STAGE MANAGEMENT HANDBOOK

ALREADY CALM BECAUSE I'M THE STAGE MANAGER
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JOB DESCRIPTION AND RESPONSIBILITIES

- Responsible for the smooth and efficient running of rehearsals and performances. The Stage Manager is responsible for keeping the master prompt script, setting up rehearsal space prior to each rehearsal and striking rehearsal furniture and props as necessary, running and calling show, posting Cast/Crew Sign-in sheets, taking and posting Production Meeting Reports, Daily Rehearsal Reports, and Running Notes, and coordinating the production run crews. Reports and Notes must be posted on the callboard and emailed to the Production Team or company nightly. Lock up and light check at the end of each rehearsal and performance.

- Creates a Production Checklist and duty roster.

- Rehearsal duties, to be negotiated with Director, include recording blocking, prompting, taking Line Notes, contacting absent or tardy actors/crew members, calling cast/crew members in from breaks, etc.

- The Stage Manager must also maintain a Stage Manager’s Box. You may use the Department’s SM box or your own. The SM box should be stocked with supplies including, but not limited to:
  - stop watch, pencils, pencil sharpener, erasers, highlighters, White-Out, Post-it notes, Band-Aids, aspirin/acetaminophen, cough drops, tissues, hard candy, cigarette lighter, stapler, paper clips, bobby pins, safety pins, hair bands, tape measure, chalk, flashlight, batteries, rubber bands, 3 hole punch, paper reinforcements, scissors, tape, spike tape, and, of course, gaff tape.

- The Stage Manager should be aware of the location of telephones, first aid kits and fire extinguishers for use during an emergency, and be well-versed in fire evacuation and tornado procedures.

Pre-Production:

- Reads and studies the play; discusses duties and responsibilities with the Director.

- Attends all production and design meetings.

- Assists the Director(s) at auditions. Distributes and collects Audition Forms, emphasizes to auditioners the need to list all conflicts, keeps track of the order of auditioners, keeps audition flowing smoothly, ushers auditioners into theatre, and announces them as per the Director’s instructions.

- Assists the Scenic Designer in taping out the ground plan on floor of stage and/or rehearsal hall as needed.

- With the Director, the Stage Manager generates a rehearsal schedule and makes copies for all cast, crew, and posts schedule on the Callboard.

- Develops a clear props list.

Rehearsal Period:

- Places and spikes furniture, rugs, etc. as established by the Director.
• Obtains and maintains any rehearsal props called for by the Director by the "Rehearsal Props Due" deadline. Rehearsal props are substitutes of comparable size and weight used by actors until the final props are available.

• The Stage Manager runs weekly Production Meetings, and takes Production Meeting Report notes. The Stage Manager will then generate Production Meeting Reports. These notes are posted on the call board and emailed to the Production team. These reports will be a primary method of communication for the entire Production. They will include updates from each of the designers, stage management, and directors.

• At first read-through, the Stage Manager obtains the cast's names, addresses, and telephone numbers, and then generates a contact sheet which is distributed to cast and production team.

• Stage Manager makes sure that every actor receives a rehearsal schedule and keeps cast advised of any changes. The Stage Manager will send out an email to the cast and director each night after rehearsal with the next day's rehearsal schedule as well as any fittings, pr or other calls affecting the cast.

• Takes Daily Rehearsal Reports at each rehearsal and posts them daily on the Callboard. In addition Rehearsal Reports will be emailed to the Production Team within an hour after rehearsal is over. **These reports must be distributed nightly.** These reports will include all changes, additions, or deletions that arise during daily rehearsals. These changes could include the addition of a prop, a question to a designer, a change in rehearsal schedule, etc. This will be a written record of such requests and changes to facilitate the timely completion of tasks and to insure that all members of cast and crew receive notification of schedule changes and so on. Stage Managers will use the Rehearsal Report form provided.

• Arrive at least 20 minutes early for every rehearsal to set stage furniture, props and sweep the stage or rehearsal hall. Stage Manager insures that ALL stage furniture and rehearsal props are struck and stored after each rehearsal.

• Walks through scenes for any absent actor or assigns a delegate to do so. Attempts to contact any missing or unexcused actors.

• The Stage Manager insures that all actors are in place prior to the beginning of each scene.

• Records in Stage Manager's book all blocking, intentional pauses, stage business, and all light, sound, music, special effects, and curtain cues, etc.

• Prompts the actors precisely and corrects mistakes to the extent that the Director wishes. It is important for the Stage Manager to keep up with the script during rehearsals and is ready to prompt an actor immediately upon receiving a "Line" request. Takes Line Notes or delegates an ASM to do so.

• Taking down blocking.

• After all rehearsals and performances, the Stage Manager insures that all doors are properly secured, and lights are turned off. Ghost light to be set and turned on in the theatre. If students will be utilizing one of the spaces for rehearsal or other projects after the Stage Manager leaves, the Stage Manager secures all areas not directly involved in such use and the students involved will be responsible for their area. The Stage Manager notes who is using the space and directs complaints regarding misuse or negligence to those individuals. Continued abuse will be referred to the Production Manager /Technical Director.
• Stage Manager collaborates with the Lighting Designer, Light Board Operator, Sound Designer, Sound Board Op, Costume Designer, ASM/Deck Captain, Director, and Staff Production Manager/Technical Director in holding a Paper Tech prior to tech weekend. (Designers and crew called to this as needed.) This must be prior to the first technical rehearsal.
  
  o During Paper Tech, the Stage Manager is responsible for penciling in all light, sound, fly, dressing, actor, and scene shift cues. The Stage Manager is responsible for obtaining cue sheets from the Lighting Designer and Sound Designer in enough time to prepare the prompt book.

• The Stage Manager needs to have cues penciled in and be prepared for the first tech with crew duties clearly defined in order to facilitate the efficient and smooth running of the rehearsal.

• The Stage Manager is the primary person responsible for communication among production staff, cast and crew.

Performance Period:

• During performances the show belongs to the Stage Manager. Any notes the director or stage manager need to give to cast or production crew should be handled following performance and never during performance unless it is a safety issue.

• Once performances begin, the prompt book containing blocking notes, lighting cues and sound cues should be locked in the booth or another safe place so that it is accessible in the event that the Stage Manager cannot run a performance. The Stage Manager should create a second book to be kept with him/her that contains any information that may be needed during the day, such as contact lists, schedules etc.

