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Stage Management: A Survival Guide

Katheryn Patton

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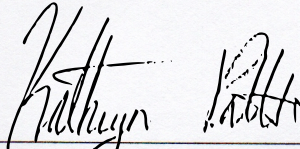Patton, Katheryn, "Stage Management: A Survival Guide" (2016). *Undergraduate Honors Theses.* Paper 519. https://dc.etsu.edu/honors/519

Stage Management: A Survival Guide
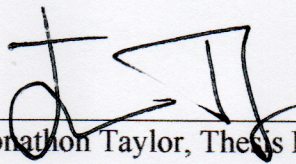
By

Katheryn Grace Patton

An Undergraduate Thesis Submitted in Partial Fulfillment
of the Requirements for the
Bert C. Bach Fine & Performing Scholars Program
East Tennessee State University

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Introduction

A theatre production is similar to an iceberg. The performance itself is what the public sees, but that is only a fraction of the production process. A lot happens behind the scenes such as production meetings, construction, rehearsals, purchasing, marketing, and several other areas. All of those elements have to work in unison or else the old saying "the show must go on" will not be true. The stage manager is a major force for pushing the show through, but stage managers also need to know when to stop a performance. As recent history can attest, sometimes the show can't go on. What follows is a guide to help a prospective stage manager through the complex process of shepherding a production from initial meetings and pre-production planning to the final curtain on the last performance.

What is a stage manager? A stage manager's job can vary based on the production company. It vastly changes between companies that are Equity versus those that are not. Actors' Equity Association is the union for actors and stage managers. A stage manager's jobs include calling rehearsals and performances, creating a prompt book, maintaining the artistic intentions of the director, and keeping necessary records. This doesn't sound like much but there are several elements that fall under these categories. When working for non-equity theatre there can be a long list of extra jobs. I enjoyed working in non-equity because of the vast exposure to all the different fields within theatre. For instance, when I was working for a theatre in West Virginia I was given the opportunity to work on all the backstage elements while being a stage management assistant. I believe that my work in the other fields is why I have a good grasp on how long certain things should take and how much work has to go into completing tasks.

As a disclaimer I have worked professionally as a stage manager but have never worked as an equity stage manager even though I still try to adhere to the guideline as well as I can with the given theatre's resources. This guide is specifically focused to my experiences in the theatre and the way that I personally stage manage.

So, You Want to be a Stage Manager?

Step one is to survive. Stage Management is what most would call a difficult and stressful job. Many theatre artisans would rather do anything else other than stage management, which I understand. Personally, I relieve a lot of the stress through pre-planning. I have been made fun on more than a couple occasions about my love of excel spreadsheets. The main part that I find stressful is having to take responsibility for everything that other people do. When I was doing my stage management apprenticeship, they made it clear that one of my more important jobs is shielding the company members. When I was working on *You Can't Take it With You* a situation arose in which a production staff member spread incorrect and hurtful information about a company member. Instead of them taking their concerns through me this misinformation spread like wildfire through the entire company. If I had been included, I could have taken a hit at the beginning and helped both parties work through the problem. Instead, I had to pick up the pieces afterwards in order to get the two back on even footing and working together.

Surviving by knowing your options

I was always told to know my limits and to think of any job in terms of whether I can survive this for another month or am I going to lose it this week. I was working for a theatre where I was being treated awfully, but it was that theatre where I first learned to love stage

management, so I wanted to stick around for the sake of the show. However, I knew I couldn't

take the abuse anymore, so I told the General Manager that I was now a volunteer and they

could ask me nicely if they wanted the job done. This worked out well, and the General

Manager even apologized for his previous behavior. In my example, I was in a position that I

could change the circumstances of my relationship with the theatre, but if you're not in that

position, you may need to take a step back from the situation and really analyze what your

options are.

Helpful Hint:
When thinking about your options remember that hatred breeds resentment. The longer you work mad the higher chance you will saying something that you will regret. Chances are that if you're working in theatre you will run into the same production members on numerous productions or at conferences. As the saying goes, "Don't burn bridges."

