

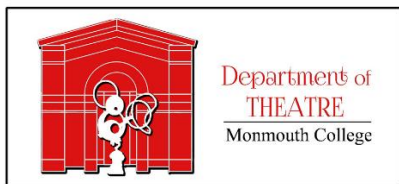
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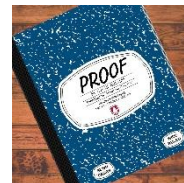
EXCERPTS FROM *PROOF* PRODUCTION BOOK  
AMANDA JEAN GRISSOM  
SPRING, 2019

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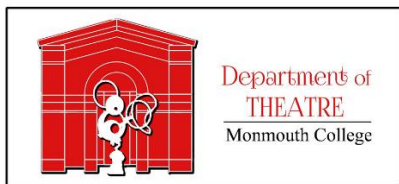


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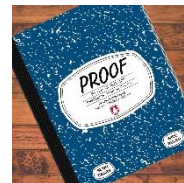


## CONTACT SHEET

| 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  |

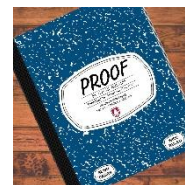
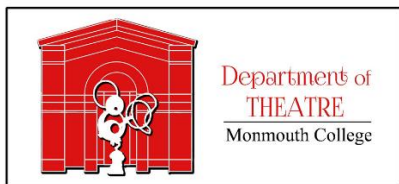


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## ACTOR INFORMATION

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

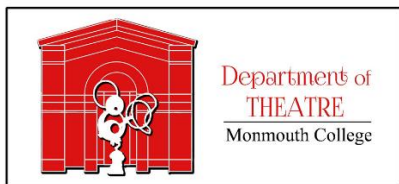


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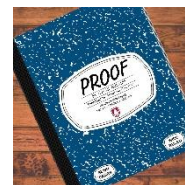
## ACTOR UNAVAILABILITY

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

| KEY |             |
|-----|-------------|
|     | NO WILLIAMS |
|     | NO JUSTICE  |
|     | NO GARFIELD |
|     | NO COLLINS  |



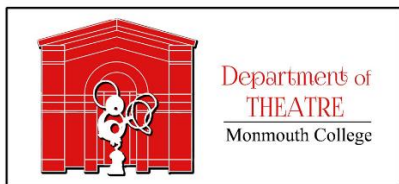
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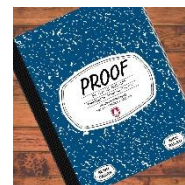
## PRELIMINARY REHEARSAL CALENDAR

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

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

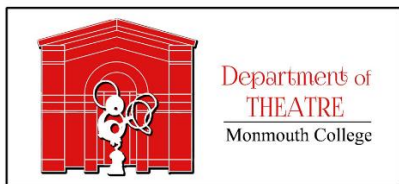


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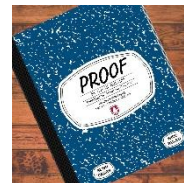


WEEKLY CALL FEBRUARY 17<sup>th</sup>-23<sup>rd</sup>

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



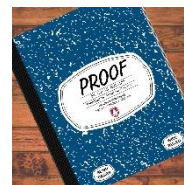
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DAILY CALL FEBRUARY 20<sup>th</sup>

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

# PROOF



## CHARACTER SCENE BREAKDOWN

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

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

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





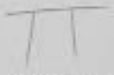








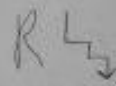

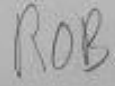
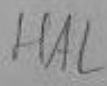
| ACT TWO          |           | SCENE FOUR |    |    |    |    |    |    | SCENE FIVE |    |    |    |    |    |    |    |    |    |
|------------------|-----------|------------|----|----|----|----|----|----|------------|----|----|----|----|----|----|----|----|----|
|                  |           |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

**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

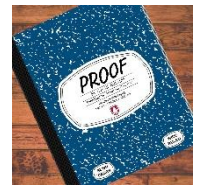
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## BLOCKING NOTATION KEY