• The Stage Manager must be familiar with all Emergency Policies such as tornado warnings, fire, smoke, etc. The Stage Manager will contact the Faculty/Staff on Duty/Call for any emergency situations (equipment failure, smell of smoke, severe weather). In the case of life threatening emergency, the Stage Manager notifies Security and takes charge of implementing proper procedures. The Stage Manager should print a copy of the safety procedures as outlined in this handbook and place a copy in the Stage Manager Prompt Book.

• The Stage Manager should generate a Run List for crew members that list specific duties before, during and after each performance.

• Stage Manager should hold scene Shift Rehearsals with Run Crew as needed.

• The Stage Manager should familiarize the lead ASM with the production book during the dress rehearsal period in the unlikely event that the Stage Manager is unable to call the show due to illness or other emergency and the Lead ASM is required to fill in.

• Takes note of any problems, painting touch ups, and/or changes and communicates these to the proper crew chief, Production Stage Manager, or Technical Director.

• Stage Manager (or delegate such as ASM or Run Crew) insures the safety and sanitation of all props and consumables.

• Stage Manager or Assistant Stage Manager is responsible for setting up and labeling any and all prop tables necessary for a production. Non- or semi-valuable props must be stored in the prop cabinets in
the Costume Prep Room. Stage Manager is responsible for locking and unlocking the Costume Prep Room before and after rehearsals and performances. Valuable props or firearms should be stored in a locked cabinet.

- The Stage Manager should generate a Prop Cue Sheet and diagrams for Run Crew members. These should indicate where every prop is preset on stage (a photo is often helpful) and/or where every prop is moved on or off stage during the run of the show.

- Stage Manager is responsible for presetting all props both on and backstage prior to each Technical and Dress Rehearsal, and every Performance. These duties may be delegated to the Assistant Stage Manager or a member of the Run Crew, but the Stage Manager should confirm that all props are properly preset and that hand props are dealt with. Performers are responsible for checking their own individual props prior to each performance and the Stage Manager is ultimately responsible that all props and furniture are correctly preset.

- Performers should pick up props from the props table(s) or designated area backstage and return them there, and are responsible for presetting any personal props in pockets, etc.

- Performers are responsible for bringing to the attention of the Stage Manager or ASM any items needing repair.

- The Stage Manager posts and checks the Cast/Crew Sign-in sheet and attempts to contact any absent or tardy cast or crew member(s).

- The Stage Manager should establish a check off list of duties including those that must be accomplished prior to opening the house and those that must be accomplished prior to curtain.

- Stage Manager insures that all work lights are turned off, front exit doors are unlocked. The Stage Manager assigns the task of sweeping and mopping to a crew member and insures its completion prior to the house opening.

- The Stage Manager has the ultimate responsibility that the stage is set correctly and that all elements and members of the production team are ready for the performance. This typically requires a walkthrough of the entire stage and backstage area prior to the house opening. The Stage Manager will generate a checklist covering all aspects of pre-set.

- The Stage Manager gives the following calls to cast and crew: one hour; half hour; house open (after House Manager notifies SM); fifteen minutes; ten minutes; five minutes; and places (at two minutes). The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.

- During Dry Tech, Cue to Cue and Tech/Run Rehearsals, the Stage Manager may stop rehearsal if necessary. The cast and run crews should hold quietly in place while the Stage Manager and the production team address the reason for stopping. The Stage Manager is responsible for choosing an appropriate restarting point in the script and restarting the rehearsal. The Stage Manager will inform the cast and crew where the rehearsal will restart (a line or cue) on the Stage Manager’s command. The Stage Manager restarts the rehearsal by simply saying "Go please."

- At intermission, the Stage Manager insures that any changes are accomplished and that no visitors are allowed backstage.
• During intermission, the Stage Manager informs the House Manager to signal the patrons back into the theatre for the next act five minute prior to the end of the intermission as determined by the Director. The SM follows the calling procedure from the top of the show including the following calls: ten minutes; five minutes; places (at two minutes). The Stage Manager cannot give the "places" call until given the go-ahead by the House Manager at three minutes.

• The Stage Manager is responsible for keeping any times requested by the Director which could include total running time, running time of each act, and running time of scene changes on the Running Notes form.

• The Stage Manager is responsible for posting Performance Reports on the Callboard following every performance. Reports must also be emailed to the Production Team immediately following the performance.

• Stage Manager is responsible for locking the facility after each performance.
Post Performance:

- Stage Manager must announce the strike schedule to the company.

- Stage Manager will provide a sign in sheet for strike; coordinate with the Technical Director crew assignments.

- Stage Management (including ASMs) will be responsible for striking and cleaning the booth, the green room and the costume prep room. All Rehearsal props and performance props must be returned to props storage. All tape in rehearsal rooms must be pulled.

- Stage Management is responsible for checking that the actors have left the dressing rooms clean and all personal items have been removed, trash emptied, and any perishables (food) are thrown away.
## EMERGENCY PROCEDURES

<table>
<thead>
<tr>
<th>EMERGENCIES</th>
<th>911</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMPUS PUBLIC SAFETY</td>
<td>912/478-5234</td>
</tr>
<tr>
<td>GSU ENVIRONMENTAL SAFETY</td>
<td>478-7161</td>
</tr>
<tr>
<td>GSU PHYSICAL PLANT</td>
<td>478-5825</td>
</tr>
<tr>
<td>STATESBORO POLICE</td>
<td>764-9911</td>
</tr>
<tr>
<td>BULLOCH COUNTY SHERIFF</td>
<td>764-8888</td>
</tr>
<tr>
<td>AMBULANCE – EMS</td>
<td>764-6188</td>
</tr>
<tr>
<td>STATESBORO FIRE</td>
<td>764-6154</td>
</tr>
<tr>
<td>EGRMC – HOSPITAL</td>
<td>486-1000</td>
</tr>
</tbody>
</table>

