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Theater as Community: The Art of Arts Management

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THEATER AS COMMUNITY: THE ART IN ARTS MANAGEMENT

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF ARTS

in

THEATER ARTS

by

Christopher Smith Waters

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ABSTRACT

Christopher Smith Waters

Theater as Community: The Art in Arts Management

Theater is an industry that many believe to be simply for entertainment purposes. I argue that it is not only imperative to the cultural health of a society, it is also a structure in which management positions help foster communities and allow them to develop and flourish. In this thesis I will describe how my work as a stage and production manager at UC Santa Cruz have helped me understand the art of theater as community and how vital the role of a manager is to the evolution of the theater industry.
Identifying as a “Theater Person”

I was asked by a student writing his dissertation on gay male performers in theater to engage in a recorded interview about my experiences as such. The interview lasted about two and a half hours and proved to reveal deep-rooted notions to which I unconsciously subscribe. When asked about my feelings toward the “gay community,” I began to recount a sense of judgment coming from many homosexual men I come across, no matter what the context of the social scenario – I reported not feeling totally safe to be myself around someone just because they were also homosexual. This feeling, I believe, stems from the fact that this “gay community” of which I allegedly am a part, is based solely in sexuality. In other words, the only thing I have in common with every other gay person is the fact that we enjoy being intimate with persons of the same sex. Due to the common factor being such a small part of the make up of my personality, I do not immediately relate to someone just because I find out they are also homosexual.

The student then asked me how I would respond to someone he described as “stereotypically and seemingly dangerous,” maybe on a motorcycle with tattoos and wearing a bandana, who happened to work as a theater lighting designer. The swiftness with which I answered that I would be completely open and comfortable surprised even me. The student’s next question is really what stuck with me: “Would you say you identify more with the theater community than you do with the gay community? That is to say, would you feel safer in a group of theater people who were strangers than you would in a group of homosexual people who were
strangers?” I was speechless and torn, so much so that I could not come up with an answer. Or I should say, I had an answer, but I could not allow myself to give it to him.

In the days following the interview, I could not get the question out of my mind; I could not figure out why I felt safer with fellow theater people than with fellow gay people. I felt rather ashamed. Suddenly it dawned on me; the fundamental core of theater is what has created this community for me: the long hours logged with the same people you see every day of the week, the emotional vulnerability that comes with making art, the willingness of every theater person I know to jump blindfolded headfirst into any and everything thrown at them, the shared interests, the childlike demeanor, the innate need to explore and discover – these are things that are much more significant to who I am than is my sexuality.

In addition to the emotional community I build in the theater, I find my colleagues and I in a constant scientific examination of human interaction and experience. We all approach our industry from different backgrounds, with different stories to tell, and it is the differences we offer which create art. Theater artists, as they constantly question the formation of identity, invite everyone from the drug-addicted youth on the street to the king’s nobleman to share their personal experiences. Without our differences, we would never learn, we would never grow, and we would never explore or discover or bond. What I have discovered, through my research and thesis project, is that the feeling of fellowship, of similarity and identity, of joint ownership and liability is found for me in the theater, with other “theater
people,” and that my work as a theatrical manager\(^1\) is integral to the sustainment and growth of this “community” of artists.

**The Creation of Community**

The world of the theater is a place of wonder and magic, of innovation and metamorphosis, and of presentation and reflection. For centuries societies and communities have turned to theatrical media in order to bring culture and thought to their people. The immeasurable lessons to be learned from live performance have shaped human interaction and will continue to raise questions and ideas about who and why we are.

In the introduction to *Local Acts: Community-Based Performance in the United States*, Jan Cohen-Cruz explains, “[The theater community] spans performances committed to social change along with those whose purpose is the conversation of local cultures, sometimes both at once. Its practices range from grassroots oral storytelling to formal techniques created by professional artists. Its theories build not only on ideas about art, but also on concepts from education, therapy, sociology, anthropology, the emerging field of dialogue studies, and community organizing” (Cohan-Cruz, 1). Her description states that this field consists of many active elements, which inform the kind of art we produce. Such a multifaceted industry attracts different kinds of people, and it is oftentimes difficult to

\(^1\) For the purposes for this paper, the term ‘theatrical manager’ will refer to both Theater Manager and Stage Manager.
find commonalities between everyone. American culture is so obsessed with labeling individuals, so as to make them easier to define – and we as members of this culture perpetuate it on a daily basis, sometimes without even realizing it. In his 1982 book of essays *From Ritual to Theater: The Seriousness of Human Play*, Victor Turner expresses “In people’s social structural relationships they are by various abstract processes generalized and segmentalized into roles, statuses, classes, cultural sexes, conventional age-divisions, ethnic affiliations, etc. In different types of social situations they have been conditioned to play specific social roles” (Turner, 46).

Cohen-Cruz asks, “Do we do ourselves a disservice by reinforcing fixed categories of community?” (Cohen-Cruz, 3).

