble.
44	Paraphrase	Daddy, are you there? Hello, hello?
48	Line Call	I'm a Starcatcher … to keep starstuff away from tyrants who try to rule the world.

Underlining emphasizes the correct text of the line the actor needs to study

Technical Rehearsal Phase

One of the last phases before performances is the Technical Rehearsal phase, commonly called Tech, this is where all of the design elements are fully realized and everything comes together for the first time, usually in the span of a week or less.

1. Run Sheets

Because of how much happens in the short span of Tech, it is a high-intensity time, and it is important for stage managers to be communicative and supportive to maintain productivity (Porter and Alcorn 19). A form of documentation that serves the transition into technical rehearsals and the run of the show are Run Sheets. Run Sheets are master documents that include almost everything that happens onstage and backstage, providing a detailed scope of the performance and all of its technical elements and moving parts. They are used by the stage management team and other backstage technicians to track these elements during the run of the show. Some stage managers and/or the companies they serve prefer to have separate documents for each major area including scenic shifts, costume changes, prop tracking, and actor cues if needed. However, other stage managers create Runsheets that include all of these areas and more. A general rule of thumb is that Run Sheets include everything that happens except for acting (Goodwin). They also typically do not include cues to light and sound technicians as those will be in the Calling Script.

However, they do include entrances and exits, tracking of prop movements, scenic transitions, costume changes, and any special effects or hazardous activities during the run of the show. They also include Pre-show and Post-show sections detailing the duties

of the crew and Stage management team before and after the performance. If the show has an intermission the Run Sheets will also detail what happens during it. Typically, all of this information is formatted in a spreadsheet that details when it happens according to time and page number, which crew members and actors are involved, and what exactly happens including any additional notes regarding it. Many stage management teams also like to distinguish what area the action pertains to by using code letters or color coding or both. This is particularly useful when it is necessary to break the Run Sheets down by area to give to individual technicians, which is one way that Run Sheets can be distributed. Additionally, full Run Sheets can also be posted in key areas backstage for the whole team to reference, and many stage managers have begun to keep a digital copy available on their devices for quick reference and easy updates.

Having accurate and updated Run Sheets is imperative. The information in them is collected by the stage management team throughout the rehearsal process and is continually updated for best accuracy. Since Run Sheets will be used by multiple technicians, they must be precise so that everything continues to happen as it was originally directed. Particularly in long running shows, touring shows, or shows that are remounted, Run Sheets are essential to understanding the technical world of the show. For example, if a new wardrobe crew member subs in on a long running show they would likely rely on the costume tracking in the Run Sheets to understand where and when they are needed. If the Run Sheets have not recently been updated in this scenario this crew member could end up in the wrong place at the wrong time and be unable to help an actor with a quick change, but if the Run Sheets are accurate and easy to follow, they should be able to follow the tracking even if they have never worked this show before.

Run Sheets also have a deep history dating back at least to Shakespeare's time in the hands of the prompter, though at that time they were called theatrical plots. In her thesis Tracey Cattell shares that backstage plots from the Admiral's Men in the 1590s were formatted as "a large sheet of paper, divided into two columns, in which each entrance is noted and ruled off underneath, creating individual sections or boxes for each item. These are supplemented, to a greater or lesser extent, with annotations to the left of each column detailing props, stage effects, or noises off" (76). It is incredible to note the distinct similarities between the theatrical plot and modern Run Sheets and it makes it clear to see the development of the stage manager's role in theatrical production through history.

Run Sheets

During the run of the show we used Google Sheets so that we could make live updates as needed. This version of the document has had adjustments in its adaptation from digital.

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Color Code Key
M- Admin
A - Actor Cue
C - Costumes
F - Fly
P - Props
S - Set

Time	Page	Code	Crew	Actor	Action	Notes
Preshow						
		M	ASMs		Make sure there is at least one chair on each side	
		M	ASMs		Turn off Fire Alarm and house lights	
		M	ASMs		Tape side doors	
		M	ASMs		Turn off hallway lights	
		M	ASMs		Sweep/Mop stage	
		M	ASMs	Actors	Collect Valueables	After Fight Call
		F	ASMs		Fly Rail	Fly Legs/Cyc in
		F	ASMS		Fly Rail	Fly rest of items after fight call
		P	ASMs		Set up prop Table	
		P	ASMs		Preset flags in stern	
		P	ASMs		Preset props in crate	Ropes/Teeth/Bucket/Cane//Cat
		P	ASMs		Preset props/ ropes on stern	Detangled Flags/Ropes/Ships/B-Iron/P&P
		S	ASMs		Stern	Set Stern on SR side
		S	ASMs		Ladder	Set Ladder on SL side
		S	ASMs		Crates and trunk SR	Set 4 crates, plank, and trunk
		S	ASMs		Crates and trunk SL	Trunk, 3 crates
			ASMs		Crocodile material	Set behind salad bowl
			ASMs		Gag and Rope	placed in stern
		P	ASMs		preset pole on SL	for Peter in swim on
		P	ASMs	Kyle, Max, Aubrey	3 Salad Piece	Set SR
		P	ASMs		preset Salad Pieces	Going from SL to SR Roland, Alex, Jackson, Zach, Christian, Newt, Caitlin, 2 Trunk, Eddie and Josh

