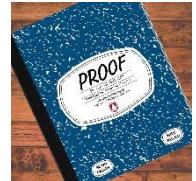




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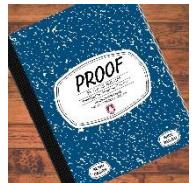
EXCERPTS FROM *PROOF* PRODUCTION BOOK
AMANDA JEAN GRISSOM
SPRING, 2019

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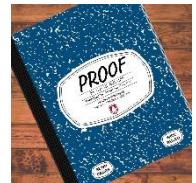


CONTACT SHEET

NAME	ROLE	PHONE	EMAIL
Robin Williams	ROBERT	541 555 1829	Rwilliams@yahoo.com
Victoria Justice	CATHERINE	889 758 6641	VickiJ@gmail.com
Andrew Garfield	HAL	945 645 3374	GarfieldAndrew@yahoo.com
Lily Collins	CLAIRE	528 649 2543	Collins_Lily@mchsi.com
Amanda Jean Grissom	Director	641 680 1054	Agrissom@monmouthcollege.edu
Amanda Grissom	Stage Manager	641 680 1054	Agrissom@monmouthcollege.edu
Andy Pavey	ASM	563 468 8133	Andrewp@gmail.com
Patrick Weaver	Lighting Designer / Shop Foreman	913 904 8506	pweaver@monmouthcollege.edu
Andreane Neofitou	Costume Designer	847 559 6415	Andreanen@mchsi.com
AJ Green	Box Office Manager	702 503 6334	Agreen@monmouthcollege.edu
Doug Rankin	Scenic Designer / Department Chair	309 255 3162	Drankin@monmouthcollege.edu
Ryan Emmons	Sound Designer	316 507 6646	Remmons@monmouthcollege.edu

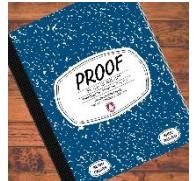


PROOF



ACTOR INFORMATION

Robin Williams – ROBERT		
EMERGENCY CONTACT	ONE-TIME CONFLICTS	CONTACT INFO
Susan Schneider Wife 541 854 7369 Scneider@yahoo.com	February 25 th	541 555 1829 Rwilliams@yahoo.com
Victoria Justice – CATHERINE		
EMERGENCY CONTACT	ONE-TIME CONFLICTS	CONTACT INFO
Serene Justice-Reed Mother 889 647 9325 Serenejreed@gmail.com	March 21 st -23 rd	889 758 6641 VickiJ@gmail.com
Andrew Garfield – HAL		
EMERGENCY CONTACT	ONE-TIME CONFLICTS	CONTACT INFO
Ben Garfield Brother 945 847 2215 GarfieldBenjamin@yahoo.com	March 6 th	945 645 3374 GarfieldAndrew@yahoo.com
Lily Collins – CLAIRE		
EMERGENCY CONTACT	ONE-TIME CONFLICTS	CONTACT INFO
Phil Collins Father 528 485 9336 Collins_Phil@mchsi.com	February 6 th -10 th March 28 th -29 th	528 649 2543 Collins_Lily@mchsi.com



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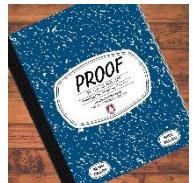
ACTOR UNAVAILABILITY

	SUN	MON	TUES	WEDS	THURS	FRI	SAT
1PM							
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3PM							
4PM							
5PM							
6PM							
7PM							
8PM							
9PM							
10PM							
11PM							

KEY	
	NO WILLIAMS
	NO JUSTICE
	NO GARFIELD
	NO COLLINS



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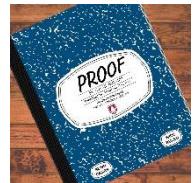
PRELIMINARY REHEARSAL CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
January 27 READ-THROUGH 1-3:30	28 REHEARSAL 6:30-9:30	29 REHEARSAL 6:30-9:30	30 REHEARSAL 6:30-9:30	31 REHEARSAL 6:30-9:30	February 1	2
3 REHEARSAL 1-4	4 REHEARSAL 6:30-9:30	5 REHEARSAL 6:30-9:30	6 REHEARSAL 6:30-9:30	7 REHEARSAL 6:30-9:30	8	9
10 REHEARSAL 1-4	11 REHEARSAL 6:30-9:30	12 REHEARSAL 6:30-9:30	13 REHEARSAL 6:30-9:30	14 REHEARSAL 6:30-9:30	15	16
17 REHEARSAL 1-4	18 REHEARSAL 6:30-9:30	19 REHEARSAL 6:30-9:30	20 REHEARSAL 6:30-9:30	21 REHEARSAL 6:30-9:30	22	23
24 REHEARSAL 1-4	25 REHEARSAL 6:30-9:30	26 REHEARSAL 6:30-9:30	27 REHEARSAL 6:30-9:30	28 REHEARSAL 6:30-9:30	March 1 SPRING BREAK REVIEW LINES	2 SPRING BREAK
3 SPRING BREAK	4 SPRING BREAK	5 SPRING BREAK	6 SPRING BREAK	7 SPRING BREAK	8 SPRING BREAK	9 SPRING BREAK
10 SPRING BREAK	11 REHEARSAL 6:30-9:30 OFF BOOK LINE CALLS ALLOWED	12 REHEARSAL 6:30-9:30	13 REHEARSAL 6:30-9:30	14 REHEARSAL 6:30-9:30	15	16

17 REHEARSAL 1-4 OFF BOOK NO LINE CALLS ALLOWED	18 REHEARSAL 6:30-9:30	19 REHEARSAL 6:30-9:30 CREW WATCH	20 REHEARSAL 6:30-9:30 CREW WATCH #2	21 REHEARSAL 6:30-9:30	22	23 PAPER TECH 6:30-10 ALL DESIGNERS CALLED NO ACTORS
24 TECH REHEARSAL 1-5 NO CONFLICTS FROM THIS POINT ON	25 TECH REHEARSAL 6:30-10:30	26 TECH REHEARSAL 6:30-10:30	27 TECH REHEARSAL 6:30-10:30	28 TECH REHEARSAL 6:30-10:30	29	30
31 TECH REHEARSAL 1-5	April 1 DRESS REHEARSAL 6:30-10:30	2 DRESS REHEARSAL 6:30-10:30 PHOTO CALL	3 FINAL DRESS 6:30-10:30	4 OPENING NIGHT 6:30 CALL	5 NIGHT TWO 6:30 CALL	6 NIGHT THREE 6:30 CALL
7 CLOSING MATINEE 1:00 CALL STRIKE						



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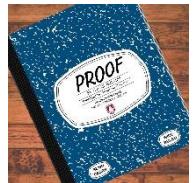


WEEKLY CALL FEBRUARY 17th-23rd

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
17 CHAR. WORK 1-4 PM Justice & Williams	18 CHAR. WORK 6:30-9:30 Justice & Collins	19 CHAR. WORK 6:30-9:30 Justice & Garfield	20 WORK A1.S1-S2 6:30-9:30 All	21 WORK A1.S3-S4 6:30-9:30 Justice, Garfield, & Collins	22	23



PROOF

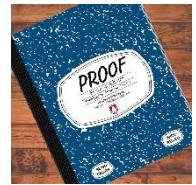


DAILY CALL FEBRUARY 20th

TIME	PAGES	CALLED	LOCATION
6:30-7:00	5-13	Justice & Williams	Wells Theatre
7:00-7:45	13-23	Justice & Garfield (Williams stays, run lines with ASM in lobby)	Wells Theatre / Lobby
7:45-8:00	Break	Justice, Garfield, & Williams	Wells Theatre
8:00-8:30	5-23	Justice, Garfield, & Williams	Wells Theatre
8:30-8:45	Notes	Justice, Garfield, & Williams	Wells Theatre
8:45-9:20	23-32	Justice & Collins (Garfield & Williams released)	Wells Theatre
9:20-9:30	Notes	Justice & Collins	Wells Theatre



PROOF



CHARACTER SCENE BREAKDOWN

ACT ONE		SCENE ONE												SCENE TWO									
Victoria Justice	CATHERINE	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
Robin Williams	ROBERT	LX	X	X	X	X	X	X	X	X	X	X	X	X	X	X	XB	+X	X	X	X	X	
Andrew Garfield	HAL																						
Lily Collins	CLAIRE																			LX	X	X	X

ACT ONE		SCENE TWO (cont.)												SCENE THREE									
Victoria Justice	CATHERINE	27	28	29	30	31	32	33	34	35	36	37	38	39	39	40	41	42	43	44	46	47	
Robin Williams	ROBERT	X	X	X	X	X	X	LX	X	X	X	X	XB	LX	X	X	X	X	X	X	X	XB	
Andrew Garfield	HAL																						
Lily Collins	CLAIRE	X	X	X	X	X	X															+X	XB

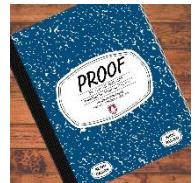
ACT TWO		SCENE ONE												SCENE TWO									
Victoria Justice	CATHERINE	49	50	51	52	53	54	55	56	57	58	59	59	60	61	62	63	64	65	65	66	67	68
Robin Williams	ROBERT	+X	X	X	X	X	X	X	X	X	X	X	-X	LX	X	X	X	X	X	X	X	X	
Andrew Garfield	HAL	LX	X	X	X	X	X	X	X	X	X	X	XB										
Lily Collins	CLAIRE																						

ACT TWO		SCENE FOUR												SCENE FIVE			
Victoria Justice	CATHERINE	69	70	71	72	73	74	74	75	76	77	78	79	80	81	82	83
Robin Williams	ROBERT	+X	X	X	X	X	XB	+X	X	X	X	X	X	X	X	X	XB
Andrew Garfield	HAL	LX	X	X	X	X	XB										
Lily Collins	CLAIRE																

KEY: +X = Enter | X = Onstage | X- = Exit | +X- = Enter then exit | X-+ = Exit then immediately re-enter LX = Lights up on actors | XB = Blackout with character still onstage



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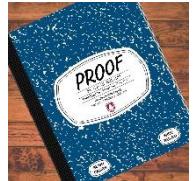


BLOCKING NOTATION KEY

ENTER	EXIT	CROSS	STOP	PICK UP	PUT DOWN
E	Ex	X	—	↑ P	↓ P
G	T	R	L	S	R
JUMP	UP STEP	DOWN STEP	PUT ON	TAKE OFF	CORNER
US	DS	→	—o	—o	—o
TABLE	CHAIR	STOOL	BBQ	POTS	BENCH
CABINET	TRASH CAN	WINDOW	DOOR	TRELLIS	STOVE
SINK	FRIDGE	HOOKS	PHONE	NOTEBOOK	BACKPACK
SLAM	L STEP	R STEP	L RAILING	DS RAILING	R RAILING
ROBERT	CATHERINE	HAL	CLAIRE		
ROB	CAT	HAL	CLR		



