

Flyin' West

by Pearl Cleage



Director: Dr. Lundeana M. Thomas

Stage Manager: Jessica Moskowitz

Set Designer/TD:

Nicholas Hilliard

Paint Charge:

Madison Grant

Props Master:

Surena Arnall

Fight Choreographer:

Connor Hammond

Costume Designer:

Hannah Jackson

Lighting Designer:

Marcus Randolph

Master Electrician:

Tristan Mitchell

Sound Designer:

Stuart Beaman



October 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9	10 6:30-10:30 Intro, Character analysis, Read thru (UNG Rehearsal Hall)	11 6:30-10:30 Block 1.1 (UNG Rehearsal Hall)	12 6:30-10:30 Block 1.1 and 1.2 (UNG Rehearsal Hall)	13 6:30-7:30 Work sister ritual 7:30-10:30 Block 1.3 (UNG Rehearsal Hall)	14	15
16 12:00-6:00 Block 1.4 and 1.5, Run Act One (UNG Rehearsal Hall) <i>7:00 RepCo Show</i>	17 6:30-10:30 Block 2.1, 2.2, and 2.3 (Ed Cabell Theatre)	18 6:30-10:30 Block 2.4, 2.5, and 2.6	19 6:30-8:00 Work transitions 8:00-10:30 Run Act Two	20 6:30-8:00 Work transitions 8:00-10:30 Run Act One	21	22
23 12:00-2:30 Run Act One 3:00-6:00 Run Act Two	24 ACT 1 OFF BOOK! 6:30-7:30 Work Frank and Minnie fight scene 7:45-10:30 Work Act One	25 ACT 2 OFF BOOK! 6:30-7:30 Work death scene 7:45-10:30 Work Act Two	26 6:30-10:30 Talk, Complete transitions, review fight and death scenes	27 6:30-10:30 Run Show	28 BIOS DUE	29 <i>Halloween Cabaret</i>
30 3:00-9:00 Run Show	31 6:30-10:30 Work Act One (try to run twice)					

*Schedule is subject to change

FLYIN' WEST

November 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 6:30-10:30 Work Act Two (try to run twice)	2 6:30-10:30 Work Show with All Props	3 6:30-10:30 Run Show – Designers Invited	4 6:30-10:30 Run Show – Tech Watch	5
6 3:00-8:00 Tech Act One	7 6:00-11:00 Tech Act Two	8 6:00-11:00 Tech Full Show	9 6:00-11:00 1 st Dress Rehearsal	10 7:30-10:00 Invited Dress Rehearsal	11 7:30-10:00 Opening Night	12 5:00-6:00 Photo Shoot 7:30-10:00 Performance
13 7:30-10:00 Performance	14 7:30-10:00 Closing Night	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

*Schedule is subject to change



October 2016 Production Team

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3 *Begin costume measurements	4	5	6	7	8
9	10 5:00-6:00 Tape out set (RH) 6:30-10:30 Rehearsal (UNG Rehearsal Hall)	11 3:30-Done Tape out set (RH) 6:30-10:30 Rehearsal (UNG Rehearsal Hall)	12 6:30-10:30 Rehearsal (UNG Rehearsal Hall)	13 5:00-6:00 Production Meeting 6:30-10:30 Rehearsal (UNG Rehearsal Hall)	14	15
16 12:00-6:00 Rehearsal (UNG Rehearsal Hall) <i>7:00 RepCo Show</i>	17 LIGHT PLOT DUE 6:30-10:30 Rehearsal (Ed Cabell Theatre)	18 6:30-10:30 Rehearsal	19 6:30-10:30 Rehearsal	20 5:30-6:30 Production Meeting 6:30-10:30 Rehearsal	21	22
23 12:00-6:00 Rehearsal	24 6:30-10:30 Rehearsal	25 6:30-10:30 Rehearsal	26 6:30-10:30 Rehearsal	27 5:30-6:30 Production Meeting 6:30-10:30 Rehearsal	28	29 <i>Halloween Cabaret</i>
30 3:00-9:00 Rehearsal	31 LOAD IN 6:30-10:30 Rehearsal <i>HALLOWEEN!</i>					

*Schedule is subject to change



November 2016 Production Team

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 6:30-10:30 Rehearsal	2 ALL PROPS DUE 6:30-10:30 Rehearsal	3 5:30-6:30 Production Meeting 6:30-10:30 Rehearsal – Designers Invited	4 6:30-10:30 Tech Watch	5
6 2:00-2:30 Gun Test 3:00-8:00 Tech Act One *Director's Note & Bios due to Beth	7 6:00-11:00 Tech Act Two	8 6:00-11:00 Tech Full Show *Resume food props	9 6:00-11:00 1 st Dress Rehearsal	10 7:30-10:00 Invited Dress Rehearsal	11 7:30-10:00 Opening Night	12 5:00-6:00 Photo shoot 7:30-10:00 Performance
13 7:30-10:00 Performance	14 7:30-10:00 Closing Night	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