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Run Sheets

An important element of the Preshow section are time calls, these are in place as a guideline to reminding actors how long they have until they must be in places

Run Sheets (adapted from digital)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
		P	ASMs	Kyle	Gold Coins	Have ready to grab
		C	ASMs	Zach	Preset Sanchez and Pirate SR	
		C	ASMs	Max	Seaman Hat	SL Medium crate
		C	ASMs		Pirate Hats	Placed in Crate
		C	ASMs	Max	Preset jacket SL	
		C	ASMs		Sailor Hats	Placed on Stem (Aubrey, Eddie, Newt)
Time Calls						
-60			All Comm Crew			Comm Check
-33			Stage Managment			House Open/Half Hour
-18			Stage Managment			15 minutes til places
-13			Stage Managment			10 minutes til places
-8			Stage Managment			5 minutes til places
-3			Stage Managment			Places
Top of Show (0:00)						
Prolouge: A Bare Stage						
00:37	1	S,P		Max	Meduim crate En SL	
	1	S,P		Aubrey	Mediuim crate En SR	
	1	S,P		Alex and Zach	Big prop crate En SR	
	1	S,P		Eddie	Small crate En SR	
	1	S,P			Meduim crate En SL	Kyle, Newt, and Christian En
01:43	3	P		Zach	Takes cane out of crate	
01:58	3	P		Roland	Wasp	Taken out of crate
02:11	3	P		Eddie	Neverland	Taken out of crate
Scene 1: The Neverland- On Deck						
04:41	7	P		Christian and Newt	White Flags	Hung in Ladder and Stem
05:16	8	P		Christian and Caitlin	Slanks cat	Thrown by Christian to Caitlin
05:50	8	P		Kyle	Gold coins	Kyle need this to be in preshow
07:37	11	P		Kyle and Caitlin	Amulets	On Kyle's preshow, gives one to Caitlin

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Run Sheets

ASMs found that some actors needed additional reminders of their entrances so they added their cues to the Run Sheets

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
08:18	11	P		Zach	Paper and Pen	Taken out fro Crate for autograph
09:03	12	C		Max and Eddie	Sailor Hats	Exit SR
09:48	13	P		Jackson	White Flags	Thrown back in crate by Jackson
10:00	13	P		Christian	Slanks cat	put back in crate
		P	ASMs	Roland	Wipe "X" off of trunk	ASM hand to Roland
Scene 2: Molly's Cabin						
11:24	15	P		Max and Roland	Yellow Rope	Taken out of crate, used for cabin
12:43	15	P		Jackson	Bucket of worms	Taken out of crate by Jackson
Scene 3: Bowels of the ship						
14:11	17	P		Alex and Aubrey	White Rope	Taken out of crate, used for "Trap Door"
14:57	17	P		Josh	Branding Iron	Taken out of stern, put back in prop crate
Scene 4: Bilge Dungeon						
17:30	25	P		Eddie	Bucket of Worms	put back in crate
17:42	25	P		Zach	Cane	Taken out of crate, used for Grempkin
19:06	26	A	ASMs	Kyle		Call Kyle in for Grempkin Scene
20:59	28	P		Zach	Cane	put back in crate
21:08	28	P		Max	Bucket	Ex SR with Bucket
Scene 5: The Wasp - Captian's Cabin						
21:54	29	P		Roland	Tie and Gag	On him when covered by flag
21:59	29	P		Zach	Yellow Rope	take out of crate, used for Cpts. Room
22:06	29	P		Roland	British Flag	take out of crate, put over Roland
22:13	29	P		Jackson	British Flag	Put back in crate
24:21	32	P		Max	Bucket	Ent SR, Used for "throw up"
24:40	32	P		Aubrey	Nail File	takes out for Stache's Nails
25:23	32	P		Max	Comb	Takes out from costume
26:42	33	P		Eddie and Newt	White rope	Used for mirror smash
29:38	36	P		Max	Key	Taken out of Kyle's pocket
Scene 6: The Neverland - Passageway						
31:53	37	P		Jackson and Zach	Yellow Rope	Used for passageway
33:10	38	P		Josh	Slanks cat on a rope	Hanging by a thread on stern
Scene 7: The Wasp - Captian's Cabin						
35:48	42	S,P		Zach	Bring wheel on SR	
36:17	43	C		Max	Switch Jackets	Give max his jacket and take the comb

