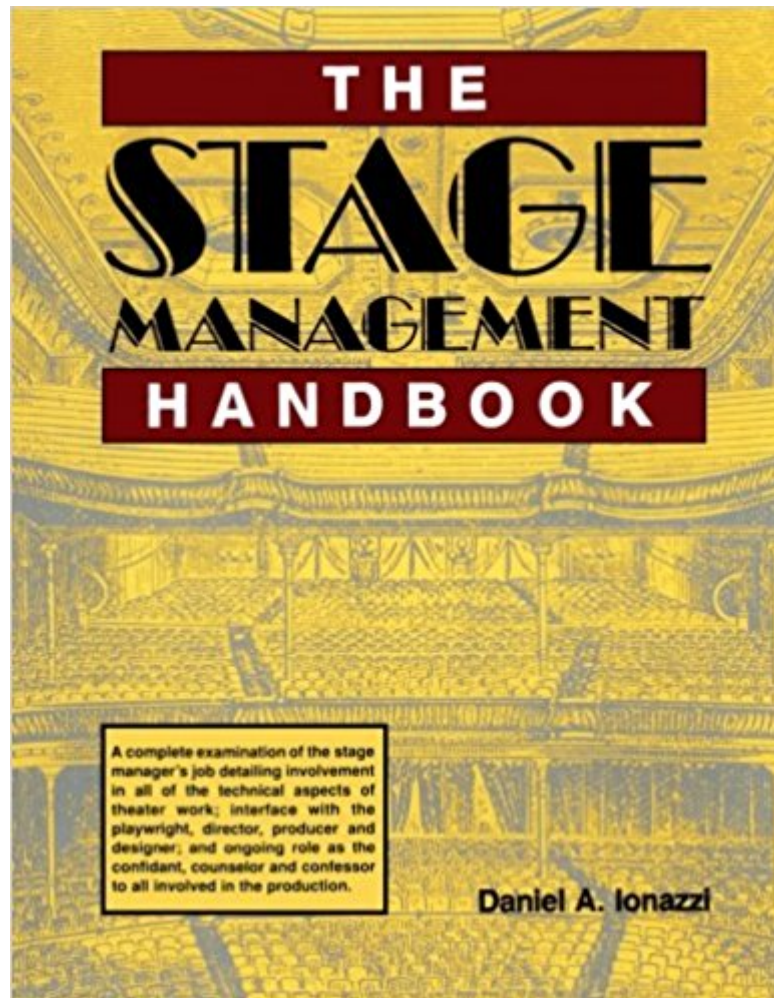


The book was found

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

The Stage Management Handbook is a great book for those who are new to the stage management

scene. However, those experienced in stage management will probably not find this book very informative. So... if you're new and looking for a place to start, I wholeheartedly recommend this book. If you are a backstage vet, then spend your money on something more advanced.

I found this book to be extremely helpful when teaching churches how to adapt theatrical techniques to the church setting. It is also a unique handbook that breaks down the lingo and explains the need for a stage manager in a show. As a professional, I find it valuable to recommend to those who have never been in theatre or those learning to become a stage manager. Everything is concise and to the point without talking down to people. I highly recommend this book.

I keep buying this book for friends who want to make Stage Management their career. It has great pointers, forms, glossaries and a complete look at what you are getting yourself into when you agree to stage manage even a community theatre production. It is cheaper than the Lawrence Stern book, which is also an EXCELLENT book.

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 a 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.

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. Lonazzi 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

This book was used as a text book in a stage management class I took last quarter. I was well versed in theater before taking the class, but not from a stage management point of view. This book helps explain everything from simple terms to more advanced backstage lingo. Also, the author gives great explanations of how to block scenes, call cues, make transitions from the rehearsal space to the performance space, making the actors feel at home, and more. It was one interesting text book!

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)

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