I would like to examine not the answer to that, but rather the larger issue Cohen-Cruz raises of how do we decide who fits into which communities? I’ve explained that just because I identify as a homosexual, I do not necessarily identify with the “gay community.” In that same vein, it can be argued that just because one participates in facets of the theater industry, does not mean one identifies as a “theater person.” Identity politics plague us, but Cohen-Cruz urges, “the ultimate goal…is overcoming the need for particularized identities” (Cohen-Cruz, 3). She continues, “Over time…performance has become less about homogeneous communities and more about different participants exploring a common concern together” (Cohen-Cruz, 3). Her arguments bring light to the idea that the theater is a place where different people come together and engage with people with whom they might never otherwise interact.
Turner’s work examines through an anthropological lens the transformation from ritualistic performance to modern theater. In his essay “Liminal to Liminaloid,” he argues, “But where [liminality] is socially positive it presents, directly or by implication, a model of human society as a homogenous, unstructured communitas, whose boundaries are ideally coterminous with those of the human species. When even two people believe that they experience unity, all people are felt by those two, even if only for a flash, to be one. Feeling generalizes more readily than thought, it would seem!” (Turner, 47). Turner agrees with the idea of our own compartmentalization and how in the theater we can create universal unstructured groups of human experience and emotion.²

Theater is what Turner calls an ‘anti-structure’ – “the liberation of human capacities of cognition, affect, volition, creativity, etc., from the normative constraints incumbent upon occupying a sequence of social statuses, enacting a multiplicity of social roles, and being acutely conscious of membership in some corporate group such as a family, lineage, clan, tribe, nation, etc…” (Turner, 44). Through this line of

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² Turner also discusses keeping communitas alive, stating:

“We thus encounter a paradox that the experience of communitas becomes the memory of communitas, with the result that communitas itself in striving to replicated itself historically develops a social structure, in which initially free and innovative relationships between individuals are converted into norm-governed relationships between social personae. I am aware that I am stating another paradox—that the more spontaneously ‘equal’ people become, the more distinctively ‘themselves’ they become; the more the same they become socially, the less they find themselves to be individually. Yet when this communitas…is institutionalized, the new-found idiosyncratic is legislated into yet another set of universalistic roles and statuses, whose incumbents must subordinate individuality to a rule” (Turner, 47).

His ideas show that though theater is breaking these social norms, it inadvertently must create new sets of universalities.
thought, we see that theater is almost synonymous with community. Theater artists like Bertolt Brecht, Sanford Meisner, and Peter Brook have all played extremely influential roles in the development of new anti-structures within theater. Brecht took the industry down a new avenue near the beginning of the twentieth century with his Epic Theatre. He was interested in using theater as a political forum, as well as a catalyst for exploring different ideas of social injustice with the community. In *Brecht on Theater*, edited and translated by John Willett, Brecht discusses his expectation of the audience. He says, “The audience has got to be a good enough psychologist to make its own sense of the material I put before it…I leave the maximum freedom of interpretation. The sense of my plays is immanent. You have to fish it out for yourself” (Willett, 14). He continues with a response to the statement that his work confuses audience members: “If so then it’s the fault of the modern theatre, which takes anything that would repay analysis and plays it for its mystic meaning” (15). Brecht wanted to repurpose theater as a reflexive art, one that ignited the flames of action in our society. Spectators of Brecht’s work experienced a liminal state of being both in a community and being an individual, of seeing the same performance as everyone else in the theater, but drawing different conclusions from said performance.

Sanford Meisner took Stanislavski’s “Method Acting” and evolved it with the community of actors in mind. His theory invites actors to “live truthfully in imaginary circumstances” (“Sanford Meisner: The American Theater’s Best Kept Secret”), so that instead of having to spend stage time recalling memories that will allow the actor to play the scene properly, the actor is simply responding truthfully to the other actor
on stage. Though Stanislavski encouraged “given circumstances” to help actors get into character, Meisner shifted that idea to allow real emotion and subtext to build between actors, so that they were not reliving their own experiences through their character but rather living with each other in an imaginary realm. Ideally, through this technique, actors are able to build a stronger connection with each other as a real group in an imaginary world, thus, building a particular community with each other.

Peter Brook changed both the way in which theater is developed and the way it is performed. One of the pieces that perfectly captures the kind of art Brook was interested in creating is his production of *A Midsummer Night’s Dream* at the Royal Shakespeare Company in 1970. The production seems almost entirely removed from any theatrical traditions. His elements were innovative: A big white box with no windows or doors as a set, a concept where everything from technicians to stagehands were visible to the audience (the stage manager was literally on the set with the actors), and a resolution that included actors running into the audience and “loving” (for lack of a better term) patrons. *Peter Brook’s Production of A Midsummer Night’s Dream, Authorized Acting Edition* is a complete prompt book from the production, with the stage manager’s blocking and calling notes, as well as information on the designers and the process of the production. Brook’s production was meant to create community between the actors and the spectators, where the language was the most important factor in the event, and where the overt dissonance opened the dialogue to allow the community to evolve.
The three examples I have provided from the timeline of theater history show the evolution of what I like to call theater as community.\textsuperscript{3} These theatrical communities arguably transcend normal social interaction because they are freely chosen by the participant,\textsuperscript{4} and especially because the socially normative ideas of ‘work’ and ‘play’ are interchangeable. What theater history has taught us is that with an ever-evolving artistic industry, an industry that promotes camaraderie and emotional intimacy as well as innovation and narrative, the artists need someone to ground them before they can fly; and this is when the job of a manager is essential.

**This Barn is a Theater!**

My time as a graduate was spent managing. Managing a production company, managing a touring show, managing students, managing a musical in the Opera department\textsuperscript{5}, and most importantly managing my time. All of these projects brought different challenges and I cannot say I have dealt with all of them perfectly nor can I say that I am the perfect manager because of what I had to overcome. What I can say

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\textsuperscript{3} For the purposes of this paper, this term will come to represent the idea of theatrical art being the catalyst to create different kinds of communities and subgroups.

\textsuperscript{4} In “Liminal to Liminoid,” Turner mentions “Martin Buber’s notions of I-and-Thou relationship and the Essential We formed by people moving towards a freely chosen common goal are intuitive perceptions of a non-transactional order or quality of human relationship, in a sense that people do not necessarily initiate action towards one another in the expectation of a reaction that satisfies their interests” (Turner, 46).