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Run Sheets

Peter had several hanging scenic elements that were flown out by the ASMs which I cued from the booth

Run Sheets (adapted from digital)

PETER AND THE STARCATCHER

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
Scene 8: The Neverland - Bilge Dungeon						
39:18	44	P		Caitlin	Plank and crate	Put plank on "See-saw" crate
Scene 9: The Neverland - On deck						
43:40	50	P		Josh	Rope Whip	Taken out of crate, used for whip
43:57	50	P		Eddie and Zach	Yellow Rope	Used for Overboard
44:35	51	P	ASMs	Alex	Seagull	Hand off and En SR and crosses across and put in crate
44:48	51	P	ASMs	Josh	Whip	Josh hands off to SR ASM
Scene 10: The Neverland and The Wasp						
49:22	54	P		Zach	Wheel	Taken off SR
50:34	55	P		Alex	Flag Pole with Union Flag	Taken from stern
52:03	56	P		Jackson	Jolly Roger	On trunk coming on SL
52:27	56	P		Max	Wasp	Used to come together
52:44	56	P		Josh	Neverland	Used to come together
53:01	56	P		Caitlin and Christian	wooden plank	brought out SR
54:37	57	P		Zach	Bucket	Used for Fight
55:00	57	P		Max	Cane	Used for Fight
55:17	57	P		Aubrey	Cane	Used for Fight
56:12	59	P		Zach, Eddie Roland, Jackson	Pink Rope	taken out of crate for boxing ring
56:35	59	F	ASMs		Fly Mic in	
57:15	59	P		Caitlin	Round 1 sign	Used during boxing match
1:00:39	60	F	ASMs		Fly Mic out	
1:00:57	60	P		Aubrey and Roland	Neverland 2.0	Spilts in half
1:01:33	61	P		Alex	Slanks Cat	Thrown at Slank for his "Fall"
1:01:58	61	P		Roland and Eddie	White Ropes	Used for "Water"
1:04:48	68	F	ASMs		Sails/Ship out	Parv: Sails, Kayley: Ship Sails first. Once halfway, Ship first
1:05:02		P		Zach and Josh	Ladder	Ladder exits SR
1:05:11		P		Eddie		Crate exits SR
1:05:13		P		Aubrey		Crate exits SL
1:05:26		P		Newt	Crate of Props	Exits SL
1:06:42		P		Full cast	All trunks	Exit both sides of stage

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Run Sheets

The exit of the stern unit became very important because it was a visual cue for me in the booth to call the intermission light cues

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
1:07:17		S			Ex SL with stern	
Intermission (10:00)						
1:07:23			Stage Managment			8 minutes til places
		P	ASMs		Set trunk upstage L	
		P	ASMs		Set Ladder on SL Side	
		P	ASMs		Preset pinapple behind salad upstage	
		C	ASMs	Roland, Max, Zach	Preset Costumes SR	
		C	ASMs	Alex	Preset teacher tail	
		C	Costumes	Alex	Bumbrake apron set off R	help change from mermaid to Bumbrake
1:10:27			Stage Managment			5 minutes til places
		C	Costumes	all	help put on mermaids	
		C	ASMs	**Zach**	Preset Costumes	**Multiple crates on stage???**
1:15:00			Stage Managment			Places
1:17:38		F	ASMs		Fly out Scrim	
1:17:38		M	ASMs		Turn blue light off SL/SR	
Prolouge: Mollusk Island - The Shore						
1:21:07	73	C	ASM Costumes	Josh, Zach, Newt	Take costume hand-off SR	all other actors into hall to change
1:21:07	73	F	ASMs		Fly out Seaweed	
1:21:46		P		Eddie	En SR with glove in pocket	
Scene 1: Moutiantop/Mollusk Island						
1:24:02	76	P		Alex and Jackson	En SR with trunk	
1:24:21	76	P		Alex and Jackson	Ex SL with trunk	
1:25:54	77	P		Christian	Put vegtables over trunk	
Scene 2: Jungle						
1:27:13	78	P		Everyone	En with Kitchen Utensils	
1:27:35	78	P		Everyone	En with salad peices	
1:28:04	78	P		Josh	En with kitchen timer	
Scene 3: Mollusk Territory						
1:33:42	83	P		Mollusks	Take Vegtables offstage	Some behind the salad, others SR
1:39:07	90	A	ASMs		Cue Kyle SL	

