Rocket and a Bomb and a
Guide to Student Directing at Ball State University

An Honors Thesis

By

Katy A. Hackney

Dr. Mark Hillenbrand

Ball State University
Muncie, Indiana

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In the 1999-2000 scholastic year at Ball State University, I had the exciting experience to student direct an original production entitled *Rocket and a Bomb*. This production was put on in Ball State's Strother Theatre, as part of the student directed one-acts. There were eight performances, with the opening night being on January 26, 2000.

While directing this production, I kept all documents and notes, so as to make available a sort of handbook to student directing. I hope that by explaining the steps I took to put this production together, as well as, spelling out my mistakes along the way, I will provide a guide for future student directors here at Ball State.

The reader will find that after each step is described, an example will ensue on the following page. These examples are the actual pieces that put together *Rocket and a Bomb*. The steps are in chronological order, starting with the very first thing to accomplish when student directing, down to the very last task, which is found at the end of this handbook.

Of course, these were my experiences as a student director and situations may change in the ensuing years. However, I feel that much of the advice I can provide is unchanging and can be of help to any first time student director. This step-by-step guide is to be used in any way that is useful to the reader. I have been completely honest in this handbook and have included any of the “helpful hints” I can think of to put down on paper. So, please, learn from my mistakes and may each project in student direction be a learning experience for all of us.
First step is to apply to be a student director. I received a letter in the mail at my home address from the Ball State University theatre and dance department during the summer of 1999. Enclosed along with other information about upcoming semester auditions, was a student directing application. I filled it out immediately and sent it back to the theatre and dance department office. The office is located in the Arts and Communications building on the third floor. The office number is 306. If the student does not receive theatre and dance department mailings, posters are put up in the Arts and Communications building saying that applications are available in the office.

Prerequisites to student directing at Ball State University include passing the Directing I class or student directing a production in AC 007. AC 007 is also referred to as "The Cave." Cave productions also require permission by the department, but this guide only refers to student-directing a production that is considered to be a part of the theatre and dance subscription series.

From these applications, the department head makes selections of students that are most equipped to direct. If selected, the department head will either call the student or post the student’s name on the bulletin board outside AC 306. At this point, it is the student’s responsibility to provide the titles, authors, and running times of three possible one-acts the student has an interest in directing.

After the student makes the three submissions, the department head and department committee will make the decision on which students will direct and which one-acts the students will be directing. I was called in to have one meeting with the department head. He had some questions about my concept of the original script and
about casting possibilities. As a possible student director, one should have concept ideas
for each of the three submissions in the case of any such meeting. In my case, I was
chosen to direct Rocket and a Bomb. Rocket and a Bomb luckily was my number one
choice of the three submissions. One other student was chosen to direct The Lover.
Because of the length of the two one-acts, only two student directors were chosen.
Originally, there were to be three student directors.

Once chosen to direct, the next step is to acquire permission from the publisher or
playwright to put on the production. In my case, permission was fairly simple. Rocket
and a Bomb was an original production written by a friend. However, the script was
based off a musical compilation by Michael Knott. I, therefore, had to acquire
permission from Michael Knott’s manager to use the title of the album and the character
names. I acquired the permission through the Internet and e-mail. I did eventually get a
letter of permission in the mail from Mr. Knott’s manager. I unfortunately, no longer
have this letter, but I do have the permission letter from Jeff Stewart, the writer of Rocket
and a Bomb, for Ball State to put on his original script. Once permission is given by the
publisher or playwright, a contract must been drawn up to provide payment for use of the
script. In my case, Ball State agreed to pay Jeff Stewart $25.00 a performance. For the
eight performances, Mr. Stewart was sent a check for $200.00. Ball State theatre
department does cover this cost.
Dear Miss Hackney,

I, Jeff Stewart, hereby grant you performance rights for my play *Rocket and A Bomb*.

Sincerely,

Jeff Stewart
After permission is acquired from all the proper persons, the next step is to hold auditions. If your production is a part of the subscription series, the audition date and time will be set up for you by the department. Students will try-out for you and all the other semester directors, whom will be professors, at the same time. I found it helpful to write out my initial ideas about how I wanted the characters of *Rocket and a Bomb* to look. This way, I could categorize the auditionees at first glance. I found initial gut reactions to an actor's type to be very useful when casting.
John Barrymore - older, delusional

Russel - smokes, play guitar, laid back, passive

Jane - Slut, Prostitute

Kitty - older, honey on the turn, eating off

Jack? out there -

Diane - dry, unemotional

Jeff - older -

Bun -

Woman - Yuppie

Cop - Asshole

Prisoner 1 - Cross

Prisoner 2 - Normal guy

Bubbles -
The department will supply the directors with a list of the auditionees in order of which they will be auditioning. This was very helpful. As you can see on the following pages, I opted to star the actors that I was interested in, and I also wrote in next to their names which character I most saw them portraying. This helped me form a call back list for more in-depth auditioning. During these general auditions, the actors perform a one-minute monologue. As a director you will see many people in a short amount of time, so this list becomes a very important tool.
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Most of the actors should supply you, the director, with a headshot and résumé at the time of the audition. These are useful tools in remembering faces and in seeing what experience the actors have. These will be handed to you by the stage manager running the auditions before the actor performs his or hers monologue. I have included, on the following pages, two good examples of a headshot and one good example of a résumé.
Lisa "Sunny" Garrison
Lois M. Atkins
ACTRESS

Current # (765) 288-8805
Permanent # (765) 643-0878
Email: lois_atkins@hotmail.com

