

KETA NEWBORN 

Production Stage Manager

Press Kit

Keta Newborn
PRODUCTION STAGE MANAGER

- ❑ Keta has worked in the world of theatre for over 10 years. Holding a plethora of roles, which include, Stage Manager (SM), Assistant Stage Manager (ASM), Venue Manager (VM), Production Assistant (PA) and Light, Sound and Projections Board Ops to name a few. Her past credits include: ***Little Thing, Big Thing*** (Solas Nua); ***Yellowman*** (Anacostia Playhouse); ***For Colored Girls, Words Become Flesh, Black Nativity, and Dontrell, Who Kissed the Sea*** (Theater Alliance); ***Leto Legend and Failure: A Love Story*** (The Hub); ***Secret Garden and Gidion's Knot*** (Next Stop); ***The Last Days of Judas Iscariot, How We Got On, and Gidion's Knot*** (Forum); ***The Flick and How We Got On*** (Company One) along with so many more theatres and production companies.

Rehearsal Process



Rehearsal space:

- The SM and the ASMs (if they have been hired) will arrive in the rehearsal space at least half an hour before the actors are called to the space. During this time, the ASMs will sweep the stage and may also mop the stage if it is necessitated by the production (if the actors are rolling around on the floor, if they are using rehearsal costume pieces that drag on the floor, etc.). The stage management team will also set up all set pieces, props, and costume pieces that will be used for that day's rehearsal.

Breaks:

- Rehearsal breaks are as follows- a 5 minute break after every 55 minutes, or a 10 minute break after every 80 minutes (1 hour 20 minutes). Depending on the size of the production and what needs to get done, breaks may happen less frequently than these rules, but under no circumstances should a single actor work for longer than 2 hours without a 10 minute break.
- The SM should find out how the director would like to be notified that it is time for a break. Often times, the director will like a 5 or 10 minute warning before it is time for a break. They may like you to verbally remind them, or to signal them in some way.

Blocking:

- The SM will record the track of each actor's blocking, or an actor's movement on stage as a part of their prompt book. These movements include entrances, exits, movements on the stage, as well as smaller movements like picking up an item or taking a sip from a glass of water. Some of these smaller movements may not be specific movements staged by the director and may not have to be written down- the SM should ask the director about this during their initial meeting.
- An SM should have a version of shorthand with which to take down blocking as they will often have to take down a lot of blocking very quickly.

The most common shorthand is:

SR: stage right

SL: stage left

US: upstage (these can be combined into "USL" for upstage left , etc.)

DS: downstage

- There are several different ways an SM could take blocking in their prompt book. The most important thing is that it is readable and understandable by persons other than the SM in the event that the SM is not in rehearsal for some reason. An SM may also choose to photocopy a scaled version of the ground plan into their script and put it on the opposite page of each page in the script.

Rehearsal reports:

- The SM is responsible for daily rehearsal reports that will be sent out to the entire production team. A rehearsal report is broken up into the following sections:
 - Rehearsal breakdown: a breakdown of the hours in rehearsal, what was worked on during that time, and breaks. This will also include the total rehearsal time for the day.
 - Absences/lateness: notes if any actor or crew member was late or absent, if the SM was notified, or if it was previously scheduled (i.e. a pre-approved conflict).
 - Dismissals: If actors are dismissed at various points, the SM should notate what time each actor was dismissed.
 - Production notes: notes for the various designers as they specifically apply to their fields.


Sample Paperwork



Rehearsal Calendar

The rehearsal calendar will notate all information for the rehearsal and performance period, such as the dates of rehearsals, their location, important dates like photo call. The SM will also want to notate actor conflicts.

February 2017						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Rehearsal 12pm - 4pm
Rehearsal 12pm - 4pm	OFF	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	DESIGN RUN?? 12pm - 4pm
DESIGN RUN?? 12pm - 4pm	OFF	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Rehearsal 6:30 - 10:30p	Actors in Space Spacing Rehearsal 6:30 - 10:30p	TECH 10/12 12pm - 11pm
TECH 10/12 12pm - 11pm	OFF	Dress Rehearsal 6:30 - 10:30p	PHOTO CALL Invited Dress Rehearsal	Preview # 1 7:30pm	Preview # 2 7:30pm	Preview # 3 7:30pm
OFF	Preview # 4 7:30pm	Opening Night 7:30pm				



NOTES:

Scene Breakdown Chart

The purpose of the scene breakdown is to see what character is in which scenes so that you can easily set a rehearsal call or see if everyone is there for an upcoming scene.