\textsuperscript{5} Though I will not be discussing the collaboration project with the UCSC Opera department in this paper, I was the Rehearsal Stage Manager for their production of *Into the Woods* during Spring Quarter of 2013.
is that today I am a much more educated manager than I was on September 27, 2012 when this graduate year began.

BarnStorm Student Production Company\textsuperscript{6} was an extremely difficult project and process to be thrown into without any tangible training. With 99% of my theatrical experience acquired as a performer, I applied to the project on a whim as something I was interested in, but which seemed like a farfetched reality. Upon receiving the offer to run the company, I was terrified – I stayed terrified throughout both producing seasons. There were days when I’d open my email and be starting at thirty unread messages, completely overwhelmed and unsure of what how to proceed. However, I know I (along with my co-leaders) played an important role in helping to keep the troops working toward the goal, as it were, and BarnStorm turned out to be one of the most satisfying, gratifying, and fulfilling experiences I have ever had.

I was fortunate enough to be teamed with two incredible women as partners. We were given the chance to break the traditional management model and run the company with three leaders. Kathryn Wahlberg, Marissa Putnick, and I, unsure of who would be in charge of what specifically, examined some templates of theater leadership teams and split up the work between an Artistic Director, a Managing Director, and a Production Manager. Going into the project with three people for the first time was an experience different than anyone has ever had, and, I think, anyone will ever have. Having a third individual was, I would argue, vital in the success of

\textsuperscript{6} BarnStorm is a student run company operating through the UCSC Theater Arts Department, housed in The Barn Theater at the base of the UCSC campus - it is traditionally managed by two graduate students.
our producing seasons and to our personal happiness. One thing that has become achingly clear to me is that a happy manager will produce a happy team. I am a firm believer that positive emotion trumps negative emotion, and have tried to ensure that my work represents that notion.

When Kathryn, Marissa and I applied to run BarnStorm, we submitted a manifesto. Our intended policies and new directions in which to take the company are reflected in the following statement, taken from the last page of our manifesto.

“Ultimately our goal is to ‘create opportunities’ - to create a cohesive, productive, and positive theatrical environment. With the help of the faculty and the continued eagerness and commitment of the students, we can continue to bring joy to The Barn, through the BarnStorm tradition of challenging community-conscious theater, while holding the students to a high standard of quality and professionalism. We are willing to put in the work to make this theater company run smoothly and efficiently, while still giving the students an opportunity to ‘respond to the political, social, cultural, and academic climate of the UCSC campus.’ We want to give students a place to express, create, explore, experiment, succeed and fail with equal zeal and humility. We agree with the mission statement: we, as a trio, ‘are devoted to fostering new forms of art, and giving students, faculty, and others the opportunity to present their work.’ With our diverse theatrical backgrounds, our openness to new forms, our willingness to learn alongside our students, and with your guidance, we can help this theater company thrive.”

I feel we did exactly what we set out to do.

There are a lot of obstacles that come with running a production company, let alone running one for the first time. Fall Quarter is a blur of what seemed like never ending obstacles. We were not allowed performance rights to one of our full productions the weekend after casting, we found out any fundraising efforts would go toward the next year’s budget and not to our pockets, and only five weeks into the quarter, our theater was condemned and we had to scramble to find venues for the rest of our season. It is with inadequate gratitude that I describe how much the theater
department helped us in our time of distress. Without the support and encouraging words of the faculty (as well as the students), it is very probable that BarnStorm would have imploded. Despite all the pandemonium, the artistic projects that came out of BarnStorm this year were truly inspiring. It was during this transition, when the students so easily rolled with the punches of getting kicked out of our sacred space, that I realized BarnStorm has nothing to do with the Barn Theater, but is instead about the spirit of the students on this campus - the community of aspiring artists who get the chance to explore their creativity.

Two shows from Winter Quarter really stand out to me as projects of which I am incredibly proud. The first, entitled DREAMers, is a piece of investigative theater devised by student Adam Odsess-Rubin during an internship with a political theater in New York City\(^7\). The show consisted of real interviews with six undocumented young immigrants in New York. The program very simply states something everyone can relate to: “The words in this show are from the dreamers of America – young adults grappling for a place in society and a sense of belonging.” Though the performance was a very “bare-bones” staged reading, the emotion in the air of the

\(^7\) Adam Odsess-Rubin interned for six months with The Civilians theater group. This piece was originally performed at Theater for the New City on December 10, 2012 as part of The Civilians’ Emerging Playwrights Program. The company’s mission statement includes: “…supporting the development and production of new theater from creative inquiries into the most vital questions of the present…The Civilians expands the scope of American theater and champions innovation by tackling complex and under-explored subjects, enabling artists to enrich their processes through in-depth interaction with their topics, diversifying artistic voices and audiences, and integrating theater with new media. Development often involves community residencies, travel, face-to-face conversations, and extensive research.”
space during and after is undeniable. The performance completely filled E100 (approximately eighty seats) with late audience members standing in any open space they could find, and house management still having to turn people away. The show ended up being performed a third time at UCSC’s Oakes College because of the high demand.

Adam took six UCSC students who come from immigrant families and allowed their stories to be heard. The significance and impact of the show had nothing to do with production values or spectacle or celebrities or big budgets – it was about storytelling. One of the show’s performers wrote in her BarnStorm midterm paper, “Although [DREAMers] is a staged reading…most of the cast are [sic] personally affected by deferred actions, or have loved ones that are undocumented. We couldn’t even get through the first rehearsal because the piece really emotionally stirred us…I never thought a play like DREAMers would be part of BarnStorm during my time here, and think it’s wonderful that political pieces are being produced.”