## FACULTY CONTACT

*(do not give faculty cell numbers out without their permission)*

<table>
<thead>
<tr>
<th>FACULTY NAME</th>
<th>PHONE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>KELLY BERRY</td>
<td>912-536-9173 cell</td>
</tr>
<tr>
<td></td>
<td>912-478-0106 office</td>
</tr>
<tr>
<td>LISA ABBOTT</td>
<td>912-481-7764 cell</td>
</tr>
<tr>
<td></td>
<td>912-478-0530 office</td>
</tr>
<tr>
<td>NICK NEWELL</td>
<td>646-472-4918 cell</td>
</tr>
<tr>
<td></td>
<td>912-478-0532 office</td>
</tr>
<tr>
<td>SARAH MCCARROLL</td>
<td>706-851-9325 cell</td>
</tr>
<tr>
<td></td>
<td>912-478-5615 Office</td>
</tr>
<tr>
<td>SEAN DEVINE</td>
<td>912-481-7763 cell</td>
</tr>
<tr>
<td></td>
<td>912-478-0189 Shop</td>
</tr>
</tbody>
</table>

## IMPORTANT PHONE NUMBERS

<table>
<thead>
<tr>
<th>PHONE NUMBERS</th>
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</thead>
<tbody>
<tr>
<td>BOX OFFICE</td>
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<tr>
<td>COSTUME SHOP</td>
</tr>
<tr>
<td>SCENE SHOP</td>
</tr>
<tr>
<td>VEAZELY MAIN OFFICE</td>
</tr>
<tr>
<td>PERFORMING ARTS CENTER</td>
</tr>
<tr>
<td>AUDITORIUM MANAGER, PETE DAVIS</td>
</tr>
</tbody>
</table>

Please review this information. You should have a copy of this in your production book. A copy of the Stage Management Guide will be posted in the booth and box office.
All stage managers must be current in their enrollment in the Emergency Messaging system on campus:

Emergency Messaging System

Georgia Southern University has implemented an emergency message alert notification system as one method to contact members of the institution in the event of an emergency.

Update Your Info

Students, faculty and staff may update their emergency contact information through My.GeorgiaSouthern

1. Visit https://my.georgiasouthern.edu
2. Login using your username/password

Update your emergency contact information. If you have a cell phone, please be sure to include that number. EAGLE ALERT will use that number to try to contact you via phone or text message in the event of an emergency.

ACCIDENT, SERIOUS INJURY OR ILLNESS

Emergency where one may be sick or injured. Immediate concern is to aid the sick or injured person

STEPS OF ACTION

- Ask the victim if s/he is OK. Check for breathing.
- Get someone to call 9-911 or 681-5234.
- Administer first aid/CPR to the extent possible and if needed. Stay with the victim until emergency response personnel arrive.
- Contact a faculty member.
- Disperse crowd if necessary.
- Complete accident report form and file to document response activities.
EARTHQUAKE

During an earthquake, remain calm and quickly follow steps outlined below:

- If INDOORS seek refuge in a doorway or under a desk or table. Stay away from glass windows, shelves, and heavy equipment.
- If OUTDOORS move quickly away from buildings, utility poles, and other structures. CAUTION: Always avoid power or utility lines as they may be energized.
- After the initial shock, evaluate the situation and if emergency help is necessary, call Public Safety.
- Protect yourself at all times and be prepared for aftershocks.
- Damaged facilities should be reported to Physical Plant. NOTE: Gas leaks and power failures create specific hazards.
- If an emergency exists, activate the building alarm. CAUTION: THE BUILDING ALARM RINGS LOCALLY INSIDE THE BUILDING-YOU MUST REPORT THE EMERGENCY TO PUBLIC SAFETY BY TELEPHONE 478-5234

EMERGENCY EVACUATION PROCEDURES BUILDING EVACUATION

- All building evacuations will occur when an alarm sounds and/or upon notification by Public Safety Officers or Building Coordinator.
- When the building evacuation alarm is activated during an emergency, leave by emergency evacuation route for the area in which you are located. If the exit is blocked use the nearest marked exit and alert others to do the same.
- ASSIST THE HANDICAPPED TO EXIT THE BUILDING! DO NO USE ELEVATORS IN CASE OF FIRE AND/OR POTENTIAL FOR POWER LOSS.
- Once outside, proceed to a clear area that is at least 50 feet away from the affected building. Keep streets, fire lanes, hydrant areas, and walkways clear for emergency vehicles and personnel. Know your assembly points.
- DO NOT RETURN TO AN EVACUATED BUILDING UNLESS TOLD TO DO SO BY A SAFETY OFFICER.

CAMPUS AREA EVACUATION

- Public Safety will announce evacuation of all or part of the campus grounds.
- All persons are to immediately vacate the area in question and move to another part of the campus grounds as directed. Building Coordinators are responsible for aiding handicapped persons.
- IMPORTANT NOTE: Stay in the designated area assembly point until an accurate headcount is taken and permission to return to the building is given.
SEVERE EMERGENCY TORNADO/SEVERE LIGHTNING PREPAREDNESS
The Public Safety Department will monitor the National Weather Service radio and will initiate notifications when severe weather bulletins are issued for the immediate area:

**Tornado/Thunderstorm/Wind Watch**-indicates that atmospheric conditions are conducive to the development of the stated warning. Normal operations will continue. Employees should keep a close eye on changing weather conditions and be prepared to take action if necessary.

**Tornado/Thunderstorm/Wind Warning**-indicates that a hazardous condition stated has been spotted or identified on radar. When these conditions immediately threaten the campus, the Public Safety Department will sound the siren. Hazardous weather conditions can develop in seconds and will not allow for formal means of communication. In the event an employee feels that weather is immediately threatening they will initiate the following actions:

**TAKE COVER** Instruct students, employees, and others in the immediate area to find a wall near the interior of the building away from windows and exterior doors. Individuals will curl up in a “ball” or fetal position near the wall, place their hands over their heads and remain in that position until the severe weather passes. DO NOT LEAVE THE BUILDING OR INITIATE A BUILDING EVACUATION DURING THESE CIRCUMSTANCES. WHEN SEVERE WEATHER STRIKES, POWER MAY BE DISRUPTED CAUSING ALARMS TO SOUND. IF FIRE IS NOT IMMEDIATELY PRESENT AND A CLEAR EXIT IS MAINTAINED, EVERYONE SHOULD REMAIN UNTIL SEVERE WEATHER PASSES.

**In the BLACK BOX** – Tornado safe rooms:
- Costume prep
- Women’s dressing room
- Hallway behind galleries

**FIRE**
All incidents of unintentional/non control burn fires will be reported to the Public Safety Department immediately whether Fire Department Response is required or not. All department heads, supervisors, etc., will ensure that their employees are aware of the location of the fire extinguishers and fire alarm pull boxes in their work area(s). All employees should be made aware of emergency evacuation routes for their work area, the location of fire exit windows, etc. Also, do not use elevators in the event of a fire.

