The Night Witches
Written by Rachel Bublitz
Directed by Zoe Gilbert
Stage Manager: Drea Brown
pc: Caleb Hopper

Challenges & Opportunities

pc: Caleb Hopper

Our rehearsal process was fast, for our program--we needed to be incredibly on top of our game to make sure that we could get through this 70-page show in the amount of time that we were given! We also had a significant number of actor conflicts, which changed the way that we approached this show. My ASM and I focused on getting information for the actors that weren't present, and trusted that actors who were present could keep up with the process.

To this end, we tried a lot of new techniques for staying on task and making good time--some of these included timing techniques, more collaborative conversations about the objective behind certain days, and being intentional about taking breaks when needed. It was incredibly important to me that everyone got the information that they needed, but more than that I wanted the room to have fun and enjoy what we were doing--really connecting back to why we love to do theatre.

pc: Caleb Hopper

Pre-Show Prep

Scout McCulloch

She/Her/Hers Brown hair, hazel eyes, 5'5

(123) 456-7890 | example@email.com

Most interested in? **Any Role**

Accept any role? **Yes**

Year at [redacted]? **4th Year Student**

Major/Minor? **Communication and Theatre Education**/*none*

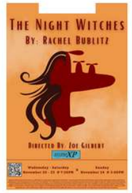
Are you receiving a Theatre Scholarship? **Yes**

First audition at [redacted]? **The Miser, Columbinus, Noises Off, Burning Bluebeard**

Previous acting experiences: **I acted all throughout middle school and high school. After I got into [redacted], I have had the opportunity to be in several shows. These have been roles like Perfect in Columbinus, Mrs. Clackett/Dotty in Noises Off, and Eddie Foy in Burning Bluebeard**

Special skills: **Dialects (With Notice): Cockney, RP British, & Southern-Texas; Stage Combat: Unarmed Proficient; Vocal: Trained as an Alto & Mezzo Soprano; Can Read Sheet Music/Sight Read**

Notes:



The Night Witches

Directed by Zoe Gilbert

Fall 2024 Studio XP, SCHOOL Department of Theatre

SM Prep List (pre-production)

PSM: Drea Brown

ASM: Lily Oddo

Done?	Personnel	Task
☑	SM	CREATE: rehearsal report template
☑	SM	CREATE: production meeting template
☑	SM	CREATE: production meeting agenda template
☐	ASM	CREATE: contact list
☑	SM	CREATE: 'how to contact' sheet
☐	FULL TEAM	CREATE: prop tracking
☐	FULL TEAM	CREATE: line note template
☐	SM	CREATE: run sheet template
☑	FULL TEAM	CREATE: promptbook
☑	SM	CREATE: blocking key
☑	FULL TEAM	Tape out set design?
☑	SM	CREATE: daily schedule template
☑	ASM	CREATE: weekly schedule template
☑	ASM	CREATE: sign in sheet
☑	SM	CREATE: Emergency & Dietary Forms
☐	FULL TEAM	DECORATE the Callboard (french scene chart, call list, sign in sheet)
☑	SM	CREATE: lockup checklist
☐	SM	CREATE: production analysis?
☐	ASM	CREATE: run order?
☐	ASM	CREATE: scene breakdown?
☐		

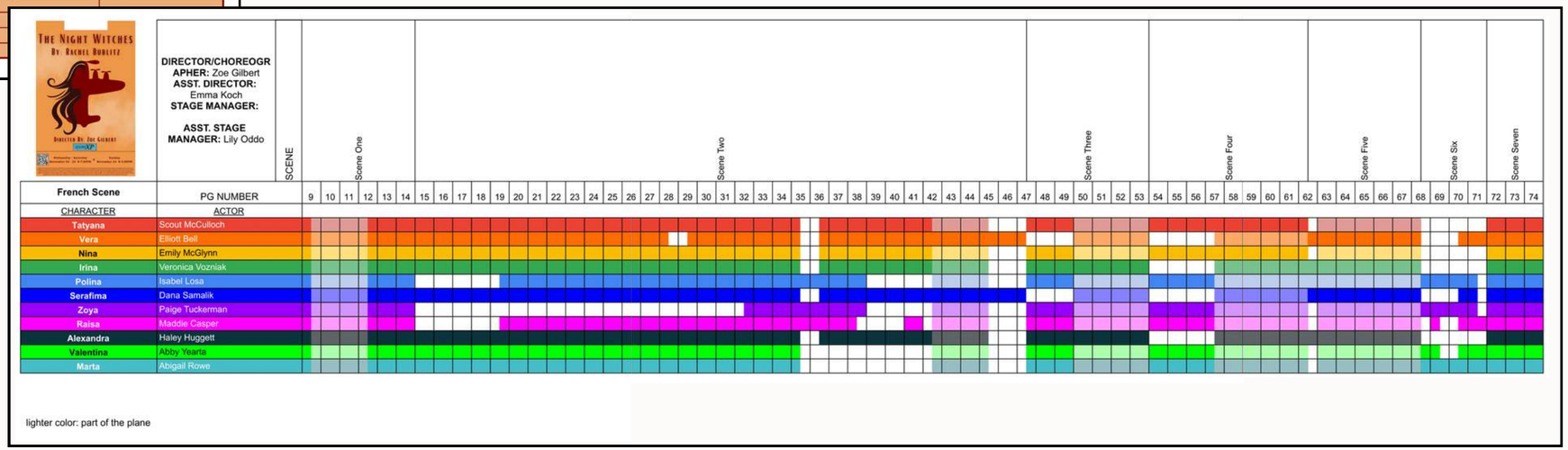
Alongside prepping audition forms and other papers for auditions, I created a Prep list that would allow the ASM and I to more cleanly divide duties. One of the things that I wanted to work on with this process was better delegation and collaboration, so I created this to help start us off!

Pre-Show Prep

TNW CONTACT LIST				
Role	**Full Name**	**Pronouns**	**Email Address**	**Cell Phone Number**
Tatyana	Scout McCulloch	she/her	example@email.com	(123) 456-7890
Vera	Elliott Bell	they/them	example@email.com	(123) 456-7891
Zoya	Paige Tuckerman	she/her	example@email.com	(123) 456-7892
Irina	Veronica Vozniak	she/her	example@email.com	(123) 456-7893
Polina	Isabel Losa	she/her	example@email.com	(123) 456-7894
Serafima	Dana Samalik	she/her	example@email.com	(123) 456-7895
Raisa	Maddie Casper	they/them	example@email.com	(123) 456-7896
Alexandra	Haley Huggett	she/her	example@email.com	(123) 456-7897
Valentina	Abby Yearta	she/her	example@email.com	(123) 456-7898
Marta	Abigail Rowe	she/her	example@email.com	(123) 456-7899
Nina	Emily McGlynn	she/her	example@email.com	(123) 456-7900
Creative Team	**Full Name**	**Pronouns**	**Email Address**	**Cell Phone Number**
Director/Choreographer	Zoe Gilbert	she/her	example@email.com	(123) 456-7890
Assistant Director	Emma Koch	she/her	example@email.com	(123) 456-7891
Stage Manager	Drea Brown	she/her	example@email.com	(123) 456-7892
Assistant Stage Manager	Lily Oddo	she/her	example@email.com	(123) 456-7893
Co-Tech Liaison	Drea Brown	she/her	example@email.com	(123) 456-7894
Co-Tech Liaison	Alex Dubowski		example@email.com	(123) 456-7895
Production Manager	Lela Murray	she/her	example@email.com	(123) 456-7896
Scenic Designer	Alex Dubowski		example@email.com	(123) 456-7897
Costume Designer	Lila Duvendack	she/they	example@email.com	(123) 456-7898
Assistant Costume Designer	Zoe Kikstra		example@email.com	(123) 456-7899
Hair and Makeup Designer	Blythe Cheney	he/they	example@email.com	(123) 456-7900
Lighting Designer	Rem Ferguson		example@email.com	(123) 456-7901
Assistant Lighting Designer	Kalinah Dunn		example@email.com	(123) 456-7902
Composer	Eric Durette	he/him	example@email.com	(123) 456-7903
Sound Designer	Tyler Obermiller		example@email.com	(123) 456-7904
Assistant Sound Designer				
Co-Prop Designer	Kyle Smith		example@email.com	(123) 456-7906
Co-Prop Designer	Beck Bolzman		example@email.com	(123) 456-7907
Dramaturg				
Content Generator	Alex Kulmacz		example@email.com	(123) 456-7909
House Manager	Riley Will		example@email.com	(123) 456-7910
Crew Role	**Full Name**	**Pronouns**	**Email Address**	**Cell Phone Number**
Lead Electrician				
Electrician				
Light Board Operator	Rem Ferguson, Alex Dubowski		example@email.com	(123) 456-7890
Sound Board Operator	Tyler Obermiller		example@email.com	(123) 456-7890
Prop Run Crew				
Hair/Makeup Crew				
Costume Crew				
Stagehand				