*Schedule is subject to change



GAINESVILLE THEATRE ALLIANCE DISCOVERY SERIES 2016 - FLYIN' WEST CONTACT SHEET

DESIGNERS

Dr. Lundeana Thomas	Director	[REDACTED]	[REDACTED]
Amanda Washington	Assistant to the Director	[REDACTED]	[REDACTED]
Jessica Moskowitz	Stage Manager	jsmosk2985@ung.edu	954-937-4248
Alaina Holeman	Assistant Stage Manager	[REDACTED]	[REDACTED]
Lauren Raper	Assistant Stage Manager	[REDACTED]	[REDACTED]
Nick Hilliard	Set Designer	[REDACTED]	[REDACTED]
Madison Grant	Paint Charge	[REDACTED]	[REDACTED]
Surena Arnall	Props Master	[REDACTED]	[REDACTED]
Hannah Jackson	Costume Designer	[REDACTED]	[REDACTED]
Marcus Randolph	Lighting Designer	[REDACTED]	[REDACTED]
Tristan Mitchell	Master Electrician	[REDACTED]	[REDACTED]
Stuart Beaman	Sound Designer	[REDACTED]	[REDACTED]
Connor Hammond	Fight Choreographer	[REDACTED]	[REDACTED]
Adam Washington	Fight Captain	[REDACTED]	[REDACTED]

CREW

Asa Stephens	Gun Wrangler	[REDACTED]	[REDACTED]
Aurora Miller	Run Crew	[REDACTED]	[REDACTED]
Corrinna Redford	Wardrobe Crew Head	[REDACTED]	[REDACTED]
Sierra Benning	Wardrobe Run Crew	[REDACTED]	[REDACTED]
Princess Sampson	Wardrobe Run Crew	[REDACTED]	[REDACTED]
Jesse Smith	Wardrobe Run Crew	[REDACTED]	[REDACTED]
Matthew Sand	Light Board Operator	[REDACTED]	[REDACTED]
Edward Adams	Sound Board Operator	[REDACTED]	[REDACTED]
Brissa Lopez	House Manager	[REDACTED]	[REDACTED]
Elyssa Pate	House Manager	[REDACTED]	[REDACTED]
Nathaniel Rigney	House Manager	[REDACTED]	[REDACTED]

CAST

Jaymyria Etienne	Sophie	[REDACTED]	[REDACTED]
Annette Grevious	Miss Leah	[REDACTED]	[REDACTED]
Ameena McKenzie	Fannie	[REDACTED]	[REDACTED]
Kennedy Salters	Minnie	[REDACTED]	[REDACTED]
Adream Thompson	Frank	[REDACTED]	[REDACTED]
Adam Washington	Wil Parrish	[REDACTED]	[REDACTED]



GAINESVILLE THEATRE ALLIANCE DISCOVERY SERIES 2016 - FLYIN' WEST

DESIGNERS

Dr. Lundeana Thomas	Director	None
Amanda Washington	Assistant to the Director	Cherries
Jessica Moskowitz	Stage Manager	Penicillin
Alaina Holeman	Assistant Stage Manager	Does not eat pork
Lauren Raper	Assistant Stage Manager	None
Nick Hilliard	Set Designer	Augmentin, cats
Madison Grant	Paint Charge	Amoxicillin
Surena Arnall	Props Master	None
Hannah Jackson	Costume Designer	Amoxicillin
Marcus Randolph	Lighting Designer	None
Tristan Mitchell	Master Electrician	Pescatarian
Stuart Beaman	Sound Designer	None
Connor Hammond	Fight Choreographer	None

CREW

Asa Stephens	Gun Wrangler	None
Aurora Miller	Run Crew	None
Corrinna Redford	Wardrobe Crew Head	Coffee, tree pollen, dust, grass, bugs
Sierra Benning	Wardrobe Run Crew	None
Princess Sampson	Wardrobe Run Crew	None
Jesse Smith	Wardrobe Run Crew	None
Matthew Sand	Light Board Operator	Pollen, pet dander (mild)
Edward Adams	Sound Board Operator	None
Brissa Lopez	House Manager	None
Elyssa Pate	House Manager	None
Nathaniel Rigney	House Manager	None

CAST

Jaymyria Etienne	Sophie	Pineapples, cats (taking birth control, fluoxetine, hydroxyzine)
Annette Grevious	Miss Leah	Bananas, peaches, cats
Ameena McKenzie	Fannie	Carrots
Kennedy Salters	Minnie	Mild lactose intolerance (minimal straight dairy), cats
Adream Thompson	Frank	Penicillin
Adam Washington	Wil Parrish/Fight Captain	Pollen



