Preproduction

 Finding a script

1. As a director, you need to decide what type (classic stage, theatre in the round, one-act, or full-length) and what genre (drama, comedy, melodrama, etc.) of theatre you want to direct.
2. If you already have a producing group in mind, you can check their website for scripts
3. Some websites that have general search engines for scripts are:

 <http://www.stageplays.com/> and [http://www.playscripts.com](http://www.playscripts.com/)

1. Once a script is found it needs to be approved. This can be done by to a board meeting and allowing the GCT board to approve the script.

Production Team

1. Often shows have a team consisting of many chiefs but depending upon the play a small team may be more than sufficient. Sometimes one person may take on multiple jobs.
2. Areas that need to be considered for a production are:
	* + 1. Stage Manager and/or an Assistant Director
			2. Publicity
			3. Set Designer and/or Builder
			4. Makeup
			5. Lights
			6. Sound
			7. Prop Master
			8. Production Manager

 **Directors** are in charge of the vision of the show, managing the production team, and running rehearsals. For new directors, or directors working with a new team, weekly meetings for the whole production team are recommended. These meetings will help keep the Director’s vision of the play production on track and make sure that the Chiefs are getting what they need for the play. Directors should read a play several times before meeting with the production team to start and create the feel and look of the play that they in vision. Remember that the production team is there to assist rather than just telling the Director how the play should look. When choosing a production team, the director should choose people who have knowledge in each area but are also have a working relationship with the Director. A budget needs to be written, with the help of the Production Manager, and approved with the GCT board prior to auditions being held. The Director needs to attend monthly board meetings beginning three months prior to the production. All volunteer hours including construction and acting hours needs to be tracked and presented to the GCT board at the end of the production.

 **Assistant Director** makes sure that the director’s directions are being followed, help keep the director organized, and often times are responsible for the various paper work that go with a show. An Assistant Director needs to also be able to step into the director’s shoes if the director is unable to run a rehearsal or production meeting. Some directors encourage their Assistant Directors to help with the blocking, acting, and character building of the actors. This is a good way to help train new directors to make sure the GCT director’s pool is full.

 **Stage Managers** are in charge of knowing all the blocking, lighting and sound cues, and make sure actors don’t miss their cues. During a show, the Stage Manager is in charge of the actors back stage. Often times in many location, the Stage Manager has the ability to be on a headset with the Director and is able to give out any orders that the Director want the actors to know immediately, such as speak louder. It is not uncommon that Stage Manager and Assistant Director are the same person.

 **Publicity Chief** is the person responsible to getting the word out on a play. This can be done by many ways: posters, newspaper, radio, table tents, post cards, emails, weebly site, Facebook, etc. A publicity Chief may find or discover other ways of advertising the show and bring these ideas to the director. For more information on advertising see the publicity section.

 **Set Designers** often times is the same person who will supervise the building of a set. Always plan on having several people help in the construction of the set. The designer is in charge of taking any ideas the director may have and their own ideas and creating a set. The set may be designed by using sketches, Google Sketch-up, creating a model, etc. The Set Builder is not and should not be the sole builder on the set but rather act as chief builder and supervisor of the construction. When building materials are needed to be purchased, a requisition should be given to the Director that can then be given to the GCT Board to purchase the items. Often time materials can be found in storage, donated, or purchased at a reduced cost.

 **Makeup Designer** is in charge of designing the look of each character, finding makeup artists to assist in the makeup application, finding the makeup needed for the designs. Often times, the Makeup Designer may find specific wigs, makeup, and prosthetics that are needed for the show. The Designer should give the procuring information to the Director who then sends requisitions to the GCT Board to purchase these items.

 **Lighting designer** is in charge of taking the feel the Director wants for a show and using the lights to accomplish reinforce the mood. The Lighting Designer also needs to make sure each actor is properly lit in each of the acting areas. For more information see the lighting section of the manual. The Lighting Designer should be at the rehearsals a few weeks prior to the show, this allows them to see the acting areas being used and to begin setting the lights for the show. Set lights will of course be affected if the rehearsal space is not the same place as the show location. Lighting needs and customizability depend of the performance space.