The contact list is something that the ASM and I heavily collaborated on--it was her first time in that role, so I was finding a balance between teaching and letting her do her own work! This was also something that was started by our producing team (which included me, as a Co-Tech Liaison) long before auditions, so we were tasked with updating it.

I created a French Scene Chart for our reference going into the audition and rehearsal process--as we were creating a schedule and casting, it was incredibly helpful to be able to cross reference the many conflicts with what we could feasibly get done.



SCHEDULE

THE NIGHT WITCHES

Rehearsal Schedule
(as of 10/16)

- Rehearsal Dates
- No Conflicts Accepted After This Point
- No Rehearsal
- Publicity Day

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
20 **Oct.** **The Miser** Closing show	21	22 **5-8pm** Read Thru & Dialect	23 **5-8pm** Block Scene 1	24 **5-8pm** Review Scene 1, Block Scene 2	25 **5-8pm** Review Scene 2, Block Scene 2	26
27	28 **5-8pm** Review Scene 2, Block Scene 2	29 **5-8pm** Stumble Thru, Block Scene 2	30 **5-8pm** Block Scenes 3 & 4	31 **4-7pm** Block Scene 5	1 **Nov.** **5-8pm** Block Scenes 5, 6, 7	2
3	4 **5-8pm** Review Scenes 3-7, Work Scene 1 **Off Book Sc1**	5 **5-8pm** Work Scene 2 **Off Book Whole Show**	6 **5-8pm** Work Scene 2	7 **5-10pm** Work Scenes 3-7 **Designer Run**	8	9 **TBD**
10 **TBD**	11 **5:30-11pm** **Crew View**	12 **5:30-11pm** **Tech Rehearsal**	13 **5:30-11pm** **Tech Rehearsal**	14 **5:30-11pm** **Tech Rehearsal**	15 **5:30-11pm** **Tech Run w/Costumes**	16
17 **1-5pm** **Dress Rehearsal**	18 **5:30-11pm** **Dress Rehearsal**	19	20 **5:30-11pm** **Performance #1**	21 **5:30-11pm** **Performance #2**	22 **5:30-11pm** **Performance #3**	23 **5:30-11pm** **Performance #4**
24 **1pm-Done** **Performance #5 & Strike**						

In close collaboration with the director, I put together this calendar for our rehearsal schedule. This was made available as soon as the cast list was finalized, both as a tool for us to know our schedules and to impress upon the actors and designers how little time we had!

Schedules

The Night Witches Weekly Schedule, 11/11 - 11/16

Monday (11/11): **Crew View** **Time:** **5:30pm - 10pm**	**Timeline:** - Meet & Greet - Crew View - Transition Rehearsal
Tuesday (11/12): **Tech Night 1** **Time:** **5:30pm - 10pm**	**Timeline:** - Begin tech!
Wednesday (11/13): **Tech Night 2** **Time:** **5:30pm - 10pm**	**Timeline:** - Tech the show!
Thursday (11/14): **Tech Night 3** **Time:** **5:30pm - 10pm**	**Timeline:** - Tech the show
Friday (11/15): **Tech Run** **Time:** **5:30pm - 10pm**	**Timeline:** - Tech Run
Saturday (11/16): **DARK DAY** **Time:**	**Timeline:** **DARK DAY**

The Night Witches

Daily Call for Sunday, November 24th

Announcements/Notes:

Have an amazing last show!

Time	Who	Working	Room
1:00p	Full Cast	Warmup	Black Box
	Full Crew	Set for top of show	
1:15p	Full Cast	Movement Call	
1:30p		Lift Call	
1:45p	Sound	Sound Check	
2:00p	Lights	Haze Check	
2:20p	Full Cast & Makeup	Makeup Check	
2:30p	ALL CALL	House Open	
3:00p		Performance #2!	
4:30p (ISH)		Dinner & Strike	

All of the calls were made available via the Entire Production Canvas page, which meant that every person working on the production had access.

We created Weekly and Daily Calls for this show. Weekly Calls were sent out at the beginning of the week, and Daily Calls were sent out each night.