Character Scene Breakdown
Version #2
10-17-16



KEY	
X	Onstage and has lines
(X)	Onstage and has no lines

SCENE		1.1	1.2	1.3	1.4	1.5	2.1	2.2	2.3	2.4	2.5	2.6	SCENE
PAGES		7-23	23-26	27-38	39-43	43-48	49-51	52-57	57-59	59-65	66-68	69-71	PAGES
Character	Actor												Character
Miss Leah	Annette Grevious	X	(X)	X	X		X	X	X	X	(X)	X	Miss Leah
Sophie	Jaymyria Etienne	X	X	X	(X)	X	X	X	X	X	(X)	X	Sophie
Wil Parish	Adam Washington	X	X	X				X		X	(X)	X	Wil Parish
Fannie	Ameena McKenzie	X	X	X	(X)	X	X	X	X	X	X	X	Fannie
Minnie	Kennedy Salters		X	X	X	X	X	X	(X)	X	(X)	X	Minnie
Frank	Adream Thompson		X	X	X	X	(X)	X	X		X		Frank

NOTES

- 1.2** Miss Leah enters at the top of the scene and during the middle of the scene to set the table for the 1.3 dinner.
- 1.4** Fannie and Sophie enter at the end of the scene to clean dishes in the kitchen.
- 2.1** Frank enters at the end of the scene and paces downstage of the porch.
- 2.3** Minnie enters at the end of the scene from the bedroom.
- 2.5** Miss Leah, Sophie, Will, and Minnie are in this scene, but do not have any lines.



Rehearsal Props List
Version #1
10-12-16



Prop	A/Sc/Pg	#	Description	Received?
Silver Flask	1.5.46; 2.2.55	1	Frank's flask. Filled with drinking water.	X
Plates	1.1.17; 1.3.26; 2.2.52	6	Plates used to eat meals. Used by all cast members.	X
Bowls	1.3.26	6	Bowls used for dinner in 1.3. Used by all cast members.	X
Forks	1.1.17; 1.3.26; 2.2.52; 2.5.67	6	Utensils for eating. Used by all cast members.	X
Spoons	1.1.17; 1.3.26	6	Utensils for eating. Used by all cast members.	X
Knives	1.1.17; 1.3.26; 2.4.64; 2.5.67	6	Utensils for eating. Used by all cast members.	X
Glasses (Cups)	1.1.8; 1.1.17; 1.3.26; 2.1.49; 2.2.52; 2.4.60	6	Glasses for drinking water. Used by all cast members.	X
Wine Glasses	1.3.26	3	Glasses for drinking wine (juice). Used by Frank, Wil, and Sophie	X
Corn Whiskey Glass	1.3.26	1	Square-shaped glass for corn whiskey.	X
Wine Bottle	1.3.26	1	Bottle with juice for wine.	X
Shotgun (Wooden)	1.1.7; 1.2.25; 1.3.26; 1.4.43; 1.5.46; 2.1.49; 2.2.52; 2.3.58; 2.4.59; 2.5.68; 2.6.69	1	Wooden rolling pin to roll out pie crust.	X
Wooden Spoon	2.4.60	1	For mixing pie ingredients.	X
Rolling Pin	2.4.64	1	Wooden rolling pin to roll out pie crust.	X
Blanket	2.1.49	1	For Minnie.	X
Candle	1.1.17	1	Candle for dinner table.	X
Small Book	1.2.25	1	A small book of poetry. Frank's gift to Fannie. Kept in Frank's suitcase.	X
Large Book	1.3.27	1	Frank's book.	X
Coffee Pot	1.1.8; 1.5.44; 2.3.59	1	Hangs on fireplace. Contains hot drinking water.	X
Tea Kettle	2.1.49; 2.4.60	1	Hangs on fireplace. Contains sweet tea.	X
Basket	2.1.49	1	Blanket from Minnie's bedroom	X
Matches	1.1.8; 1.4.39	10	Long, wooden matches to light tobacco pipe	X
Cigar	1.3.38	1	Wooden fake cigar used by Frank.	X



Props Preset List
11.6.16
V.3



Pre- Show

- ❖ Props Check Out
- ❖ Take 2 Guns, Wil's Knife, Kitchen Knives & Mink out of David Becker's Office
- ❖ Wipe down table