**IN THE EVENT OF A FIRE:**
- If an emergency exists, activate the building alarm and contact the Public Safety Department 681-5234.
- If a minor fire appears controllable, IMMEDIATELY contact, or direct someone in the area, to contact the Public Safety Department. Then promptly direct the charge of the fire extinguisher toward the base of the flame.
- On large fires that do not appear controllable, IMMEDIATELY activate the building alarm and contact, or direct someone to contact, the Public Safety Department. Close all doors while exiting the building to reduce oxygen and slow the spread of fire. DO NOT LOCK THE DOORS!
- Assist in the evacuation of the building. Smoke is the greatest danger in a fire, so be prepared to stay near the floor where the air will be less toxic.
- If trapped on a second story or higher, hang an article of clothing out of the window to signal Public Safety officers. Anyone trapped in the room should remain close to the floor to avoid smoke.
- During the evacuation, direct crowds away from fire hydrants, roadways, and clear sidewalks immediately adjacent to the building. Ask bystanders to assist in watching windows, doorways, etc., for persons that may be trapped inside.
STEPS OF ACTION

- Pull fire alarm, where available.
- For small fires, no larger than a wastebasket, attempt to extinguish with a fire extinguisher.
- Call 9-911.
- Close windows and doors to confine fire if possible. DO NOT BLOCK DOORS. Turn off lights.
- Evacuate building to assigned outside assembly location at least 500 feet from the building.

In the event that the building needs to be evacuated all cast and crew should report to the stone circle behind the stage door. The stage manager needs to check off all company members at this location.
COMMUNICATIONS

THE PRIMARY TASK OF THE STAGE MANAGER IS COMMUNICATION.

The stage manager needs to create a contact sheet with the following information on it:

<table>
<thead>
<tr>
<th>Production Title</th>
<th>Phone #</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stage Manager</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lead ASM</td>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Cast – Role &amp; Name</th>
<th>Phone #</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Production Staff</th>
<th>Phone #</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scenic Designer</td>
<td></td>
<td></td>
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<tr>
<td>Lighting Designer</td>
<td></td>
<td></td>
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<tr>
<td>Costume Designer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props Master</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Designer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other designers or Artists (including Special Effects, Choreographer, Music Director, Etc.)</td>
<td>Phone #</td>
<td>Email Address</td>
</tr>
<tr>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>ASMs</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Board Ops</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Running Crews</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For each person include name, Title (or role), cell number, land line (if they have one) email address.

The complete contact list goes to the Director, Designers, Technical Director, Stage Manager, and lead ASM. Prepare a contact list for the cast with just cast, Director, Stage Manager and PAs.

Stage Managers should consider creating contact cards for the company. These are business card sized and contain the following information:

<table>
<thead>
<tr>
<th>Name of Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage Manager – Name – Cell #</td>
</tr>
<tr>
<td>Lead ASM – Name – cell #</td>
</tr>
<tr>
<td>Director – Name – Cell #</td>
</tr>
<tr>
<td>BOX OFFICE    912-478-5379</td>
</tr>
<tr>
<td>COSTUME SHOP  912-681-5372</td>
</tr>
<tr>
<td>SCENE SHOP    912-478-0189</td>
</tr>
</tbody>
</table>

Stage Managers need to have email information for the full production team and cast.
PRODUCTION MEETINGS/SCHEDULING

Production Meetings:

Need to be scheduled with the Production team and the director. Generally they should be held once a week - dependent on the production.

Expected attendance - Production Stage Manager or Production Manager, Stage Manager (or lead ASM), all designers, Props master, Tech Director, Director.

In the meetings the following items must be covered:

- Schedule for the upcoming week - rehearsals, tech calls, fittings, load ins. Etc.
- Reports, questions, issues from each department.
- Any questions or changes that have come up in rehearsals need to be addressed here if they have not been resolved previously.
- Confirm schedule for next production meeting.

Following the production meeting the stage manager will send out a meeting report. It will also be posted on the call board.

Scheduling:

Rehearsal schedules are the responsibility of the director, however, you need to be able to track cast conflicts, costume fittings and any calls for PR.

Scheduling issues to keep in mind:

- As early as possible a run/stumble through of either the entire show or consecutive rehearsals of each act for the lighting designer - this needs to happen as soon as the blocking is roughly done so the designer can start working on their plot. Major blocking changes need to be communicated to the lighting designer ASAP.
- A paper tech prior to technical rehearsals.
- A run through that the crew MUST attend to watch, not to work on.
- Any complicated scene changes, costume changes or prop hand offs need to be rehearsed separately from regular rehearsals.
- Schedule a make up rehearsal if there are complicated make up designs that must be taught to actors.
- Any time a run through is scheduled invite the design team to attend.
- Weekend rehearsals need to be cleared with the TD so you are not scheduling a rehearsal at the same time a load in is happening.
- Check in with the director to let actors go if you will no longer be working with them during that rehearsal.
Rehearsal Policy

- It is the director’s responsibility to ensure the rehearsals begin on time.
- Rehearsal schedules need to be posted with as much detail as possible at least two weeks in advance to allow students time to cover work shifts.
- Every attempt will be made to use the time of the actors effectively; however, there may be nights actors are called for the entire rehearsal even if they are only in a small section, for example run throughs. Please use time well – bring homework, stay out of the way and quiet when not on stage, be ready for your time onstage.
- All Cast and Crew must sign in on arrival at the theatre.
- Arrive at least 10 minutes prior to call time.
- With the exception of tech week, cast and crew will get at least one day off per week.
- Rehearsals generally fall between 6 and 11 weeknights - this is subject to change dependent on availability of actors, directors and stage managers. Weekend rehearsals are based on availability and on the needs of the show. Weekend technical and dress rehearsals are generally scheduled during the day.
- Stage Management is expected to be at rehearsal at least 30 minutes prior to the start to prep the space.
- Equity breaks need to be followed: 5 min for every 60 minutes or 10 minutes for every 90 minutes. It is the responsibility of the director and stage manager to manage breaks.
- No actor will be asked to miss more than two sessions of the same class; however; casting is based on availability - actors with night classes may not be cast as a result.
- It is the actor’s responsibility to provide conflict information at auditions and updates at the first rehearsal. Stage Managers should keep a chart of conflicts for the director’s reference. Directors are only required to work with an actor who has provided clear conflict information; additional conflicts may result in being replaced in the production at the director’s discretion. The Director will mediate scheduling conflicts with actors.
- There will be a design run thru within the first two weeks of rehearsals for the first show of the semester and at least 4 weeks out from techs for the second show of the semester. Designers are expected to attend.
- All designers are expected to attend the first read through to present their designs to the cast, in the case the design is not ready, student designers are still expected to be at the first read through and to stay for the entire read thru. Faculty designers are encouraged to do so.

