

Western Illinois University Department of Theatre and Dance

Stage Management Handbook

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*Table of Contents*

**Introduction** ..... 2

**Collaboration**..... 2

    Working with Artistic Temperaments ..... 2

    Working with the Director ..... 3

    Working with the Actor/Performer..... 3

    Working with the Set Designer ..... 4

    Working with the Costume Designer ..... 4

    Working with the Lighting Designer..... 4

    Working with the Sound Designer ..... 4

    Working with the Property Master ..... 4

    Working with the House Manager ..... 5

**Technical Functions**..... 6

    Production Meetings..... 6

    The Stage Manager’s Kit ..... 6

    Taping the Stage ..... 7

    Supervision of Shifts..... 7

    Managing Your Crew..... 8

    ACTF Adjudications ..... 8

    Photo Call..... 9

    Publicity ..... 9

**The Prompt Book** ..... 10

**The Rehearsal Process**..... 11

    Logistics..... 11

    Rehearsal Duties ..... 11

    Preparing for Tech ..... 12

**Tech Week and Performance**..... 13

**Appendix** ..... 14

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## *Introduction*

The "Stage Management Handbook" serves as a guide to aid students performing stage managerial duties for any department production throughout the season (Main Stage, Studio, and the Regional Touring Company), as well as Summer Music Theatre. It is designed to accommodate all levels of experience, but is written to cater to the specific needs of those new to the process.

While this guide may easily be used as a reference, it is best to thoroughly review all topics covered beforehand to ensure a high level of efficiency. In addition, please remember that like all art forms, stage management can be successfully interpreted from many varying angles. As such, it is important to understand that the rules laid out within these pages are here to set the groundwork for you and provide a basic understanding. However, different productions will come with their own set of special needs, and when in doubt, never hesitate to ask for help.

Any additional questions or comments may be addressed to the Chairperson of the Department of Theatre and Dance, or the active Technical Director.

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## *Collaboration*

### **Working with Artistic Temperaments**

The stage manager is the one person in which the director and the designers may rely upon to have an unbiased opinion. They are to remain a neutral liaison to all members of the production staff. Communication is essential for success as the stage manager will regularly interact with all members of both the production and creative sides. In order to keep everyone on track and things moving smoothly, it is critical to respond to all situations in a way that will most benefit that production. Avoid criticizing other members of the group to pacify one individual. Keep a level head at all times, and remain conscious to the show's best interest.



**As a stage manager**, you must always keep in mind that it is not your place to volunteer advice to the creative team. For example, though this is educational theatre, it is still out of line for you to coach an actor on scene choices, suggest an alternate staging to the director, or to question the thought process of a design. Treat your colleagues with the respect they deserve!

### **Working with the Director**

The relationship between stage manager and director is one that must remain healthy and is vital to the success of any production. Again, constant communication is of the utmost importance. Start off on the right foot by arranging to meet with the director prior to auditions to find out what is expected of you. This will allow you to get a feel for them and help you to know what you can bring to the table. If possible, ask to be involved in the audition process so you can immediately be of service. You're here to make their life easier. You can also use this time to find out when the next scheduled production meeting is to be held. Though it's likely the main staff has already begun meeting, you'll want to start attending these as soon as possible.

If the director does indeed want your assistance with the audition process, there are a few things that you may be asked to do. They could ask you to keep order outside the audition room and ensure the actors are moving in and out in a timely fashion. In that case, always have the next person ready so the process can run as smoothly as possible. You may also be asked to sit in at auditions and keep track of time and scheduling. This bestows upon you the unenviable task of cutting an actor's audition short if he or she goes over their allotted time limit. In this case, a hand gesture denoting a ten second warning may be used to let them know time is of the essence. If they still go over, a loud and clear "thank you" will suffice.

Upon the completion of the audition process, you may or may not have some paper work duties to assist in. This could involve alphabetizing and filing audition sheets; or perhaps posting results, audition sides for callbacks (cuts from the script for scene work), schedules, and/or notes. Unless instructed otherwise, these are to be posted on their respective callboards, all conveniently marked accordingly in the theatre lobby of Browne Hall.