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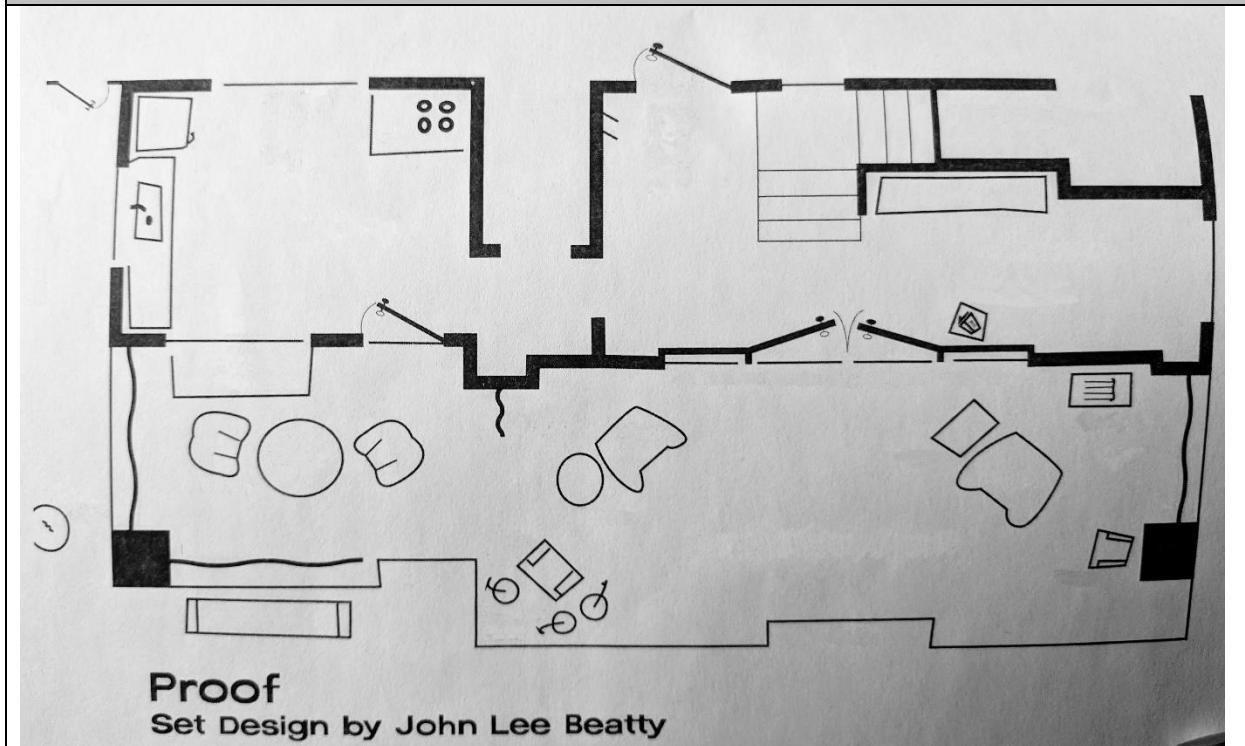


CALLING KEY

ABBREVIATIONS

LQ	Light Cue
SQ	Sound Cue
SB	Standby
PY	Pyrotechnics
SHIFT	Prop/Set Shift Onstage
↑ OR ↑↑	Cue lights ON (STANDBY) – one arrow for single cue light, double arrow for multiple cue lights
↓ OR ↓↓	Cue lights OFF (GO) – one arrow for single cue light, double arrow for multiple cue lights

CUE LIGHTS



PLACEMENT WITHIN SCRIPT

- A cue drawn to a line of text with a box placed around a single word or means the GO is called on that word. An “X” means the GO is called immediately after the word.
- A cue drawn to a line or word with no box or “X” indicates a visual cue called on or around that line or word.
- Cues on tabs that are touching mean the cues are called simultaneously.
- Blue = Standby
- Yellow = Lights
- Pink = Sound

proof

Act One

Scene 1

Night. CATHERINE sits in a chair. She is exhausted, haphazardly dressed. Eyes closed. ROBERT is standing behind her. He is CATHERINE's father. Rumpled academic look. CATHERINE does not know he is there. After a moment:

ROBERT: Can't sleep?

CATHERINE: Jesus, you scared me.

ROBERT: Sorry.

CATHERINE: What are you doing here?

ROBERT: I thought I'd check up on you. Why aren't you in bed?

CATHERINE: Your student is still here. He's up in your study.

ROBERT: He can let himself out.

CATHERINE: I might as well wait up till he's done.

ROBERT: He's not my student anymore. He's teaching now.

Bright kid.

(Beat.)

CATHERINE: What time is it?

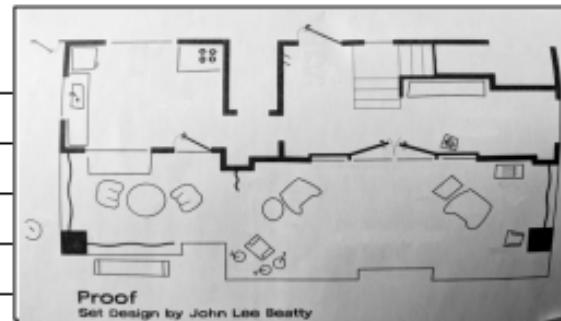
ROBERT: It's almost one.

CATHERINE: Huh.

ROBERT: After midnight . . .

CATHERINE: So?

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NOTES

IN CUE _____

Page _____

Date _____

ROBERT: So: (*He indicates something on the table behind him: a bottle of champagne.*) Happy birthday.

CATHERINE: Dad.

ROBERT: Do I ever forget?

CATHERINE: Thank you.

ROBERT: Twenty-five. I can't believe it.

CATHERINE: Neither can I. Should we have it now?

ROBERT: It's up to you.

CATHERINE: Yes.

ROBERT: You want me to open it?

CATHERINE: Let me. Last time you opened a bottle of champagne out here you broke a window.

ROBERT: That was a long time ago. I resent your bringing it up.

CATHERINE: You're lucky you didn't lose an eye.

(*Pop. The bottle foams.*)

ROBERT: Twenty-five!

CATHERINE: I feel old.

ROBERT: You're a kid.

CATHERINE: Glasses?

ROBERT: Goddamn it, I forgot the glasses. Do you want me to—

CATHERINE: Nah.

(CATHERINE *drinks from the bottle. A long pull.* ROBERT *watches her.*)

ROBERT: I hope you like it. I wasn't sure what to get you.

CATHERINE: This is the worst champagne I have ever tasted.

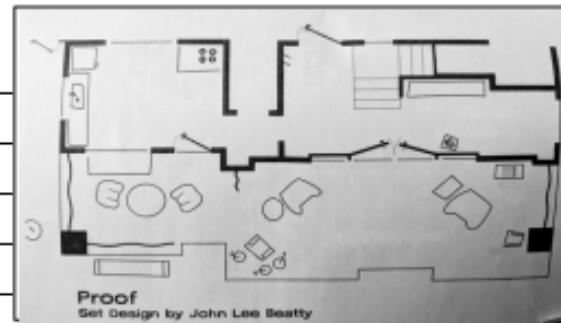
ROBERT: I am proud to say I don't know anything about wines. I hate those kind of people who are always talking about "vintages."

CATHERINE: It's not even champagne.

ROBERT: The bottle was the right shape.

CATHERINE: "Great Lakes Vineyards." I didn't know they made wine in Wisconsin.

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NOTES

IN CUE _____
Page _____
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ROBERT: A girl who's drinking from the bottle shouldn't complain. Don't guzzle it. It's an elegant beverage. Sip.

CATHERINE: (*Offering the bottle*) Do you—

ROBERT: No, go ahead.

CATHERINE: You sure?

ROBERT: Yeah. It's your birthday.

CATHERINE: Happy birthday to me.

ROBERT: What are you going to do on your birthday?

CATHERINE: Drink this. Have some.

ROBERT: No. I hope you're not spending your birthday alone.

CATHERINE: I'm not alone.

ROBERT: I don't count.

CATHERINE: Why not?

ROBERT: I'm your old man. Go out with some friends.

CATHERINE: Right.

ROBERT: Your friends aren't taking you out?

CATHERINE: No.

ROBERT: Why not?

CATHERINE: Because in order for your friends to take you out you generally have to have friends.

ROBERT: (*Dismissive*) Oh—

CATHERINE: It's funny how that works.

ROBERT: You have friends. What about that cute blonde, what was her name?

CATHERINE: What?

ROBERT: She lives over on Ellis Avenue—you used to spend every minute together.

CATHERINE: Cindy Jacobsen?

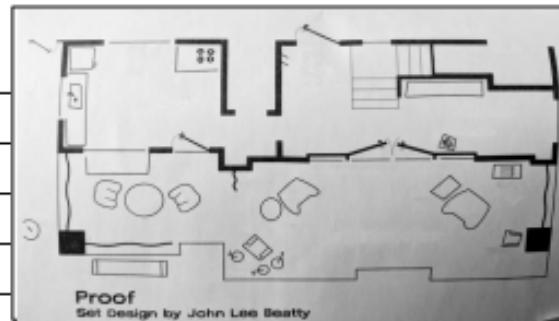
ROBERT: Cindy Jacobsen!

CATHERINE: That was in *third grade*, Dad. Her family moved to Florida in 1983.

ROBERT: What about Claire?

CATHERINE: She's not my friend, she's my sister. And she's in New York. And I don't like her.

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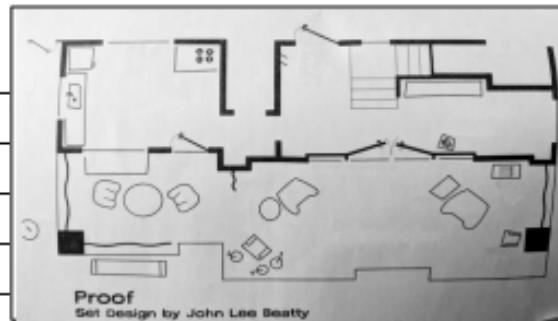
IN CUE _____

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ROBERT: I thought she was coming in.
CATHERINE: Not till tomorrow.
(*Beat.*)
ROBERT: My advice, if you find yourself awake late at night, is to sit down and do some mathematics.
CATHERINE: Oh please.
ROBERT: We could do some together.
CATHERINE: No.
ROBERT: Why not?
CATHERINE: I can't think of anything worse. You sure you don't want any?
ROBERT: Yeah, thanks. You used to love it.
CATHERINE: Not anymore.
ROBERT: You knew what a prime number was before you could read.
CATHERINE: Well now I've forgotten.
ROBERT: (*Hard*) Don't waste your talent, Catherine.
(*Beat.*)
CATHERINE: I knew you'd say something like that.
ROBERT: I realize you've had a difficult time.
CATHERINE: Thanks.
ROBERT: That's not an excuse. Don't be lazy.
CATHERINE: I haven't been lazy, I've been taking care of you.
ROBERT: Kid, I've seen you. You sleep till noon, you eat junk, you don't work, the dishes pile up in the sink. If you go out it's to buy magazines. You come back with a stack of magazines this high—I don't know how you read that crap. And those are the good days. Some days you don't get up, you don't get out of bed.
CATHERINE: Those are the good days.
ROBERT: Bullshit. Those days are lost. You threw them away. And you'll never know what else you threw away with them—the work you lost, the ideas you didn't have, discov-

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NOTES

IN CUE _____
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eries you never made because you were moping in your bed at four in the afternoon. (Beat.) You know I'm right. (Beat.)