Surviving through healthy stress relief

It takes a lot for me to feel stressed because of my background working with brides as a

wedding coordinator. That being said I do get stressed when pushed too far. Personally, I run to

relieve my stress. I have found this to be stress reliver for me because when I'm running, I don't

think about anything other than the music playing in my headphones. I have also been known

to go to a yoga class from time to time. My friends also know my love of steak and when I have

had a really hard day, a medium well steak can always put a smile on my face. On the other

hand, I have tried several bad stress-relieving activities. I tend to drive faster because the faster

I drive the less I can think about anything other than just driving. I also have been known to do

a little retail therapy, which isn't the worst-case scenario but also isn't very helpful to my bank account. Everyone is different so everyone's way of dealing with stress is different. It is important for a stage manager to find ways to deal with the stress of the job to make sure that they do not self-destruct.

Survive the Production Meetings

At East Tennessee State University (ETSU) and several other theaters and other companies, production meetings are often scheduled to happen once a week. These meetings include all the production department heads, designers, directors, producers, and the stage management team. Theatre is a collaborative art and when any member of the team makes a change it has the potential to change everyone's work. For instance, if the set designer makes a change to the paint treatment and the technical director doesn't know of the revision, scenic elements could be painted wrong and other design elements might clash. If the costume department doesn't learn of the transition, then their color palette could be off, and the costumes or makeup could potentially look out of place. If the lighting designer doesn't hear of the revision, their color palette could be off as well, leading to last-minute changes and more work for everyone. There is the potential for departments not communicating, but what could be worse is the director not having a chance to approve changes before they go out to the department heads and shop supervisors. If the director doesn't approve a change, but everyone believes there is a new path, then there is a risk of the director seeing it late in the process, leading to more work and a very long and difficult tech. The stage management team is essential to keeping the production on course for completion by making sure that all departments are communicating.

Helpful Hint:

Some production teams will only want a production meeting from time to time. I would strongly suggest fighting for keeping a weekly production meeting on the calendar. Just think how quickly the plans of an individual can change. Now remember that you have a design team comprised of several individuals which is why it's easy for an entire production to change within minutes.

Surviving production meetings through research and paperwork

The first meeting is always the most unnerving because this is the first time that you will meet your team. Unless you have worked with the members of this production team on a prior project, this meeting can determine how the production team will see you. If you are the new one in the room, try to find a place in the established group. If the entire team is new, then chances are everyone is feeling out the room just like you. Generally, I give off an in-charge persona, which I have been told makes me seem stiff and inflexible initially. This isn't always the easiest style to maintain, but I believe that if you start off stiff it is easier to relax the further into the process you go. I try to avoid starting out with a softer touch because I believe it can be very difficult to regain a firm standing later in the process.

I often try to take control of the meeting before I even walk into the room. The most important thing I do to accomplish this is to send out a welcome email so that everyone in the room knows who I am. This accomplishes three objectives. First, everyone will know my name before I walk in the door. Essentially, I want to change the question from "Who is the stage manager?" to "Who is Kate?". This simple tactic immediately puts me in the captain's seat and

identifies me, the stage manager, as the organizer of the meeting and the production in general.

The second thing it accomplishes is getting out information. I include all current information that I have been given about the production. This may include calendar items such as the date of auditions, the audition process and schedule, and the schedule of the production. This creates a flow of information that will in return make your designers more likely to communicate directly to the stage management team (you) instead of to or through other members of the production team. This can be a consistent issue in college and other educational settings because professors may not be accustomed to sharing information on such an equal footing with their students.

Helpful Hint:

If you run into a situation that information is not flowing through you then you need to correct that as soon as possible. If the problem is with one person, try to have a one-on-one meeting or conversation with them. I would try and have an informal meeting first, for instance going to get coffee and talking. Chances are, it was unintentional, and they didn't even realize that it was a problem. If the problem is with the group as a whole, it wouldn't be bad to address it in an email or during the next production meeting. The point is, open communication is necessary for a stage manager to be successful. Think of it as a math problem; if you're missing too many variables the equation becomes impossible to complete.