You, more than anyone else, work closest with the director. However, as previously mentioned, that does not mean you are the assistant director. Think of yourself instead as the director's assistant. You are there to help the director so the show may reach its fullest potential. Though you are the main source of communication between all involved, you'll find yourself more often than not assisting the director. They lean on you for support and rely on you to take care of the technical so that more of their energy may be concentrated on the creative.

### **Working with the Actor/Performer**

Much the same as working with the director, it is your responsibility to take care of any technical issues that may involve an actor/performer so as much of their energy as possible may be focused toward creativity.

You are often their only direct source of communication with other members of the production team, and it is important to decipher to whom each of their needs should be addressed. It is in your best interest to exercise a great deal of tact, sensitivity, and patience when dealing with actors/performers in order to keep things running smoothly. A mutual respect must exist between the actor/performer and

the stage manager in order to maintain a professional work environment. Your actions must be carried out in such a way that will help, and not hinder their process.

### **Working with the Set Designer**

Ask the set designer for a copy of the floor plan if one exists. It is important to have copies available for the rehearsal process, and will also considerably aid you in tracking the blocking for your prompt book. Make sure that you check in at least once a day, not only through rehearsal reports (see the *Appendix*), but in person if possible.

### **Working with the Costume Designer**

It is your responsibility to be aware of any unique costume conditions that may require special consideration prior to the first dress rehearsal. If this is the case, you should agree upon a time with both the director and costume designer in which “rehearsal attire” can be worked into the rehearsal process. Temporary costume pieces that mimic the behavior of the final design should be provided so the actors/performers have adequate time to live in these conditions and adjust as necessary.

### **Working with the Lighting Designer**

Sometime before the first tech rehearsal, you should acquire a list of light cues and notate them in your prompt book. As a stage manager, you’ll definitely need to be well acquainted with all aspects of the lighting. Having access to the size, wattage, color, focus, dimmer channel, etc. can only help to speed up any repairs that may be needed. For this reason you should request a light plot from your designer.

As part of your pre-show routine, you should run through all of the cues to make sure everything is in working order. If something is not working, you need to fix it or retrieve someone to fix it as soon as possible. If you have never run a particular light board, or are perhaps unfamiliar with the process in general, be sure to ask the lighting designer to guide you through it. You are responsible for being able to perform this task regardless of whether you have a lighting board operator on your crew or not.

### **Working with the Sound Designer**

Though your collaboration with the sound designer is likely to be minimal, the same rules apply. Before the first technical rehearsal, it is your responsibility to obtain a complete list of sound cues from the designer.

As with working on the lighting side of things, you’ll want to be well acquainted with the sound, the sound board, and the placement of cues within the script. The latter of which should be notated in your prompt book.

### **Working with the Property Master**

It may be your responsibility to get the director’s approval on specific props, or to perhaps retrieve the props from the property master for the show. You may also need to be a source of communication between actors/performers requiring additional props or “rehearsal props,” much the way you would

do for the costume designer. It is just as likely that this communication will take place between the property master and the director, but you still need to be present to record all that transpires.

### **Working with the House Manager**

The house usually opens half an hour before curtain. The stage manager must communicate with the house manager as to whether the technical checks and stage set-up is ready or if a problem exists that will prevent the house from opening on time. Be sure to alert the house manager when the places call is given and the show is ready to begin. Once the call is given you should remain in the booth so the house manager can notify you when the house has been closed. The same system of communication should be used during intermission as well.

The house manager will also inform you of any weather advisories or warnings that may be in place for the surrounding area. If the weather becomes severe, the show may need to be stopped, with the audience evacuated to the designated "safety areas."

In the event of an emergency, the WIU Emergency Alert System will go into effect, in which case the house manager will call 911 and assist OPS with carrying out the appropriate emergency procedure.

