

**The World's A Stage:
A Guide to International Stage Management**

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**“All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts**

-Act II Scene VII, *As You Like It*, William Shakespeare-

**To my father on earth and mother in heaven
To my mentors**

ABSTRACT

In the art of Stage Management, the care and feeding of any show large or small requires the ability to adapt to the many challenges that inevitably arise in any production. As the primary interface for all creative information, the stage manager must develop comprehensive systems to process and disseminate this data in a timely and efficient manner. Part of this duty is building a toolbox which enables us to call upon a variety of skills in tandem at a moment's notice. Being prepared for every situation is impossible, but when armed with the best practices and the most information available we shield ourselves from a great deal of potential complications. Over the last fifty years technology has transformed our world into an immensely interconnected, interrelated interdependent place. Because of this trend our role as managers of screen and stage now must shift with these new winds of progress both backstage and front of house. This analysis of international touring procedures will reveal that among the major challenges facing production stage managers today adjusting to three issues prevail: the division of labor, socio-cultural norms, and theatre architecture. The goal of this exploration is to create a resource for those who wish to become not only better international stage managers but also well-informed global citizens. To understand the styles and culture of others we must first reflect the standards, style, and culture of American stage managers. This study will rely on the collective bargaining labor agreements created by the Associated Actors and Artists of America as the basis of our organizational structure and as the control upon which other management styles are compared. When comparing the structure of theatrical management and the division of labor around the world we have a better grasp on the greater function of stage managers. By looking at the major theatrical landmarks we can see what role touring productions plays in the local community as well as on the international stage. In looking at the language and customs to each region we can heighten our awareness of popular vernacular and unfamiliar cultural standards.

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PART I: INTRODUCTION

Touring in many ways is a rite of passage for any budding performer or artist. It is an amazing way to see the world, it impacts communities far and wide, and most importantly it creates growth as a working professional. The goal of this journey is not to find what is better or worse but only to catalogue what is different. To adequately and efficiently address this topic we must narrow the scope of the study to an economical scale. Commercially producing musicals that have long sit-downs or limited-run tours is the most profitable way to keep a work on its feet long after the Broadway opening. For the purposes of this study we will examine in tandem the international tours of one my favorite shows The Lion King. This shows has already created a huge impact on the entire world of puppetry and storytelling. In this adventure we shall see the connection that Disney has on the world of touring for stage managers.

Additionally, this study will only focus on locations outside the continental United States. In visiting developed or developing countries and metropolitan cities we can determine a commercial tour route that is standard to theatrical production companies. By looking specifically at established or historical venues we can focus on the buildings that we are likely to encounter during large scale tours. It is also a goal to uncover any available schematics relevant to the work as stage managers. The next step is finding any cultural customs or regional behaviors that may affect our work from day to day. While it is always important to understand what not to do, it is the intention of this study to find behaviors and gestures of good will that will endear our team to our would be hosts. Finally, we will determine whether unions, collective bargaining agreements, or government subsidies are in use to understand any rules or agreement in place that will affect our work flow. For clarification the spelling “theatre” typically refers to a building whereas “theater” is the study. In addition, this study will intermingle the “Disney Effect” on the world of commercial theatre.

THE PLAYERS

It is very common to have multiple tours running concurrently in which the **Tour Manager** is used to centralize the information. For the sake of simplicity, each show will travel with 4 **Master Technicians** (1 carpenter, 1 electrician, 1 sound engineer, and 1 props master); 1 **Wardrobe Supervisor**; 1 **Dance Captain** and 1 **Directing Associate**. An **Equity Deputy** and **Fight Captain** will be chosen from among the touring ensemble. The additional run crew needed in each location is as follows: 4 **Stage Crew**, 6 **Dressers**, and 2 **spot ops**. For the purposes of load in and load out the show needs 15 additional local stage hands.

In this American Stage Management organizational model, the creative teams work at a single round table with each department functioning as individual ever-reaching arms with a myriad of associates and assistants. The Producers and Booking Agents create performance schedule with the various **Venue Managers**. The Tour Manager, who functions in this model as the Production Manager, creates the master production calendar, manages the budget and hires the crew. While the tour manager does not book the venues, they are involved in the dialog during the booking process to allow potential logistical issues to be identified before contracts are signed. The **Company Manager** coordinates transportation, housing accommodations, box office accounting, payroll, and other human resource responsibilities. The **Production Stage Manager** (PSM) among other duties calls the show, rallies the cast, and organizes rehearsals. The **Assistant Stage Managers** (ASMs) are on deck managing actors with the departmental supervisors. The running of each show requires a management team of at least 5 members and over time a long running tour will replace it ensemble with local artists in all departments.

THE UNIONS

In non-industrial countries the National Theater is designed to serve the greater cultural interests of artists and stage workers by directly supporting artists using government endowments and socialized healthcare. Industrial countries participate in labor unions to collectively negotiate wages, improve working conditions, and provide similar benefits, including health and pension plans. The most globally recognized union is the **International Alliance of Theatrical Stage Employees**, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE) which was founded in 1893 to represent stagehands.¹ The tour manager will deal with this union more directly, but the rules and regulations regarding scheduling is in the purview of stage management. **Actors' Equity Association** (AEA) founded in 1913, is the labor union that represents Actors and Stage Managers in the United States, Canada, Australia, and United Kingdom. "Equity" fosters the art of live theatre as an essential component of society and advances the careers of its members.² AEA is a member of the **American Federation of Labor and Congress of Industrial Organizations** (AFL-CIO), the largest federation of unions in the United States made up of fifty-five national and international unions. AEA is also an affiliate of the **International Federation of Actors** (FIA), a global federation of performers' trade unions, guilds and professional associations in more than 60 countries around the world.³ In establishing policies and procedures for a stage manager can rely on these organizations to inform many important decisions about working hours and conditions. During this journey we will explore the various places under the National Theater systems and extract any limitations or accommodations necessary for each locale where unions have no jurisdiction.

¹Eddy, Michael S. "The I.A.T.S.E. at 125: A Strong Legacy Continues." *Projection, Lights & Staging News*, vol. 19, no. 9, 2018, pp. 91.

²Shane, Rachel. *Negotiating the Creative Sector: Understanding the Role and Impact of an Artistic Union in a Cultural Industry: A Study of Actors' Equity Association and the Theatrical Industry*, The Ohio State University, Ann Arbor, 2006.