THEATER
Current project: Reckless (Pooty) BSU
A Midsummer Night's Dream (Helena) BSU
The Taming Of The Shrew (Katherine) BSU
Five Tellers Dancing In The Rain (Betina) BSU
The Music Man (Zaneeta Shinn) BSU
The Who's Tommy (Sally Simpson) MUNCIE CIVIC
The Club (understudy) BSU
Do Black Patent Leather Shoes... (Nancy) ANDERSON CIVIC

FILM
BSU TELECOMMUNICATION DEPT. Manifest Destiny
BSU STUDENT PROJECT One Night at Lester's

COMMERCIAL
ON CAMERA ACTING ANB BANK (Tape upon request)
EXTRA BSU 2000 CAMPAIGN

EDUCATION
Ball State University, B.A. Theatre
expected graduation date December 2000

TRAINING
Instructors: Beth Turcotte, Musical Theatre
Dr. Kathy Biesinger, Classical Acting, Voice, Movement
Dr. Rodger Smith, Acting For The Camera
Michael Worcel, Tap
Sara Mangelsdorf, Modern Dance
Katie Teuchtler, Modern Dance
Ayumi Nakamai, Classical and Musical Theatre Singing
Dr. Michael O'Hara, Script Analysis

PROFESSIONAL WORKSHOPS
Bob Harbin: casting director for FOX, audition workshop
Claire Sinnet: casting director, audition workshop
Stuart Bird: Misener workshop

SPECIAL SKILLS
Movement: Alexander Techniques, Laban, Lessac, stage combat
Dialects: Southern, British
Dance: Modern, Ballet, Tap
Additional Instruments: studied clarinet six years, piano three years
After the first round of general auditions, the student director must compose a callback list. The callback list should include the actors' names and what role you would like them to read for. You should make your script available so the actors can prepare themselves for the callback. Post the callback list outside the office (AC 306), outside Strother theatre, and in the greenroom in the basement of AC.

Also, as the director, it is your job to pick out scenes from the script that you want to see the actors read. I found it useful to have the actors read scenes that had a strong sense of the character and also to have them read scenes between two characters that shared a lot of time on stage. As the director, it is important to see if two actors have the right chemistry to work together. I found that videotaping the callbacks was a huge help when it came time to pair the list down. As the director, you will see many actors read for the same part, and it is almost impossible, no matter how many notes you take, to remember how you felt about them all. Going back and re-watching the callbacks helped me make some very difficult decisions.
Rocket and a Bomb

1st Call-backs will be at 10:30am Saturday in the Cave
Anyone who did general auditions after 7:00, please
come to the cave at 10:00 am, if you are interested in
this script. I will watch your one-minute monologue
before callbacks. I want this process to be fair for
everyone. Please come, I missed around 50 auditions
due to 42nd St., and I want to cast this show to the right
people. You may deserve a part. I'm sure a missed
many good auditions.

John Barrymore Jr.
Brian Geary
Matthew Deitchley
Chris Bryant
Dan Marrero
Brad Coolridge
Ryan Woodle
Jason McNear

Jane
Laura Riggs
Lena Miller
Nicki Baker
Molly Hovermale

Diane
Lisa Garrison
Rachel Shurerk

Russel
Andy Burt
Matt Van Curen
Jeremy Babcock
Ed Rice
Jeff Lawhorn
Dan Robertson

Kitty
Carey Kaiser
Amy Rumschlag
Carrie Witting
Carrie Wenos
Kathryn Gilbert
Christina Grissmer
Samantha Hodsden

Jack
Rob Coles
Nathan Reiter
I may have you read other roles than I have you listed under, but this is a starting point.

Russells: I will bring my guitar. Be prepared to play a little something for me. Anything will do, I just want to see your ability to play. The song in the script is “I’m a Believer” by the Monkees.

There will be possible second call-backs on Sunday from 7:30-9:30.

Please contact me if you are called back and cannot make it, or if I missed your general and you would like me to see your monologue and cannot make it.

289-0518

Thanks to everyone who auditioned. You were a joy to watch.
By second callbacks, the director should have a pretty good idea as to whom they would like to cast in what role. I used second callbacks as an opportunity to solidify my decisions, sort of like reassurance that the actor had not changed since the day before or that they had just had a fluke audition at first callbacks.

You do not want to callback as many actors as you did for first callbacks. Second callbacks should only people for the actors that you are strongly considering for a role. Do not waste the actors' time, especially since they probably have only callbacks to attend, possible at the same time as yours. I read actors many times at second callbacks. This is your last time to see actors before you pick your cast, so make sure you try every possible combination. It is important that the actors look good together. For example, you would not want to cast a young looking actor in an older role, even if they read the best of all the auditionees. Also, you want your cast to have good on-stage chemistry with each other.
Rocket and a Bomb
2nd Callbacks on Sunday from 7:30-9:30 in the Cave

Lena Miller
Kellie Harrison
Katie Schamel
Nicki Baker
Adam Chandler
Rob Coles
Beau Danner
Erin Lengkeek
Lois Atkins
Lisa Garrison
Erin Schlabaugh
Carey Kaiser
Christina Grissmor
Kathryn Gilbert
Dan Marrero
Barry McMullen
Marc McHone
Brian Greary
Jared Crowley
Jason Whicker
Andy Burt

Jeff Lawhorn
Brad Coolridge
Jason McNear
Danny Robertson
Jeremy Babcock
Matt VanCuren
Ryan Woodle

If you were not callback again, this does not mean that you will not be cast. Please check the cast list Sunday night. Thank you.
Because Ball State likes to only cast an actor in one show a semester, it is important to have a first, second, and third choice for a role. Be prepared to bargain for particular actors, and also, be prepared to lose actors to the directors that are professors, as they do have first preference. This is not to say, however, that you should not ask for whom you want and put up your best fight. Student directors should not feel intimidated, you have just the same right and goal as the professors to put on the best show possible.