The Gospel at Colonus
Scene Breakdown

ACT ONE

<p>1. Opening/The Welcoming & Quotations Pages 4 – 6 Preacher (ALL)</p>	<p>2. The Invocation: "Live Where You Can" Pages 6 – 7 Choir, Soloist</p>	<p>3. Recapitulation from Oedipus The King Pages 7 – 10 Evangelist, Singer Oedipus, Preacher</p>
<p>4. Ode To Colonus: "Fair Colonus" Pages 11 – 13 Friend, Singer Oedipus, Preacher Choragos Quintet, Balladeer</p>	<p>5. Choral Dialogue: "Who is This Man?" Pages 13 – 14 Choragos, Preacher, Evangelist</p>	<p>6. Ismene Comes to Colonus: "How Shall I See You Through My Tears" Pages 14 – 16 Ismene Quartet, Antigone, Ismene, Singer Oedipus</p>
<p>7. Narrative of Ismene Pages 16 – 17 Evangelist, Oedipus</p>	<p>8. The Rite Pages 17 – 18 Evangelist, Oedipus, Singer Oedipus</p>	<p>9. Dialogue: "The Questioning of Oedipus" Pages 18 – 21 Choragos, Oedipus, Pastor, Antigone</p>
<p>10. Prayer: "A Voice Foretold" Pages 21 – 23 Singer Oedipus, Quintet, Quintet Bass Balladeer, Antigone</p>	<p>11. Oedipus is Welcomed in Colonus: "The Peroration" Pages 23 – 24 Pastor Theodos</p>	<p>12. The Jubilee: "No Newer" Pages 24 – 25 Choragos Quintet, Singer Oedipus Oedipus Quintet, Choragos</p>

Actor's Daily Call

It is the responsibility of the stage manager to send out daily rehearsal calls to the actors informing them of where they are suppose to be for rehearsal and when. The call email will also detail what will be worked on that day in rehearsal.



The Gospel at Colonus
 January 28, 2017
 Keta Newborn SM – 240.338.5054

3700 S. Four Mile Run – Studio 127		First Calls	
10:00a	Music Rehearsal / DeMone	ARTIST	Time
11:00a	Add Full Company (Except Bill Newman)	Bill Newman	2:00pm
2:00p	Incorporate Table Work/Staging	A.J. Calbert	2:30pm
3:30p	Lunch	Greg Watkins	12:30p
4:00p	Design & Marketing Presentation Measurements	Tiffany Byrd	11:00a
6:00p	End of Day	Ashley Buster	11:00a
		e'Marcus Harper-Short	11:00a
		Rafealito Ross	1:00p
		Chauncey Matthews	11:00a
		Branden Mack	11:00a
		DeMone	10:00a
		Costume Fittings	
		Measurements will be taken on Saturday, Jan. 28th.	
		Announcements	
		Rehearsals will be held at the Theatre on the Run, 3700 S. Four Mile Run Drive, Arlington VA 22206 (See link below for directions)	
		http://wscavantbard.org/plan-your-visit/theatre-on-the-run/	
		Please call KETA (SM) at 240.338.5054 if you have any questions or think you may be late.	

Rehearsal Report

A big part of the stage manager's job is facilitating communication and disseminating information. Writing daily rehearsal reports keep designers and other production team members in the loop regarding what's happening in rehearsal without the stage manager having to track each person down individually.



The Gospel at Colonus
DATE: Jan 28, 2017
SUBMITTED BY: Keta Newborn - SM
Page 1 of 2

General

1. Rehearsal was held from 10:00am to 6:00pm at Theatre on the Run.
2. Rehearsal began this morning with a one-on-one with DeMone. e'Marcus mark through the script each of DeMone songs and places he wanted to add him in. He worked with him for about an hour 15minutes before moving to Chauncey to work Eternal Sleep & Numberless, before adding the rest of the cast.
3. Rehearsal was turned over to Jennifer at 2:15pm for a table discussion sitting to talk about the play as a whole. Jennifer expressed to the cast that she wanted them deepen their connection to the story telling of the play. Jennifer also stressed to the actor not to lose sight of who you represent and who you are talking too in the play, what side you are on and to also care about what is going on stage.
4. We broke for lunch at 3:30pm. Resumed rehearsal at 4:15pm with Design & Marketing Presentations. Before ending the day of rehearsal, e'Marcus along with the cast gave the designers a sample of the hard work they have put in to close out this first week of rehearsal.
5. Next rehearsal will be a music rehearsal on Sunday, Jan. 29th at 2:00pm at Theatre on the Run.