CATHERINE: I've lost a few days.

ROBERT: How many?

CATHERINE: Oh, I don't know.

ROBERT: I bet you do.

CATHERINE: What?

ROBERT: I bet you count.

CATHERINE: Knock it off.

ROBERT: Well do you know or don't you?

CATHERINE: I don't.

ROBERT: Of course you do. How many days have you lost?

CATHERINE: A month. Around a month.

ROBERT: Exactly.

CATHERINE: Goddamn it, I don't—

ROBERT: *How many?*²

CATHERINE: Thirty-three days.

ROBERT: Exactly?

CATHERINE: I don't know.

ROBERT: Be precise, for Chrissake.

CATHERINE: I slept till noon today.

ROBERT: Call it thirty-three and a quarter days.

CATHERINE: Yes, all right.

ROBERT: You're kidding!

CATHERINE: No.

ROBERT: Amazing number!

CATHERINE: It's a depressing fucking number.

ROBERT: Catherine, if every day you say you've lost were a year, it would be a very interesting fucking number.

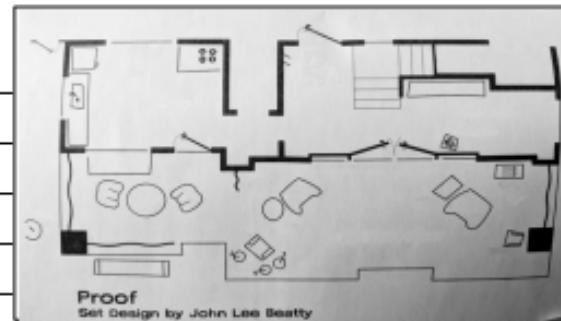
CATHERINE: Thirty-three and a quarter years is not interesting.

ROBERT: Stop it. You know exactly what I mean.

CATHERINE: (Conceding) 1729 weeks.

ROBERT: 1729. Great number. The smallest number expressible—

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NOTES

IN CUE _____

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CATHERINE: —expressible as the sum of two cubes in two different ways.

ROBERT: 12 cubed plus 1 cubed equals 1729.

CATHERINE: And 10 cubed plus 9 cubed. Yes, we've got it, thank you.

ROBERT: You see? Even your depression is mathematical. Stop moping and get to work. The kind of potential you have—

CATHERINE: I haven't done anything good.

ROBERT: You're young. You've got time.

CATHERINE: I do?

ROBERT: Yes.

CATHERINE: By the time you were my age you were famous.

ROBERT: By the time I was your age I'd already done my best work.

(Beat.)

CATHERINE: What about after?

ROBERT: After what?

CATHERINE: After you got sick.

ROBERT: What about it?

CATHERINE: You couldn't work then.

ROBERT: No, if anything I was sharper.

CATHERINE: (*She can't help it: she laughs.*) Dad.

ROBERT: I was. Hey, it's true. The clarity—that was the amazing thing. No doubts.

CATHERINE: You were happy?

ROBERT: Yeah, I was busy.

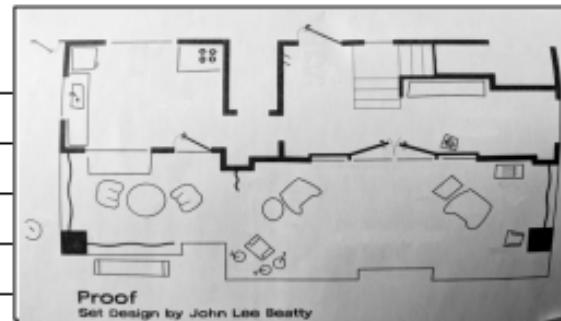
CATHERINE: Not the same thing.

ROBERT: I don't see the difference. I knew what I wanted to do and I did it.

If I wanted to work a problem all day long, I did it.

If I wanted to look for information—secrets, complex and tantalizing messages—I could find them all around me. In the air. In a pile of fallen leaves some neighbor raked together. In box scores in the paper, written in the steam com-

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NOTES

IN CUE _____

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ing up off a cup of coffee. The whole world was talking to me.

If I just wanted to close my eyes, sit quietly on the porch and listen for the messages, I did that.

It was wonderful.

(*Beat.*)

CATHERINE: How old were you? When it started.

ROBERT: Mid-twenties. Twenty-three, four. (*Beat.*) Is that what you're worried about?

CATHERINE: I've thought about it.

ROBERT: Just getting a year older means nothing, Catherine.

CATHERINE: It's not just getting older.

ROBERT: It's me.

(*Beat.*)

CATHERINE: I've thought about it.

ROBERT: Really?

CATHERINE: How could I not?

ROBERT: Well if that's why you're worried you're not keeping up with the medical literature. There are all kinds of factors. It's not simply something you inherit. Just because I went bughouse doesn't mean you will.

CATHERINE: Dad . . .

ROBERT: Listen to me. Life changes fast in your early twenties and it shakes you up. You're feeling down. It's been a bad week. You've had a lousy couple years, no one knows that better than me. But you're gonna be okay.

CATHERINE: Yeah?

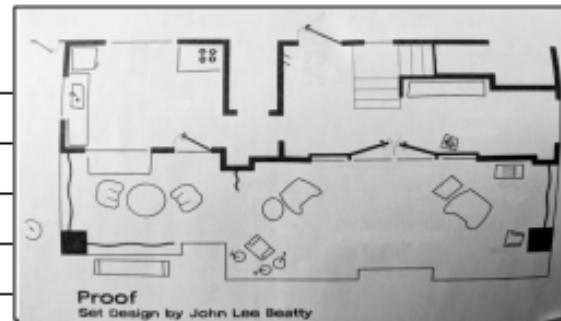
ROBERT: Yes. I promise you. Push yourself. Don't read so many magazines. Sit down and get the machinery going and I swear to God you'll feel fine. The simple fact that we can talk about this together is a good sign.

CATHERINE: A good sign?

ROBERT: Yes!

CATHERINE: How could it be a good sign?

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ROBERT: Because! Crazy people don't sit around wondering if they're nuts.

CATHERINE: They don't?

ROBERT: Of course not. They've got better things to do. Take it from me. A very good sign that you're crazy is an inability to ask the question "Am I crazy?"

CATHERINE: Even if the answer is yes?

ROBERT: Crazy people don't ask. You see?

CATHERINE: Yes.

ROBERT: So if you're asking . . .

CATHERINE: I'm not.

ROBERT: But if you were, it would be a very good sign.

CATHERINE: A good sign . . .

ROBERT: A good sign that you're fine.

CATHERINE: Right.

ROBERT: You see? You've just gotta think these things through. Now come on, what do you say? Let's call it a night; you go up, get some sleep, and then in the morning you can—

CATHERINE: Wait. No.

ROBERT: What's the matter?

CATHERINE: It doesn't work.

ROBERT: Why not?

CATHERINE: It doesn't make sense.

ROBERT: Sure it does.

CATHERINE: No.

ROBERT: Where's the problem?

CATHERINE: The problem is you are crazy!

ROBERT: What difference does that make?

CATHERINE: You admitted— You just told me that you are.

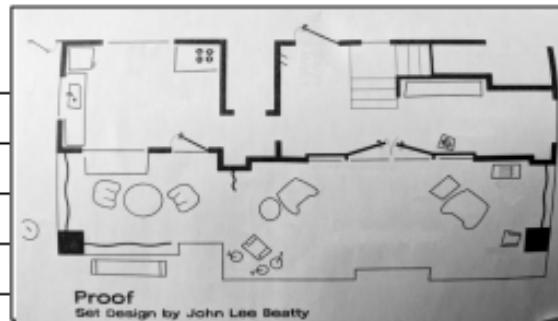
ROBERT: So?

CATHERINE: You said a crazy person would never admit that.

ROBERT: Yeah, but it's . . . Oh. I see.

CATHERINE: So?

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ROBERT: It's a point.

CATHERINE: So how can you admit it?

ROBERT: Well. Because I'm also dead. (*Beat.*) Aren't I?

CATHERINE: You died a week ago.

ROBERT: Heart failure. Quick. The funeral's tomorrow.

CATHERINE: That's why Claire's flying in from New York.

ROBERT: Yes.

CATHERINE: You're sitting here. You're giving me advice. You brought me champagne.

ROBERT: Yes.

(*Beat.*)

CATHERINE: Which means . . .

ROBERT: For you?

CATHERINE: Yes.

ROBERT: For you, Catherine, my daughter, who I love very much . . .

It could be a bad sign.

(*They sit together for a moment. Noise off. HAL enters, semi-hip clothes. He carries a backpack and a jacket, folded. He lets the door go and it bangs shut. CATHERINE sits up with a jolt.*)

CATHERINE: What?

HAL: Oh God, sorry—did I wake you?

CATHERINE: What?

HAL: Were you asleep?

(*Beat. ROBERT is gone.*)

CATHERINE: You scared me, for Chrissake. What are you doing?

HAL: I'm sorry. I didn't realize it had gotten so late. I'm done for the night.

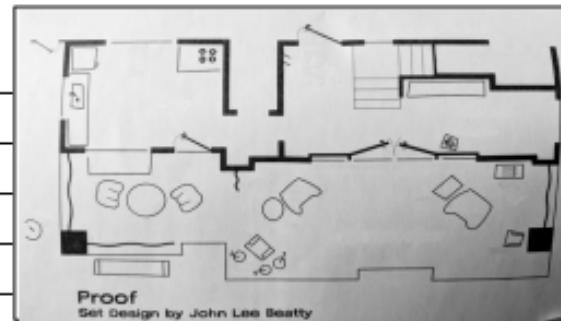
CATHERINE: Good.

HAL: Drinking alone?

(*CATHERINE realizes she is holding the champagne bottle. She puts it down quickly.*)

CATHERINE: Yes.

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HAL: Champagne, huh?

CATHERINE: Yes.

HAL: Celebrating?

CATHERINE: No. I just like champagne.

HAL: It's festive.

CATHERINE: What?

HAL: Festive. (*He makes an awkward "party" gesture.*)

CATHERINE: Do you want some?

HAL: Sure.

CATHERINE: (*Gives him the bottle.*) I'm done. You can take the rest with you.

HAL: Oh. No thanks.

CATHERINE: Take it, I'm done.

HAL: No, I shouldn't. I'm driving. (*Beat.*) Well I can let myself out.

CATHERINE: Good.

HAL: When should I come back?

CATHERINE: Come back?

HAL: Yeah. I'm nowhere near finished. Maybe tomorrow?

CATHERINE: We have a funeral tomorrow.

HAL: God, you're right, I'm sorry. I was going to attend, if that's all right.

CATHERINE: Yes.

HAL: What about Sunday? Will you be around?

CATHERINE: You've had three days.

HAL: I'd love to get in some more time up there.

CATHERINE: How much longer do you need?

HAL: Another week. At least.

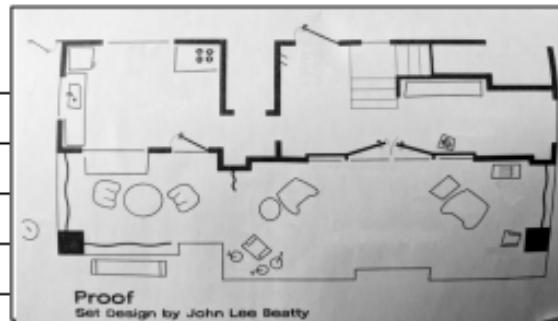
CATHERINE: Are you joking?

