

**TAKING UP SPACE:
A GUIDE TO THE ARTISTRY IN STAGE MANAGEMENT**

Honors Thesis

**Presented in Partial Fulfillment of the Requirements
For the Degree of Bachelor of Fine Arts in Theatre Arts**

In the College of Arts and Sciences
at Salem State University

By

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2024

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To Mom and Dad- for giving me life and teaching me how to live it to the full.

To Jess and Patrick, for providing me the path to pursue a life in theatre.

It has been the greatest gift and for that, I am forever thankful.

SSU Theatre Department Faculty & Staff- without your support I wouldn't have become the person I am today. Thank you for everything. I'll miss bugging you all over email.

My friends from home, school and everywhere in between- it is a beautiful thing to be surrounded by so much love. I am so lucky.

And to every stage manager past, present and future- Drink water. Breathe with the show.

Find your artistry and don't lose sight of it. Lead with love.

:) <3

For Alyssa June Fluet, and Jerry Johnson.

Hello!

Welcome. My name is Lily. (That's me on the right!)

Like most college seniors, thinking about how to encapsulate four years of college into one project, document, etc. is a scary thing to think about.

Throughout my time in undergrad, I noticed a lot of stage-management related texts were geared towards post-grad individuals and were written by professionals. While these resources are incredibly valuable and necessary, I wanted to make this guide for university-level stage managers from the perspective of a student.



Think of this text as a diary. A journal entry. Advice from your big sister. And, for any educator who may be reading this, think of this as a tool to help understand your students a little bit better.

It is only through sharing our perspectives that we can learn and grow as theatre makers. Take all I say with a grain of salt- this is not the absolute truth. What makes you powerful is *your* unique style.

May this text empower you to draw closer to your authentic self.

Thank you for reading this.

I hope you learn something about yourself in the process.

Enjoy.

Helpful Terms to Know!

I realize not everyone who is reading this may understand all the terminology used in the text- below are some definitions to help you as you read!

SM: Stage Manager. (Definition provided in Chapter One!)

ASM: Assistant Stage Manager. An extension of the SM, and responsible for running backstage. Vital to the team!

Blocking: Recorded movement of actors in a scene. A record of who moves where and at what time, taken by the stage manager during rehearsals.

Tech Week: The week of rehearsals leading up to opening night, where technical elements (lights, costumes, sound, etc.) begin to be incorporated. Known as hell week to some, or an exciting time for others.

Rehearsal: Time spent prior to a production's opening where actors, directors, and stage managers work through the text. We record blocking, create the story, and repeat it a million times. Practice, practice, practice!

“The Process” or “Artistic Process”: This term encapsulates the timeline of a show- from first emails/conversations, to closing. It also covers the individual theatre maker's personal practices, morals, etc. that are brought into theatre spaces. Theatre people love this word.

Calling the Show: The Stage Manager's primary job during a performance. Or, as I like to put it, running a marathon in a chair. The SM is tasked with “cueing in”, aka saying “GO!” for every light change, scenic shift, sound cue, etc. in a play with finesse and precision.

Cue: The specific action, light change, etc. that a stage manager calls. For example: Light Cue 1 brings the theatre to darkness. Light Cue 2 is lights up on stage. And so on.



Me at rehearsal. 2022. Hello blonde!

1

What's a Stage Manager?

A magical device fueled by caffeine. Wizard. Magician. That person with the clipboard who's in charge.

Stage managers are often perceived as the person who brings order to the chaos of theater. While this is true (and as much as I love being called a wizard), stage managers hold a more nuanced identity in creative spaces. Based off a quick Google Search, stage managers are defined as “the person responsible for the lighting and other technical arrangements for a stage play.” The word “arrangements” always makes me giggle. What exactly is it that we are arranging? Are we just arrangers of other people's work?

In short, the stage manager is a facilitator, contributor, and supporter of the artistic process of a show. A translator between technical and performance. A pillar of communication. And, as I will say a million times in this book, stage managers are artists. We read between the lines. We watch when nobody else is looking.

SM's possess one of the most beautiful gifts- we are the in-between of what happens on stage, and behind it. I like to see it as a grey area. A penumbra. A small space carved out for those who love to play pretend and have strong opinions on stationery.

I will state now (and elaborate in the next chapter) that stage managers are more than just Type-A, productive machines who know how to make a good spreadsheet. We feel deeply. We work in the industry of people, and with that comes the gift to help people in their most vulnerable moments.

I'll say that again- theatre is a *vulnerable* art that requires us to strip away any judgement and rigidity. We must move with it, adapt to it, and accept it as a new and fresh thing *daily*. It is less of a grand "arrangement" on opening night but more of a bucket of Legos- endless arrangements and possibilities carefully crafted and perfected throughout the production process. (And, yes, I just compared stage management to Legos. I told you this would feel like a diary.)

The stage manager holds the power of seeing a process from its conception to its very end- every change is recorded and held safely by the SM. What a precious thing to hang onto.

In a practical sense, the stage manager's involvement in the production process serves as a great tool for the creative and production teams. By being in the room since the beginning, the SM can provide input about directional choices, design elements, and beyond. That is, however, only possible if the SM is recognized as a member of the artistic process by others.