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Run Sheets

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
Scene 4: Mr. Grin's Cage						
1:40:23	91	P		Mollusk	Exit Sr with Kitchen Utensils	
1:42:47	93	P		Alex, Josh, Zach, Roland	Hold teeth for Mr. Grin	
1:42:59	93	P		Jackson	Hold eyes for Mr. Grin	
1:43:39	93	C	ASMs	Zach	Hand Zach hat, hands, forks	SR (ASM behind Salad bowl)
1:44:16	94	P		Zach and Josh	En upstage w/ wooden utencils	
1:44:42	94	P		Zach and Josh	Ex SL with with wooden utencils	
1:44:57	94	C	ASMs	Zach and Josh	Help give them costumes	SR
Scene 5: Beach						
Scene 6: Jungle's Edge						
1:46:52		C	ASM/Hair	Alex	Change into Teacher	with help from hair
1:47:04	99	A	ASMs		Cue Kyle SR	
Scene 7: Up the Mountian						
1:47:47	100	P		Everyone	En upstage C with glove	
1:48:00	100	P		Roland and Jackson	En SL with ladder	
Scene 8: The Grotto						
1:50:13	105	P		Aurbrey and Roland	Ex SL with ladder	
1:50:16	105	C	ASM / Costumes	Alex	Quick change	SL From Teacher to Bumbrake
Scene 9: Mountiontop						
1:50:49	106	P	ASMs	Alex and Jackson	En SL with trunk and bloomers	Hand wooden pole and bloomers
1:51:11	107	P		Listed in Notes	En with salad peices	SR: Jackson, Zach, Kyle, Alex SL: Max, Roland, Josh
1:51:58	108	P		Everyone	Ex with Salad pieces	
1:52:30	112	P		Caitlin	Ex SR with trunk	
Scene 10: Beach						
1:52:56	113	P		Aubrey	En SL with Med crate and Ukuele	
1:53:12	113	P	ASMs	Aubrey	Ex SL with Med crate and Ukuele	Handoff from ASM
1:53:34	113	P		Caitlin	En SR with trunk	
1:53:59	114	P		Max	En SL with fruitcake	

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Handoffs are imperative for fast prop exchanges, in this case an ASM was standing just offstage to grab the ukulele and fruitcake

Run Sheets

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
1:54:03	114	P		Aubrey	En SL with Fruitcake	Handoff to ASM
1:54:27	114	P		Aubrey	Ex SL with fruitcake	
1:54:29	114	C	ASM / Costumes	Aubrey	Quick change out of mermaid	SL with help from costumes
1:54:56	114	C	ASM / Costumes	Max	Add disguise	SL hand max beard and chef hat
1:55:00	115	P	ASMs	Aubrey, Alex and Jackson	En SL with guys hands bounds	Ropes Handoff from ASM
1:55:45	116	P		Zach and Josh	En SR with Kitchen Utensils	
1:55:54	116			Kyle and Roland	En SR with gags and hands bound	Ropes Handoff?
1:57:17	118	P		Christain	En US with Kitchen Untesil	
2:05:32	125	P		Aubrey	EX SL with hand	she puts in trunk!!!
2:05:37	125	P		Josh	Ex US with Kitchen Untensil	
2:06:57	126	C	ASMs	Zach and Josh	Costume Change SR	
2:07:45	127	P		Zach and Josh	Ex SR with trunk	
2:14:12	137		Front of House		Open doors for Peter flight and bows	
Postshow						
		P	ASMs		Props	Put all props away
		P	ASMs		Hand	Check to see if its in trunk
		F	ASMs		Fly Rail	Fly everything out past head level
		M	ASMs	Actors	Return Valueables	
		M	ASMs		Untape Doors	
		M	ASMs		Turn hall lights on	
		M	ASMs		Put out Ghostlight	
		P	Tech ASM		Take all props to props table	Props
						2 strings of white flags
						2 flashlights
						2 model ships
						1 model ship that comes apart
						pole with seaguls

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We had an additional ASM join us for our technical rehearsals and our performances so my other ASMs used this section to delegate prop storage to him

Run Sheets

Run Sheets (adapted from digital)

Peter and the Starcatcher

Created by: Morgan Hutchins, Kayley Eaton, Matthew Parvin

Time	Page	Code	Crew	Actor	Action	Notes
						pole
						Red bloomers
						2 Gags
						4 ropes
						Kitchen Timer
						2 Fruitcakes
						Coins
						key
						switchblade comb
						2 amulets
						chalk box
						14 salad peices
						Pineapple
						9 Wooden utencils
						11 yellow gloves
						ukuele