On the following page are my first, second and third choices. You bring this list to a meeting with all the directors. At this meeting actors are divided amongst the shows. I was lucky enough to obtain almost all my first choices. Everything that is discussed in this meeting is not to be repeated, as some sensitive issues are raised about actors. In general, the department tries to incorporate the wishes of the directors as well as which roles are most beneficial to the student actors.
Cost:

Rascal - Jeremy Babcock  Andy Burr Matt Van Curen  Bad Catridge

JBJ - Dan Munroe Barry Marc Woodley  Gerry Brent

Jane - Lena Miller Nikki Baker  Walnut Street

Kathy - Christine Gossamer  Vinny Kasch  Red Cross

Jackie - Adam Emidio  Dan Robertson  Ken Daymer

Dane - Leon Gossamer  Rich Haunson less Armstrong  Lynn Herson

Cop - Ryan Johnson  Mark Baber

BUM - Ryan Woodley  Don Cinchilla

Woman - Katie Schaeffer

Bubbles - Ben Bucher

Prisoner - Matt Dechetter  Ryan Johnson

Girl - Marc Mebane  Jess McNeal

Amy Shepard - Kitty

Hammer Moment - Bob

Billy Murphy - Mike

Melissa Stovin - Brandi

Narwhal - King
When the meeting is over and you know whom you cast is going to be, you must
post a cast list. The cast list should be posted in the same places as the callback lists were
posted (i.e. AC 306, Strother theatre, the greenroom.) A copy of the cast list should also
go to the department head and to the head of the costume department, so he/she can begin
calling in actors for polaroids and costume fittings.
CAST LIST

Russel Perry: Jeremy Babcock

John Barrymore Jr.: Marc McHone

Jane: Lena Miller

Kitty: Christi Grissmer

Jack: Adam Chandler

Diane: Lisa Garrison

Cop: Ryan Johnson

Bum: Ryan Woodle

Woman: Katie Schawger

Bubbles: Ben Bucher

Prisoner: Jarod Crowley

Jeb Dillenworth: Barry McMullen

FIRST REHEARSAL: READ THROUGH NOVEMBER 29 IN STOTHER: 6:00
CAST: PLEASE GET WITH ME TO GET A COPY OF THE SCRIPT: 289-0518

THANKS TO ALL WHO AUDITIONED!
AND CONGRATULATIONS TO THE ORIGINAL CAST OF
ROCKET AND A BOMB!

Katy Hackney
So now that you have a script and a cast, it is time to begin rehearsing. The first thing you want to do is make sure that you have a stage manager assigned to your show. The stage manager will be your right hand man throughout the entire rehearsal/performance process. Eventually, the production will entirely be in the hands of your stage manager.

Once you have a stage manager, have he/she find out who all the designers are for your production. You should have a costume designer, a set designer, a lighting designer, and finally, a sound designer. As soon as possible have the stage manager get a copy of the script to all the designers. They need to script to begin designing as soon as possible. Also, you should meet with all designers to discuss your concept of the script. Make sure that the designers get all other relative materials. For example, I did not get a copy of the Michael Knott CD that the script is based off of to all the designers. This could have helped the designers better understand the script. If any re-writes are done to the script, be sure the designers are updated as well.

To make the rehearsal schedule it is easiest to work backwards from the show dates. I divided the script into scenes I wanted to block, and only called in the actors to rehearsal that were in the particular scene. This way, I didn’t waste the actors’ time.
TENATIVE REHEARSAL SCHEDULE

Monday Nov. 29- Read through 6:00 Strother

Tuesday Nov. 30- Blocking (JBJ, Russell, Kitty) 6:00 Strother

Wednesday Dec. 1- Blocking (Russell, Jane, Jack, Diane, JBJ) 6:30 Strother

Thursday Dec. 2- Blocking (Jeb, Russell, JBJ) 6:00 Stother

Sunday Dec. 5- Blocking (Bum, Russell, Woman, Cop) 6:30 Stother

Monday Dec. 6- Blocking (Cop, Russell, Prisoner) 6:00 Stother

Tuesday Dec. 7- Blocking (JBJ, Russell) 6:00 Strother

Wednesday Dec. 8- Review, Catch-up, Finish Blocking (T.B.A.) 6:00 Strother

Thursday Dec. 9- Run Through 6:00 Strother

December 12-16- NO REHEARSALS: EXAM WEEK

December 17-January 9- NO REHEARSALS – MERRY CHRISTMAS, ETC.