If the fire alarms are set off for any reason, OPS will automatically be notified. The house manager will stop the show and you are to immediately turn on the house lights (a power outage will automatically activate a set of emergency lights). It is your job to assist the house manager in escorting the audience, cast, and crew outside to safety.



**Safety!** Keep in mind that though a stage manager shoulders an incredible amount of responsibility, this is still educational theatre and you are still a student. In the event of an emergency, your only responsibility is to cooperate with any instruction OPS may give and follow the rest of the house to safety.

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## Technical Functions

### **Production Meetings**

The production meeting is the time when all of the designers come together to share their vision for the production and discuss ways of bringing their ideas to life. Depending on the director, there may be many production meetings, or perhaps only a few. Some directors like to have everyone meet once a week, while others like one-on-one meetings with each designer. Regardless of the director's preference, your attendance is mandatory. Your job during the production meetings is to write down everything that is said. You are also responsible for coordinating each meeting. During the first meeting, it is usually best to arrange for a scheduled block of time each week to meet as needed. In the event a regular meeting time cannot be set, or if the director requires additional separate meetings, it is up to you to find a time that works with the schedules of all involved. Subsequent production meetings will involve the sharing of sketches, progress reports, delays, problems, etc.

You will also have to type out a production meeting report (see the *Appendix*.) The report should include anything and everything that was talked about during the meeting. Make special mention of any questions that arose, or problems that occurred that other people involved may need to know about. This report must be sent out to all members of the production team, including, but not limited to: the design team, the director, the assistant director, the assistant stage manager, the technical director, and anyone else the director wants to keep in the know. This is a large part of communication and it is your responsibility to keep everyone in the know.

### **The Stage Manager's Kit**

When you are assigned to a show as the stage manager, one of the first things you'll need is a stage manager's kit. This can be acquired from the department chairperson's secretary in Browne Hall 101. This box will assist you throughout the rehearsal process, so it is vital to get it before any production meetings or rehearsals begin. The kit must be brought with you to all production related functions, including the production meetings and all rehearsals.



**Once you obtain the kit:** Check to see if anything needs to be replaced or refilled. If so, notify the technical director, who will let you know how to get what is needed or at least point you in the right direction. As you work, you may think of things that should be added to the kit. Again, ask the technical director. It may be possible to obtain what you need.

The kit should be returned the day following the show's final performance. If you ran out of something while working on the show, let the department secretary and/or the technical director know what is missing.

### **Taping the Stage**

Once the floor plan is finalized and you are in rehearsals, the set needs to be "taped out." This simply means that you are outlining what the set will look like when it is built. This is to be done at full scale and with the exact dimensions noted on the floor plan. When working in a space that is not the one you will use for the show's run, it may also be helpful to tape out the dimensions of the performance stage as well. This is essential in helping the creative team envision the space they'll eventually be living in.

When taping the stage or space, it is important that you use "spike" tape. Masking or other sorts of tape should never be used for this purpose. You'll find this conveniently located in your stage manager's kit. Spike tape comes off easier than other kinds of tape, while still remaining durable and long lasting. Additionally, it is available in a variety of assorted colors; this comes in handy for color coding different objects or levels onstage.

When removing the spike tape, it is important to do so slowly and carefully. Pull the tape up close to the floor, as opposed to ripping it all up while standing; this is to avoid damaging the surrounding paint.

### **Supervision of Shifts**

If a show calls for set pieces to be moved in and out, it is up to you to coordinate their movement. A meeting should be scheduled with the set designer, director, and technical director, so the four of you can work this out. Any notes on the subject you may have from the rehearsal process will be helpful, so bring those with you.

Once an efficient plot has been drawn up for the movement of set pieces, you must also decide how many crew members will be required to successfully execute your new plan. Use this time to assign tasks to crew members. While making such decisions, it is critical to take both safety and logistics into consideration. If a production requires that an actor/performer carry out selected crew tasks, permission must be obtained from the director.