THE ADVANCE

Leaving home for any extended period requires extensive preparation. Advancing is the method in which a production manager gathers all relevant information about a venue upon arrival. Most venues, post floor plans, facility technical data, and contact information online but the purpose of this project is to synthesize this data and build a guide. One organization that can be helpful, the **International Association of Assembly Managers (IAAM)**, formerly known as the International Association of Auditorium Managers, provides several annual guides to venues. It provides a complete listing of stadiums, auditoriums, arenas, and theatres designed primarily to provide hall and facility contacts for building services. They provide floor plans, seating capacity, and other general details, as well as contact information for the venues. With little effort anyone can gather individual information, but the comprehensive annual directory.⁴

The Booking Agents negotiate riders with every venue manager which enumerates every expectation of the production placed on the presenters and vice versa. It is very unlikely that the stage manager will be responsible for creating this advance as it is a duty of company management who organizes all contracts, but the information will contain any rules or regulations to the venue including fire safety and operating hours. It is common for a venue to book other events while the show is dark and any change-over requirements will be specified within this agreement. In the case of a show at the scale of Hamilton or Disney a security detail would also be included in the show dossier. In all circumstances we will be working with local staff, but it is unlikely that we will received a lot of information about the people we will be working with. The tour manager may send a production supervisor and a member of stage management to advance the venue together.

⁴Moody, James, and Paul Dexter. "Pre-Production." *Concert Lighting*. Focal Press, 2013. 47-53.

THE TECHNOLOGY

In a world where technical elements are becoming a more intrinsic and dominant part of the art form the parameters of a stage managers job are quickly changing. As theatre professionals, we are always striving for consistency. We want our audience to see the same show that every night. For this purpose, show control is seemingly perfect. The theory being eliminate human error with automatic controls. If a lighting cue needs to happen 15.7 seconds into a sound cue, this can be achieved more precisely and consistently than any human being could ever hope to recreate. However, show control software (i.e. **Musical Instrument Digital Interface** or MIDI, **Open Sound Control** or OSC, and **Time Code**) help to increase the ease and accuracy of the calling. These elements will undoubtedly be integrated into the innerworkings of any advanced show. In the case of Hamilton, there is an elaborate system of MIDIs which is programmed specifically for each beat sequence. Lighting and deck operations are similarly programmed, but mainly rely on a single keyboard.⁵

One major challenge that any production faces are accommodations for the hearing/visually impaired as well as linguistic translations. One exciting solution on the market is Jonathan Suffolk's **Smart Caption Glasses**. As technical director at the National Theatre in London, he has spent two years developing "a technology that was much more discreet and immersive and wouldn't disturb anyone." The software allows the words to be displayed in real time so that patrons reached important moments - such as jokes - along with everyone else. The standard subtitling systems usually involve a projector but problems would arise if actors speak quicker or slower than expected. The Smart Caption Glasses follow live speech and recognizes certain stage directions, like lighting changes, to ensure the subtitles appear in the right place. The words are then transmitted to the glasses over Wi-Fi.⁶ While these devices are new to the market, in the next 5 years augmented reality

⁵Lose, Chris. "To Timecode, Or Not to Timecode?" *Projection, Lights & Staging News*, vol. 17, no. 4, 2016, pp. 64.

⁶Paulson, Michael. "The 'Lion King' Effect: How a Broadway Smash Changed South African Lives." *NYT*, Nov 15, 20

will change the way audiences experience live theater. With this new technology, a touring company could take a show into any foreign speaking company, and present it with greater ease. Performance and Translation studies are such closely related fields, that there exists the great potential for using audio and video systems to broaden our concept of technology as a form of art. As with any audience accommodation the stage manager will naturally be involved in the execution of this system.

Also, on the tech horizon is Lucie, the **Autonomous Micro Drone** by Verity Studios and ETH Zurich, which is capable of precision choreography with Kedge™ localization. This digital stage mapping system reliably defines the boundaries of the flight space without cameras or carpets to allow for maximum flexibility. Weighing only 1.8oz, they are optimal for permanent installations and touring productions, because they are safe and reliable. Equipped with lights and dressed appropriately these flying wonders can achieve a variety of different effects such as Cirque du Soleil's *Paramor* as well as the half time show for Super Bowl LIII. The versatility of Lucie and similar drones creates a multitude of opportunities to fill the air above the stage and audience with a swarm of glittering fireflies, lanterns, or in the case of Hamilton candles for a more immersive experience. Each charging station stores up to 40 drones as an easy transportation solution.⁷

You undoubtedly must bring a cell phone with you so, make sure to contact your wireless provider to inform them of your travel itinerary and dates prior to departure. Most companies have international plans which will allow you to make calls from outside your home country in major cities, but having a prepaid phone cards will be invaluable in case of emergency.

⁷Shaw, Keith "Verity Studios Drones Dance with Drake in Songs 'Elevate and 'Look Alive'." PR Newswire, Aug 20, 2018.

THE WARNINGS

Much of the non-industrial world's population use squat toilets. Sitting toilets are on the one hand associated with development and modernization, and on the other hand with reduced hygiene and possible transmission of diseases. Since the 1980s high-tech sitting toilets are emerging that replace traditional squat toilets, especially in urban areas. It is not something that you find in your average tour guide, but as a stage manager in preparation for entering certain countries it is something worth mentioning to cast and crew. People in western countries such as Australia, New Zealand, the Americas, Northern and Western Europe generally do not use squat toilets except for France. They are however, widespread especially in public restrooms in many Asian, sub-Saharan Africa, Southern and Eastern European countries. Countries in the Middle East and North Africa often have both sitting and squatting of toilets. In Muslim or Hindu cultures, the prevalence of squat toilets is generally quite high, as is the practice of cleansing with water.

As terrorist attacks, political violence (including demonstrations), criminal activities, and other security incidents often take place without any warning, U.S. citizens are strongly encouraged to maintain a high level of vigilance and practice good situational awareness when traveling abroad. Travelers are also urged to enroll in the **Smart Traveler Enrollment Program** (STEP) to receive security messages and make it easier to locate you in an emergency. The State Department uses these security messages to convey information about terrorist threats, security incidents, planned demonstrations, natural disasters, etc. In a local emergency, it is always best to contact the nearest U.S. embassy or consulate ⁸ In addition there are a few countries where homosexuality is illegal and women's behavior is restricted considering the makeup of the theatre population these places will also be flagged.

⁸Binder, Chase. "Travel Talk: When Traveling Abroad, Prepare for the Worst" *Concord Monitor*, Sep 14, 2014

PART II: CANADA

The stereotype of the “polite Canadian” while cliché, is absolutely on brand with this nation’s strong conventions of social etiquette. In general, Canadians are thought to be friendly, unpretentious people who value honesty, empathy and humility in their relationships with a respect for privacy and individualism. Following western social norms, it is standard for Canadians meeting anyone for the first time to shake hands for introductions and departures. Hugs are becoming more common for close friends or colleagues. French-Canadians often partake in the European practice of giving light kisses on both cheeks. In contrast to the most popular topics in America taboo topics of conversation include politics, religion, and sex. On October 17, 2018, the Cannabis Act and several supporting regulations and ministerial orders came into force, legalizing and strictly regulating the sale, possession and production of cannabis in Canada. However, the legalization of cannabis in Canada does not change the border rules which states. “Taking cannabis or any product containing cannabis into or out of Canada is illegal and can result in serious criminal penalties both at home and abroad.” This is the case even if you are travelling from places that have legalized or decriminalized cannabis. Transporting cannabis used for medical purposes is also illegal. Canada openly provides this information on their tourism website but this could be an appropriate disclosure to include on a travel itinerary.

