



Theatre Virtual Learning

**Theatre Design & Production &
Advanced Theatre Design & Production
Stage Management**

April 29



Lesson: Stage Management

Objective/Learning Target: The student will learn how to put together a prompt script and tool kit.



Stage Management

Warm-Up:

What things need to be written in the prompt/call book?

What things should a stage manager have in their tool kit to be prepared?

Stage Management

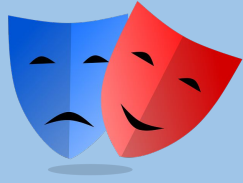
T-Chart

Name: Date:

| | |
|--|--|
| | |
| | |

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Lesson Steps:
The following slides will discuss how to set up a tool kit and prompt book. As you are reading through the slides, keep a t-chart. On one side list a tool kit or prompt script task and on the second side list why you think it is important for a stage manager to include this in their organization.



The toolbox



THE STAGE MANAGERS BEST FRIEND

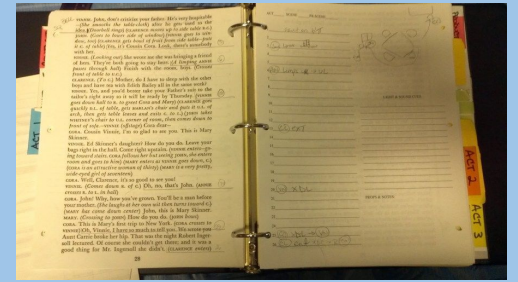
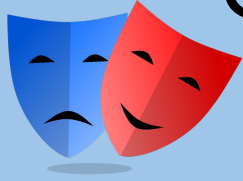


- PENCILS - PENS - MARKERS
- HIGHLIGHTERS - ERASERS
- SCISSORS - WHITE OUT
- EXTRA PENCILS, PENS, MARKERS, AND HIGHLIGHTERS
- STAPLER
- STAPLE REMOVER
- 3 HOLE PUNCH
- PAPER CLIPS - BINDER CLIPS
- USB DRIVE
- KITTENS AND/OR RIPPES
- SEWING KIT - TISSUES
- BOBBY PINS - HAIR TIES
- SAFETY PINS - LINT ROLLER
- EYE GLASS REPAIR KIT
- NAIL CLIPPERS AND FILE
- CLEAR NAIL POLISH
- SUPER GLUE
- GLUE STICK
- STRAIN REMOVAL PEN
- TAMPONS AND PADS
- MIDOL
- HEATING PAD
- MORE PENCILS AND PENS
- SERIOUSLY, YOU CAN'T HAVE TOO MANY PENCILS AND PENS

- SLINKY - TIE LINE
- FISHING LINE
- TRIANGLE OF COURAGE
- LEGAL PAD
- NOTE BOOK
- PAPER
- MINTS OR GUM
- CHOCOLATE
- CONDOMS
- SPARE SOCKS
- KNEE PADS
- WORK GLOVES
- INCULMINATING PHOTOS AND BLACKMAIL DOSSIER FOR EACH ACTOR
- TAPE: - GAFF
- GLOW
- ELECTRICAL
- MASKING
- SPIKE
- FLASH LIGHT
- SONIC SCREWDRIVER
- LIGHTER - BATTERIES
- STOP WATCH - RULER
- MEASURING TAPE
- UTILITY KNIFE - C-METREK
- POWER STRIP
- SUPER
- SECRET GAFF TAPE
- MAYBE YOUR SCRIPT (IF THERE'S ROOM).



Creating the prompt script

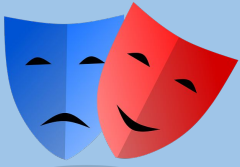


The prompt script must be created and carefully maintained.

It must be extremely organized, so a stage manager can find all information in a matter of seconds.

A note: Remember that every stage manager is different and may have different methods of preparing the prompt book. Each will find the method that works best for them as they try different things.

Materials needed: Script, A large 3 ring binder, three hole punch, post-it tabs, binder divider sheets, pencils.



Creating the prompt script

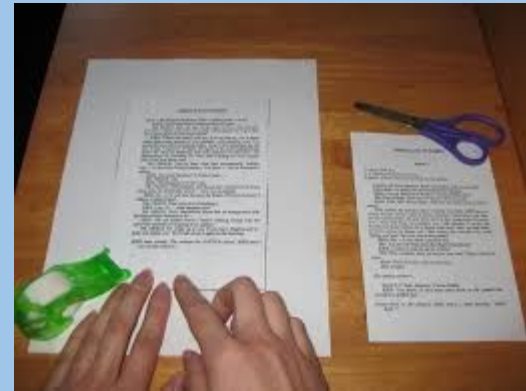
Determine your method of displaying the script.

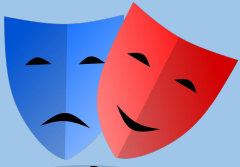
Some want the script blown up in a copy that fits a full page. Others want margins to write a lot of information in. You will have a lot of notes and cues, so I suggest trying this method first:

Get blank 3 hole punched paper. Cut the center out slightly smaller than the page of the script so you can place the script in the hole, leaving margin on all sides.

This allows you to see the next page on the other side.

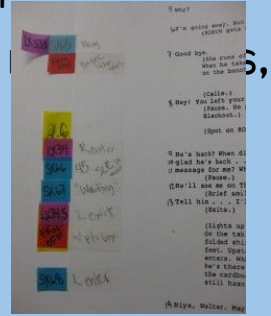
Put a blank page between each, so you have a solid page to put cues on.





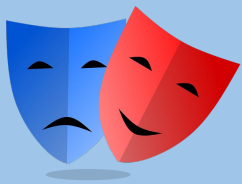
Creating the prompt script

Hint: If you use the enlarged script method, you may want to have the holes punched on the “wrong” side of the page so the script is on the left and the blank page is on the right for right handed stage left handed people may want it the opposite way.