Costumes/Hair/Makeup

1. Danielle – the choir will be in on Wednesday, Feb 1st from 6:30pm – 8pm. So you can come to do measurements then.

Electrics

1. Nothing today, thank you.

Director

1. Jennifer – e'Marcus would like to come in the 1st hour and a half (8pm) this Wednesday, Feb. 1st to finish working on the last 3 songs with the cast and choir.

Sets/Props

1. During today's rehearsal, the designers were able to have a conversation about the placement of the musician and where the choir would be placed.

Sound/Music

1. Tom will reach out to two percussionists to see who is available to be apart of the performance run of this show.

Dramaturgy

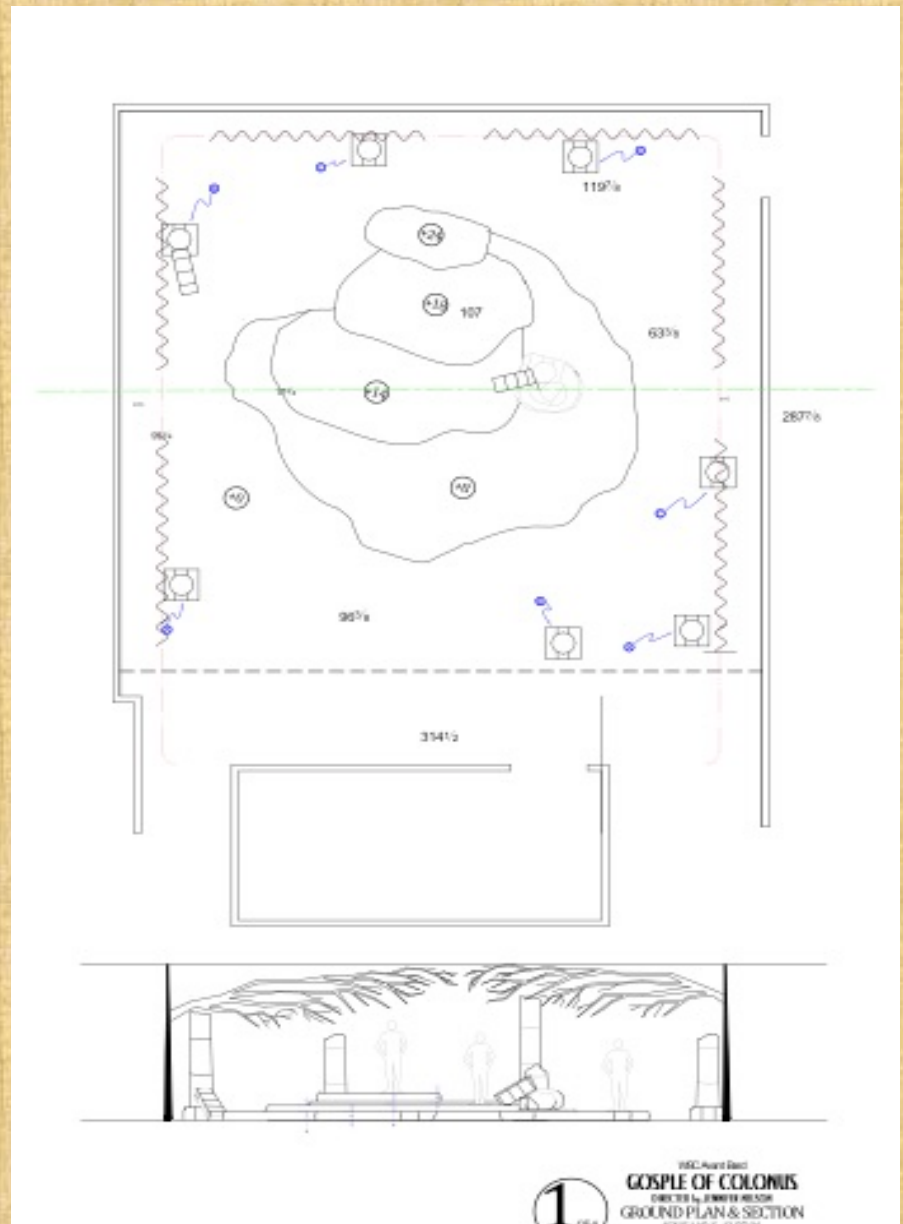
1. Maegan can you research children book which talk about Greek History to recommend to the actor, Jennifer would like them to get a deeper connection to the world of Greek Mythology.