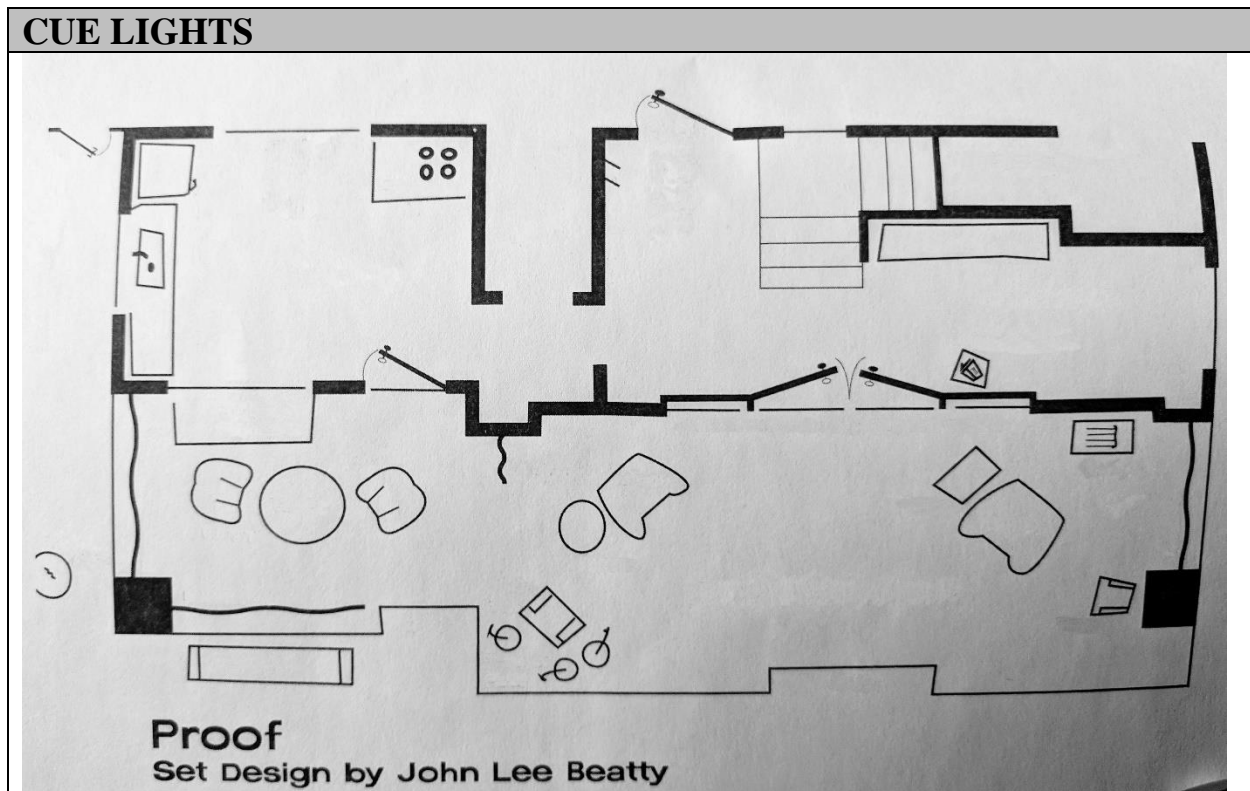
|  |  |  |  |   |  |
|--|--|--|--|---|--|
| ENTER<br>     | EXIT<br>        | CROSS<br>     | STOP<br>        | PICK UP<br>      | PUT DOWN<br>    |
| GIVE<br>      | TAKE<br>        | REFUSE<br>    | LOOK<br>        | SIT<br>          | RISE<br>        |
| JUMP<br>      | UP STEP<br>     | DOWN STEP<br> | PUT ON<br>      | TAKE OFF<br>     | CORNER<br>      |
| UPSTAGE<br>  | DOWNSTAGE<br>  | TO<br>       | ON TOP<br>     | UNDER<br>       | BETWEEN<br>    |
| TABLE<br>   | CHAIR<br>     | STOOL<br>   | BBQ<br>       | POTS<br>       | BENCH<br>     |
| CABINET<br> | TRASH CAN<br> | WINDOW<br>  | DOOR<br>      | TRELLIS<br>    | STOVE<br>     |
| SINK<br>    | FRIDGE<br>    | HOOKS<br>   | PHONE<br>     | NOTEBOOK<br>   | BACKPACK<br>  |
| SLAM<br>    | L STEP<br>    | R STEP<br>  | L RAILING<br> | DS RAILING<br> | R RAILING<br> |
| ROBERT<br>  | CATHERINE<br> | HAL<br>     | CLAIRE<br>    |   |  |

# PROOF



## 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     |



## **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?

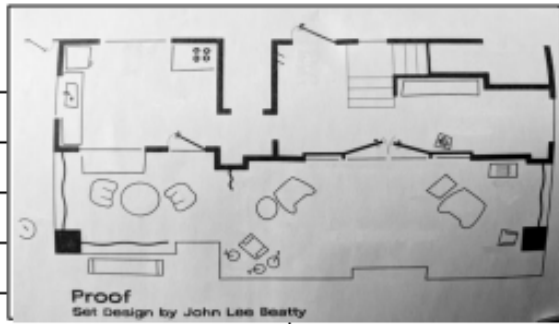
ROBERT: It's almost one.

CATHERINE: Huh.

ROBERT: After midnight . . .

CATHERINE: So?

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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.

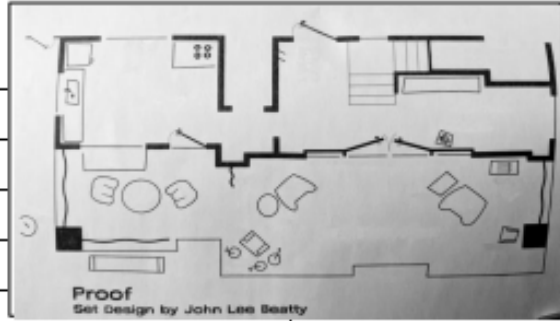
ROBERT: I am proud to say I don't know anything about wines. I hate those kind of people who are always talking about "vintages."

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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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?

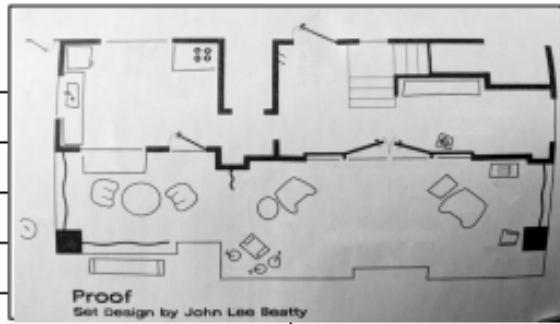
ROBERT: Cindy Jacobsen!

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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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.

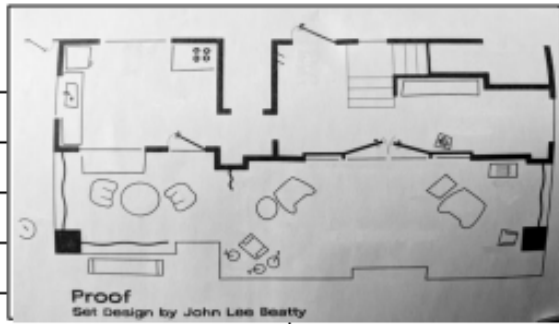
CATHERINE: I haven't been lazy, I've been taking care of you.

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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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?*

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.

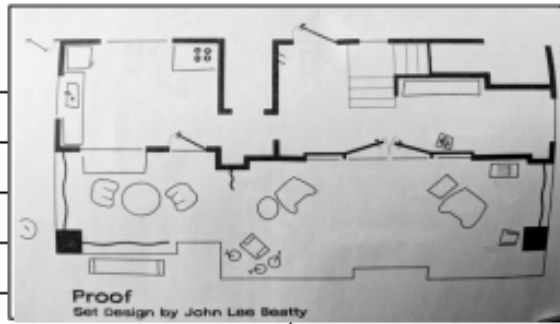
CATHERINE: Thirty-three and a quarter years is not interesting.

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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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.

