

**THE NUTS
DIRECTOR'S
HANDBOOK**

INTRODUCTION

So you've decided to do it. You're going to try your hand at directing. Or perhaps you've decided to tackle the theatrical beast one more time. Either way, we thought we'd put together this handbook to help you out. You may already know many of the things we've put in but it's always handy to have a reference when you get stuck, or some useful phone numbers for when you have to ring someone up and freak out.

We know that everyone has a unique style and method of working. NUTS doesn't want to prescribe how you are to run your show, so most of what follows is a kind of serving suggestion, or DIY guide from people who have had experience at what you're about to embark on and who want to help you avoid the pit-falls of the trade. In addition, there are a few important rules that you'll need to bear in mind.

The main things worth stressing are:

Be organised (keep accurate lists, budgets and time schedules).

Be aware of the time (and money) it will take to do everything.

Stay in contact with the NUTS committee and tell us about any problems you're having. We're here to help you, so use us!

When directing a show remember that the people you will be working with are volunteers.

They will be giving up their time in expectation of a chance to practise their own skills, acquire new ones, and have a fun time. While the director is the show's creative co-ordinator and has the final say on creative matters remember to respect the opinions of your cast and crew. A show does not belong solely to its director, every member of the cast and crew should have a sense of ownership over it.

Don't forget to HAVE FUN!!

GETTING STARTED

Contracts

Soon after your show is approved you will receive a contract that both your show's producer and yourself (the director) must sign. It outlines all the responsibilities that you and NUTS have in regard to your production. It is a legally binding document that enters you into an agreement you must fulfil. Read it carefully before you sign it.

You will also need to sign another contract with whomever you hire your theatre space from. This will probably be the School of Theatre, Film and Dance Production Unit, which can be

found at the Io Myers Studio (enter via the stage door). It is your responsibility to make sure this contract is signed and that the space is paid for. Obviously, we will provide you with the money to pay for it but you will need to hand this over yourself and take full responsibility for the agreement you enter into with the owners of the space. The person at Io Myers that you need to contact is Su Goldfish on 02 9385 5684.

Venue Hire

A booking for your production will already have been made by the NUTS Executive prior to its approval. But, if your show has complex technical demands you may want an extra day or two to bump-in. If this is the case, you should contact the Executive soon after receiving approval, or include the request in your proposal and budget. We will do our best to secure this extra time for you but, because the Production Unit's theatres are used by other hirers, we cannot always do so.

When hiring a venue from The School of Theatre, Film and Dance Production Unit, you should follow the protocol below:

As a group, producer, director and stage manager should approach Su Goldfish at the School of Theatre, Film and Dance Production Unit at least one week prior to bump-in (earlier is better). At this meeting the production team should sign the theatre hire contract and collect the theatre hire invoice.

The producer should then arrange a meeting with the NUTS treasurer in order to give the venue invoice to the treasurer.

Subsequently, the NUTS treasurer will issue a cheque for the invoiced amount on behalf of NUTS.

As soon as possible (and definitely not later than the Friday prior to your bump-in) the producer should give the cheque to Su. Remember to get a receipt!

On the Friday prior to bump-in, the stage manager should visit Su Goldfish to collect the theatre keys.

The keys to the theatre should be returned to Su promptly on Monday morning following bump-out, unless you have made a different arrangement with Su.

Money

You will receive your first cheque when you sign your contract with NUTS. You will usually be given your allocated budget in three or four instalments. The nature of these instalments will be set out in your contract with NUTS. A small proportion of the budget will be held over until all receipts have been returned to NUTS' treasurer. Cheques will be made out to your producer who will be personally responsible for all money spent on the show. Cheques will not be made out to the director. Remember you cannot use NUTS' name in any contract you enter into with a service provider to your production (such as a props hirer, dry cleaner or printer). You must,

however, put NUTS & SOURCE names on all of your publicity. In the case of a large invoice for which you need an organisation's cheque, stamp or seal (such as some printing or advertising bills) contact NUTS treasurer and a separate cheque will be made out to the organisation and deducted from your budget. Don't forget that this means any breakages, damages or unpaid bills will be YOUR PERSONAL RESPONSIBILITY so try to make sure they don't happen.