Much like Equity Production Contract, the artist all abide by the **Canadian Theatre Agreement** (CTA) is made between **Canadian Actors’ Equity Association** (Equity) and the **Professional Association of Canadian Theatres** (PACT). PACT is the national service and trade association for professional anglophone theatre in Canada. Stage managers are also included in the Equity, but the important difference here is that unlike U.S. AEA, CEA includes directors, choreographers, fight directors, and performer who are engaged in theatre, opera and dance. The

rights and responsibilities are enumerated thoroughly in the CTA.⁹ Similar suit, most venues are under the jurisdiction of IATSE divided by territory with over 150 local unions. Recognizing that the arts are vital to life and artists make an invaluable contribution to society, these associations support the creative efforts of its members by seeking to improve their working conditions and opportunities. Like the American model, the business of Equity is to negotiate and administer collective agreements.

One provision that is not included in the American production contract is section 63:15 - **Discretion in Organization of Work.** “The Theatre recognizes that the Stage Manager holds a position of supervisory responsibility and, as such, may exercise discretion in arranging his/her work and that of his/her staff. Such discretion shall be exercised by the Artist, after consultation with the Theatre's designated representative. The Artist cannot be held responsible for any overtime which may arise through circumstances beyond his/her control.¹⁰ Canada’s healthcare is funded by a “single-payer” system, in which coverage is publicly-funded by federal and provincial taxes. The Canadian Health Act (CHA) provides by plans created in each province rather than a single unified federal health plan which includes “necessary” health services – like surgical dentistry, hospitals, and doctors – which are insured by the public plan. Access to healthcare facilities according to local stage managers is never an issue within larger cities. On this Broadway Across Canada™ tour we will explore three of the main theatre hubs of the great north Montréal, Toronto, and Vancouver. We will explore the divisions of labor, elements of provincial culture, and noteworthy receiving houses in the region.

⁹Groome, Margaret. "Stratford and the Aspirations for a Canadian National Theatre." *Shakespeare in Canada: A World Elsewhere* (2002): 108-34.

¹⁰Burton, Rebecca. "Playing the Long Game: Some Pros and Cons of Working Collaboratively." *Canadian Theatre Review* 170 (2017): 40-43.

QUEBEC

The first stop on our Canadian tour is the second largest province by population located in eastern Canada with 8 million inhabitants, including 6.4 million (approx. 80%) whose mother tongue is French. Its heritage not only sets the province apart from most of its English-speaking neighbors, it is also one of the few historical areas in North America to have fully preserved its Francophone culture. French being the provincial government's official language, Québec's southern borders include the states of New York, Vermont, New Hampshire and Maine. It is very easy to travel in Québec speaking only English, especially in Montreal because over 40% of the population is bilingual. The provincial capital of Québec is Québec City, but the province's largest city is Montréal, the second largest city in Canada.

The local theatre scene is primarily divided by English and French language companies, some of which operate in bilingual territory, and is distinguished for being the convergence of these two unique communities. Under the umbrella of the National Theater model, companies in Montréal from independent professional production companies to university student groups are all subsidized. The two flagship regional theatre companies in Anglo Montréal are the **Centaur Theatre Company** and the **Segal Centre for Performing Arts**, both of which produce major independent stage productions, cultural events, and bigger budget commercial shows. **The Place des Arts** on the other hand is the largest cultural complex in Canada – which houses the heftiest national and international acts. With a capacity of 2,990 seats, the proscenium of the **Salle Wilfrid-Pelletier Theatre** is Place des Arts' largest multipurpose venue. Home to the Montréal Opera and Les Grands Ballets Canadiens, and of course Broadway Across Canada.¹¹ In French, the American SM may use '**Je sui le Régisseur**' to describe themselves. Other noteworthy receiving houses is the

¹¹Dunton, Nancy, and Helen Malkin. *A guidebook to contemporary architecture in Montréal*. D & M Publishers, 2016.

Théâtre St-Denis owned and operated by Compagnie France Film remains of to this day a remnant of the city's Quartier Latin, which is now part of entertainment district. Like most historic theatres it was built in 1915, and since the 1980s has focused exclusively on performing arts. It hosts musicals, plays, music concerts and numerous Comedy shows. The theatre contains two halls, Théâtre St-Denis 1 and Théâtre St-Denis 2. Théâtre St-Denis 1 has 2,218 seats (1,328 on the floor, and 890 on the balcony) and Théâtre St-Denis 2 has 933 seats (665 on the floor, and 268 on the balcony).¹²

ONTARIO

Next is the capital of Canada's second largest province (covering more than an area larger than France and Spain combined) Ontario and the most populous city in all of Canada with 2.7 million people - Toronto. The heart and soul of Toronto's theatre scene and commercial equivalent to Broadway is **the Entertainment District**. Over the past few decades, Toronto has gained a reputation for high-quality productions and today it boasts one of the liveliest theatre scenes in the world. Mirvish Productions is the largest commercial theatre production company in Canada. The name has been associated with Toronto theatre, ever since retail mogul Ed Mirvish purchased the **Royal Alexandra Theatre** in 1963. Today the family operates four theatres in Toronto and stages many of the city's major musical theatre productions. The **Princess of Wales Theatre**, which will be the new home to *The Lion King* in the Summer of 2019, is among the newest of Disney Takeovers. Toronto's **Winter Garden Theatre** Center is also the last operating vaudeville-era double-decker theatre in the world much like its' namesake in New York City it has been a hallmark of the Canadian Theater industry.

¹²Pelletier, Louis. "Les Cinémas de Montréal, Ferment de la Culture Québécoise." 183 (2017): 38-41.

BRITISH COLUMBIA

The Last stop on our Trans-Canadian tour is to the third-most populous and westernmost province between the Pacific Ocean and the Rocky Mountains, with an estimated population of 5 million. Home to Ballet British Columbia and Vancouver Opera, **The Queen Elizabeth Theatre** named for Queen Elizabeth II herself, opened in 1959 with a capacity of 2,929 is the city's premier venue for touring Broadway shows. I attended a concert at the venue in the month that it first opened, and officially gave it her name. Located in the heart of Vancouver, is **Granville Street** Vancouver's main downtown entertainment district. Stretching from the start of Granville Street by Waterfront Station, south to the Granville Street Bridge, the downtown portion this street is sleepy by day, but buzzing at night.¹⁵ The **Greater Vancouver Professional Theatre Alliance (GVPTA)**, was formed in 1976 as an activist group with a political agenda, incorporated in 1987, and by 2000 had grown to encompass theatre companies from across Vancouver.

When traveling outside the United States and Canada, the Department of State encourages all travelers to “exercise increased caution” due to increased terrorism abroad. Attacks may happen with little or no warning, targeting tourist locations, transportation hubs, markets, malls, government facilities, hotels, clubs, restaurants, places of worship, and other public areas including theatrical venues. It is crucial for the stage manager abroad to have a standard check-in system for all cast and crew members, as well as establishing an active shooter or act of terror plan with the venue management. This necessity has become a common reality for the ever-changing stage of the world, but remains more of a practical precaution. The next phase of this journey takes us across the Atlantic to arguably the most influential places on the planet since the Dark Ages.