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2. Calling Script

Tech is not only a time when all of the elements come together, it is also the time when a stage manager's responsibilities shift. Tech is an intense collaboration between all members of the production team and at the end the director, who has led the team up to this point, must step away and leave the stage manager to maintain the run of the show (Kordsmeier 78). Additionally, because everyone's creations are being realized on stage it can be an incredibly vulnerable time for the artists involved and recognizing that can help the team to be more compassionate and patient. The period of Technical and Dress Rehearsals is also the only time the stage manager gets to learn and rehearse everything they will be responsible for during each performance. Dress Rehearsals come at the end of the Tech process, and they are when costumes, hair, and makeup are added following the other technical elements, and when the show begins to run in its full form.

The typical division of stage management responsibilities for performances consists of the stage manager calling the show and the assistant stage manager(s) running the deck. Calling cues is the stage manager's main method of orchestration during the show, wherein they tell crew members exactly when to initiate the next designed cue. For lighting and sound this means that an operator needs to move to the next lighting look or sound effect. For scenic elements it could mean starting a scene shift or flying in or out a hanging piece. While these are the most common cues, there are also a variety of other cues that may end up needing to be called during the show and none of these elements occur without the stage manager calling them precisely.

Traditionally, the stage manager calls the show from a technical booth located behind the audience facing the stage. Sometimes they are instead at a booth backstage

and are assisted by live monitors. Depending on the layout of the theatre, the operators they are cueing may be sitting next to them or they may be across the building. In both cases it is very common for the stage manager to give cues over some form of communication system. The technology will vary based on the budget of the theatre, but it should allow stage managers to give cues to technicians without disturbing the show. Using this system, the stage manager calls cues. Calling a cue consists of the stage manager first giving the operator a standby warning so that they are prepared when the cue call occurs. This is often done for groupings of cues in advance, especially when they happen in quick succession. Then as the moment approaches the stage manager will state the area and cue number, for example: "Lights 29", then they say "GO" to indicate when the cue should be initiated (Ionazzi 144). The stage manager must anticipate the moment when the cue must be visible on stage so that they have enough time to get their words out and for their operator to hear and complete the action. In cases when there are mere seconds between cues, the stage manager should find a way to shorten the phrases that is still understandable to technicians in the heat of the moment.

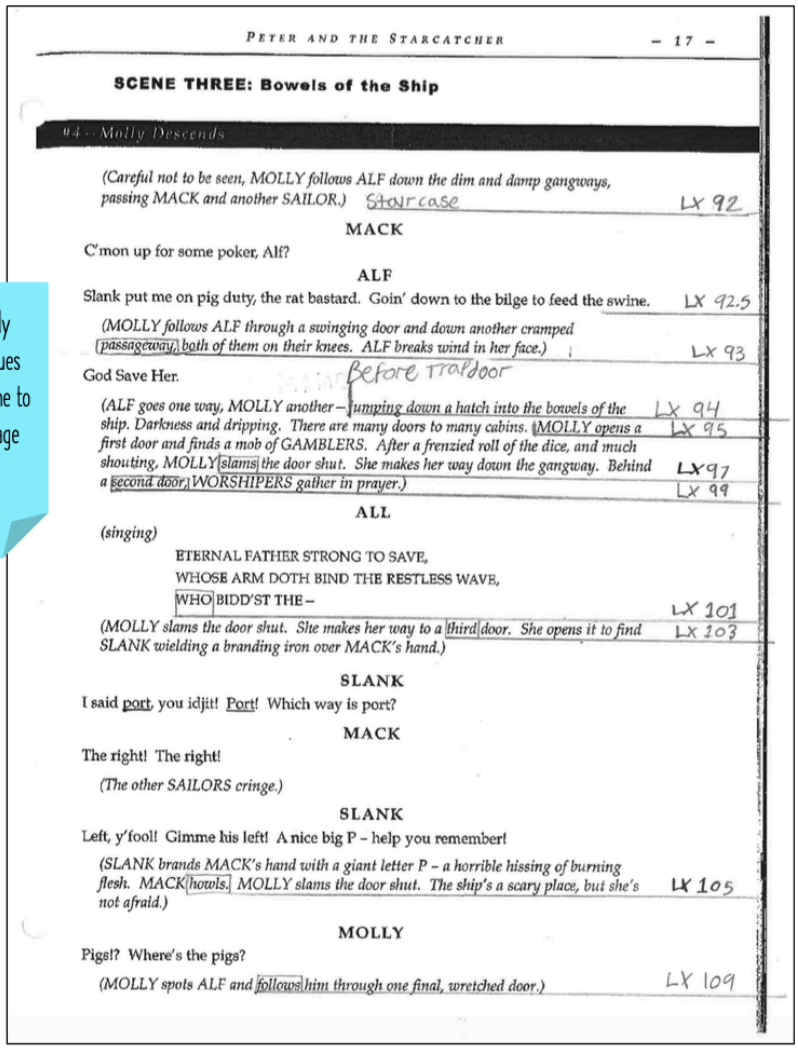
The Calling Script is both the stage manager's guide during their performance but also their record of it. The way cues are written in the Calling Script is another place where stage managers can customize their notation. Some like to use different shapes or symbols along with the cue numbers to indicate each design area, while others use color coding, and some are comfortable just writing them out with an abbreviation of the corresponding area. Often cues are tied to specific dialogue or music, in which case the stage manager usually draws some sort of line or arrow to connect their notation to the line. Other times cues are visual, meaning they are connected to action happening on