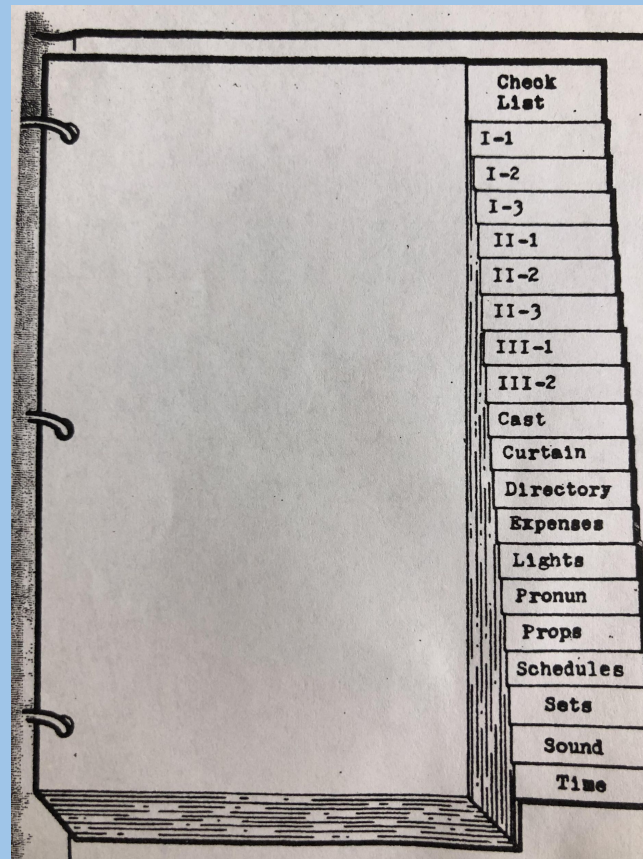
Use post-it tabs to mark each scene along the margin of the page and write the scene number on the tab. You can also use one color of tabs for scenes and one for songs to make rehearsals faster.

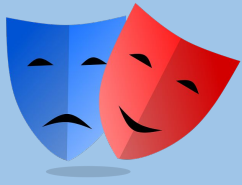
Use divider sheets to make sections for the script, score (if musical), company information, handouts, tech notes...any sections necessary for the specific production.



Creating the prompt script

Notice the tabs are in alphabetical order. This allows for an even faster access to information that may be needed during rehearsal.





Creating the prompt script

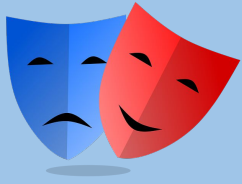
An option for more ease during rehearsals, some stage managers will go scene by scene and number each line.

This way when they want to make a note, a cue, a movement, on the opposite page, they can indicate what line the note is associated with without having to write out the full line.

Some feel it makes the script too cluttered. You need to choose your own method.

ALWAYS make notes in PENCIL because there will be changes.





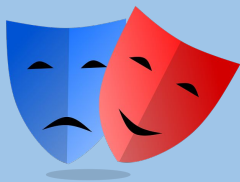
Creating the prompt script

There should be a key for all abbreviations and symbols on the front page of the script this is so that anyone could step in for the stage manager in case of an emergency.

Stage managers always need to use abbreviations in order to get all notes written down without making anyone wait on them. Know the abbreviations and be diligent to use them consistently.

Example: if Chris is going to cross upstage right, you would write CX USR in the script where he does the movement.

The following 2 slides have examples of symbols and keys that can be used by a stage manager.



Creating the prompt script

| | |
|-----|-------------|
| ENT | Enter |
| EXT | Exit |
| X | Cross |
| → | toward |
| ☺ | Cross DS of |
| ☹ | Cross US of |
| ↑ | Stand |
| ↓ | Sit |
| ↵ | Kneel |
| P/U | Pick Up |
| P/D | Put Down |
| TT | Table |
| H | Chair |

Blocking Shorthand

Use the following symbols when blocking your scenes.

U = upstage C = center stage R = stage right

D = downstage L = stage left

Ⓐ = Character (circle the first letter of the character's name)

L = look

O = around

L↔L = look at each other

@ = at

~> = path of the cross

... = pause

bf = before

pu = pick up

by = business

P→ = push

X = cross

R = rise

coX = counter cross

\$ = sit

ent = enter

< = speak

ex = exit

\$ = stand

fr = from

⊥ = stop

G = give

T = take

K = kneel

2 = to

// = lean

∞ = turn

L = lie down

w/ = with

⌈ = bed

∧ = door

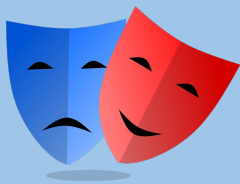
st = step

⊞ = window

h = chair

M = sofa

TT = table

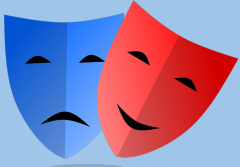


Creating the prompt script: abbreviations

| | | | | | |
|-------------------------|---------------------------|--------------------|---------------------|-----------------|---------------|
| ENTER En | EXIT Ex | CROSS X | STOP T | PICK UP P | PUT DOWN P |
| GIVE G | TAKE T | LOOK L | SIT S | RISE R | KNEEL K |
| JUMP J | GO UPSTAIRS U | GO DOWNSTAIRS D | PUT ON P/O | TAKE OFF T/O | CORNER C |
| UPSTAGE OF (above) U | DOWNSTAGE OF (below) D | TO (toward) T | ON TOP OF T | UNDERNEATH U | BETWEEN B |
| TABLE T | CHAIR C | SOFA S | STOOL S | WINDOW W | DOOR D |
| LAMP L | BED B | DRESSER D | BOOKSHELF B | TREE T | CRADLE C |
| ROCKER R | SUITCASE S | BOOK B | TENT T | TV T | RADIO R |
| KITCHEN TABLE KT | COFFEE TABLE CT | TABLE LAMP TL | BEDROOM CHAIR BH | DESK D | CLOCK C |