I have been in rooms where space *has* and *hasn't* been made for SM's to be artists- although I still complete the job in both types of spaces, I feel a deeper connection to the theatre world when I am seen as a creative individual.

As a student, I am able to deepen my knowledge of my craft while also learning how to effectively collaborate with others in the theatre process. And to me, an environment that yields a deeper connection between individuals is one that I want to be a part of.

2

Yes, We're More than Just Secretaries (And Other Myths)

Now that definitions are out of the way, let's address some common misconceptions about stage managers. As stated in my introduction, take this with a grain of salt. Two truths can exist at the same time- your own or someone else's style may clash with what I have to say. That is what makes stage managers such a unique community to be a part of!

Myth #1: Stage Managers are glorified secretaries.

There has been a long-standing idea that a stage manager's purpose is to sit back, be quiet, take notes and run out for coffees. As much as I love a coffee run (Black, hot or iced please!), it is important to not attach a kind gesture to the stage manager's job description. Although a stage manager's job is to provide resources for and aid the process of other creatives, there is a line of professionalism that must be drawn in situations where SM's are being treated poorly in this manner. Coffee may seem small, but these preconceived ideas of an SM's role can creep into the theatre space in much larger ways. It is crucial that you are monitoring these interactions. Especially as a student.

As a person whose primary love language is acts of service, I often struggle with discerning if a person is taking advantage of my services or not. Use your own discretion- what may feel acceptable and respectful to one person may not to another. A tricky part of our role as an SM is we are often tasked with handling conflict or diffusing tense situations. In those moments, going out of the way to do something nice (even begrudgingly at times) may pay off in a way that can help push the artistic process forward in a healthier manner. Although it is not the sole purpose of a stage manager to step in and fix everything, it is a large portion of the job. Remember- to have this position takes a great deal of *trust* from others, and vulnerability. You never know what a person may be going through. It is important to carry a great deal of grace in these situations and with others. Only through grace can a process continue to flourish.

Myth #2: SM's are all Type-A.

Are you Type A or Type B? Introvert? Extrovert? INFP? ENFJ?

(I'm an ENFP myself. I know, shocker.)

I think it is the farthest thing from the truth that all stage managers must be Type-A. In fact, I've struggled with putting myself in the Type-A box for most of my stage management career. I like to think I am predominately Type B, with some Type A tendencies. Type A ½, maybe?

I think it is important to not adhere to one view of how a stage manager should act. No stage manager is alike, and it is important to showcase your individuality as an act of resisting against the stereotype many people hold about SM's. Naturally, some personality types may mesh better with others. And that is completely normal. Not every director, actor, or designer you work with has to "get" or like your style. When I find myself struggling with the classic "do they like me?", or "do they think I am doing a good job?" thoughts, I like to remind myself that it takes a long time for an individual to unlearn an assumption about a group of people.

From a student's perspective, this can be very difficult when navigating relationships with professors and other professionals. Just remember it is not your job to "fix" how they think- try and take every interaction as a learning opportunity for understanding a new perspective (after all, most people we work with in undergrad *do* have more experience than you), and as an opportunity to empower your own individuality. To the best of your ability, turn moments of discouragement and doubt into opportunities for growth. Keeping an open heart and mind will take you far.

Myth #3: It's all about control.

Confession: I'm a control freak. There, I said it. it's ok if you need to say it too.

Stage managing can be a double-edged sword. While it is a wonderful thing to be trusted with so much responsibility, it is easy to slip into habits of needing to feel in complete control of situations. Many stage managers I know are very familiar with their tendency to want to grasp on to every detail of a production and see it through to its perfect end. Personally, I don't see this as a bad thing some of the time. But, to others, this may come across as a stage manager trying to be power-hungry. SM's can tread a fine line with this- it is important that we check ourselves throughout a theatrical process to ensure that there we are not slipping into becoming the negative stereotype of the bossy stage manager.

To combat this, I have had to do a lot of soul-searching for the root cause of why I seek control. I encourage you do the same. This search will be deeply personal and may uncover some unaddressed feelings, so I suggest finding healthy mechanisms to process said discoveries and thoughts. I love to journal and talk with trusted friends.

It is very easy to be hard on ourselves as stage managers and students. After all, we do a job that requires precision. There is a lot of pressure to perform. That is why I've learned to walk alongside my control-freak self instead of fighting to push her away. I have discovered that a lot of my "itch" for seeking control derives from deeply rooted care and concern for the success of others and myself. It is not a bad thing to care a lot.

Again, it is not bad to care. It is, however, a bad thing to push aside other individuals' contributions to a process to have control over a situation. Remember, theatre is a collaborative art. To be considered an artist, you have to make space for the other artists you work with.

Myth #4: Paperwork is everything.

Listen. I LOVE paperwork. Something about ½ inch margins, columns, and rows really invigorates me. All that being said it is important to keep in mind that a stage manager should not be reduced to their paperwork, and a stage manager's ability should not be judged based off their paperwork.

A few months prior to writing this, I found myself having a conversation with other university level SM's about paperwork. Specifically, the paperwork of a professional stage manager we had just started working with. The first schedule was sent to the team, and the group of SM's I was with started to observe every detail and make comments about what they would/wouldn't do.

For context, this professional has been stage managing since before any of us were alive. So, I got curious. I asked the professional what it was like to stage manage before technology started taking over the theatre world- and having this conversation opened my eyes to a new perspective.