The second show, Dog Sees God: Confessions of a Teenage Blockhead by Bert V. Royal (Sam French 2006), was proposed to BarnStorm as a full production. We did not have the resources to provide a full weekend of rights, nor a full budget for costumes, sets, and props, but the three of us felt this project was important, so we offered the director (fellow graduate student Sutton Arabe) a “limited engagement.” The terms of this production were 1) a very small budget strictly for props unable to be pulled from department stock, and 2) performance rights for one performance.
Sutton produced something so much more significant and magical than any of us could have imagined.

The plot of the play is about the memorable _Peanuts_ characters from Charles Schultz’ popular comic strip as they navigate high school and deal with imminent pressures of body image, sexual identity, suicide, and bullying. Sutton used all freshman UCSC students in his cast, students who had just graduated high school where these issues were common and where the play is set. At the end of the performance, he included a candlelit vigil to pay respect to students across the nation who had committed suicide due to bullying, and asked audience members to place their ticket stubs in bins for different non-profit organizations or charities fighting the issues relevant to the play, as a “donation” which he would match with his own money. This was another production that “toured” to other venues on campus, ultimately accumulating 5 performances total.

One of the student actors in _Dog Sees God_ wrote in his final paper: “In my four years at Henry M. Gunn Senior High School there were five student suicides…and I have generally wallowed in a feeling of powerlessness towards the behemoth of an issue that is suicide. As a single individual, what can you really do? As it turns out, you can get cast in Sutton Arabe’s production of _Dog Sees God._” This student goes on to say, “A lot of emotional baggage that I had to put off in order to be show-ready is catching up to me now that it’s all over, but all things considered my first quarter with BarnStorm has been an amazing experience. I do feel like I’ve made
a difference, a dent if nothing else, and it’s amazing that this show happened to force me to address so many things from the past and present.”

It is these testimonials that really make me proud of the work BarnStorm produces. The passion and drive these students possess make the job of managing them astonishingly easy. These performances emotionally affected many people on this campus, and not only created a sense of community inside the company, but a sense of community with spectators who can relate to the prevalent issues. The matters acknowledged in these art pieces are intimate and force people into vulnerable states. Gloria Steinem, in the forward of the 2001 V-Day Edition of Eve Ensler’s *The Vagina Monologues*, writes, “When I first went to see Eve Ensler perform the intimate narratives in these pages—gathered from more than two hundred interviews and then turned into poetry for the theater—I thought…Women have entrusted her with their most intimate experiences…On every page, there is the power of saying the unsayable. But the value of *The Vagina Monologues*…offers a personal, grounded-in-the-body way of moving toward the future” (Ensler, xv). I feel the work produced in BarnStorm mirrors the kind of art Steinem describes, and building on these vulnerable shared experiences ultimately creates a strong community. But how did we as managers contribute to that community?

A senior female student was in the process of finishing her stage adaptation of Susan Fletcher’s *Shadow Spinner* when she proposed it as a full production to BarnStorm. Again, the company did not have the resources to support her project as a

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8 Fletcher’s *Shadow Spinner* is based on the classic storybook *1,001 Arabian Nights*. 
full production, so we offered her a workshop series where students could come and read her play out loud as she continued to work on it, give feedback, and once finished, she could submit it to be performed in Chautauqua\(^9\) in the Spring. It turned out to be a huge success, and in her final paper, the student said the following about the management team: “[Chris, Kathryn, and Marissa] made me feel calm and capable during the quarter. They are really supportive when you’re feeling really nervous because you’re doing something crazy you’ve never done before.” By supporting the students in these exciting and innovative projects, we are able to positively affect their processes. As I reflect on the project as a whole, I see that the little things – the belief in the ability of the students, the moral support during technical rehearsals that are going all wrong, the commitment to helping them get what they need to tell their stories properly – are what really make a good manager.

By providing students the opportunity to foster new forms of art, by supporting them through one of the most difficult situations a company can undergo, and by encouraging them to take on projects that seem impossible, we have created a strong community. BarnStorm Student Production Company is so much more than a simple production company; it is a neighborhood, a fraternity, a congregation. It morphs into whatever it needs to be to support the students.\(^{10}\)

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\(^9\) Chautauqua is a student-written theatrical festival, this year produced by BarnStorm.

\(^{10}\) Refer to Appendix A for excerpts from student papers about their BarnStorm experiences.
Nontraditional Shakespeare and a Nontraditional Director

In addition to BarnStorm, I was given the thrilling opportunity of Stage Managing Shakespeare-to-Go, a touring educational theater program, directed by the esteemed and eccentric Danny Scheie. Danny is someone with whom I had never worked prior to this project, and I was highly intimidated by him. Shakespeare-to-Go is an enterprise unlike any other in the Theater Arts Department and a substantial venture to undertake. Nonetheless, I approached the show with over-preparation and attempted poise.

Shakespeare-to-Go takes one of the shows that Shakespeare Santa Cruz\footnote{Shakespeare Santa Cruz is a professional theater company housed on the UCSC campus.} will be producing the upcoming summer and truncates it to run between forty-five and fifty minutes, then takes it on the road to local middle, high, and sometimes elementary schools to expose youth to Shakespeare. This year, that play was Henry V. The task of cutting a three-hour play into forty-five minutes while still telling an engaging and comprehensive story presents many hurdles. With an Assistant Stage Manager up to her nose in projects spreading her productivity thin, I accepted that it was solely my job to help the process run as smoothly as possible for all parties involved, and that job, for me, began at the director.