stage. In that case the stage manager may write a description of what they are looking for as an indicator that it is time to look up. How ever the stage manager chooses to notate, it should be written cleanly and legibly. Not only so that they can quickly understand it during the run of the show but also so that someone else could read and understand it and call the show if necessary. On Broadway and other long running shows it is common for the stage management team to rotate through deck and calling duties so the Script must be legible to all of them, but in any show an emergency could happen and if the show must go on, someone else will need to call off of the stage manager's Script (Lawrence 116). The calling script is also the record that we most often use to understand the entire scope of a production.

Another thing that must be notated are standbys. Often standbys are given in advance for a group of cues when they happen in close succession, and it is helpful for the stage manager to have these written in their Calling Script as well. The stage manager should give standbys to each area in the same order every time and if technicians verbally acknowledge that they are ready, they should respond in that order as well to avoid any confusion (Goodwin). An incredibly helpful practice that many theatrical processes observe is paper tech. This is an opportunity for the stage manager to sit down with designers who have elements that are cued and write the cues into their script before they are expected to call them live with the action (Stern 205). They can also use this time to estimate where standbys will be placed. Many cues will shift throughout the tech process but having an initial placement saves a great deal of time (Lawrence 102).

Calling Script

This scene moved incredibly quickly and most of these cues were visual which required me to closely watched both the stage and my script.



PETER AND THE STARCATCHER – 17 –

SCENE THREE: Bowels of the Ship

#4 – Molly Descends

(Careful not to be seen, MOLLY follows ALF down the dim and damp gangways, passing MACK and another SAILOR.) Staircase LX 92

MACK

C'mon up for some poker, Alf?

ALF

Slank put me on pig duty, the rat bastard. Goin' down to the bilge to feed the swine. LX 92.5

(MOLLY follows ALF through a swinging door and down another cramped passageway, both of them on their knees. ALF breaks wind in her face.) LX 93

God Save Her.

Before Trapdoor

(ALF goes one way, MOLLY another – jumping down a hatch into the bowels of the ship. Darkness and dripping. There are many doors to many cabins. MOLLY opens a first door and finds a mob of GAMBLERS. After a frenzied roll of the dice, and much shouting, MOLLY slams the door shut. She makes her way down the gangway. Behind a second door, WORSHIPERS gather in prayer.) LX 94 LX 95 LX 97 LX 99

ALL

(singing)

ETERNAL FATHER STRONG TO SAVE,
WHOSE ARM DOTH BIND THE RESTLESS WAVE,
WHO BIDD'ST THE – LX 101

(MOLLY slams the door shut. She makes her way to a third door. She opens it to find SLANK wielding a branding iron over MACK's hand.) LX 103

SLANK

I said port, you idjit! Port! Which way is port?

MACK

The right! The right!

(The other SAILORS cringe.)

SLANK

Left, y'fool! Gimme his left! A nice big P – help you remember!

(SLANK brands MACK's hand with a giant letter P – a horrible hissing of burning flesh. MACK howls. MOLLY slams the door shut. The ship's a scary place, but she's not afraid.) LX 105

MOLLY

Pigs!? Where's the pigs?

(MOLLY spots ALF and follows him through one final, wretched door.) LX 109

Source: Rick Elice, *Peter and the Starcatcher* (Disney Editions, 2012), p. 17.

Performance Phase

The Performance phase of a production is where all of the preparation and collaboration culminates in the public run of the show.