A key part of a stage manager's job is to distribute paperwork that is clear and easy to read. Bright colors, emojis and fancy formats are simply embellishments to the true purpose of the paperwork we make: communication. It doesn't have to look the prettiest, but it does have to make sense to other people.

As a young person, I find it easy to get wrapped up in the aesthetics of paperwork. There are many times I have to tell myself "Lily, this is for an email. Not an art museum." To combat this, I suggest spending some time to format a few templates for different types of paperwork- spend a whole day on it if you wish. Then, as shows come and go you can work off the perfectly curated templates you made and adjust as needed.

Myth #5: SM's hate actors.

This last myth is very close to my heart. I don't have much to say on this- in fact, I think I will keep this section brief. (As brief as I can make it. I love to talk.)

If you hate actors, why do you do theatre?

As I stated previously, we work in the industry of people. There are plenty of jobs surrounding communication, artistry and facilitation that do not involve actors. It's perfectly ok to not like working with people as intimately as SM's do.

Our work is not complete without actors. We cannot do our jobs without them. We are in the same union, for crying out loud! Actors and stage managers are intertwined from the very start of the process- it is hard to be trusted when there is immediate dislike for the group of individuals who you expect to show you trust.

I am not saying I haven't had moments of frustration with actors. I am certain I have. I am also certain many actors have been frustrated with me. Most of the time, frustration comes from misunderstanding of perspective. There is a *lot* that actors don't know about what we do. That is because it is not their job to know, like how it isn't a SM's job to understand all that it takes to portray a character on stage. That is the beauty of our work- we come together and showcase our unique gifts to create one cohesive piece that speaks beyond one person's skillsets and abilities.

Instead of casting judgement, place yourself in their shoes. You don't have to take acting classes or step foot on stage (although I have and highly recommend it!) but it wouldn't hurt to try and research what acting is like or talk to the cast members you are working with. You can also show them what you do, too!



Having fun! 2024. Photo credit: Alecia DiCicco

3 Taking Up Space

Title chapter! Yay!

Navigating your place in the world is a very scary thing. Students- there is no scarier time than entering a college campus full of people who already know each other. It can be terrifying to jump into a college level production fresh out of high school. Besides social connections with peers, a massive learning curve I faced when entering college-level theatre was learning about the theatre as an industry, and a business.

A large portion of the theatre industry is based off connections. It's not always about what you do, but who you know. To be known by others, your work must be perceived by others. This is easier said than done. Some days, I want to hide away and retreat to my laptop for comfort during rehearsal. Imposter syndrome is a tough battle to fight, especially when layered with the emotional, mental, physical, and spiritual struggles many college students face. After all, we do a lot of growing up in undergrad.

One of the toughest things about taking up space as a stage manager is figuring out *how* to start carving out a space for your artistry to be heard. Advocating for yourself may come naturally, or you may struggle. In moments of difficulty, I like to zoom out and think of the very space we inhabit during rehearsals.

Think of the layouts of the room(s) you work in - do you tend to tuck yourself into a corner, or squeeze in alongside the creative team during a read-through? Do you feel welcome in the space? Are you comfortable in the culture you are helping to create?

What about culture does or doesn't make your artistry feel seen? What are ways you can facilitate a conversation to create a place that *does* view and value your artistry?

It is more than okay to say no to an offer or walk away from a process that you feel is not treating you with the respect you deserve. At the same time, there is no fault in choosing to stay in a process. There are no flowcharts, magic balls, or coins to flip that will give you the right answer- you have to trust yourself. (Remember how important I said trust is? That applies to trusting yourself, too!) When I am feeling conflicted, I like to evaluate a situation with one question: "Does the environment I am currently in make me feel comfortable to be my authentic self, or are there portions of my identity I am withdrawing in order to conform?" Depending on the answer that the question yields, I make my decision or have those difficult conversations.

That's why I like to say "taking" up space. It's a constant effort. An effort from inside of you, and an effort from others. Ideally, taking up space as an SM should not be forced. Space should be *made* for you. It may take some time and lot of work to advocate for your needs- hang on to the hope that the difference you are making is impacting the processes you are a part of, and other productions in the theatre world.



Moments from a first read-through. 2022.

4

Making Space for Others

I wish I could say that theatre people are all happy-go-lucky, inclusive individuals who strive to make this world a better place. I really wish I could. Unfortunately, this industry contains a lot more problematic behavior than some may realize. As a Puerto Rican woman, I have witnessed behaviors that contribute to an unhealthy cycle that began when theatre was first created. I have heard many, many accounts of individuals who have been ostracized and abused in communities that promote diversity, inclusion, and advocacy.

This text is not meant to address every issue with the theatre world- in fact, I encourage you do research regarding anti-racist theatre practices and how theatres are starting to shift towards a more progressive future. I also strongly encourage you to *see* plays at theatres that promote these beliefs. This not only teaches you more about yourself and the theatre world, but it supports other artists who work in spaces that value their employees. What's not to love?

While the professional industry contains many large-scale issues and problematic behaviors, it is important to create space for others in every space we work in, including college-level theatre spaces.