The Night Witches

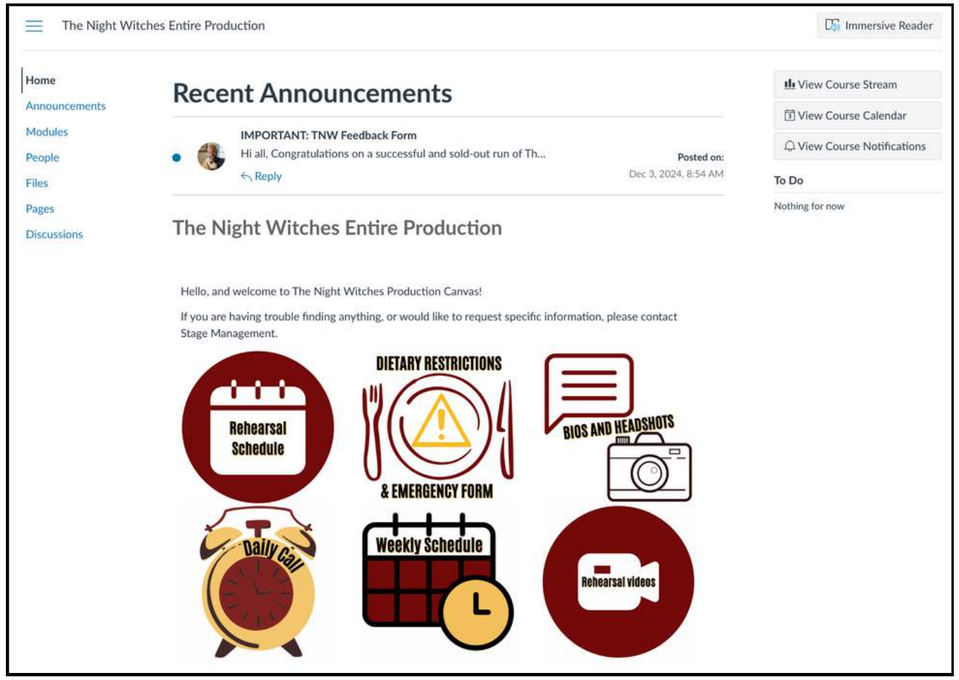
Daily Call for Monday, November 18th

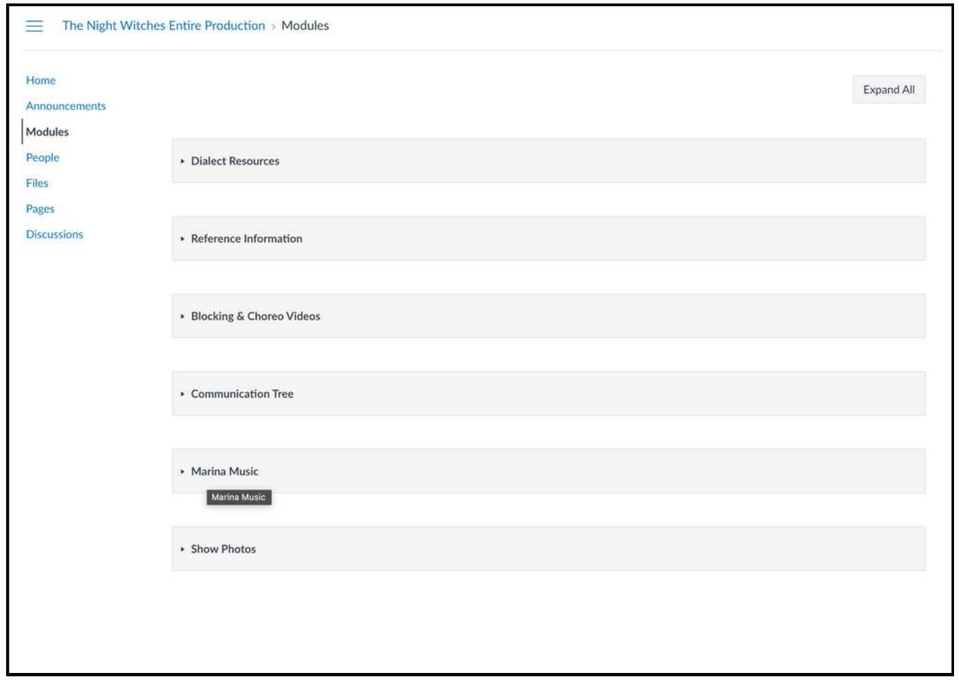
Announcements/Notes:

Please take care of yourselves this week :)

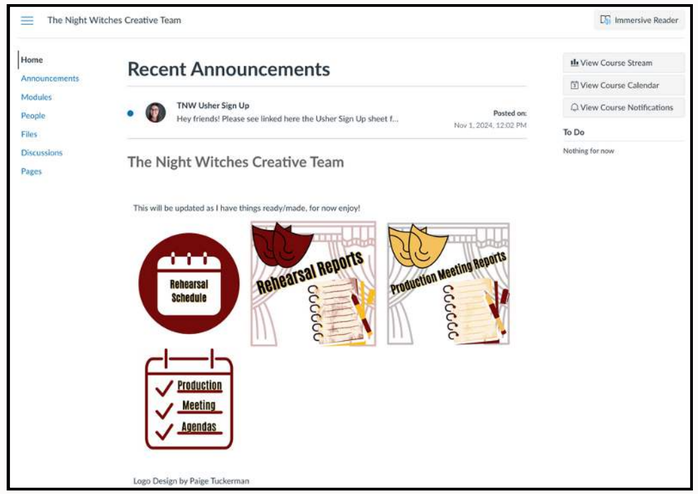
Time	Who	Working	Room
5:30p	Full Cast	Warmup	Black Box
	Full Crew	Set for top of show	
5:45p	Full Cast	Movement Call	
6:00p		Lift Call	
6:15p	Sound	Sound Check	
6:30p	Lights	Haze Check	
6:50p	Full Cast & Makeup	Makeup Check	
7:00p	ALL CALL	House Open	
7:30p		Final Dress!	
10:00p	End of Day		

Digital Resources





These Canvas pages were the digital callboard of the production, essentially--all resources that we had were made available on these pages. Each of the graphics was a button that would lead directly to each link, which made it easy to access most of our resources.



Along with being the place that everyone could use for reference, this was also one of the main communication tools that our team used--we would send out Daily and Weekly Calls through the announcement tab, and all Reports and Agendas through the built-in inbox. This allowed me to quickly narrow down who was receiving communication, or to easily send messages to the entire team.

Production Meetings

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

The Night Witches

Written by Rachel Bublitz

Production Meeting Report #6

Date: 11/8/24

Location: Makeup Room

Next Meeting: N/A

Start Time: 11:03

Breaks:

End Time: 11:59

Total Meeting Time: 56 minutes

Attendance:
Drea Brown, Lily Oddo, Zoe Gilbert, Emma Koch, *Alex Dubowski*, Lela Murray, Tyler Obermiller, Magdalena Lambert, Eric Durette, Rem Ferguson, Lila Duvendack, Beck Bolzman, *Blythe Cheney*, Kyle Smith, Alex Kulmacz

Present, *Excused*, ***Unexcused***, **Late**

Production Notes

General:
1. This was our last production meeting! Thank you all for your continued hard work, we are so excited to move into tech this week!

Costumes:
1. Started fittings today for uniforms.
2. Will have a slideshow for fitting photos (put into canvas).
3. A lot of similar green army jackets found in storage, will be modifying them as needed.
4. Helmets will be harder to find but we are looking into it (likely only need two).
5. Scene 7 is a work in progress to find a white color palate in 40's clothing—we are open to looking at more time periods which could make our lives easier.

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

6. The death clothes are the first time that we get to see them in their own clothing, as women and not in men's clothing.
7. See *Director 1.*

Director:
1. Interested in possible slip on shoes for a couple people instead of the whole cast.
2. Wants to start working with Polina cast made by Monday.
3. Props tracking? What can we do so solidify it?
4. Maps, we would like more if possible. 4 total the last one being Zoya's bigger map.
5. Connecting with HM and office to make sure that we have signage for the Black Box.
6. See *Scenic 4.*

Dramaturgy:
1. Done with the packet, moving on to the program note and lobby display!
2. Will have a board about the women, and a board about the planes! There will be more detailed embroidery.

Hair/Makeup:
1. None today, thank you.

Lights:
1. Electrics are going well! Working on focusing right now.
2. Last scheduled electrics hours are Sunday, Rem will be focusing on getting time in the space outside of electrics hours so that they can start programming.
3. We will be working with either haze or fog, Rem will play with this on Saturday.

Props:
1. Embroidery is working! Each should be started with needle & thread for actors to work on by Monday.
2. Looking at only having the owl completely finished, and the others will be partially finished.
3. We can put a foam block in the wicker basket to help the safety of the needles!
4. Will be updating the books to be more period-accurate.
5. Tools! What we have is fine, they are awesome.
6. Navigators should have whatever props intends them to have, we will work to make sure that they are using them.
7. Pilots may have something for each one—not quite a binocular bag, but something similar that may not match. This is not a priority.
8. We haven't blocked the flashlight in, but we will work to add it in on Monday.