Danny challenged me in a lot of ways I did not expect. He approached the rehearsal process unlike any other director with which I have ever worked. Partly due to the nature of the show, the cast was not given characters to play, but rather the
lines were split up between actors. There were cuts happening to the script up until the final day of rehearsal, which meant a lot of email updates to ensure the cast had up-to-date scripts at the top of every rehearsal. Danny did not like production meetings, which presented some initial issues in communication between his vision and the designers. And a few weeks into the rehearsal process, he was hospitalized for a total of 5 rehearsals, which is quite sizable for a show that rehearses twice a week. I acclimated to his process very quickly and was able to, I feel, stay on top of anything and everything that could foreseeably go wrong, trying to create a controlled atmosphere.

I write about this project because it educated me in more ways than one. On a managerial level, I was put outside of my comfort zone and forced to succeed; there was no other option. I took this show very seriously, and I am grateful for the challenges Danny presented me. At the end of the day, I’ve learned more from Danny than I have from any other director I’ve worked with, and I think that’s because he trusted me. I felt a mutual sense of respect, and though he never failed to point out when I’d made a mistake (it was a learning experience after all), he also knew that I did my best to keep everything under control, that I always had an answer for him or could get one very quickly. He made me want to be a good stage manager; he made me want to take care of everything so he could focus on creating the art. We have had multiple people say this production is the best Shakespeare-to-Go production they have ever seen. I believe it is the job of the stage manager to create an environment
for artists to create, without needing to worry about anything, and I believe I did that for Danny.

On a personal level, the scariest part of working on Shakes2Go was the longevity of the project. From auditions to final curtain, the process lasts six months, and I was not confident I would be able to keep everything under control for the entire time. One of my biggest personal issues with the project was that I did not trust the actors to be on top of where they needed to be, as prepared as they needed to be, when they needed to be there. Some mornings I had a knot in my stomach thinking about the actors coming into the rehearsal hall having completely forgot what we had done the previous rehearsal because of how quickly we had to move, especially after Danny’s hospitalization. That exact fear became reality a few times. However, one of the most gratifying parts of this process has been in fact having the opportunity to be with the actors for six months, and see them grow and get comfortable and bond. The sense of community, of family, of trust and of love between the ten actors and myself has been incredible to be a part of as it blossoms.

Danny’s version of Henry V was so dependent on every actor knowing everything like the back of his or her hand. Near the end of the rehearsal process, the cast had numerous rehearsals on weekend evenings to run the show as much as possible. In addition to off-time rehearsals, I spent a total of approximately 10 hours running lines with various actors and reviewing blocking or music. Once the tour began, I had numerous understudy rehearsals to prepare them for the unfortunate circumstance in which they would have to go on for an actor. I created paperwork that
I believed to be clear and informative to allow the actors to always be as prepared as possible. These examples show the way a handful of individuals banded together to make this show happen, and the way my management skills helped them to feel they were taken care of at every point in the process.

**Management for the Future**

These two projects were the biggest elements of my graduate career, and the two projects during which I grew the most. The differences between them are plentiful – it is difficult to compare managing a fifty-minute, touring show to managing an entire company, a professional setting to an academic setting, a classical text to modern, experimental work. For example, I needed to know how to ask designers to make things happen in *Shakespeare-to-Go*, but I needed to know how to make things happen for designers in BarnStorm. I needed to respect and support any decision Danny made for *Henry V*, but I needed to convene with Marissa and Kathryn to come up with decisions for BarnStorm. However, the similarities between them from a managerial standpoint are monumental, and the reason is that any kind of theatrical manager is practicing the art of theater as community.\(^\text{13}\)

\(^{12}\) Refer to Appendix B for samples of my paperwork.

\(^{13}\) Turner discusses the idea of “flow” in art, stating:

“Flow denotes the holistic sensation present when we act with total involvement,’ and is ‘a state in which action flows action according to an internal logic which seems to need no conscious intervention on our part…we experience it as a unified flowing from one moment to the next, in which we feel in control of our actions, and in which there is little distinction between self and environment; between stimulus and response; or between past, present and future” (“Play and Intrinsic Rewards,” unpublished mss.). This flow, I feel, was present in the projects I managed this year.
I have acquired ample skills this year. I’ve learned how to successfully work with nontraditional directors on nontraditional shows, I’ve learned the importance of completely open communication, and the effects true support, both moral and tangible, can have on an artistic process. I’ve worked with film and opera and dance and performance art and workshops and can continue to explore those mediums in collaboration with theater. Most importantly, I’ve learned that in order to be a good manager, I need to adhere to the demands of the environment in which I’m working. In a sense, I need to “live truthfully in imaginary circumstances,” allowing my skills and leadership to change shape depending on the projects on which I’m working.

In addition, there are skills that are expected of a twenty-first century theatrical manager that I have yet to learn. Media is becoming an entity difficult to ignore as it thrusts itself into theaters across the world. In my three short years at UC Santa Cruz alone, I’ve seen five massive multimedia productions produced, not to mention the professional work occurring at local regional theaters. A good theatrical manager needs to have a continuously expanding knowledge of the technological advances our industry is experiencing and be able to adhere to its needs.

Yale University, and California State University at Long Beach both offer MFA/MBA Theater Management graduate programs; Columbia University offers a MFA Stage Management program that is highly concerned with business. The modern theatrical manager must act as a CEO, taking over the financial responsibilities of a specific production or all productions for the season. The terrifying state of our industry is causing many previously prosperous theater
organizations to lay off staff, thus forcing said companies to depend on fewer people to do the same amount of work. A theatrical manager who can do it all is going to be the only theatrical manager able to find work within the next fifty years.

However, the available work and the evolution of produced art are dependent on us as theatrical managers. With a manager who has these modern skills, an artist can worry about the concept and execution of the art, confident that everything else is under control. With this kind of manager, who produces those rehearsal reports and schedules those meetings and writes down everything and can tell when the actors are not at 100% and is willing to put in the extra time to go the extra mile, art can flourish and ultimately continue to evolve.