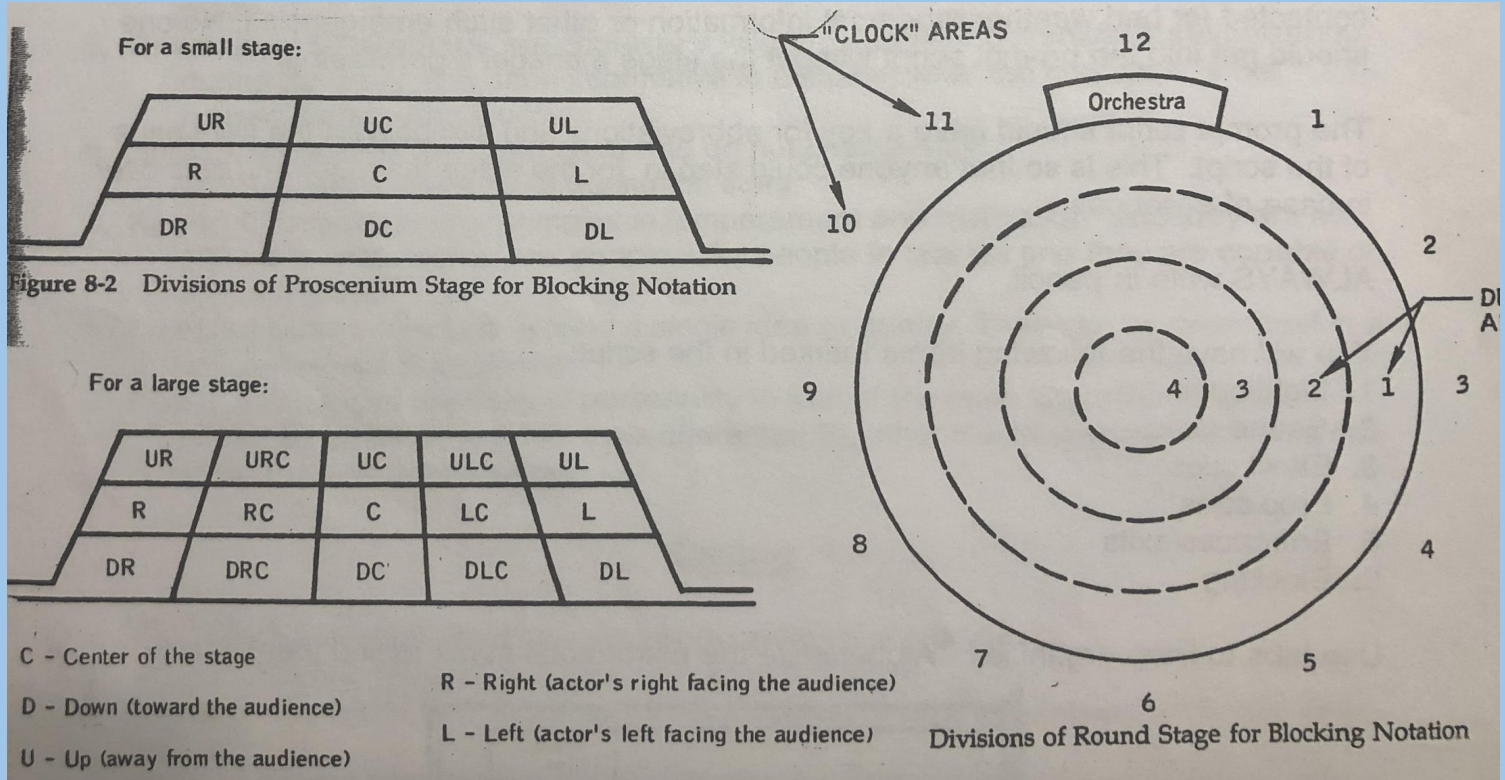
ALIAS GRACE Calling Key

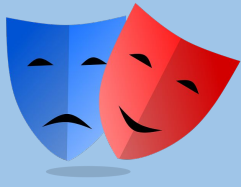
| Symbol | Calling Term/Notes | Symbol | Characters | |
|-------------------------|---|------------------------------|---|------------------------|
| ELEC | Electrics | G | Grace Marks | |
| LTS | Lights (*Used for quick calls only) | S | Simon Jordan | |
| | | L | Mrs. Rachel Lavell | |
| SND | Sound | K | Thomas Kinnear | |
| COMP | Automation (Short for Computer) | N | Nancy Montgomery | |
| | | M | James McDermott | |
| DOORS OPEN/ CLOSE | UC Pocket Doors; Can Open 1/2 (Halfway), FL (Full), or Extended 1/2 (Special Spike Just Over Halfway) | J | Jeremiah/Jerome Dupont | |
| | | W | Mary Whitney | |
| SL DOOR | Door on SL Platform | Symbol | Blocking Term/Notes | |
| QLT | Cue Light; Followed by ↑ or ↓; ↑ to Indicate that Switch is to be Flipped UP for Standby, ↓ to Indicate Switch is to be Flipped DOWN for Go | ENT | Enter | |
| | | EX | Exit | |
| | | X | Cross | |
| | | → | To/Toward | |
| | | ↑ | Stand | |
| SUB | Submaster (Used for Speech Light) | ↶ | Turn, Arrow Should Adjust to Reflect Direction | |
| (VIS) | Visual Cue | ↓ | Sit/Lay | |
| (MON) | Visual Cue on Infrared Monitor | SQ | Squat | |
| (ANTIC) | Anticipate | KN | Kneel | |
| SB | Standby | HO | Hand Off | |
| * | Placement for Standby | REC | Receive | |
| ^ | Placement to Begin Speaking Set-Up of Cue/Preface | PLAT | Automated Platform | |
| | | BD | Bed | |
| ↓ | Immediate Set-Up of Next Cue | CH | Chair | |
| ↓↓ | Quick Immediate Set-Up of Next Cue | Symbol | Miscellaneous Term/Notes | |
| | | REM | Reminder | |
| " " | Used to Indicate What Part of Preface/Cue is Said when Calls are Too Quick to Say All | ♪ | Note | |
| □ | Drawn around Specific Words or Syllables to Indicate Trigger | #s in Lower Righthand Corner | Indicate the Number of Pages Until the Next Called Cue; if No Number Appears, the Page is Part of a Continuous Sequence | |
| | Used within Text to Indicate Trigger at End of Line or Between Words | Cues in Left Margin | Cues in Left Margin are Back-Up Cues to Cover Screams Normally Done Live; Check with Actor at Intermission to Determine IF Being Used | |
| Stage Positions | | | | |
| UR (Upstage Right) | URC (Upstage Right Center) | UC (Upstage Center) | ULC (Upstage Left Center) | UL (Upstage Left) |
| SR (Stage Right) | RC (Right Center) | CS (Centerstage) | LC (Left Center) | SL (Stage Left) |
| DR (Downstage Right) | DRC (Downstage Right Center) | DC (Downstage Center) | DLC (Downstage Left Center) | DL (Downstage Left) |
| Cue Light Positions | | | | |
| DRV=DR Vom | DLV=DL Vom | SL=SL Door | UC=Pocket Doors | |



Creating the prompt script:

Stage areas depend on the type of stage you are using.