Miscellaneous

1. Please note that the Design Run has been rescheduled for February 10th, time TBD.

Taping Out the Set

Before the actors are ready to be on their feet blocking the play, you will need to tape out the set on the stage or rehearsal room floor. Taping out is the process of creating a life-sized copy of the floor plan on the floor where the actors will rehearse. This allows the Director and actors to get a sense of the physical space they have to work in before the scenery is ready for rehearsal use.



Blocking Shorthand

Once the cast is on their feet, the SM is responsible for taking blocking notations. The process of deciding when, how, and where actors will enter, exit, stand or move. Each SM has their own shorthand system that they use when taking down notes. The key to your right is the guide that I have come to use.

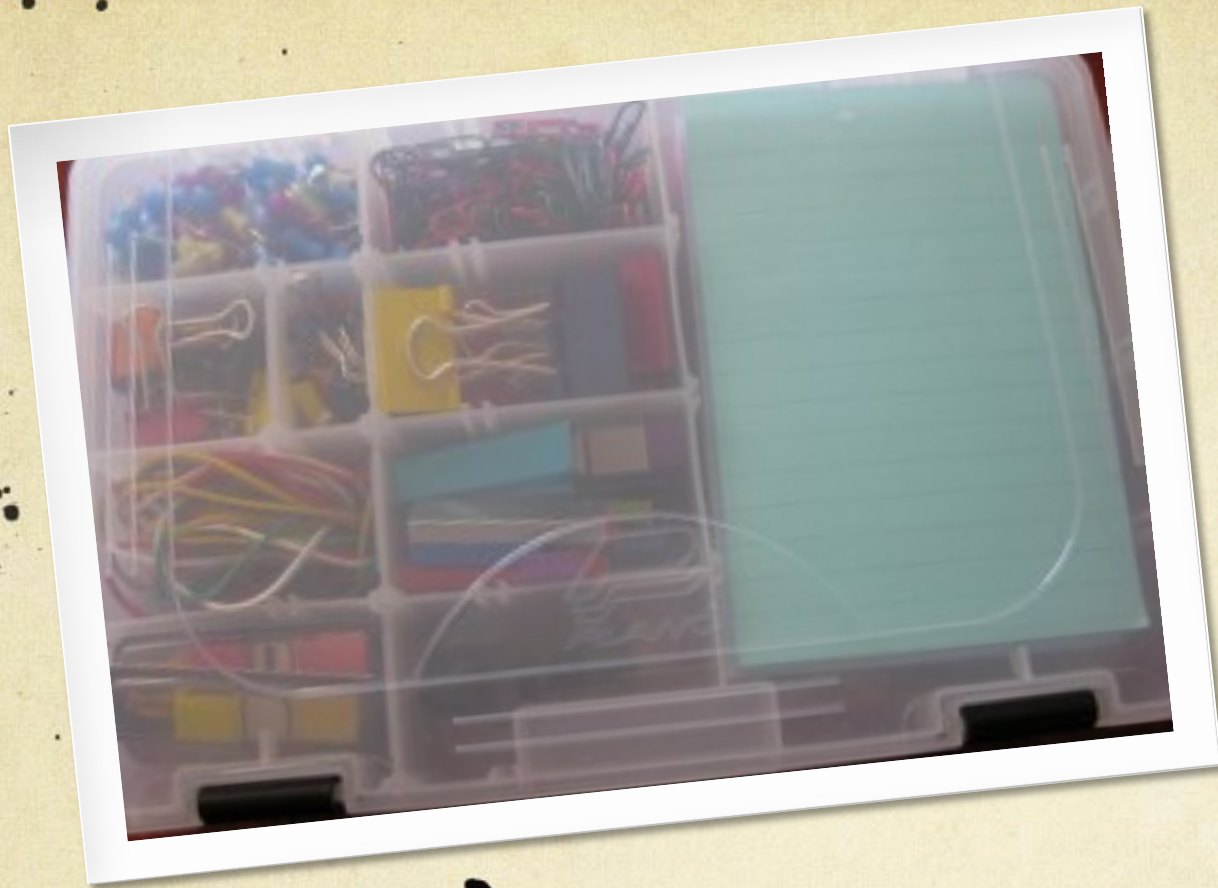
CROSS	ENTER	EXIT	STOP	PICK UP	PUT DOWN	GIVE	TAKE
X	En	Ex	—	⌘	⌘	G→	←T
LOOK	SIT	RISE	GO UPSTAIRS	GO DOWNSTAIRS	JUMP	KNEEL	CIRCLE AROUND
↳	⌘	⌘	↗	↘	↗	⌘	⌘
UPSTAGE OF (above)	DOWNSTAGE OF (below)	TO (toward)	ON TOP OF	UNDERNEATH	BETWEEN	PUT ON	TAKE OFF
↶	↷	→	·—	·—	·—	⌘	⌘
TABLE	CHAIR	SOFA	STOOL	WINDOW	DOOR	LAMP	TABLE LAMP
π	h	⌘	⌘	⌘	⌘	⌘	⌘
TRASH CAN	DRAFTING TABLE	BED	BOOK	SKETCH	TV	DRESSER	ROCKER
⌘	Dπ	⌘	⌘	⌘	⌘	⌘	⌘
PALM TREE	CRADLE	SUITCASE	SINK	BOOKSHELF	DESK	TENT	CORNER
Y	⌘	⌘	⌘	⌘	⌘	⌘	⌘