In conclusion, this year has taught me that my work as a theatrical manager is directly related to the advancement of the theater industry. More so than that, it is directly related to the quality of sanctuary that many find in theater. As the brilliant professor Michael M. Chemers put it so poetically: “Theater is social work… and it’s critical. We are forming places where people can be themselves.” The work of theater artists is to allow both our colleagues and our critics to feel safe enough to be vulnerable, to invite them to be scared as well as reflexive. A friend once asked me why I got into stage management, when I had obviously loved performing so much. My response was: “It’s more rewarding for me to be the support for someone as they make their dreams come true than it is for me to make my dreams come true.” I realize now that it’s a joint effort – that every individual involved in a theatrical performance from the producer to the audience member is supporting the artists as
they make their dreams come true. This question of identity from the graduate student I had grappled with proved that the theater community has shaped me into who I am today as an artist and as a man, and continuing to provide that development for others is the ultimate payoff.
APPENDIX A: Excerpts from Student Responses

The following are taken verbatim from BarnStorm student final papers. The names have been left out.

“BarnStorm is not the typical formal class. It is more like a club. It is a social bunch that allows people to express themselves artistically without any fear of judgment. It is a place where one learns not only from the director but also from their fellow thespians. It is a place that allows anyone, with dedication and ambition, to perfect their skills to convey and portray true and meaningful emotions on stage. BarnStorm is a haven for those who need the place to practice the art of acting.”

“Helping out outside of the play I am in reinforces the sense of community within BarnStorm. Everyone supports everyone and it’s a great thing to witness (and be a part of!).”

“Chris, Kathryn, and Marissa were all extremely helpful and available, and prepared to persevere in the face of any difficulty. I must say that what tickles me most is how inspiring you all have been. You allowed me to the opportunity to do something I’ve wanted to do for a very long time now…I think that this quarter has shown me really how great the Barn process is, because it lets students explore and grow on their own.”
“All my experiences in BarnStorm [this year] have surrounded trying something new. This aspect of the class is one of my favorite things about the company.”

“As of right now, I am loving BarnStorm…I must say that the people are amazing here. I absolutely love how there is so much room to grow and expand. And if you fail, it is just a learning experience. Everyone has to learn from somewhere. I feel like there is so much to learn from the people and the work.”

“When I was a boy, I always dreamed of being an astronaut. Being up in space, floating around in a rocket ship, meeting aliens, and shooting cool guns, what kid didn’t dream of this?...Transport to today, March 11th, 2013. Yesterday my play…closed. After putting in many hours of time and effort into this theatrical performance it was over in the blink of an eye. The roof of my bar came off and the stars came out: I had finally made it to space. And it wasn’t science that got me there, it was acting. With acting and with improve [sic], I can be anyone, I can be an astronaut and I can fly a rocket ship and I can meet aliens and I can shoot cool guns. With these, and what I have learned and experienced through BarnStorm, I can live my imagination.”

“Acting is like, a really easy thing. We uh, do it everyday. We’ve done it all our lives. It’s actually like, how we learned to speak and interact and stuff. We learned how to talk to people by watching them do it and then we imitated ‘em. We watched TV
shows as kids to learn how to be underdogs and bad boyfriends, and how to like form crushes and act cool. So as I said, acting is easy, but the hard part, is figuring out who you are underneath it all, ya know?”

“It was the first time I’d ever sung in front of an audience...Everything I’d worked for had led up to that moment and I’ve never been so proud of myself. The compliments I’d received from complete strangers after the show only added on to the overwhelming satisfaction of accomplishment.”

A freshman student’s poem about BarnStorm:
Working together
Play by play
A coaction of arts
Students of a new generation
Taking over the stage
And owning it as their own
Beauty surrounds this collaborative notion
As a rose bud grows so steadily into a flower
So does the magic of theater
Usher there, publicity here
We are everywhere

“Though I have love in my heart for…everyone involved in BarnStorm, I do not see myself participating next year. I see myself at home with my parents, who are my two best friends. I see myself…making money at a…career I truly love: serving the elderly community…I never anticipated exiting this quarter with this type of realization; however I am so thankful I know now where I truly need to be. Thank you BarnStorm, thank you so much.”
“I find myself more confident, and I no longer have to sweep my true colors under the carpet. I mean, this is what I’ve dreamt of doing since I was a kid. I can’t believe it took me 10 years to figure it out, but I’m truly glad it finally did.”
APPENDIX B: Sample Paperwork

Attached are samples of my *Shakespeare-to-Go: Henry V* stage management paperwork. They include a daily call, a performance report, a music cue list, and a script update form. Through these samples, you can see two documents that are traditional stage management documents, and two documents that I created specifically for this process.
Shakespeare Santa Cruz and UCSC Theater Arts Dept. 2013

SHAKESPEARE-TO-GO: HENRY V
Daily Rehearsal Schedule
FRIDAY, APRIL 5, 2013

ANNOUNCEMENTS:
1. Please make sure to ask Stage Management if you have any questions about anything. The show is looking fantastic!