The third and final thing it accomplishes is getting information from the staff members. I use this email as a way to get information about the members of the team. Typically, this

includes contact information such as phone number, email, preferred mode of contact, and

schedule. I also ask for a confirmation of their role in the production: i.e. costume design,

technical director, scenic designer, lighting designer, and any other leadership position being

utilized in the particular production at hand. This information helps me to easily compile

contact sheet information and also allows the stage management team to get up to speed with

how many people are working on the production and in what capacity.

Helpful Hint:

I would pay attention to how fast people respond and to those that don't respond at all. This

will give you an idea of how much you may or may not have to bird dog an individual. Also

remember that *your* response time is easily monitored as well, and even if you don't think

someone is paying attention, they may be making notes on how well you respond or post

information.

Paperwork to be prepared for the first meeting includes:

- Contact Sheet: Put this together using the information gathered from the welcome

  email.

  - It is very important to note that this information is confidential and shouldn't be

    shared with anyone.

  - Always ask permission before giving out personal information if someone other

    than a stage manager needs a production team member's contact information.

    In a pinch you can also offer to pass along contact information to the team

    member from the individual making the request.

- Production Report template: This should include a section for each department and other various reporting information (See Appendix A.)

- Any Schedules that you have available

   o Rehearsal schedule

   o Tech schedule

- Script: Read the script at least once before walking into this meeting. If possible, have your prompt book ready to go by the first meeting. If you don't have a ground plan and one is available, request a copy at this meeting so you can use it to put your prompt book together.

Helpful Hint:

The more information gathered and accounted for by the first meeting, the less you have to scramble and piece together later as the production is ramping up.

Deep dive into production meeting notes

Production meeting minutes are essentially just bookkeeping. Most likely, everyone will have been present for the meeting, but if a production team member was not present this document will allow them to catch up on what they have missed. Meeting minutes also serve as an official record of the meeting, documenting the process as it unfolds. Sometimes it can take a while to weed through what was said at the meeting in order to record decisions and take notes efficiently, but this falls directly under the stage manager's domain.

All reports should name the director, stage manager, assistant stage manager, start time, end time, and a list of those in attendance. It is also important to clearly notate the

distinction between different departments such as costumes, hair and makeup, set, lighting, props, sound, special effects, and other departments typically in attendance. I also include a "General" section that will include information that doesn't cleanly fall into any one department such as publicity, marketing, or notes for the stage management team.

Helpful Hint:

I do all my reports online that way I can save them easily without having to remember to hit save as and I can visit the most up-to-date version on any computer with internet access.

Surviving subsequent meetings

As a stage manager, the best way to survive a production is to remain calm at all times. If you freak out easily it is less likely that people will trust you with information and with the running of the production. I was raised in theatres, event planning, and catering. As a kid, I was often exposed to stress and crazy situations as a matter of course. This experience taught me the value of reacting calmly and contributed to me often being called annoyingly calm. I am a very calm person by nature, and this helped me immensely as a stage manager. All productions have malfunctions. I was coordinating a wedding one time when a paper snowflake fell on a flame and subsequently caught on fire. When faced with situations like this you can be the one running around and screaming, or you can be the one to throw a glass of water over the flame.

In addition to keeping a calm demeanor, the ability to learn from mistakes and to be self-reflective is extraordinarily important for stage managers. Everyone makes mistakes, but if you learn from them then they were "opportunities to learn." The first meeting probably gave you a strong indication of where most of the members of the team stand. If you notice team

members who are unprepared, make a mental note to keep an eye on their progress. It is also

important to be conscious of your strengths and weaknesses in order to monitor you own self-

improvement throughout the process.

Keeping paperwork up to date throughout the process is also important. Make sure that

the information on all reports and forms is clear and precise. Do not hesitate to update or

modify a form or report before sending out the information to the rest of the team.

> **Helpful hint:**
>
> Always send in your paperwork within 24 hours. I always get information out before the
>
> morning after. I have heard from several designers, for instance, who like to read the
>
> information in a rehearsal report while drinking their morning coffee. I have always found
>
> this timeline helpful because the information is distributed in a consistent timeframe and
>
> while it is still fresh in your mind.