Monday January 10- OFF BOOK; can call for line- review, run show 6:00 Strother

Tuesday January 11- run first half of show; up to Bum’s entrance 6:00 Stother

Wednesday January 12- run second half of show; after Bum 6:00 Strother

Thursday January 13- run show 6:00 Strother

Sunday January 16-OFF BOOK; no more calling for line -run show 6:00 Strother

Monday January 17- work problem spots (T.B.A.) 6:00 Strother

Tuesday January 18- run show 6:00 Strother

Wednesday January 19- run show 6:00 Strother

Thursday January 20- run show 6:00 Strother

BEGIN TECH WEEK. TECH SCHEDULE TO BE GIVEN AT A LATER DATE.
At the first read through, make sure the stage manager compiles a contact sheet of the cast and crew. Make a copy of this contact sheet for each member of the cast, crew and designers.
<table>
<thead>
<tr>
<th>Name</th>
<th>Phone #</th>
<th>E-mail Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heather Holzer</td>
<td>284-5069</td>
<td><a href="mailto:hholzer@hotmail.com">hholzer@hotmail.com</a></td>
</tr>
<tr>
<td>Katy Hackney</td>
<td>289-0518</td>
<td><a href="mailto:Katerpotate@hotmail.com">Katerpotate@hotmail.com</a></td>
</tr>
<tr>
<td>Jenny Cooper</td>
<td>214-1263</td>
<td><a href="mailto:Jmcooper1@bsu.edu">Jmcooper1@bsu.edu</a></td>
</tr>
<tr>
<td>Les Jahnke</td>
<td>287-0837</td>
<td><a href="mailto:WickedA@hotmail.com">WickedA@hotmail.com</a></td>
</tr>
<tr>
<td>Chris Bush</td>
<td>214-0834</td>
<td><a href="mailto:Cmbush@bsu.edu">Cmbush@bsu.edu</a></td>
</tr>
<tr>
<td>Kelly Russell</td>
<td>282-9594</td>
<td><a href="mailto:Kerussell@bsu.edu">Kerussell@bsu.edu</a></td>
</tr>
<tr>
<td>Cory Mitchell</td>
<td>214-0040</td>
<td><a href="mailto:jenn82680@hotmail.com">jenn82680@hotmail.com</a></td>
</tr>
<tr>
<td>Jenn Scheller</td>
<td>284-9430</td>
<td><a href="mailto:pawn78@hotmail.com">pawn78@hotmail.com</a></td>
</tr>
<tr>
<td>Brian LaCasse</td>
<td>282-6358</td>
<td><a href="mailto:modore@hotmail.com">modore@hotmail.com</a></td>
</tr>
<tr>
<td>Shelly Corry</td>
<td>284-4023</td>
<td><a href="mailto:Erin_Schlabach@hotmail.com">Erin_Schlabach@hotmail.com</a></td>
</tr>
<tr>
<td>Jenaih Shoop</td>
<td></td>
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<tr>
<td>Matt VanCuren</td>
<td>214-3031</td>
<td><a href="mailto:Pawn78@hotmail.com">Pawn78@hotmail.com</a></td>
</tr>
<tr>
<td>Matthew Robertson</td>
<td>214-3031</td>
<td><a href="mailto:modore@hotmail.com">modore@hotmail.com</a></td>
</tr>
<tr>
<td>Erin Schlabach</td>
<td>287-9459</td>
<td><a href="mailto:Erin_Schlabach@hotmail.com">Erin_Schlabach@hotmail.com</a></td>
</tr>
<tr>
<td>Ben Bucher</td>
<td>214-0936</td>
<td><a href="mailto:djben4music@hotmail.com">djben4music@hotmail.com</a></td>
</tr>
<tr>
<td>Lisa Garrison</td>
<td>214-9909</td>
<td><a href="mailto:lisa_garrison@hotmail.com">lisa_garrison@hotmail.com</a></td>
</tr>
<tr>
<td>Miller</td>
<td>214-6846</td>
<td><a href="mailto:lenacm@hotmail.com">lenacm@hotmail.com</a></td>
</tr>
<tr>
<td>Adam Chandler</td>
<td>214-5951</td>
<td><a href="mailto:achandler12@hotmail.com">achandler12@hotmail.com</a></td>
</tr>
<tr>
<td>Katie Shawger</td>
<td>214-5565</td>
<td><a href="mailto:keshawger@bsu.edu">keshawger@bsu.edu</a></td>
</tr>
<tr>
<td>Cristina Grissmer</td>
<td>214-2009</td>
<td><a href="mailto:morgan_cristie@hotmail.com">morgan_cristie@hotmail.com</a></td>
</tr>
<tr>
<td>Ryan Johnson</td>
<td>378-6058</td>
<td><a href="mailto:Kaliban01@aol.com">Kaliban01@aol.com</a></td>
</tr>
<tr>
<td>Jeremy Babcock</td>
<td>289-4271</td>
<td><a href="mailto:JeremyBabcock@hotmail.com">JeremyBabcock@hotmail.com</a></td>
</tr>
<tr>
<td>Ryan Woodle</td>
<td>289-7347</td>
<td><a href="mailto:dramamanry@aol.com">dramamanry@aol.com</a></td>
</tr>
<tr>
<td>Barry McMullen</td>
<td>741-0591</td>
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</tbody>
</table>
Once a props master is assigned to your production, compile a list of necessary rehearsal props. Necessary rehearsal props are the props that the actors need to use during rehearsals. These props may help the actors find "business" in the scene and further the acting. The rehearsal props most likely will not be the props used in the real production, but they will be beneficial enough for rehearsal purposes. Give a copy of the list to the stage manager and to the props master.
Necessary Rehearsal Props

Cordless Phone

Beer Bottles

Pot

3 Spoons

Baseball

Purse w/ stuff to fall out of it

Golf Club

Any Available Props would be very helpful at this point.
After the necessary rehearsal prop list, compile a list of all the props needed for the final production. Some props take awhile to acquire, so an accurate full list is needed early on in the rehearsal process. The following lists were compiled through what the script called for and additions I felt would enhance the acting. Some props were added by actor suggestion. As a director, never be afraid to listen to your actors. The production should be a collaborative effort.
# PROPS LIST ROCKET & A BOMB