¹⁵Michalos, Alex C., and P. Maurine Kahlke. "Arts and the Perceived Quality of Life in British Columbia." *Development of Quality of Life Theory and Its Instruments*. Springer, Cham, 2017. 241-285.

PART III: EUROPEAN UNION

This leg of the tour will be a bit unconventional because commercial theatre tours are not as prevalent in non-English speaking countries unless you are part of **Stage Entertainment** or the House of Mouse. However, the independent theatre owners organize themselves in similar fashion to the Americans. Regarded as one of the most influential theatre associations in Europe, the **Union des Théâtres de Europe** (Union of European Theatres) is Made up of 35 members representing 17 countries and consists of 18 major theatres. The UTE is deeply rooted in the history of European theatre, the union has developed into an alliance of European theatres combining artistic and political goals, and using existing artistic platforms to strengthen professional exchange and to promote an open Europe of culture. Together they represent an area that increasingly encompasses the entire European continent and even transcends it with members in Israel, Palestine and partner-artists in various Arab countries.¹⁴ As in the UK the National Theater is so embedded in the culture of each country the artists are in many cases subsidized by the government. Much like the Shubert or Jujamcyn in New York, Stage Entertainment is a theatrical production company focusing on musical theatre in Europe which owns and operates a network of more than 20 theatres with offices all over Europe and Parts of Russia.¹⁵ Unsurprisingly their ties with Disney has expanded the Magic Kingdom throughout Europe. With the constraints of this endeavor we will not be visiting all 35 countries or all 18 theatres in the UTE. Instead we will visit the main European countries where the Broadway League has established a presence as well as a few noteworthy or historical venues.

¹⁴Przastek, Daniel. "European Cultural Co-Operation. Union of the European Theatres." *Przegląd Europejski*, vol. 2, no. 5, 2002, pp. 145-166.

THE UNITED KINGDOM

The performing arts have an incredibly long-standing tradition in the United Kingdom, and over the centuries, the country has established the standard for quality theatre. From London's theatre hub the **West End** to the regional theatres of Scotland and Wales, a plethora of theatrical excursions are on offer, which showcase the best of classic and modern theatre. The **London Underground**, otherwise known as "the Tube," is subway system which has extensive routes throughout the city and into neighboring counties. The pay-as-you-go Oyster Card, which can be purchased at any station, will allow you to travel throughout the Underground's nine zones. Unlike the "Golden Rod Yellow," seen throughout NYC, London's cabs are infamous black, but a lit-up taxi sign still means it's available.¹⁶ While in London, pick up an International Driver's License (IDL) an easy to acquire card which is accompanied by a permit booklet translated into 8 languages. In case you might need to pop to the store or out to the country, it is an important document for motorists overseas because it closes many language barriers and communication gaps.

The major noteworthy difference in team organization between British management models and all others is the existence of the **Deputy Stage Manager** (DSM) and the **Floor Manager** (FM). These titles are purposed with delineating whom is doing what when three or more stage managers are needed. The role of Deputy is often referred to as being "on the book." They will sit at the calling desk during the show (and rehearsals), following the script and executing every technical cue created in the "prompt book." A Floor Manager is tasked with organizing all deck traffic and giving the Deputy the "clear" for technical cues. All other stage managers are simply referred to as Assistants.¹⁷

¹⁶Pelletier, Marie-Pier, Martin Trépanier, and Catherine Morency. "Smart card data use in public transit: A literature review." *Transportation Research Part C: Emerging Technologies* 19.4 (2011): 557-568.

¹⁷Vitale, Michael. *Introduction to the Art of Stage Management: A Practical Guide to Working in the Theatre and Beyond*. Bloomsbury Publishing, 2019.

"Theatreland," the main entertainment district, contains approximately forty venues deep in the heart of London a city of 9.1 million people. The term "West End" is generally used to refer specifically to commercial productions in Theatreland. However, non-commercial theatres including the Royal National Theatre, Shakespeare's Globe, and the Old Vic still enjoy great artistic prestige. The "Broadway Box" is traditionally defined geographically by Strand to the south, Oxford Street to the north, Regent Street to the west, and Kingsway to the east. Prominent theatre rows include Drury Lane, Shaftesbury Avenue, and The Strand. The Apollo Victoria Theatre, in Westminster is also considered "West End" despite being outside the city. Many theatres in the West End are of late Victorian or Edwardian construction and are privately owned by one of the top 5 Theatre owners: Ambassador Theatre Group (9), Delfont-Mackintosh (8), Nimax (6); Really Useful Theatres (5); Nederlander (2). Disney is currently running open-ended productions in both the Lyceum and the Prince Edward Theatres. Just north, the Scottish city of **Edinburgh** is home to the largest Fringe Festival in the world showcasing nearly 50,000 performances and over 3,000 shows in 299 venues across the city. Countless stage managers have cut their teeth on this age-old tradition.

The National Theatre receives a regular grant from Arts Council England of £16.7m each year which allows their works to tour around the country, to administer learning and participation programs, to protect low ticket prices, and to invest in the development of new works and artists. The UK is one of the few nations that both has an Equity chapter as well as a National Theater system. Around 4,000 people work at the National Theatre from actors, to porters, to stage managers making it one of the largest industries in central London, with hundreds of skilled craftspeople, practitioners and artists.¹⁸

¹⁸Hytner, Nicholas. *Balancing Acts: Behind the Scenes at London's National Theatre*. Vintage, 2018.

GERMANY

Germans in general play by the rules, which comes natural to ‘**der Bühnenleiter der Produktion**’ (Production Stage Manager) but not necessarily a New Yorker. Remember, all road signs, shop signs and businesses are written in German so ‘**die Bühnenmanager**’ (stage manager) should get to know staples like pharmacy (*die Apotheke*) and fire extinguisher (*Feuerlöscher*). For starters, always wait for the traffic light to go green before crossing the road. Natives will disapprove of a lack of discipline and respect the code of conduct. Additionally, there are usually no security gates or guards as you enter the train stations. Ticket checkers are also riding the subway wearing plain clothes and could appear at any moment. You need an appropriately zoned ticket depending on where you are travelling in the city. Being on time for social and business appointments is part of the German etiquette; there is no such thing as being ‘fashionably late’ in Deutschland—even for ‘**der Darsteller**’ (actor). Everywhere in Germany, shops, supermarkets and pharmacies are closed on Sundays, so make sure you have all you need before Sunday rolls around. Unlike most places in Europe and around the world, smoking in bars and restaurants in Germany is generally allowed. New non-smoking laws did pass a few years ago, but a smoker may find it intrusive if you ask them to refrain. ‘*Es tut mir Leid*’ (I’m sorry).