Technical and Dress rehearsals

- Lighting designers can start playing with levels at the director’s discretion prior to the first formal technical rehearsal.
- A full paper tech with the director, lighting and sound designers, and stage manager must take place prior to the first technical rehearsal.
- Running crew must see a run through prior to the first technical rehearsal - this includes board ops and dressers.
- Technical rehearsals are the Thursday, Friday and Saturday prior to opening. Exceptions can be made for tech heavy shows.
- All Designers are expected to be in attendance for technical and dress rehearsals.
- Full company is called for technical rehearsals as needed at the director's discretion.
- Q to Q's or dry techs are called at the director's discretion.
- Dress rehearsals are the Sunday, Monday and Tuesday prior to opening.
- The Monday dress rehearsal is scheduled for Press Night for interviews and photos. This may change dependent on the availability of the media.
• Students in shows with a student matinee must clear the matinee performance with their professors before accepting the role. Matinee performances generally fall on the Friday morning of the run.
• No smoking, food, or drinks are allowed in the theatre. Under no circumstances will drugs or alcohol be tolerated before or during the rehearsals or performances. Theatre and Performance follows Georgia Southern University’s policies concerning the use of alcohol and illegal substances.
• Canceled rehearsals due to inclement weather or other emergency situations will be communicated by phone, email and posted on the callboard. Actors must inform the Stage Manager of any changes in contact information to assist in this process.
• Depending on the nature and needs of the production, actors may be called to rehearse prior to the performance. For example, participants in stage combat, flight, singing, or dance may require an earlier call during the performance period.
• The Director has the right to drop an actor, stage manager, or crew member from a production should their behavior become disruptive.
• No one is permitted to leave rehearsal without the express permission of the Director or Stage Manager. All actors and crew are required to stay for notes if the Director chooses to give them.
• The Director will make every effort to follow the stated rehearsal schedule.

PROMPT BOOK

The stage manager will keep a prompt book with all the information pertaining to the show in it. A separate book can be used during the run with contact information - the show book needs to be locked into the booth in case the Stage Manager is unable to make the show.

Each prompt book needs to be a 3 Ring Binder - recommended at least 2 to 3 inches. Scripts should be single page, not double sided, with ample room on both the right and left margins for notes.

It is often helpful to have a smaller binder with contact info and note paper in addition to the prompt script.

Contents:

Each prompt book needs to be laid out with the following sections:

I. Contact information
   a. Includes contact list, emergency numbers (copy the section from this manual), and notes regarding contact information

II. Rehearsal Schedules
   a. All posted schedules, should appear with most recent first.

III. Duty Sheets/ Pre Show Check Sheets
   a. Include all versions with most current first

IV. Check Sheets

V. Production Meeting Reports
   a. Most recent first

VI. Rehearsal Reports
   a. Most recent first

VII. Performance Reports
   a. Most recent first

VIII. Scenic Design
   a. Ground plan,
   b. Renderings
   c. Notes from the designer

IX. Lighting Design
   a. Magic sheets
   b. Cue sheets
c. Plot
  d. Notes from the designer
X. Costume Design
  a. Costume plot
  b. Quick change notes
  c. Make - up design notes
  d. Notes from the designer
XI. Props
  a. Prop list - most current first
  b. Props notes
  c. Props tracking forms
  d. Notes from the designer
XII. Sound Design
  a. Cue sheets
  b. Speaker notes
  c. Mic notes
  d. Notes from the designer
XIII. FXs
  a. FX Plot
  b. Notes from the designer
XIV. PR
  a. PR schedules
  b. Articles
  c. Photo calls
XV. Dramaturgical notes
XVI. Blocking Script*
XVII. Call Script*

* You can choose to have your call script and your blocking script the same script.
BLOCKING GUIDE

Blocking is up to the individual Stage Manager. In the professional world the stage manager often has to work understudies and replacements into the performance and duplicate the director's blocking.

Keys to effective blocking notes:

- Clean, simple and easy to read
- If you are using codes or symbols provide a key
- Be consistent
- USE PENCIL, OWN AN ERASER!

Common Symbols:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>cross, as in Romeo crosses left to chair</td>
</tr>
<tr>
<td>Stp</td>
<td>step</td>
</tr>
<tr>
<td>2</td>
<td>to</td>
</tr>
<tr>
<td>Ent</td>
<td>enter</td>
</tr>
<tr>
<td>Ext</td>
<td>exit</td>
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<tr>
<td>SR</td>
<td>Stage Right</td>
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<tr>
<td>SL</td>
<td>Stage Left</td>
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<tr>
<td>U</td>
<td>Up Stage</td>
</tr>
<tr>
<td>D</td>
<td>Down Stage</td>
</tr>
<tr>
<td>Π</td>
<td>table</td>
</tr>
<tr>
<td>h</td>
<td>chair</td>
</tr>
<tr>
<td>⬇️</td>
<td>sit</td>
</tr>
<tr>
<td>⬆️</td>
<td>stand</td>
</tr>
<tr>
<td>⌂️</td>
<td>turn</td>
</tr>
</tbody>
</table>

Example: to write "Romeo crosses left to chair and sits"

R x L 2 h⬇️

Or "Juliette stands, crosses to table."

J ⬆️ x 2 Π

To indicate actor use a consistent symbol. First letter of character name is the easiest, however if there are multiple characters with the same first letter you can add additional letters or use the first letter of the actor's name. Characters with no name (like a Greek chorus) use the actor's name.

Example: R = Romeo, D= Don, Dv = David

Keep a key with the blocking script.

Indicate where in the line the movement begins if it is important.

It is helpful to have a simple rough ground plan on the back of the individual pages of the blocking script - you can draw in furniture and actor placement.