1. Performance Report

During Tech the production team handed their hard work over to the stage managers and technicians with a great deal of trust and vulnerability. In the Performance phase the stage manager completes the transition into the artistic guardian of the show and their goal is to uphold the standards of the director and designers throughout the run (Porter and Alcorn 21). The run is the span of performances, and it can range anywhere from one-night-only to many years as some on Broadway. Throughout this time, however short or long it may be, the stage manager is tasked with maintaining the show. This is the ultimate way that the stage manager serves the production, and the Performance Report is an important tool in that mission.

The Performance Report is very similar in template structure to the Production Meeting and Rehearsal Reports with a few distinct differences geared toward reporting on the day's performance (Ionazzi 145). These include the Audience Count, sometimes called the House Count, is listed so that the team knows how many patrons were in attendance. Following that is the Run Time, which the stage manager uses to monitor for discrepancies. Slight fluctuations of a minute or two are normal, and may be related to differing audience responses, but if the show begins to run noticeably long or short, there is likely an underlying cause that needs to be addressed. Often in long-running shows the stage manager is responsible for issuing reminders to the cast about the pacing of the

show or specific scenes as needed to uphold the director's vision. The next section is weather, which may seem unusual, but it is actually quite important. *Peter and the Starcatcher* was performed in a fairly mild November, but in more extreme seasons or climates the weather could affect the attendance of patrons, and in outdoor theatre it can certainly affect the entire show.

Similar to other reports, the General section in the Performance report is still for notes that are to be read by the entire production team, but it is geared more toward the director than it had been previously. Directors are in the room for a majority of rehearsals and their work informs much of the content in the Rehearsal Report, but not every director is at every performance, and they still need to know how it went. Some directors like very detailed reports of how moments in the show played out while some prefer a more general sense of the audience's reaction, but as always, the stage manager should endeavor to report in a clear and unbiased manner. Their job is not to critique the performers, rather it is to report the facts of their performance. As with all other Reports, this document should not be distributed to actors (Lawrence 113). The General is also a place where the stage manager can show that they are guarding the artistry of the show by noting any issues that may have arisen and stating how they will address them.

Following the General, instead of having sections for each design and production area, the performance report has a technical section wherein notes are added for specific areas if something needs to be addressed. Often these are things that require immediate attention and may need to be addressed before the next performance of the show, so it is imperative that the stage manager sends out the report as soon as they are able after the show ends. To do this they will need to check in with the front of house manager as well

as their ASM(s) and the rest of the crew to ensure that they report anything that might not have been visible from their calling location. The majority of the *Peter* scenic and props notes were reported by my ASMs because they were on the deck to witness the issue occur. The end of this report still has a separate Admin section because they cannot quite be grouped with the technical areas, and because it is common to still have administrative notes especially as the show approaches its closing date.

Performance Report

Peter and the Starcatcher

Created by: Morgan Hutchins

Performance Report - 11.03.22

Edited by: KE, MP

Schedule of Events:

6:57 - House Open
7:32 - GO
8:35 - Intermission
8:48 - Act II
9:48 - End

Audience Count: 250

Run Time: 2:16 with Intermission

Weather: Clear skies and 66 degrees

General:

1. Despite the Judd concert and limited parking we only had to hold the house for two minutes!
2. The show ran well this evening! Tonight's audience started out a bit low but came to life with Eddie's true love's kiss bit. They also responded well during the boxing match, and they seemed to love Teacher and Ukulele Smee.
3. Bumbrake and Slank's fight over the trunk seems to be drifting a bit too far stage right so we are going to go over it with them in fight call tomorrow.

Technical:

Scenic:

1. One of the brakes has become loose on the stern and resistant to being pressed down, can we double check that it is still safe?
2. One of the actors ran into the center of the salad bowl and knocked the facing loose a bit.

When a production includes stage combat it is critical that it is the same every time, so before each performance a fight call is held to ensure consistency

Performance Report

Peter and the Starcatcher

Created by: Morgan Hutchins

Performance Report - 11.03.22

Edited by: KE, MP

Props

1. One of the prongs on one of the salad forks is about to fall off, can it be looked at tomorrow?

Admin:

1. No notes, thank you!

Oversized kitchen utensils were used as weapons in the show, so their upkeep was important not only for design integrity but for safety as well

Post-Mortem

Though we borrow the term from the medical field's examination of the deceased, a theatrical Post-Mortem is much less morbid. It is simply a meeting that commonly occurs following the closing of a show that allows the production team to reflect on the process and its successes and challenges. When reflecting on my time working on *Peter and the Starcatcher*, I am able to see how much I learned and grew as a stage manager and as a person through the process.