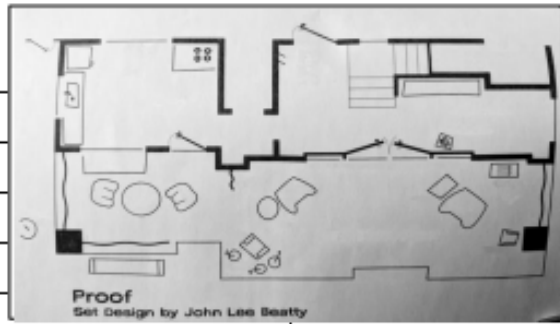
CATHERINE: Not the same thing.

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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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?

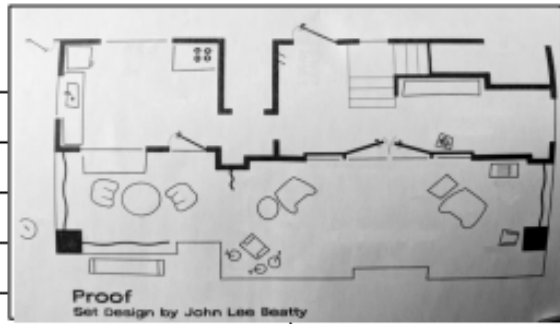
ROBERT: Yes. I promise you. Push yourself. Don't read so many magazines. Sit down and get the machinery going and I swear to God you'll feel fine. The simple fact that we can talk about this together is a good sign.

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.

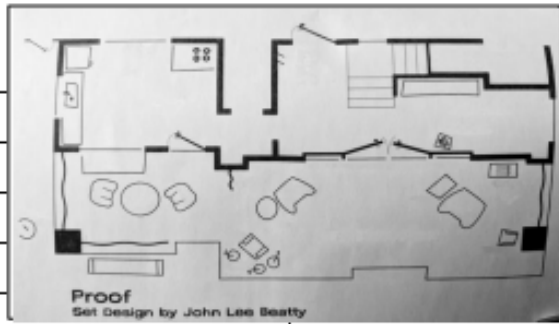
ROBERT: So?

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-bip 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.

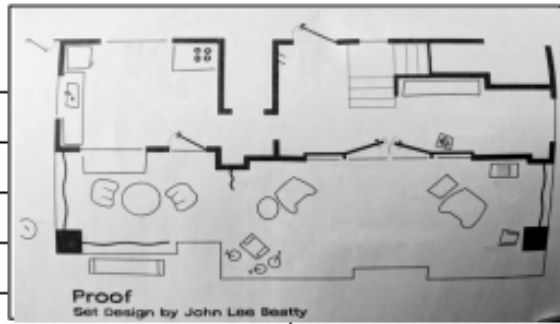
CATHERINE: Good.

HAL: Drinking alone?

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

CATHERINE: Yes.

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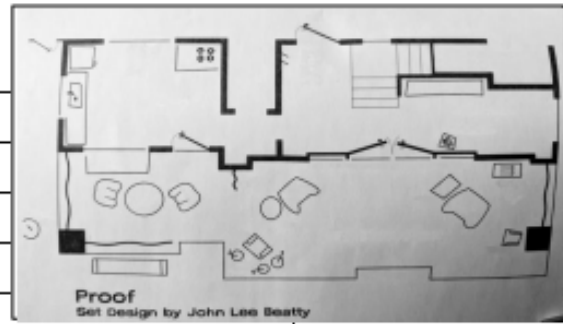
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HAL: Champagne, huh?  
CATHERINE: Yes.  
HAL: Celebrating?  
CATHERINE: No. I just like champagne.  
HAL: It's festive.  
CATHERINE: What?  
HAL: *Festive. (He makes an awkward "party" gesture.)*  
CATHERINE: Do you want some?  
HAL: Sure.  
CATHERINE: *(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.

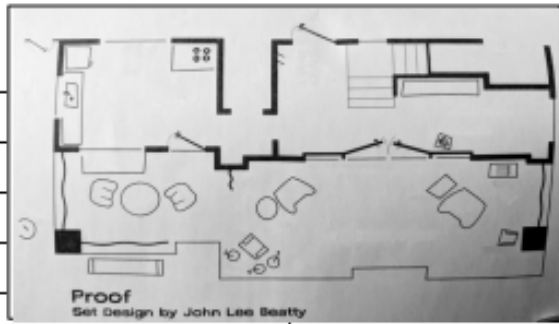
(*Beat.*)

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.

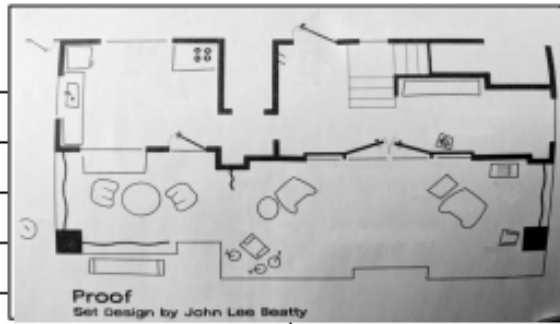
CATHERINE: Plus band practice.

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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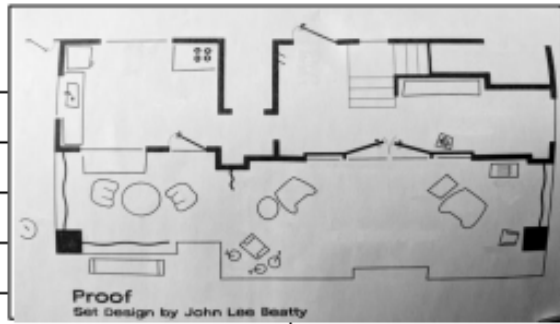
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CATHERINE: Sorry.  
HAL: Look. Let me— You're twenty-five, right?  
CATHERINE: How old are you?  
HAL: It doesn't matter. Listen.  
CATHERINE: Fuck you, how old are you?  
HAL: I'm twenty-eight, all right? When your dad was younger than both of us, 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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NOTES

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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—