NUTS will receive the money from all ticket sales for your show. Anything bought for use in your production remains NUTS property and must be returned to NUTS at the completion of your production.

Show Liaison

The NUTS committee will appoint a member of the executive to act as liaison between the production, it's members and the NUTS committee. This is the person to go to with any problems or concerns occurring within the production which cannot be solved by anyone on the production team. S/he is there to offer you support, advice and make sure you've been given the right resources e.g. this handbook, NUTS contract etc. It is important to come to him/her with any committee specific issues. S/he in turn is responsible for reporting to the committee on the progress of your production. Don't be afraid to use this person, meaning inviting him/her to rehearsals or giving him/her a call. They in turn will do the same.

Auditions

Your auditions will need to be organised in conjunction with the NUTS Executive because they will be responsible for booking your audition space and will also be advertising your auditions. When NUTS' President or Vice-president rings you up to let you know of your proposal's success, they will ask you to give them a shortlist of audition times.

You should run your auditions in at least three blocks of two or three hours each. If you have time, spread the auditions over two weeks to get as many people as possible. Vary your audition times so that people can attend at a time outside their class/work schedule.

Be flexible when scheduling your audition times with NUTS President or Vice-President, you will probably be auditioning at the same time as other NUTS' shows are auditioning and/or rehearsing.

NUTS will book your audition times and ring you to confirm them. In order to save time it would be beneficial to include what times and dates you'd prefer in your proposal. Make absolutely sure you can make each audition time before any are advertised. It is better if you don't have to leave as soon as an audition session comes to an end; you may be swamped by late arriving auditionees or you may want to discuss your thoughts with an assistant director after everyone has gone.

It is usual to provide your phone number and/or e-mail with your audition advertising so that people who can't make the times you've set can arrange another audition. Make sure that NUTS has your correct details before your auditions are advertised.

Make sure that every audition will be advertised over at least a week, this applies to any extra auditions you might later run. NUTS will advertise your auditions by e-mail and on its website. But, to get the numbers you want, you will need to do some advertising yourself. Put up auditions notices on noticeboards everywhere; don't forget the inside of buildings such as the Robert Webster Building (School of Theatre, Film and Dance). Announce your auditions in your theatre lectures and tutorials. If you would like to advertise in Blitz, email them at blitz@union.unsw.edu.au.

Never cancel an audition except in truly exceptional circumstances. A notice should be posted at the audition venue and NUTS notified as soon as a problem arises so that as many members as possible are made aware of the change.

You must notify your auditionees of the outcome of their auditions, whether they've succeeded or failed. Whatever you do, don't leave people thinking they'll be notified and then fail to do it. In this age, e-mail has eliminated the need to make awkward knock back phone calls. Every student has an e-mail account, make use of the fact.

Don't knock back someone only to call them later and tell them that you want them. They will not be impressed and might not agree to do your show.

You should call each actor in order of their importance to your play. This way, if someone you wanted for a part refuses your offer you can give their role to someone you were going to knock back or were considering for another part. Whatever you do, don't make your knock back calls first!

Finally, and very importantly, NUTS DOES NOT ALLOW PRECASTING (the practice of deciding who you want to be in your play without first running fair and open auditions). Even if you have someone perfect in mind, you must audition each part. Shows that are precast risk being cancelled and YES we will do it. If someone pulls out of your play at a late stage, it may be necessary to ask someone you know to fill the part (rather than holding more auditions). However, such a circumstance would be an exception rather than the rule. If you are at all unsure about the appropriateness of casting someone without holding an audition, you should contact NUTS President.

Your Production Crew

As a general note it is important, particularly for inexperienced crew members, to know what you require of them and when. Realistic deadlines and constant communication between yourself and your crew will ensure few mishaps.

Stage manager

The stage manager is in charge of organising rehearsals (bookings and schedules), sourcing props and set pieces, keeping a prompt copy (an annotated script) of the show which should include all blocking (movement on stage), all lighting and sound cues. Stage Managers organise and manage bump-in (moving into the theatre and setting up lights, sets etc.) and bump-out (packing everything up and moving out). They also run technical rehearsals, dress rehearsals and the show each night.