The resulting set plot must be posted in accessible locations throughout the backstage area and formatted so as to easily be read in dimly lit areas. The movement of the set, referred to as a "scene shift," is to be rehearsed several times during technical rehearsals. If necessary, it is possible that a separate, additional technical rehearsal will be added to the schedule to assist in learning complicated shifts. Scene shifts are to be done quickly and as inconspicuous as possible, while still keeping safety the top priority.

## Managing Your Crew

For a Main Stage production, your crew will usually be assigned to you to fulfill talent grant stipulations, but it remains your job to contact them. This should be done as soon as possible. The staff member in charge of these positions will immediately post the list on one of the Browne Hall call boards upon its completion. Any pertinent information you have for your crew may also be posted on this call board.



**Remember to utilize your assistant stage manager!** If you are not assigned one, but feel it would benefit the show, ask for one. They are there to assist you in any way you deem fit. Many of your responsibilities can be handed off to your assistant in order to ensure you are focused on the most pressing matters. Also keep in mind that once tech week rolls around, the backstage area becomes their responsibility so you can concentrate on running the show.

A department wide contact sheet will be sent to all students at the start of term. Check this first for crew contact information. If for any reason a crew member is not listed, check with the technical director. In rare circumstances, it may be necessary for you to search their name in your Zimbra WebMail Client and contact them through your email account. Crew members will often be required to watch a run through of the show prior to tech week. This is known as a “crew watch” and if it applies to your production, be sure and let them know well in advance.

Once you have all of your crew together, carefully explain their jobs in great detail. Any questions, concerns, or conflicts they may have should promptly be taken care of. In the event that you are short a crew member for either the technical rehearsals or a performance, simply reassign tasks to effectively handle the situation.

## ACTF Adjudication

All WIU Main Stage productions are adjudicated in association with the *Kennedy Center American College Theater Festival*. A certified adjudicator will attend a selected performance of the production for review. They will provide both verbal feedback and a written response in accordance with ACTF guidelines. While all involved are encouraged to attend the adjudicator’s presentation, only members of the creative team are required to stay. Your crew is free to do as they choose.

You can easily find out from the director which performance will be under review. Adjudications take precedent over any other pre-scheduled post-performance event, so plan to work around this date. It is part of your job to remind the cast when the adjudication will take place. This information should be posted on the call board, emailed, and presented in person.

### **Photo Call**

Often times the director will want a photo shoot set up to document the production for archival purposes. This is almost certainly the case with any Main Stage production. Confer with the director and design team to schedule a date for your “photo call.” The director will provide a list of shots they want captured in show order. Because the shoot occurs immediately following a performance, the actors/performers will work backward through the script for maximum convenience in regards to scene shifts and costume changes.

With the exception of the sound board operator, the entire cast and crew will be required to stay throughout the length of the shoot. Once you have the director’s list, it will be up to you to determine which lighting and scene shift cues will need to be brought up for each shot. The stage manager will be responsible for running the photo call alongside the director. It is the assistant stage manager’s duty to make sure the actors/performers are in place and/or readying for the next shot.

### **Publicity**

If they are required, publicity photos may be taken prior to tech/dress rehearsals. The department publicity staff will contact you in order to coordinate an appropriate date that works for both the press and your production schedule. Make sure this information is presented to all involved at the most immediate opportunity.

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## *The Prompt Book*

A well constructed prompt book is the key aspect to the successful running of a show. It should encapsulate every grain of information related to a production and provide answers to most all questions the cast and crew may have.

To begin, you'll need a large, three-ring binder and a photocopy of the script. If this is not supplied for you, you'll need to prepare it yourself. You can do so by utilizing the copier in the Browne theatre offices, or by scanning the script into a computer at any of a number of labs found throughout campus. It is best to not copy a second page of the script on the back, but instead print a copy of the ground plan on the back of each sheet. This way, every page of the script will have an accompanying ground plan for blocking notation.