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

9. We will have three bombs. Props will let Lela know when there is a finished project
10. See *Director 2.*
11. See *Director 3.*
12. See *Director 4.*

Sound:
1. Cutting the idea of the plane speaker, for the safety of the actors.
2. Tyler will be in the space today and Monday to start cuing in the speakers!
3. Still waiting on the Mac, we're still having issues but Peggy is working on this.
4. Tyler will play with Scene One backing, we will touch base later about playing this track on Monday for Crew View.
5. We are solidifying no mics!
6. Eric is composing/recording lots of things this weekend.
7. Eric was looking at purchasing (something?) for the department, talk about budgets.
8. Looking at recording the preshow announcement this week, Zoe and Tyler will chat.

Scenic:
1. The last thing to do is wash the general area of the stage and scenic will be finished.
2. Soft goods were moved yesterday to final positions, Alex has touched base with Tommy about how to move them for classes to not disrupt our system. Can other professors with classes in the space please ask Alex about how to move soft goods for classes? Lela is handling this.
3. Can we please reiterate to cast members to press FIRMLY to engage the velcro on the legs of the wings, it should aid in some of the issues they were having tonight.
4. Would we like to spike the alternative placements for the plane in flight scenes? If so, can direction please seek Alex during shop hours before tech on Monday to do so? Yes, Direction will visit on Monday to figure this out.

Production Management/Tech Liaison:
1. Receipts! You can give them to Lela one at a time or all at once. If you want to get your money back, you must do that.
2. The final usher slot will be filled by Kyle, Drea will connect Riley with all of the individuals ushering.
3. There will be conversations had outside the space today to determine where designers are sitting for tech, and making sure that we can have headsets!

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

Stage Management:
1. We have a KCACTF response on Saturday, November 23rd. Please block this off in your calendar, everyone should be there!
2. We will be setting flexible tech deadlines during paper tech tomorrow, Saturday November 9th at 6pm.
3. See *Director 3.*

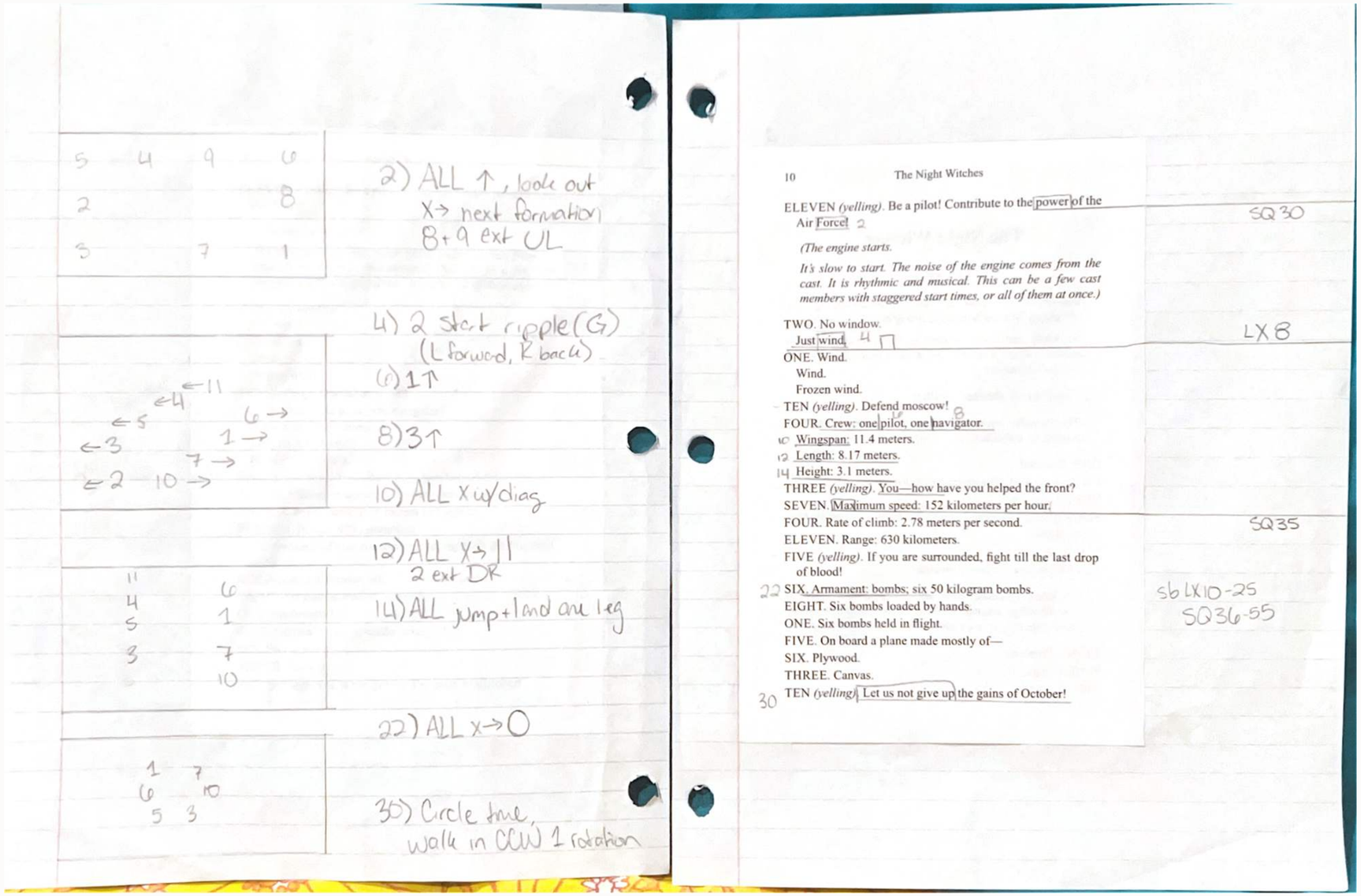
Publicity:
1. Taking pictures tomorrow, just got an update from costumes that there will be some things ready.
2. Meeting at 5pm, the plan is to go outside and take pictures of the actors in the sunset/night.
3. Working on editing the videos, will be sending those every few days to Dave and Paige.
4. Taking a few more b-roll videos of the space.
5. Got some goggles and pilot hats for some options.
6. Would like to do headshots that look like propaganda, looking at using Canva to use.
7. Touch base with Team Sound about the plane noises.

Distribution List: Drea Brown, Beck Bolzman, Blythe Cheney, Becca Dubs, Alex Dubowski, Eric Durette, Lila Duvendack, Rem Ferguson, Zoe Gilbert, Emma Koch, Alex Kulmacz, Magdalena Lambert, Peggy Mead-Finizio, Lela Murray, Tyler Obermiller, Lily Oddo, Kyle Smith, Tommy Wedge