HAL: No. Do you know how much stuff there is?

CATHERINE: A week?

HAL: I know you don't need anybody in your hair right now. Look, I spent the last couple days getting everything sorted

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out. It's mostly notebooks. He dated them all; now that I've got them in order I don't have to work here. I could take some stuff home, read it, bring it back.

CATHERINE: No.

HAL: I'll be careful.

CATHERINE: My father wouldn't want anything moved and I don't want anything to leave this house.

HAL: Then I should work here. I'll stay out of the way.

CATHERINE: You're wasting your time.

HAL: Someone needs to go through your dad's papers.

CATHERINE: There's nothing up there. It's garbage.

HAL: There are a hundred and three notebooks.

CATHERINE: I've looked at those. It's gibberish.

HAL: Someone should read them.

CATHERINE: He was crazy.

HAL: Yes, but he wrote them.

CATHERINE: He was a graphomaniac, Harold. Do you know what that is?

HAL: I know. He wrote compulsively. Call me Hal.

CATHERINE: There's no connection between the ideas. There's no ideas. It's like a monkey at a typewriter. A hundred and three notebooks full of bullshit.

HAL: Let's make sure they're bullshit.

CATHERINE: I'm sure.

HAL: I'm prepared to look at every page. Are you?

CATHERINE: No. *I'm* not crazy.

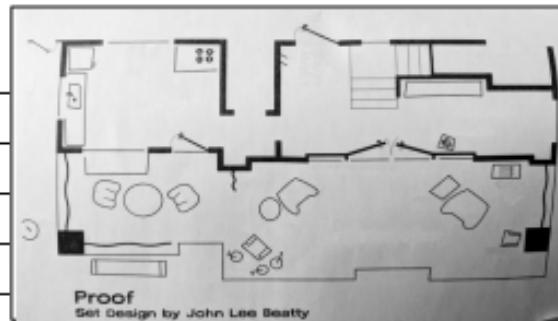
(Beat.)

HAL: Well, I'm gonna be late . . . Some friends of mine are in this band. They're playing at a bar up on Diversey. Way down the bill, they're probably going on around two, two-thirty. I said I'd be there.

CATHERINE: Great.

HAL: They're all in the math department. They're really good.

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They have this great song—you'd like it—called "i"—lower-case I. They just stand there and don't play anything for three minutes.

CATHERINE: "Imaginary Number."

HAL: It's a math joke. You see why they're way down the bill.

CATHERINE: Long drive to see some nerds in a band.

HAL: God I hate when people say that. It is not that long a drive.

CATHERINE: So they are nerds.

HAL: Oh they're raging geeks. But they're geeks who, you know, can dress themselves . . . hold down a job at a major university . . . Some of them have switched from glasses to contacts. They play sports, they play in a band, they get laid surprisingly often, so in that sense they sort of make you question the whole set of terms: geek, nerd, wonk, dweeb, dilbert, paste-eater.

CATHERINE: You're in this band, aren't you?

HAL: Okay, yes. I play drums. You want to come? I never sing, I swear to God.

CATHERINE: No thanks.

HAL: All right. Look, Catherine, Monday: what do you say?

CATHERINE: Don't you have a job?

HAL: Yeah, I have a full teaching load this quarter plus my own work.

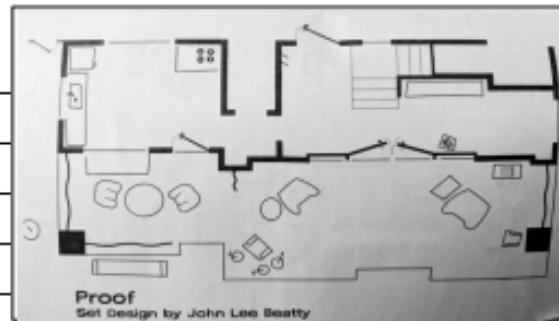
CATHERINE: Plus band practice.

HAL: I don't have time to do this but I'm going to. If you'll let me. (*Beat.*) I loved your dad. I don't believe a mind like his can just shut down. He had lucid moments. He had a lucid year, a whole year four years ago.

CATHERINE: It wasn't a year. It was more like nine months.

HAL: A school year. He was advising students . . . I was stalled on my Ph.D. I was this close to quitting. I met with your dad and he put me on the right track with my research. I owe him.

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CATHERINE: Sorry.

HAL: Look. Let me— You're twenty-five, right?

CATHERINE: How old are you?

HAL: It doesn't matter. Listen.

CATHERINE: Fuck you, how old are you?

HAL: I'm twenty-eight, all right? When your dad was younger than both of us, he made major contributions to three fields: game theory, algebraic geometry, and nonlinear operator theory. Most of us never get our heads around one. He basically invented the mathematical techniques for studying rational behavior, which economists have been milking for Nobels ever since, and he gave the astrophysicists plenty to work over too. Okay?

CATHERINE: Don't lecture me.

HAL: I'm not. I'm telling you, if I came up with one-tenth of the shit your dad produced, I could write my own ticket to any math department in the country.

(Beat.)

CATHERINE: Give me your backpack.

HAL: What?

CATHERINE: Give me your backpack.

HAL: Why?

CATHERINE: I want to look inside it.

HAL: What?

CATHERINE: Open it and give it to me.

HAL: Oh come on.

CATHERINE: You're not taking anything out of this house.

HAL: I wouldn't do that.

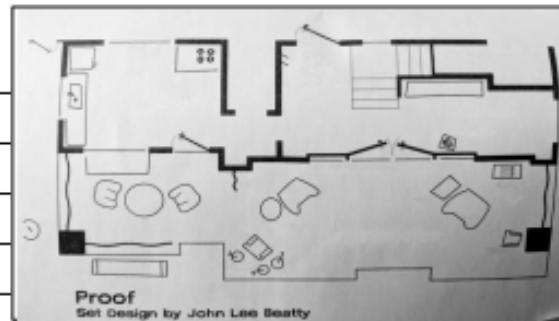
CATHERINE: You're hoping to find something upstairs that you can publish.

HAL: Sure.

CATHERINE: Then you can write your own ticket.

HAL: What? No! It would be under your dad's name. It would be for your dad.

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CATHERINE: I don't believe you. You have a notebook in that backpack.

HAL: What are you talking about?

CATHERINE: Give it to me.

HAL: You're being a little bit paranoid.

CATHERINE: *Paranoid?*

HAL: Maybe a little.

CATHERINE: Fuck you, *Hal*. *I know* you have one of my notebooks.

HAL: I think you should calm down and think about what you're saying.

CATHERINE: I'm saying you're lying to me and stealing my family's property.

HAL: And I think that sounds paranoid.

CATHERINE: Just because I'm paranoid doesn't mean there isn't something in that backpack.

HAL: *You just said yourself there's nothing up there. Didn't you?*

CATHERINE: I—

HAL: Didn't you say that?

CATHERINE: Yes.

HAL: So what would I take? Right?

(Beat.)

CATHERINE: You're right.

HAL: Thank you.

CATHERINE: So you don't need to come back.

HAL: (Sighs.) Please. Someone should know for sure whether—

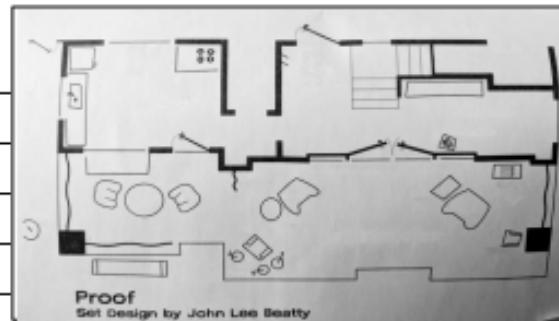
CATHERINE: *I lived with him.*

I spent my life with him. I fed him. Talked to him. Tried to listen when he talked. Talked to people who weren't there . . . Watched him shuffling around like a ghost. A very smelly ghost. He was filthy. I had to make sure he bathed. My own father.

HAL: I'm sorry. I shouldn't have . . .

CATHERINE: After my mother died it was just me here. I tried to keep him happy no matter what idiotic project he was

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doing. He used to read all day. He kept demanding more and more books. I took them out of the library by the carload. We had hundreds upstairs. Then I realized he wasn't reading: he believed aliens were sending him messages through the Dewey decimal numbers on the library books. He was trying to work out the code.

HAL: What kind of messages?

CATHERINE: Beautiful mathematics. The most elegant proofs, perfect proofs, proofs like music.

HAL: Sounds good.

CATHERINE: Plus fashion tips, knock-knock jokes—I mean it was *nuts*, okay?

HAL: He was ill. It was a tragedy.

CATHERINE: Later the writing phase: scribbling nineteen, twenty hours a day . . . I ordered him a case of notebooks and he used every one.

I dropped out of school . . .

I'm glad he's dead.

HAL: I understand why you'd feel that way.

CATHERINE: Fuck you.

HAL: You're right. I can't imagine dealing with that. It must have been awful. I know you—

CATHERINE: You don't know me. I want to be alone. I don't want him around.

HAL: (*Confused*) Him? I don't—

CATHERINE: You. I don't want you here.

HAL: Why?

CATHERINE: He's dead.

HAL: But I'm not—

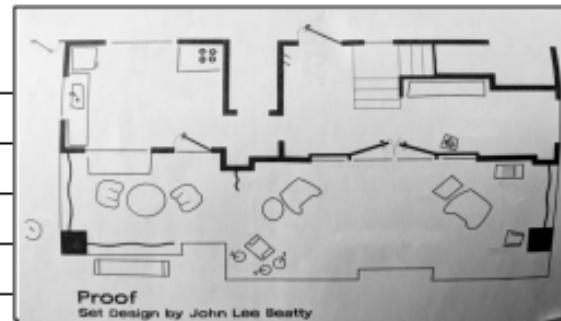
CATHERINE: *He's* dead; I don't need any *protégés* around.

HAL: There will be others.

CATHERINE: What?

HAL: You think I'm the only one? People are already working over his stuff. Someone's gonna read those notebooks.

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CATHERINE: I'll do it.

HAL: No, you—

CATHERINE: He's my father, I'll do it.

HAL: You can't.

CATHERINE: Why not?

HAL: You don't have the math. It's all just squiggles on a page.
You wouldn't know the good stuff from the junk.

CATHERINE: It's all junk.

HAL: If it's not we can't afford to miss any through carelessness.

CATHERINE: I know mathematics.

HAL: If there was anything up there it would be pretty high-order. It would take a professional to recognize it.

CATHERINE: I think I could recognize it.

HAL: (Patient) Cathy . . .

CATHERINE: What?

HAL: I know your dad taught you some basic stuff, but come on.

CATHERINE: You don't think I could do it.

HAL: I'm sorry: I know that you couldn't. (Beat. CATHERINE snatches his backpack.) Hey! Oh come on. Give me a break. (CATHERINE opens the backpack and rifles through it.) This isn't an airport.

(CATHERINE removes items one by one. A water bottle. Some workout clothes. An orange. Drumsticks. Nothing else. She puts everything back in and gives it back. Beat.)

