



**SHAKESPEARE
& COMPANY**

**STAGE MANAGEMENT
DEPARTMENT**

**Orientation Packet
Summer Season 2006**

Hello Stage Management Department

Welcome back Melissa, Ben, Justin, Rachel, & LisaMichelle! And welcome to the Nicole, Deborah & Sarah who are going to be joining this summer. We are all excited to have you joining the team. I hope that you are all as excited as I am about starting this season and looking forward learning from last year's hiccups. (Good news: no more posting individual actor calls. So the ASM's will not have to rise up in mutiny against me.)

For the new folks:

A little about your friendly neighborhood PSM: In addition to being the conduit of communication and liaison between the artistic and technical departments, I feel very strongly that a stage manager is responsible for the emotional temperature of a rehearsal & production process, and ask you to please do your best to contribute to a happy, healthy and productive process. So please save the negative feedback for me! I'm happy to listen any time you need to vent. I try to make myself as available as possible to support you, whether that be visiting rehearsal, sitting in on production meetings, or just listening. I do have a show of my own and can get bogged down so let me know what your needs are or if there is a sticky situation you need some back up on and I will be there if at all possible.

On the flip side, it is my responsibility to field complaints regarding stage management staff and address them. I have a firm policy of hearing all sides before making a judgment and will always come to you first should a problem arise, so we can develop solutions together.

As we work our way through the summer there are a few things to be aware of, most importantly the company's commitment to process. You will come across a lot of new exercises such as dropping in and feedback. Please find me to help you get acclimated to scheduling "dropping in" as it can be quite tricky. If I am not available grab someone who was here last year. And if you are stuck, do not hesitate to ask your director for some guidance. They are all old hands at this and are happy to help you learn the ropes of Shakes & Co.

Feedback is a session, typically at the end of the day, where the company will sit in a circle and discuss what they have learned, felt, or are concerned about and so forth. Stage managers are quite often asked to join the circle and participate. It can be a bit unnerving for some stage managers the first time, but remember this is a symptom of the company's larger commitment to including stage managers as part of the artistic process. As you do participate, please remember you are still the one responsible for the environment of the rehearsal hall and try to keep your feedback positive, unhappy negative stage managers are not a productive part of the rehearsal process. I have often expressed concern about actor's exhaustion levels, or health following it with asking for what suggestions they have as to how I can better support them. Feedback is process that we can often utilize to tell the temperature of our companies and to offer feedback ourselves that makes them feel more supported and cared for. I encourage you to come up with new ways to use this exercise as a stage manager.

As you go through the following information you will find a lot of what we do is standardized for the ease of communication, but other than what is listed, how your process is set up is up to you. Please develop your rehearsal room and paperwork to what suits your team and show. I may offer suggestions as to what will help you adjust to life at Shakes & Co. Alternately I love feedback on systems and procedures. We are putting a lot of time into effort to develop a more productive and pleasant stage management department so please tell me what will help us get there!

The following pages will give you some general information that will help you acclimate to stage managing for Shakes & Co. Please take some time to read through this packet and let me know if you have any questions. Thank you in advance for all of your hard work and I am excited to work with all of you!

Sincerely,

Molly Elizabeth McCarter
Production Stage Manager

STAGE MANAGEMENT STAFF:

Founders Theatre:

ENCHANTED APRIL (Dir. Normi Noel),
MARTHA MITCHELL SPEAKS (Dir. Daniella Varone) &
NO BACKGROUND MUSIC (Dir. Normi Noel)
Stage Manager – Nicole Bouclier
ASM – Rachel Robinson

HAMLET (Dir. Eleanor Holdridge)
Production Stage Manager - Molly Elizabeth McCarter
1st ASM – Ben Janey
2nd ASM – Deborah Lyon

THE MERRY WIVES OF WINDSOR (Dir. Tony Simotes)
Stage Manager – Melissa L.F. Turner
1st ASM – Justin Hossle
2nd ASM – Sarah M. Payson
Deck Hand - ???

Bankside:

A SERVANT OF TWO MASTERS (Dir. Dan McLeary)
Bankside Festival Stage Manager – LisaMichelle Eigler

WILD & WHIRLING WORDS (No director yet)
Stage Manager – Sarah M. Payson

Stage Management Information

Living at Shakespeare & Company:

A few things that you should bring:

- Sunscreen & Bug Spray (Rehearsals sometimes happen outside)
- Towels, Bedding & Pillows (If you are stuck Company Mgt. has some, but I highly recommend you bring your own)
- Layers!!! (The Berkshires can oscillate between the 40's and the 90's in one 24 hour period so please be prepared)
- Laptop (if you have one it will be very helpful, as our office is centrally located on rather large grounds and computers can be scarce. If you do not have a laptop, don't worry there is a computer lab)

Aside from that our department takes care of supplies and company management takes care of the rest!

Rehearsal Spaces:

Luckily we are not rehearsing more than one show at a time this year, your rehearsal spaces are the stage at Founder's (FT on the master calendar), when not being used by the technical staff Founder's Rehearsal Hall (FTR) and St. Martins where there is a yellow room and a blue room that we sometimes share with Education & Training. Bankside will be using the Rose footprint and Larry Hall.

If you need an additional space please contact Molly (or Steve Ball if Molly is unavailable) to see what is available. Please understand with so many shows in rehearsal and the education programs space is at a premium and may not be available. I will do my best to help you accommodate your rehearsal needs, but sometimes we are all called to hold text/vocal work or secondary rehearsals in green rooms or outside. (luckily the grounds are beautiful!)

PAPER WORK:

The shops all juggle multiple shows and in an effort to support them and help streamline communication we have standard formats for Rehearsal Reports, Props Plots, Scene Break Downs and Run Notes. Examples of these documents are attached to this packet and blanks can be found on the S:/Drive which can be accessed from any on grounds computer. Please take a look at these formats and let me know if you have any questions. The run notes are extremely detailed and we ask that you please put the extra time and effort into these as we remount productions on a regular basis and this piece of paperwork is invaluable to this process.

All paperwork should be emailed out and titled with the Show Initials, document title, and date.

(ex. King John Run notes from June 8th would be saved as - KJ Run Notes 6.8)

Show Abbreviations:

Enchanted April – EA

Hamlet – HAM (yup! I went for it!)

Merry Wives of Windsor - MWW

Martha Mitchell Speaks & No Background Music - MMBM

Wild and Whirling Words – WWW

Servant for Two Masters – S2M

Preludes - PR

TIME SHEETS:

There is a format in the paperwork masters folder. Please fill this out and attach your daily schedules for the week and turn these in to Sandra Rembish at Miller building at the end of every week.

BUDGET:

Every show will receive \$50 of petty cash at the beginning of their rehearsals. This money is for miscellaneous emergencies, and should be doled out very carefully as it will be hard to convince me to give you more. There are tax exempt forms in the office, these must be used, as Shakes & Co does not reimburse for tax, and if you forget to use one you will be responsible for the tax yourself.

There is a run budget for every show, which should cover perishables and backstage supplies. All stage managers should see Molly to go through procedures for turning in receipts and paperwork.

STAGE MANAGEMENT UNDERSTUDIES:

Illness and emergencies occur and we want to be prepared for anything! So Stage Management “Understudying” is the best way to accomplish that. Once your show is open, take a day off! And then please schedule a minimum of 2 performances that you can trail the person you are scheduled to understudy so that you can take over should it be necessary. Trailing should start with arrival to the theatre until you leave for the evening. Please make note not only of cues but travel patterns and any check ins for the person you are covering so that should one of us need to “go on” there is as little disruption to the run of the show as possible. Consistency helps alleviate the stress of these circumstances for the company. If you are in a longer run and need a refresher please take the initiative to schedule another day of trailing. For ASM’s please make sure your understudy has a copy of your run sheets in advance, stage managers should make a copy of their call book for their understudy and should leave the original in the booth.

Stage Management Understudy assignments:

Molly Covers Nicole for EA and Melissa for MW

Melissa Covers Nicole for MMBM and Molly for HAM

Justin Covers Rachel for MMBM and Ben for HAM

Ben Covers Rachel for EA and Justin for MW

Deborah Covers the Deckhand for MW

MW Deckhand Covers Deborah for HAM

LisaMichelle Covers Sarah for WWW

Sarah Covers LisaMichelle for S2M

(Rachel & Nicole are off the hook since they already have 2 shows.)

CHANGE OVER:

At Founders changeover will be headed up by the Deckhand on Merry Wives. The 1st ASM’s on each show are responsible for props strike/load in. 2nd ASM’s report to the deckhand for scenic & electrics changeover and are part of the change over crew for all changeovers. 1st ASM’s are only required to attend changeover when they are loading their show in or out.

OFFICE:

Welcome to the office! Please make yourself at home. There is a desk for every stage manager and a large work station for the assistants. Supplies are all stocked in the office, and are there for your use. Please be as frugal as possible, as the budget is always tight. The supplies in the office are there for rehearsal and not personal use. Please do not grab plates and cups for company picnics, but if you are in a bind and do use something it needs to be replaced. There is a supply request list posted in the office, if you notice something is low put it on the list before we run out.

We have a microwave and fridge in the office for your use, please keep them clean. PLEASE! Do not leave food out in the office or anywhere on property. We are prone to mice, so any unattended food should and will be thrown away.

There are a good amount of first aid supplies in the office. There are Zee Boxes in the theatre, so these supplies can be used to make small kits for satellite rehearsals and Bankside. If we run out of a certain supply, either in the office or the Zee Box please see Nathan for restocking. Please make sure that all supplies are labeled as property of our department so they do not walk away.

PARKING:

There is a lot in front of Larry Hall, these spaces are reserved for residents of Larry Hall and the Garage Apartment (also referred to as Lon's old place or the penthouse). There are a few spaces designated as stage management parking only so that we have access to our office. If you are a resident of the Larry apartments, please take an open spot before filling up the SM spots so non-residents have a space when they come to work. But if you are coming in late at night try to be conscientious of other Larry residents who need parking and take an SM spot if you think it will not be needed. During performances all company members are asked to not park in the lots at the theatre's to keep the spaces open for patrons. There should be one car kept in the lot for by a stage manager for emergencies and all others should park in the lot behind St. Martins.

SPI'S

SPI's or the Summer Professional Institute, are between 6-8 acting interns. This summer they will be performing in the preludes, Merry Wives of Windsor, and will make up the cast of Wild & Whirling Words. They also have classes and meetings scheduled periodically. With everything in their hectic schedule, please be understanding of their time commitments, but make sure they are towing the line. Any issues with the SPI's should be brought to my attention immediately. Also make sure you have a good handle on their schedule, as they can get double booked very easily.

EMAIL & PHONES:

Email addresses are assigned as follows:

Molly – PSM @ Shakespeare.org

Hamlet & Merry Wives – FoundersSM@Shakespeare.org

Enchanted April & Martha Mitchell/No Background Music – Stagemanagers@shakespeare.org

Bankside – Bankside@shakespeare.org

You can now login to the email from ANYWHERE!!! Renee has added a new server and some other fancy doo-dads that make this possible. Go to webmail.shakespeare.org and enter your log in and password and you are ready to roll (or type). I have been assured that any contact updates you make when logging in from the web will translate every time. Woo-hoo! There is a PC specific outlook icon on the desktop (founderssm on Melissa's desk, and stage managers on what was formerly Justin/Natalie's desk and is now Nicole's desk) You can access this icon if you are logged in on the appropriate computer and any updates should update to the webmail. If you are not on the appropriate PC then just go online to check email.

Please remind everyone as you go that these are shared email addresses, and are not confidential. All emails should have either name of the person they are intended for or show title in the subject line.

Phone Lines:

Molly - Ext. 119

Main Office Phone (No VoiceMail) – Ext.180 Password 180

Hotlines:

x.190 – HAM

x.191 – EA & MMBM

x.192 - MW

x. 193 – S2M

x.194, - WWW

To access the voicemail & Hotlines dial 770 from any campus phone put in the ext. followed by the pound and then the password (which is the ext. number) followed by pound and follow the prompts.

Schedules should be posted before you leave for the night on the board in Miller building in the copier room and on the stage management office door.

CODES & PASSWORDS:

Nicole's Desk Computer Log On ID: stagemanagers Password: stagemanagers
Melissa's Desk Computer Log On ID: founderssm Password: founderssm

Stagemanagers@Shakespeare.org Password: stagemanagers
founderssm@Shakespeare.org Password: founderssm
(you can use these log on's on any computer on property)

Long Distance Code: 4444

This is for business calls only, please do not give it out, no matter how much folks plead for it. If a director needs to make a call offer to punch it in and feel free to tell them I make you do that!

Project Codes: (for Copiers & Budgets)

Merry Wives – 738

Enchanted April – 738

Martha Mitchell/NBM – 740

Hamlet – 741

Studio Festival – 742

Bankside – 257

DISTRIBUTION:

All distribution is done via email. Please embed the document into the email as we have many MAC users. Following is a list who should receive daily schedule & reports, but feel free to add any administrative/production/artistic (non-actor) that you feel are necessary.

-Director & Assistant Directors

-Designers

-Dramaturgs

-Any other show specific folks (composers, research ass'ts etc.)

-Scene Shop: Carpenters@shakespeare.org,

-Costume Shop (Gina & Govane): Costumes@shakespeare.org,

-Sound Department (Josh Liebert): sound@shakespeare.org,

-Master Electrician: electricians@shakespeare.org,

-Nathan Towne Smith: production@shakespeare.org,

-Matt Miller (TD): technicaldirector@shakespeare.org,

-Teddy & the Prop Shop: props@shakespeare.org,

-Molly: psm@shakespeare.org, steve@shakespeare.org,

-Sophia Garder Company Manager: sgarder@shakespeare.org

-Elizabeth Press & Marketing: aspenlieder@shakespeare.org,

-Ariel Bock: arielbock@aol.com,

-Govane Lobhauer Costume Shop Supervisor: globhauer@Shakespeare.org,

-Mark Jones, Managing Director: mjones@shakespeare.org,

-House Management (Performance Reprts ONLY): frontofhouse@shakespeare.org,

STUDIO FESTIVAL:

This is a festival that performs in founders consisting of five pieces. All non union stage managers may be asked to pitch in and take part. The Festival will be headed up by Molly. More details to come.

Production Departments

Production Management:

Nathan Towne-Smith is the production manager. His office is located in the production center or Bpat, as it is sometimes called. Nathan is the one who schedules and runs all production meetings & tech notes. He is also the keeper of the budget, and a good person to go to if you cannot find me.

COSTUMES:

The costume shop, headed up by Govane Lobhauer, is located in the production center .

Govane and the rest of the shop rely heavily on us to be their eyes and ears and put their trust in us to keep them informed. Please use your common sense as to what information they need to get. Also please make sure to differentiate between what is a direct request from the director and what is a passing conversation that will not come to fruition and may cause more chaos than help. ALL requests made by actors must be approved by the director before going into the reports. It is not our job to censor requests from directors, or to judge them, but Govane always appreciates a call to let her know backstory or what direction an idea is headed.

Paper Work: Please get a copy of the scene break down (see attached format) to the costume shop by first rehearsal and as things change make sure they have an updated copy. By the first day of tech please get a copy of the run notes (see attached format) to Gina, our wardrobe supervisor so she can plot out the show.

Fittings: All fittings should be scheduled between 10a-1p and 2p-6 with a 15 minute break between fittings for clean up time. If you are ABSOLUTELY stuck you can go a bit outside these hours, but try to get this approved with Govane ahead of time.

Rehearsal Costumes: Please make any requests you have for rehearsal costumes in the daily report. As you prep your show please note if there are any pieces that are extremely restrictive of actor's movement or are key to business onstage then put in the request before first rehearsal. Please keep rehearsal costumes requests to a minimum, as the shop is extremely busy with multiple shows, but they are always very helpful in providing us what is needed to further the rehearsal process. If there is nothing outlandish in the design please wait for actors to make the requests for rehearsal pieces. The shop will provide shoes as they become available. Please remember that rehearsal costumes are just costumes from storage that are not being used in a show and encourage your company to take care of them as such. Costumes should be stored safely and cleanly at all times.

PROPS:

Props Plots (see attached format) should be generated during prep week using the Props departments budgeting paperwork, the script and information from the set designer & director. All props should be listed in order of appearance in the show, and listed only once. Please use the assigned numbers in the reports when referring to props. During Prep week please generate a list of what props you will need for rehearsal and have the ASM contact Teddy to schedule a time to pull rehearsal props with them. All prop adds should be assigned a number based on their location in the show with a decimal point and include as much information as you have about the prop. For example: ADD: Hair brush (prop # 5.5) roughly 8 inches long, dark color with soft bristles. (this number would be for a prop that appears onstage between props #5 and #6.) As props are added the shop should provide rehearsal versions as available. Once a Prop is cut the number should be retired, and not used again later. The point system will help keep track of this.

An updated props plot with all cuts and adds for the week should be sent out once a week by the last day of rehearsal before the day off. If you would prefer to do this a day in advance so you are not stating late on the last day of the week feel free to do so as long as it is happening consistently on the

same day every week. This plot should be titled with the initials of your show title, Props Plot followed by Date it is submitted (ex. HAM Props Plot 7.15).

SCENERY:

The scene shop is headed up by Matt Miller. They will provide scenic pieces if they are absolutely necessary and as they become available. Anything that interacts with actors intrinsically enough for you to need it during rehearsal should be requested during prep week. Load in at founders typically happens a week before tech.

ELECTRICS:

We have as yet not hired an M.E.

SOUND:

Headed up by Josh Liebert.

PAINTS:

Headed up by Rachel Gordon., who is also designing EA.

Administration & Others

Company Management:

Sophia Garder has started as our new year round company manager. Her extension is 110.

Ariel Bock:

Is our casting director and the go to person for all cast lists & understudies. She is also an amazing resource for helping understand our companies and seems to always be there when we need support.

Training & Education:

These departments run through out the year holding intensives, Shakespeare & Young Company, Riotous Youth and many other programs. Occasionally they will need information from us or to borrow supplies. If they need to borrow anything they should do that through me only. We have a very strong commitment to education here and though stage management is not connected to training/education we always try to be as supportive as we can.

Sandra Rembish:

Works at the front desk at Miller and is a great source of information when it comes to all the ins and outs of Miller building.

Steve Ball:

Our General Manager and Fearless Leader. He is the source of everything Shakespeare & Company, but get in line because there usually is one outside his office.

Renee Speltz:

Is the IT Manager and has solved the whole email sharing issue we had last summer. Any problems with computers should be taken to her. X189