Now that you have a copy of the script secured in your binder, use tabs to divide and label each act and scene for easy access. You can now begin adding any additional information regarding the show for reference purposes. This may include a cast list, contact sheet, rehearsal schedule, technical plot, and any other pertinent information. You should also keep a copy of all production meeting reports. At this point, your book should be sufficient to begin the rehearsal process.

Notating the blocking will be your first priority. This can be tricky and often frustrating, as it will likely change on a day to day basis. Because of this, use a sharp pencil with a good eraser. When notating the blocking, use consistent placement within the script. You'll want to leave room for writing in cues. Blocking is usually written above or to the left of the dialogue. When making changes, be sure to erase everything no longer needed. Do not cross out or write over. This needs to be a clean and organized process. Make sure everything you write down will be clear to any actor/performer or member of the creative team that may need to reference the current blocking.

The next step is to begin notating all technical cues into your book. This includes all sound, lighting, visual, and scenery cues, and should be placed in the right margin following the corresponding line of dialogue. It is also useful to write in "warning cues" prior to the actual "go cue" (see *Glossary*).

The prompt book should be neat, organized, and kept up to date. If for any reason you find yourself unable to call a show, the assistant stage manager (or any other qualified person) should be able to pick up your prompt book and call the show in your absence. It is also essential to keep your book with you at all times and in a safe and secure place when not in use.

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## *The Rehearsal Process*

### **Logistics**

Keys for Hainline and Horrabin Theatres may be checked out from the Department of Theatre and Dance Chairperson. Keys for Simpkins Theatre, as well as Simpkins 001, 002, and 241, may be checked out through the Head of Studio Theatre. Each room has a check-out schedule book located in the Browne Hall theatre office. Your director should have already scheduled the required rooms, but check to make sure. Main Stage shows are given preference for scheduling Horrabin Theatre as a rehearsal space. If all department spaces are booked, request the use of an alternate room by filling out a "Room Request" form. These forms are also available from the Department Secretary.

### **Rehearsal Duties**

Bring the stage manager's kit to each and every rehearsal. You must arrive before any of the actors, so plan accordingly after you've become familiar with each actor/performer's preferred arrival time. If an actor/performer intends to arrive exceedingly early, it is acceptable to arrange a time for you to unlock the theatre for them, but you need not stay. It's a good rule of thumb to arrive to rehearsals 20-30 minutes before the cast's call time. During this time you should be sweeping the stage/rehearsal space and ensuring a safe working environment. You should also take this time to arrange the space for rehearsal and any scheduled activity. A checklist of things to do before rehearsal can be found in the *Appendix*.

During the early phase of the rehearsal process, you will be expected to take down blocking and any other relevant notes in your prompt book. You and the director will also compile a "rehearsal props" list, the contents of which you are responsible for retrieving. Rehearsal props may be checked out through the assigned graduate assistant from the property storage closet in the Browne Hall basement. Hours for the props room will be posted early each semester on the storage door and the main call board. Keeping a "to do list" is never a bad idea when it comes to stage managing. It will serve as a constant reminder of remaining tasks.

Once the cast is off-book, you'll be responsible for taking line notes and prompting them. This will require the utmost attention and focus. If there is someone to assist you, delegate one of the tasks to that individual. Prompting is by far the easier task here, so plan accordingly. You will need to follow along with the spoken dialogue and assist any actor that calls for help. An actor needing a line read to them will simply yell "line." This will often be done "in character" in an effort to not lose the moment or break the scene's flow, so make sure to be listening attentively. Respond by clearly and confidently reading the line in question until the actor picks up the cue and continues. In the event an actor

becomes lost in the script, skips a significant section of dialogue, or stops without calling for line, loudly read the correct line to get the cast back on track. Unless the director has said otherwise, it is your responsibility to interrupt the rehearsal in this manner to keep things running efficiently.

If responsible for taking line notes, it is your duty to note any kind of mistake made by an actor so it may be corrected as soon as possible. Forms are generally used for this task and can be found in the *Appendix* of this handbook. With a large cast, even this one responsibility may be too overwhelming for a single individual, so you may consider dividing the two tasks among both of you. You could, for example, both remain on book for prompting, and then divide line notes between the two of you, each responsible for only a specific group of actors.