CATHERINE: You can come tomorrow.

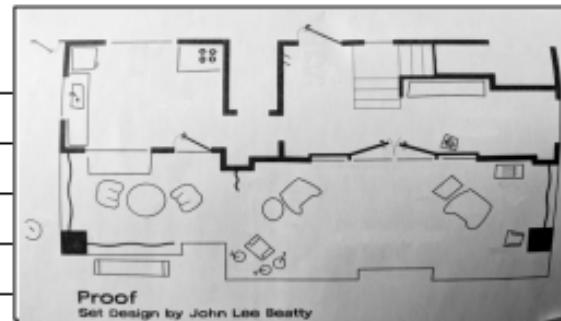
(Beat. They are both embarrassed.)

HAL: The university health service is uh very good.
My mom died a couple years ago and I was pretty broken up. Also my work wasn't going that well . . . I went over and talked to this doctor. I saw her for a couple months and it really helped.

CATHERINE: I'm fine.

(Beat.)

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HAL: Also exercise is great. I run along the lake a couple of mornings a week. It's not too cold yet. If you wanted to come sometime I could pick you up. We wouldn't have to talk . . .

CATHERINE: No thanks.

HAL: All right. I'm gonna be late for the show. I better go.

CATHERINE: Okay.

(*Beat.*)

HAL: It's seriously like twenty minutes up to the club. We go on, we play, we're terrible but we buy everyone drinks afterward to make up for it. You're home by four, four-thirty, tops . . .

CATHERINE: Good night.

HAL: Good night. (*He starts to exit. He has forgotten his jacket.*)

CATHERINE: Wait, your coat.

HAL: No, you don't have to—

(CATHERINE picks up his jacket. As she does, a composition book that was folded up in the coat falls to the floor. *Beat.* She picks it up, trembling with rage.)

CATHERINE: I'm *paranoid*?

HAL: Wait.

CATHERINE: You think I should go *jogging*?

HAL: Just hold on.

CATHERINE: Get out!

HAL: Can I please just—

CATHERINE: Get the fuck out of my house.

HAL: Listen to me for a *minute*.

CATHERINE: (*Waving the book*) You stole this!

HAL: Let me *explain*!

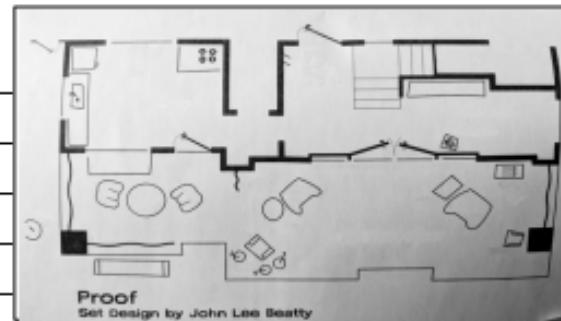
CATHERINE: You stole it from *me*, you stole it from my *father*—
(*HAL snatches the book.*)

HAL: I want to show you something. Will you calm down?

CATHERINE: Give it back.

HAL: Just wait a minute.

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CATHERINE: I'm calling the police. (*She picks up the phone and dials.*)

HAL: Don't. Look, I borrowed the book, all right? I'm sorry, I just picked it up before I came downstairs and thought I'd—

CATHERINE: (*On phone*) Hello?

HAL: I did it for a reason.

CATHERINE: Hello, police? I— Yes, I'd like to report a robbery in progress.

HAL: I noticed something—something your father wrote. All right? Not math, something he *wrote*. Here, let me show you.

CATHERINE: *A robbery.*

HAL: Will you put the fucking phone down and listen to me?

CATHERINE: (*On phone*) Yes, I'm at 5724 South—

HAL: It's about you. See? *You.* It was written about you. Here's your name: *Cathy.* See?

CATHERINE: South . . .

(CATHERINE pauses. *She seems to be listening. HAL reads.*)

HAL: "A good day. Some very good news from Catherine." I didn't know what that referred to, but I thought you might . . .

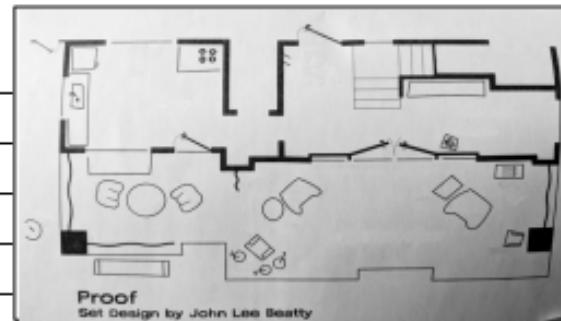
CATHERINE: When did he write this?

HAL: I think four years ago. The handwriting is steady. It must have been during his remission. There's more. (*A moment.* CATHERINE *hangs up the phone.*) "Machinery not working yet but I am patient." "The machinery" is what he called his mind, his ability to do mathematics.

CATHERINE: I know.

HAL: (*Reads*) "I know I'll get there. I am an auto mechanic who after years of greasy work on a hopeless wreck turns the ignition and hears a faint cough. I am not driving yet, but there's cause for optimism. Talking with students helps. So

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does being outside, eating meals in restaurants, riding buses, all the activities of 'normal' life.

"Most of all Cathy. The years she has lost caring for me. I almost wrote 'wasted.' Yet her refusal to let me be institutionalized—her keeping me at home, caring for me herself, has certainly saved my life. Made writing this possible. Made it possible to imagine doing math again. Where does her strength come from? I can never repay her.

"Today is her birthday: she is twenty-one. I'm taking her to dinner." Dated September 4. That's tomorrow.

CATHERINE: It's today.

HAL: You're right. (*He gives her the book.*) I thought you might want to see it. I shouldn't have tried to sneak it out. Tomorrow I was going to—it sounds stupid now. I was going to wrap it. Happy birthday.

(HAL exits. CATHERINE is alone. *She puts her head in her hands. She weeps. Eventually she stops, wipes her eyes. From off: a police siren, drawing closer.*)

CATHERINE: Shit.

fade

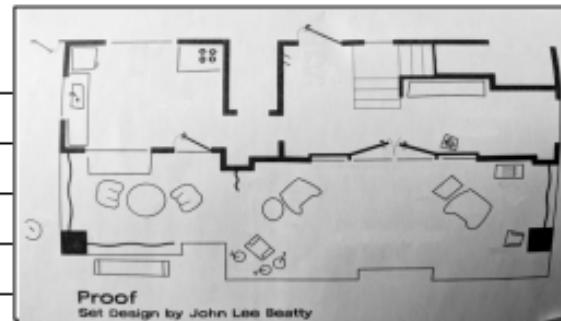
Scene 2

The next morning. CLAIRE, stylish, attractive, drinks coffee from a mug. She has brought bagels and fruit on a tray out to the porch. She arranges them on two plates. She notices the champagne bottle lying on the floor. She picks it up and sets it on a table. CATHERINE enters. Her hair is wet from a shower.

CLAIRE: Better. Much.

CATHERINE: Thanks.

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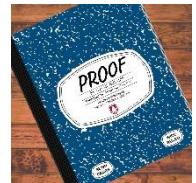


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PROOF



RUN SHEET

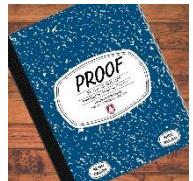
PRESHOW	
5:15 pm / 11:45 am	<p>Arrive at Wells Theatre</p> <p>Unlock doors:</p> <ul style="list-style-type: none"> • Front door to lobby • Box office door • Booth door • Costume shop doors <ul style="list-style-type: none"> ◦ Prop these doors open with fire extinguishers • Dressing room doors • Shop door by the driveway <ul style="list-style-type: none"> ◦ Double check this one – it's really difficult to unlock from the outside <p>Turn on light and sound boards in booth. Turn on house lights. Turn on lobby and box office lights.</p>
5:45 pm / 12:15 pm	Check in with crew. Touch base about any changes or issues that have arisen. Send crew to begin their duties.
6:00 pm / 12:30 pm	Check prop table while Andy checks/recharges glow tape.
6:15 pm / 12:45 pm	Check cast sign in sheet. Have Andy call anyone who is late.
6:25 pm / 12:55 pm	Perform headset check with Andy and board ops.
6:30 pm / 1:00 pm	Stage open
6:55 pm / 1:25 pm	Stage closed Final preset check (<i>see Preset List</i>) Go to preshow lights (LQ 1) and preshow sound (SQ 1)
7:00 pm/ 1:30 pm	Open house Have Andy announce 30 minutes to curtain in Makeup Studio
7:15 pm / 1:45 pm	Have Andy announce 15 minutes to curtain in Makeup Studio
7:20 pm / 1:50 pm	Check in with AJ in the Box Office Go to Booth
7:22 pm / 1:52 pm	Have Andy call 5 minutes to places in Makeup Studio
7:27 pm / 1:57 pm	Have Andy call places in Makeup Studio
7:29 pm / 1:59 pm	Confirm actors in places with Andy (Andy will be backstage so he will be able to see the actors and can confirm via headset)
7:30 pm / 2:00 pm	When AJ announces "house is closed" over the headset, begin show. Top of show places: CATHERINE and ROBERT onstage (enter from house)

INTERMISSION	
At 8 minutes	Have Andy call 5 minutes to places in Makeup Studio
At 10 minutes in	Check in with AJ. Go to booth.
At 13 minutes in	Have Andy call places in Makeup Studio
At house closed	<p>Have Andy confirm actors in places via headset</p> <p>Act Two places: ROBERT onstage (enter from house) CATHERINE behind porch door at center</p>

POST SHOW	
At house empty	<p>Announce house is closed and ask AJ/Box Office Team to close doors to theatre.</p> <p>Turn on work lights, fade out post show music, and turn off boards.</p> <p>Check in with Andy and crew</p> <ul style="list-style-type: none"> • Discuss any issues that arose • Confirm that the consumables will be replaced • Check the prop table for pieces to have been returned <ul style="list-style-type: none"> ○ Take note of anything missing/out of place, check whose responsibility it was, then find/replace <p>Go up to dressing rooms. Check in with any remaining actors. Touch base with costume crew.</p> <p>Lock all doors that were unlocked at the beginning.</p> <p>Collect belongings from booth, turn off work and booth lights, lock booth door.</p> <p>Turn off lobby lights.</p> <p>Go to office, write report, and email to production team.</p>



PROOF



PRESET LIST AND SHIFT PLOT

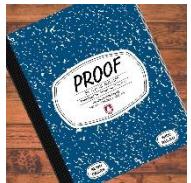
INITIAL ONCE PRESETS ARE COMPLETED PRESET	April			
	4	5	6	7
SHIFT #	TIME	CREW/ACTOR	PROP/SET DRESSING	MOVE
A1.S1-A1.S2 – Sirens into morning of funeral				
1	24:00	Justice	Champagne bottle	Place on ground
2		Collins	Coffee mug, bagels and fruit on a tray, two plates	Bring onstage, place on rectangular table
A1.S2-A1.S3 – Morning of funeral into night of funeral				
	37:00	Collins	Coffee mug, bagels and fruit on a tray, two plates, champagne bottle	Carry offstage in blackout
A1.S3 – During scene				
		Garfield	Two bottles of beer	Bring onstage, hand one to Justice
A1.S3-A1.S4 – First kiss into morning after				
	49:00	Garfield	Two bottles of beer	Bring offstage in blackout

A1.S4 – During scene

	51:00	Justice/Garfield	Key on a chain	Justice hands prop to Garfield, Garfield carries offstage and puts in prop drop area
	57:00	Garfield	Proof notebook	Carry onstage



PROOF



PRODUCTION ANALYSIS

Act/Scene	Page	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
1.1	5	CATHERINE is haphazardly dressed ROBERT has a rumpled academic look.	The back porch of a house in Chicago CATHERINE sits in a chair	Night			
1.1	6		Table behind ROBERT		A bottle of champagne on the table – must be a consumable pop because the script calls for the bottle to foam and for CATHERINE to drink from it		Are we using real champagne? If not, what can we use that will fizz and be ingestible?
1.1	13	HAL wears semi-hip clothes and carries a backpack and a jacket, folded	The script calls for ROBERT and CATHERINE to sit together, so we used another chair or a bench HAL lets a door go and it bangs shut	HAL's Backpack and jacket	CATHERINE puts down the champagne bottle	Noise offstage of HAL Bang of door	How are we accomplishing ROBERT's disappearance? Light shift, simple exit, something else?
							What kind of noise are we using for HAL offstage? Is the actor making it or is it a pre-recorded sound?