<table>
<thead>
<tr>
<th>PERSONAL</th>
<th>WHO</th>
<th>FURNITURE</th>
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<tbody>
<tr>
<td>Guitar</td>
<td>R</td>
<td>Couch</td>
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<td>Phone (cordless)</td>
<td>R</td>
<td>Chair</td>
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<tr>
<td>Pad o' Paper</td>
<td>R</td>
<td>Coffee table</td>
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<td>$ 5</td>
<td>R</td>
<td>Fridge</td>
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<tr>
<td>Keys</td>
<td>R</td>
<td>Food Table</td>
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<tr>
<td>Suitcase</td>
<td>R</td>
<td>Round table</td>
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<tr>
<td>Baseball</td>
<td>R</td>
<td>Chairs</td>
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<tr>
<td>Cigarettes</td>
<td>R</td>
<td>Coat-Rack</td>
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<tr>
<td>Mail</td>
<td>R</td>
<td>Cots</td>
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<tr>
<td>Beer</td>
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<td>Police Desk</td>
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<tr>
<td>Pabst Blue Ribbon</td>
<td>JB</td>
<td>Cooler</td>
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<tr>
<td>Golf Clubs</td>
<td>JB</td>
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<tr>
<td>Wooden Spoon</td>
<td>Jack</td>
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<td>Frying Pan</td>
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<td>Spoons (2)</td>
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<tr>
<td>Purse w/junk</td>
<td>Amy</td>
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<tr>
<td>Bottle in Bag</td>
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<tr>
<td>Gun</td>
<td>Cop</td>
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<tr>
<td>Handcuffs</td>
<td>Cop</td>
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<tr>
<td>35 cents</td>
<td>Cop</td>
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| PERISHABLES       |      |               |
| Cigarettes       |      |               |
| Carrots          |      |               |
| Coffee           |      |               |

**DRESSING**
- Lamp (junk)
- Styro Cups
- Astrays
- Coffee Pot
- Drinking Accessories
- Newspapers
- Trash
- Cat & Dog Bowls
- Trash Can
- Lamp Post
Prelim Prop List
For
Rocket and a Bomb

Russell's Apt
- Couch
- End table
- Lamp
- Rotary phone
- Acoustic guitar
- Coffee Table
- Ashtrays
- Chair
- Fridge
- 12 pack Pabst Blue Ribbon
- 2 Spoons
- Baseball

Mail Room
- Round Table
- Table
  - Coffee pot
  - Drinking accessories
- Coat rack
- Vending Machines
- Restroom door
- Styrofoam cups
- Newspapers

Plummer Park
- Park bench
- Bottle in paper bag
- Purse with stuff in it

Police Station
- Cell w/ door
- Police desk w/ papers (To Serve And Protect)
- Phone
- Payphone
- Large ring of keys
- Quarter (35 c)
Russell
- Chained wallet
  - w/ $5
- Cigarettes (Hard packed Marlboro medium)
- Pad of Paper
  - $20

Jack
- Frying pan
- Wooden spoon

John Barrymore Jr.
- Cat & dog bowls
- Cooler
- Golf clubs
- Bucket o-balls
- Astroturf w/ white flag
- Beer
- Fridge
- Carrot
  - Strike out

Cop
- Gun
- Handcuffs
PROPS NEEDED FOR BOTH SHOWS

LOVER
Hard, stern, man chair
Nice looking, bedside Lamp
*Bongo Drums*

R&B
Card Table
*Pabst Blue Ribbon Bottles & six pack carrier*
Gun
Handcuffs
Purse that stuff could easily fall out of
Metal, trash lamp that you always wanted to
throw out so that we can beat the hell out of

If you have anything that we could possible use please bring it to rehearsal and give to Jenny

The underlined things are most important

Thanks bunches
Once the costume designer has a design, he/she should come to a rehearsal and go over the design with the cast. Most student directed shows have a very small budget. *Rocket and a Bomb* had a $150 budget to cover all costs. Therefore, it was essential to ask the cast for help. Most cast members brought in their own clothes for costumes. Some actors also provided their own props. Actors should only bring in clothes and props that they already own. Actors should not be going out and purchasing things for the production.

Throughout the rehearsal process, production meetings are held to aid in communication between the director, stage manager, and designers. These meetings should discuss progress in all areas of the production. There is always a production meeting at 8 am on Tuesdays. However, other meetings should be held with individual designers to discuss more in-depth the individual design areas.

It is the set designers responsibility to get the director a copy of the set design as soon as possible. It is nearly impossible to block a production without the set design. Make sure to ask any questions you have of the design. For example, I had eight doors that flew in to make an apartment hallway. I just assumed that all the doors would fly in and out together. I did not realize until tech week that the doors flew out individually, making the set changes extraordinarily long. However, by tech week, it is almost always too late to make major changes to the set. Good communication with you designers is crucial to your production. Also, if you do not like something about the design, you have the ability to ask for it to be changed. The best part about being the director is that the show is ultimately yours. You always have the final say in a decision, so use that power.
## Costume Plot

<table>
<thead>
<tr>
<th>Name of Character</th>
<th>Scene 1</th>
<th>Scene 2</th>
<th>Scene 3</th>
<th>Scene 4</th>
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<th>Scene 6</th>
<th>Scene 7</th>
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<th>Scene 10</th>
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<th>Scene 12</th>
<th>Scene 13</th>
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### Notes
- **Scene 1:** Yellow shirt, gray pants, white shoes, white tie, white shirt, white tie, yellow shirt, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 2:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 3:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 4:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
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- **Scene 8:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 9:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 10:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 11:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 12:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
- **Scene 13:** White shirt, white tie, black pants, white shoes, white tie, white shirt, white tie, black pants, white shoes, white tie, white shirt, white tie.
**Costume Information - DO NOT LOSE!**

The following people need to bring these items on Thursday, January 13th, at 6pm for Rocket and a Bomb and 8pm for The Lover. Even if this is not your day to be at rehearsal, please attend this dress parade. If you do not own some, part, or all of your required items – it is your responsibility to contact me and let me know of the items you can not acquire. There is no excuse for not being able to contact me.