Top of Show

❖ **Porch**

- 4 Flower Pots
- Side Table (Porch Left)
- 1 Flower for Fannie to grab

❖ **Sink**

- 8 Rags
- 4 Cups
- 2 Tub (round silver and black can
Can under the Sink is what will
be used instead of the green
tub)
- 3 Knives
- Coffee Grounds
- 3 Small Herb Jars
- 3 Big Herb Jars
- Apple Pie Ingredients (Nutmeg,
Cinnamon,Flour,Sugar)

❖ **Fireplace**

- Matches
- 4 Large Herb jars
- Fire Stoker
- Tall Candle
- Water Jug

❖ **Fannie's Desk**

- Oil Can
- Letter
- Blueprint
- Deed for Minnie & Sophie
- Gun Shells (2)
- Pencil and Paper (Sophie's
speech)

- Rag

❖ **Bedroom**

- Oil lamp (mantel)
- 1 male brush (mantel)
- 1 female brush (mantel)

❖ **Sideboard**

- China Set (Inside)
- 3 Dishes
- 6 wine glasses
- 8 water cups
- Wine Decanter
- 3 Small Herb Jars
- 1 Tall candle
- 6 Saucers w/Angel Food cut on
them (inside)
- 1.1 Food) Sliced Turkey/Corn
(inside) (all on 3 individual
plates)
- 1.3 Food (6 biscuits) Set inside
- 6 Plates
- 6 Knives
- 6 Spoons
- 6 Forks
- 6 Napkins
- 2.2 Food (Bacon/Half a biscuit)
(inside)*

❖ **Kitchen Table**

- Salt & Pepper Shakers
- 1 Tall candle

❖ **USR Vom**

- 1.3 Food (Fried
Chicken/Mashed
potatoes/Green beans)
- 2.4 Food (Pie Tin, Pie Dough, Pie
Utensils, Basket of Apples,Basket
for peels, Bucket of Water)*

*** ONLY USED IN ACT TWO**

JSM, ANH, LMR



Props Preset List
11.6.16
V.3



POST SHOW

❖ **USL Vom**

- Canvas Bag of Groceries
 - Tobacco
- Bag of Flour
- Brush
- Male Comb
- Sewing Materials
- Cradle
- Baby
- Sophie's Gun

❖ **DSR Vom**

- Oil Lamp
- Basket of Flowers
- Bouquet of Flowers 1.1
- Wil's Knife
- Stone
- Milk Pail
- Telegraph*
- Small Packet*
- Bouquet of Flowers 2.6*
- Wil's Gun*

❖ **DSL Vom**

- Book of Poetry
- 4 suitcases
- *Uncle Tom's Cabin* Book For Frank
- Cigar
- Sliver Flask*

❖ Props Check In

- ❖ Take 2 Guns, Wil's Knife, Kitchen Knives, & Mink and lock up in David Becker's Office
- ❖ Wash ALL dishes
- ❖ Dispose of leftover food
- ❖ Clean Flask
- ❖ Clean Pipe
- ❖ Clean Cigar
- ❖ Sweep Stage
- ❖ Put back Flower Fannie grabbed

*** ONLY USED IN ACT TWO**

JSM, ANH, LMR

***Flyin' West* Fight & Lift Call List**

20 minutes – Give actors a 10-minute warning

1. Dining Room Fight – Frank, Minnie, Fannie, Sophie
2. Bedroom Fight – Frank, Minnie
3. Lifting Frank – Frank, Wil

***Flyin' West* Sound Cues as of 11.2.2016**

1. Pre-show music: African-American 19th Century spirituals (Burleigh, Fisk Jubilee, etc.), "We Believe in Freedom Ella's Song" – Sweet Honey in the Rock?
2. Cricket/owl sounds at the top of 1.1
3. Rustling in bushes sound at the beginning of 1.1 – could possibly be a bear, causes Sophie to pause and lift her rifle
4. Page 7: Gunshot (single shot, double-barrel shotgun)
5. Train entering
6. Train slowing to a stop
7. Train exiting
8. Page 26: Music playing while people leave the train station and go back to the house
9. Page 38 (Ritual): "We Believe in Freedom/Ella's Song" (Slower) – Sweet Honey in the Rock
10. Page 39 (Top of 1.4): Rooster crow
11. Page 39 (Top of 1.4): Music playing
12. Page 48 (End of Act One): Music playing
13. Gun click (double-barrel shotgun)
14. Intermission music: African-American 19th Century spirituals (Burleigh, Fisk Jubilee, etc.)
15. Page 49 (Top of Act Two): "I Want Jesus"
16. Frank and Minnie fight: Aria of woman singing (Dr. Thomas will provide song)
17. Page 68: Music for Frank's death
18. Baby cooing – no crying, up close
19. Curtain Call: "We Believe in Freedom Ella's Song" (Faster) – Sweet Honey in the Rock
20. Post-show music: African-American 19th Century spirituals (Burleigh, Fisk Jubilee, etc.)