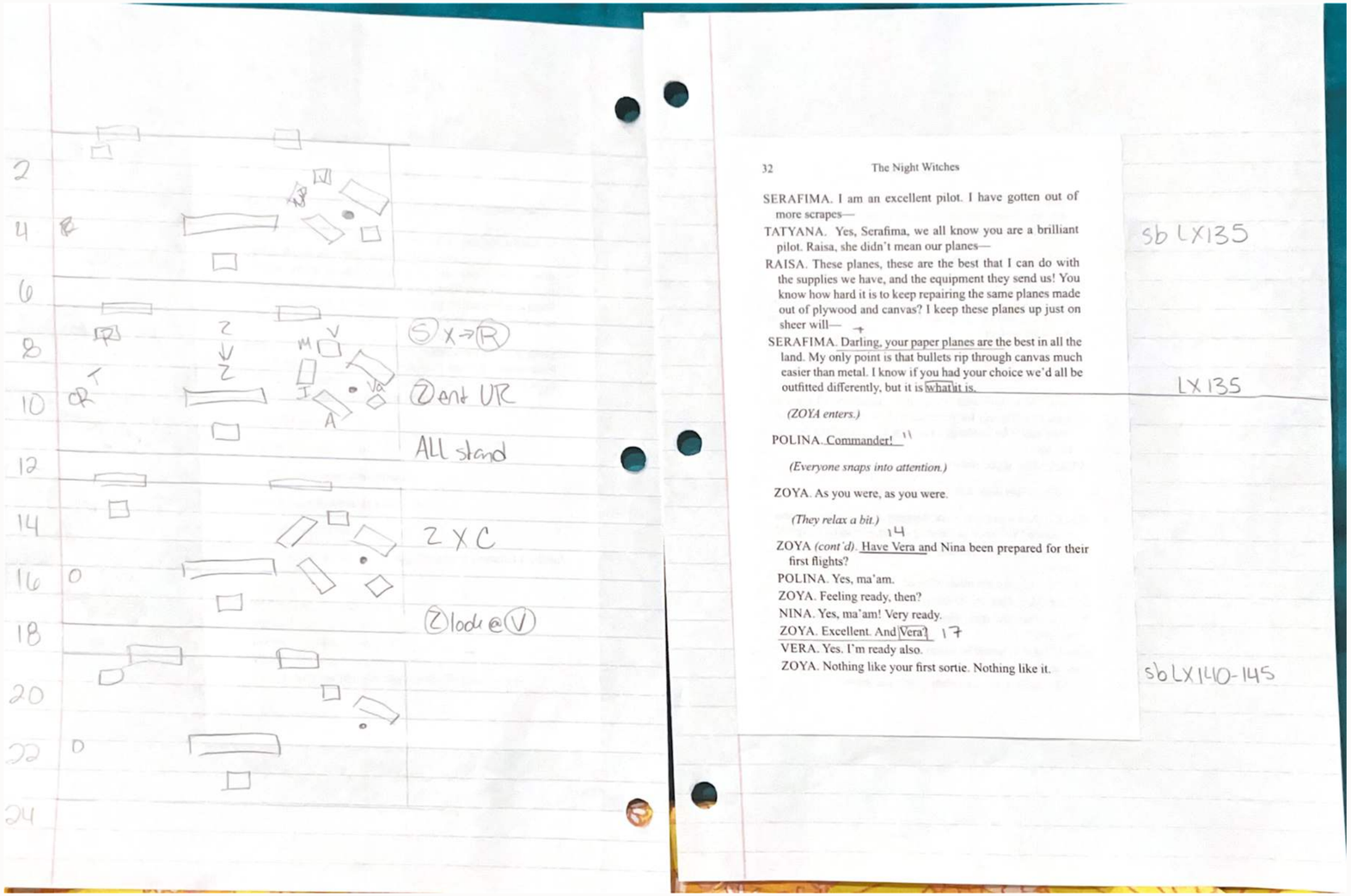
Typically, for Production Meetings I would run the meeting and the ASM, Lily, would take notes. After the meeting, we would go through the notes together and distill them into a report.

Not pictured: the Production Meeting Agendas that we used each week to determine the order, and were the basis of what we talked about in our meetings. These allowed us to make sure that we were budgeting our time to be able to keep tight meetings, as we were limited by people's schedules.

Blocking


2) ALL ↑, look out
X→ next formation
8+9 ext UL
4) 2 start ripple (G)
(L forward, K back)
6) 1↑
8) 3↑
10) ALL X w/diag
12) ALL X→ 11
2 ext DR
14) ALL jump+land one leg
22) ALL X→O
30) Circle time,
walk in CCW 1 rotation
10 The Night Witches
ELEVEN (yelling). Be a pilot! Contribute to the power of the Air Force!
(The engine starts.
It's slow to start. The noise of the engine comes from the cast. It is rhythmic and musical. This can be a few cast members with staggered start times, or all of them at once.)
TWO. No window.
Just wind.
ONE. Wind.
Wind.
Frozen wind.
TEN (yelling). Defend moscow!
FOUR. Crew: one pilot, one navigator.
Wingspan: 11.4 meters.
Length: 8.17 meters.
Height: 3.1 meters.
THREE (yelling). You—how have you helped the front?
SEVEN. Maximum speed: 152 kilometers per hour.
FOUR. Rate of climb: 2.78 meters per second.
ELEVEN. Range: 630 kilometers.
FIVE (yelling). If you are surrounded, fight till the last drop of blood!
SIX. Armament: bombs; six 50 kilogram bombs.
EIGHT. Six bombs loaded by hands.
ONE. Six bombs held in flight.
FIVE. On board a plane made mostly of—
SIX. Plywood.
THREE. Canvas.
TEN (yelling). Let us not give up the gains of October!
SQ 30
LX 8
SQ 35
sb LX10-25
SQ36-55

Blocking


2
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22
24
S X→R
Z ent UR
ALL stand
Z X C
Z look @ V
32 The Night Witches
SERAFIMA. I am an excellent pilot. I have gotten out of more scrapes—
TATYANA. Yes, Serafima, we all know you are a brilliant pilot. Raisa, she didn't mean our planes—
RAISA. These planes, these are the best that I can do with the supplies we have, and the equipment they send us! You know how hard it is to keep repairing the same planes made out of plywood and canvas? I keep these planes up just on sheer will—
SERAFIMA. Darling, your paper planes are the best in all the land. My only point is that bullets rip through canvas much easier than metal. I know if you had your choice we'd all be outfitted differently, but it is what it is.
(ZOYA enters.)
POLINA. Commander!
(Everyone snaps into attention.)
ZOYA. As you were, as you were.
(They relax a bit.)
ZOYA (cont'd). Have Vera and Nina been prepared for their first flights?
POLINA. Yes, ma'am.
ZOYA. Feeling ready, then?
NINA. Yes, ma'am! Very ready.
ZOYA. Excellent. And Vera?
VERA. Yes. I'm ready also.
ZOYA. Nothing like your first sortie. Nothing like it.
sb LX135
LX 135
14
17
sb LX140-145

Rehearsal Reports

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

The Night Witches

Written by Rachel Bublitz

Rehearsal Report #2

Date: 10/23/2024 **Location: Dance Studio** **Next Meeting: 10/24/2024 (Black Box)**	**Quote of the Night:** "As fun as this is, I'm going to eat these now" - Lily
Start Time: 5:00 **Breaks:** **Start 5:37, End 5:42** **Start 6:49, End 5:57** **End Time: 8:00** **Total Meeting Time: 3 hours** **Rehearsal Notes:** - Blocked & choreographed scene 1	**Attendance:** Elliot Bell Drea Brown (SM) Maddie Casper Zoe Gilbert (Director) **Haley Huggett** Emma Koch (AD) Isabel Losa Scout McCulloch Emily McGlynn Lily Oddo (ASM) Abigail Rowe *Dana Samalik* Paige Tuckerman Veronica Vozniak ***Abby Yearta*** Present, *Excused*, ***Unexcused***, **Late**

Production Notes

Director: Zoe Gilbert
AD: Emma Koch
SM: Drea Brown
ASM: Lily Oddo

General:
1. A reference note: the 586th Regiment is Elliott, Veronica, Abigail; the 587th Regiment is Scout, Isabel, Abby Y; the 588th Regiment is Emily, Maddie, Haley.