We will visit the two main metropolitan areas and make mention of the others under the Stage Entertainment umbrella. Stage Entertainment owns an extensive amount of theatres throughout cities Germany but mainly in Berlin and Hamburg. According to the locals, the first tip for travel in Germany is keeping in mind that compared to the rest of the country, “Berlin is like an island of multicultural influences and cross-genre creativity floating in stark contrast to its surrounds.” With 3.7 million people Berlin is the second most populous city in the European Union after London. Within the city limits are a couple Stage Entertainment properties including **Theater die Westen** (Theater of the West) and **Theater am Potsdamer Platz** (on Potsdam Plaza).

Hamburg the second-largest city in Germany with a population of over 1.8 million is the next spot on this train. The best tool for visitors is the Hamburg CARD with which travelers can enjoy free public transportation, discounts on museums, musicals and other attractions. For the tech savvy SM, the Hello Hamburg app and get familiar with the city's libraries, childcare and adult education facilities in 5 languages providing hands-on information in both text and speech. SE Hamburg properties include: **Theater an der Elbe** (on the Elbe River); **Theater im Hafen** (in Hafen); **Theater Kehrwieder** (Returning Again); **Neua Flora** (New Flora); **Operettenhaus** (Operetta House). Since 2001, Disney's *Der König Der Löwen* (Lion King) has established itself as a magnet for Hamburg tourists and still captivates young and old alike.

Another receiving house of note, The **Düsseldorfer Schauspielhaus**, constructed 1818, when King Friedrich Wilhelm II of Prussia presented it to the residents of Düsseldorf as a gift. The modern theater that now stands on the original site was built in the late 1960s. Its curved, undulating lines are designed to resemble a theater curtain. **Margravian Opera House** in Brandenburg was built in 1745, and is regarded as the largest baroque theater in Europe until 1871. Much of the original materials remain (including vast expanses of painted canvas and wood), along with original structures, such as the twin staircases that led up to the private boxes belonging to Margrave of Brandenburg-Bayreuth who commissioned the theater. These staircases were designed so the audience below could observe the patron's ascension to their premium seats. Each space boasts the vast history of German theatre.¹⁹

¹⁹ Tinius, Jonas. "Authenticity and Otherness: Reflecting Statelessness in German Post migrant Theatre." *Critical Stages* 14 (2016).

SPAIN

The vast majority of theatres in Spain are in Madrid and Barcelona a number of which including **Teatro Lope De Vega** (1900), **Teatro Calderón** (1900), and **Teatro Real** (1900) are sponsored by the state. Spain has a long tradition of drama and a number of prolific playwrights such as Lope de Vega (who wrote or co-wrote almost 2,000 plays) and Tirso de Molina (who created Don Juan). Since 2011, the Lope de Vega Theatre, situated on Madrid's iconic Gran Vía, has been home to the first Spanish-language production of The Lion King (el Rey León) now the longest-running in the country's history. Also regarded as one of the most important cultural institutions in Spain, the **Teatro Real**, chaired by the King and Queen of Spain and relies on two public administrations: The Ministry of Education, Culture and Sport; and the Comunidad de Madrid (Regional Government of Madrid), has become an internationally acclaimed opera house which showcases state-of-the art productions.

The must-have essentials in Spain for a **'Director de Escena'** (stage manager) include Coffee, Red Wine, Olive Oil, Bread, Clothing Lines, Curtains, and Butane. Truly fitting in with the local style will help a stage manager not only to fit in with the crew, but also the flock of friendly locals who will no doubt greet you as you make your way. Bread, vino, and coffee are staples of the culture and should be expected with most meals. Tumble dryers are rare in Spain because the weather is so war. Stringing up a clothes line backstage is more than acceptable when rolling racks are not available. Be sure to pack black out curtains not only for the hot summer sun but also for indulging in a siesta. One of the most famous but important aspects of Spanish life. This dead period in the late afternoon when everything shuts down in Spain is taken very seriously, but on a normal day, do the Spanish really go to sleep at this time? Not Exactly. There are two periods of siesta in Spain—siesta for shops and businesses approximately 2 p.m. until 5 p.m., when many people go home to their families or to a bar or restaurant—and then siesta for the restaurants, who

obviously can't rest when everyone wants to come and eat from about 4 p.m. until about 9 p.m. Spain is a hot country, especially mid-afternoon, and the traditional reason for the siesta is for the workers in the fields to shelter from the heat. With the invention of air conditioning one might ask, "why do they still do it?" One reason is the existence of a law that limits shop trading times to 72 hours per week and eight Sundays a year. With these limits, it made sense for businesses to close when many people are hiding from the heat and stay open later.

The bigger reason for the siesta is that the Spanish like to have a long lunch because at home, a mother will cook a huge lunch for the whole family (and yes, that does include for her grown son; it is still customary to enjoy a home-cooked meal as an adult out of the nest). This meal could last up to two hours (longer if time allows), and alcohol is often included. A rest before going back to work is essential after that. A stage manager may need to get bombonas (bottled butane gas) delivered and get used to changing the cylinders as needed because many Spanish properties don't have access to a main gas supply. A modernized theatre is unlikely to have his issue, but the local homestead provided by the touring company may. In addition, the Spanish are fond of 'Un brasero' an electrical heater placed beneath the table to keep the legs warm in winter months. ²⁰

²⁰ Mujica, Bárbara. "A History of Theatre in Spain ed. by María M. Delgado and David T. Gies. *Bulletin of the Comediantes* 69.1 (2017): 135-139.

ITALY

Italy like many European countries, is historically imbedded in the fabric of contemporary theatre. While not a big part of the commercial circuit it has several stellar receiving houses. Founded in 1947 and member of the UTE, **Piccolo Teatro di Milano** was the first public Italian theatre. The Piccolo Teatro runs three stages: **the Teatro Grassi** (488 seats), which is the historical stage; **the Teatro Studio**, dedicated to the actress Mariangela Melato (368 seats), which also houses the Theatre School; and finally, the main venue, **Piccolo Teatro Strehler** (968 seats) named after Giorgio Strehler.²¹ The **Teatro di Roma** was founded in 1964 under the artistic direction of Vito Pandolfi. It aims at gathering the most vibrant ferments of classical theatre without excluding some of the strongest new achievements of the Italian and international scene. Member of the Union of European Theatres since 1994, the Teatro di Roma runs its activities in a variety of venues: **the Teatro Argentina** main stage was constructed in 1731, it's located in the heart of Rome where Rossini's Barber of Seville debuted in 1816; **the Sala Squarzina**, an intimate space in the restored ex-foyer and, finally, the Teatro India complex that houses two performance halls and various open-air spaces within its industrial buildings. The Teatro di Roma offers a copious artistic program, showing works by the most important contemporary Italian artists and a rich variety of international productions. The Teatro di Roma offers drama, dance and music productions, including classic drama and contemporary plays and has been established to increase the value of its artistic and cultural heritage. An SM might be referred to as **'Direttore di scena.'** Similar to the Spanish translation and culture the Italian life is centered around food and family.

²¹ Franklin, James F. "The Emergence of Government Supported Resident Theatres in Italy." *Educational Theatre Journal*, vol. 29, no. 3, 1977, pp. 385.