 **Sound Designer** is responsible for finding the sound effects and music either specified in the script or requested by the Director. There are several websites that sound effects can be found for free. Some sounds may even need to be created or edited by the Sound Designer. Often times more than one sound effect for a specific cue may need to be found and the Director will approve of which sound is wanted. A good website for free sound effects is <https://www.freesound.org/>. An account will need to be made for this site. Freesound.org is an easy to use site and easy to setup. If music is used in a production, check with the GCT board on the legal use of said music.

 **Prop Master** is in charge of making sure the props needed for the show are found, created, and available for the actors. The Prop Master must get together with the Storage Facilitator to see if GCT already has props available for the show before buying any new materials. All props that are being used need to be checked out with the Storage Facilitator before being removed from the GCT storage. Before each show, the Prop Master makes sure each prop is placed on the set or back stage where the actor knows to find it. Often times, the back stage area will have two tables one on either side of the stage. It is good to have the tables sectioned out for each actor to find the props easily in the dark. If props are needed to be bought or made, the Prop Master needs to give a requisition to the Director that can then be given to the GCT board to purchase the items. The sooner actors can use props, the better. After the production is done all props need to be checked back in with the Storage Facilitator.

 **Costumer** is responsible for finding and/or making the costumes needed for the production. The costumer needs to take the set look, time period, and budget into consideration when designing the costumes. The costumer should first look at what GCT already has available and may even want to consider renting costumes if the look is very unique to what may be used in future productions. For sanitary reasons and storage issues, actors should be asked to provide their own shoes for a show. The Director may request that the Costumer clean the costumes after the show. All costumes and material purchased by G.C.T need to be placed in the storage area after the show. Costumers will need to get a hold of the current G.C.T. storage manager to check back in and categorize new items.

**Production Manager** is also known as the Producer. As this is a GCT production, the GCT Board is the “Production Manager”. The Board will specify an individual to act as Production Manager. The Production Manager is responsible of finding a place for rehearsals and the show itself, procuring the rights for the show, and scripts. All items that are to be purchased for the production need to be approved by the GCT Board. The rights for the play may be filled out by a Director but will need to be in GCT’s name. The Production Manager will need to attend monthly board meetings beginning three months prior to the production.

Auditions

* 1. Before hosting auditions, Directors need to do the following:
		1. Read the scripts multiple times to know what type of actor that is being looked for
		2. Choosing a location for auditions, this is best done at the same place as rehearsals
		3. Print out audition forms (Use the sample form or Directors may make their own)
			1. Sheets should have contact info (phone, texting, email, mailing address), past shows, and calendar showing rehearsal dates that the auditioners can write conflicts
		4. Make copies of sections of the script that the Director wants to have read at auditions
		5. There are many tools for advertising for auditions; this can be done either by the Publicity Manager or the Production Manager. It is the Director’s responsibility to have this information out in time for the public to see the notice. If the Director wants the GCT Board to handle this, a typed up advertisement needs to be provided as well as they way the Director would like the GCT Board to advertise. Examples of this are postcard, Facebook, weebly site, newspaper, posters, radio, and TV. The GCT Board needs to be notified at least one month prior to auditions how and when the auditions will be held.
	2. Hosting the auditions
		1. Have auditioners fill out the audition sheet
		2. Each auditioner should be given the sample of the script to read
		3. The Director will choose actors to go up and act out the scenes selected
		4. Improvisation games (improv.) are a good practice for auditions. Improv. Loosen up auditioners, shows the auditioners’ ability to think on their feet, as well as the auditioner’s willingness to put themselves out there.
		5. Some Directors prefer auditioners to bring prepared pieces. If this method is chosen, make sure to advertise prior to auditions.
		6. The Director needs to tell the auditioners how and when casting will be done. It is at the Directors discretion how to notify those not cast in the show. The Director may want to ask those who were not cast to still be a part of the show by helping in technical areas (i.e. set constructing, props, etc.).
		7. If the Director is planning and having a meeting with all the cast before rehearsals, this should be stated at auditions.
		8. The Director may invite the production team to auditions for suggestions in casting. However, the Director reserves the right to the final say in casting. If after auditions certain roles are not filled, the production team and the Director need to decide how to proceed; additional auditions may need to be done. The Director should always keep in mind what is best for the show.