You can also write a number in the line and then the corresponding number on the side with the blocking written out. We will discuss blocking techniques before you start rehearsals.
**DUTY SHEETS AND CHECK SHEETS**

The stage manager is responsible for assigning tasks to the crew for preset, during show and post show. He/She is also responsible for confirming that the preset is complete prior to opening the house. Duty Sheets are check sheets are required for clear communication and to insure that all tasks have been completed.

**Duty Sheets**

Duty Sheets are a list of tasks for the crew. Tips:

- Don’t let crew members swap assignments – consistency is key
- Determine pre show assignments based on the crew member’s primary responsibility during the show if at all possible.
- Go over duty sheets with the crew prior to the first technical rehearsal, explaining that as techs progress some of the assignments may change to serve the production.
- By the final rehearsal you should have the duty sheets finalized and copies should go to each crew member as well as be posted on the call board.
- Clarity is important – if you have to replace a crew member these sheets will help your new person get up to speed quickly.

---

**Check Sheets**

Simply put, if you have it down on a check sheet it is that much harder to forget to do something. You should have check sheets for your crew that you then check. In addition you will have your own check sheet. **CHECK SHEETS AND DUTY SHEETS ARE NOT THE SAME THING.**

Prior to opening the house all check sheets should be completed.

Check Sheets for props, costumes, set dressing and set pieces should be based on preset lists.

Tips:

- Clear and concise
- Specific
- You can do separate check sheets per performance or create them for a set number of shows.

---

*Sample duty and check sheets follow – REMEMBER – EACH SHOW HAS ITS OWN UNIQUE NEEDS AND THERE IS NO ONE TEMPLATE THAT WILL COVER ALL THE PRESET AND DUTY NEEDS FOR ANY ONE SHOW – YOU WILL NEED TO ADAPT THESE FORMS FOR YOUR SHOW.*
PRE SHOW ASSIGNMENTS:

To be completed prior to 1/2 before curtain

Crew member #1 (Sound board op)
- Headsets preset and checked
- Monitors on
- sound check
  - speakers
  - board
- mic check
  - battery swap if using body mics
  - check out mics to actors

Crew Member #2 (Light Board Op)
- Lights Check
  - focus
  - gels
  - lamps
  - gobos

PA #1 & #2
- Stage swept & dry mopped
- Greenroom cleaned up

PA #1
- Props preset
  - On stage
  - backstage
  - dressing rooms

PA #2 or wardrobe crew
- Costume preset
  - Dressing rooms
  - backstage
  - on stage

Stage Manager
- actor & crew check in
- house manager check in
- unlock stage doors
- unlock costume prep
- phone check
- run fight rehearsal if needed
- call actors to prop check
- sign off on crew check lists
- complete SM checklist
- give ½ hour call
- call preshow cues
- clear house to open w/ House Manager
- Open House
- Give 15 and 10 minute calls

* You can assign crew members to help others once they are finished with their tasks.
PERFORMANCE ASSIGNMENTS:

Sound Board Op
- in booth by ½ hour to start preshow music
- in booth for performance by 10 minutes till curtain
- any specific tasks in addition to running the board

Light Board Op
- in booth by ½ hour to set preset
- in booth for performance by 10 minutes till curtain
- any specific tasks in addition to running the board

Lead ASM
- The Lead ASM is the Deck Manager – they are responsible for supervising the running crew and are the primary contact person for the SM on deck. They must have access to a headset, preferably a wireless so they have freedom of movement.
- They are responsible for keeping the cast and crew quiet backstage as well as giving actor and crew cues as called by the SM.
- Give 5 minute call – cued by SM
- Give places call – cued by SM
- Confirm places
- any specific tasks for the running of the show
- 10 minute call for intermission – cued by SM
- 5 minute call for intermission – cued by SM
- Places for Act II – cued by SM
- any specific tasks for the running of the show

PAs
- PAs can be given specific assignments pertaining to props, costumes or set pieces as needed.
- any specific tasks for the running of the show

STAGE MANAGER
- call show
POST SHOW ASSIGNMENTS:

Sound Board Op
- shut down board and speakers
- gather and put away headsets
- note any sound problems, speaker problems, or headset problems to Stage Manager
- fix any notes that can be fixed easily
- any specific tasks as needed and assigned by SM to shut down the space

Light Board Op
- shut down board and other equipment
- set up ghost light in space
- note any instrument problems to Stage Manager
- fix any notes that can be fixed easily
- any specific tasks as needed and assigned by SM to shut down the space

Lead ASM
- clear stage of props – return to props storage
- throw out any perishables
- note any issues to Stage Manager
- supervise actor clean up of dressing rooms
- any specific tasks as needed and assigned by SM to shut down the space

PA #?
- Assist with props clean up
- Assist wardrobe person with returning costumes to costume prep
- Clean up green room – throw out trash – trash cans are in the back hallway behind the galleries
- any specific tasks as needed and assigned by SM to shut down the space

STAGE MANAGER
- check in with all crew to get notes
- announce call times to cast and crew
- get house count from House Management
- fill out Performance Report and email to Production team
- turn off all work lights, hall lights, dressing room lights
- lock lobby doors and stage doors
- lock up scene prep area and costume prep area
- lock booth
- check all access doors are closed and locked
CALLING A SHOW

Calling a show is one of the most challenging parts of the Stage Manager’s job, but also one of the most enjoyable. Part of that stress comes from the reality that as the stage manager you are responsible for whatever happens. The director and the designers will come to you if there is a mistake. If your crew misses a cue, it is ultimately your responsibility. Remember - you have been in rehearsals from day one; you know the show, the director’s ideas, the designer’s ideas, all of it – you know how it should look and sound. So, key tips:

#1 Tip – DON’T PANIC!

Tips:

- Be consistent
- Have your cues clearly written out
- Focus
- Breathe
- Make notes to help you clarify calls
- Ask questions
- In techs – if you are uncertain of a call ask to take it again until you are certain

In calling a show follow these steps:

Warnings: Warnings are given a page or two before a cue – these are used to explain complicated cues. You do not have to give warnings for all cues, but should definitely give them for complex sequences. Your crew should be mentally working through the sequence and checking equipment as you give this warning.