FRANCE

When planning your first trip to France, something you have dreamed of for years. To make the most of your experience there are several mistakes that any **'Régisseur'** should avoid. The French have often been called a quirky, strong-willed, opinionated bunch because their national motto, *Liberté, Égalité, Fraternité*, translates to "Freedom, Equality, and Brotherhood" with freedom by far the most important. *L'exception française* roughly "rules are for everyone else" may explain their individualistic approach to life. The French are very particular about their customs and social behavior. Whether it is for business or just buying a baguette every conversation begins with 'Bonjour.' Even if the conversation does not go far you'll have made the effort and the French will appreciate it. Taking ones' time is an important part of French culture they believe that anything worth doing should be done well and thoughtfully. An America stage manager should not be frustrated when the speed of business does not move as swiftly as they would typically expect.

Opened in 1932, **Le Grand Rex** is the largest cinema, theater and music venue in Paris and all of Europe, with 2,800 seats. It features a starred "sky" overhead, as well as interior fountains, and resembles a Mediterranean courtyard at night. **Salle Richelieu** also known as the Comédie Française, was built in the late 1600s. The grand staircase is lined with busts of important figures from the theater's past -- the bust of French playwright Corneille is rather worn, due to the belief that touching it will bring good luck. It might be worth letting your team know about this small superstition just to insure the best run possible. Things to avoid, the armchair of actor Jean-Baptiste Poquelin used in 'Le Malade Imaginaire' just hours before his death— just to be safe. ²²

PART IV: ASIA

Many of the significant achievements of the modern world had their infancy in Asia including theater. Historic trading routes sliced across epic the terrain as ambitious civilizations ultimately gave rise to some of the world's most revolutionary technology. Ancient wonders and sacred spaces abound across the continent, but we will focus on the areas that have a significant theatrical imprint. When landing in Asia, do not underestimate the power of jet lag. It takes a few days to recover from the extended time change, so you may feel a bit foggy for several days so do not expect to accomplish a great deal upon arrival. It is encouraged to pick up local yogurt soon after you arrive to let your body getting accustomed to unfamiliar foods – sickness is common.

Hierarchy is what dictates how to interact with others most parts of Asia. Eastern society is all about the community, while Western culture celebrates the individual. Any success or failure is regarded as such for the entire company, the family, or the team. In the family and in the workplace, everyone is expected to listen to those who are older. The person with the highest position has the final say in decision making. Culturally there are different terminologies to distinguish between older and younger people. Most Asian nations have a traditional bias for sons, but the role of the women in management is ever-changing. We will explore a few regions in Asia that are either on the map as major entertainment destinations or places that new on the Disney horizon. The network of stage managers in this region is very scarce, but there is also no union representation in these areas which potentially explains why these individuals are not specifically identified. In these nations the State not only sponsors but also sanction the works which is prohibitive of collective bargaining.

CHINA

In authoritarian communist China, the socio-economic policies that divide the country are starting to change slowly, but still pervades. A very strong emphasis is put on building social networks which is referred to as 'guanxi' (relationship) if literally translated. Chinese are known to take things personally and hate losing face with a strong awareness that one should never be seen as lacking self-control. Most Americans are very time sensitive when it comes to meetings and deadlines whereas the Chinese do not view time as an absolute but more as a suggestion. For this many Chinese don't always express how they feel and they keep their opinions to themselves. This is used in conducting business; by socializing and getting to know their customers before signing a deal with them.²³ While dining among locals observe the following rules: never hold 筷子 (kuàizi) chopsticks in your mouth, always use both at all times, never leave them in a bowl of rice, never hit a plate or bowl with chopsticks (considered begging).

In the last decade, China has become such an important market for American entertainment that many companies have taken extraordinary steps to satisfy Chinese consumers' strong and growing demand for high-quality themed entertainment. The Walt Disney Company under chairman and CEO Bob Iger arguably has done more to cultivate ties with China than any other international media company culminating in the launch of the \$5.5 billion **Shanghai Disney Resort** in 2016, logging more than 11 million visitors in its first year of operations, putting it in the top seven of theme parks worldwide. The Disney Theatrical in partnership with state-owned **Shanghai Media Group Pictures** signed a multi-year tie-up in 2014 to co-develop movies for China and other markets meaning that movie production in China would maximize the company's profit margin and with billionaire Wang Jianlin's **Dalian Wanda Group Co.** **Shanghai** the largest city in

²³Bent, Eliza. "The Cross Continental Express." *American Theatre*, vol. 30, no. 1, 01, 2013, pp. 108-111

China has become iconic for modern China. It is known for the super tall Shanghai Tower, modern business districts, and shopping.²⁴ Originally, locals were unhappy with the cultural modifications to the Lion King, proving that Disney stands alone in its global appeal. Other stops and places of interest are **Beijing** the most popular destination because it is the capital and has amazing ancient architecture including the Great Wall, the Forbidden City, and the Temple of Heaven; and **Hong Kong**, considered "The Gateway to China," has popular tourist highlights like: Victoria Peak and Tsim Sha Tsui with 60 million visitors annually. Broadway on in Asia is a very new concept and so the field of stage management is a new concept so the organization and infrastructure that we expect may not be preset. Part of the duty of the 舞台监督 (wǔtái jiāndū) is accepting and understanding cultural traditions which can potentially make a difference in the overall Chinese experience.

JAPAN

The Japanese archipelago consisting of more than one thousand islands spans many diverse environments, its people however, are often thought of as a homogeneous society, with a strong sense of national identity. Support for and appreciation of artistic activities is widespread in terms of popular participation and governmental encouragement. From the high school level onward, there are public and private schools that emphasize training in the arts, and there are many arts colleges and academies in which students can prepare for careers as professional artists. The Ministry of Education is responsible for most official support and patronage of the arts, including arts education in the schools, museums, and libraries.

Bowing can be used as term of respect, remorse, gratitude and a greeting. Therefore, several forms of bowing exist: the 45-degree **saikeirei** bow used for moments for sincere apology or to

²⁴Miller, P. M. (2007). Disneyland in Hong Kong. *The China Business Review*, 34(1), 31-33

show the highest of respect; the 30-degree **keirei** bow, which is also used to show respect to superiors; and the **eshaku** 15-degree bow is semi-formal and used for greetings when meeting people for the first time. As a visitor to Japan you will probably have no use for the first two as the Japanese these days are more than familiar with shaking hands. Women's social participation also reflects various gendered divides. Women often are expected to use a more polite and formal style of speech that implies deference and observance of the established hierarchy. The Japanese language includes sharply divergent styles of speech for men and women.²⁵

Before eating a meal, the Japanese put their hands together and use the term "Itadakimasu" (I humbly receive). After the meal, it is polite to say "Gochiso sama deshita" (thank you for the meal). There is no tipping in Japanese restaurants or other places that many westerners will expect to tip. As a stage manager in Japan, you may not find yourself entering too many private homes but you will probably find yourself in a traditional ryokan or minshuku guesthouse or entering a temple building. In this case you will be expected to take off your shoes.