Preparing for Rehearsals

* 1. Before rehearsals begin the following should be done
		1. Develop a rehearsal schedule that takes into consideration the volunteer nature of GCT and its participants. Ensure the schedule adequately provides for proper preparation of the production, but also remains cognizant that everyone involved, though committed to the show, has personal lives and commitments. Use their time fairly. Schedule will be submitted to GCT Board. Directors should look at the sample schedule given in the handbook.
			1. The schedule should contain
				1. Rehearsal times
				2. Scenes to be rehearsed
				3. Off Book deadline (when actors need to have their part memorized)
				4. Dress Rehearsal
				5. Show dates
		2. If not all the actors are needed in all the scenes, a breakdown of who is in each scene can help tell the actors if they need to be at all or just part of the rehearsals. A good rule of thumb for how much time to schedule for a show is 60 hours of rehearsal time for a full length play and 100 hours of rehearsal time for a musical. Encourage the actors to work on memorization outside of rehearsal. For every minute an actor is on stage, that actor practices for approximately one hour.
		3. Create a contract for the actors that show what the Director expects from the actors. The sample contract may be used or Directors may use their own. A copy of the contract will be submitted to the GCT board to verify that the expectations follow with the GCT philosophy. If an actor steps outside the contract, it is at the Director’s discretion as to what the consequences are. The Director should let the cast know when handing out the contract what the consequences are. The contract should also ask that actors stay behind after the final show and help take down the set.
		4. It is good idea to create a spreadsheet to keep track of actors’ attendance and conflicts. Either the Assistant Director or Stage Manager can keep track of the attendance and keep Directors informed if a cast member is stepping outside of the contract.
1. A contact sheet with the actors and production crew should be given to the Director, Assistant Director, and Stage Manager. This can be shared with the cast and crew at the Directors discretion.

Rehearsals

* 1. Stretches are a good way to start rehearsals as it gets energy up and tells actors it’s time to focus on the play. Start rehearsals on time to communicate the value of promptness.
	2. The first rehearsal should be a read-through with the cast on the entire script. It is good to have the first meeting also be the read-through. This is when scripts should be given out. If scripts are still in a good condition, GCT would like the copies back; however, the scripts are of poor quality and often are falling apart by the time a show is done. All the technical chiefs need a script.
	3. The next few rehearsals should be used to “*block*” the entire show. Often times the blocking will take more than one night. It is good to block a few scenes a night and then repeat those scenes two to three times that night. Once blocking is done, the rest of the rehearsals are devoted to perfecting the feel, look, and motivation of the actors. Actors should always have a pencil to write down the blocking that is given. Stage Managers will also need to write down the blocking as it is given. Most Directors will pre-block the scenes. Some Directors will also write the blocking down; others may later copy it from the stage manager. Some blocking maybe found in the script but these are meant as suggestions and may not work for the current set design; these notes often are from how the first director had actors move in the originally showing of the script.
	4. The sooner actors get off book the sooner they can experiment with the characters.
	5. A good tactic for character development is to have the cast use the sample character sheets. After the actors have filled a sheet out, the cast should go over them with the Director to make sure the actor’s ideas mesh with the Directors ideas. An example of a character sheet can be found at the back of this manual.
	6. At rehearsals, the Director needs to make sure other actors are not trying to tell their fellow actors how to portray a character unless the Director asks for input. Some Directors want to tell the actors how to react and move for the whole show, others like to allow the actors to come up with some of the movement and improve upon this. There is no right or wrong way to do this, but realize by allowing the actors to tell each other how to act, the Director may see problems in the cohesiveness of the cast.
	7. Treat actors, staff, and others involved with the production with consideration and respect. Maintain appropriate behavior and language with cast and crew members, especially when working with children and youth. Sometimes everyone forgets this, and as the Director you may ask the cast to do something if they slip up. It is common practice to ask them to do pushups or sit-ups, this helps show them to stop the unwanted behavior. Other tactics are adding a dollar to a jar with each infraction. Remember the importance of having a well-maintained environment.
	8. It is good to leave about ten minutes at the end of rehearsal to give general notes. This is a good time for the Makeup and Costume Designers to talk to the cast about what they need to bring or do prior to dress rehearsal (i.e. French braided hair, base makeup, personal clothes, etc.).
	9. During a rehearsal if the Director sees a change they want to make it is good to stop the scene make the change then. Afterwards have the actors repeat the change.
	10. Directors also need to make sure the actors are projecting. Travel around the performance and seating areas and see if the actors can be heard. If not, ask them to repeat the line until the actor can be heard.