Perhaps one of the most impactful lessons was gaining a greater understanding of the importance of clearly establishing expectations before assuming they will be upheld. As Porter and Alcorn wisely said in their discussion of this concept, "an unexpressed expectation can easily go unmet, potentially leading to disappointment or conflict" (85). In our first rehearsal the director and I spoke to the cast about our desire to create a safe, supportive, and respectful rehearsal space. We assumed because we were working with a cast of adults, most of whom had previous experience in theatre, that we did not need to spell out details of the professionalism that was expected. However, as rehearsals progressed we began to have a few challenges with a lack of professionalism. When discussing the conversation we would need to have with actors to address the situation, we looked back to the Company Business Letter and although it did set some expectations, we soon realized it did not address the issues we were experiencing. This meant that our conversation needed to be an establishment rather than a reminder of expectations, which is more challenging to approach once the process is in full swing.

Because of this situation I will ensure that in future processes the director and I clearly express *all* of the expectations we have for the process from the beginning.

Another scenario I learned how to navigate was the replacement of an actor. This reinforced the importance of accurate documentation, especially blocking notation. We had an actor who stepped down from the show a few weeks into rehearsal. Thankfully the director was able to replace them the same day, but because much of that character's scene work had already been blocked, it was up to the stage management team to catch them up so that we would not have to lose time backtracking in rehearsals. Both of my assistant stage managers had been taking down blocking notation alongside me so they were able to walk the new actor through their blocking while I helped the director to continue moving the process forward. Because we all knew the show so well already, we were able to support this actor and the rest of the team during this transitional period.

Throughout my time at Middle Tennessee State University and especially while working on *Peter and the Starcatcher*, I have learned the great advantage of building and maintaining meaningful connections with your collaborators. Prior to my experiences here, I worked on very small productions, and while I knew lots of people in the discipline, I had not experienced the network of relationships that is found in a full production team. Being able to foster connections with every member of my team throughout the process ultimately helped it to go more smoothly. For example, I was acquainted with my lighting designer Harry Whitmore before the process began, but I took time to build a further relationship early in the production process so that by the time we reached tech rehearsal we had already built a rapport that made it much easier to communicate in that high pressure environment. Making positive professional

connections in this way can also be helpful in the future. Often theatre communities are relatively small and even at the Broadway level are very interconnected (Rhine 187). This means that stage managers will likely work with the same team members more than once, so maintaining relationships within their network is incredibly important.

My experience with *Peter and the Starcatcher* ultimately taught me that a stage manager's true success is in serving the show well. Communicating well with my team through my documents and conversations helped to build mutual trust in our collaboration. My organization, adaptability, and understanding of the show helped to keep the process on track even when we encountered challenges, and my recordkeeping helped the show to run smoothly. I have also noticed that honing my stage management skills has helped me navigate other areas of my life as well. All of these qualities have made me a better team member at my jobs and improved my ability to balance my education and personal life. I plan to utilize these attributes throughout my professional life, in stage management and beyond.

Conclusion

Through examining the selected documents, we have seen not only the basic definition of a stage manager but uncovered connections to their many attributes. For example, we see transparent communication in the Reports, interpersonal skills in the Company Business Letter, being forward thinking yet adaptable in Run Sheets, and keeping organized records through the Calling Script. Not every production has the same needs, and there is not one set way to stage manage, but if stage managers seek continual growth in these areas and others examined here, they will likely have a greater foundation for success.

While these skills and qualities are invaluable to stage managers as they serve productions, many of them are also highly valued in other career fields. Being strong communicators that maintain relationships and mitigate conflict in high pressure situations makes them a valuable asset to any team. Their strong technical skills in organization and record keeping, scheduling, and orchestration make them qualified managers outside of the theatre discipline as well. Additionally, leaders from many disciplines have a lot to learn from the adaptability of theatre leaders (Skalican 142). In particular, the smooth transition that must occur during tech as the stage manager takes on the responsibility of being the artistic guardian of the show through its performance phase, can be examined by other leaders who must complete successful transitions of power (Kordsmeier 79). Stage managers are exemplary models of service based leadership and those who go onto work in other fields bring these skills to contribute to the success their new collaborators.

Throughout this project we have also seen a sampling of a variety of responsibilities of a stage manager from Pre-Production through Performances. What may seem like a small role to the outside viewer expands almost infinitely upon further examination. Stage managers are intricately involved with each production element and each member of the team, and as we have seen they support the show in a multitude of ways. So, the next time you attend a theatrical production, be sure to applaud for the unseen stage manager too.

Works Cited

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Appendix

MTSU's *Peter and the Starcatcher* Promotional Video - https://fb.watch/jmeFmAq13O/

Stage Management Team Interview - https://fb.watch/jmeBzcC0Xc/

Calling "Swim On" - https://youtu.be/GvAZo27k_qo