***Flyin' West* Photo Shoot List**

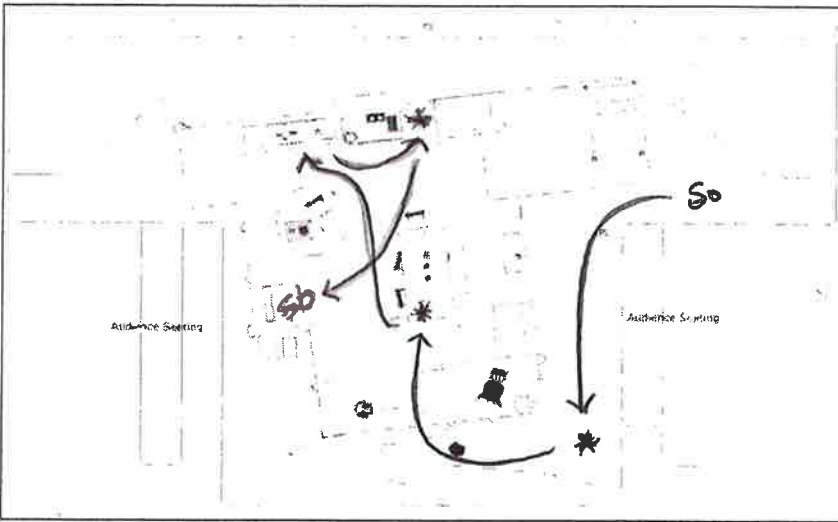
Act One

1. Gun Shot, Scene 1.1, page 7
 - a. Cast: Sophie
 - b. Crew: Asa
 - c. Props: Sophie's gun, lantern, bags
 - d. Lights: LQ 10
2. "Roses were her favorites," Fannie sitting on porch, Wil has foot on porch, Scene 1.1, page 14
 - a. Cast: Fannie, Wil
 - b. Props: Flower basket
 - c. Lights: LQ 11
3. "Secrets already?" Scene 1.2, page 25
 - a. Cast: Fannie, Sophie, Minnie, Frank
 - b. Props: Luggage
 - c. Lights: LQ 20
4. "Thank you for this food we are about to receive," Scene 1.3, page 30
 - a. Cast: ALL
 - b. Props: 1.3 Dinner
 - c. Lights: LQ 30
5. "And all our love," Scene 1.3, page 38
 - a. Cast: Sophie, Fannie, Minnie
 - b. Lights: LQ 31
6. "Don't you think Frank is fine looking?" Scene 1.4, page 39
 - a. Cast: Minnie, Miss Leah
 - b. Props: Comb, Pipe
 - c. Lights: LQ 40
7. "I'm going to have a baby!" Scene 1.5, page 48
 - a. Cast: Frank, Minnie, Sophie, Fannie
 - b. Crew: Asa
 - c. Props: Sophie's gun
 - d. Lights: LQ 52