Over head set a warning should sound like this:

“Warning Light Qs 4 thru 8, sound Qs C, D, D.1 and E, and Set Q Arch.
Lt Q 4 and Sound Q C are called together.
Lt Q 5 and Lt Q 6 are independent
Lt Q 7, Sound Q D and Set Q Arch are all together
Sound Q D.1 is a board op cue when arch is in place
Lt Q 8 and Sound Q E are called together.”

Warnings are written in your call script like this:

(include the box around them – this is a visual indication
that it is a warning)
Stand Bys: Standby are given to get the crew ready for the actual cue. Once a standby is given no one is to talk on headsets unless it is an emergency.

Over head set a standby should sound like this:

“Standby
Lt Q 4 Sound Q C together.
Lt Q 5
Lt Q 6
Lt Q 7, Sound Q D and Set Q Arch together
Sound Q D.1 take when arch is in place
Lt Q 8 Sound Q E together.”

A Standby would look like this in your call script:

*(note there is no box around the individual cues,*

*Just the word “Staandby” – another visual clue)*

Go’s: Go’s are the actual cues. You need to be consistent in your calls, for example, always call lights first in combined light and sound cues. The cue’s name is always given first and the “GO” is the last thing you say.

Over head set the previous cues would sound like this:

“LtQ 4 and SQC  GO”
“LtQ5  GO”
“LtQ6  GO”
“LtQ7, SQD, Arch  GO”
“LtQ8 and SQE  GO”

Followed up with:

“Is SQD.1 complete?”

Cues should look like this in your call script:

In addition you should draw lines to the word or action that The call is taken off of.
TIPS, WORDS OF WISDOM AND ADVICE

Stage managing is a great job but it is also an enormous challenge. You have been given this task because you have shown that you have the skills necessary to do the job and to do it successfully. You are being placed in charge of a group of your peers and being held responsible for a number of things. But don’t worry – you can handle it. Just in case – here are some tips to help get you through the process:

- **COMMUNICATE COMMUNICATE COMMUNICATE** - It is the #1 responsibility of the job, and the key to making a show run smoothly. You will discover that actors, directors, and designers are not always the best communicators – but if you send out your daily rehearsal reports, follow up on notes, send out nicely worded reminders, etc. you will find that many problems will never occur.

  In your rehearsal and performance reports make sure your notes are accurate, clear and specific. Don’t hope the director will remember what you are referring to – chances are that is never going to happen. You should touch base with the director immediately following rehearsal to clarify any notes you have taken and are unsure about. Make this happen, in fact, insist upon it.

  Follow up on rehearsal notes at least by the next production meeting if not sooner, bear in mind you need to give the designers and TD time to actually do whatever it is they need to do so don’t become a nag.

  Anticipate notes; don’t just wait for the director or the designer to give you a note.

- **ORGANIZATION ORGANIZATION ORGANIZATION**: Good organization will help with good communication. You need to be ready to handle anything so have your prompt book clearly organized, notes need to be clear and precise, maintain the call board as it is a major source of information for your cast.

- **MANAGE YOUR TIME**: This actually goes back to communication and organization but; a good stage manager is always the first to arrive and the last to leave. It is your responsibility to make sure the rehearsal space is set and ready to go, that everything is locked up and turned off for the night. You can assign your crew to these duties but you have to make sure they happen. A good stage manager is never late to rehearsals or meetings. A good stage manager is never late in posting rehearsal and performance reports. Get in the habit of doing your rehearsal or performance reports immediately after the rehearsal or the show. My expectation is that they are emailed out within an hour of rehearsal ending. If you put them off you will end up falling behind – it is a house of cards scenario you do not want to deal with.
CREATE A POSITIVE ENVIRONMENT – it is in fact true that you can catch more flies with honey – if you set a positive tone, the cast and crew will follow suit. If you yell and scream and belittle people, you will have a cast and crew who will not listen, not follow directions and not respect you. You should never be in the position where yelling is the only option. If you are in that position, chances are pretty good that you created the situation.

Keep in mind the roles and responsibilities of every member of your cast and crew – put yourself in their shoes.

- Do not give “acting” notes – this is the director’s job, if there is a conflict between two actors or an actor and a designer bring the director in to settle it – they are the ones who make the final call.
- Don’t give notes or criticisms during a performance unless it is a safety issue. Most notes can wait until after the show – the last thing you want to do is throw an actor or crew member off so that it affects the performance. In addition, this gives you a chance to cool down as well. Think about your tone of voice and attitude when giving notes – how would you respond?
- Try not to take sides – hear out both sides of an issue.

Don’t be afraid to consult the director or another faculty member. Unlike the professional world there are some limitations placed on you simply because you are a student – talk to your director and designers – if you have been doing your job correctly, they will have your back.

You are in charge and responsible for the smooth operation of the production, you may have to call actors, crew members, etc on behaviors (for example, an actor who is continually late to calls). Address the problem; do not make it about the person. Be clear in your expectations, offer reasons as needed, and give a clear statement how the issue needs to be resolved. If you have continual issues with one crew or cast member you have several options:

- Consult with the Theatre & Performance Production Stage Manager – this individual is a student with a good deal of SM experience and can offer you ideas as well as support in dealing with the issue. They may even be able to speak to the crew or cast member to help resolve the issue.
- Consult your director – especially if it is a cast member issue. Again they may offer advice or even take care of the issue for you.
- Consult the Technical Director – especially if it is a crew member issue.

In the case where the best option is to have a crew or cast member replaced you must work in consultation with the Director or Technical Director. You do not have the authority to “fire” a cast or crew member.

MOST OF ALL ENJOY YOURSELF!!!
The following pages are report forms. They will also be made available to you online. In order to achieve consistency you are required to use the rehearsal report and performance report forms.

Obviously duty sheets, costume plots, prop lists, etc will vary from show to show, but the sample forms given here are a good starting point.
**GEORGIA SOUTHERN THEATRE & PERFORMANCE**

**REHEARSAL REPORT**

<table>
<thead>
<tr>
<th>Production:</th>
<th>Director:</th>
<th>Stage Manager:</th>
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<tbody>
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**Date:** 

<table>
<thead>
<tr>
<th>Start Time:</th>
<th>End Time:</th>
<th>Late:</th>
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</table>

**Attending:**

**Absent:**

**General Rehearsal Notes:**

<table>
<thead>
<tr>
<th>Next Call:</th>
<th>Location:</th>
<th>Start Time:</th>
<th>Later Calls:</th>
<th>To Do:</th>
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</tbody>
</table>

**Set:**

**Costumes:**

**Props:**

**Sound:**

**Lights:**

**SM:**

**PR:**

**Other:**

**Signed:**

CC: Director, TD, Scenic Design, Costume Designer, Lighting Designer, Sound Designer, Properties, ASM, AD, Production SM
GEORGIA SOUTHERN THEATRE & PERFORMANCE
CAST REHEARSAL NOTES

Production:

Director:

Stage Manager:

Cast Notes:

Tomorrow’s Call:

Who, time, place, what

Notes:

Any notes specific to the actors – for example – don’t forget to bring heels to wear in rehearsal

Special Calls:

Any Costume Fittings, PR calls, Photocalls, or other calls outside of the normal rehearsal time.