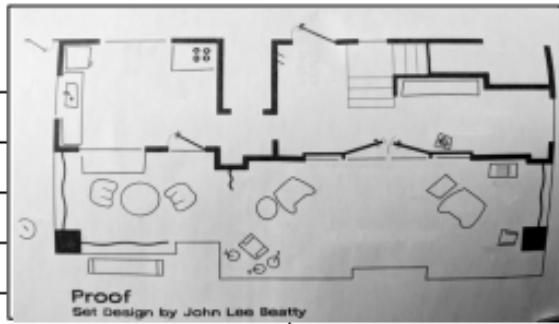
CATHERINE: *I lived with him.*

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—

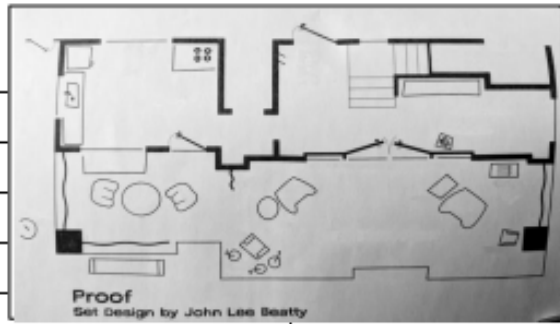
CATHERINE: *He's* dead; I don't need any *protégés* around.

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.

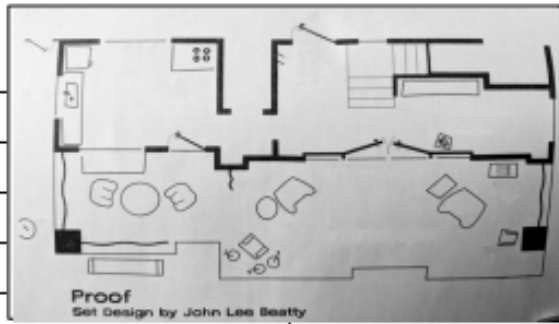
*(Beat. They are both embarrassed.)*

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*—

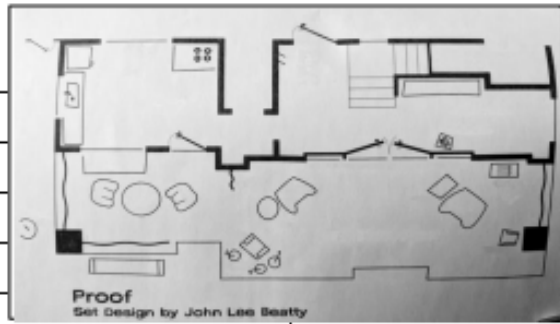
*(HAL snatches the book.)*

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?

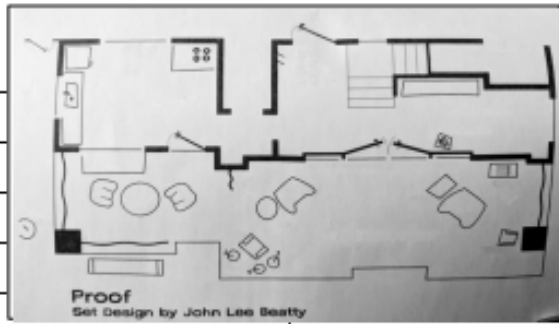
HAL: I think four years ago. The handwriting is steady. It must have been during his remission. There's more. (*A moment.*

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*

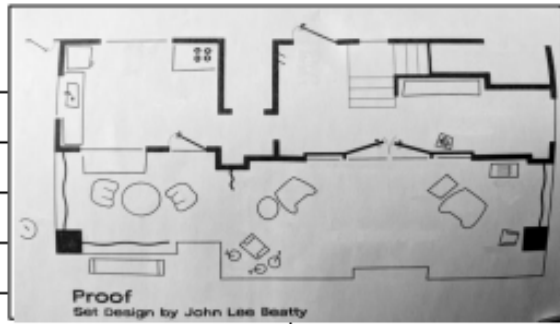
## Scene 2

*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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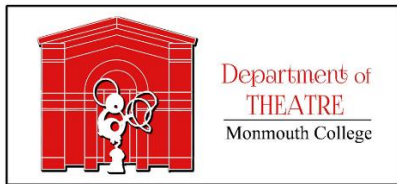


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# PROOF

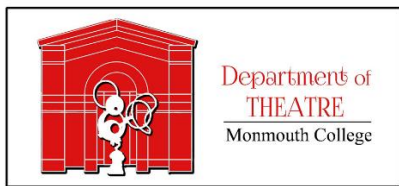


## RUN SHEET

| PRESHOW            |  |
|--------------------|--|
| 5:15 pm / 11:45 am | <p>Arrive at Wells Theatre</p> <p>Unlock doors:</p> <ul style="list-style-type: none"> <li>• Front door to lobby</li> <li>• Box office door</li> <li>• Booth door</li> <li>• Costume shop doors <ul style="list-style-type: none"> <li>○ Prop these doors open with fire extinguishers</li> </ul> </li> <li>• Dressing room doors</li> <li>• Shop door by the driveway <ul style="list-style-type: none"> <li>○ Double check this one – it's really difficult to unlock from the outside</li> </ul> </li> </ul> <p>Turn on light and sound boards in booth. Turn on house lights.<br/>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  | <p>Stage closed</p> <p>Final preset check (<i>see Preset List</i>)</p> <p>Go to preshow lights (LQ 1) and preshow sound (SQ 1)</p>   |
| 7:00 pm / 1:30 pm  | <p>Open house</p> <p>Have Andy announce 30 minutes to curtain in Makeup Studio</p>   |
| 7:15 pm / 1:45 pm  | Have Andy announce 15 minutes to curtain in Makeup Studio  |
| 7:20 pm / 1:50 pm  | <p>Check in with AJ in the Box Office</p> <p>Go to Booth</p>   |
| 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  | <p>When AJ announces “house is closed” over the headset, begin show.</p> <p>Top of show places:<br/>CATHERINE and ROBERT onstage (enter from house)</p>  |