Here are your options:

**Email:** StageManagerLes@hotmail.com

**Home Phone** (has Voicemail): 765*287*0837

**Cellphone** (has Voicemail): 317*372*6698

Or you can write a note and post it on the Production Board downstairs under your specific show on the Costume Notes sign. I must be notified by you. Please leave your home phone number so that I can call you back and confirm your message.

**Remember - ask roommates, friends, family and fellow cast members for costume help!**

The items are:

**Items with ( ) either indicate preferred color or length, or an item that is unsure at this time – you may still bring the item**

**The Lover**

**Erin** – Short Slip, ending right at mid thigh (black), thigh High hose, black flats, black heels, long sleeve turtleneck or long sleeve shirt (tans, lighter, but not “happy” colors), long skirt of complementary color (to floor), white pjs, gray long sleeve shirt with equal long skirt, tight low cut black dress ending at mid-thigh (would go over slip)

**Matt VC** – Blue Business Suit, black shiny dress shoes, dark socks, white dress shirt, dk blue tie with white lines in it, slippers – leather dark low, Two
piece pajamas (silk – or not)- dark colors, (black hat? – ask director), Green jacket (suede), heavy thick black or brown shoes, dressy pants (black or dark brown, depending on shoes), shirt (ask Les)

**Matt R** – White pants, White Keds, White polyester shirt, button down, white socks

**Rocket and a Bomb**

**Jeremy** – Blue button down shirt, white T shirt, khaki pants, brown heavy shoes, brown (leather) jacket, white short-sleeve dress shirt, green visor, blue jeans, (blue scrubs)

**Marc**- Yellow Izod shirt, green/yellow/white plaid pants (will be made into knickers), white shoes (resemble golf shoes minus cleats), white bouree with yellow pom pom on top

**Cristi**- Frayed sweater, child-like white flannel nightgown (can have bunnies, flowers, whatever design childish on it), thick fuzzy socks (any pinkish color, purple), worn out slippers, glasses

**Lee** – Red, low cut dress (mid thigh, shimmer fabric), waist type coat (black) (can be sweater), fishnets, black (or red) high heels, slip

**Ben**- Blue business suit, white dress shirt, tie, black dress shoes, clown costume, hat (derby w/flower or cone hat)

**Adam** – Wife beater, open button down tacky short sleeve shirt, jnco jeans or the like, black belt, Docs

**Lisa**-Top #1 hippie tank top (brownish, long or white) with multicolored tank top underneath **OR** Top #2 long sleeve, with china style print (dragon, symbol, whatever) **bring either or both tops**, randomly colored rings, bracelets, baggy jeans (frayed at ends), sandals

**Barry**- Stained White Tshirt (Hanes), White long sleeve dress shirt, dark blue pants, brown shoes, tie (see Les)
Woodle- Series of layered brown clothing, tattered old hat, one boot, one sneaker

Katie- Bright white Keds (or other tennis shoe), short skirt (blue or red), White tank top (Tommy look...if you have any Tommy clothing..bring it)

Jarod – White sweater (to be tied around shoulders), Tommy jeans (black), Belt (tommy), White shoes, Tommy shirt (or simply red shirt), blue scrubs

Ryan J- Police uniform (Les), or blue pants, light blue short sleeve dress shirt (button down), black shiny shoes, black belt

Do NOT bring anything that is not on this list for yourself, unless your Director requests something. This needs to move quickly and numerous outfits can be bothersome. However, if you have more than one of something, for example: khakis, pants, dress shirt, etc -- DO BRING THEM! HOWEVER, contact me (Les) first and let me know ahead of time so I can plan. Also, if you see something on this list under someone else’s name and you think you can help them out, tell that person first and then tell me. I will let you know if you should bring it.

FYI: When an article of clothing is chosen from a person’s personal wardrobe and is taken and given the title of “costume,” that article from that point on, until strike, becomes thought of as Ball State Theatre’s and is no longer regarded as personal clothing. Ball State Theatre Costume Rule states: No eating, drinking, smoking or leaving the building wearing a costume.

Thanks for reading all of this and taking it seriously! Bring your costumes Thursday and I guarantee you all will look fabulous for the show!

Les Jahnke - Costume Designer
If you have any music that you know you want to use for set changes, etc., get a
easy. Considering the fact that Rocket and a Bomb was based off of a CD, I decided to
use the songs off the Rocket and a Bomb CD by Michael Knott. Also, make sure you go
For a few of the effects I wanted in Rocket and a Bomb, the cast and I had to record the
effects ourselves, up in the sound booth. We recorded onto mini-disk using the studio up
in our castle theater. Make sure time is the key for recording.
First Draft CD music cues