Producer

The producer's job is to get together a show's crew, ensure that the job description of each crew member is clear, and to ensure that each crew member completes the tasks assigned to them both well and on time. To do this they must maintain a production schedule and organise regular production meetings. If everything is on track the producer won't have too many specific responsibilities but, when the pressure's on, it's ultimately their responsibility to make sure that all necessary production tasks get done. They should ensure a contact sheet with the cast and crew's contact details is distributed to everyone.

The producer is also responsible for managing a show's finances. They must develop and constantly update the show's budget, balancing the needs of each production area to ensure the show looks and sounds as good as it possibly can. At the same time, they must spend money publicising the show so that there is an audience to see it! The producer authorises all expenditure for a show and must collect receipts for all expenditure to give to NUTS' treasurer. The Producer will write a show's final report.

Managing publicity is another responsibility of the producer, although, on a large show, you'll probably have a publicist to do this. On a small show it might be the producer alone who ensures the cast and crew blankets the campus with posters and who ensures the show appears in campus publications.

Publicist

A publicist is an essential part of any large production's crew. This person may design your show's publicity or your show may have a separate publicity designer. A publicist should, in conjunction with the producer, develop a publicity strategy and implement it. They should try and think of novel promotions.

A publicist is responsible for organising the production and distribution of all publicity material. They organise advertising and prepare press kits and press releases to distribute to the media. They should ensure your show is publicized in the campus publications, Blitz and Tharunka and, should write blurbs and provide graphics to the NUTS publicity officer to allow NUTS to best advertise your show.

Designers and Constructors

Almost every show needs a set designer, lighting designer, costume designer and sound designer. Don't just improvise a set or a costume scheme yourself unless you plan to spend the time developing a proper design; directors almost never have this time to spare. A designer should be able to realise your ideas better than you could hope to do yourself because that will be the main

focus of their time. Respect the creative freedom of your designers and listen to their ideas; they may take your show in a new and exciting direction. Any designer should work closely the other designers on your show so that all aspects of the show's design complement each other. Designers should also be aware of their budget and suggest materials to realise their designs.

In NUTS it is usual for costume designers to take on the role of measuring and fitting, sourcing, making and altering of costumes. They are also responsible for the care of costumes during a show's run.

Your show will also need someone with the construction skills to build your set. This person may be your set designer or stage manager, or it may be a specific set constructor.

Lighting and Sound Operators

These crew members will operate your lighting and sound respectively during each performance. Your lighting and sound designers may take on these roles themselves, but it's more usual for less experienced 'techies' to take on these jobs; they can then work with and learn from the more experienced designers.

Both Io Myers and Studio One have enough lights to make most things possible and basic sound equipment (a CD player, two tape decks and a reel-to-reel).

PRODUCTION DETAILS

Production Meetings

Regular production meetings with your stage manager, production staff and designers are essential. It is also essential that you notify the NUTS Executive (nuts@nuts.org.au) of when and where production meetings will be held so that they have the option of attending. This is particularly important for the show liaison. Even though production week may seem a long way off remember it is essential to meet all production crew as early as possible. Ensure they really are available, know all the dates (People are notorious for saying "Oh, I didn't realise it was then. I need to be in Melbourne, Broome... Hawaii that week. Sorry but I didn't know." leaving you without vital crew), and know their jobs.

Have a specific timetable of events of which everyone is aware. Production schedules with deadlines are also vitally important (even though they change rapidly, paperwork ensures no-one misunderstands). This will help you keep track of what still needs to be done and reduces the likelihood of nasty surprises catching up with you when you don't have the time. The NUTS committee needs to know of any problems you are having. Don't hesitate to call one of us for help if you need it, however your liaison should be your first point of reference.

Rehearsals

It's up to you to determine how many rehearsals you'll need. It's always good to have a schedule drawn up as early as possible, to know what you'll be working on at each rehearsal, and to stick to it.

With the loss of Studio 4 this year, bookings for rehearsals will be more difficult and you will have to be far more organised. Bookings will need to be made through CATS or the Roundhouse. If you've made an evening or weekend booking and the room is not open when you arrive you will need to call security on 9385 6000 to remind them. They will check your booking and come to open up for you.

BEFORE PRODUCTION WEEK- PLEASE NOTE

Design

READ YOUR VENUE CONTRACT FOR INFORMATION ON WHERE YOU CAN AND CANNOT BUILD THINGS

Floor plans of Studio One, the Fig Tree Theatre and Io Myers Studio are available from the School of Theatre, Film and Dance Production Unit. The Production Unit also has scale models of Studio One and Io Myers Studio which it may help to look at if you are re-arranging the seating in one of these spaces.

Make sure you have specific set designs early on.

If you are building a set of any complexity whatsoever, you must submit detailed design plans (preferably with a model) to the NUTS Executive **AT LEAST ONE WEEK PRIOR TO BUMP-IN.**

Remember, don't design something you can't build. If you want to build something complex and don't have someone on your crew with the construction skills required, make sure you contact NUTS Technical Officer early so that they can find someone to do the job, otherwise you will have to downgrade your plans. NUTS Technical Officer will be able to offer you guidance on building your set. Your set designers and constructors should be in contact with them throughout the production process.

Be aware of lighting bars and fire exits (you cannot obscure these) in your design.

NUTS has set pieces which you can use for free. Ask NUTS' Technical Officer what's available.

The Io Myers Studio has a set store that NUTS is able to hire items from at a reasonable price. Please make an appointment with Mark to view the set store. It won't have everything you need, but it's a good place to start after you've checked what NUTS has.

If your set is complex, you will often need to construct the main components of your set prior to your bump-in. You can use the construction area of NUTS' set store, 'the Barn', to do this.

Also remember that whatever you pay for with NUTS money belongs to NUTS so that it can be used by the society in the future.

Costumes

It is a good idea to have drawings of what you want. This is particularly important for shows with a large cast, or if any of the costumes are to be made from scratch. Take measurements of your cast as soon as possible.

Be aware before you start rehearsals what your requirements are – will you need specialised costumes such as corsets, petticoats, etc? If so, you will need to organise hire of these items. The actors will also need to rehearse in costume, especially if the costumes are difficult to manoeuvre on stage or if there are quick costume changes. They should be given an opportunity to rehearse in costume long before the dress rehearsal. This also means you will have time to alter the costumes if necessary.

If any of the costumes are to be made from scratch, it is very important to LEAVE ENOUGH TIME for this to happen. Please don't expect your costume crew to be superhuman. It takes a long time to make costumes, even if you are on speed and have nerves of steel. Even if you are hunting around op shops for costumes, make sure you leave plenty of time in which to do it.

Have a 'dress parade' about a week before the dress rehearsal. This allows enough time for alterations or a last-minute hunt when you find out someone who is a size fourteen can't fit into the size six garment you had in the cupboard at home.

Publicity

One of the first things your publicist and producer should do is talk to NUTS' Publicity Officer, they will be able to offer valuable advice on what publicity strategies work and which ones don't. They will also be able to tell you how to set an effective publicity schedule, run a poster campaign on campus, find the best printing deals, and how to make it into the pages of campus publications and other media.

When poster, remember that NUTS posters may only cover one quarter of any poster board (you may occasionally have to share this quarter with another NUTS show). You

should confine your exterior poster to posterboards. Posters must also not be stuck to glass or painted surfaces.

NUTS has made a deal with the Revue societies (prolific posterers) to ensure that we don't waste time and paper poster over each other. For this reason you should poster on the left side of each board, and never in the right. If you poster in the wrong spot while a Revue is in full swing your posters will get covered over before the glue is dry.

Despite what some people will tell you, corn flour glue does work and is very cheap and easy to make. For a personal tutorial contact your friendly NUTS Publicity Officer. Otherwise, follow these instructions:

1. Place half a pack of cornflour (about 200g) in a bucket.
2. Add a very small amount of cold water, just enough to cover the corn flour.
3. Stir to make a suspension.
 4. Following this add a $\frac{1}{4}$ of a bucket of boiling water and stir like a maniac. Your corn flour is currently being cooked. If you let the water cool down, even a little, it won't work. You'll know you've been successful when your mixture changes magically from white water to gluey goop. If you don't get this step right then all your posters will dry with an unsightly white film on top of them.
 5. The next step is to arrest the cooking process by adding a further $\frac{1}{4}$ - $\frac{1}{2}$ of a bucket of cold water. Continue to stir.
 6. Stick your hand in the glue and mash up any lumpy bits, and then stir some more.
 7. Stick up your posters by placing one layer of glue underneath the poster and one over the top.
 8. When you're finished, don't forget to clean the bucket out. Corn flour glue that has gone off smells really, really bad!

Ticket Sales

Bookings can be made over the NUTS website. A NUTS committee member will sell remaining tickets at the door from half an hour before the show begins each night. Bookings which have not been collected by 7.45pm will be voided.

PRODUCTION WEEK

Rehearsals During Production Week

You should be running the show from beginning to end by now, hopefully in costume and with props.

DON'T WASTE TIME! Know exactly what you are going to do at each rehearsal and stick to it. Be aware of what problems you need to work on. Having impartial persons doing critiques during this week can be extremely helpful.

Production Meetings in Production Week

Have several. Make sure everyone knows what they have to do for the bump-in, make sure all costumes, props, set pieces, etc have been sourced.

Programmes

Make sure a draft programme has been completed in sufficient time to allow your cast and crew to check it (names spelt incorrectly, all thankyou's have been included, etc.) Make sure your programme is finalised and copied prior to opening night. Up front you should copy enough programmes to cover several full houses. After two nights you will have a better idea as to how many more copies you will need to make. On any given night, there should always be enough copies to give one to each audience member in the case of a full house.

Good Advice from Fairy Godmother

Get some sleep and eat something other than McFood at some point. If you can't, get someone to do it for you.

Please stay in contact with your NUTS liaison. Other members of your production crew should each be in contact with their respective liaisons on the NUTS Executive. The NUTS' Executive should be kept abreast of all the goings on of your production. This way we can both offer advice and hopefully foresee any problems before they arise.

Bump-In

Your bump-in should be run by your stage manager. Don't try and take on their job as well as your own. Your stage manager should have been preparing for weeks.

Read the conditions for the use of the theatre carefully before you start work. If any rules are broken, your show could be cancelled. Remember to check with the Io Myers Staff before nailing, drilling or altering the theatre in any way. Major internal painting must also be approved before commencement.

The main thing is, keep it clean and there will be less work for you to do later. If you pick up your rubbish the university's vermin will be less likely to congregate on your stage. Do not smoke or consume any kind of drug inside or around the theatres. For reference see NUTS Policy on Drugs and Alcohol Handbook, available on the resources section of the NUTS website, www.nuts.org.au

Be sensible when working with lights, when up a ladder... hell, be sensible all the time.

Do not forget to put things back inside the theatre when you leave at night. If you leave a ladder outside when the theatre is unattended you will be contacted by the Production Unit staff and be expected to come back and move it (even if you live at Penrith!). If anything gets stolen from outside the theatre because of your carelessness you will have to pay for it. This has happened on several recent occasions.

Source the tools, materials and equipment you will need to build your set before bump-in. You should contact NUTS' Technical Officer to find out what tools NUTS has and to arrange to use them. Please put back tools and equipment after using them.

NUTS will (on top of your budget) supply the black paint to repaint the theatre after you've used it. If black paint supplies are running low when you move into the theatre, please tell NUTS' technical officer so they have enough time to get some more before closing night. NUTS will supply you with paint rollers for the job, but only if you first pay a bond of \$30 to NUTS' Technical Officer who will be present at your bump-out. This bond will be returned once you return the scrupulously cleaned rollers. If you can't be bothered cleaning them you lose your bond.

PUT DROP SHEETS AND/OR PAPER DOWN when painting. Even though the concrete looks so paint splattered, any more paint DOES get noticed and everyone gets in trouble. Any paint marks that are not cleaned up will be professionally removed and the production billed.

Please DON'T LEAVE EQUIPMENT OUTSIDE AT NIGHT. We have had ladders, a fire extinguisher and all manner of stuff stolen from directors who haven't heeded this point. Also, don't leave anything in front of the set store's roller door unless you are right there to move it if needs be. Production Unit staff will get annoyed if their access is blocked and they have to do the moving. Do not leave anything in the Studio One foyer (this is a rather grandiose title for the little space next to the dressing room) as it blocks the door to the set store. WASH YOUR BRUSHES AND ROLLERS; do not leave them lying around unwashed.

Hang up all the costumes and organise the props on a props table so that you can see you have everything. Laying butcher's paper on a table and tracing around your props allows you to quickly check that nothing is missing throughout the run of the show. If you are in doubt about something, please call one of us. Don't just muddle along and create major hassles for yourself when we might have the answer to your question.

Technical rehearsal

This is a technical run of the entire show. Its main purpose is to confirm all technical cues and to adapt the blocking of the actors from the rehearsal room to the set. This is NOT a rehearsal for the actors and should not be used to work on acting. The technical rehearsal is simply a run to work on the technical elements of the show. All transitions should be rehearsed, including quick costume changes, to ensure that they run smoothly in the space. This rehearsal will run MUCH LONGER THAN AN ORDINARY REHEARSAL. Make sure that your actors are aware of this and that they will be required to stay until it is finished no matter what time it is.

These are notorious for dragging on and on and on, but there have been occasions when the tech run has finished before midnight (yes, it's true!). If you're organised you'll get through it quicker.

Before the tech starts, know what you have to do. Have a clear lighting and/or sound design. Know which areas of text you have to rehearse (for technical reasons) so that you don't find yourself muddling through the script while the actors wait on stage.

Ask your actors to arrive WHEN THEY WILL BE REQUIRED. Don't call them for nine in the morning when you know you won't need them until three. They'll get cranky, which is something you really want to avoid at this point.

Your stage manager, lighting designer/operator and sound designer/operator should be calling the shots. You should sit back and watch, only intervening to prevent a riot.

At a technical rehearsal, it is usual practice and is much more efficient to 'top and tail' each scene. This means that, rather than wading through the entire show, you only rehearse the sections immediately before and after lighting cues, sound cues, set changes, and other potential technical hiccups.

Remember to tell your actors that they shouldn't give a virtuoso performance during a tech. Accurate positioning and delivery of cue lines is of primary importance. The rest should be saved for the dress rehearsal... and the actual run of the show.

Be aware of the mysterious flicker that occurs nightly at around 10.00pm in both the Fig Tree and most noticeably in Studio One. Many theories have been put forward as to the cause of this, ranging from the board overheating to a poltergeist. Whatever the reason, your lights will flicker. Try and work out a way of compensating for this at the tech so that the lighting operator doesn't have a heart attack on opening night.

Dress rehearsal

Sometimes you will want to have more than one dress rehearsal, but usually time will not allow for this. The dress rehearsal should run exactly as a show would, i.e. the show starts on time, everyone is quiet backstage, all costumes and all props are used, and the show is not stopped for any reason (except in the case of sudden death or an outbreak of rampant pestilence). If mistakes are made, deal with it and continue. REMIND YOUR ACTORS AND YOUR CREW OF THIS BEFORE YOU BEGIN. If they look at you as if they'd like a cue, behave like an audience member would and ignore them.

Opening Night

Don't panic. Everything will be fine. Enjoy it.

Make sure the call time allows plenty of time for everyone to arrive and get settled.

Give your actors a thorough warm-up.

Try and stay out of the dressing room, give the actors time to prepare.

Hopefully the stage manager will have everything under control, but be prepared for last minute emergencies. If one or more pops up, the responsibility of running around and fixing them will probably fall on you.

Make sure the stage and the audience areas have been swept and that all personal belongings are safely stored somewhere (i.e. not on the seats in the front row).

A NUTS committee member will arrive 45 minutes before the show starts to sell tickets. In Studio One this will be done out the front using the funny little ticket cupboard on wheels (so don't throw it out please). In the Fig Tree Theatre, this will be done at the ticket sales desk. Please make sure you have programs and tickets ready for the committee representatives to sell. Also, in the Fig Tree, someone appointed by the Io Myers staff will operate the bar in the foyer.