At the end of each rehearsal and after the actors have gone, it is up to you to clean the rehearsal space. Many of these spaces are used throughout the day and must be clear when needed. This involves gathering up the props and storing them in a safe place, as well as picking up any trash or extraneous items. Additionally, it is a good idea to walk the space to make sure no one has left any personal belongings. If so, make sure they are returned, or safely stored away. Finally, turn off all of the lights and lock the doors. As a stage manager, get used to being the first to arrive and the last to leave.

### **Preparing for Tech**

If you haven't already done so, compile a list of everyone involved in the production so a program can be accurately prepared.

Once the first technical rehearsal begins, the director forfeits control of running the show to you. Experienced directors will know how this works, but it's good to sit down and discuss the matter before the technical week is underway. You will also need a complete list of show cues from all departments. This is often not available until the last minute, so stay on top of everything else as best as possible.

Talk with the designers once all are present to find out what needs to be done for each night, and then plan accordingly. Once a final schedule is mapped out, send a copy to all involved, including the cast, crew, and design team.

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## *Tech Week and Performance*

The first tech rehearsal is referred to as a “cue-to-cue.” It is the first time all elements of design are present and will give the cast and crew their first taste of how the show is going to feel. This is your time to acquaint yourself with the cues and rehearse their timing.

A sign in sheet will need to be posted near the dressing rooms to efficiently account for the presence of all actors. A separate sheet should be made for the crew and posted backstage. At the beginning of each tech rehearsal, you will need to brief the cast and crew as to what will be occurring that particular night.

Now that you are in control, it is your responsibility to make sure things are kept running smoothly. Once your board operators are in place and clear on what they’re doing, you may begin the run. Give a call to places and explain which lines will begin the run. Once the scene is played out and all involved are satisfied with the cue, call for a “hold,” and direct the actors to the next section of script you need to run. Continue this process until you are through all planned rehearsal points for that night. Remember that you are now the only individual in the theatre with the authority to call a “hold.” If another member of the production team requires the show be stopped, they will need to come to you. Make sure this is clear to all involved. Upon the completion of the first technical rehearsal it is likely the design team will approach you with additional alterations to your cue sheet. It is your responsibility to make sure these are seamlessly added in.

The next several rehearsals are meant to refine the cues and scene shifts, while your final technical rehearsals will introduce costumes. You are responsible for making the cues and shifts happen, and if they simply aren’t coming together an earlier call time may be required to rehearse your crew.

Once tech week has finished and opening night has arrived, it is important that scheduling and assigned tasks continue through performances in the exact manner they had been. If all duties have been effectively handled, the show’s run will be an incredibly rewarding experience.

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## *Appendix*

<b>Glossary</b> .....	<b>15</b>
<b>Pre-Rehearsal Checklist</b> .....	<b>17</b>
<b>Forms</b> .....	<b>18</b>
Line Notes.....	18
Performance Report.....	19
Production Meeting Report.....	20
Props Tracking Plot.....	21
Rehearsal Report.....	22

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## Glossary

blocking: predetermined movement and positioning of actors in a performance space

book: script

call board: designated area for production related postings

calling for line: to ask a stage manager for assistance in reciting a line

costume plot: a list identifying which actor/performer is in each scene and what they are going to wear. If a costume change is to take place, the plot should note where the change will occur, what it involves, and who will be assisting.

dress rehearsal: the first technical rehearsals

dry tech: a technical run of the show without a cast to work cues

effects plot: a list identifying any unique effects utilized in a show. This may include fog machines, pyrotechnics, trick doors, etc. The directions for use, duration, and assignment of each effect should be noted.