Practically speaking, this can apply in many ways for a stage manager: respecting names, pronouns, creating sensory-friendly spaces, and doing mental-health check-ins are just the beginning. The key is empowering others to be their authentic selves, in the same manner that an SM should empower themselves.

Alongside opening a space for others to be authentic, open a space that allows fear, doubt, and all the “ugly” feelings that come up when creating theatre. Sometimes, an acknowledgment is enough.

I remember having a discussion with a cast I was working with- rehearsals were far too tense far too early, and I felt the need to step in and have a heart-to-heart between SM and actors. I remember saying something like “This is scary for me, too. I am still learning just like you are. But if we try and pretend that none of us are struggling right now, then we can’t move forward.” For me, this was a pivotal moment. Up until that conversation I had been living under the “stage managers aren’t allowed to show their fear” mindset. While it is important to remain level-headed in times of high stress or tension, it is also just as important to be a real human being. At that moment, the cast I was speaking to didn’t need “everything will be just fine!” SM Lily, but 22-year-old human Lily. The Lily that sees them in the dorms and class.

You don’t have to know everything, say everything perfectly or cater to every need right off the bat. You’re still learning! The learning should never end- and sometimes, making a mistake becomes a learning opportunity. (This may sound cliché. But it’s true.) That is why I center my stage management practice on empathy and grace- I stay open to others to teach me and give grace to those who are learning. It is a remarkable thing to help cultivate a community like this- and many times, the very space you are making for yourself in a process is what encourages others to make space for themselves, too.



Calling the show. 2022. Production: Blood Wedding by Federico Garcia Lorca.

5

Breathing With the Show

A large portion of this text has been dedicated to discussing practices that can be applied to the early stages of a production process- now it's time for my favorite part...

Calling the show. The most magical part of a stage manager's job, and the ultimate display of a stage manager's artistry.

The production in the photo above contained a unique challenge for me as an SM: the entire set was covered in sheets of plastic. By the time tech week rolled around, we had become the plastic-whisperers: actors walked across the set a million times. We created special pathways for actors to navigate between the hanging sheets. My team and I felt unstoppable!

When it came time to call the show, I came across a sequence of lighting cues that started to give me trouble. This sequence was built to support a character's entrance into the world of the play. For those who are familiar with *Blood Wedding* by Federico Garcia Lorca, this moment was the Moon's entrance- one of the most powerful and poetic moments in the entire script.

The Moon's monologue began offstage in our production. So, as is expected of an SM, I recorded the cues provided to me by the lighting designer into my script. There were a few cues that were to be executed while the Moon was speaking offstage and traveling to the plastic curtain for her grand entrance. The lighting looked incredible mixed with our hazer filling the theatre, and ominous soundscapes bringing the audience into an other-worldly space. It was magical.

Despite all the spectacle, I could not get these lighting cues down correctly. Something wasn't clicking.

After a few frustrated attempts, I paused all operations. I turned to the lighting designer and asked him to re-state the artistic intention behind these cues. In my frustration of trying to get the timing perfect in a cue sequence, I lost sight of my artistry. I wasn't breathing with the show.

I heard what he had to say, I took a deep breath and re-started the scene. Instead of watching my script for the cues, I watched the plastic. I realized if I looked at a certain portion of the curtains, I could see the actress playing the Moon walk across the stage. I could see her movement through the barrier. All I had to do was slow down, and breathe with her. In that moment I felt a connection. That magical theatre feeling returned to my body, and the show was a success. I even heard an occasional "woah" or a gasp from the crowd. Best feeling ever.

Breathing with the show is something based entirely off feeling- there is not much I can say about something so closely connected to your own intuition. But *that* is the very thing about a stage manager's artistry- the art we create is not bound to a document or an email.