Stage Manager Kit

A portable on-the-go office with everything you will need to do your job for the show.





- 3 - 4x6 Bright Coloured lined post it notes
- 10 pkgs Post-it flags in various colours
- 1 staple remover
- Extra staples
- Elastic bands in various sizes
- Binder clips in $\frac{3}{4}$ inch, $1 \frac{1}{4}$ inch, & 2 inch
- Paper clips
- Push pins



- Mechanical pencils
- Highlighters
- Pens (Blue, Black, Red, Green)
- A handful of white erasers
- White out
- Stapler
- Scissors (2 pair)
- Glue stick



- Mini Sharpies
- Dry-erase markers
- 12 felt pens (great for sign making)
- Pencil sharpener
- Batteries – AA, AAA, C, D, 9Volt
- Mini-mag flashlight
- Wrench
- Multi-head screw driver
- Crayons



- Birthday candles
- Hole re-informants
- Tape measure (30 foot minimum)
- Blank labels (can be used as name tags as well as for labeling)
- A stopwatch
- iPhone charger
- Gum/Mints
- Handful of chocolates/hard candy
- Cough drops
- Glow tape
- Spike tape

Preparing for Tech Week



Tech Week:

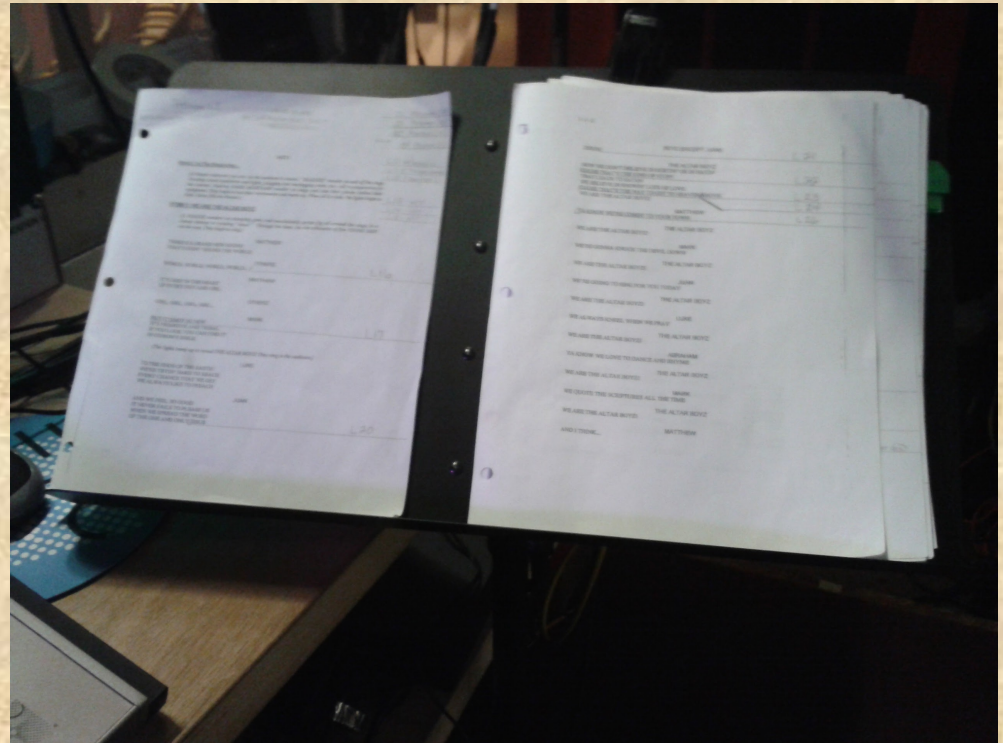
- The week prior to opening night will be technical rehearsals, or “tech week.” It is during this time that the technical elements, lights, sound, scenery, props, and costumes are added to the production. It is also the time when run crew is added to the production.