ALWAYS START ON TIME. For Studio 1 shows, please put up a sign on both doors telling late-comers that they will not be admitted so that they don't knock on the door.

After the show, make sure the theatre is properly cleaned. Never leave food or drink in the theatre overnight. Be sure that all the windows are closed, all lights/power points have been switched off and lock the doors.

NEVER LEAVE VALUABLES IN THE THEATRE OVERNIGHT.

Bump-out

The show has run well and everyone has had fun. Now before your ensemble degenerates into a drunken rabble, you must bump-out. You will not be allowed to "do it tomorrow" (you'll be hung over anyway), and a half-arsed approach isn't acceptable. Do it quickly! Get everyone to help and you'll be out of there and into inebriated heaven before you know it.

Get rid of your set. If you have hired anything from Io Myers, a prior arrangement for its return must have been made with the appropriate member of the Io staff. You cannot leave bits of set in the theatre or lying around for someone else to pick up, especially not outside the theatre. Make sure you paint the floor and walls back to black if you have altered them in any way but don't paint black on black if sweeping or mopping will do.

The paint used inside Studio One should be low sheen black paint and can be found clearly labelled in the NUTS cupboard. **DO NOT USE JUST ANY BLACK PAINT.** If you are in any doubt as to what paint to use make sure you are shown by a committee member or Su Goldfish or Mark Mitchell from Io Myers before you get to closing night.

Get rid of your costumes (carefully). Please do not leave unwanted costumes in the dressing rooms. You should have an inventory of all costumes. Those which belong to NUTS or which need to be dry cleaned should be checked off by the NUTS Executive member at your bump out and put in the costume store. Costumes belonging to cast and crew should be take home.

Get rid of your junk. Please do not leave rubbish in the theatre, dressing rooms or lighting area.

Get rid of the dirt. Please sweep then mop the entire theatre thoroughly.

Get rid of your cast. Send everyone off to the cast party. But not until they have finished helping you bump-out.

When everything appears to be in order, lock up and leave. Appoint either yourself or the Stage Manager to return the key to Io Myers on Monday. This person should be the last to leave.

ENSURE THAT ALL PROPS, COSTUMES OR SET MATERIALS THAT WERE PURCHASED FOR THE SHOW ARE ACCOUNTED FOR. IF ANY GO MISSING AND ARE NOT HANDED OVER TO THE NUTS COMMITTEE SOON AFTER YOUR SHOW'S RUN YOU WILL BE BILLED. The show's producer should personally retain as many items purchased from the shows budget as possible. Bulky items may need to be transported by other members of the crew or cast but the producer should always know their location.

THE AFTERMATH

Please give us a copy of your show's program, a copy of the poster, and a brief write-up of your experiences during the production. This director's report should tell us anything good or atrociously bad that happened during the course of your production. You should include any major problems that need to be sorted out, anything you feel should be included in this director's kit, any contacts you may have made during the course of the show (costumes, set hire, etc.), anything you like. It will help us improve the running of NUTS, and will go into the NUTS archives as a record of your show.

Within two weeks of the show's completion, your producer must provide the NUTS committee with a detailed budget and all the receipts they have been collecting religiously. A brief description of the use to which each purchase was put must be included (i.e. photocopying of programs, glassware used as a prop, etc.). This is particularly important where the type of purchase is not specified on the receipt.

Anyway, we hope you know more about the role of a director and how NUTS operates than you did before. Obviously, only in a perfect world would a production run as smoothly as we would like. We'd have unlimited budgets, three dress rehearsals, a dressing room with a sink... But seriously, it's in our interest to keep you, our active members, happy and well informed. Please remember to give us a call if you have a problem with anything. And have fun!

THE ALL-IMPORTANT CONTACT LIST

The NUTS Committee 2006

President - Evelyn Douek: 0413 445 177, evelyn@nuts.org.au

Technical officer - Nick Moore: 0409 394 405, nick@nuts.org.au

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Io Myers Studio

NB. YOU MUST MAKE AN APPOINTMENT TO SEE THESE PEOPLE

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