Survive Auditions and Callbacks

Auditions are your first public test as a stage manager. The most important factor at this

stage is making sure that you are prepared for the audition with paperwork and as much

knowledge of the production as possible. If you did not read the play by the first production

meeting, now is the time to have it read. In a college setting, stage managers are not always

given the freedom to really run the audition process. Even so, you still have the opportunity to

show yourself as a leader and organizer. For instance, this is the stage manager's first chance to

show the actors what kind of leader you are and your ability to organize them in an orderly and

approachable way. Remember to stay calm and always try to have a solution (or be willing to work together to find one) no matter what the situation.

Following initial auditions, most directors opt to call back some performers that they are considering casting for a second reading. Callbacks are an essential part of the audition process. They provide the stage manager another chance to meet and create a relationship with the actors. If auditions are a great opportunity for introducing yourself to potential cast members, callbacks are an opportune time to finalize and firm up those first impressions.

> **Helpful Hint:**
>
> The actors will be depending on you on an everyday basis. You will be their main resource
>
> and voice when having a problem with a member of the staff, production team, or another
>
> actor.

Surviving the auditions and callbacks through Paperwork

Paperwork will always be a helpful tool throughout the production process. Refer to Appendix A for examples and templates.

Paperwork to be prepared prior to auditions:

- Audition Form: Each actor will fill out an audition form prior to auditioning. The actor/actress auditioning may fill out the form prior to arriving or on site. This form will most likely include information such as contact information, scheduling conflicts, and any other specific information that the director needs in order to make an informed casting decision

- Audition Sign-In Sheet

      ○   Create one sheet for everyone to sign in on when they complete the audition

          form so that you have a master list and an order for the audition. Do not allow

          anyone to sign in until they have completed an audition form.

- Print off all requested sides (scenes or monologues that the director would like to hear

    the actors read cold, or without rehearsal).

Helpful Hint:

At ETSU, the audition form also records an actor's agreement to attend rehearsal, adjust hair

color as necessary, wear a costume as designed, and to say the words in a script verbatim.

This can become very helpful if you ever run into a situation of an actor wanting to change

something which is why I keep them in my promptbook.

Survive Rehearsals

Surviving the readthrough

    The readthrough is when the cast gathers to read through the entire script. The director

also uses this early rehearsal to communicate their vision for the production to the cast. As the

stage manager, the best way to look at this rehearsal is as the first impression that the cast will

have of your leadership and ability to keep things organized in the rehearsal room. You only get

one chance to make a first impression, and you will either be fighting that impression or

reaping the rewards of it for the rest of the production process.

Surviving rehearsals through research and paperwork

    After callbacks you should be given a cast list. Using this list as a reference, send out

emails similar to the ones that were sent to the production team before the first production

meeting. This allows you to gather the cast's contact information easily. This email can also be used to notify each cast member of the role they were offered and to make sure they accept the offered role. This is also an easy way to get a typical weekly schedule from each cast member. Their typical weekly schedule will be very helpful when planning costume fittings or other events that may require the performer's presence outside of regular rehearsal times. It is also important to ask for their preferred name for the program.

Rehearsals will begin after the initial readthrough. Rehearsals will never be the same or "normal." If you go into the rehearsal thinking that it's going to be normal you will be disappointed. There are always going to be challenges, but try to see these rehearsals as an opportunity to handle situations that arise in a more relaxed environment. Essentially, it is a time for you as a stage manager to rehearse your role just as the actors rehearse theirs.

Paperwork to be prepared:

- Sign-In Sheet: A sign-in sheet must be prepared for every rehearsal. This simple piece of paper gives the stage manager an easy method for making sure that everyone is present and on time. This also creates in the actors a good habit of signing in when they arrive, which will be valuable on show days when not everyone is sitting in front of you or necessarily arriving at the same call time.

Helpful Hint:

I use sign-in sheets to ask different questions of the cast (I.e., What is your favorite color?) This allows you and the cast to learn fun and interesting things about each other. I started doing this because I got bored of everyone just signing their name. When I started using this,

I noticed that members of the cast would come up to me and eagerly ask "What's the

question today?"