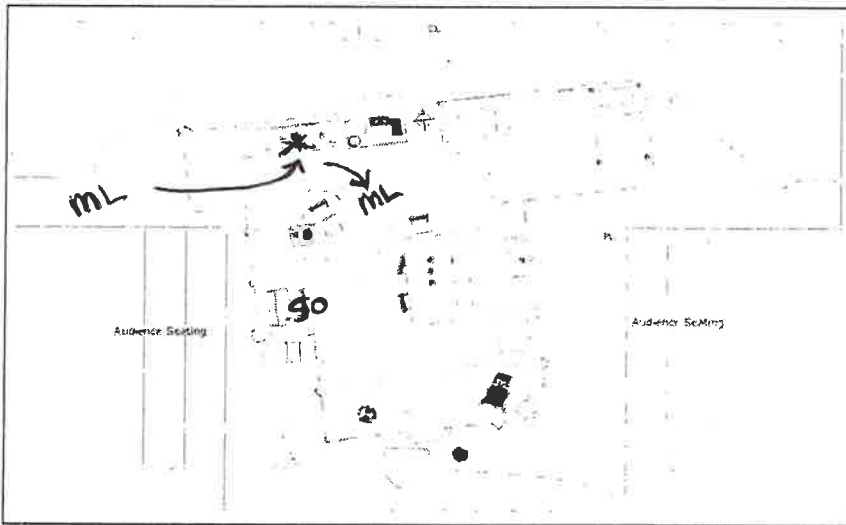
***Flyin' West* Photo Shoot List**

Act Two

8. "For better or for worse," Scene 2.1, page 51
 - a. Cast: Fannie, Minnie, Frank, Sophie
 - b. Lights: LQ 60
9. "Happy Birthday, Min," Scene 2.2, page 53
 - a. Cast: Sophie, Fannie, Miss Leah, Minnie, Frank
 - b. Props: Deed
 - c. Lights: LQ 70
10. "I'll kill you right now, Min," Scene 2.2, page 57
 - a. Cast: Frank, Minnie
 - b. Lights: LQ 72
11. "...and just holler about it as loud as I want to holler," Scene 2.4, page 61
 - a. Miss Leah, Minnie
 - b. Lights: LQ 91
12. "She gave me her recipe for apple pie," Scene 2.4, page 65
 - a. Miss Leah, Sophie, Fannie
 - b. Props: Apple pie ingredients
 - c. Lights: LQ 93
13. "My god, help me! Please help me!" Scene 2.5, page 68
 - a. Frank, Fannie
 - b. Props: Apple pie slice, plate, fork
 - c. Lights: LQ 102
14. Fannie giving the gun to Sophie, Scene 2.5, page 68
 - a. Fannie, Sophie
 - b. Props: Sophie's gun
 - c. Lights: LQ 103
15. "All these fine colored women, makin' a place for you," Scene 2.6, page 71
 - a. Miss Leah, Fannie, Sophie, Minnie
 - b. Props: Baby
 - c. Lights: LQ 112
16. Cast Picture – Scene 2.6 costumes (Frank in 2.5 costume)
 - a. All Cast
 - b. Lights: LQ 115
17. Cast and Crew Picture
 - a. All Cast, All Crew
 - b. Lights: LQ 115
18. Crew Picture
 - a. All Crew
 - b. Lights: LQ 115



1. So En USL, X ↓ → DSL
2. So drop bags, point gun @ DSL, then DSL, then fire in air
3. So pick up bags, X ↑ house
4. So set bags on TT, set shotgun + lamp on mantle USC
6. So X → coat rack hang up jacket
5. So X ↓ ml, stoke ml
7. So X ↓ desk, ↓, prop up legs, eat licorice



8. ML En USR, X → ml
9. ML X SL, land USR of TT



STBY SQ 1 + LQ 5

STBY SQ 8 + LQ 6 + House 1/2

SQ 1 + LQ 5

Preshow @ 7:05

Places

Actors to Places @ 7:25

FLYIN' WEST

SQ 8 + LQ 6 + House to 1/2

Curtain Speech

STBY SQ 9 + LQ 7 + House Out

Post curtain speech
Blue out - when speaker safely out of light

SQ 10 + LQ 10

Top of Act One

STBY SQ 9 + LQ 7 + House Out

STBY SQ 10 + LQ 10

STBY SQ 13

STBY SQ 14

ACT ONE

To Jessica
Thank you
Leah Pearl
Clear

Scene 1

Sophie enters rapidly. Her heavy coat is unbuttoned and her scarf flies out around her neck. It is chilly, but the cold has exhilarated her. She has just returned from a trip into town. She has a large bag of flour slung over her shoulder and a canvas shoulder bag full of groceries. She is carrying a shotgun, which she places by the door. She slings the bag of flour carelessly on the table and, coat still on, puts the other bag on a chair. She fumbles through her pockets, first withdrawing a letter, which she holds for a moment thoughtfully, then sticks in the growing pile on the overflowing desk. She fumbles through her pockets again and withdraws some long strips of black licorice. She takes a bite, sighs, chews appreciatively. She pulls a chair over to the window, opens it wide and sits down, propping her booted feet up on the window sill. She looks out the window with great contentment, takes another bite of licorice and chews slowly, completely satisfied with the candy's sweetness, the chill in the air and the privacy of the moment.

Miss Leah enters haltingly. She walks unsteadily but has no cane to steady herself, so she holds onto the furniture as she walks slowly into the room. She is looking for something and her manner is exasperated. Sophie does not notice her entering. Miss Leah looks at Sophie, immediately notices the open window and her irritation increases.