Japan's National **Noh Theatre** in Tokyo was constructed in 1983 from 400-year-old bishu-hinoki cypress trees. Noh (meaning "skill" or "talent") is a form of traditional Japanese musical drama, and plays often last all day. It's open on three sides and the seating spreads out from the stage in a fan shape. Despite the traditional elements there's plenty of tech -- each seat has a personal subtitling system that can be changed from Japanese to English at the touch of a button. However, for all the forward steps, women are still banned from performing in kabuki on the bigger stages. These politics do not however prevent anyone willing from being a 舞台主任 (Butai shunin) because stage management is still a new field of study despite theatre being an ancient form.

²⁵ Yamamoto, Daisaku, and Alison M. Gill. "Emerging Trends in Japanese Package Tourism." *Journal of Travel Research*, vol. 38, no. 2, 1999, pp. 134-143.

SOUTH KOREA

South Korea has been making headlines recently in the tech, automotive, and entertainment sectors because of brands like Samsung and Hyundai which are globally recognized. Worldwide K-dramas and K-pop are taking main stream culture by storm. Needless to say, at the center of all this excitement, is Seoul the capital city of the Republic of Korea, with an estimated population of 10.3 million people within its city limits. Factor in its surrounding areas and that number jumps to 25.6 million, making it the fifth largest metropolitan area in the world. The success of a trial run of *The Lion King* at the **Keimyung Art Center** in Daegu, proved that the Seoul market was primed for Disney entertainment. field of theatrical professionals is only in recent years being supported as commercial commodity, very few accounts of the work of **무대 감독** (mudae gamdog) exist, but stage management is an emerging field specifically because of the influence of Disney.

UNITED ARAB EMIRATES

American citizens who have regular passports do not need to have a special visa to visit the UAE and may stay up to one month. People from other nationalities may have to satisfy different criteria to get a valid visa to enter. For longer trips, you must contact the local immigration office. The **Dubai Community Theatre & Art Centre** is the only non-profit cultural center in Dubai to promote an expansive range of art forms spanning almost every creative genre. The center organizes the energies of local theatre and art's enthusiasts, artists, and business people to provide entertainment and education for the region's local community. Located on floor two of Mall of the Emirates, the venue includes a 543-seat theatre, The Gallery of Light, 18 art studios and dance and rehearsal studios, a black box studio theatre and workshops and classrooms. It is dedicated not only those of the past or present but extends also to future generations of Dubai. As an Arabic Speaking country, they phrase **مدير المسرح** (mudir almasrah) could be used to describe our position.

For the traveling stage manager, it is very unlikely that one would have much time to explore much further than the limits of the city, but short excursions by cast and crew members during off periods are not unheard of. In this region it is very important to post information about places that are unsafe to travel for Americans. **Somalia** is the site of frequent bombings and attacks, especially by Al-Shabab terrorists. **Democratic People's Republic of Korea** (North Korea) made the list because of the serious risk of arrest and long-term detention. Americans may not use a U.S. passport to travel in or throughout the country without a special validation from the State Department - unless you are Dennis Rodman. In **Iraq** terrorism and armed conflict subject American citizens to risks of violence and kidnapping in the country, where insurgent groups are active, attacks by improvised explosive devices occur often. The U.S. government does not have diplomatic or consular relations with **Iran** which puts American citizens at high risk of arbitrary arrest and detention.

Tensions between Iran and the U.S. stemming from the 1979 Islamic Revolution has remained at an all-time high, with some demonstrators seen burning American and Israeli flags at the anniversary's celebration. **Syria, Yemen, Afghanistan, Pakistan, Saudi Arabia, and Bangladesh** remain unsafe because of years of civil unrest and armed conflict. Travel to these areas in the Middle East of the are unsafe because of high levels of kidnappings, suicide bombings, widespread military combat operations, landmines and insurgent attacks. The U.S. Embassy has a "severely limited" ability to provide routine and emergency services to U.S. citizens there. The stage manager's journey is not likely to stop over in any of these locations, but it would be helpful to have empathy for those from these areas.

ART V: AUSTRALIA

Next, we travel to the land down under where standard western culture rules apply. Aussie culture is typically known for its sense of fun and enjoyment of life. As a cultural norm the term 'Mate' can and will be use freely for both genders. If Australia has one universal symbol, it is undoubtedly a smile.²⁶ **The Media, Entertainment & Arts Alliance** (MEAA) or (The Alliance) is the Australian trade union and professional organization which covers the media, entertainment, sports and arts industries with 24,000 members include people working in TV, radio, theatre & film, orchestral & opera performers as well as people working in public relations, advertising, book publishing & website production. MEAA was formed from the merger of three organizations: the Australian Journalists Association, Actors Equity of Australia, and the Australian Theatrical & Amusement Employees Association. In 2006, a fourth section was created with the incorporation of the Symphony Orchestra Musicians Association (SOMA). Sydney's **State Theatre**, opened in 1928 and was designed by Australian architect Eli White is a mishmash of Gothic, Italian and art deco styles. The theater contains the second largest chandelier in the world and a priceless Wurlitzer organ, and is recognized by The National Trust of Australia, as "a building of great historical significance and high architectural quality, the preservation of which is regarded as essential to our heritage." The Lion King Australia, which premiered at Sydney's Capitol Theatre with the support of the Destination New South Wales, the Government's tourism and major events agency, attracted 150,000 visitors to Sydney with seasons followed in Brisbane and Melbourne. As the final curtain fell at Perth's Crown Theatre, the Australian Lion King production had been seen by 1.7 million people around the country and played 869 performances.

²⁶ O'Donnell, Penny. "Australian Journalists at Work: Their Views on Employment, Unionization, and Professional Identity." Routledge, 2018.

PART VI: AFRICA

African theater takes many different forms and comes from diverse roots. Ritual storytelling, dance, and masquerades, are the oldest types of theater on the continent. The types of performance that existed in the African continent well before the arrival of Europeans are generally referred to as traditional theater. In Northern Africa and other areas dominated by Islamic culture, theater often includes reciting popular tales and acting out religious stories. Traditional theater in all African cultures share the same feature in that it does not have a formal script or a “correct” version that performers must follow. Characters are not portrayed as individuals but as archetypes, such as the dishonest merchant, the prostitute, or the foreigner. Similar to cultural theatre around the globe, performances often criticize political and social targets using song, music, and dance crucial elements.²⁷

South Africa more than any other part of the continent has a vibrant theatrical scene with more than 100 active spaces all over the country offering everything from indigenous drama to Broadway hits and classical opera. Officially the **Republic of South Africa** (RSA), is the 25th-largest country in the world by land area and, with over 57 million people. Venues range from the staid and monolithic homes of the former state-supported performing arts councils to purpose-built theatres. Johannesburg (also known as Jozi, Jo'burg and eGoli) is the largest city in South Africa and the 50th largest urban areas in the world with 9.6 million people. While Johannesburg is not one of South Africa's three capital cities, it is the seat of the Constitutional Court and the provincial capital of Gauteng, which is the wealthiest province in South Africa. It seems like a perfect marriage that Disney would lend its institution to the benefit of the entire theatrical community.