Keep a few extra full-cast sign-in sheet that have the date and the question blank. You might

forget to make the sign-in sheet one day and having these extras will save the day.

- Rehearsal Schedule: Always give the actors a printed version of the current rehearsal

  schedule. This cast can use this as a tangible guide for rehearsals, and if an actor misses

  a rehearsal you can always point to the schedule that was distributed on the first day of

  rehearsals (or to subsequent updated schedules).

- Contact Sheets: Similar contact sheets created for the production team; this piece of

  paperwork should be created using the information gathered from the initial email.

Helpful Hint:

If you are in school environment this isn't always possible because of rules governing how

student information is handled. If, like ETSU, an online course management system is used,

the cast can be added so that all their contact information is easily available. Regardless of

whether this information can be shared publicly, on the first rehearsal everyone should hand

in information regarding emergency contacts, allergies, and any other information that needs

to be noted in an emergency. This information should be gathered and stored securely.

- Rehearsal Report Template: See the deep dive into rehearsal reports below. (See

  Appendix A)

- Actor Notes Template: These will normally include any notes that all actors need along with the upcoming schedule.

- Blocking Notation: This indicates where actors are located onstage and where (and how) they move. There are several shorthand notations to try and make your life easier. (See Appendix A)

- Props tracking list: This list includes all the props and where and how they enter and exit the stage. The tracking list helps the props master in particular when choosing how props are arranged backstage.

Deep dive rehearsal reports

Rehearsal reports are the main way to convey information to designers and other members of the production team who are not present for every rehearsal. The layout of this form should resemble the layout of the production meetings minutes. Remember that the same people read both forms so putting them in a uniform order will help with efficiency and lessen stress on designers when trying to find information that is important to them. There are only a few differences between production meeting minutes and the rehearsal report. The main difference is the inclusion of actor information (i.e., tardies, absences, and general actor notes). I also break the time down so that the breaks are notated. (This is especially necessary when working within union guidelines.)

Surviving rehearsals by information gathering

I have always believed that I can solve any problem as long as I know what the problem is. I find it crucial that if you have an instance where information is not being given to you then you have to make sure that you have a method to find the information. I have found that with

actors it is better to address them as a whole and remind them that if the stage manager is not told then I can't help them when there is a problem. In *You Can't Take It With You* we had an instance where an actor didn't show up to rehearsal because of personal reasons, but didn't tell me so I only knew that the actor was not there. This made me worry because you essentially become a parent to these actors and actresses. Looping in the stage manager in a situation like this will help avoid worry and allow the stage manager to be involved in any necessary schedule changes or adjustments to the rehearsal.

Deep dive into the promptbook

It is the stage manager's responsibility to create a prompt book in order to run the show. It is insanely important that this book is legible and up to date, because if an emergency arises and the stage manager cannot be there than anyone else will have to pick up the book and run the show. It should be obvious that organization breeds efficiency in stage management. When creating the promptbook, organize it so that it flows chronologically toward performances. Listed below are the elements of my promptbook in order as they appear in tabs in my promptbook.

- Schedule Tab: Include both the rehearsal schedule and full month schedules in order to make quick notes and keep track of tardiness and absences. Keep a couple of spare rehearsal schedules in a clear page protector in case anyone needs a second copy.

- Company Information Tab: Contact sheets and contact information is kept here. Keep the cast and production team separate to make it easier for sending out emails. This is also where I keep the actors' audition forms and emergency information.

- Sign-In Tab: This tab includes all the sign-in sheets in order from most recent to oldest.

- Performance Report Tab: This tab includes all performance reports in order from most

  recent to oldest.

- Preshow Tab: This tab includes any in-show transitions and a pre-show checklist.

- Script Tab: This tab contains the annotated script with all blocking notes and cues.

  Separate the show with tabs at each act and/or scene.

Helpful Hint:

Print the script one sided so that two 1/8"-scale floor plans of the set may be printed on the

other side. This makes it easier to taking blocking notation. I prefer to have the script on the

left side because I find it easier to manage during the production, but based on your

dominant hand, you may find it better on the right side. (See Appendix A)

- End-of-Show Tab: This tab includes an end-of-show checklist to make sure that

  everything is properly put away after the performance.

- Emergency: This tab includes all my emergency procedures including scripts that will

  allow me to read instructions to the audience instead of trying to come up with a calm

  response in an emergency situation. Accident reports are also kept in this tab in a clear

  sheet protector so that they can easily be accessed in case of injury.

- Character List Tab: By the time you get to the performance this should be committed to

  memory, but it may be useful if anyone else needs the information.

- Costumes Tab: This includes costume changes and small-scale versions of the costume

  designs. It makes sense to keep this section close to the performance end of the

  promptbook because the costumes aren't integrated until dress rehearsal.

- Set Tab: This section includes different scale drawings of the set design. If the show is being done in repertory with another production, this is the section to include a preshow preset list of where every item is placed on the set to ensure that it is identical for every performance.

> **Helpful Hint:**
>
> If the set dressing is elaborate, I often take a photo to ensure that the set looks identical for every performance. This becomes very important if you are changing over sets in repertory theatre.

- Props Tab: This includes the most-up-to date props list and props tracking paperwork.

- Lighting Tab: This includes the channel list for the lights, checklist for turning the system on and off, and a light cue list.

- Sound Tab: This tab includes a soundtrack, a checklist for turning the system on and off, and a sound cue list.

- Music Tab: This tab includes sheet music and information needed in case of live music.

- Production Meeting Tab: This tab includes all of the production meeting minutes in order from most recent to oldest.

- Rehearsal Report Tab: This tab includes all of the rehearsal reports in order from most recent to oldest.

- Actor Notes Tab: Include all actor notes in order from the most recent the oldest

- Line Notes Tab: This tab includes blank line note sheets to be distributed to the actors. Keep these in a clear sheet protect so they can easily be used during rehearsal.

- Audition Tab: This is a tab that will rarely come in handy. Keep all audition information, including the forms of individuals that were not cast in the production.

- Other Shows Tab: This tab is use when there is another production going on. For instance, while I was working on *You Can't Take It With You*, *Waiting for Godot* was also in rehearsal so I wanted to make sure our schedules didn't clash with theirs.

Survive Tech Week

Tech week can be one of the most difficult weeks of the production. I actually find it very calming because the stage manager should have a lot of control over how the week will go. There will be obstacles, but a good stage manager will make it through them as long as they stay calm.

It is helpful to know and understand what type of rehearsal you are running on different days during tech week. A dry tech means that we run the show without actors just to look at the technical elements. A tech run-through means that the team runs through the show with actors, stopping only when running into a technical transition problem or a problem with a cue or another design element. A dress rehearsal is a run of the show with costumes. By this point all the other technical problems should be squared away and focus can be shifted towards the costumes, makeup, and hair.

Surviving tech week through paperwork

Tech week is where your paperwork will be put to the test. This portion of the rehearsal process is literally what all the rehearsals have led up to. Above all other times, this is the time that your paperwork will need to be up to date and accurate.

Paperwork to be prepared:

- Sign-in sheet: Prepared sheets are the best because of the convenience during tech week. Designers do not sign in, but actors and crew must do so.

- Shift Plot: This details the transitions that the deck crew will have to perform backstage. Start with a mockup of needs based on rehearsals, but be prepared for changes almost immediately. (See Appendix A)

- Promptbook: After tech week the promptbook will be filled with cues to call for the performance.

- Rehearsal Report Template: Reports should still be completed and distributed as normal rehearsal reports. This will remind you of the production meeting minutes, because the designers will be having meetings nightly before heading home.

- Performance Report Template: This is a lot like the rehearsal report just with an extra section to talk about the audience. (See Appendix A)

Survive the Performance

You have made it through the hard part. Now, all you have to do is keep the train on the track. If you made it through tech week then the performances should be a walk in the park. Trust yourself and trust that you have maintained your promptbook to the best of your ability. Run the show like any other rehearsal run during tech week and continue dealing with situations as they arise. I have always found running the show to be the lease stressful part of the entire process. Remember to just stay calm and you got this.