SQ 13

So DSL 2

SQ 14

So En House 3

STBY SQ 15

STBY ML En

STBY SQ 16

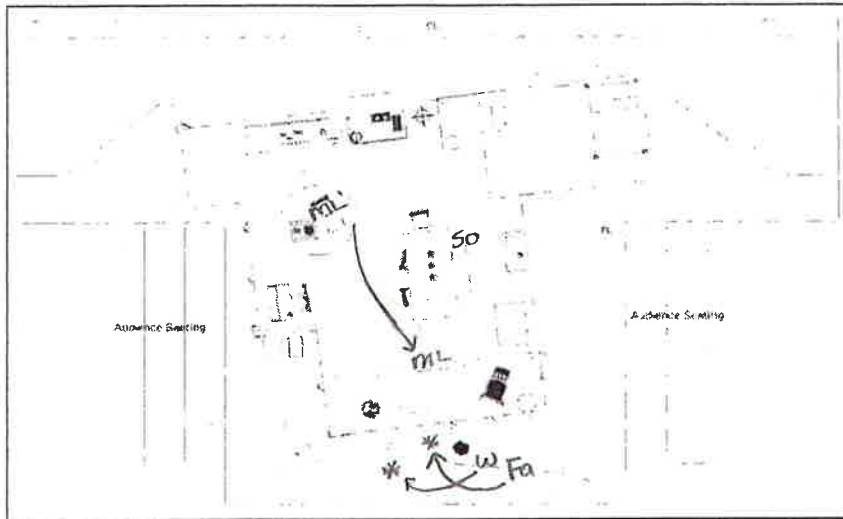
SQ 15

So stoke Mill 5

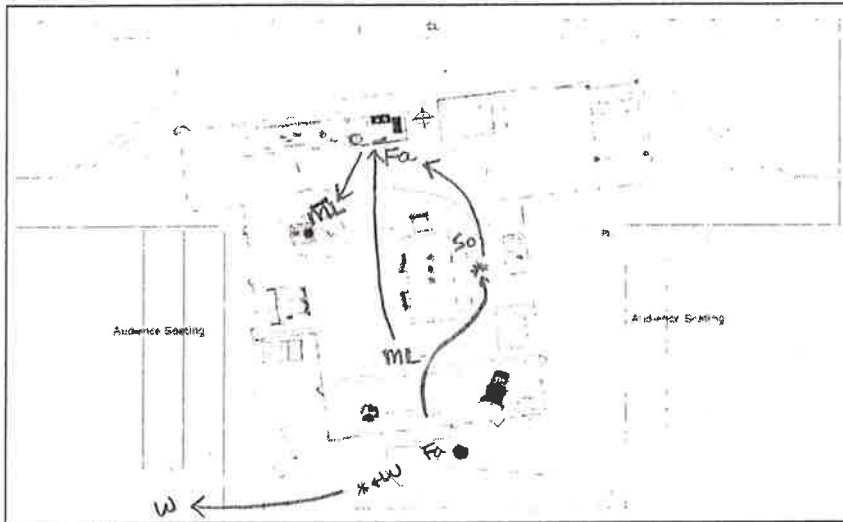
ML En

SQ 16

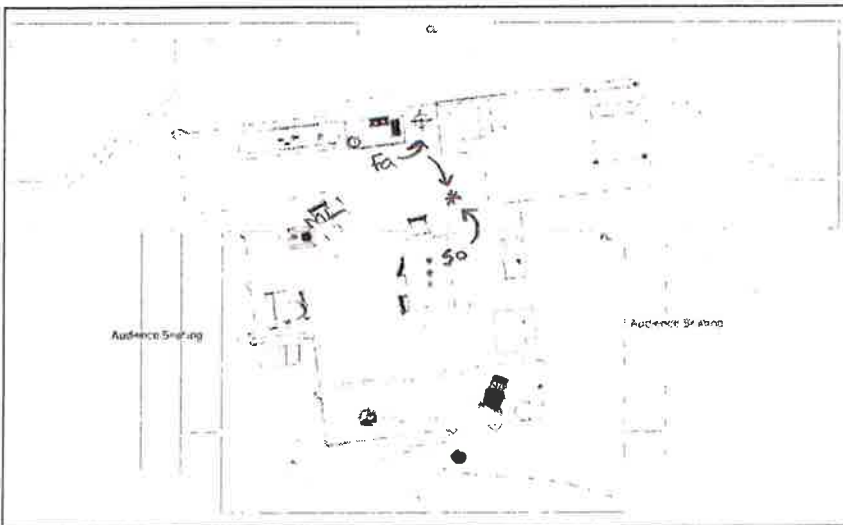
After ML En 8
"We who Believe in Freedom"
*call right before dialogue!



1. ML X, X DSC → door
2. Fa X ↖ → DSC of porch
3. W step SR



4. W step DSR
5. Fa step → W, W G → Fa
6. Fa put \$3 in W's button hole
7. W EX DSR
8. Fa En house, X ↗ TT
9. ML X ↑ sink w/ cup
10. Fa X → sink, pat ML
11. ML X → CS h, ↓



12. Fa X → coat rack, take off jacket, put on apron
13. So X → Fa, tie apron
14. ML G → Fa

WIL. Walkin' with you has been the pleasure of my day.

STBY SQ 20

FANNIE. Would you like some coffee before you start back?

After "day"

WIL. No, thanks. I want to catch the last of the light. Give my best to your sister.

STBY SQ 21+LQ 12

After STBY SQ 20

FANNIE. I will.

WIL. And Miss Leah.

FANNIE. Yes, I will.