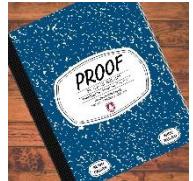
Act/Scene	Page	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
1.1	14		CATHERINE hands HAL the bottle, but he refuses		CATHERINE hands HAL the bottle, but he refuses		Does the prop become HAL's? Does he put it down, refuse it altogether, or hand it back?
1.1	20		CATHERINE snatches HAL's backpack. It contains a water bottle, some workout clothes, an orange, and drumsticks.				
1.1	21		HAL has forgotten his jacket, which contains a composition book		HAL snatches it back		When does HAL set down his jacket? Will the composition book be the same color as the one in the poster?
1.1	22		CATHERINE picks up a phone and calls the police		HAL reads from the book		What kind of phone does CATHERINE have? Is it a cell phone? Are we using a functional one?
1.1	23						Will the notebook have writing in it? Will the audience see inside it?
				Fade out	HAL hands CATHERINE the book	Police siren off, drawing closer	Is HAL exiting through the house or around the side?

Act/Scene	Page	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
1.2	23	CLAIRe is stylish and attractive CATHERINE's hair is wet from a shower and is presumably wearing different clothes	Floor and table for CLAIRe to pick up the champagne bottle from and place on	Morning	CLAIRe has coffee in a mug, bagels and fruit on a tray, and two plates. Champagne bottle on the floor then table.		Not all of these are called to be taken off at the end of the scene, so will the actor take them or a crew member?
1.2	24	CATHERINE is not wearing the new dress CLAIRe mentions CATHERINE'S wet hair and offers a hair dryer			CLAIRe offers CATHERINE coffee and milk, then a banana and a bagel		
1.2	30				CLAIRe holds up the champagne bottle		
1.2	32	HAL enters and because it is a new day, he is presumably wearing new clothes		Fade out	CLAIRe takes a banana and a bagel		
1.3	33	CATHERINE is wearing a flattering black dress HAL is wearing a dark suit; he has taken off his tie	HAL enters, presumably from inside and through the porch door	Night	HAL carries two bottles of beer CATHERINE takes and sips the beer	Loud music from a not-very-good but enthusiastic band. End of song Cheers, applause	Are there going to be windows/indoor lights visible for the night scenes/when people are inside the house? Are we putting liquid in the beer bottles? If so, water? Tea?
1.3	34					Noise from inside	What kind of noise are we using?

Act/Scene	Page	Character/Costume	Set/Dressing	Lights	Props	Sound	Other/Questions
1.4	39	CATHERINE wears a robe HAL enters, half-dressed, presumably in some of his clothes from the previous scene	HAL enters through the door from the house	Morning			Does the porch door slam every time someone enters, like in the first scene?
1.4	40	CATHERINE wears a key on a chain around her neck			The key is transferred to HAL as a prop		Does CATHERINE wear the key for every preceding scene? Does the audience see it?
1.4	41	CLAIRe enters, but it is not specified in what	CLAIRe enters from the house				What is CLAIRe wearing the morning after the funeral?
1.4	46				HAL brings on a notebook		Will this notebook match the one on the poster?
1.4	47		Curtain and intermission				Are we using curtains, or will this be a blackout?



PROOF



COSTUME PLOT

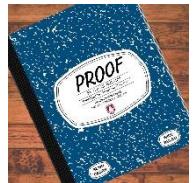
Run Time	Actor	Location	Exit	Costume	ACT ONE	Location	Re-Enter	Costume	Length of change
A1.S1-A1.S2 – Police sirens into morning of funeral									
12:00	ROBERT	House		Glasses, dark maroon sweater with two buttons, white t-shirt, gray and white plaid button-up shirt, dark gray pants, black shoes.	House		REMOVE maroon sweater and gray plaid shirt ADD medium blue button up, four buttons unbuttoned		Has until A2.S1 to change
24:00	CATHERINE	House		Key necklace, old Chicago Cubs t-shirt (white tank under), worn-out light jeans, flip flops	House		REMOVE Chicago Cubs t-shirt, worn-out light jeans, and flip flops ADD hair towel, dark blue jeans, socks and sneakers, black, white, gray flannel (open) over tank		1:00
	HAL	House		Faded Guns n Roses t-shirt, red checked shirt <u>open over</u> , medium wash jeans, red sneakers	Stage Left		REMOVE checked t-shirt and checked shirt ADD Green Day t-shirt, green flannel over		Has until the end of A1.S2 to change

Run Time	Actor	Exit Location	Costume	Re-Enter Location	Costume	Length of change
ACT ONE						
A1.S2-A1.S3 – Morning of funeral into night of funeral						
37:00	CATHERINE	House	Key necklace, hair towel, dark blue jeans, socks and sneakers, black, white, gray flannel (open) over tank	House	REMOVE hair towel, dark blue jeans, socks and sneakers, black, white, gray flannel (open), and tank ADD black dress, heels	1:00
	HAL	House	Green Day t-shirt, green flannel over, medium wash jeans, red sneakers	House	REMOVE Green Day t-shirt, green flannel, jeans, sneakers ADD black suit, white t-shirt white shirt unbuttoned two buttons, black pants, black shoes	2:00
	CLAIRE	House	Gray blazer and pants, black heels, burgundy silk top, tight French twist	House	REMOVE gray blazer and pants, black heels, burgundy silk top, tight French twist ADD Mets t-shirt, yoga pants, black slippers	Has until A1.S4 to change
A1.S3-A1.S4 – First kiss into morning after						
49:00	CATHERINE	House	Black dress, heels	House	REMOVE black dress, heels ADD oversized Northwestern t-shirt, blue and white checkered men's sleep pants, opened blue robe, barefoot	
	HAL	House	Black suit, white t-shirt, white shirt unbuttoned two buttons, black pants, black shoes	House	REMOVE black suit, black shoes KEEP white shirt, unbuttoned fully with white t-shirt under, black pants	

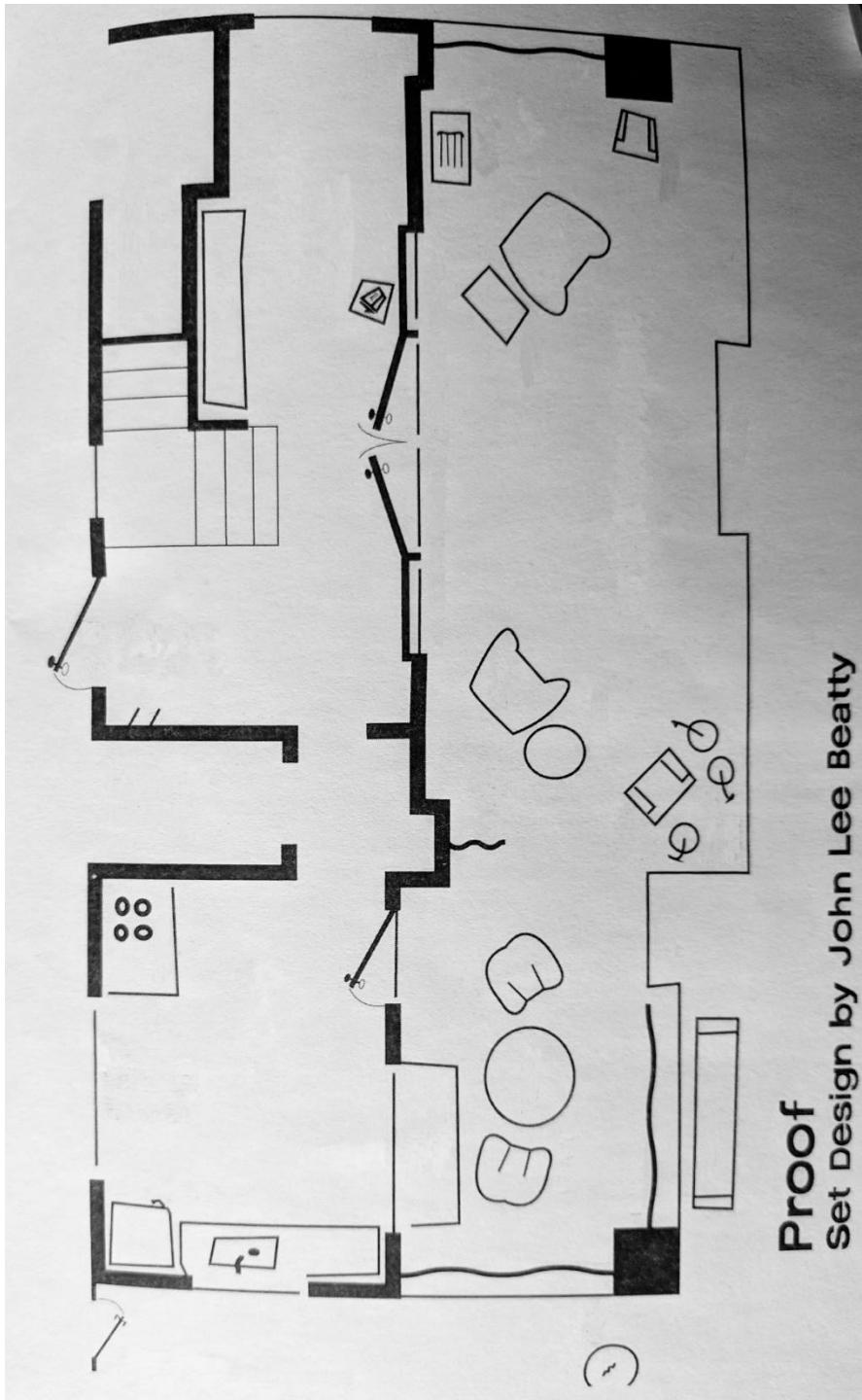


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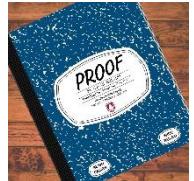


