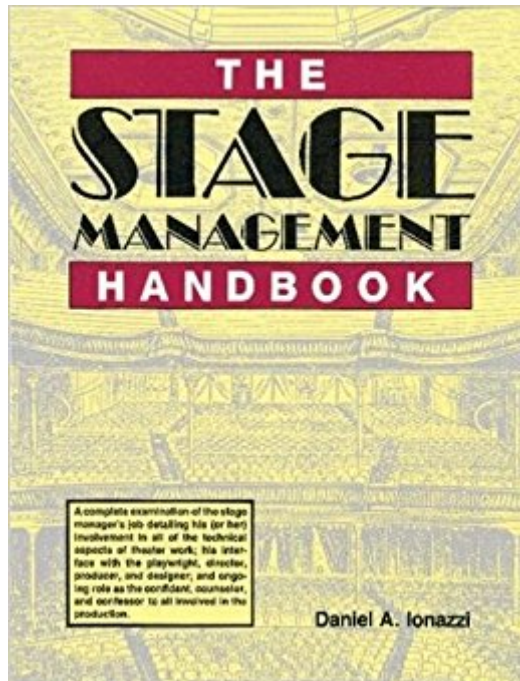




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The Stage Management Handbook



Synopsis

The stage manager is the renaissance man of the theater. He or she must have a working knowledge of how the various technical aspects of the theater work (scenery, props, costumes, lights and sound), be part director, part playwright, part designer and part producer, and be prepared to act as confidant, counselor and confessor to everyone else in the company. This book addresses all of these considerations in detail and offers the reader professional or amateur, veteran or beginner helpful guidance and practical advice, supported by many forms and examples to illustrate the points covered in the text. The three phases of mounting and performing a show are covered. Part I takes the reader through the pre-production phase research, the script, planning and organization, and auditions. Part II covers the rehearsal process rehearsal rules, blocking, cues, prompting, information distribution, technical and dress rehearsals. Part III discusses the performance phase calling the show, maintaining the director's work, working with understudies and replacements, and more. Part IV provides insights into the organizational structure of some theaters and aspects of human behavior in those organizations. Many stage managers of long-running commercial productions believe that once the show is up and running only ten percent of their work is related to everything covered in Parts I, II and III. The other ninety percent is associated with issues in Part IV; i.e. "managing" human behavior and maintaining working relationships.

Book Information

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Customer Reviews

Ionazzi (productions, UCLA School of Theatre) offers this textbook for stage managers and stage

management classes. It is arranged logically in four parts following the chronology of production. The last section is devoted to organizational behavior, an area not often developed in such texts. An especially useful section is the appendix containing a dozen clear and useful blank forms. Keeping paper flowing smoothly is an art the text emphasizes. The book is readable and provides many examples, with plenty of graphic illustration. Its major drawback is that it does not address the stage manager's professional union responsibilities. It is not as detailed as Lawrence Stern's similar *Stage Management* (Allyn & Bacon, 1992. 4th ed.), but it contains a good bibliography. This workable introduction to the stage manager's craft is recommended for academic and large public libraries.- Thomas E. Luddy, Salem State Coll., Mass. Copyright 1992 Reed Business Information, Inc.

This book, written by a top professional in the field with years and years of experience, was everything one could expect to understand the critical role a stage manager plays in mounting, running and closing a production. The role of the stage manager is critical, straddling the line between the creative side of theater and the production side of theater. One aspect of the author's assertions I will moderate (but not dispute at all) is the role the stage manager plays as "confidant, counselor and confessor to all involved in the production" - while it may be accurate, is a little overly dramatized in its import, and I suspect may be contextualized by the author's vast experience in university theater settings, where the majority of the cast and crew are students of not quite full adult age, and may have a higher incidence and engagement rate than in other theatrical settings outside of major academic venues. That however, is based only on my comparison of having been in student theater in high school and college, and my professional experience mounting a one man show and having to do it all myself. That of course is not the same as a full scale production, but mainly speaking, only theater people who tend to keep to their own because of the tradition have a socialization context unlike non-theatrical people. Outside of that, buy this book you'll be hard pressed to find better data for the price. We are all lucky Daniel A. Ionazzi not only wrote it, but continues to teach and practice this rare and challenging critical theater production skill. The Lone Comic TM Defender of Creativity and Entertainment SM

If you are new to stage managing, this book may be a bit much for you. It lays down all or most of the intricacies of the craft. It will encourage the reader either to pursue stage managing further or provide him /her with sufficient information to make an informed career decision. This book thoroughly explores Stage managing.

The description claims no highlighting but there is from pages 9-18. Not many pages. But still highlighted. Otherwise the description is accurate. The book is perfectly helpful for beginning Stage Managers but I thought it left out a couple of things, such as taping out the set design for rehearsals. Other topics could have been expanded as well, i.e. managing disputes/confrontations among company members.

So you want to be a Stage Manager, huh? Well, this book is a great first time book, and your introduction how what your job as Stage Manager will be like! Also has several Stage Management forms, like Contact Sheet, and Sign in Sheets for those of us who are not exactly computer savvy. This was my first book in College, and along with actual experience, I have a pretty good career in Stage Management.

I had forgotten the names of parts of a flat (it's been over 50 years since I've had a stagecraft class) and this made it very clear--and backed my instructions on how to build a flat!

Very clear instructions on how to build scenery. I had forgotten the names of parts of a flat (it's been over 50 years since I've had a stagecraft class) and this made it very clear--and backed my instructions on how to build a flat!

This was one of my college textbooks as a Theater major in college and as a highschool theater teacher now I STILL use this book! (mostly for the organization sheets/handouts found inside which are perfect for my student directors and even my own rehearsal process)

A very nice and in-depth overview on how to stage manage. Really helped me nail down the nuts and bolts in my Theatre Management class!

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