1. Before first lights up: Track 5 “John Barrymore Jr.” Beginning – 1:29
2. First black out: Track 3 “Make Me Feel Good” 12 second intro
3. Second black out: Track 8 “Kitty” 2:37-3:12
4. Third black out: Track 5 “John Barrymore Jr.” 2:00-2:14 repeat to fade
5. Fourth black out: Track 6 “Train” beginning – fade at 1:46
6. Fifth black out: Track 9 “Adrian” beginning- fade when set change is done
7. Sixth black out: Track 6 “Train” 3:37- fade when set change is done
8. Seventh black out: Track 1 “Jan the Weatherman” beginning- fade after set change
9. Eighth black out: Track 1 “Jan the Weatherman” 2:15- 3:00
10. Ninth black out: Track 9 “Adrian” 1:10- fade after set change
11. Tenth black out: Track 7: “Bubbles” :24- fade after set change
12. Eleventh black out: Track 7: “Bubbles” 2:02- fade after set change
13. Twelfth black out: Track 2: “Jail” 2:22- fade after change
16. Post show- 1st song: Track 11 “Rocket and a Bomb” in its entirety
It is important that at some point during the rehearsal process that you have each actor write down how they would like their name to appear in the program. Nothing is worse than having an actor mad at you, because you left out his or hers middle initial or didn’t use his or hers stage name. I just passed around a piece of paper and asked each actor to add his or hers name and character. Then, have the stage manager get a copy of the list to the program designer.
Ryan Johnson - Cop
Lisa Sunny Garrison - Dione
Adam Chandler - Jack
Lena Miller - Jane
Katie Swanger - Woman
Jenifer M. Cooper - Stage Manager
Jeremy T. Babcock - Russell
Marc Mcorre - John Barrymore Jr.
Good Crowley - Prisoner
Benjamin D. Bucher - Bubbles/Man, US Russell
Christopher M. Zee - ASM

Kevin Deminet - Property Master
If your production requires cigarette smoking, permission must be acquired from the department head and the Muncie fire marshal. I wrote a proposal to Don LaCasse sighting specific examples in the script where smoking was actually mentioned within the lines. I then promised to limit the amount of smoking as much as possible. Both Dr. LaCasse and the fire marshal granted me permission.

Your stage manager should be taking rehearsal notes and notes during production meetings and making copies for you. Also, rehearsal notes should be posted on the production board down in the greenroom.
MEETING MINUTES

Date 11/22/94  Time Started 5:00  Time Ended

Production  The Love/Locket to Bomb  Stage Manager Jenny Cooper

In Attendance: WELCOME EVERYONE!

Director:
F 2 1/2 weeks for cigarette requests Fire Marshall permission from Don

Assist. Director:

Stage Manager:
Make contact sheets
Next meeting Tuesday @ 5:00

Assist. Stage Manager:

Scene Designer:
Went over set design
Costume:

Went over costume design

Lighting:

Technical Director:

preliminary budget to Greg
Budget $200

Make-up:

Need to get photos and measurements.

Sound:

Props:

Need prop lists (rehearsal).
Props list handed out

Other:

update beginning of show for The Lover
and Pocket + a Bomb.

Rehearsal schedules

Tech Schedule?
Jan 21st ->crew view
22nd -> Dry tech
23rd -> First tech
24th -> First dress
MEETING MINUTES

Production: Rocket + A Bomb
Date: 1-11-00
Stage Manager: Jenny Cooper

Time Started: 6:30
Time Ended: 

In Attendance:
- Ben Bucher
- Ice McHooe
- Lisa Garrison
- Lee Miller
- Adam Chandler
- Cristina Greissner
- Jeremy Babcock

Tech:
- Katy Hackney
- Jenny Cooper
- Chris Bush
- Kevin DePinto

Director:
Katy went over notes from the 5:00 production meeting.

Assist. Director:

Stage Manager:
talked about rules with costumes

Assist. Stage Manager:
made copies

Scene Designer:
The couch? Is it going to have a back and arms. Can we have throw pillows.
Costume:
Kitty does not have anything to bring to the costume parade on Thurs.

Lighting:

Technical Director:

Make-up:

Sound:

Props:
Kevin sat in and watched

Other:
As you approach closer to the show, publicity becomes the next task to tackle. You will want to schedule publicity photos with photo services at Ball State University. You should also schedule an interview with a publicity writer for Ball State. The writer that I interviewed with sent me a copy of the article and asked for my approval and my correction of any mistakes before sending it to the Muncie Star Press. I appreciated this, because then I was sure not to be misquoted. Also, contact the Ball State Daily News so that the paper can run a preview and review of your production. The Daily News was not as accurate and the publicity article, but it was good to get the extra exposure.

Posters should also be made to advertise for your production. I did have a poster designer, but I came to find out that it is still a good idea to know what you want on your poster. The day before the poster was supposed to be made, I was going crazy trying to come up with a design. The designer had come and watched a run through of *Rocket and a Bomb*, but she still did not know how to incorporate the two very different one-acts onto one poster. Because I did not pre-plan, the poster was one of the most stressful parts of the directing experience. If I had had a design in mind, the poster would not have been a problem at all. The main thing I learned about designers is that they aren’t there to design any element of the show for you, but they will design the show around what you, as the director, want. Once again, you hold the power. The worst thing you can do to your designers as a director, is not know what you want.
'Rocket' will be premiering

Continued from Page 1D

Ball State's production of *Rocket and a Bomb* marks the premiere performance of Stewart's one-act. The student cast also includes Benjamin Bucher, Lena Miller, Barry McMullen, Ryan Woodle, Katie Shawger, Jarod Crowley and Ryan Johnson.

Both one-acts feature minimal sets and costumes. Production designers for the plays include students Jenn Scheller, scenery; Brian LaCasse, lighting; Kelly Russell, sound; Les Jahnke, costumes, and Jenaiah Shoop, makeup. Student Jenny Cooper is the stage manager, and Mark Hillenbrand is the faculty adviser.

Tickets are $5 for the general public and $4 for students at the University Theatre box office 1-5 p.m. weekdays and at the Studio Theatre Box Office before shows. Information: 285-8749.