Costumes:
1. None at this time, thank you!

Director:
1. None at this time, thank you!

Dramaturgy:
1. None at this time, thank you!

Hair/Makeup:
1. None at this time, thank you!

Lights:
1. None at this time, thank you!

Props:
1. None at this time, thank you!

Sound:
1. None at this time, thank you!

Scenic:
1. We are going to use a crate at the end of scene one.

Stage Management:
1. Dana called in sick; Abby Y had a choir concert that she informed us about less than 24 hours before rehearsal; Haley came in after her class.

Production Management/Tech Liaisons:
1. None at this time, thank you!

Publicity:
1. None at this time, thank you!

Distribution List: Drea Brown, Beck Bolzman, Blythe Cheney, Alex Dubowski, Eric Durette, Lila Duvendack, Rem Ferguson, Zoe Gilbert, Emma Koch, Magdalena Lambert, Peggy Mead-Finizio, Lela Murray, Tyler Obermiller, Lily Oddo, Kyle Smith, Tommy Wedge

Line Notes

The Night Witches

Written by Rachel Bublitz

Directed by Zoe Gilbert, AD Emma Koch

SM Team: Drea Brown & Lily Oddo

Line Notes 11/7

Character	Page	Code	Real line
V	17	L	And then there are the searchlights, machine guns, tanks, they can't even spare us parachutes! The planes aren't able to carry their weight, they say-
V	17	P	I don't know if I can--what if the bombs are jammed? They-we were told to just push it out by hand!
V	19	P	Of course. Thank you.
V	23	P	I feel plenty alive with my two feet on the ground and tools in my hand, thank you.
V	25	L	Except it will be pitch black, with explosions and gunfire.
V	32	P	Yes. I'm ready also.
V	40	A/Q	I didn't--I didn't know we were to (cue issue? Started next line)
V	44	L	They're going to find us! They will shoot us down! Serafima--
V	47	L	Are you positive?
V	63	L	No, to camp!
V	63	L	Then drop them here! It's a deserted area!
V	63	L	East until we hit the bend in the river!
V	64	L	Are you landing again?
V	64	L	Won't he just follow?

A: Added words or phrases (^: where words or phrases were added)

C: Checked the script

D: Dropped words or phrases

L: Called line

P: Paraphrasing

Q: Missed cue

S: Substituting words or phrases

T: Transported/inverted words or phrases

The Night Witches

Written by Rachel Bublitz

Directed by Zoe Gilbert, AD Emma Koch

SM Team: Drea Brown & Lily Oddo

Line Notes 11/7

Character	Page	Code	Real line
A	20	L	They kept promoting Zoya, you know, even after she recovered.
A	20	D	**Other than Zoya,** I can't think of anyone more deserving.
A	30	D	which **direction** was base and start walking?
A	37	P	No, I just believe her expression will be most amusing when she finds out she's fourth in line tonight.
A	39	Q	Put it in your boot! It's for luck.
A	40	L	They can be completely disorienting, blinding both you and your pilot.
A	48	Q	Yes, in those three glorious hours they'll have each morning.
A	49	L	Will yourself away. Make it exact.
A	49	L	I have a glass of water, clear river water, clear river water, and a thick slice of rye bread.
A	49	P	I stick to water, bread, and flowers. And that way, even if sleep evades me, at least my hours were spent in peace.
A	49	A	And after the war, you will visit my home, and I will make you the best rye you have ever eaten.
A	50	D	The river will be visible soon! Head east!
A	50	L	Head for higher altitude!
A	51	L	Blast! There are more searchlights turning on! Every twenty kilometers or so!
A	51	L	Stick to the clouds. They shouldn't spot us from there.
A	52	L	Go higher!
A	52/53		pg 52 & 53

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C: Checked the script

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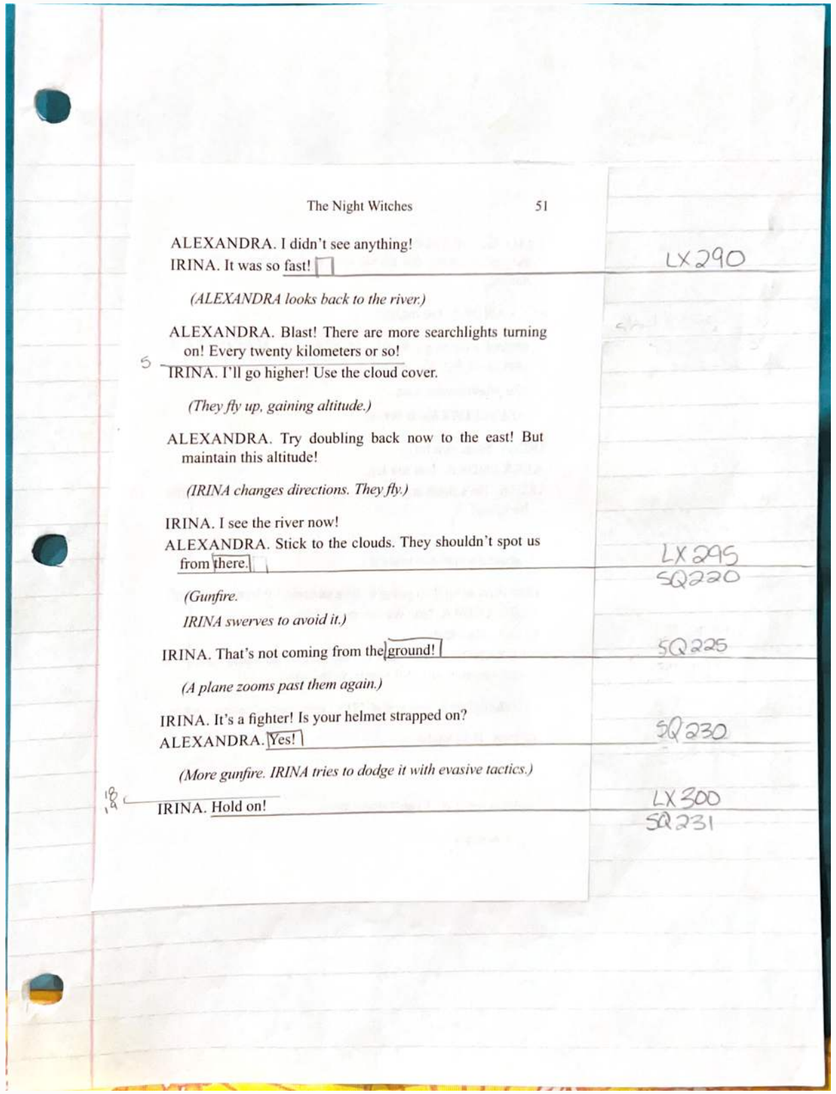
Calling



The Night Witches 51

ALEXANDRA. I didn't see anything!
IRINA. It was so fast! LX290

(ALEXANDRA looks back to the river.)

ALEXANDRA. Blast! There are more searchlights turning on! Every twenty kilometers or so!
5 IRINA. I'll go higher! Use the cloud cover.

(They fly up, gaining altitude.)

ALEXANDRA. Try doubling back now to the east! But maintain this altitude!

(IRINA changes directions. They fly.)

IRINA. I see the river now!
ALEXANDRA. Stick to the clouds. They shouldn't spot us from there. LX295 SQ220

(Gunfire.
IRINA swerves to avoid it.)