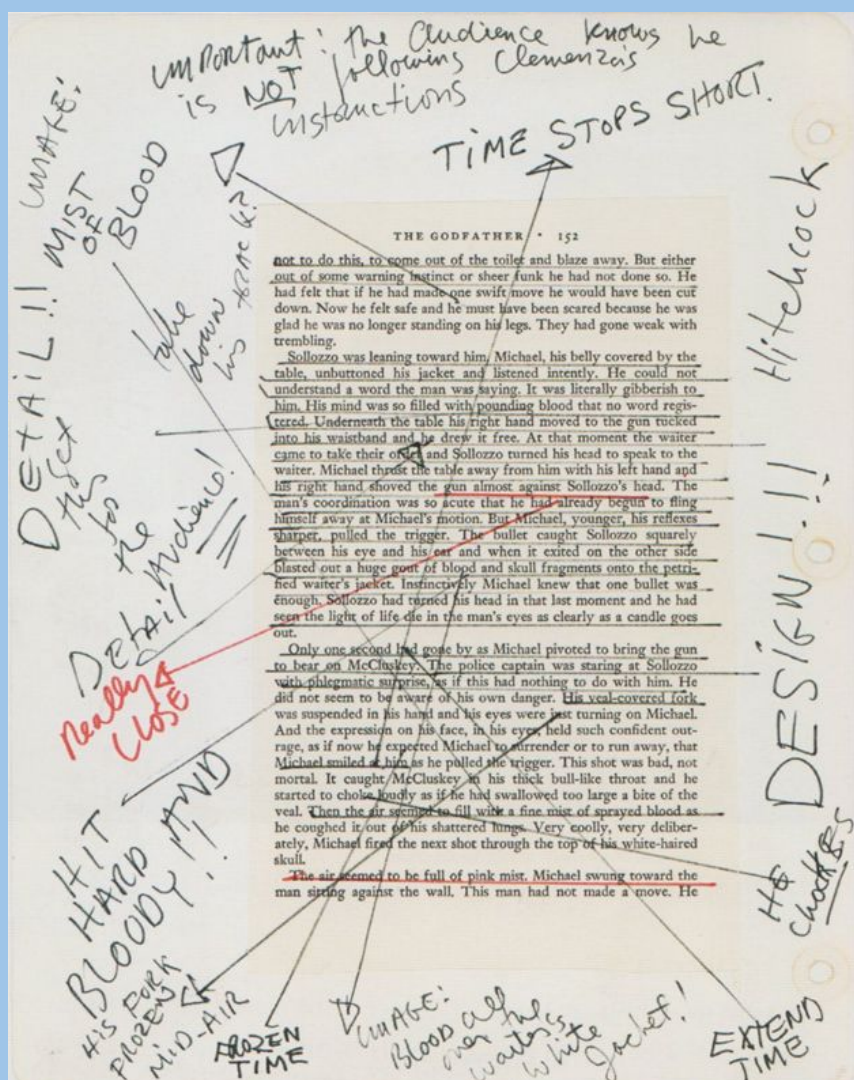


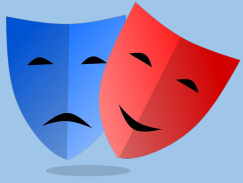


Creating the prompt script: writing blocking

There are many ways to put blocking and cues in your script. No matter what method you use, be consistent and as neat as possible.

This is an example of what NOT to do.

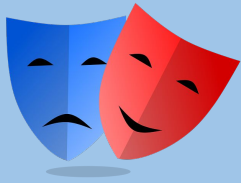




Creating the prompt script: writing blocking

One way to write blocking is to write them in the script exactly where it occurs. This can get messy, however.

JO: Let go of me. You're squeezing my arm. *Follow to Sofa*
GEOF: I've never kissed a girl.
JO: That's your fault.
GEOF: Let me kiss you.
JO: Let go of me. Leave me alone.
[She struggles but he kisses her.]
GEOF: How was that for first time?
JO: Practise on somebody else. *A X C*
GEOF: I didn't mean to hurt you.
JO: Look Geof, I like you, I like you very much, but I don't enjoy all this panting and grunting . . .
GEOF: Marry me, Jo. *A X to J,*
JO: Don't breathe all over me like that, you sound like a horse. I'm not marrying anybody. *X to Window*
Follow J GEOF: I wouldn't ask you to do anything you didn't want to do.
JO: Yes, you would.
GEOF: Jo. I don't mind that you're having somebody else's



Creating the prompt script: writing blocking

Another method is to mark where the blocking occurs and write what it is in the margin.

| | |
|--|---------------------------|
| quantity in addition to the machine, he wears corduroy trousers stuffed down into high laced boots. | (D1) enters St. |
| NAT Can you see, Doctor? HACONS [In the too-casual tones which betray an inward uneasiness] Yes—perfectly—don't trouble. | (N1) enters behind him |
| The moonlight is so bright. | (D2) crosses DL, dimishes |
| NAT Luckily. [Walking slowly toward the table] He doesn't want any light—lately—only the one from the binnacle there. | (N2) steps onto stage |
| HACONS He? Ah—you mean your father? | (D3) XR looking around |
| NAT [Impatiently] Who else? HACONS [A bit startled—gazing around him in embarrassment] I suppose this is all meant to be like a ship's cabin? | (D4) XUS |
| NAT Yes—as I warned you. HACONS [In surprise] Warned me? Why warned? I think it's very natural—and interesting—this whim of his. | (D5) X onto steps |
| NAT [Meaningly] Interesting, it may be. HACONS And he lives up here, you said—never comes down? | (N3) X to C seat and also |
| NAT Never—for the past three years. My sister brings his food up to him. [He sits down in the | |

Note to Props: Large, very dusty books

80

THE IMPORTANCE

[ACT II

Miss Prism. That would be delightful. Cecily, you will read your Political Economy in my absence. The chapter on the Fall of the Rupee you may omit. It is somewhat too sensational. Even these metallic problems have their melodramatic side.

XC

Ex UL

[Goes down the garden with DR. CHASUBLE.]

> Cecily [picks up books and throws them back on table.] Horrid Political Economy! Horrid Geography! Horrid, horrid German!

Rises
XR2
Ent R2

ENTER MERRIMAN with a card on a salver.

Merriman. Mr. Ernest Worthing has just driven over from the station. He has brought his luggage with him.

XM

Cecily [takes the card and reads it]. Mr. Ernest Worthing, B 4 The Albany, W. Uncle Jack's brother! Did you tell him Mr. Worthing was in town?

Merriman. Yes, Miss. He seemed very much disappointed. I mentioned that you and Miss Prism were in the garden. He said he was anxious to speak to you privately for a moment.

Cecily. Ask Mr. Ernest Worthing to come here. I suppose you had better talk to the housekeeper about a room for him.

XL3

Ex R

Merriman. Yes, Miss. (MERRIMAN goes off.)
Cecily. I have never met any really wicked person before. I feel rather frightened. I am so afraid he will look just like everyone else.

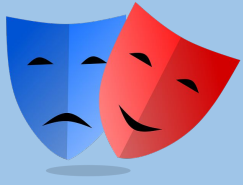
ENTER ALGERNON. very guy and debonnaire.

Ent R
turns R

^^ He does!

Algernon [raising his hat]. You are my little cousin Cecily, I'm sure.