GROUND PLAN - BLANK

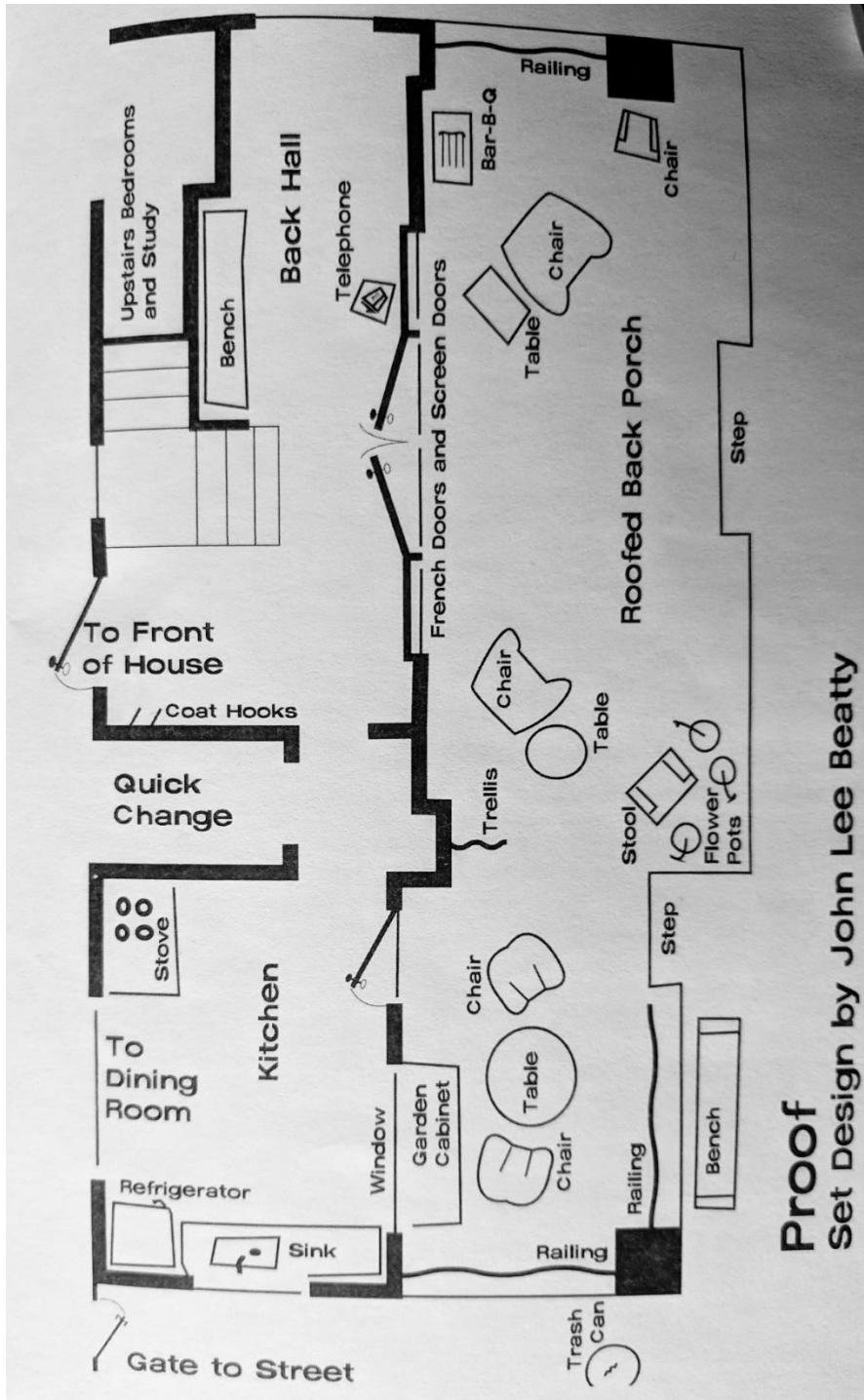




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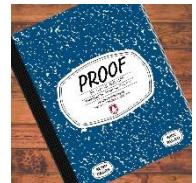


GROUND PLAN - LABELED





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PRELIMINARY PROPS LIST

Act/Scene	Page	Prop	C	Character	Notes	R	S	Source
1.1	6	Bottle of champagne	*	On table	CATHERINE opens the bottle and it fizzes. The bottle ends up on the floor eventually by the end of the scene for the start of the second.			
1.1	13	Backpack and a jacket		HAL				
1.1	20	Water bottle, workout clothes, an orange, and drumsticks		CATHERINE	CATHERINE takes these items from HAL's backpack and then returns them and gives the backpack back.			
1.1	21	Jacket and composition notebook		CATHERINE	HAL has set these items down at some point in the scene. He then takes it back from her, then returns it, and exits with only his jacket.			
1.1	22	Cellphone		CATHERINE				
1.2	23	Coffee mug, bagels and fruit on a tray, two plates, and a champagne bottle	*	CLAIREE	Not all of these are called to be taken off at the end of the scene; is the actor taking them off or a crew member?			
1.3	33	Two bottles of beer	*	HAL → CATHERINE				
1.4	40	Chain with a key		CATHERINE → HAL				
1.4	46	Notebook		HAL				

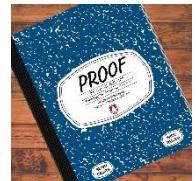
KEY: C = Consumable | R = Rehearsal prop | S = Show prop | → = Immediately handed off

Act/Scene	Page	Prop	C	Character	Notes	R	S	Source
2.1	49	Drink and notebook	*	ROBERT				
2.1	53	Manila envelope		HAL	This is handed to ROBERT on page 54			
2.1	55	Drink	*	ROBERT→ HAL	This is poured onstage			
2.1	59	Pen		ROBERT				
2.2	60	Notebook	*	HAL	This is the same one from 1.4. It is passed around among the characters before ending with CATHERINE and being ripped up, struggled for, and thrown on the ground.			
2.3	67	Notebook		CLAIRE → HAL	Same notebook as the preceding scene.			
2.4	69	Notebook and pen		ROBERT	Not the same notebook. CATHERINE indicates more notebooks on page 71.			
2.4	69	Coat		CATHERINE → ROBERT				
2.4	73	Notebook		ROBERT → CATHERINE	Unclear if it is the same as the one he writes in when she enters.			
2.5	74	Coffee in takeout cups	*	CLAIRE → CATHERINE				
2.5	74	A plane ticket in purse		CLAIRE				
2.5	74	Travel bags		CATHERINE				
2.5	78	Plane ticket in purse		CLAIRE → CATHERINE	Thrown on the table.			
2.5	78	Notebook		HAL	Handed to CATHERINE on page 82.			

KEY: C = Consumable | R = Rehearsal prop | S = Show prop | → = Immediately handed off



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PRODUCTION MEETING #4

FRIDAY, FEBRUARY 15th

STAGE MANAGER: Amanda Jean Grissom

ASSISTANT STAGE MANAGER: Andy Pavey

START TIME: 4:00PM

END TIME: 4:42PM

ATTENDANCE	
PRESENT	ABSENT
Amanda Jean Grissom (Dir)	AJ Green (Box Office Manager) – Excused
Amanda Grissom (SM)	for a lacrosse game
Andy Pavey (ASM)	Ryan Emmons (Sound Designer) – Unexcused
Andreane Neofitou (Costume Designer)	Arrived late at 4:31PM
Doug Rankin (Scenic Designer)	
Patrick Weaver (Lighting Designer)	

AGENDA
<ul style="list-style-type: none">• Check in with set about creaky door• Lighting designer presents preliminary cue list• Costume designer fittings report• General check-in

Meeting began at 4:00PM.

SCENIC

- WD40 is being applied to the hinges tomorrow morning.
- If this does not work, Weaver will switch out the hinges

LIGHTING

- Director approves the preliminary cue list.
- Director would like to see gel samples at the next meeting.

COSTUME

- All actors attended their fitting time.
- Garfield's funeral costume is too tight, but the other ones are ready for the costume parade.

GENERAL CHECK-IN

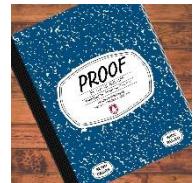
- SOUND designer arrived late, 4:31PM, wearing roller skates.
- SOUND would like to set up a meeting with the director separately to play some potential ambience sounds.
 - Director and sound will meet tomorrow at 3:00PM
- SHOP FOREMAN Patrick Weaver would like to organize a texture and paint day. Stage Manager Amanda Jean Grissom will contact the theatre majors on Monday to encourage them to attend. Paint day will be next Saturday, February 23rd, in the morning from 9-12.

Meeting ended at 4:42PM

Thanks everyone,
Amanda Jean Grissom



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REHEARSAL REPORT #19

FEBRUARY 20th

STAGE MANAGER: Amanda Jean Grissom

ASSISTANT STAGE MANAGER: Andy Pavey

GUESTS: N/A

START: 6:32 BREAKS: 7:45-8:01 NOTES: 8:30-8:41 | 9:22-9:30 END: 9:30

LATE: N/A ABSENT: N/A

REHEARSAL BREAKDOWN		
TIME	WHAT	WHO
6:32-7:05	A1.S1a PAGES 5-13	Justice & Williams
7:06-7:45	A1.S1b PAGES 13-23	Justice & Garfield (Williams stays, run lines with ASM in lobby)
7:45-8:01	BREAK	Justice, Garfield, & Williams
8:01-8:30	A1.S1 PAGES 5-23	Justice, Garfield, & Williams
8:30-8:41	NOTES	Justice, Garfield, & Williams
8:42-9:22	A1.S2 PAGES 23-32	Justice & Collins (Garfield & Williams released)
9:22-9:30	NOTES	Justice & Collins

NEXT REHEARSAL FEBRUARY 21 st		
TIME	WHAT	WHO
6:30-7:15	A1.S3 PAGES 33-39	Justice & Garfield
7:15-7:30	NOTES	Justice & Garfield
7:30-8:00	A1.S4 PAGES 39-47	Justice, Garfield, & Collins
8:00-8:15	BREAK	Justice, Garfield, & Collins
8:15-9:00	A1.S3-S4 PAGES 33-47	Justice, Garfield, & Collins
9:00-9:15	NOTES	Justice, Garfield, & Collins
9:15-9:30	WORK TROUBLE SPOTS	Justice, Garfield, & Collins

SCENERY/TECHNICAL DIRECTION
17. The door still isn't slamming properly – it is clicking shut.
PROPS
18. Champagne rehearsal prop fell off the table tonight and shattered – can we get a new one?

COSTUMES

No notes, thank you.

LIGHTS

No notes, thank you.

SOUND

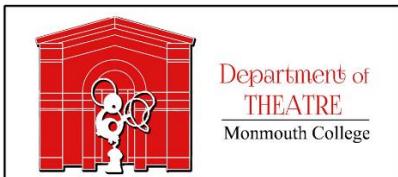
The director would like to talk to you tomorrow in person about siren sound effect at the end of A1.S1.

MISCELLANEOUS

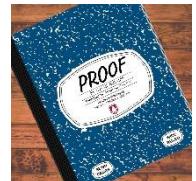
No notes, thank you.