| 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:<br/>           ROBERT onstage (enter from house)<br/>           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"> <li>• Discuss any issues that arose</li> <li>• Confirm that the consumables will be replaced</li> <li>• Check the prop table for pieces to have been returned               <ul style="list-style-type: none"> <li>○ Take note of anything missing/out of place, check whose responsibility it was, then find/replace</li> </ul> </li> </ul> <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                     |       |            | April  |   |   |   |
|--|-------|------------|--|---|---|---|
|  |       |            | 4  | 5   | 6 | 7 |
| PRESET   |       |            |  |   |   |   |
| Stage right table and chairs                           |       |            |  |   |   |   |
| Garden cabinet   |       |            |  |   |   |   |
| Center right stool                                     |       |            |  |   |   |   |
| Flower pots  |       |            |  |   |   |   |
| Circle table   |       |            |  |   |   |   |
| Wicker chair 1   |       |            |  |   |   |   |
| Wicker chair 2   |       |            |  |   |   |   |
| Rectangular table                                      |       |            |  |   |   |   |
| Champagne bottle                                       |       |            |  |   |   |   |
| Stage left wooden chair                                |       |            |  |   |   |   |
| Barbecue   |       |            |  |   |   |   |
| Stage right bench                                      |       |            |  |   |   |   |
|  |       |            |  |   |   |   |
| 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

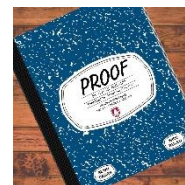
| Act/Scene | Page | Character/Costume  | Set/Dressing  | Lights | Props   | Sound                                 | Other/Questions  |
|-----------|------|--|---|--------|---|---------------------------------------|--|
| 1.1       | 5    | CATHERINE is haphazardly dressed<br>ROBERT has a rumpled academic look | The back porch of a house in Chicago<br>CATHERINE sits in a chair<br>Table behind ROBERT  | Night  |   |                                       |  |
| 1.1       | 6    |  |   |        | 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<br>HAL's Backpack and jacket<br>CATHERINE puts down the champagne bottle |                                       | 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 need another chair or a bench<br>HAL lets a door go and it bags shut |        |   | Noise offstage of HAL<br>Bang of door | How are we accomplishing ROBERT's disappearance?<br>Light shift, simple exit, something else?<br>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  |                                  | 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<br><br>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<br><br>HAL reads from the book                                  |                                  | What kind of phone does CATHERINE have? Is it a cell phone? Are we using a functional one?<br><br>Will the notebook have writing in it? Will the audience see inside it? |
| 1.1       | 23   |                   |              | 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<br><br>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.<br>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<br><br>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<br><br>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<br><br>CATHERINE takes and sips the beer   | Loud music from a not-very-good but enthusiastic band. End of song<br><br>Cheers, applause | Are there going to be windows/indoor lights visible for the night scenes/when people are inside the house?<br><br>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<br><br>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

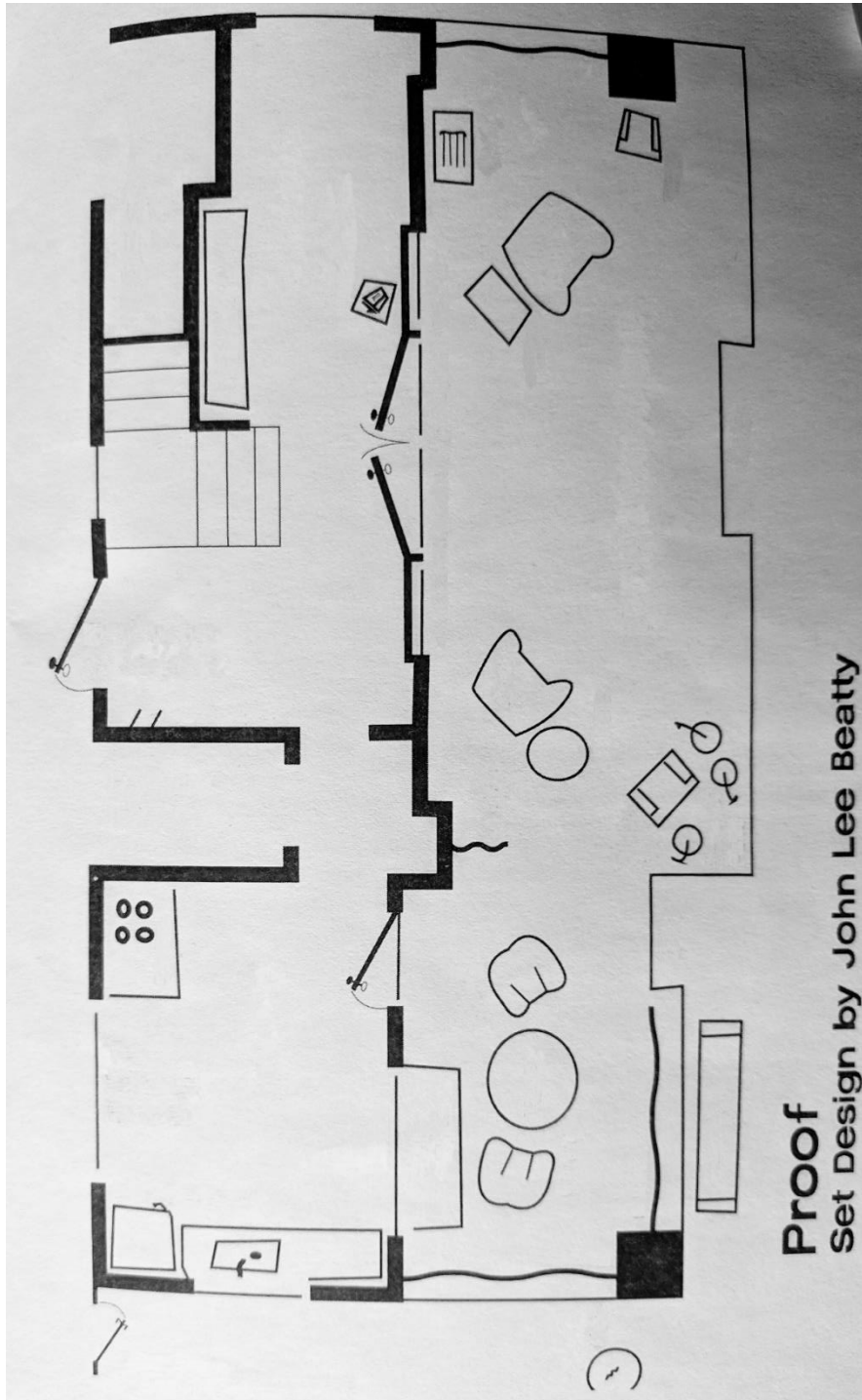
| Run Time  | Actor     | Exit    |   | Location   | Re-Enter  | Length of change                     |
|---|-----------|---------|---|------------|---|--------------------------------------|
|   |           | Costume | Costume   |            |   |                                      |
| ACT ONE   |           |         |   |            |   |                                      |
| 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<br>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<br>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</u> over, medium wash jeans, red sneakers                                   | Stage Left | REMOVE checked t-shirt and checked shirt<br>ADD Green Day t-shirt, green flannel over   | Has until the end of A1.S2 to change |

