

WINTHROP THEATRE
STAGE MANAGER'S MANUAL

Department of Theatre and Dance
College of Visual and Performing Arts
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INTRODUCTION

This manual outlines the duties and responsibilities of the stage manager for Winthrop Theatre productions. For the purposes of this manual, all the stage management duties are described as one person's job. However, some directors may choose to appoint an assistant director and/or a production stage manager and assistant stage manager. The director/choreographer of each production will determine these positions and their relevant responsibilities.

The student may receive course credit for stage managing or assistant stage-managing a Winthrop Theatre production by enrolling in a one-hour production practicum (THRA 370).

Prior to technical rehearsals, the stage manager serves in an advisory capacity. He/she assists the director with rehearsals, recording blocking, and keeping production records.

When the production begins technical rehearsals, the stage manager becomes the supervisor of the cast and running crews. He/she is responsible for making everything run smoothly, on stage and backstage. The stage manager receives his/her authority from the Winthrop Theatre director, designers and technical director and must report to them directly.

PART I: PRIOR TO REHEARSALS

A. Auditions

1. Post a copy of the Winthrop Theatre Audition procedures on the callboard one week prior to auditions. Also post any specific information concerning auditions, availability of scripts, etc., as instructed by the director. [See Appendix C for “Production Fact Sheet” form.]
2. Arrive before the audition, as instructed by the director. See that the audition room is readied. Your director will tell you how to arrange the chairs and tables.
3. Obtain scripts or audition scenes from the director.
4. See that each person auditioning has been given a copy of the Winthrop Theatre Audition Form. [Appendix A]
5. Collect Audition Forms as actors fill them out and give them to the director.
6. Be available to help the director and audition actors with any questions.
7. See that the audition room is returned to proper order, that lights are turned off, and the doors are locked.
8. When everyone has left, call campus police (x3333) and ask them to come to secure the building. You may leave when they arrive.

B. Cast

1. See that all cast members have initialed the cast have initialed the cast list. Notify any who have not.
2. Keep a list of all cast members, their addresses, home and work phone numbers, and class/work schedule. Type up a “Contact Sheet” for cast and production staff. [See Appendix C]
3. Make a list of the correct spelling of each actor’s name, as they would like it to appear in the program. Add the crewmembers when they have been selected.
4. If scripts must be returned at the end of the production, you should keep a record of all scripts and music issued to cast members. [Appendix C, “script checkout list”]
5. At the first reading, the stage manager should do the following:
 - Make a list of the cast and crewmembers that will qualify for a production practicum credit for working the show. This list should

have the name of the student and the last four digits of the student's ID number. Type up, this listing, and submit the list to the director by the end of the first week of rehearsals.

- Familiarize the cast and crew with the location and operation of emergency equipment and procedures (Appendix B).
- Distribute the production contact sheets and the rehearsal schedule. [Appendix C has sample scheduling calendars]

C. Prompt Book

1. Make a Xerox copy of the script, copying one page of text on an 8-1/2 x 11 page.
 - Use the space to the right of the text for noting warnings and technical cues, as they will be called in performance.
 - Each "warning" is noted one and a half pages before the cue; each "stand-by" is noted a half page before the cue; "go" is noted on the cue. [See sample text page.]
 - Use the left-hand page, facing the script, to record detailed written description of all movement. The numbers correspond with the circled numbers in the script at the actual cue for the movement. (See sample script on next page.)
2. Bind the pages in a loose-leaf notebook.
3. Mark the technical cues, in pencil, in order to call them correctly during rehearsals. During rehearsals, the exact timing of cues will be determined by the designers in consultation with the director and permanently set during technical rehearsals.
4. Copy administrative forms, as needed, and include in promptbook. [See Appendix C]

D. Schedules

1. Obtain the rehearsal schedule from the director, type it, post it on the callboard and give a copy to each cast member at the first reading. [You may want to use the "Scheduling Calendar" form in Appendix C]
2. Type, post on the callboard, and distribute any other schedules, such as production meetings.

E. Ground Plan

1. Obtain a ground plan for the set from the scene designer and tape it off on the stage floor prior to the first blocking rehearsal.

2. When the positions of the set pieces are established definitely, spike them with tape.
3. When several scenes are involved, use color-coded tape.

F. Keys and Filing Space

1. You will need to check out keys from the Theatre and Dance Administrative Specialist.
2. You will need to check out keys from the Technical Director for the properties storage box backstage.
3. In the Department Office there exists the Stage Manager's filing cabinet. You may store your script and production files in the designated cabinet in that office. You should also keep a supply of rehearsal equipment items here. It is very important that this office be locked whenever no one is there, even if you only expect to be away for a few minutes.

G. Theatre Facilities

1. Make yourself familiar with the layout of Johnson Theatre/Johnson Studio Theatre and the support areas (shops, dressing and make-up rooms, green room, etc.) The more the Stage Manager knows about his/her surroundings, the more helpful he/she can be.
2. Locate the light switches, fire extinguisher, and first aid kit.

PART II: DURING THE REHEARSAL PERIOD

1. Attend the director through all the rehearsals (unless the director tells you that you may be absent.)
2. Maintain order – actors should be ready to enter and neither actors nor crew should be allowed to distract from the work.
3. Keep a rehearsal log or a brief diary to be included in the production book. [See Appendix C for a “Scene by Scene” Rehearsal Record.]

A. Rehearsal Space Preparation

1. Arrive before the scheduled rehearsal time
2. Turn on the work lights.
3. Prepare the stage.
 - Sweep the stage.
 - Set up rehearsal furniture and props.

B. Property Checklist (See sample in Appendix C)

C. Rehearsal Equipment

1. Be prepared; bring several sharpened pencils.
2. Keep a kit with things that might come in handy, such as safety pins, rubber bands, paper clips, stopwatch, band-aids, aspirin, etc.
3. Make lists of rehearsal props, furniture, and costumes needed for each scene.
4. Work with the props master to gather rehearsal items listed.
5. Obtain special items, such as a wheelchair, as soon as possible in order that the actor may deal with problems effectively.

D. Callboard

1. Make certain that all notices put on the callboard are neatly typed and initialed by the director.
2. Post a copy of rehearsal schedules.

3. Post any other notices, such as costume fittings or photo calls, at least one week in advance.

E. Cast

1. See that all cast members called are present.
2. Call all tardy cast members.
3. Assemble the cast as indicated by the director.
4. See that cast members are ready to go on stage as needed.
5. Make certain that all actors know to report to the Stage Manager before leaving the rehearsal area for costume fittings, etc.
6. Enforce the Winthrop Theatre rehearsal rules.
 - Actors are allowed only in the Green Room and stage areas during performances.
 - Food and beverages are allowed only in the Green Room.
 - Only water in enclosed bottles is allowed in the theatre (unless food or drink are used in the scene)
 - Actors must not smoke or eat or drink in costume.
 - Smoking is allowed only outside building.

F. Blocking

1. Record all business, movement, technical cues, set changes and line changes in the prompt book as they are worked out during rehearsals.
2. Report any subsequent departure from the prompt book to the director.
3. Keep lists of all properties, costumes, light cues and sound effects as they occur in rehearsal. [See appendix C]. Check the lists with the director at the conclusion of each rehearsal and, as necessary, arrange for the availability of needed items.
4. Take notes of where the props are discovered, brought on, taken off, or left on stage. This list will help to organize the prop tables.
5. Simulate sound effects, light changes, set changes and special effects. Let the actor know when he is in a blackout or has just walked through the location of a wall soon to be constructed.
6. Prompt the actor when necessary.
 - Discuss prompting procedure with the director. Does he/she want lines to be letter perfect or is paraphrasing acceptable? Does he/she

want the actors to call for lines or have the stage manager correct the actor?

- Use a clear, emotionless tone of voice when prompting. Do not try to interpret the actors' lines. Use a medium loud voice so actors hear you the first time.
7. Read the parts of any actor not present.

G. Blocking Notation

1. Each stage manager's method of blocking notation will be different. However the system should be consistent throughout the prompt book.
2. You should be familiar with the standard "stage map" and terms for parts of the stage and blocking. For example:
 - *Emily stands, XDSR* = Emily stands up and crosses downstage right.
 - *D2 and N2 enter UL. Set table & chairs. D2 sits* = Doctor #2 and Nurse #2 enter up left. They cross to table and chairs and set up for the next scene. Doctor #2 sits down.
3. The technical cues may also be abbreviated.
 - *LQ 25 GO* means for the light crew to begin their cue #25.
4. Other methods of blocking notation, including "in the round" are listed in books such as Lawrence Stern's *Stage Management*.

H. Conclusion of Rehearsal

1. Make any announcements that need to be made.
2. Call attention to notices on callboard as well as handout sheets, such as photo call, etc.
3. Hand out copies of weekly rehearsal schedules or other schedules.
4. Ask about any problems that the stage manager needs to address.
5. Take notes given by the director noting the ones that are the responsibility of the stage manager. [See Appendix C for useful note forms and "Rehearsal Report Sheet."]
6. Make a list of things that must be done, noting the ones that should be accomplished immediately, before the next rehearsal and what can be delegated. Submit a rehearsal report electronically to the technical director, director, all designers, department chair, and any other members of the artistic staff/production team (choreographer, sound engineer, etc.)

advising of any changes in technical needs (lighting, props, costumes, sound, set notes, etc.)

7. See that the rehearsal area, Green Room, make-up and dressing rooms and the auditorium are cleaned and returned to proper order.
8. Return all rehearsal props and costumes to the property room and lock.
9. Check to see that all lights are turned off and the stage night-light is turned on.
10. Close all doors. Call campus police (x3333) and wait until they arrive.

I. Production Meetings

- 1) Stage Managers are expected to attend weekly production meetings. These are held each Monday, at a time to be determined, during the production process.
- 2) If the Stage Manager cannot be present s/he should arrange for an Assistant Stage Manager to attend.
- 3) The Stage Manager or Assistant Stage Manager in attendance will take minutes of the production meeting. These minutes should be typed and e-mailed (electronic mail) to the Chair, Design/Production staff and the Director within 24 hours of the meeting.

J. Rehearsal Reports

- 1) The Stage Manager is expected to write rehearsal reports (see examples in Appendix C) after each rehearsal
- 2) The rehearsal reports should be completed immediately after the end of the rehearsal.
- 3) The rehearsal reports should be sent electronically to the Chair, Director, and all Design/Production staff by 9:00 am of the morning after the rehearsal.
 - a. It may be sent to others on a “need to know” basis as suggested by the chair or Director (ie: “PR” regarding photo calls.)
 - b. When recording the names of cast, crew mentioned in a rehearsal report, be sure to write their full name (“Mary Wilson” instead of “Mary”), because not all who have to read the report will know who “Mary” is.

**PART III: DURING TECHNICAL REHEARSALS,
DRESS REHEARSALS, AND PERFORMANCES**

1. Arrive at the theatre prior to the scheduled starting time.
2. Arrive early enough for the actors or crewmember that needs more time to prepare due to special problems with makeup, costumes, etc. For first dress, there will be a need for an earlier than normal call in order to allow sufficient time for preparing of wigs and hair.
3. Allow enough time to check items on the stage manager's pre-curtain checklist (to be completed at least 30 minutes prior to the opening of the house).

A. Pre-Curtain Check List

1. Go over the pre-curtain checklist, checking off each item as it is completed. (See form in Appendix C.)

B. Technical Cues

1. The technical cues will be set during the paper tech and technical rehearsals by the designers in consultation with the director. Through the rehearsal period, the stage manager keeps track of all technical requirements for the production. He/she is expected to attend the Paper Tech and to record the sound, light and special effects in the appropriate place in the prompt script.
2. During the Paper Tech, mark the cues for lights, sound, scene changes and any other technical cues, in the right-hand column on the script page of the prompt book as they are set during technical rehearsals.
 - Mark "stand-by" for cues one and a half pages prior to the cue.
 - Mark "warning" for cues at least one-half page before the cues. This warning should allow the technician enough time to check his cue sheet, his equipment and prepare to execute the cue.
 - If a series of cues occur simultaneously or closely together, give a standby or warning for the entire series.
 - Mark "go" for cues at the point they are to be executed.
3. Explain to the crew the method used to give cues and stand by warnings. The method is to call the warning and have the technician acknowledge that he has heard the warning.
 - The stage manager then calls the cues by saying LIGHT CUE 25, GO.

- On the word GO the Technician will respond and when the cue is complete, he should tell the stage manager, CUE, COMPLETE.
- Having the Technician acknowledge the warnings saves a lot of unnecessary mistakes and lets the stage manager feel confident that everyone is listening and ready to do their jobs.

C. Running Time

1. Time each scene with a stopwatch
2. Record the running time as well as the playing time of the entire show during dress rehearsals and performances. (Some directors may want to have you record times for scenes/acts earlier during the rehearsal period.)

D. Intermissions

1. Give calls ten, five and three minutes prior to the scheduled time for curtain. Give calls in person to avoid any communication problems.
2. Check to see that crewmembers are going to their stations at the five-minute call.
3. Check with the House Manager via Booth to see how conditions are in the house, if the lobby is clear or if the audience is slow returning to their seats.
4. Call places at three minutes.
 - Check to see that each actor is in his place before going to stage Manager's desk.
 - Check to see that all crews are ready and on headsets.
 - Begin the show if everyone and everything is ready and the House Manager gives the all clear sign.
5. If the House Manager is having problems with getting the audience seated on time, hold the curtain for a few minutes and notify the actors of the delay. Wait until the House Manager gives approval.

E. Emergency Procedures

1. Know the emergency procedures outlined in Appendix B and be prepared to take action in the event of an emergency.

F. Conclusion of Performance

1. See that all equipment is turned off.

2. Make sure that all costumes, props and scenery, etc. have been stored properly.
3. See that the cast and crew have cleaned up the Green Room area.
4. Check to see if the director or actors have any notes or problems that must be taken care of before the next performance and that the appropriate person is notified.
5. Make certain that house lights and all backstage lights are off.
6. Turn on the night-light.
7. Lock all doors, including makeup and dressing rooms. Call campus police (x3333) and wait for their arrival.

G. Production Photographs

1. Inform cast of date and time and procedures for photo call.
2. Notify the crews needed for the photo call one week in advance.
3. Obtain a list of scenes to be photographed from the director.
4. Type up a list of scenes and distribute it to the cast. (One copy for stage manager, one copy for director, one copy for lights, two copies to post downstairs by dressing room.)
5. Arrange for the availability of lights, props, costumes and makeup necessary for the photo call.
6. Make certain that all actors are in costume and makeup on time.
7. See that each scene is set and the actors are on stage ready to be photographed.
8. Have actors clean up the makeup and dressing rooms after the photo call.
9. Make a digital photo of each character and have it printed for inclusion in the production book.
10. See sample photo call list in Appendix C.

H. Special Problems

Each production of a play is different and has its own special problems. No manual can list all the problems that a stage manager will have to face. Here are some typical problems faced by stage managers in the past:

1. Research field trips for cast
 - Help in the scheduling of special research, such as visits to hospitals, when it involves the entire cast. Make certain it does not interfere with rehearsal schedules.

- Notify the cast of the schedule and see that they attend.
2. Cancellation of performances
 - Notify all cast and crewmembers of the cancellation of any performance or rehearsal, should any occur.
 - Instruct the company members on how to handle any problems due to the cancellation.
 3. Problems with cast and crewmembers: Handle problems with cast or crewmembers, such as tardiness, with tact. Try to show the company member why he should be on time in consideration for the rest of the company. Do not threaten, punish, or humiliate him in front of other company members. Consult with the director or technical director as needed.
 4. Cue execution: Sometimes a technical cue may not be executed as the stage manager calls it. When this situation occurs, the stage manager must remember not to panic. Calmly find out what the problem is and remember that the audience will often not realize that a mistake has been made if it is handled carefully. The stage manager must remember to stay calm, find out what the problem is and think quickly. If there is something that can be done, do it. If not, just remember that the most important thing is that the audience must be able to see and hear the actors.
 5. Problems during technical rehearsals. Technical rehearsals are often long and tedious. A good stage manager must remember that he or she is in charge of keeping order, trying to instill calm, cooling tempers, and keeping a sense of humor. If the stage manager has done his/her job and keeps things running smoothly then problems will be kept to a minimal.
 6. Company Morale: The stage manager should remember that one of his/her most important responsibilities is to keep the company morale high. He/she must be ready to serve in the capacity of “mother-hen” and be impartial when dealing with company problems.

AFTER THE PRODUCTION

A. Scripts

1. See that all scripts, librettos, and music that must be returned to the publisher are turned in to the director.

B. Strike

1. See that all cast and crewmembers are present for the strike following the final performance.
2. Make certain that every cast member has an assignment, as determined by the Technical Director.

C. Final Duties

1. Turn in stage manager's keys to the Theatre and Dance office and to Technical Director.
2. Put stage manager book on file in archives.
3. Prepare Official Prompt Book (See Appendix C)

APPENDIX A

AUDITIONS AND CASTING PROCEDURE

1. Complete the Winthrop Theatre Audition Form indicating all areas of production you would be interested in working on. Give it to the director or the student assisting with auditions.
2. The director will select scenes from the play for reading in auditions and will call upon certain individuals to read certain roles. You are encouraged to attend as many of the auditions as you wish. Feel free to ask questions about any characters or scenes you do not understand. If you must enter or leave the room while readings are in progress, please do so quietly.
3. On the basis of your reading, you will be considered for all roles (unless you have indicated you do not wish to be considered for certain ones). Do not feel that because you have not read a certain role in auditions that you will not be considered for it. Some roles may be cast entirely upon the basis of readings heard in other roles.
4. After the conclusion of the open auditions (that is, those which were originally scheduled), individuals may be called back for additional readings (callbacks). Please check the callboard in the Green Room to see whether you have been called back. If you have not been called back, it does not mean that you are not being considered for a role but merely that you will not be required to read again that day. Check the callboard the next day.
5. After the necessary callback readings have been completed, a cast list and a crew assignment list will be posted on the callboard. If your name appears on a list please initial it and look for further instructions regarding the first reading.
6. Since the cast and production staff positions will be filled not only upon the basis of the readings but also upon the basis of information on the audition form, be sure that this sheet is accurate. If you have a change of schedule, or change your mind about wanting to be considered for a certain role or production staff position, please see the director (or Stage Manager) so that she/he has correct information. Note that working on a Winthrop Theatre production does not excuse you from your classes or your class assignments. If you cannot take on the responsibility of the production in addition to your class work, you should not volunteer to work the production.

Winthrop Theatre Audition Form

Production _____ Date _____

Name _____ Class _____ Major _____ Minor _____

E-mail Address (#1) _____ E-mail Address (#2) _____

Campus Address _____ Campus Phone _____ Cell Phone _____

Home Address _____ Home Phone _____

Name of Parents _____

Name and Address of Hometown Newspaper _____

Information on current semester:

How many hours of coursework are you taking this semester? _____

What theatre, music or dance courses are you taking this semester? _____

Do you have a cumulative Grade Point Average of at least 2.0 at Winthrop? Yes _____ No _____

Please identify and prioritize the jobs you would be willing to perform on this production. Put a "1" for your first choice, "2" for your second choice, etc.

- | | | |
|--------------------------------|--------------------------|-----------------|
| _____ Acting, Dancing, Singing | _____ Stage Construction | _____ Orchestra |
| _____ Assistant Director | _____ Properties | _____ Sound |
| _____ Stage Manager | _____ Lighting | _____ Costumes |
| _____ Publicity | _____ Box Office | _____ Make-up |

What roles are you interested in performing in this production? _____

What roles (if any) do you not want to be considered for? _____

Would you be willing to understudy a role? _____

Please complete the schedule below, showing your classes, work hours, and any other activities that would interfere with scheduling rehearsals:

	10 AM	11 AM	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM
Sun.												
Mon.												
Tues.												
Wed.												
Thurs.												
Fri.												
Sat.												

Descriptive Information: Sex _____ Age _____ Height _____ Suit or dress size _____ Hair color _____

Production Experience

(If you attach a resume of theatre experience, you may omit this page.)

Please list the roles you have played:

Role	Title of Production	Producing Group

Please list production positions you have held:

Position	Production	Producing Group

Please check any special skills you have:

- play musical instrument (indicate which instruments) _____
- juggle
- acrobatics
- dance (indicate forms of dance): _____
- sign language
- stage combat
- rock climbing
- other (list) _____

Related experience (film, TV, etc.): _____

APPENDIX B

EMERGENCY PROCEDURES

A copy of all emergency procedures shall be posted in the Stage Manager's promptbook during any performance. All staff and faculty members will make themselves familiar with the operation of emergency equipment located in the Winthrop Theatre.

Emergency Fire Procedures

In the event of a fire in the Winthrop Theatre during a performance, the Stage Manager will:

- a. Bring up the house lights as a prearranged signal that the performance is to stop.
- b. Go to Downstage Center before the audience and read the following message:

Ladies and gentlemen. We are experiencing technical difficulties and request that you vacate the building. Please walk to the nearest exit. Thank you.

The House Manager will:

- a. Call Security at Ext 3333.
- b. Make sure that all the audience members are out of the building.
- c. Wait outside the building for Security's arrival.
- d. Inform the audience if and when it is safe to return.

The Stage Manager will:

- a. Supervise the evacuation of all cast and crew.
- b. Make sure all stage lights are shut off.
- c. Wait outside the building for Security's arrival.
- d. Inform the cast if and when it is safe to return.
- e. Supervise the continuation of production, if feasible

Emergency Procedures for a Storm/Tornado Watch

In the event that threatening weather is forecast, the House Manager will constantly monitor weather bulletins throughout the performance and inform the Stage Manager whenever threatening weather is forecast. In the event that a tornado watch is issued the House Manager will:

- a. Alert the Director of the play, and the Stage Manager that a tornado watch is in effect.
- b. Turn on the portable radio.
- c. Issue flashlights to the ushers and house staff.
- d. Ascertain that ushers are aware of the emergency positions and duties.
- e. Instruct ushers to clear a path between the theatre and basement of all chairs and potential obstructions.

Emergency Procedures for a Storm/Tornado Warning

In the event that a tornado warning is issued (a tornado is on the ground and threatening Rock Hill and the Winthrop campus), the House Manager will institute emergency procedures by:

- a. Positioning ushers in their emergency stations.
- b. Instructing ushers to open doors.
- c. Informing the Stage Manager of the storm/tornado warning.
- d. Taking the portable radio to the basement to monitor weather conditions.
- e. Opening all doors in the basement.

The Stage Manager will execute emergency procedures by:

- a. Announcing to the company the issuance of a tornado warning and directing them to seek shelter in the basement immediately but calmly.
- b. Bring up the house lights as a prearranged signal that the performance is to stop.
- c. Go before the audience and read the following announcement:

Ladies and gentlemen. The national weather service has issued a storm/tornado warning for rock hill and the Winthrop campus. At the present time there is no immediate danger, but we have been instructed to seek a place of safety. Please stand and walk calmly to the rear of the theatre. The ushers will direct you to the building shelter. I repeat, there is no immediate danger so please walk calmly and the ushers will direct you to a place of safety in the basement. The performance will be resumed as soon as weather conditions permit.

The Stage Manager and the Production Coordinator will be responsible for ascertaining that all persons in the building are in the shelter and that

everything is orderly. The Production Coordinator and ushers will enforce the no smoking regulation in the shelter area during the emergency procedures.

Emergency Procedures for a Power Failure

In the event of power failure during a performance, the emergency lights will come on. The Stage Manager should take his/her flashlight and go before the audience. He will read the following message:

Ladies and gentlemen. We are experiencing a temporary power failure and are forced to halt this evening's performance until power is restored. Please remain in your seats as we expect resumption of normal electrical service momentarily. Thank you for your patronage.

In the event the power is not restored within fifteen minutes of the initial power failure, the Stage Manager will make the following update announcement:

Ladies and gentlemen. Due to the power failure we are forced to cancel the remainder of this evening's performance. The ushers have taken up positions with flashlights to help you leave the theatre safely. Please watch your step. We have performances this week; please call the box office tomorrow morning to reserve a seat at which your tickets will be honored. Please keep your ticket stubs, as they will be needed for admission. Thank you.

APPENDIX C

STAGE MANAGER FORMS

In this section are samples of useful Stage Manager forms. You may copy these forms, or use the forms as a guide for creating your own.

1. Contact sheet: Cast
2. Contact Sheet: Production Staff
3. Notes -Costume
4. Notes -Lighting
5. Notes -Props
6. Notes -Scenic
7. Notes -Sound
8. Production Fact Sheet
9. Rehearsal Report Sheet
10. Reviews and Publicity
11. Scene by Scene Rehearsal Record
12. Scenery Preset/ Shift Plot
13. Scheduling Calendar
14. Script Check Out List
15. Sign In Sheet
16. Signs: "QUIET PLEASE, REHEARSAL IN PROGRESS", "5 MINUTES,"
"10 MINUTES," "TIME," "BREAK"
17. Sound cue sheet
18. Properties Checklist
19. Pre-Curtain Checklist
20. Official Production Book Outline
21. Audition Form

Samples of Stage Manager's Work

1. Sample script page showing cues
2. Sample Photo Shoot checklist