Thanks everyone,

Amanda Jean Grissom



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PERFORMANCE REPORT #1

THURSDAY, APRIL 4th

STAGE MANAGER: Amanda Jean Grissom

ASSISTANT STAGE MANAGER: Andy Pavey

House open	7:00 pm
Curtain	7:30 pm
Act One	1:10:23
Intermission	0:15:49
Act Two	0:42:17

NEXT PERFORMANCE FRIDAY, APRIL 5 th		
TIME	WHAT	WHO
5:45 pm	Call to theatre	Crew
6:15 pm	Call to theatre	Cast
6:30 pm	Stage open	Cast
6:55 pm	Stage closed	Cast
7:00 pm	House open/warm ups	Cast
7:30 pm	Curtain	All

ACTORS/CREW LATE:

- Garfield (8)

NOTES TO HOUSE MANAGER:

No notes, thank you.

PROBLEMS OR REPAIRS:

1. COSTUMES: Collins broke her heel as she got offstage during her last exit.
2. PROPS: Reminder that the ripped-up Proof notebook will have to be replaced every night. Please add to your Consumable list beside the drinks/food.

ACCIDENTS/INJURIES:

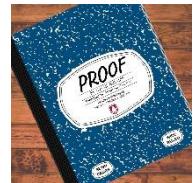
None.

ADDITIONAL NOTES:

Unexpected audience laugh right before SQ 17 – be prepared to hold for laughs in case it happens again.

Thanks everyone,
Amanda Jean Grissom

PROOF



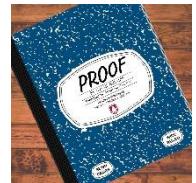
QUESTIONS FOR DIRECTOR

- Show-Related Questions
 - Why were you drawn to directing this particular show?
 - What is your approach to this show? (Theme, metaphor, inspiration.)
 - What are your thoughts on the questions raised in the Stage Management Act One Production Analysis?
 - Scene One
 - Are we using real champagne? If not, what can we use that will fizz and be ingestible?
 - How are we accomplishing ROBERT's disappearance? Light shift, simple exit, something else?
 - What kind of noise are we using for HAL offstage? Is the actor making it or is it a pre-recorded sound?
 - Does the bottle prop become HAL's? Does he put it down, refuse it altogether, or hand it back?
 - When does HAL set down his jacket? Will the composition book be the same color as the one in the poster?
 - What kind of phone does CATHERINE have? Is it a cell phone? Are we using a functional one?
 - Will the notebook have writing in it? Will the audience see inside it?
 - Is HAL exiting through the house or around the side?
 - Scene Two
 - Not all of the props brought on in the beginning of the scene are called to be taken off at the end of the scene; will the actor take them or a crew member?
 - Scene Three
 - Are there going to be windows/indoor lights visible for the night scenes/when people are inside the house?
 - Are we putting liquid in the beer bottles HAL brings outside? If so, water? Tea?
 - What kind of noise are we using for the "noise from inside"?
 - Scene Four
 - Does the porch door slam every time someone enters, like in the first scene?
 - Does CATHERINE wear the key for every preceding scene? Does the audience see it?

- What is CLAIRE wearing the morning after the funeral?
 - Will this notebook match the one on the poster?
 - Are we using curtains, or will the end of Act One be a blackout?
- Are there any questions for designers that you need answered that I can help facilitate?
- Are there things in the production analysis that you need more clarification on?
- Rehearsal Questions
 - Are there any alterations you want to be made to the preliminary rehearsal calendar?
 - How would you like to begin?
 - Do you have a preferred off-book date, or is the standard one on the preliminary calendar acceptable?
 - Are we starting with table work?
 - What is your usual approach to blocking?
 - Naturalistic and actor-discovered, or more choreographed and controlled?
 - Do you have a date you would like rehearsal props and costumes due?
 - Do you have a preference for how breaks are handled?
 - Length?
 - Reminders?
 - Called back by me or you?
 - In addition to the taped-out set, would you like rehearsal set chairs/tables?
 - Is the scheduled crew watch acceptable?
 - Would you like an additional one?
 - Only one?
 - Are rehearsals closed to others?
 - If not, when may designers sit in?
 - When would you like the dramaturg to visit, give her presentation, and distribute actor packets?
 - What do you anticipate needing to be done over spring break?
- Specific/Personal Questions
 - Are there any other specific needs you have?
 - What is the best way for me to get in contact with you?
 - Phone call?
 - Text?
 - Email?
 - Do you prefer coffee or tea?
 - What's your favorite candy?



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AUDITION FORM

NAME _____ PHONE NUMBER _____

E-MAIL _____ HEIGHT _____

ARE YOU WILLING TO CHANGE YOUR APPEARANCE FOR A ROLE? (Cut/dye hair, shave facial hair, cover tattoos, etc.) YES NO

CONDITIONAL/PARTIAL (PLEASE EXPLAIN) _____

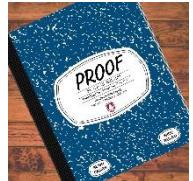
PLEASE ATTACH A HEADSHOT/RESUME TO THE BACK OF THIS FORM.

PLEASE BLOCK OUT THE TIMES YOU ARE UNAVAILABLE IN AN AVERAGE WEEK:

	SUN	MON	TUES	WEDS	THURS	FRI	SAT
1PM							
2PM							
3PM							
4PM							
5PM							
6PM							
7PM							
8PM							
9PM							
10PM							
11PM							

IN THE SPACE BELOW, LIST ANY ONE-TIME OBLIGATIONS YOU HAVE UNTIL APRIL 1st, WHEN TECH WEEK STARTS. FROM APRIL 1st UNTIL THE CLOSING PERFORMANCE ON APRIL 7th, NO CONFLICTS WILL BE ALLOWED.

THE CASTLIST, WITH FURTHER INFORMATION AND INSTRUCTIONS, WILL BE POSTED ON FRIDAY, JANUARY 25th, WITH READTHROUGH TAKING PLACE THE FOLLOWING SUNDAY.



PROOF

BY DAVID AUBURN
CAST LIST

PLEASE INITIAL TO ACCEPT YOUR ROLE
AND READ ALL INFORMATION BELOW

Robert	Robin Williams	
Catherine	Victoria Justice	
Hal	Andrew Garfield	
Claire	Lily Collins	

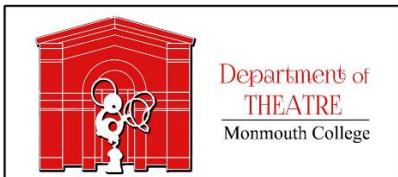
IMPORTANT INFORMATION

Readthrough will be this Sunday, January 27th, from 1-3:30 p.m. in Wells Theatre.

Scripts will be distributed at the readthrough.

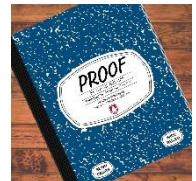
Measurements must be completed **prior** to readthrough. The costume shop is open on weekdays from 9-11a.m. and 12:30-4p.m. It is located on the top floor of this building. Visit the shop during one of these times and get measured! **Do not alter your appearance (haircut, shave, dye, etc.) unless instructed to by the costume designer.**

Contact the Stage Manager, Amanda Jean Grissom, if you cannot be measured during these times, or if you have any questions, at Agrissom@monmouthcollege.edu.



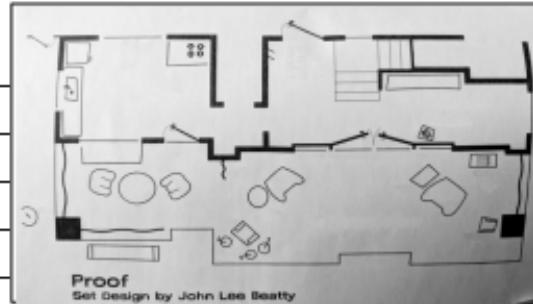
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BLANK BACKING SHEETS

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NOTES

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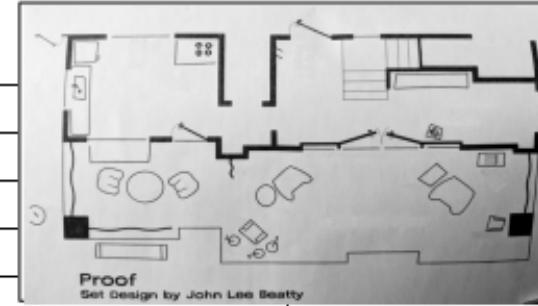
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Proof
Set Design by John Lee Beatty

NOTES

IN CUE _____

Page _____

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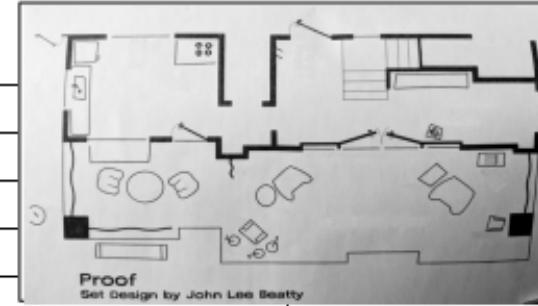
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Proof
Set Design by John Lee Beatty

NOTES

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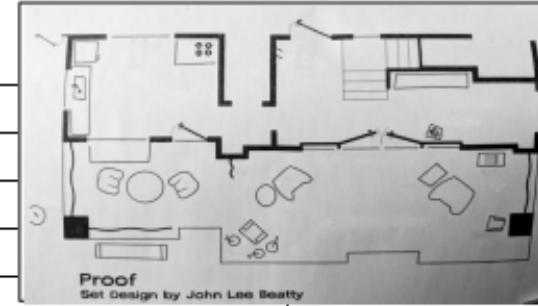
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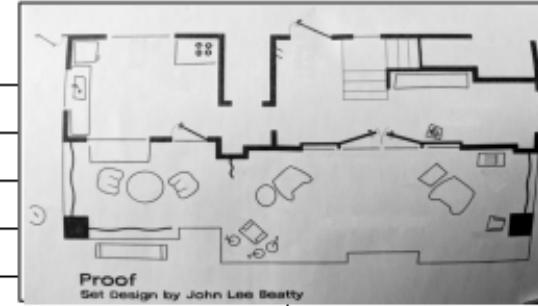
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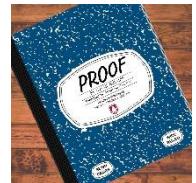
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PROOF



FRONT OF HOUSE INFO SHEET

Opening date:	Closing date:	Theatre:
Director:	SM:	ASM(s):

RUNNING TIMES	
Act One	
Intermission	
Act Two	

GENERAL		
	Y/N	NOTES
Latecomer seating hold		Length of hold if Y:
Actors enter through house		
Actors cross into audience		
Audience members onstage		
ASL interpreters scheduled		What performances if Y:
Scene change(s) in blackout		
Obstructed views		Reduced price seats if Y:
Preshow fight rehearsal		
EFFECTS		
	Y/N	NOTES
ONSTAGE gunshots		
OFFSTAGE gunshots		
Fog/smoke		
Strobe lights		
Flash/smoke pots		
Fire		
Loud sounds/music		
Other effects		
CONTENT		
	Y/N	NOTES
Cigarette use onstage		
Alcohol use onstage		
Drug use onstage		
Violence onstage		
Sexual content onstage		
Any of the above discussed		What ones if Y:
Nudity		
Profanity		

ADDITIONAL NOTES/INFO:

