Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period:\_\_\_\_\_\_\_\_ Score:\_\_\_\_\_\_

Stage Management Packet

*“The leaders who work most effectively, it seems to me, never say “I.” And that’s not because they have trained themselves not to say “I.” They don’t think “I.” They think “we”; they think “team.” They understand their job to be to make the team function. They accept responsibility and don’t sidestep it, but “we” gets the credit…. This is what creates trust, what enables you to get the task done.”*
 **-Peter Drucker**

***Part I- Intro.***

* What are the duties of a SM?
* What qualities do you think make a good stage manager?

The One Act I will be researching is:

***Part II- Read Through***

|  |  |  |
| --- | --- | --- |
| 1st *Impressions* | *Theme* | *Concept* |
|  |  |  |

***Part III- Blocking***

**Back Stage**

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

**Audience**

**Blocking Notations:**

*The Children's Hour*

By Lillian Hellman

**Karen-**

What *I've* done? What did you mean? What did you mean when you said: "What you've done"?

You wanted to wait until it was all over, you really never wanted to ask at all. You're a fine man. Now go and sit down, Joe. I have things to explain.

 That isn't the way things work. We couldn't do it that way. Can't you see what would happen? We'd be hounded by it all our lives. I'd be frightened, always, and in the end my own fright would make me-- would make me hate you. I'd hate you for what I thought I'd done to you. And I'd hate myself, too. You're still trying to spare me, still trying to tell yourself that we might be all right again. But we won't be all right. Not ever. Go home, darling, it'll be too hard later on. You're a good man, the best I'll ever know-- but it's no good now, for either of us; you can see that.

 No Joe! Will you do something for me? Will you--will you go away for two days, a day, and think this all over by yourself-- away from me and love and pity? Will you? And then decide. Don't say anything. Please go now. And all my heart goes with you...

***Part VI- Cues***

**Cueing Symbols:**

Lighting: Sound: Set Change:

**Where are the cues placed?**

**How are they called?**

**Sample Script for Practice:**

*The Scarlet Pimpernel*

**Scene 1**
(Marguerite enters DSL in wedding attire. Chauvelin intervenes.)

**Chauvelin:** I believe you and I have a piece of…unfinished business?

**Marguerite:** Stop it, Chauvelin.

**Chauvelin:** Wasn’t there something you were going to deliver me, lest I throw a wrench into this sudden romance of yours?

**Marguerite:** (Takes out a note) Chauvelin—you promise the Marquis and his family will only be *deported*? No harm will come to them?

**Chauvelin:** No.

**Marguerite:** (Hands Chauvelin the note) I wish never to see you again.

**Chauvelin:** Alas, I cannot return your sentiments, as I *do*…wish to see *you* again.

**Lighting Cues:**

**Sound Cues:**

***Part V- Rehearsal***

**Pre-Rehearsal:**

**During Rehearsal:**

**Post Rehearsal:**

**Scene Break-down of One Act:**

***Part VI- Lists!***

|  |  |  |
| --- | --- | --- |
| *Costumes* | *Props* | *Set Pieces* |
|  |  |  |

***Part VII- SM Kit!***

**Items Needed:**

***Part VIII- Other Documents for an SM Book***

**1.**

**2.**

**3.**

**4.**