Dress Rehearsals

1. The difference between rehearsal and dress rehearsal is this is a full run of the show without the audience. The actors are in costumes and makeup, use all the props, the lighting and sound technicians are running their equipment. This is a good time to have the newspaper come and take pictures. Due to copyright laws prohibiting pictures during performance, this is also a good time for the Historian to come and take pictures. The Historian may ask an actor to freeze a moment without bothering the audience. Often times putting an actor in makeup and costumes really helps them go all in with their characters.
2. *Curtain calls* should also be done this night. The Director chooses how the curtain call should look. Depending on how difficult the curtain call is will determine when to start practicing this. For instance, musical curtain calls are often have an encore and will be need to be practiced when blocking is done. Keep in mind a good length for a curtain call in a straight show is 30 seconds. The last image you want the audience to have is from the play and not from a lengthy curtain call. As a Director, realize the cast may ask the Director to come on stage. If this is not what the Director wishes, clearly state this to the cast and why. Keep in mind the cast may still ignore the Director as they wish to thank them in front of the audience.

Publicity The following are meant to be tools for the **Publicity Chief**. If there is no Publicity Chief then this is defaulted to the Production Manager.

* 1. The Publicity Chief is in charge of advertising and finding new ways of getting attendance up for the show. The Publicity Chief may create the ads or supervise creation from other people.
	2. Auditions
		1. GCT has a few free options. Auditions can be posted to the Weebly site, Facebook, and mass emails. A GCT board member will need to add these changes. A digital copy of what is needed to be posted should be sent to them by the Director.
		2. Posters and postcards can be done as well. A mailing list can be requested from the GCT Board. These costs will need to be reflected in the budget.
		3. The Gillette News Record may be contacted. A good way to keep costs down is to invite them to do an article on the auditions; also the dates can be added on what’s going on in Gillette page or given as a public service announcement to Basin Radio Network. If an advertisement is to be purchased, the cost will need to be reflected in the budget.
		4. Information should include:
			1. Audition location
			2. Time and Date of auditions
			3. Show Dates
			4. Name of Show
			5. A brief description of the show would help to peak interests
	3. Advertising the Show
1. Posters, table tents, and post cards can be created. These should reflect images or even sayings that make the audience want to come see the show. This can be done with artwork or photography. Photoshop is a good program to use to create the poster. There are free versions of this online. The poster can be placed around town as well as on the Facebook and Weebly site.
2. Information needed
	* + - 1. Name of Play
				2. Director
				3. Producing company such as (Dramatic Publishing) The company may be specific in the rights contract on how to display this.
				4. Gillette Community Theatre
				5. Show Times and Dates
				6. Location
				7. How to purchase tickets and prices. This may be specified in the rights contract and will need to reflect the prices agreed upon.
				8. GCT Board would like to do family group rates
				9. Are children under five free?
				10. Senior price?
				11. Student price?
				12. Military price?
				13. If for only mature audiences
3. Before printing table tents, find out what business will take them and how many so not too many are printed. Table tents are generally the size of half a sheet of paper. Conserves size and costs.
4. It is good to have posters, table tents, and post cards put up two weeks prior to the show. If placed sooner, people may forget about the show.
5. GCT has an account already created with Arrow Printing. Publicity Chiefs do not have to use them, but all printing can be charged to the company upon the Director’s and GCT Board’s approval.
	1. Newspaper
6. The newspaper can be invited to come and do an article on the show. This is free publicity. It is good for the Director and some of the cast to talk to the interviewer. Let the actors know prior that the newspaper is coming and a photographer will be taking pictures. Remind actors to ignore the flash.
	1. Gillette Public Access (G.P.A)
7. If filming rights have been purchased, equipment may be rented to film and then add some scenes to G.P.A.
	1. Radio
8. Advertising may be purchased from the radio. For past shows, a Sponsor-of-the Day slot has been purchased costing $250. This is a great way to spotlight the event. Costs may change so Basin Radio Network should be contacted for an estimate. The radio will sometimes ask for a brief description. They will need the same information that is on the posters. Public Service Announcements are free advertisement, but are only run a few times a day.
	1. Tickets need the following
		1. Show name
		2. Author
		3. Location
		4. Times and Dates
		5. Publishing company
		6. Gillette Community Theatre
		7. Tickets are generally around the size of business cards