| Run Time   | Actor     | Exit     |  | Re-Enter |   | Length of change             |
|--|-----------|----------|--|----------|---|------------------------------|
|  |           | Location | Costume  | Location | Costume   |                              |
| ACT ONE  |           |          |  |          |   |                              |
| AL.S2-AL.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<br>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<br>ADD black suit, white t-shirt<br>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<br>ADD Mets t-shirt, yoga pants, black slippers                          | Has until<br>AL.S4 to change |
| AL.S3-AL.S4 – First kiss into morning after            |           |          |  |          |   |                              |
| 49:00  | CATHERINE | House    | Black dress, heels   | House    | REMOVE black dress, heels<br>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<br>KEEP white shirt, unbuttoned fully with white t-shirt under, black pants  |                              |

# PROOF



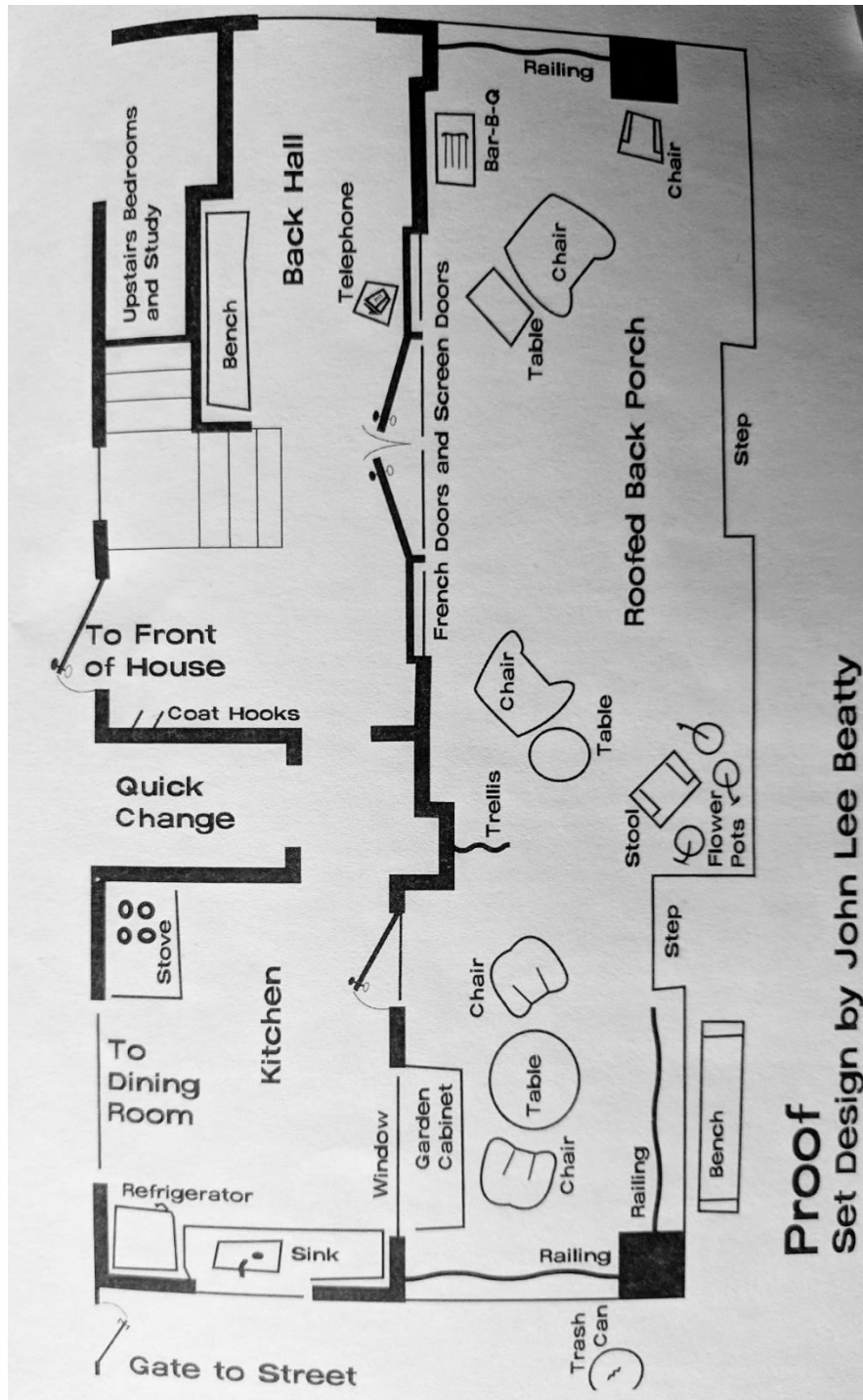
## GROUND PLAN - BLANK



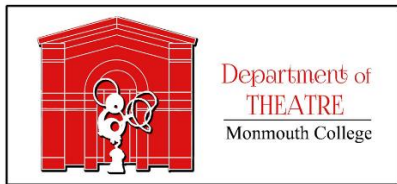
# PROOF



GROUND PLAN - LABELED



**Proof**  
Set Design by John Lee Beatty



# PROOF



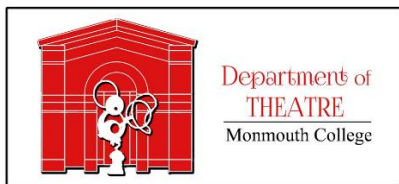
## PRELIMINARY PROPS LIST

| 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 | * | CLAIRE          | 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             |   |   |   |        |

