

Direct

1. Pre-Auditions
 - a. Make sure to have a stage manager before auditions.
 - i. The stage manager should schedule the location for auditions two weeks in advance.
 - b. Contact the Publicity Chair with any announcements and comments that you would like sent out in the general announcements. (i.e. cast size and break down, summary of the show), as well as the times and location of auditions.
 - c. Find heads of all tech crews.
 - d. Audition sheets should be completed and submitted to the board for approval in advance at a time they indicate.
 - i. Include the date, time, and location of the production on the sheet.
 - ii. Have the date and time of strike on the sheet.
 - iii. If possible, include the date and time of the read through.
 - e. Print and mark clearly all passages to be used.
2. Auditions
 - a. Keep auditions professional.
 - b. Post a cast break down as well as a summary of the show.
 - c. Stick to the start and stop times that were announced.
 - i. If there are to be call backs, make sure that there is a sufficient pause between the stop of auditions and the start of call backs.
3. Casting
 - a. Before sending the cast list to those casted, email those who did not receive a part.
 - i. Remember to BCC all who did not get a part.
 - ii. Address the email to the SM.
 - iii. Cc the board.
 - b. Draft an email to the cast.
 - i. Include the dates, times and locations of the read through, the show, strike, and any other relevant info.
 - ii. Include a copy of the script in pdf format, if available.
 - iii. Ask the cast members to accept their roles by email, or by signing the sheet on the call board.
 - c. A copy of the cast/crew list should be available on the P&W call board the next day.
 - i. Contact the Sergeant at Arms about posting the list.
4. Read Through
 - a. Have your SM make enough copies of the script for the entire cast and crew.

- b. Invite your crew to come and introduce themselves, and stay for the entire read through
 - c. During the read through, stay engaged and focused. The read through is an important view into the strengths and weaknesses of your cast.
 - d. It is a nice courtesy to provide binders for smaller casts.
5. Rehearsals
- a. Scheduling
 - i. Decide whether you or your stage manager will be in charge of scheduling rehearsals.
 - ii. Get a weekly schedule from each of your actors, and use it to schedule rehearsals.
 - iii. Make sure that you arrive at least ten minutes before every rehearsal to set up your space and answer any questions any cast and crew members have.
 - b. Blocking
 - i. Each director has a different method of blocking, so make sure your style is clear to the actors and try to keep it consistent.
 - 1. If you are a first time director, contact the board about speaking with someone who has experience.
 - c. Notes
 - i. When giving notes, make sure to be consistent and clear.
 - 1. Be open to questions from the cast.
 - 2. Do not spend too long demonstrating or acting out a note.
 - 3. If time permits, give notes during rehearsal. If not, email the notes out, or give them at the start of the next rehearsal.
6. Tech Meetings
- a. Make sure to meet with your tech crew on a weekly basis to touch base on their progress.
 - b. Be open to answer questions and have a one on one meeting with any tech head who wants one.
 - c. During rehearsals, make sure that your stage manager keeps track of any technical concerns.
 - d. Send out a rehearsal, tech, and performance report at the end of each night.
 - i. You may relegate this to your SM.
 - e. Set a strict budget for each tech crew prior to the first meeting.
7. Tech Week
- a. Have a strict schedule for each rehearsal, and have it available at least a week before the start of tech week.
 - i. On the schedule, have an arrive time, a start time, a stop time, and a dismiss time.
 - b. Stick to this schedule. Do not exceed the budgeted time.
 - c. On the schedule, indicate which day each element of tech will be incorporated.

- i. Discuss with your tech director and heads of each crew when each element will be ready.
 - d. Have your SM type up a sign in sheet for rehearsals, and have your cast sign in on arrival.
 - e. Make sure that the show is in a performance ready state by the start of tech week.
 - f. Give notes only as time allows.
- 8. Printed Materials
 - a. Have a ticket count to the Publicity Chair at least two weeks in advance of opening night.
 - b. Make sure you have met with the person designing your poster at least two weeks in advance.
 - i. Have them sent to you in a pdf copy for review.
 - ii. Make sure that you get a copy of the posters and tickets to the Publicity Chair at least a week and a half.
 - c. Get program information to the Publicity Chair at least a week prior to production.
 - i. Include special thanks, cast and crew lists, directors note and any other relevant information.
 - d. Ticket Sales
 - i. Make sure that the table in Pulver is properly booked for selling tickets.
 - 1. Have cast and crew members schedule ticket selling slots throughout the week.
 - 2. Keep a tally of tickets sold.
 - ii. Comp Tickets
 - 1. If the show is in Runnals, make sure that the tickets are given to Deb beforehand so tickets for dignitaries can be removed.
 - 2. If the show is in an alt space, it is courteous to offer complimentary tickets to the Theater and Dance Department, as well as any Colby officials who have assisted you.
 - 3. Ushers must be given a seat.
 - 4. Other comp tickets are offered at your discretion. Check with the President and VP about financing before deciding.
 - 5. In Runnals, you must find someone to staff the ticket office.
 - 6. In alt spaces, you must find a space and have someone to staff last minute ticket sales.
- 9. Performances
 - a. In Runnals, ushers will be provided. In alt spaces, you must find them yourself.
 - b. Prepare your director's speech and begin running it two nights prior to opening.

- c. Prepare warm ups for your cast, and give them some words of encouragement before each performance.
- d. After the performance, send thank you cards to any faculty or Colby officials who aided in the process.