* 1. Program
1. Programs are fairly easy to create in Microsoft Word or Apple Pages. If a half sheet is what is wanted, set the page to landscape and create two columns. An easy way to do cover sheet is a miniaturized poster. However make sure if a text size for producing company is required this is still the right size. If the poster is used all that has to be done is paste in the jpg file of the poster to the front of the program.
2. Must contain
3. Title
4. Author
5. Producing company again may be specific on what to say in the rights contract
6. Gillette Community Theatre
7. Cast and Crew lists
8. May contain
9. Biographies of cast and crew
10. Director’s note
11. Thank you page
12. Advertisements
13. Pictures of the Cast and Crew
14. Advertisements may be sold; this is a good way to help cover printing costs. There should be a receipt given and kept for each add purchased. Generally adds space is offered for different sizes: full page, half, and post card size. This will depend on if the program is 8.5”x11” or 5.5”x8.5”. When going to the public an official request for add purchase should be given to each business that containing the GCT letter head, play name, dates, options for adds that include sizes and prices. An option for the production crew to design the ad may also be given if chosen as an option to provide. Contact info for the Publicity Manager. If a business wants time to decide, a contact name should be written down to check back later. It is a good idea to spread out the advertisements throughout the whole program.

Set Designer and/Builder The following is meant for the use of the Set Designer/Builder.

1. When designing a set, see what GCT already has available in paint and materials. If a three dimensional drawing is requested, Google Sketchup is a free program which also has free tutorials. Once a set is designed the Director and Set Designer need to go over a budget that will be needed.
2. Designing
	* 1. Get the measurements of the performance area
		2. Read the scripts several times to generate ideas
		3. Get ideas from the director for what they are looking for where they want acting areas
		4. Write down a list of known acting areas exp. (diner, house, garden, etc.)
		5. The Set Design needs to be completed prior to submitting a budget and rehearsals
		6. Research in the time period may be needed
		7. When choosing colors and textures, think of how colors provoke mood. (i.e. browns mixed in with oranges and yellows brings chaos and makes us not want to stay in a space long-fast food restaurants)
		8. Texture should be used on *flats* (scenic walls); this lets the set blend nicely with the actors. Texture can be done by just adding a slight variation in colors on the flats and using a texture brush or adding three dimensional textures like plaster.
		9. A good use of multiple levels is aesthetically pleasing and can help when there are directors of various heights.
3. Keep in mind the rehearsal space and show space may not be the same so complicated sets may not be possible.
4. A place to build set pieces and helpers may need to be found. Keep in mind G.C.T. is a volunteer group and may not always have available help for constructing. Avoid constructing at the rehearsal location during rehearsals as this can be very distracting.

Makeup Designer The following is meant for the Makeup Designer.

* 1. It is the responsibility of the Director to find a space at the show location for makeup application. This will change from show to show depending on if there is a makeup team and if so how many artists there are.
	2. There are many different sites that the makeup artist can use to find specific makeup, prosthetics, and wigs.
	3. Actors are responsible for getting their own foundation, as each actor has their own skin type. Foundations should be about two shades darker then the actor’s skin; however, this will vary on the lights being used. More stage lights lighten actors’ skin tones and can make them look pale. If a wig is being used, actors with long hair should have it put up into two French breads. If no makeup artist is being used, actors should be given directions from the Director on how to do the stage makeup, again this will depend on the performance area.
	4. Each Makeup Designer has their own way and should communicate to the Director and cast prior to application what they expect. Most Designers don’t want the cast to even take a wig off themselves. When specific things like who should have hair done one way need to be said the best time is at the end of a rehearsal during the notes period.

Lighting Designer The following is meant for the lighting designer.

1. Depending on how complicated the lights are will depend how much rehearsal time is needed. Often times items are needed to be brought on stage during a scene change in this chase having low light especially a different color like blue will let the audience know it’s not part of the show but also allow the actors to see on stage. Lights should reflect a mood and make sure each acting area is well lit. Some scripts may be very specific in what types of lights are required; however, these are only meant as suggestions. These notes usually reflect what was done for the first show of this play. Some lighting colors may look good on the set but clash with the makeup and or costumes, and example of this is green tends to make actors look sickly. Gobos are a type of stencil you can place in front of stage lights that will shadow objects on the stage, some are in the shape of lighting, fencing, trees, etc. Gobos are fairly inexpensive these are for stage lights and will need a holder that fits in front of the light. It is good to always get permission from the show location to use these on lights before purchasing them.

PURCHASE REQUISITION (To be presented to the G.C.T. Board by the Director)

 DEPARTMENT: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Requested By: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Company Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Phone Number: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Fax Number: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Website if applicable \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Address\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

City, State, and Zip \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Date of Approval: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

G.C.T. Audition Form

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ M or F

Parent/ Guardian Names if applicable\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Address \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Email \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Would you like to be notified of future auditions? Y N

How did you find out about the auditions? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Interest in Theatre Fields: (1 Most, 5 Least)

\_\_\_ Stage Manager \_\_\_ Lighting \_\_\_ Sound \_\_\_ Costumes

\_\_\_ Set \_\_\_ Publicity \_\_\_ Props \_\_\_ Makeup

Experience:

Show Role/Job Where When

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Roles of interest \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Schedule on the back; write down conflicts you may have.

Sample Improv. Games

This game is fun as it involves a bit of mystery: the assorted "bachelors" (any more than three would be over-indulgent) are comprised of any given identity in a hat, as self-invented or supplied by a pooling audience, which the chooser must identify after each has been given a moderate amount of time to express themselves (perhaps two or three rounds, so the game doesn't drag on and/or other participants can get a turn).  The chooser, in order to get a juicy response from each contestant, should ask provocative/evocative questions to up the hilarity and revelation opportunities.

This game, between two people, takes a given scene and requires the performers to exchange dialogue in which the first word they speak must begin with the next letter of the alphabet, starting with whichever letter is elected and finishing at the letter just before (Z would loop back to A).  The dialogue must propel the action in the given scene (and ultimately conclude it).

Sample dialogue: "Are you coming to dinner?" "Before I wash my hands?!"  "'Course not.  That'd be disgusting."  "Disgusting indeed."  "Everyone should be so sanitary."  "Flushing included."  "Gross.  I hope you flush."

This game, involving two people, has a scene play out (based on a given scenario), then requires the two players to replay or reinterpret  the scene according to supplied suggestions.  Suggestions can be an emotion, time period, or particular genre of TV/film/theater.  The subsequent replays, in order to to fit in more suggestions, can be shortened to keep things interesting.  A lot of fun can be elicited from the juxtaposition of starkly different genres

Is this game any good?  Would it be absurd to continue writing the rest of this section in nothing but questions?  This game involves two people, with any additional number of people off to each side as sub-ins.  The players must only interact inquisitively, that is with questions only, to carry forth the given scene.  As soon as one play slips up (offering a statement, re-asking the previous question in a slightly different way, or simply taking too long to respond), they are booted and replaced by the "player on deck" behind them in the wings.  The worst way to play this game is to drag it on too long with technically acceptable questions, like kicking back the former question with, "Do you want me to\_\_\_\_\_?" over and over again.  The object isn't just to stay in the game as long as possible (you can't win an Improv game), but to carry forth the scene and evoke interest/laughter through the content of the dialogue.

This is another game involving some dramatic irony.  The host of a party has no idea who his three guests are, as they each come in one at a time making their identities demonstrably known (without explicitly saying, "I am \_\_\_\_\_" of course).  The identities should be worked out beforehand, ideally allowing audience/dormant player participation, while the host goes for a walk or puts on some loud headphones.  As each identity, or quirk, is guessed, that player can sit down until the rest share the same fate.  Watching the quirks interact with each other is fun by itself.  Note: the "host" should recognize beforehand that this game puts him at the backdrop of the spotlight inherently and do his job nobly nonetheless.

**Cast and Crew (Company) Contract**

As a member of the company, I agree to attend all rehearsals or crews for which I am scheduled. I will remain at rehearsals until the rehearsal is completed or I am excused. If I miss a rehearsal for any reason, I will personally contact the Director two days **prior** to the beginning of the rehearsal or by leaving a message at the number given by the Director. If I miss a rehearsal/crew day and do not contact the Director, I understand that my lack of considerations is enough for me to be dismissed from the show entirely. If I miss more than two rehearsal/crew days for any reason, I understand that I may lose my role. During Tech Week, I will be available for each rehearsal, show, and strike.

I understand that it is the role of the director to direct a show and as an actor/crew member I will not make comments on others performances unless otherwise asked to do so by the director.

I agree to assist with the production of the show in any capacity. This means serving on crews. I also agree to assist with the strike of the set after the show is over. I further understand that I may be personally responsible for any damage done to my costume and/or props.

I will meet the “off book” deadlines by having my lines memorized; however, I will strive to be “off book” prior to those deadlines.

I understand and accept the responsibility of this being a team effort, so I will have a positive attitude, even on days when I have a million reasons not to be open minded and willing to work. I fully understand this show requires collaboration and I agree to contribute my ideas and energy at appropriate times. I understand the Director will make the final choices pertaining to my role.

I agree to do all that I can to make rehearsal the best they can be. I understand that during rehearsals, I am to remain quiet until my part begins on stages. This includes turning off my cell phone. If I cause problems by disrupting the cast or the Director during rehearsals, I understand that I may lose my role in the show.

I understand that all rehearsals and shows being sponsored by Gillette Community Theatre and my behavior will follow the philosophy of the organization. I will watch my language, content, and action around children that may be at rehearsals. Furthermore, I will respect all persons and property.

Violation of this contract may result in termination from the production.

**I have read and understand the conditions above. I full agree to abide by the procedures outlined in this contract.**

Print your name here \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Actor’s Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_\_\_\_\_\_\_

Guardian Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_\_\_\_\_\_\_

(If Applicable)

|  |
| --- |
| **Sample Schedule** |
| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| 24 6-9pmMeeting/Read through | 25 Block 6-9pmAct I Scene 1-2 | 26 Block 6-9pmAct I Scene 3-8 | 27 Block 6-9pmAct I Scene 9-13 | 28 | 29 |
| July 1 Block 6-9pmAct II Scene 1-5 | 2 Block 6-9pmAct II Scene 6-9 | 3 Block 6-9pmAct II Scene 10-12 | 4 6-9pmAct I Scene 1-2 | 5 | 6 |
| 8 6-9pmAct I Scene 3-8 | 9 6-9pmAct I Scene 9-13 | 10 6-9pmAct II Scene 1-5 | 11 6-9pmAct II Scene 6-9 | 12 | 13 |
| 15 6-9pmAct II Scene 10-12 | 16 6-9pmAct I Scene 1-6 | 17 6-9pmAct I Scene 7-13 | 18 6-9pmAct II Scene 1-6 | 19 6-9pmAct II Scene 7-12 | 20 |
| 22 | 23 6-9pmAct I | 24 6-9pmAct II | 25 6-9pmAct I | 26 6-9pmAct II | 27 |
| 29 5pm-10pmFull Run | 30 5pm-10pmFull Run | 31 5pm-10pmDress Rehearsal | August 1 5pm-10pmShow | 2 5pm-10pm Show | 3 5pm-10pmShow |
| 5 | 6 6-9pmFull Run | 7 6-9pmFull Run  | 8 | 9 Show5pm-10pm | 10 Show/Strike12pm-10pm |

**Sample Attendance Sheet**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Name | 6/24 | 6/25 | 6/26 | 6/27 |  |  |  |  |  |
| Joe | Late |  |  |  |  |  |  |  |  |
| Sussie |  | Gone |  |  |  |  |  |  |  |
| Tim |  |  |  | Gone |  |  |  |  |  |
| Beth |  |  |  |  |  |  |  |  |  |

**Sample Scene Layout**

Act I

1st Eulogy 7-8

 Basil

 Dewey

Scene 1 pg 9-15

 Buddy

 Basil

 Dewey

 Melvin

 Luella

 Jeannie Mae

 Showers

Scene 2 pg 15-27

 Showers

 Buddy

 Jennie Mae

 Ferris

Scene 3 pg 27-29

 Norma

 Luella

Scene 4 pg 29-33

 Goldie

 Buddy

 Ferris

 Showers

Scene 5 pg 34-35

 Basil

 Dewey

Scene 6 pg 35-40

 Jennie Mae

 Showers

 Buddy

Scene 7 pg 40-42

 Showers

 Jennie Mae

 Ferris

 Buddy

 Luella

 Basil

 Norma

 Darlene

**Gillette Community Theatre**

**Production Budget/ Profit and Loss Statement**

|  |  |
| --- | --- |
| **Production:** |  |
| **Date of Production** |  |
| **Director** |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Expenses** | **Budget** | **Actual** | **Profit/Loss** |
| Scripts |  |  |  |
| Royalty Fees |  |  |  |
| Costumes |  |  |  |
| Set Design |  |  |  |
| Props |  |  |  |
| Makeup |  |  |  |
| Advertising |  |  |  |
|  Radio |  |  |  |
|  Television |  |  |  |
|  Print |  |  |  |
|  Misc. |  |  |  |
| Audition Postage/Cards |  |  |  |
| Production Postage/Cards |  |  |  |
| Programs |  |  |  |
| Location Rental/ Commission |  |  |  |
| Printing Tickets |  |  |  |
| Misc. Expense |  |  |  |
| Total Expenses  |  |  |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **Revenue** | **Budget** | **Actual** | **Profit/Loss** |
| Ticket Sales |  |  |  |
| Concessions |  |  |  |
| Program Advertising |  |  |  |
| Donations |  |  |  |
| Misc. |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| Total Revenue |  |  |  |

|  |  |
| --- | --- |
| Net Profit/Loss |  |

Directors Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Gillette Community Theatre

Prop/Costume Tracking

Organization/Production:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Contact Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Contact Phone:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date Loaned:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date Items To Be Returned:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |
| --- | --- | --- |
| NO | Item Id | Description of Item |
| 1 |  |  |
| 2 |  |  |
| 3 |  |  |
| 4 |  |  |
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| 6 |  |  |
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| 20 |  |  |

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Organization Representative Signature GCT Representative Signature

Glossary of Common Theatre Terms

Blocking- Refers to movement specified either in a script or given by the director

Proscenium- The traditional form of theatre named after the archway above the stage

Arena- A type of theatre where the audience sits 360 degrees around the stage.

One Act Play- A shorter play generally an hour in which there is no intermission.

Full Length Play- A play that has more than one Act.

Off Book- When and actor no longer uses a script during rehearsals and is memorized.

Dress Rehearsal- The final rehearsal before a performance in which all actors are in full costume and makeup and all props are being used.

Cheating Out- The actor places one foot pointed toward the audience and the other foot pointed toward the person being talked to. This causes the actor to open up towards the audience.

Backting- An actor is performing with their back to the audience and results in the audience not being able to hear the actor.

Tech Rehearsal- Rehearsals that the lighting and sound operators are present for and learning the cues for the show.