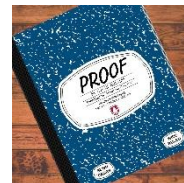
**KEY:** C = Consumable | R = Rehearsal prop | S = Show prop | → = Immediately handed off

| 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



# PROOF



## PRODUCTION MEETING #4

FRIDAY, FEBRUARY 15<sup>th</sup>

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 for a lacrosse game     |
| Amanda Grissom (SM)                  |   |
| Andy Pavey (ASM)                     | Ryan Emmons (Sound Designer) – Unexcused Arrived late at 4:31PM |
| Andreane Neofitou (Costume Designer) |   |
| Doug Rankin (Scenic Designer)        |   |
| Patrick Weaver (Lighting Designer)   |   |

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

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

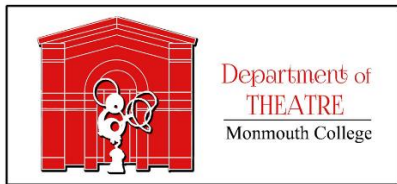
- All actors attended their fitting time.
- Garfield's funeral costume is too tight, but the other ones are ready for the costume parade.

#### 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 23<sup>rd</sup>, in the morning from 9-12.

Meeting ended at 4:42PM

**Thanks everyone,**  
Amanda Jean Grissom



# PROOF



## REHEARSAL REPORT #19

FEBRUARY 20<sup>th</sup>

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<br>FEBRUARY 21 <sup>st</sup> |                        |                              |
|---|------------------------|------------------------------|
| 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

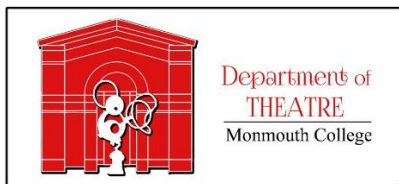
17. The door still isn't slamming properly – it is clicking shut.

### PROPS

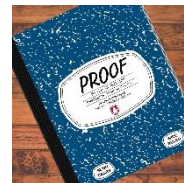
18. Champagne rehearsal prop fell off the table tonight and shattered – can we get a new one?

|   |
|---|
| <b>COSTUMES</b><br>No notes, thank you.   |
| <b>LIGHTS</b><br>No notes, thank you.   |
| <b>SOUND</b><br>The director would like to talk to you tomorrow in person about siren sound effect at the end of A1.S1. |
| <b>MISCELLANEOUS</b><br>No notes, thank you.  |

**Thanks everyone,**  
Amanda Jean Grissom



# PROOF



## PERFORMANCE REPORT #1

THURSDAY, APRIL 4<sup>th</sup>

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<br>FRIDAY, APRIL 5 <sup>th</sup> |                     |      |
|---|---------------------|------|
| 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.

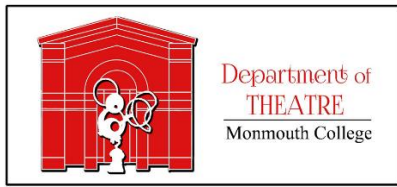
### ACCIDENTS/INJURIES:

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



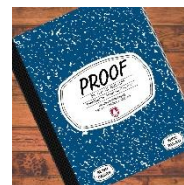
## QUESTIONS FOR DIRECTOR

- 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?



# PROOF



## 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) \_\_\_\_\_

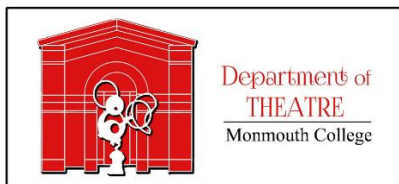
PLEASE ATTACH A HEADSHOT/RESUME TO THE BACK OF THIS FORM.

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

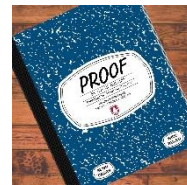
|      | SUN | MON | TUES | WEDS | THURS | FRI | SAT |
|------|-----|-----|------|------|-------|-----|-----|
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| 8PM  |     |     |      |      |       |     |     |
| 9PM  |     |     |      |      |       |     |     |
| 10PM |     |     |      |      |       |     |     |
| 11PM |     |     |      |      |       |     |     |

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

THE CASTLIST, WITH FURTHER INFORMATION AND INSTRUCTIONS, WILL BE POSTED ON FRIDAY, JANUARY 25<sup>th</sup>, 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     |  |

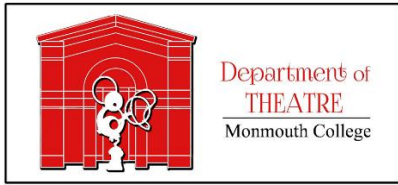
## IMPORTANT INFORMATION

**Readthrough** will be this Sunday, January 27<sup>th</sup>, 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 9-11 a.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.**

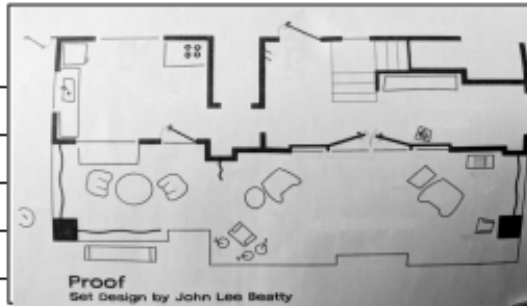
**Contact** the Stage Manager, Amanda Jean Grissom, if you cannot be measured during these times, or if you have any questions, at [Agriissom@monmouthcollege.edu](mailto:Agriissom@monmouthcollege.edu).