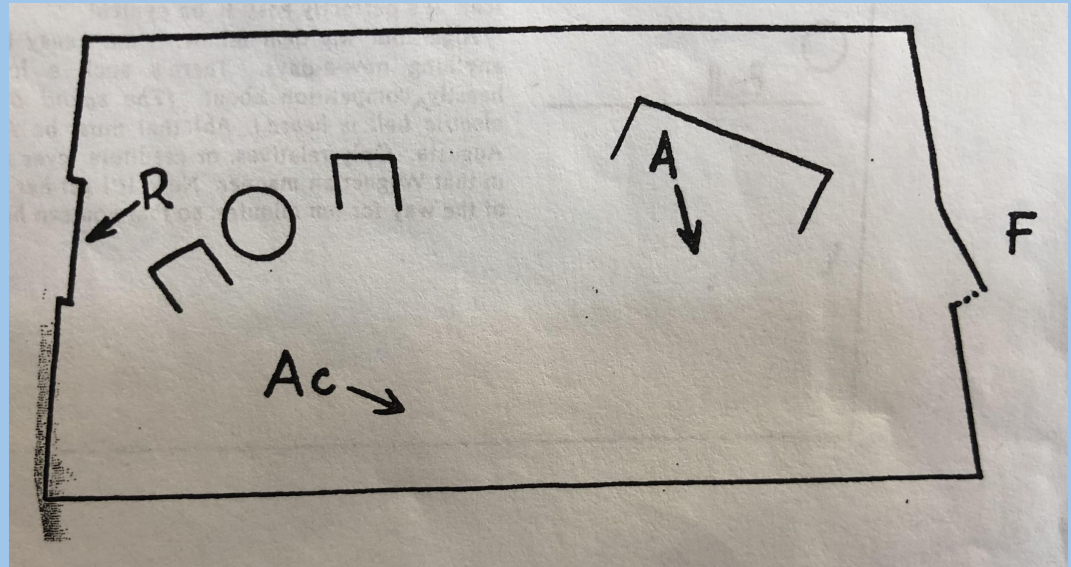
Cecily. You are under some strange mistake.

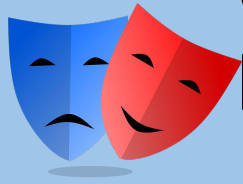


Creating the prompt script: writing blocking

Marking the movement on a French scene diagram will track the movement of the scene.

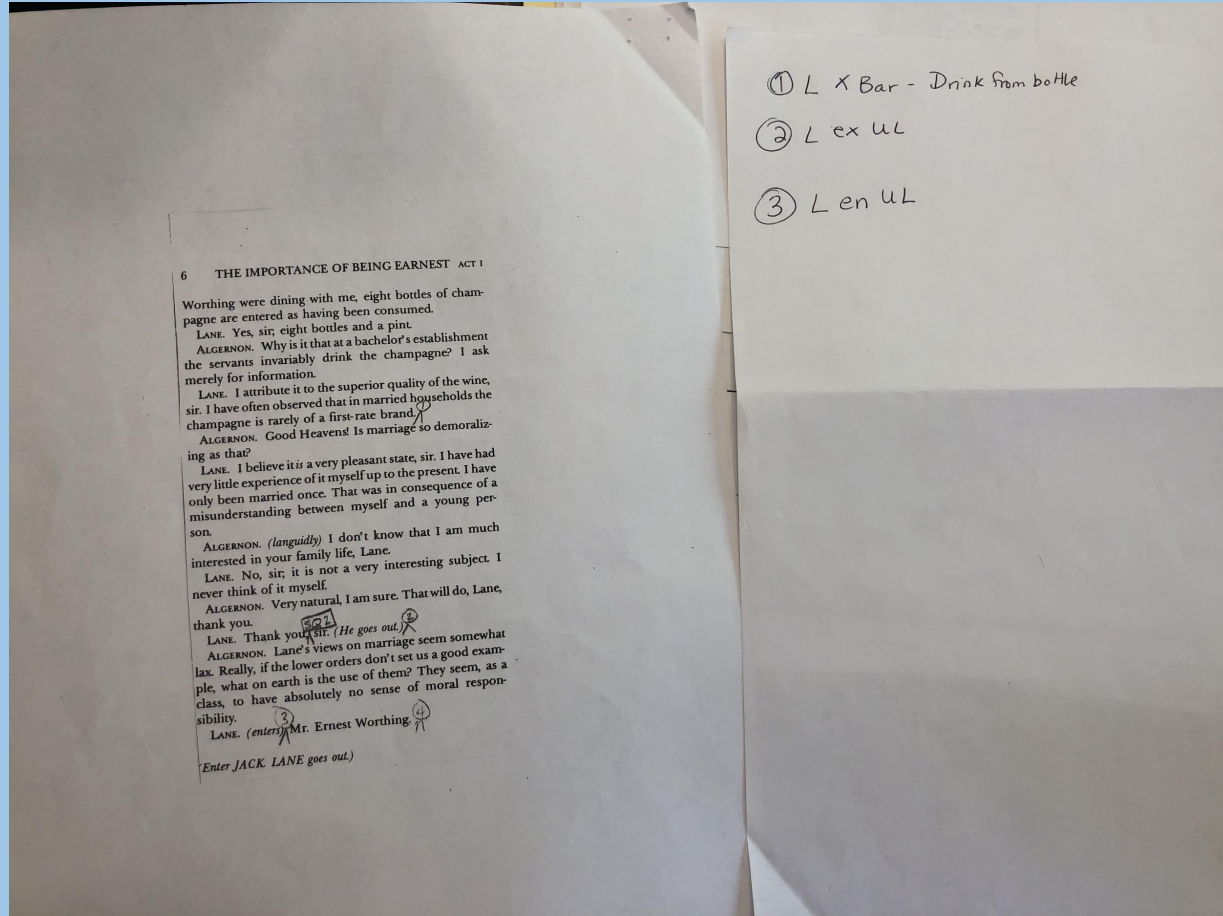
The French scene drawing does not have to be elaborate, it just has to resemble the set.

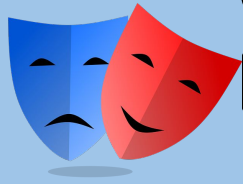




Creating the prompt script: writing blocking

Blocking could also be marked with a number and the blocking written on a facing page, so the margins are left open for technical cues





Creating the prompt script: writing blocking

This stage manager used the facing page and french scene plan with a section for notes on props and costumes.

Prompt Book

5

(The BLUES turn around, playing their instruments. ALLINA awakes, stretches. The MUSIC STOPS)

The BLUES are terrified.)

ONE: Who are you?

TWO: What are you doing here?

THREE: We've never seen anyone...

SIX: Quite like you?

FIVE: Where did you get that color?

FOUR: It looks dangerous!

ONE: I see a touch of blue in it, so she must be harmless enough! *(ONE moves to ALLINA.)*

FOUR: Be careful!

TWO: She might be one of them in disguise!

THREE: *(Sits on bench.)* My name is Three.

FOUR: She's so brave!

ALLINA: *(Sitting with THREE.)* My name is Allina. I am from the Land of Purple.

ONE: Never heard of the Land of Purple. What's it like there?

ALLINA: We used to play... all the time!

TWO: You mean play musical instruments, like us?

ALLINA: No, we use to play games ⁽¹⁾

THREE: What kind of games?

ALLINA: Oh, any sort really. We loved them all. Things like soccer and baseball and golf. It was such fun until the Oranges came. They didn't like our games. They liked to read. They liked it very quiet. So when our games began, they shut up their houses so they couldn't hear the cheering. But then so many of them

Just Like Us

① All g DL X SB L Q 5 2 B

① 1 2 X All: X D S L X
L: 2 @ X mid D X map;
3 X D X map; B X tab
A @

② 2 X All sniffs @ @

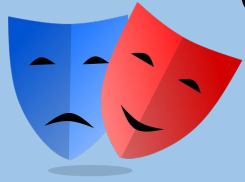
③ 4 f. d

④ All X C D d

⑤ 1 f after 2 d, 1 d; 6 d

Props
Greens - Notebooks
Blues - T-pads

Costumes
3- Bookie
1- handkerchief



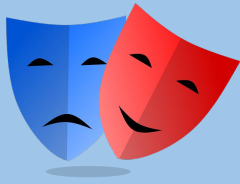
Creating the prompt script: writing cues

Writing cues in the script needs to be done very clearly, so no cues are missed when calling the show.

The next 3 slides show different scripts with cues marked in. You decide which you think would be best for you to call a show while following the script.

None of these examples used highlighter, but some will highlight lights in one color and sound in another, for example. If working in a blacklight area, however, you must be cautious of the colors of highlighters you use.





Example 1

Creating the prompt script: writing cues

LADY ENID. Of course you're right. But those $\textcircled{C} \times \rightarrow \textcircled{R}$ footprints.

SB: SUB 19 JANE. I wish I had 'em here as evidence. But where are the snows of yesteryear? And that's the werewolf's greatest alibi — people don't believe in him. Well Miss, I must be gettin' meself to bed. My rheumatism is starting to act up again.

SUB 19 ↓ LADY ENID. Leave the light [on] Jane. I think I'll stay $\textcircled{C} \uparrow \textcircled{CO}$ up and read a while.

SB: LG 39-43, FOG, MED LIGHTNING (2MED LG), SQ M-R, TQ STRANGER JANE. Here's a good book for you. It's the master's $\textcircled{C} \times \rightarrow \textcircled{D}$, gets book, brows dust at \textcircled{C} , gives him book

LADY ENID. Thanks!

JANE. Don't stay up too late now. We're having kippers $\textcircled{C} \times \rightarrow \textcircled{CA}$ and kidneys for breakfast and I know you wouldn't want to miss that.

LADY ENID. Jane, what was the boy's name?

JANE. Didn't you know? That was Victor too. Good-night, Lady Enid. (Exits) $\textcircled{C} \text{EX DR w/ KETTLE + TRAY, QC} (\rightarrow \text{UL})$

LADY ENID. (Sits in chair with her back to the glass $\textcircled{C} \text{EX DR}$ doors and reads. The shadow of the stranger can be seen through the sheer organdy curtains illuminated intermittently by flashes of lightning. A bony almost skeletal hand feels for a latch. It drums its fingernails against the windowpane.)

LG 39, FOG - vis. \textcircled{C} reads
SQ N1 /
TQ STRANGER /
MED LIGHTNING, LG 41 - BEAT
SQ N /

MED LIGHTNING - BEAT
SQ N2 /
SQ O - BEAT (TAPPING FINGERS, then stranger disappears)

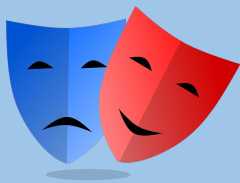
What — what was it? Real or a delusion? Oh God, what was it?

LG 42 /
SQ O2 / door opens

BIG LIGHTNING, LG 43 - IMMEDIATE
SQ O3 / (Suddenly a single pane of the French door $\textcircled{C} \vee \text{H1, EN}$ shatters. The bony hand reaches in through the $\textcircled{C} \downarrow \text{w/ book}$ curtains and opens the latch. A gaunt figure enters $\textcircled{C} \times \text{DS}$ the room slowly. A ray of light strikes the pallid face. He fixes her with a stare.)

LADY ENID. Who are you? What do you want?

SQ P (The intruder emits a hissing sound.)
music



Example 2

Creating the prompt script: writing cues

I-6-43

QUEEN (CONT.)

ME & FERGUS TWO GREAT LEADERS
NOTHING CAN STAND IN OUR WAY
BE PREPARED YOU HIST'RY READERS
THE WORLD HAS CHANGED TODAY

WIZARD

IN TIME NOBODY WILL REMEMBER YOU
YOUR EVIL FLAME WILL NOT BURN LONG
IN TIME NOBODY WILL REMEMBER YOU
YOU'LL BE DESTROYED - YOU'RE NOT THAT STRONG

QUEEN

It is written that when a student violates his master's trust, the master is shorn of all his powers.^o
(SHE holds her right hand in the air.)

Behold ~~X~~ _____ ³ (90)

WIZARD

The Gorgon's Ring.

QUEEN

A gift from Medusa. Those who look upon it are turned to stone ~~X~~ ^{DR} ~~ZAP SOUND 2/3~~ ^{SOUND GO}

(Aiming HER ring at the WIZARD, there is a clap of thunder, lightning and a puff of smoke. As it clears we see that the WIZARD has become a Stone Statue.)

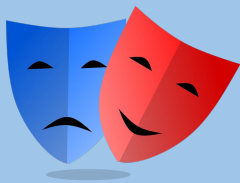
(The QUEEN continues singing.)

~~X~~ MY NAME WILL LIVE UNTIL THE END OF TIME ⁵ ~~STATUE~~ ⁹¹

IN YEARS TO COME THEY WILL RECALL
THE QUEEN WHO REACHED THE HIGHEST PINNACLE
NOT THE FOOL WHO LOST IT ALL

Handwritten notes and diagrams:

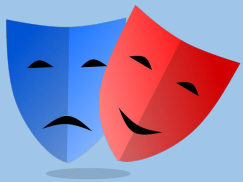
- Top right: (90) + (91)
- Top right box: STANDBY: - SOUND - DR FLASH
- Middle left box: DECK: - WIZARD TO STONE
- Arrows and numbers: A horizontal arrow from "Behold" to a circled "90" with a superscript "3". A vertical arrow from "SOUND GO" to a circled "91" with a superscript "5".