It transcends words- *it is theatre magic.*

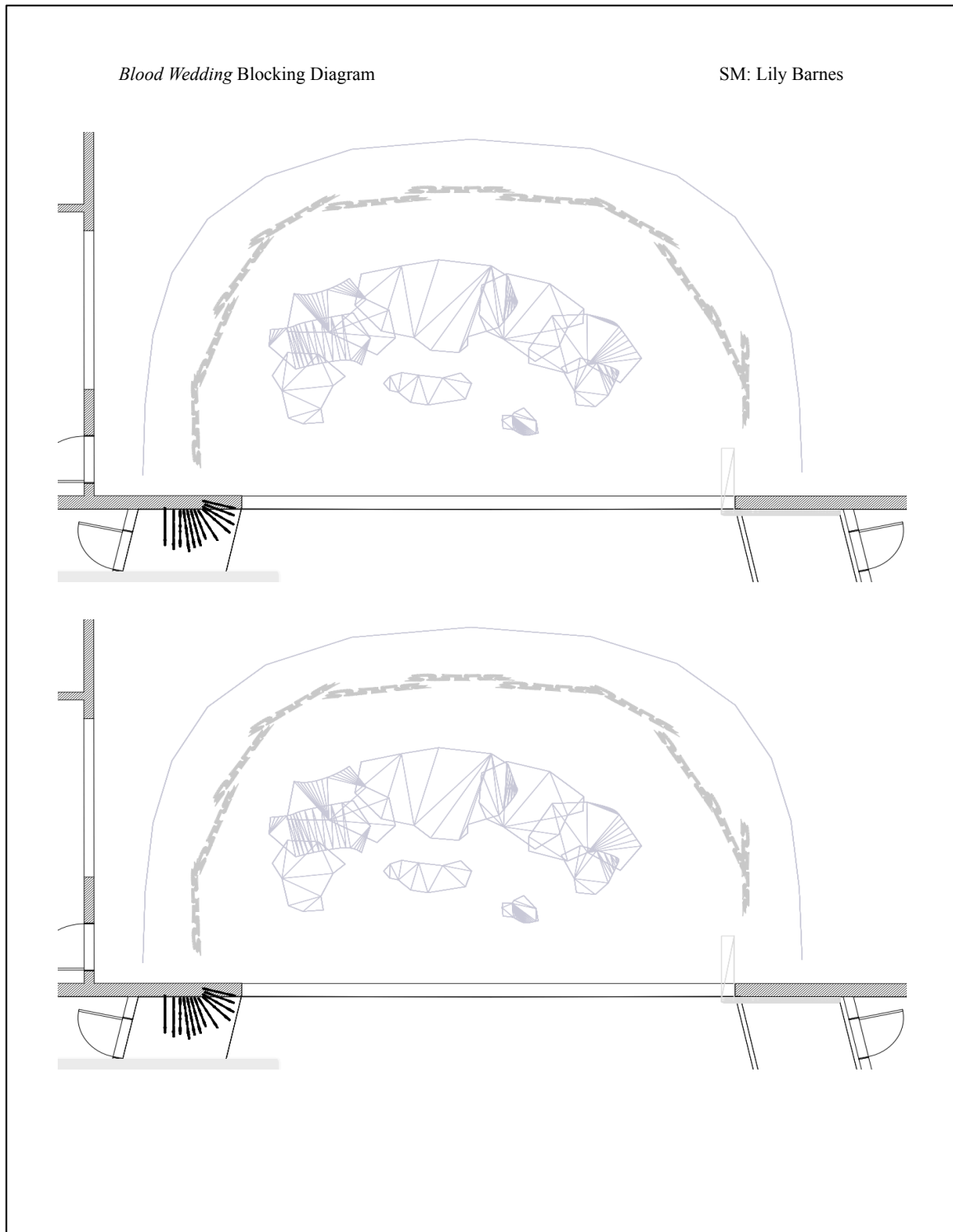
6 Paperwork Examples

At the end of the day, who DOESN'T like to look at a nice spreadsheet. This includes examples of my work over the years to show that it takes a *looonnggg* time to find what style, format, etc. works for you. Every show is different and has different needs!

A note: I am aware of the (highly controversial) opinions surrounding color in SM paperwork. To each their own. I was used to creating in a black and white scale for many years as I did not have access to a color printer. In some of my later years work you will see a *small* introduction of color. That's just enough for me. But if neon, earth tones, or hot pink is your thing, then have fun with it. It's yours!

Something Rotten!						
Production Calendar						
University Name- Spring 2024			Stage Manager: Lily Barnes			
FEBRUARY						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28	29	30	31	1	2	3
4	5 First Rehearsal! :) (Design presentations, company business, read through) 5-9pm	6 Continue read through/company business 6-9pm	7 Rehearsal (Music/choreo/text) 6-9pm	8 Rehearsal (Music/choreo/text) 6-9pm	9 <i>OFF</i>	10
11	12 Rehearsal (Music/choreo/text) 6-9pm	13 Rehearsal (Music/choreo/text) 6-9pm	14 Rehearsal (Music/choreo/text) 6-9pm	15 Rehearsal (Music/choreo/text) 6-9pm	16 <i>OFF</i>	17
18	19 Rehearsal (Music/choreo/text) 6-9pm	20 Rehearsal (Music/choreo/staging) 6-9pm	21 Rehearsal (Music/choreo/text) 6-9pm	22 Rehearsal (Music/choreo/text) 6-9pm	23 <i>OFF</i> (Go see ROE!)	24
25	26 Rehearsal (Music/choreo/text) 6-9pm	27 Rehearsal (Music/choreo/text) 6-9pm	28 Rehearsal (Music/choreo/text) 6-9pm	29 Rehearsal (Music/choreo/text) 6-9pm	1	2

Production Calendar, 2024.



Example of Blocking Diagrams. 2022.
I screenshotted the ground plan, then pasted the image into a document to keep next to my script when recording blocking.

Something Rotten! Blocking Key
SM: Lily Barnes

University
Spring 2024

Symbol	Character
N1	Nick Bottom
N2	Nigel Bottom
MN	Madonna Nostradamus
WS	William Shakespeare
LC	Lord Clapham
S	Shylock
M	Minstrel
B	Bea
P	Portia
BJ	Brother Jeremiah
P 1, 2, etc.	Puritans 1, 2, etc.
T	Tom Snout
R	Robin
PQ	Peter Quince
FF	Francis Flute
BB	Bard Boys

Symbol	Movement / Position
ENT	Enter
EXT	Exit
X →	Cross (to or toward)
S↑	Stand
S/L↓	Sit / Lay
(U / D) SR	Up / Down Stage Right
(U / D) SL	Up / Down Stage Left
(U / D) SC	Up / Down Stage Center
CS	Center Stage
(R / P) P	Right / Left Proscenium
HR / HL	House Right / House Left
PD	Proscenium Door
Symbol	Set / Miscellaneous

Example of Blocking Key. 2024. Blank spaces are left for any rehearsal write-ins !

Orlando Crew Contact Sheet SM: Lily Barnes

Last Name	First Name	Production Assignment	Phone	Email

Example of contact sheet. 2021.



University- Spring 2024

CONTACT SHEET

CAST		
Name (pronouns) <i>Role</i>	Phone #	Email
CREATIVES		

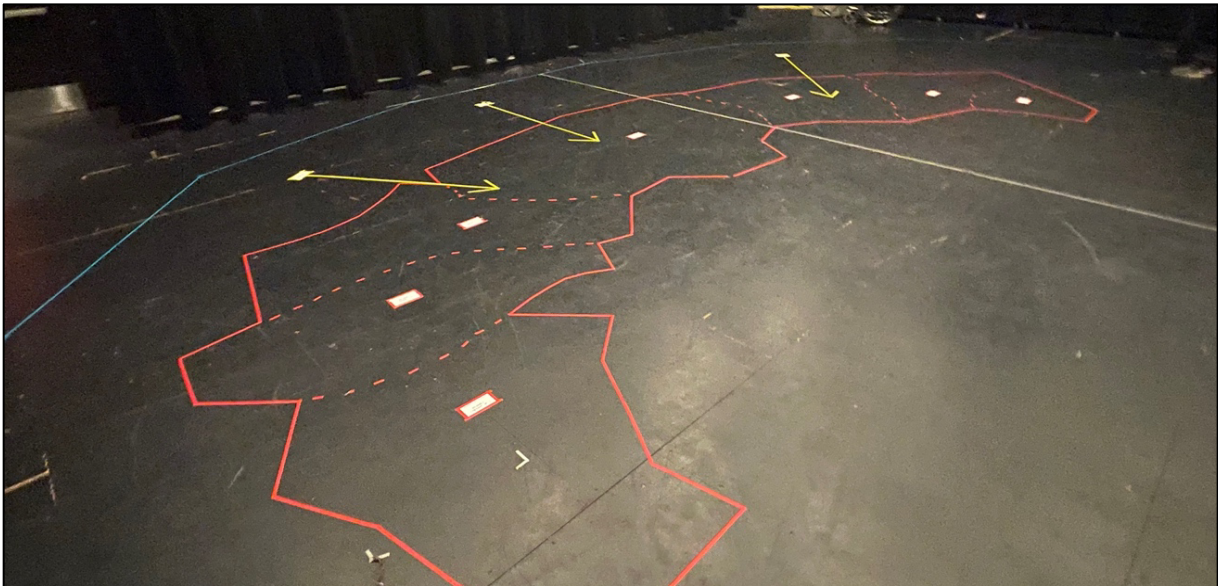
Example of contact sheet. 2024. I switched to a vertical format to read / access quicker.

SM: Lily Barnes Director: Esme Allen					
TTTL Scenic Tracking					
What	Who	Where	Exit	Who	Notes
SR Curtains	J'von & Max	TOS	-	-	Closed TOS
SL Curtains	Daviana & Zach	TOS	-	-	Closed TOS
Act I Scene I					
Bedroom					
Bed	Felix + Paige	Pre-set	USR	Felix + Paige	Pulled back onto dock
Highboy	Zach	Pre-set	UCS	Djessy	Moved behind screen
Round Side Tables	Felix	Pre-set	-	Felix + Paige	Can remain on flat
Comfy Chair	Daviana	Pre-set	-	-	Moved in scene II
Oak Chair	Zach	Pre-set	-	-	Moved in scene II
Act I Scene II					
Speakeasy					
Bar	Gianna	USL	USL	Daviana + Gianna	
Large Round Table	Ryan + Kenny	DSL	SL	Holly + Morc	
Square Side Table	Djessy	USL	-	Djessy	
Dining Room Table	Sophie + Holly	DSR	SR	Ryan + Julia	
Comfy Chair	Margaret	UCSR	-	Djessy	
Oak Chair	Juan	DSL	USL	Gianna	
Red Chairs	Sophie + Holly + Morc	DSR	SR	Alyssa + Julia + Juan	
Act I Scene III					
Leons Bedroom					
Bed	Felix + Paige	USR	USR	Mandy + Paige	
Highboy	Gianna	DSL	USC	Djessy	
Comfy Chair	Djessy	DSL	-	-	
Square Side Table	Djessy	DSL	-	-	
Round Side Tables	Felix	Pre-set	USR	Felix + Paige	
Act I Scene IV					
Parlour					
Bar	Gianna	CSL	-	-	Leave for scene V
Comfy Chair	Djessy	Pre-set	-	-	Leave for scene V
Square Side Table	Djessy	Pre-set	-	-	Leave for scene V
Red Chairs	Margaret + Bridget	UCSR	-	-	Leave for scene V

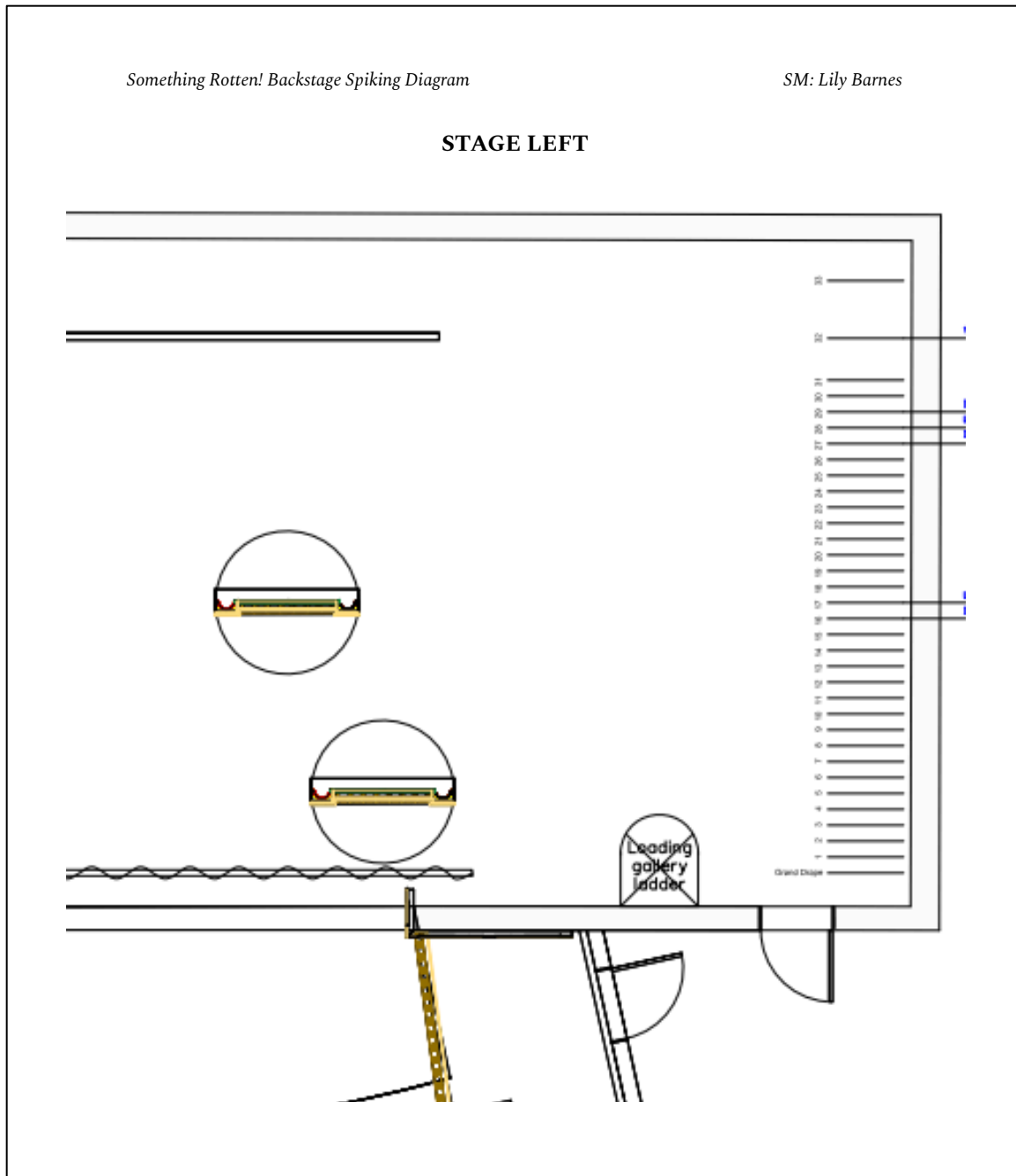
<i>Something Rotten!</i> Quick Change Tracking						
SM: Lily Barnes						
Actor	Scene / Number	Exit	Enter	Starting Look → End Look	Actors involved?	Aprox. Time
J. Bridges J. Sepulveda M. Jules B. Hoey	<i>Hard to Be the Bard</i> → 2.2	SL	SL	Bard Boy → Bottom's Troupe	/	55 sec
J. Bridges J. Sepulveda M. Jules B. Hoey	<i>We See the Light</i> → 2.4	SR	Brock SL, James, Marck, and Juan SR	Puritan → Bottom's Troupe	/	1 min 30 sec
B. Hoey	<i>A Musical</i> → 2.6	SR	SR	Ensemble look → Puritan	/	45 sec
B. Hoey	2.6 → <i>Black Death</i>	SR	SR	Puritan → Bottom's Troupe	/	1 min 25 sec
L. Abramson	<i>Hard to Be the Bard</i>	ON STAGE		Shakespeare → Toby Belch	Bard Boys	~10 sec
L. Abramson	<i>Will Power</i>	ON STAGE		Cape Look → Remove Cape	Bard Boys	~5 sec
L. Abramson	2.5 (pg. 107)	SL	SL	Toby Belch → Shakespeare	/	ASAP
L. Cassino B. Bonenfant R. March J. Walter	<i>Make an Omelette</i> → 2.7 (Court, pg. 121)	Beth SR, Ryan, Lola + Jaidyn SL	SL	Egg Costumes → Townswomen/men	/	1 min 30 sec
J. Bridges	<i>Make an Omelette</i> → 2.7 (Court, pg. 121)	SL	SL	Bottom's Troupe → Executioner	/	40 sec
J. Sepulveda	<i>Make an Omelette</i> → 2.7 (Court, pg. 121)	SL	SR	Bottom's Troupe → Master of Justice	/	1 min
S. Gluck R. McCarthy	End of <i>We See the Light</i> → Scene Following (pg. 96-97)	SR	SR	Puritan undergarments/corset → Puritan cloak	/	10 sec
F. Bockover	2.7 (Court) → Welcome to America	SL	SL	Lawyer → Bea	/	30 sec

Tracking examples (scenic and quick changes). 2022 and 2024.

<i>Blood Wedding</i> - Tape-Out Color / Labeling Guide		SM: Lily Barnes	
<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University
UPSTAGE RIGHT ENTRANCE	CENTER STAGE ENTRANCE	UPSTAGE LEFT ENTRANCE	ISLAND 1 (HEIGHT: 1' 6")
<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University	<i>Blood Wedding</i> - Salem State University



Floor labels for tape-out and completed taped-out set. 2022.
The labels were a great help while working with a multi-level set.



Example of a quick diagram I made for my team to help organize backstage. We drew over this, which allowed for quick editing during tech week. 2024.

<i>Orlando</i> Tech Call

Call for: October 9, 2021

Sophia Gordon Mainstage		
Time	What's Happening	Called
8:30	SM Call	SM Team
8:45	Crew Call	Scenic and Props Run Crew, Board Ops
9:00	Cast Call (Warm-Ups)	FULL CAST
9:15	Begin Q2Q	EVERYONE
12:00	LUNCH BREAK	
1:00	Continue Q2Q	EVERYONE
4:45	Production Meeting	
5:00	DINNER BREAK	
6:00	Continue Q2Q	EVERYONE
9:00	End of Day!	

EXTRA/NOTES:

COVID-19 STATEMENT:

Please Note that the health of yourself and the rest of the company is crucial. By taking steps to maintain the health and safety of ourselves, we contribute to the protection of others and ultimately the continuation of our show. As required by the University, it is necessary to maintain a "cleared" CoVerified status every day. CoVerified badges will be checked before each rehearsal. Please be truthful when reporting your CoVerified badges- if you need to miss a rehearsal due to possible Covid symptoms/exposure, please communicate with the Director or Stage Manager in a timely manner.

SM: Lily Barnes

Email | phone #

Example of a Daily Schedule. 2021.



Daily Schedule

Day of the week, Month, Day

NOTES / REMINDERS:
<ul style="list-style-type: none"> • Please notify Lily ASAP if you are running late! (phone number) • Note that the call times listed are when we <i>begin</i> rehearsal. • You're doing amazing! I appreciate you!

Locations:	Location 1	Location 2	Location 3
5:30 PM	SM Team Prep		
6:00 PM	6-6:45p Table Work (Actor names here)	6-6:45p Music <i>(Welcome to the Renaissance)</i> (Actor names here)	
6:45 PM		6:45-7:15p Music <i>(I Love the Way)</i> (Actor names here)	6:45-7:45p Dance Call <i>(Welcome to the Renaissance)</i> (Actor names here)
6:55 PM	Break		
		7:15-7:45p Music <i>(Right Hand Man)</i> (Actor names here)	6:45-7:45p Dance Call <i>(Welcome to the Renaissance)</i>
			7:45-8:45p Music/Movement/Staging <i>(Welcome to the Renaissance)</i> (Actor names here)
7:55 PM	Break		
8:45 PM	8:45-9:00p Text / Character Work (Actor names here)		
9:00 PM	End of Day		

~ SUBJECT TO CHANGE ~

Please contact Lily (phone #) with any questions.

Example of a Daily Schedule. 2024.

<i>Orlando</i> - Performance Report #1		October 14, 2021
Mic Check: 6:46	House Opened: 7:00	Act One Run Time: 38 minutes
Start of Run: 7:37	End of Run: 9:17	Act Two Run Time: 41 minutes
SUMMARY: We opened the show! Great work everyone. We had quite a full house with very good behavior.		
ABSENT/LATE: Nobody!		
NOTES		
GENERAL: None, thanks.		
TECHNICAL DIRECTOR: None, thanks.		
SCENERY: None, thanks.		
PROPERTIES: None, thanks.		
COSTUMES: None, thanks.		
ELECTRICS:		
<ol style="list-style-type: none"> 1. There was an issue with one of the tracking cues not functioning as it should. This will be fixed and reviewed tomorrow. 		
SOUND: None, thanks.		

SM: Lily Barnes

Example of a Performance Report. 2021.

Something ROTTEN

Report #
Date

Today's Schedule:	Rehearsal Summary:
	Absent / Late:
	Nobody!
Notes:	
GENERAL: None, thanks.	
DIRECTOR: None, thanks.	
HOUSE MANAGEMENT: None, thanks.	
MUSIC DIRECTOR: None, thanks.	
CHOREOGRAPHER: None, thanks.	
TECHNICAL DIRECTOR: None, thanks.	
SCENERY: None, thanks.	
PROPERTIES: None, thanks.	
COSTUMES: None, thanks.	
ELECTRICS: None, thanks.	
SOUND: None, thanks.	

University Name
Semester / Year

Stage Manager: Lily Barnes
phone number | email

Example of a Rehearsal Report. 2024.

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