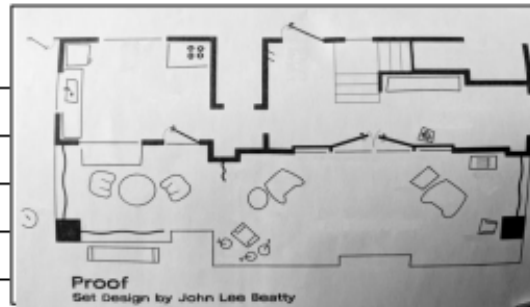
# PROOF



## BLANK BACKING SHEETS

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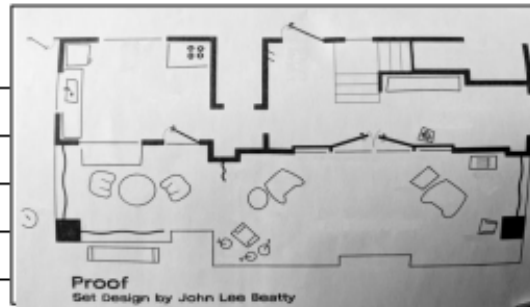
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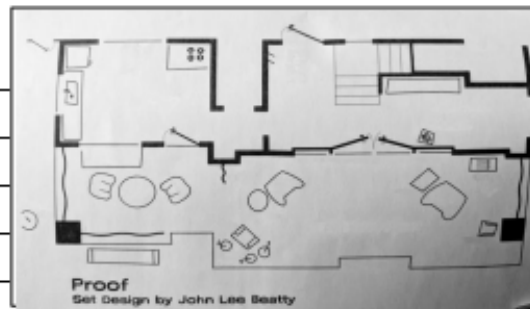
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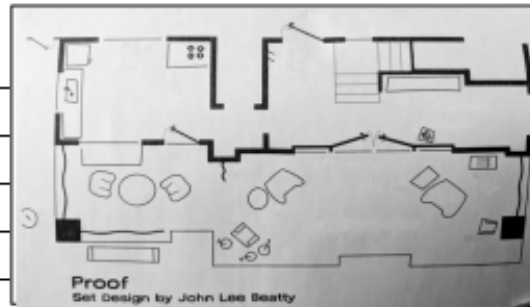
## NOTES

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## NOTES

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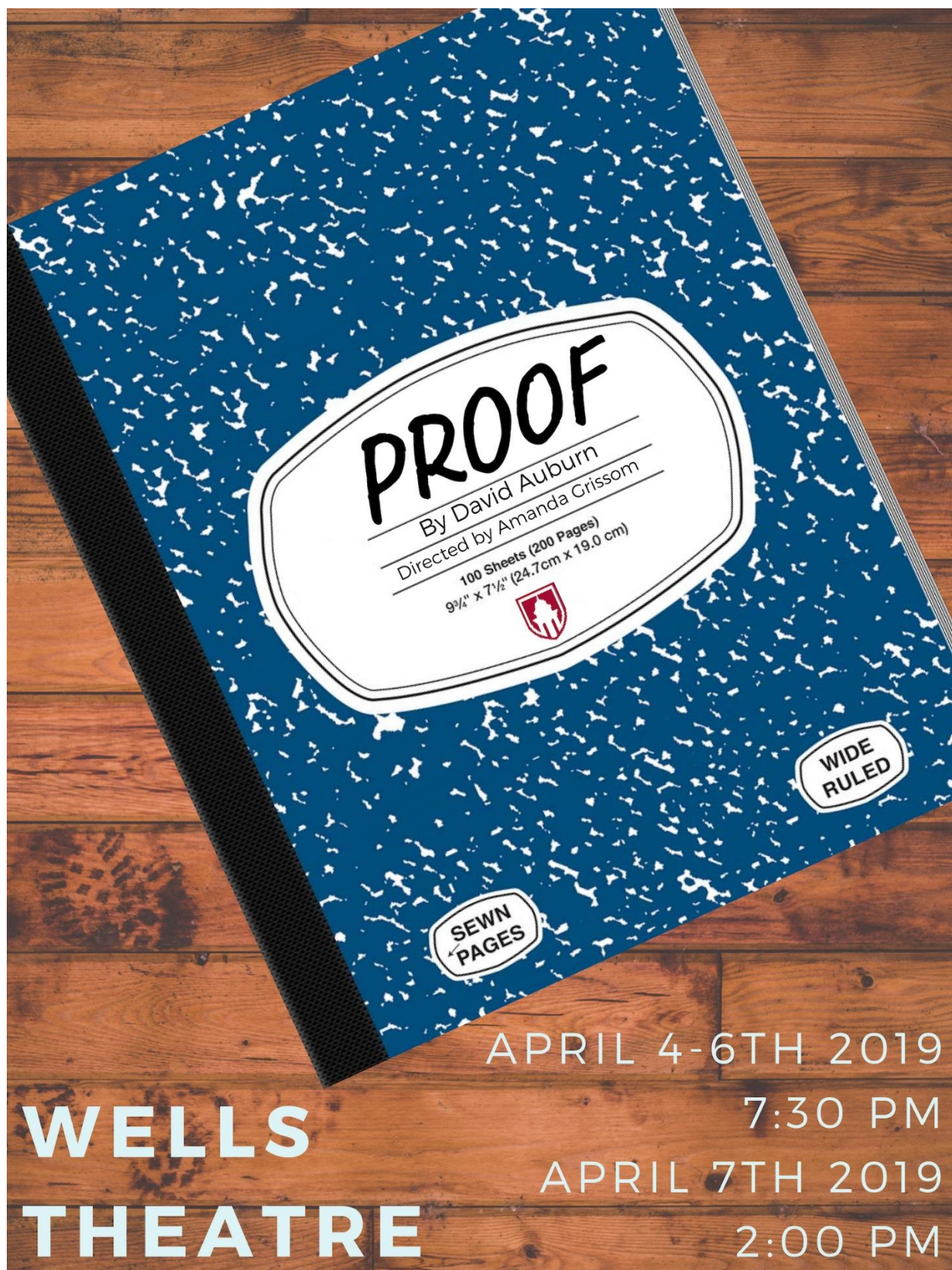
## FRONT OF HOUSE INFO SHEET

|               |               |          |
|---------------|---------------|----------|
| 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:



**WELLS  
THEATRE**

APRIL 4-6TH 2019

7:30 PM

APRIL 7TH 2019

2:00 PM