Example 3

Creating the prompt script: writing cues

| | |
|--|--|
| SC. I.] KING LEAR 99 And from some knowledge and assurance offer This office to you. Gen. I will talk further with you. Kent. No, do not, For confirmation that I am much more Than my out-wall, open this purse, and take What it contains. If you shall see Cordelia,— As fear not but you shall—show her this ring, And she will tell you who that fellow is That yet you do not know. Fie on this storm! I will go seek the King. 45 | Standby Sound Q3 |
| Gen. Give me your hand. Have you no more to say? Kent. Few words, but, to effect, more than all yet; That, when we have found the King, in which your pain That way, I'll this, he that first lights on him Holla the other. <i>[Exeunt severally.]</i> 50 | Sound Q3 GO [Thunder] Standby LX Cs 10-14 and Sound Cs 4-6 |
| SCENE II.— <i>[Another part of the Heath.] Storm still.</i> <i>Enter LEAR and Fool.</i> Lear. Blow, winds, and crack your cheeks! rage! blow! You cataracts and hurricanoes, spout Till you have drench'd our steeples, drown'd the cocks! You sulph'rous and thought-executing fires, Vaunt-couriers of oak-cleaving thunderbolts, 5 Singe my white head! And thou, all-shaking thunder, Strike flat the thick rotundity o'th' world! <u>Crack Nature's moulds, all germens spill at once</u> That makes ingrateful man! Fool. O Nuncle, court holy-water in a dry house is better 10 than this rain-water out o'door. Good Nuncle, in, ask thy daughters blessing; here's a night pities neither wise men nor Fools. Lear. Rumble thy bellyful! Spit, fire! spout, rain! Nor rain, wind, thunder, fire, are my daughters: I tax you not, you elements, with unkindness; <u>I never gave you kingdom, call'd you children,</u> You owe me no subscription: then let fall Your horrible pleasure; here I stand, your slave, A poor, infirm, weak, and despis'd old man. 20 But yet I call you servile ministers, That will with two pernicious daughters join Your high-engender'd battles 'gainst a head So old and white as this. O, ho! 'tis foul. Fool. He that has a house to put's head in has a good head-piece. The cod-piece that will house Before the head has any, The head and he shall louse; So beggars marry many. 30 | When the stage is clear LX Q 11 GO [Heath state - dim] LXQ 12 GO [Lightning flash] Follow on Sound Q4 GO [Thunder rumble] LXQ13 GO [Lightning flash] Follow on Sound Q5 GO [Thunder crack] LXQ14 GO [Lightning flash] Follow on Sound Q6 GO [Thunder rumble] |



Creating the prompt script

Example of prompt script 1st pg. with blocking and cues

| MOVES | CALLS | CUES |
|------------------------|--|--|
| 1. EVANS ENT DSR X DSR | WORKERS OUT + BLACKOUT CHECK | PRESET |
| 2. EVANS X CS | HALF HOUR CALL - 35 MINS | LX Q1 (PRESET + HOUSELIGHTS) |
| 3. EVANS X USL | QUARTER HOUR CALL - 20 MINS | SOUND Q1 (HOUSE MUSIC) |
| HATCH ENT DSL | FIVE MINS CALL - 10 MINS | |
| | BEGINNERS CALL: MR. HALL MR. JOHNSON MR. HENSHAW STAGE MANAGEMENT | ON S/B OF BEGINNERS: S/B LX Q2,3,4 S/B SOUND Q2,3,4 |
| | 3 MINUTE BELL | ON CLEARANCE FROM SM: SOUND Q2 GO (10 SEC FADE \uparrow) 10 SEC GAP LX Q2 GO (HOUSE OUT 8 SEC) 6 SEC GAP LX Q3 GO (FLASH ON CYC) 4 SEC GAP LX Q4 GO (BUILD STAGE) 10 SEC GAP S.L. WING GO (HILLS) 5 SEC GAP SOUND Q3 GO (10 SEC FADE \downarrow) SOUND Q4 GO (THUNDER) |
| | 2 MINUTE BELL | |
| | 1 MINUTE BELL | |
| | FOH CLEARANCE | |
| | S/B BEGINNERS ON STAGE | |
| | CALL: CURTAIN UP ACT ONE S/B CREW FOR SCENE CHANGE MISS MARTINDALE MISS NINN | |

SCENE ONE

Beach.

Empty stage. Darkness and thunder. Wind roars, whines, crashes and screams over the water. Masses of water swell up, rattle and churn, and crash back into the sea. Gravel and sand grind slowly. The earth trembles.

WILLY. Help. Aaahhh - (The sound is drowned by water.) Help. Colin. Shout. Oh, god, make him shout.

The tempest grows louder.

WILLY. Help - (The sound is drowned by water again.)

A drunken man comes on singing.

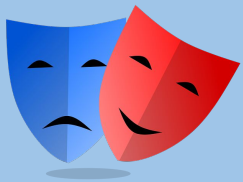
① EVENS. I don't know why - I sing'ss song - 'Ss day'ss short - an' ss -
WILLY. Help. Help.
EVENS. Wha'?
WILLY. Here. In the water. A man's in the water. X

Thunder.

② EVENS. 'Ss too late f'ss thass. 'Ss sea 'l finish all'ss thass. Have'ss drink. Lil'ss drink. Here'ss, take'ss bottle . . .
WILLY. Help me. Our boat turned over. I can't find him.
EVENS. I sing 'ss song - 'Ss day'ss short - an' ss -
WILLY. You bastard. Colin. Colin.
EVENS. Wha'? I don't know why'ss - 'Ssing'ss song - 'Ss some'ss in'ss wasser' ③