It is crucial that during tech weekend the SM takes control to keep everything running as efficiently as possible.

- Some final things to prepare prior to tech week:
 - Make sure binder is neat and organized.
 - SM has clean copy of the script
 - Pre-show/post-show checklist (general and show specific)
 - Sign in sheets for the cast and crews.
- A cue-to-cue is a work-through of the show where the focus is on the SM recording the lighting cues from the lighting designer and sound cues from the sound designer. This may be done without actors (a “dry tech”) or with actors. During a cue to cue, the show is put on it’s feet but will go through the script from point to point where lighting & sound cues will be. If it is done without actors, the ASMs or run crew members will stand in place for the actors.

Script w/Light & Sounds Cues

During “tech week” a cue-to-cue is done. This allows the SM to record the lighting and sound cues throughout the script.



Calling a Show



There are four different methods used to set a call for a cue:

- **Visual Cues:**

- A visual cue is when the Stage Manager is watching for something to happen onstage to trigger the call for the cue. Examples of visual cues include: when the actress is on the second step up from the deck, when the actor touches the light switch, etc. Sometimes a visual cue will be taken by the operator without the SM calling a "Go."

- **Text Cues:**

- A text cue is when the SM is waiting for an actor to say a word or phrase in the text on which the cue will be called. This is often broken down so far that the SM might call a cue on a syllable.

- **Music Cues:**

- In the case of a musical cue, the Stage Manager is following the music or watching the conductor to trigger a cue. You could be listening for a change in the rhythm, the entrance of a particular instrument or simply watching the conductor for a downbeat. It is more important for a SM to be able to read basic rhythms than to actually be able to read the music note for note.

- **Timed Cues:**

- When calling timed cues, the SM is usually watching a stopwatch to time out a complicated sequence of events. I find that this method is often helpful in calling complex opening scenes.

Once you have determined how each of your calls will be set, there are five key points to actually calling a good performance. These five skills, I believe every Stage Manager should work to achieve are:

- **Stay Focused:**

- It is just as important for the Stage Manager and crew to remain focused and keep their heads in the show at all times as it for the performers on stage to have focus. In many ways, it is more important because scene changes are not safe if the Stage Manager and crew are not focused on what they are doing. Because of this, it is important to keep unnecessary conversation backstage and on headsets to a minimum. When a mistake occurs, talking about what has happened over headset can often cause more mistakes or missed cues. Solve the problem and go on with the show. It can be discussed after the final curtain falls.

- **Eyes On-Stage:**

- Keep your eyes on-stage because that is where all the action is taking place. The Stage Manager needs to know the show forwards and backwards before Tech Week starts. You should be able to turn the pages in your production book without even looking. In most cases, you have the best view of the stage. If your eyes are on-stage, you can recognize and correct problems more efficiently. Hopefully before they even occur. Your eyes must tell you if it is safe for the crew to execute a scene change or detonate a pyrotechnic.

- **Anticipation:**
 - One of the hardest things to learn about calling cues is to anticipate the call. You must call a cue a split second before you want it to occur in order to give the operators time to react. Timing is everything, so as I said before, the SM must know the show like the back of her hand. Knowing the rhythm of the show is crucial. How does the director want the pacing to feel? You should also know where your cast tends to ad lib, change lines or occasionally get lost.
- **Consistency:**
 - As tech week progresses, you should begin to develop a consistent calling style and rhythm. Your crew members should be able to count on you warning them of an upcoming sequence at the same time during each performance.
- **Composure:**
 - No matter what happens on-stage, keep your cool. You must be able to make quick, level-headed decisions if something goes wrong. This is a very hard skill for many people to master. Unfortunately, the best way to learn to maintain your composure is to survive a few performance crises of your own.

Calling the show is perhaps the most satisfying part of stage managing. Calling a sequence of complex cues and seeing them executed well is exhilarating. The idea that SM help to make magic for the audience and take pride in making the performers look good and making the Director and Designers work come to life.

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