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**Student directors calling the shots**

**BALL STATE:** The Lover and Rocket and a Bomb will be showing at Strother Theatre beginning next week.

*SPECIAL TO THE STAR PRESS*

MUNCIE — Crazy neighbors and a couple's not-so-secret lovers will make life interesting in two one-act plays directed by students in Ball State University's intimate studio theater.

Harold Pinter's *The Lover* and Jeff Stewart's new Rocket and a Bomb will share the stage in 8 p.m. shows Jan. 26-29 and Feb. 3-5 plus a 2:30 p.m. matinee Feb. 6 in Strother Theatre. The theater is in the north end of the Arts and Communications Building.

The production will feature student casts as part of the new Strother Actors Studio Series presented by Ball State's Department of Theatre and Dance, College of Fine Arts, according to a press release from Ball State.

*The Lover,* also includes Matthew Robertson, is presented by student director Heather Holzer. The play, which is described as a character study of a married couple enjoying extramarital affairs, Sarah (played by Erin Schlabach) and Richard (Matt Van Curen) blatantly talk about their lovers with each other.

"They've been married for 10 years, and the original passion they had has fizzled out," student director Heather Holzer said. "They have to go elsewhere to revitalize their marriage and bring back the excitement."

The couple's solution is controversial yet common in today's society, but it gets out of control.

"This could happen anywhere and to anyone," Holzer said. Pinter wrote the play in the 1960s, but the work remains relevant and poignant today, she noted.

Ball State's production of *The Lover* is set in current times with music by Sarah McLachlan, Goo Goo Dolls, Tracy Chapman and Indigo Girls. The play also includes Matthew Robertson as John the Milkman, and David Behrns is the assistant director.

*CHEATING HEARTS:* Ball State University students Matt Van Curen (left) and Erin Schlabach portray a married couple having extramarital affairs in Harold Pinter's *The Lover,* part of the "Student-Directed One-Acts" on stage at Strother Theatre from Wednesday through Jan. 29 and Feb. 3-6.

Photo provided

Rocket and a Bomb by Otterbein College student Jeff Stewart is based on characters and songs from a music CD by Michael Knott.

It's a character study about several people who live together in a Los Angeles apartment complex.

Russell Perry (Jeremy Babcock) is surrounded by "crazy neighbors" such as John Barrymore Jr. (Marc McIlone), who has delusions of fame; Kitty Courtesie (Cristina Grissmer), who's paranoid of aliens; and Jack (Adam Chandler) and Diane (Lisa Sunny Garrison), who play spoons. Russell also pursues a girl he likes.

"Russell is trying to take care of all these people, and he ends up losing his job and going to jail," student director Katy Hackney said. "In a way it's a comedy, but by the end it turns around. There are also some touching moments."

See ROCKET on Page 28.
ONE-ACT PLAYS

Director hand-picks performances to show at Strother Theatre this week

Single plays offers eclectic showing

BY ADA ANDERSON
CHIEF REPORTER

Junior Heather Holzer and senior Katy Hackney have been given the chance to prove their directing abilities for the first production of the semester at Strother Theatre, which consists of two one-act plays.

The one-act plays include "The Lover" written by Harold Pinter and "Rocket and a Bomb" written by Jeff Stewart, a junior at Otterbein College in Westerville, Ohio.

Holzer will direct "The Lover," and Hackney will direct "Rocket and a Bomb." According to Hackney, this will be the world premiere for "Rocket and a Bomb.

Both plays share the same production crew, but will consist of separate casts. The plays will run back-to-back at Strother Theatre starting tonight at 8. They are presented Ball State's Department of Theatre and Dance.

Hand-picked by their specific director, each play contains distinctive story lines. For example, "The Lover" is about a married couple involved in extramarital affairs.

Holzer said the couple in "The Lover" talks openly with each other about their affairs.

"This is a show about two normal people living in a normal suburb. This could be your neighbor, your parent or your best friend," Holzer said. "(The Lover) contains a lot of raw sexual tension and greed."

"The Lover" consists of three characters. Junior Matt Vancuren portrays the husband, Richard, and the wife, Sarah, is played by senior Erin Schlabach. The smaller role, John the Milkman, is played by junior Matthew Robertson.

Holzer said although Robertson's role was meager, it was still a welcomed part of the dramatic script.

"He provides comic relief with his six lines," Holzer said.

"The Lover" contains contemporary music from such artists as Alanis Morissette, Tracy Chapman, Goo Goo Dolls and the Indigo Girls. "Rocket and a Bomb" also incorporates music into its production. The entire play is based on songs and characters from Michael Knott's self-titled album.

"Rocket and a Bomb" is about residents who live on the same floor as the main character, Russell Perry, in a Los Angeles apartment complex. Perry is played by senior Jeremy Babcock.

"They're all pretty much insane except for (Perry)," Hackney said.

The character traits of these "crazy neighbors" include being paranoid of aliens, playing spoons and having delusions of fame.

"The script is really interesting. It's very contemporary," Hackney said.

Hackney said when she was choosing scripts to submit, "Rocket and a Bomb" was by far her first choice.

Besides choosing scripts, each director was faced with other challenges that go along with student-directing.

"The whole art of directing is a difficult task. It's insane. It requires an immense amount of work," Jennifer Holzer student director

The acts will continue to run at 8 p.m. through Saturday. Other performances are scheduled at 8 p.m. Feb. 3 through Feb. 5. There will also be a 2:30 p.m. matinee Feb. 6.

Admitance

- Ticket Information
Students: $4
General public: $5

- Purchasing Location
University Theatre Box Office, 1-5 p.m. weekdays, Strother E Office before show.