FITTINGS in COSTUME SHOP:
None

REHEARSAL: SECOND STAGE THEATER

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 AM</td>
<td>FIGHT CALL</td>
<td>Full Cast</td>
</tr>
<tr>
<td>8:05 AM</td>
<td>RUN-THRU FROM TOP OF SHOW</td>
<td>Full Cast</td>
</tr>
<tr>
<td>9:05 AM</td>
<td>WORK NOTES</td>
<td>Full Cast</td>
</tr>
<tr>
<td>10:30 AM</td>
<td>CALL TO COSTUMES (SECOND STAGE DRESSING ROOM)</td>
<td>Full Cast</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>INVITED FINAL DRESS</td>
<td>Full Cast</td>
</tr>
<tr>
<td>12:00 PM</td>
<td>END OF DAY</td>
<td></td>
</tr>
</tbody>
</table>

FIRST CALL TIMES for REH. ONLY

<table>
<thead>
<tr>
<th>Name</th>
<th>Time</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aguilar</td>
<td>11:00a</td>
<td>Kiernan</td>
<td>8:00a</td>
</tr>
<tr>
<td>Arabe</td>
<td>8:00a</td>
<td>Medina</td>
<td>8:00a</td>
</tr>
<tr>
<td>Burris</td>
<td>NC</td>
<td>Odsess-Rubin</td>
<td>11:00a</td>
</tr>
<tr>
<td>Caan</td>
<td>8:00a</td>
<td>Ritschel</td>
<td>8:00a</td>
</tr>
<tr>
<td>Denney</td>
<td>8:00a</td>
<td>Rojo</td>
<td>8:00a</td>
</tr>
<tr>
<td>Grigsby-Olson</td>
<td>11:00a</td>
<td>Rossi</td>
<td>8:00a</td>
</tr>
<tr>
<td>Henderson</td>
<td>8:00a</td>
<td>Tandy</td>
<td>8:00a</td>
</tr>
<tr>
<td>Joachin</td>
<td>11:00a</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

stage mgmt 7:30a
NC = No Call  * = Fitting, see fittings sections
Date: Friday, May 10, 2013
Location: Ceiba College Prep – Santa Cruz, CA

Location Notes: The performance was in a Watsonville recreation center, in the gymnasium.

Absent/Late: Tandy (excused), Caan, Medina, Henderson (10 mins, unexcused), Rojo (2 hours, unexcused)

Accidents/Injuries/Illness: None.

Replacements: Anthony Aguilar covered Justin Tandy.

Technical Notes:
PROPS: None.
COSTUMES: 1. Annie was missing her tights and her bow today. They were not in her diddy bag, nor in the bottom of any of the travel bags.
SM: None.

Performance Notes:
Today started off very chaotic. Neiry Rojo was unable to be reached, as was Katie Burris. This is the second time Katie hasn’t been able to be contacted when we thought Neiry wasn’t going to be able to go on. We left campus, planning on having to adapt the show with only 9 actors, which I was nervous would throw off Anthony. Neiry finally called me around 6:50a, and I drove back to UCSC to pick her up. Because the performance was not on the school’s property, Shelley told Alex while I was gone that they were not allowed into the performance space until 15 minutes before our go. The actors had to change and warm up outside the locked building, in the parking lot. Once I got back to the school with Neiry around 7:45a, I went to talk to Shelley about getting the space open. The teachers did not seem to have any contact info for someone who could open the building. I had the actors fight call outside because it seemed like we were not going to get inside in time, and the students had other classes at 9:15a. We finally got inside around 8:05a, and did not get to start the show until 8:15a. Once the show started, everything went really smoothly. Anthony did such a fantastic job! He was really on top of all lines, and the fights looked just as good as when JT does them.

Miscellaneous:
During our next performance (Monday, May 13), Byron Servies will be taking photographs.

Schedule:
Monday, May 13 – Linscott and Watsonville HS (location: Henry J. Mello Center) – 9a show
## Music Cue List

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
<th>Actor</th>
<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>119</td>
<td>Sutton</td>
<td>Take Me Out</td>
<td>Sutton</td>
<td>Take Me Out</td>
<td>JT “whistle” Played on saxophone</td>
</tr>
<tr>
<td>3</td>
<td>120</td>
<td>Alex</td>
<td>Close Encounters of the Third Kind</td>
<td>Luke</td>
<td>“O pardon,”</td>
<td>Played on trumpet</td>
</tr>
<tr>
<td>4</td>
<td>120</td>
<td>Alex</td>
<td>Star Wars Theme</td>
<td>Alex</td>
<td>“imaginary forces work.”</td>
<td>Played on bass</td>
</tr>
<tr>
<td>5</td>
<td>121</td>
<td>Annie</td>
<td>Take Me Out</td>
<td>Alex</td>
<td>“imaginary puissance.”</td>
<td>Played on clarinet</td>
</tr>
<tr>
<td>6</td>
<td>119</td>
<td>Luke</td>
<td>Take Me Out</td>
<td>Sutton</td>
<td>Take Me Out</td>
<td>Played on trumpet</td>
</tr>
<tr>
<td>7</td>
<td>120</td>
<td>Alex</td>
<td>Close Encounters of the Third Kind</td>
<td>Luke</td>
<td>“O pardon,”</td>
<td>Played on bass</td>
</tr>
<tr>
<td>8</td>
<td>121</td>
<td>Annie</td>
<td>Take Me Out</td>
<td>Alex</td>
<td>“imaginary puissance.”</td>
<td>Played on clarinet</td>
</tr>
</tbody>
</table>

### ACT 1 PROLOGUE

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
<th>Actor</th>
<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>152</td>
<td>Alex, Patrick, Paul, Annie (clarinet)</td>
<td>Rule, Britannia</td>
<td>Kemble</td>
<td>“Follow, follow!”</td>
<td>Verse is repeated at the same time as cue 10</td>
</tr>
<tr>
<td>9a</td>
<td>152</td>
<td>Alex, Patrick, Paul, Annie (clarinet)</td>
<td>Rule, Britannia</td>
<td>Kemble</td>
<td>“Promised to Harry and his followers.”</td>
<td>This song happens at the same time as cue 9a</td>
</tr>
<tr>
<td>10</td>
<td>152</td>
<td>Cast</td>
<td>Rule, Britannia Parody</td>
<td>Cast</td>
<td>“Promised to Harry and his followers.”</td>
<td>This song happens at the same time as cue 9a</td>
</tr>
<tr>
<td>11</td>
<td>153</td>
<td>Sutton</td>
<td>God Save the King</td>
<td>Sutton</td>
<td>“O England”</td>
<td>Sutton continues singing under language</td>
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</tbody>
</table>