“go” cue: used to signify moment of execution

“going black”: a lighting blackout of the entire house and stage

“hanging the show”: the hanging of lighting instruments used in the production

hold: to momentarily stop the rehearsal process

light plot: a drawn map identifying the location and positioning of all lighting instruments; indicating their circuit number, channel, area of coverage, and color. The map is usually drawn to  $\frac{1}{2}$ ,  $\frac{1}{4}$ , or  $\frac{1}{8}$  scale. It may be hand drawn or computer generated. Another drawing which is useful is the lighting section, showing the stage house as if sliced in half, standing up. A lighting plot will sometimes also include an instrument schedule, listing everything indicated on the plot itself.

off-book: to have dialogue fully committed to memory

paper technical rehearsal: production team meeting to go over cues

plot: a list or drawing which is required of each technical department, mapping out the intricacies of their design. A copy of each plot should be kept for reference in the prompt book.

property table: designated area for props storage during the run of a show

property plot: a list of all props used in the show. It should identify which actor/performer needs the prop, where the prop is pre-set, where it will end up, and where it should be returned.

set plot: a drawn ground plan notating the location, scale, and scope of scenery and set furnishings in the horizontal and vertical planes.

shift plot: a list detailing all scene shifts and who is assigned to each.

spiking: the marking of the placement for stage furnishings

sound plot: a list of the sound cues noting the type, original source material, speaker location, applied effect, and duration for each.

“warning” cue: used to signify approaching cue

work lights: lights left on at all times to illuminate the theatre

work through: to rehearse the show in chronological order, stopping to refine when needed

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## *Pre-Rehearsal Checklist*

### **Hainline Theatre**

- Unlock green room.
- Unlock stage left door.
- Turn on stage and house lights.
- Unplug and place ghost light stage right.
- Unlock stage right props room.
- Unlock back stage right door.
- Unlock house right door.
- Unlock booth.

### **Horrabin Theatre**

- Unlock both sets of front doors.
- Turn on lights (located stage right: turn dials).
- Unlock stage left back door.
- Unlock dressing rooms.
- Unlock stage left property closet.
- Unlock tool cage.
- Unlock booth.
- Turn off the ringer on the phone in the booth.

### **Simpkins Studio Theatre**

- Unlock theatre doors.
- Turn on lights (located to the right and left of the door: flip switch).
- Unlock connecting door to Simpkins 241.
- Turn on classroom lights (located to the left of the door: flip switch).
- Turn on light switch on stage right proscenium wall.
- Turn on light switch to the right of stage left backstage doors.
- Turn on light switch on stage left.
- Turn on light switch behind stage left ladder.
- Turn on booth light.

Character \_\_\_\_\_

Line \_\_\_\_\_ Page Number \_\_\_\_\_

Called Line	Skipped or Dropped Line	Added Lines
Paraphrased	Late Cue	Inverted Line
Jumped Cue	Changed Lines	Business or Blocking Missed

Character \_\_\_\_\_

Line \_\_\_\_\_ Page Number \_\_\_\_\_

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Character \_\_\_\_\_

Line \_\_\_\_\_ Page Number \_\_\_\_\_

Called Line	Skipped or Dropped Line	Added Lines
Paraphrased	Late Cue	Inverted Line
Jumped Cue	Changed Lines	Business or Blocking Missed

## *Performance Report*

Production \_\_\_\_\_

Date \_\_\_\_\_

Set:	Lights:
Sound:	Costumes:
Props:	Notes to House Manager:
Accidents or Injuries:	Additional Notes
Run Time _____  Act One _____ Act Two _____ Act Three _____	Date of Next Performance _____  Actor Call Time _____  Crew Call Time _____

## *Production Meeting Report*

Start Time \_\_\_\_\_

Production \_\_\_\_\_

End Time \_\_\_\_\_

Date \_\_\_\_\_

Set:	Next Meeting Information: Date Time Location
Lights:	Costumes:
Sound:	Props:
Unanswered Questions:	REMINDERS:



## *Rehearsal Report*

Start \_\_\_\_\_

Production \_\_\_\_\_

End \_\_\_\_\_

Date \_\_\_\_\_

Break				
Back				

Set:	Lights:
Props:	Costumes:
Sound:	Other:
REMINDERS:	