²⁷ Tansi, Sony Labou. "Theatre in Africa: The Art and Heart of Living." *World Encyclopedia of Contemporary Theatre*. Routledge, 2016. 54-158.

The National Theater system is in operation in Kenya, Nigeria, Ethiopia, Ghana, Somalia, Tunisia, and Uganda. Unfortunately, the Stage Department has flagged **Republic of South Sudan, Central African Republic, Mauritania, Cameroon, Eritrea, Kenya, Ethiopia** and **Mali** for civil unrest, violent crimes – including armed robbery and aggravated battery. Areas controlled by armed groups regularly kidnap for ransom, injure and, in the most extreme cases, kill American citizen. The U.S. government has limited ability to provide emergency services to U.S. citizens these areas. The U.S. Embassy in Tripoli, Libya suspended its operations in July 2014 because of relentless terrorism, civil unrest and armed conflict. Violent crime, such as armed carjacking, mugging, home invasion, and kidnapping, can occur at any time. Local police are willing but often lack the capability to respond effectively to serious criminal incidents and terrorist attacks. A traveler's risk for acquiring yellow fever is determined by various factors, including immunization status, location of travel, season, duration of exposure, occupational and recreational activities while traveling, and local rate of virus transmission at the time of travel. Yellow fever only occurs in sub-Saharan Africa and tropical South America, where it is endemic and intermittently epidemic. Emergency medical and fire service is also limited in these areas.²⁸ It is unlikely that your tour will pull into these locations, but it is always important to know the places to avoid as some of these countries border well populate commercial areas.

²⁸ Grobbelaar, Antoinette A., et al. "Resurgence of yellow fever in Angola, 2015–2016." *Emerging infectious diseases* 22.10 (2016): 1854.

PART VII: LATIN AMERICA

The last leg of this “world wind” tour takes to the final corner of the planet. South America is home to an astounding variety of living and ancient cultures. From the Andean Mountain peaks to the white-sand beaches of Rio, the wonders of South America set the stage for incredible adventures. Theater in Latin America, as with most ancient cultures, existed well before the Europeans came to the continent. The natives undoubtedly, had their own rituals, festivals, and ceremonies involving dance, poetry, acrobatics, and magic shows. Due to the limited amounts of commercial the venues and rampant political unrest in the region we will not spend much time on this area. Instead we will focus on a few remarkable locations. In the last couple of years, Disney has been in talks of a continental expansion of their parks and resorts, but launching a Disney World in Brazil could be devastating for Orlando. For this reason, Disney is looking to pin their resort in either Venezuela, Colombia or Argentina, to increase interactions with less traveled nationalities. South-America is not an easy task for Disney, because there are no ‘perfect’ demographical, geographical, or political place such as in the United States, Europe and Asia. Despite having nearly 600 million people on the continent, disposable income is low, infrastructure is poorer than other continents and governments are even more unstable. When a Disney deal is done, the capital is invested heavily by the host country as in Japan, France, or China, but for the time being, it doesn’t seem like there’s a Latin country that fits. However, there are a few places that fit perfectly into this collection.

In similar fashion to the Spanish, siestas are a rich part of the social culture in Latin American, so when planning the day, it’s important to block off the 12-4pm part of the afternoon. In French fashion, a small kiss on the cheek is often used as an informal greeting. The conception of time is different in Latin American. It is considered rude to arrive on time, so however strange it may feel as a SM turning up to social arrangements late, doing so will make locals impressed by your

understanding of the culture. As a traveler it is always encouraged to try new and different foods while abroad. While in South America, cheese maggots, ants, grasshoppers, chicken hearts, and Cow udders are just a few of the regional delicacies that you will no doubt encounter. For reference 'não, obrigado' (no, thanks) is to polite way to refuse something in Portuguese the national language of Brazil. Locals often say they live in a continent rather than a country because the landmass is bigger than the United States excluding Alaska. **Rio de Janeiro** or simply 'Rio' is one of the world's greatest metropolitan areas with over 12.2 million Portuguese-speaking inhabitants. American and Brazilian productions have been staged in Brazil for decades, but the popularity of these shows has waned in recent years because Brazil's economy cannot sustain shows alone. Corporate Sponsors - usually large conglomerates - underwrite many theatrical productions with tax-deductible payments to producers, in exchange for publicity. Rio de Janeiro's **Theatro Municipal** built in 1905 with nearly 1,700 seats, is home of one of the largest stages in Latin America is one of Brazil's best-known venues for opera, ballet, and classical music.

Argentina like many European and African countries function under the National theater system. According to local SM Guido Zanuttini, the stage managers of Buenos Aires, are dedicated to a single theatre as a fulltime position. The **Teatro Colón** (Colon Theatre), considered one of the best theaters in the Latin world, does not have a formal SM. Instead it is the conductor that acts as the stage manager. Other important public theatres like the **Teatro General San Martín** (General San Martín Theatre) employ contemporary stage managers.

Haiti, Bolivia, and Venezuela have been given The State Department's sternest advisory Level 4 "Do Not Travel" due to crime, civil unrest, poor health infrastructure, arbitrary arrest and detention of U.S. citizens, drug and human trafficking. There are also reports of shortages of food, electricity, water, and medical supplies throughout much of Venezuela which will undoubtedly take them off of Disney's hot list.

PART VIII: CONCLUSION

From National to Commercial the universal leadership skills of stage managers translates into all languages. One of the important lessons about being a global stage manager is also being a human citizen. No matter where we go we must always import ourselves as guests. When traveling we must be especially careful not to compare the way things are done there to the way things are done in America as better or worse; only as different. The most important piece of technology for the modern stage manager is social media. On Facebook alone, there are over 20 networks of stage managers on various levels of professionalism from all over the world. Whether passing through or staying a while, one of the best ways to understand the global view of stage management concerns is to observe the issues that naturally arise. There will always be a period of acclimation, but a smile, a pastry, and a cup of coffee will ease any troubles. For people around the world, “Broadway” means the epitome of singing and dancing, glamor and dazzle customarily perceived as the most distinctively American theatre form which has circumnavigated the globe countless times. As the globalized cultural economy increasingly facilitates the worldwide circulation of multinational theatrical productions, Broadway-style musicals are being manufactured from Hamburg to Shanghai. They are no longer a specifically U. S. form, but a global brand that freely crosses borders, genres, and styles.²⁹ Touring can propel the stage manager in whatever direction they choose. Some stage managers stay on the road, some have found new homes, new families, or new careers. Others have struggled to translate the opportunity into sustained success. All have been irrevocably changed.

“No matter where you are, theatre is theatre”³⁰

²⁹ Paulson, Michael. "The 'Lion King' Effect: How a Broadway Smash Changed South African Lives." *New York Times*, Nov 15, 2017

³⁰ *A Stage Manager's China Experience* - Anthony Bullock -

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