Appendix A

You Can't Take It With You Production Meeting 11/14		
Director: Bobby Funk		SM: Kate Patton	ASM: Caleb Harrison & Kallie Jenkins
Start Time:	8:17	End Time:	8: 52
Attendees			
Kate Patton			
Costume			
Hair and makeup			
Set			
Lighting			
Props			
Sound			
Special Effects			
General			

Image 1: Production meeting minutes templete

You Can't Take It With You Rehearsal Report #12	
Date: Monday, October 21, 2019	
Director: Bobby Funk	SM: Kate Patton	ASM: Caleb Harrison & Kallie Jenkins
Times:	Start: 6:45.... Break 7:44... Resume 7:51... End: 8:56
Task Completed:	Working 7-29
Costume:	
Hair and Makeup:	
Set:	
Lighting:	
Props:	
Sound:	
Special Effects:	
General:	Upcoming Schedule: ☐ Tuesday, October 22, 2019 o Work 30-50

Image 2: Rehersal report example
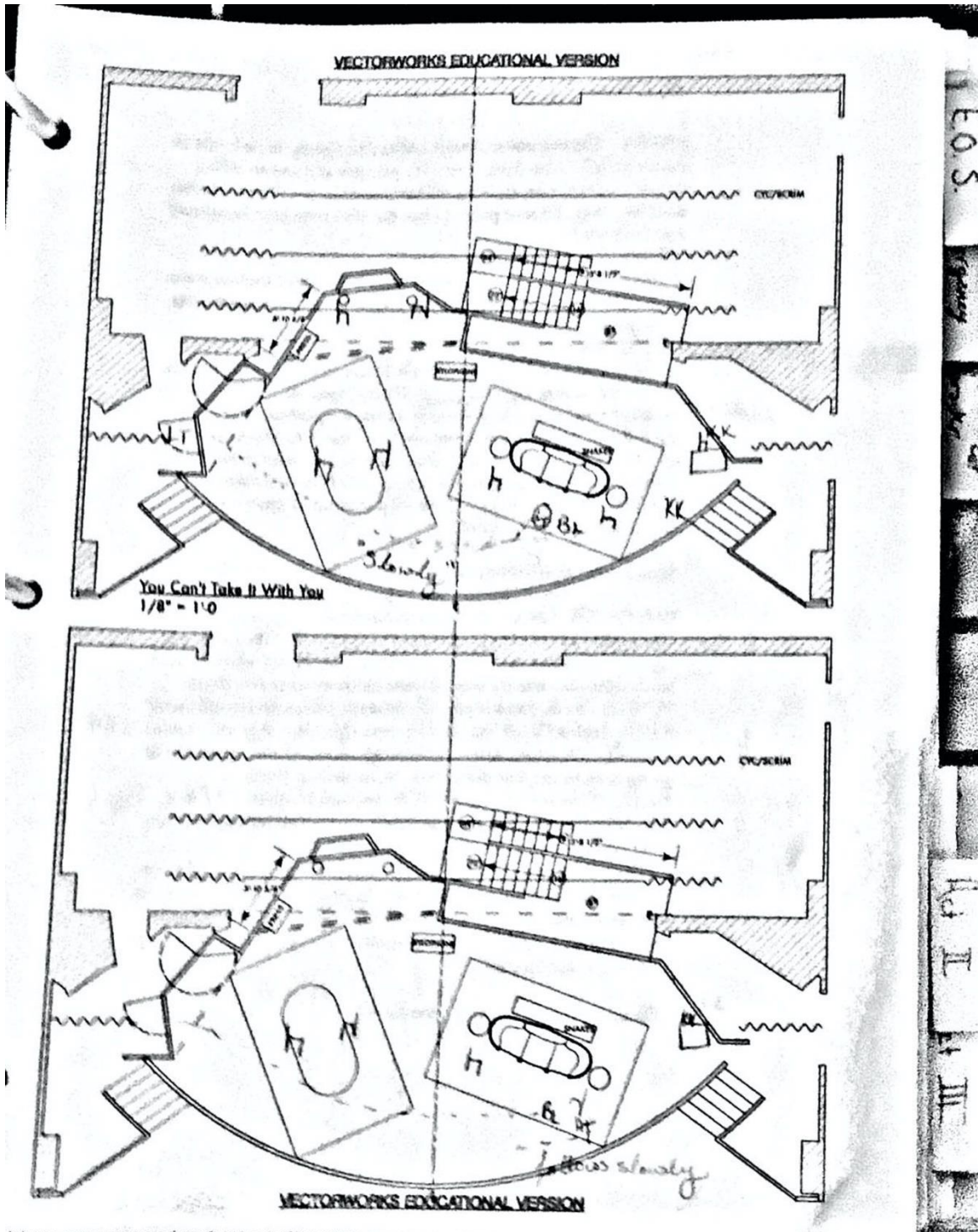
Image 3: 1/8" scale floor plan and blocking notation example