CC: Director, ASMs, AD, Cast, Production SM, Costume Designer – if there are costume fittings.
Hard Copy on Call board, in prompt book, and posted in Box Office for House Manager

CC: Director, TD, Scenic Design, Costume Designer, Lighting Designer, Sound Designer, Properties, ASM, AD, Production SM
### Properties Report

**GEORGIA SOUTHERN THEATRE & PERFORMANCE**

<table>
<thead>
<tr>
<th>Production:</th>
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<tbody>
<tr>
<td>Director:</td>
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<tr>
<td>Stage Manager:</td>
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<tr>
<td>Properties Master:</td>
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<td>ASM in charge of Props:</td>
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</table>

**Date:**

<table>
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<th>Props Needed:</th>
<th>Needed by:</th>
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<table>
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<th>Fix:</th>
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<tbody>
<tr>
<td>Prop</td>
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**Questions:**

<table>
<thead>
<tr>
<th>Props Received today:</th>
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</table>

Signed: ____________________________

CC: Director, TD, Props Master, SM, Scenic Designer
Please fill out a form for each show you are auditioning for.

Print neatly – if we can’t read your contact information we can’t contact you!

Actor Name: __________________________ email address: __________________________

Phone Number: ______________________ (cell) __________________________ ____________(home)

Is there a role you are specifically interested in? ______________

Are there any roles you will not take? ____________________________________________

If you are being considered for both shows, which show would be your first choice? ____________________________

Are you willing to cut or dye your hair if necessary? ____________________________

What is your major? ______________________ Minor? ____________________________

Please note – casting is not based on majors – this information is for departmental records only.

If not cast are you interested in working backstage? ____________________________

Previous Experience: (If you have your resume, just attach it to this form)

<table>
<thead>
<tr>
<th>Show</th>
<th>Role</th>
<th>Location</th>
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</table>

Please do not write below this line
Rehearsals will be weekday evenings and some weekends until the show opens. If you have ANY CONFLICTS (especially other classes!) with either the rehearsals or performances, please make a note of them here. Your availability to meet the rehearsal schedule is important in the success of the production – if you ask to be excused from a rehearsal that you did not note here because of a conflict, you may be asked to choose between the conflict and your place in the production.

Schedule: Please fill out as completely as possible. X out times you are in class or work.

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Please list dates you know you are not available for rehearsals. Please note – availability is one element of casting.
Georgia Southern University – Theatre & Performance

Accident Report

Check One

☐ Student

☐ Visitor

☐ Faculty/Staff

Name ________________________________

Address ________________________________

Phone # ________________________________

Date & Time of Accident ________________________________

Where did the accident occur? (Please note geographical location: building, room, floor, etc.)

________________________________________________________________________

________________________________________________________________________

Describe your activities just prior to the accident and explain how the accident happened.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

In what campus activities were you participating, if any? ________________________________

________________________________________________________________________

________________________________________________________________________

Describe your injuries. ________________________________

What type of first aid care was provided ________________________________

Was medical treatment required? Y / N If yes, who provided treatment? ________________________________

________________________________________________________________________

________________________________________________________________________

Signature ________________________________ Date ________________________________
Stage Management handbook

To be Completed Half hour prior to Curtain

Front of House - House Managers & Ushers

- Lobby cleaned
  - Check bathrooms
  - Trash picked up
- House cleaned
- Programs ready
- Box office clean
- Lobby Door unlocked
  - Up stairs
  - Downstairs
- Phone check with Stage Management

Backstage/Stage - Stage Management & Crew

- Headsets preset and checked
- Greenroom cleaned up
- Stage swept & dry mopped
- Props preset
  - On stage
  - Backstage
  - Dressing rooms
- Costume preset
  - Dressing rooms
  - Backstage
  - On stage
- Lights Check
  - Focus
  - Gels
  - Lamps
  - Gobos
- Sound check
  - Speakers
  - Board

Stage Manager

- Actor sign in
- Crew sign in
- Lights preset
- House lights preset
- Sound preset
- Announce to actors house opening
- Check in with house manager
- Open house @ 20 minutes before curtain

Stage Manager ___________________________ date ________________

Show ____________________________
## Preshow Check Sheet Props

### Onstage

**Specific location (ex Up Right Cabinet)**

1. prop/ notes
2. 
3. 
4. 
5. 

**Specific location (ex Up Right Cabinet)**

6. 
7. 
8. 
9. 

### Backstage

**Specific location (ex by front of house door - actor hallway)**

1. prop/ notes
2. 
3. 
4. 
5. 

**Specific location (ex by loading dock)**

6. 
7. 
8. 
9. 

### Personal Props - dressing rooms

**Specific Actor**

1. prop/ notes
2. 
3. 
4. 
5. 

**Specific Actor**

6. 
7. 
8. 
9. 

---

Stage Manager sign off

Show _____________________________
## Preshow Check Sheet Costumes

### Men's - dressing room

**Specific Actor**
1. Costume piece
2. Each separate piece should be listed & checked
3. 
4. 
5. 

### Women's - dressing room

**Specific Actor**
1. 
2. 
3. 
4. 

### Off stage Changing areas

**Specific Actor/ location**
1. Costume piece
2. Each separate piece should be listed & checked
3. 
4. 

### On Stage Costume preset

**Specific Actor/location**
1. Costume piece
2. Each separate piece should be listed & checked
3. 
4. 

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Stage Manager sign off
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Designer: ________________________________
Wardrobe Supervisor: ________________________________

Actor

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Pieces: 

Scene: _______ Change location

Pieces: 

Scene: _______ Change location

Pieces: 

Scene: _______ Change location

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