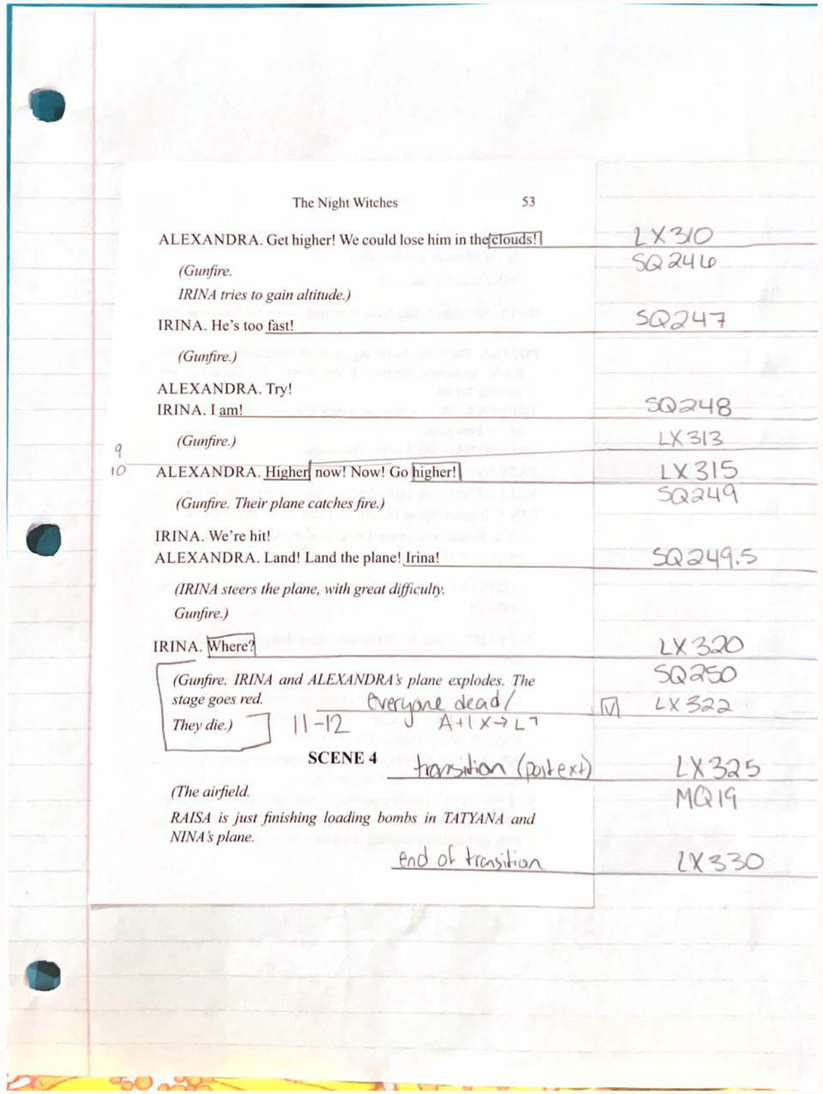
IRINA. That's not coming from the ground! SQ225

(A plane zooms past them again.)

IRINA. It's a fighter! Is your helmet strapped on?
ALEXANDRA. Yes! SQ230

(More gunfire. IRINA tries to dodge it with evasive tactics.)

18 IRINA. Hold on! LX300 SQ231



The Night Witches 53

ALEXANDRA. Get higher! We could lose him in the clouds! LX310 SQ246

(Gunfire.
IRINA tries to gain altitude.)

IRINA. He's too fast! SQ247

(Gunfire.)

ALEXANDRA. Try!
IRINA. I am! SQ248

(Gunfire.) LX313

9
10 ALEXANDRA. Higher now! Now! Go higher! LX315 SQ249

(Gunfire. Their plane catches fire.)

IRINA. We're hit!
ALEXANDRA. Land! Land the plane! Irina! SQ249.5

(IRINA steers the plane, with great difficulty.
Gunfire.)

IRINA. Where? LX320 SQ250

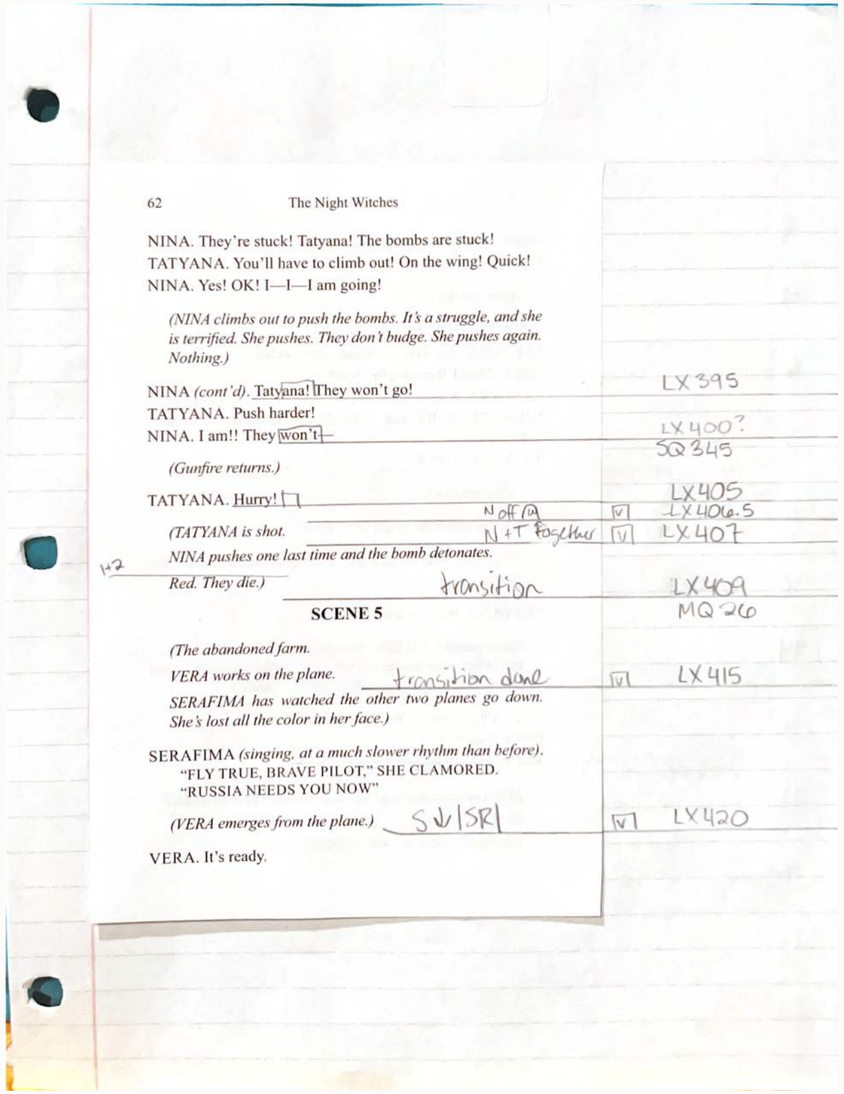
(Gunfire. IRINA and ALEXANDRA's plane explodes. The stage goes red. everyone dead/ ☑ LX322
They die.) 11-12 A+1 X→L7

SCENE 4 transition (post ex) LX325 MQ19

(The airfield.
RAISA is just finishing loading bombs in TATYANA and NINA's plane.

end of transition LX330

Calling



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NINA. They're stuck! Tatyana! The bombs are stuck!
TATYANA. You'll have to climb out! On the wing! Quick!
NINA. Yes! OK! I—I—I am going!