### ACT 1 SCENE 2

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
<th>Actor</th>
<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>198</td>
<td>Cast</td>
<td>Anchors Aweigh</td>
<td>Neiry</td>
<td>“Than that of thought”</td>
<td>Cast humming, Patrick and Paul singing the lyrics, and Annie playing clarinet</td>
</tr>
<tr>
<td>13</td>
<td>199</td>
<td>Luke</td>
<td>Over There</td>
<td>Neiry</td>
<td>“to Harfleur.”</td>
<td>Played on trumpet. Cast says “Follow, follow!” over trumpet</td>
</tr>
<tr>
<td>13a</td>
<td>199</td>
<td>Cast</td>
<td>Over There</td>
<td>N/A</td>
<td>N/A</td>
<td>Song begins directly after bucket, cast singing, Luke playing trumpet</td>
</tr>
<tr>
<td>14</td>
<td>199</td>
<td>Annie</td>
<td>White Cliffs of Dover</td>
<td>Patrick</td>
<td>“…on girded Harfleur.”</td>
<td>Played on clarinet</td>
</tr>
<tr>
<td>15</td>
<td>200</td>
<td>Annie</td>
<td>La Marseillaise #2</td>
<td>Luke</td>
<td>“…but performance with your mind”</td>
<td>Played on bass</td>
</tr>
<tr>
<td>16</td>
<td>201</td>
<td>Luke</td>
<td>War bucket</td>
<td>Cast</td>
<td>“March to the bridge”</td>
<td>Played on trumpet</td>
</tr>
</tbody>
</table>

### ACT 2 PROLOGUE

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
<th>Actor</th>
<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>240</td>
<td>Sutton</td>
<td>La Marseillaise #3</td>
<td>Cast</td>
<td>“And we won’t come back til it’s over over there!”</td>
<td>Played on saxophone</td>
</tr>
<tr>
<td>18</td>
<td>243</td>
<td>Luke</td>
<td>War bucket</td>
<td>Cast</td>
<td>“March to the bridge”</td>
<td>Played on trumpet</td>
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</tbody>
</table>

### ACT 3 PROLOGUE

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
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<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>253</td>
<td>Cast</td>
<td>Tenting Tonight</td>
<td>Cast</td>
<td>“March to the bridge” at the end of Ill.ii</td>
<td>Paul begins humming Tenting tonight once through, then sings with lyrics. Annie joins in singing on “Many are the hearts that are weary tonight.” Cast joins in singing on “Tenting tonight, tenting tonight…” Language is spoken over song. Once song is over, Paul whistles song again</td>
</tr>
<tr>
<td>21</td>
<td>254</td>
<td>Alex</td>
<td>Big Ben Chime - 3am</td>
<td>Neiry</td>
<td>“the clocks do toll”</td>
<td>Played on bass</td>
</tr>
</tbody>
</table>

### ACT 4 PROLOGUE

<table>
<thead>
<tr>
<th>Cue</th>
<th>Page</th>
<th>Actor</th>
<th>Song</th>
<th>Actor</th>
<th>Song</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>256</td>
<td>Cast</td>
<td>When Johnny Comes Marching Home</td>
<td>Sunne, Annie, Neiry</td>
<td>“A little touch of Harry in the night.”</td>
<td>Cast hums once through, then whistles once through. Alex accompanies on bass.</td>
</tr>
</tbody>
</table>
Shakespeare Santa Cruz and UCSC Theater Arts Dept. 2013

SHAKESPEARE-TO-GO: HENRY V

SCRIPT CHANGE UPDATE

These are script changes that occurred in rehearsal on
MONDAY, FEBRUARY 25, 2013

FROM SHAKESPEARE’S ACT FOUR AND ACT FIVE

<table>
<thead>
<tr>
<th>TYPE</th>
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<th>LINE</th>
<th>CHANGE</th>
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</thead>
<tbody>
<tr>
<td>CUT</td>
<td>Page 319</td>
<td>Beginning on Line 116</td>
<td>“Fought on the day of Crispin Crispian. Bring me just notice of the numbers dead. On both our parts. Now, herald, are the dead numbered?”</td>
</tr>
<tr>
<td>CUT</td>
<td>Page 328</td>
<td>Line 75</td>
<td>“…of the slaughtered French. What prisoners of good sort are taken, uncle? Charles, Duke of Orléans, nephew to the King…”</td>
</tr>
<tr>
<td>RESTORE</td>
<td>Page 332</td>
<td>Beginning on Line 124</td>
<td>“Do we all holy rites. Let there be sung Non nobis and Te Deum. The dead with charity enclosed in clay. And then to Calais, and to England then…”</td>
</tr>
<tr>
<td>CUT</td>
<td>Page 360</td>
<td>Beginning on Line 219</td>
<td>“…I love thee, Kate: by which honour I dare not swear though love me…if though wear me, better and better. And therefore tell me, most fair Katherine, will you have me? Put off your maiden blushes, avouch the thoughts of your heart with the looks of an empress, take me by the hand, and say…”</td>
</tr>
<tr>
<td>RESTORE</td>
<td>Page 363</td>
<td>Line 273</td>
<td>“…therefore patiently, and yielding – You have witchcraft in your lips, Kate: there is no more eloquence in a sugar touch of them…”</td>
</tr>
</tbody>
</table>
References