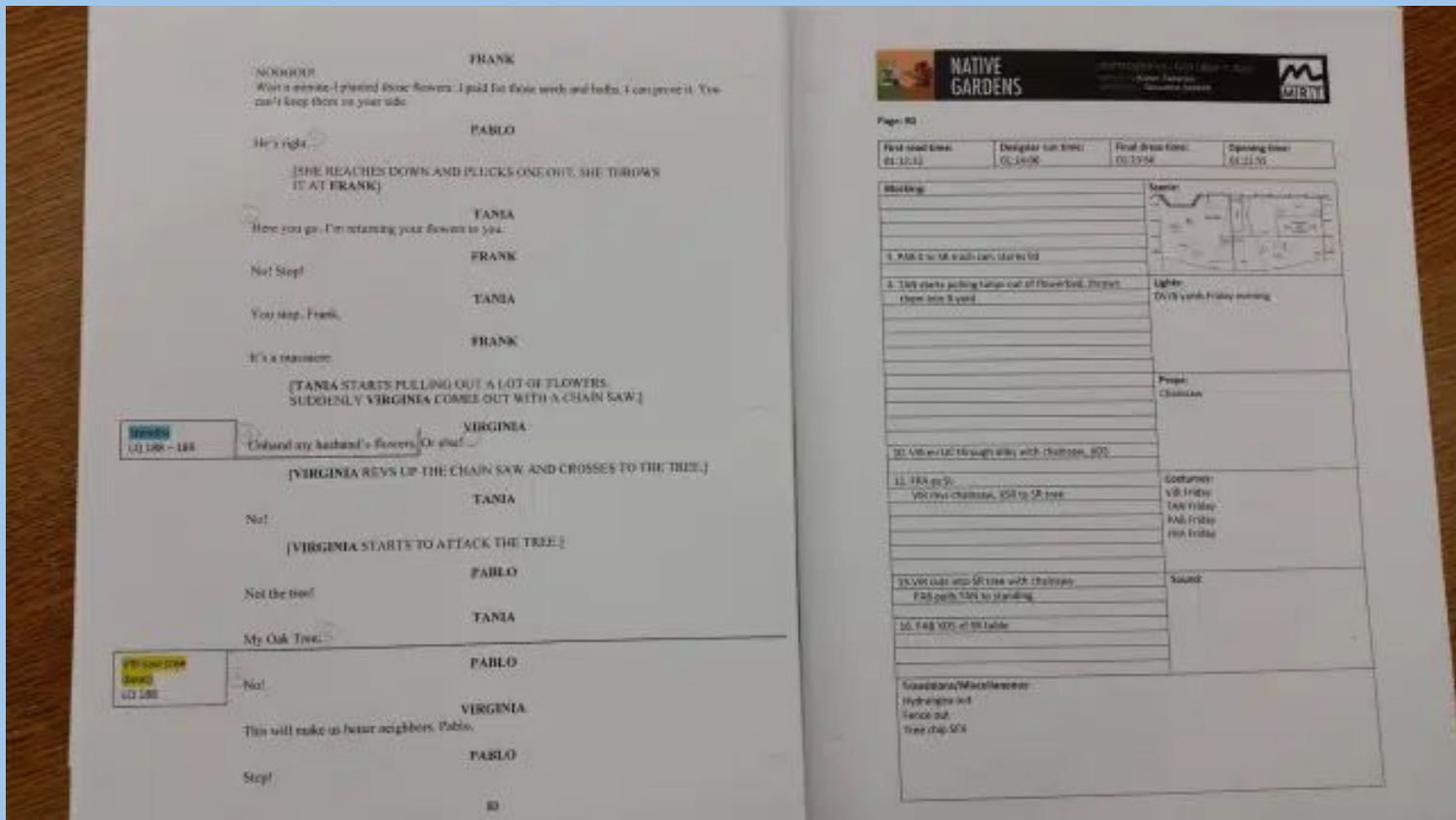
The storm is worse. Thunder. The wind screams. HATCH, a middle-aged man, comes on with a torch.

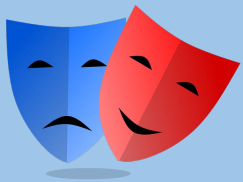
HATCH. What are you up to?



Creating the prompt script

Example of prompt script with blocking and cues





Creating the prompt script

Example of prompt script with blocking and cues

Call when O get pencil set

FLUTE
STANDBY LQ 8-9.5
SCENE CHANGE
WARNING LQ 9.7-11
SQ CTR

38 TRANSLATIONS ACT I

OWEN. Where there's ambiguity, they'll be Anglicised.

MANUS. And they call you Roland! They both call you Roland!

OWEN. Shhhhhh. Isn't it ridiculous? They seemed to get it wrong from the very beginning—or else they can't pronounce Owen. I was afraid some of you bastards would laugh.

MANUS. Aren't you going to tell them?

OWEN. Yes—yes—soon—soon.

MANUS. But they...

OWEN. Easy, man, easy. Owen—Roland—what the hell. It's only a name. It's the same me, isn't it? Well, isn't it?

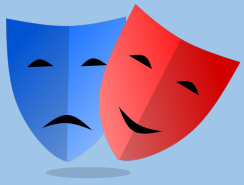
MANUS. Indeed it is. It's the same Owen.

OWEN. And the same Manus. And in a way we complement each other. *(He punches MANUS lightly, playfully and turns to join the others. As he goes.)* Alright—who has met whom? Isn't this a job for the go-between?

WAIT 2 →

(MANUS watches OWEN move confidently across the floor, taking MAIRE by the hand and introducing her to YOLLAND. HUGH is trying to negotiate the steps. JIMMY is lost in a test. DOALTY and BRIDGET are reliving their giggling. SARAH is staring at MANUS.)

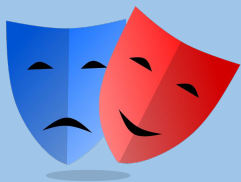
FLUTE GO
Q8 FLUTE
Q9 BLACKOUT
WAIT FOR BLACKOUT
Q9.5 SCENE A
SCENE A GO
MAIRE OFF
STANDBY LQ 9.7-11, SQ
LQ 9.7 SCENE A DONE
- WAIT FOR ACTORS
LQ 10 SCENE LIGHT



Creating the prompt script

Advice for the day:

- When giving notes to actors, be tactful and professional. You have to keep the morale up, so if an actor messed up several lines, but several were minor, save it for another note or talk to them privately. Try to sweeten notes by saying something positive when giving multiple notes.



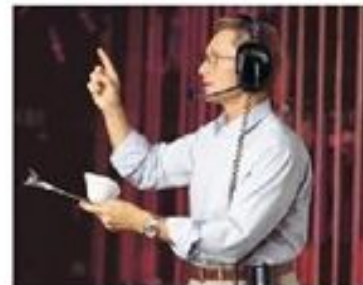
Stage Manager



What my friends think I do...



What my mom thinks I do...



What society thinks I do...



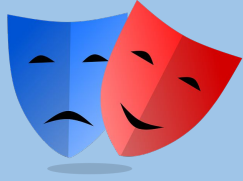
What actors and designers think I do...



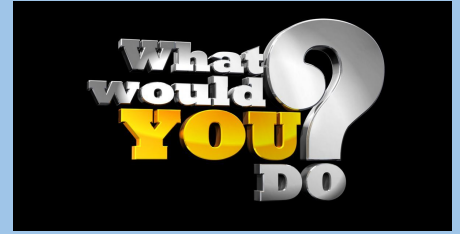
What I think I do...



What I actually do...



Practice: Make a decision



If you were to have to stage manage a show right now, what method of creating your prompt/call book would you use?

How would you put the book together?

What method would you use for writing in blocking?

What method would you use for writing in cues to call the show?