(NINA climbs out to push the bombs. It's a struggle, and she is terrified. She pushes. They don't budge. She pushes again. Nothing.)

NINA *(cont'd)*. Tatyana! They won't go! LX 395
TATYANA. Push harder!
NINA. I am!! They won't— LX 400? SQ 345

(Gunfire returns.)

TATYANA. Hurry! LX 405
(TATYANA is shot. N off (a) ☑ LX 406.5
NINA pushes one last time and the bomb detonates. N + T together ☑ LX 407
Red. They die.) transition LX 409 MQ 26

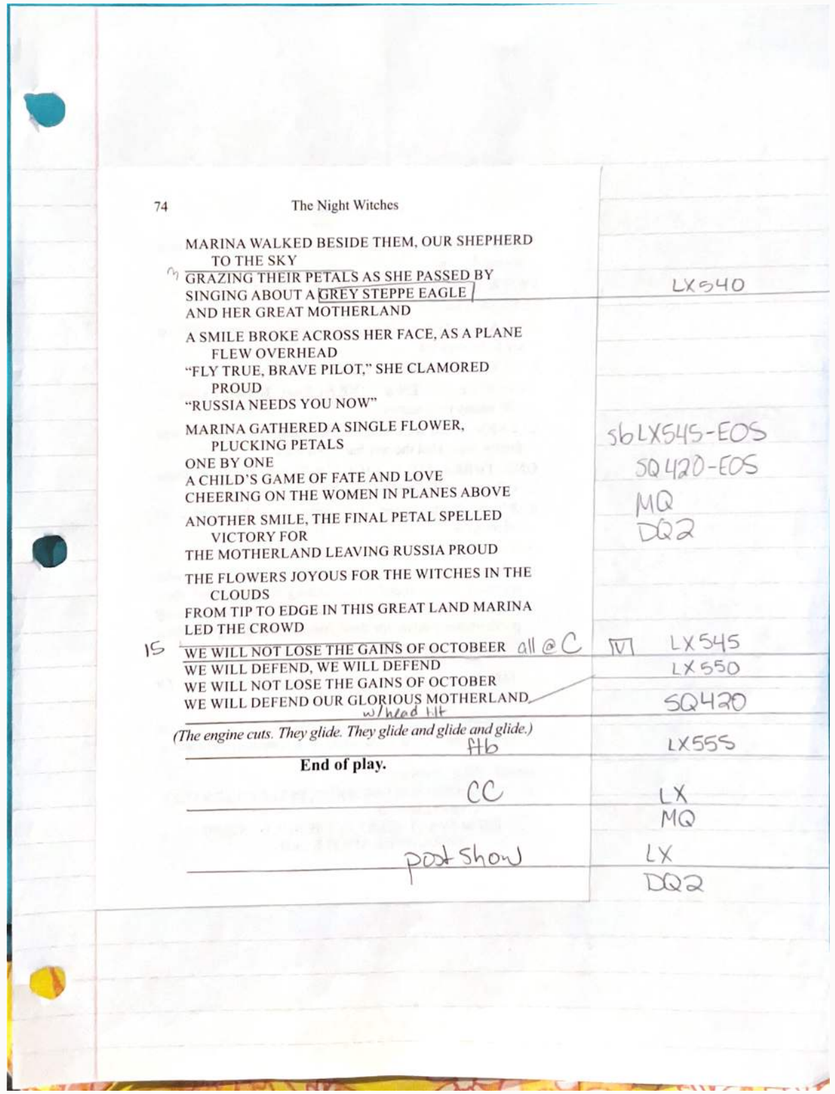
SCENE 5

(The abandoned farm.
VERA works on the plane. transition done ☑ LX 415
SERAFIMA has watched the other two planes go down. She's lost all the color in her face.)

SERAFIMA *(singing, at a much slower rhythm than before)*.
"FLY TRUE, BRAVE PILOT," SHE CLAMORED.
"RUSSIA NEEDS YOU NOW"

(VERA emerges from the plane.) S↓|SR| ☑ LX 420

VERA. It's ready.



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MARINA WALKED BESIDE THEM, OUR SHEPHERD
TO THE SKY
GRAZING THEIR PETALS AS SHE PASSED BY
SINGING ABOUT A GREY STEPPE EAGLE LX 540
AND HER GREAT MOTHERLAND

A SMILE BROKE ACROSS HER FACE, AS A PLANE
FLEW OVERHEAD
"FLY TRUE, BRAVE PILOT," SHE CLAMORED
PROUD
"RUSSIA NEEDS YOU NOW"

MARINA GATHERED A SINGLE FLOWER, sb LX545-EOS
PLUCKING PETALS SQ 420-EOS
ONE BY ONE MQ
A CHILD'S GAME OF FATE AND LOVE DQ2
CHEERING ON THE WOMEN IN PLANES ABOVE

ANOTHER SMILE, THE FINAL PETAL SPELLED
VICTORY FOR
THE MOTHERLAND LEAVING RUSSIA PROUD

THE FLOWERS JOYOUS FOR THE WITCHES IN THE
CLOUDS
FROM TIP TO EDGE IN THIS GREAT LAND MARINA
LED THE CROWD
WE WILL NOT LOSE THE GAINS OF OCTOBEER all @ C ☑ LX 545
WE WILL DEFEND, WE WILL DEFEND LX 550
WE WILL NOT LOSE THE GAINS OF OCTOBER
WE WILL DEFEND OUR GLORIOUS MOTHERLAND SQ 420
w/head lit
(The engine cuts. They glide. They glide and glide and glide.) ftb LX 555

End of play.

CC LX MQ

post show LX DQ2

Reports

The Night Witches

Performance Report

PERFORMANCE #	DAY/DATE	HOUSE COUNT
Performance #1	Wednesday, November 20th	N/A

TOTAL RUN TIME
1:27

PLEASE READ ENTIRE REPORT AS NOTES MAY APPLY TO MULTIPLE AREAS

PERFORMANCE NOTES:
An amazing opening performance in the bag! Thank you to everybody who worked tirelessly (or despite exhaustion) to get us to such a wonderful opening night. A sold out show really is a beautiful commemoration of all of your hard work! Though the audience was on the quiet side, the actors persevered and delivered a beautiful show.
REHEARSAL NOTES/NEXT CALL:
NEXT CALL: Thursday, November 21st, 7:30p show
ABSENT/LATE/ACCIDENT/ILL
Nothing today, thanks.
GENERAL:
Nothing today, thanks.
COMPANY/PRODUCTION MANAGEMENT:
Nothing today, thanks.
TECHNICAL REPAIRS/NOTES
SCENIC:
Nothing today, thanks.
PROPS:
Nothing today, thanks.
COSTUMES:
Nothing today, thanks.
HAIR/MAKEUP:
Nothing today, thanks.
LIGHTING:
1. All three lightbulbs in the heater are dead/will not turn on.
SOUND/MUSIC:
1. We realized partway through the show that some of the speakers were not on, and remedied the situation as soon as possible.
STAGE MANAGEMENT:
Nothing today, thanks.

I tried a slightly different format for performance reports for this show. I wanted to slim down the amount that needed to be updated before the report could be sent out, and I had seen this format used on another show that I'd worked on--so I decided to try it out!

Normally, I would include more specific information about run times, but since this was a one-act show with no intermission I chose to simply state the total run time.

Thank You!

pc: Caleb Hopper

pc: UComm

pc: UComm

pc: UComm

pc: UComm

pc: UComm