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LAUREN ALLEN

STAGE MANAGER

I came to stage management accidentally- I trained as an actor and was chosen to SM a few projects thanks to my natural skills- organization, attention to detail, tracking information, communication, leadership, and empathy. While I do not have formal training, I have a basic familiarity with CAEA policies and several unique experiences! I am passionate about storytelling, be that as an actor, stage manager, director, producer, writer, or script supervisor. For the past two years I have worked as a script supervisor on film and television projects, which requires many of the same skills and duties as stage management. To give a better idea of my experience, here are my most relevant credits:

Stage Manager, *The Drowning Girls*, Guild Festival Theatre

July 24th-August 25th, 2023

The unique challenges I foresee of this show are that we have three actors who spend the show soaking wet, and this theatre is outdoors. I am very grateful to have an assistant on this production.

Stage Manager and Script Supervisor, *Breaking the Curse*, 25th Street Theatre and Ferre Play Theatre

April 4th-21st, 2022

This piece was written for three performers in a Fringe setting- we ended up creating a film version of it with four directors, twelve actors, and a large green screen. As the stage manager and script supervisor I was in charge of teaching the directors about film principles, creating cohesion between the four groups, and assuring that the technical requirements would come together on filming days. The production went on to win multiple Saskatoon and Area Theatre Awards including the Trailblazer Award, the Innovation Award, and the Production Award.

Artistic Associate, *The Short Cuts Ten Minute Play Festival*, Hardly Art Theatre

November 1st-November 22nd, 2021

As the Artistic Associate with Hardly Art Theatre, many of my duties overlapped with stage management, particularly in the 2021 festival. Of the seven ten-minute plays we presented that year, I acted in one, directed another, and ran the backstage track for the rest! I also created the program, made lists of duties and spreadsheets of set change choreography, and sat in on rehearsals, particularly when we had multiple rooms running at once. I have been the artistic associate of the festival for three festivals, including a digital version of the festival in 2020. I started as a performer at the festival in 2016.

Stage Manager and Script Supervisor, *Black Deer in Blizzard*, Fly the Nest Productions at The Hamilton Fringe

March 8th- June 18th, 2021

This was my first hybrid production and we worked part time over months to make it happen. It was a typical Fringe rehearsal process but a vastly different performance process. We met over three days to film the production and then it went into the editing room. Thanks to the creativity of the whole team, the production won Critic's Pick and Best Digital Production at the Hamilton Fringe Awards that year.

Stage Manager, Assistant Director, and Performer, *In Ireland We Rented a Car from Criminals*, DumbAx Productions, CAFF Fringe Tour (Toronto, Kingston, Calgary, Edmonton, Victoria, Vancouver)

June 18th- September 19th, 2019

We were lucky to be the one of the first companies to have the Crows theatre mainstage as our Toronto Fringe venue. I also stage managed a different show at the Annex for someone who came from out of town, not realizing he was required to have an SM for this Fringe (*Lights! Camera! Odd Jobs!?*). I was performing in our show as a sort of stage management character, so one of the conventions was that I would be cueing the light and/or sound operators from the stage. I prepared a clear and detailed prompt book to ensure that regardless of the technicians' experience, they would find it easy to follow (along with my sensational point-for-standby-thumbs-up-for-go system). There was also an elaborate pre-show prop and quick change set up in addition to the logistics of setting up a show to tour. The show demanded enough of me that it may have caused my appendix to swell before the final performance in Victoria. Because I took two days to recover from surgery before heading to Vancouver, we moved our tech time to when our first show would have been. I finished the tour while healing, which was the second time a medical emergency during a production taught me about what really matters in life.

Stage Manager (Régie), *Cléopâtre Captive* et *Le Festival Oghmac*, La Compagnie Oghma

February-September 2018

While I lived in Paris, I worked with this company on their production of *Cléopâtre Captive* for many months, as the schedule for productions in France tends to be much longer than in Canada. Since it premiered in 2018, the show is still commissioned for performances a few times a year across France. The piece, by Etienne Jodelle, is a renaissance play, first presented in 1553, that was revisited by this company for the first time in several decades. La Compagnie Oghma produces historically faithful shows, meaning they are performed under candlelight, with traditional Baroque makeup and stylized movement. My blocking notes were essentially choreography maps, as each twelve-syllable phrase of text must be accompanied by a stylized, ballet-like gesture. Each actor stands in any of the first five ballet positions whenever they are on stage, for example. The show required no cueing from me- but I was tasked with setting up the stage and backstage spaces in the historic castle we performed in, communicating with the venues, and maintaining the incredibly complex schedule for the seventeen of us who were living in one house for the duration of the festival. I worked on *Cléopâtre* for many months, but my role expanded to include the management of the other shows in the festival- which took place in a different small town every night on different historical sights in the Périgord Noir region of France. I would mostly be setting up the stage platforms we performed on, managing the safety of the candle use, and packing/unpacking our tour van. It was both interesting and terrifying to be in charge of shows I had never seen before, and only knew through prop and costume lists the company provided. The last time I saw the show it was staged at the France National Library (Bibliothèque Nationale de France) and while my duties at the venue were not required, I am grateful that I was in the audience as the production was recorded. It is still available online here: <https://www.bnf.fr/fr/mediatheque/cleopatre-captive-detienne-jodelle-1553>

For a larger overview of my experience in every area of storytelling, I do have a CV available on my website, as well as my IMDB with my script supervising credits. Please do not hesitate to reach out if you have questions.