Pg	Tech member/s	Sound effect	Hand-off (Off Stage)	On/ move on stage	Off	Special Notes
Technical Transitions for You Can't take it with You					
11	Harrison	Snake Raddle				Located off SL/ SM Call
12	Johnston		Catch cat boxes			Catch off SR
15	Harrison	Snake Raddle				Located off SL/ SM Call
15	Harrison	Snake Raddle				Located off SL/ SM Call
17	Harrison	Snake Raddle				Located off SL/ SM Call
24	Harrison	Snake Raddle				Located off SL/ SM Call
29	**Bertha Transition**			**4 folding chairs move** **hat moves** **candy dish stay** **table cloth stays**	**Dishes,** **Napkins/silverware** **Cups** **food trays** **salt/pepper shaker**	**SM Call** **Bertha Transition**
29	Johnston			2 US chairs	Watermelon tray Tray any tray left	Enter SR/Exit SR
29	Austin			2 DS chairs	Salt and pepper shakers Last check for trays	Enter SR/Exit SR
29	Crum			Put silverware in glasses Move Hat to coat rack	Remove tomato bowl Grab tomato on SL	Enter SR/Exit SL
29	Harrison				Glasses Napkins/silverware	Enter SR/Exit SR
	Jenkins				Plates	Enter SR/Exit SR
30	Crum		Hold 2 glasses and bottle			Hold Off SR (D2)
31	Jenkins	Turn Music up				Device located Off SR/ SM Call
33	Jenkins	Turn Music off				Device located off SR/ SM Call

Image 4: Shift plot example

You Can't Take It With You Performance Report #4		
Date: Saturday, November 23, 2019		
Director: Bobby Funk	SM: Kate Patton	ASM: Caleb Harrison & Kallie Jenkins
House Notes	House Count: 184 Audience: lively Weather: rainy and chilly	
Times:	Fight Call: ☐ Start: 6:44 ☐ End: 6:46 House Open: ☐ 7:00 Act 1: ☐ Start: 7:31 ☐ End: 8:53 ☐ Time: 1 hour, 21 minutes, and 58 Seconds Act 2: ☐ Start: 9:03 ☐ End: 9:31 ☐ Time: 25 minutes and 27 seconds	
SM:		
Backstage Crew:		
Costume Crew:		
Costumes:		
Hair and Makeup:		
Set:		
Lighting:		
Props:		
Sound:		
Special Effects:		

General:	Upcoming Schedule
	☐ Saturday, November 23, 2019
	     o 12:00 PM Costume crew report to the Bud Frank Theatre
	     o 12:30 PM backstage crew report to the Bud Frank Theatre	

Image 5: Performance Report example

Selected Bibliography

Actors' Equity . *Actors' Equity at a Glance*. n.d.

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        <http://www.cwu.edu/~web/callboard/documents/EquitySMDuties.pdf>.

Actors' Equity Association. *Stage Manager Packet*. n.d.

        <http://www.cwu.edu/~web/callboard/documents/aea_sm_packet.pdf>.