WIL. Tell her ... Miss Leah ... maybe I'll stop in ... tomorrow?

FANNIE. We'll look for you.

WIL. Well, good evening then.

FANNIE. Good evening. ⁽⁴⁾ *(He starts off. Miss Leah comes to the window and watches the parting.)* ⁽⁵⁾ Wil ... *(He turns back hopefully. Fannie walks to him and puts a flower in his button hole.)* ⁽⁶⁾ Take this for company on your way back.

WIL. Why, thank you! I do thank you.

FANNIE. Good evening, Wil.

WIL. And to you ... Miss Fannie. ⁽⁷⁾ *(He tips his hat and walks*

SQ 20

W EX DSR (3)

(WAIT?)

SQ 21+LQ 12

Fa En House (8)

⁽⁸⁾ *off, adjusting the flower in his button hole. Fannie watches him until he is gone, then walks slowly to the house. Miss Leah returns to her seat and begins humming "Amazing Grace." Sophie looks at her. She continues humming loudly and rocking with a smug look on her face.)*

SOPHIE. What is it?

MISS LEAH. I ain't said a word to you.

SOPHIE. You're humming at me!

MISS LEAH. I ain't hummin' at nobody. I am just hummin'.

(Fannie enters with flowers.)

FANNIE. I'm sorry to be so late!

MISS LEAH. Sophie made coffee.

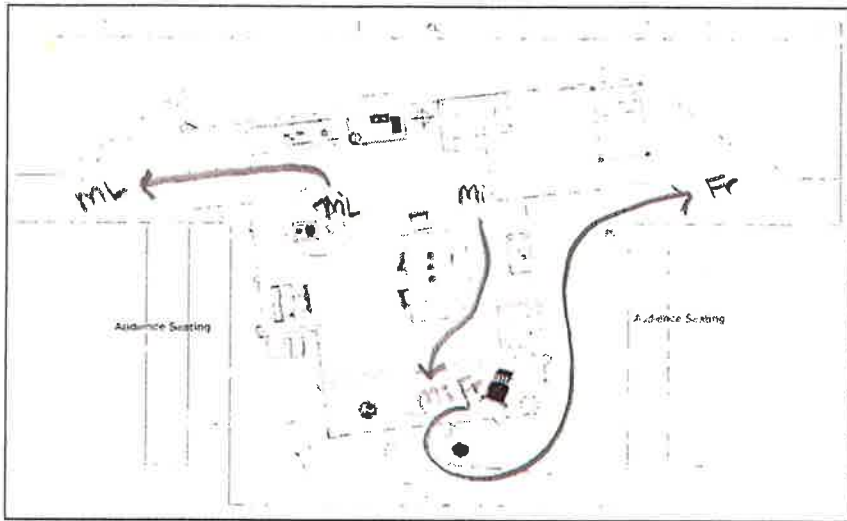
SOPHIE. She's been humming at me ever since. ⁽¹²⁾ *(Fannie kisses Sophie's cheek and pats Miss Leah.)*

FANNIE. Everything is fine at your place, Miss Leah. *(She puts the flowers in water and arranges them quickly around the room.)*

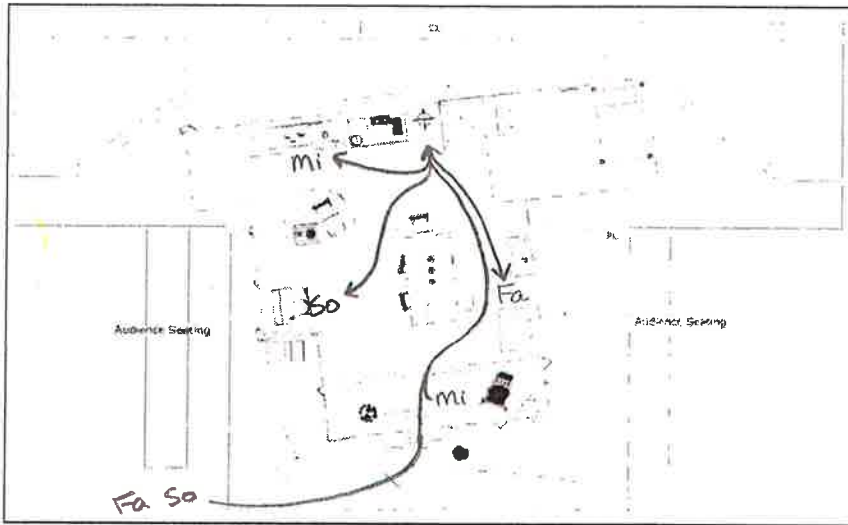
MISS LEAH. Everythin's fine but me.

FANNIE. Aren't you feeling good? ⁽¹³⁾

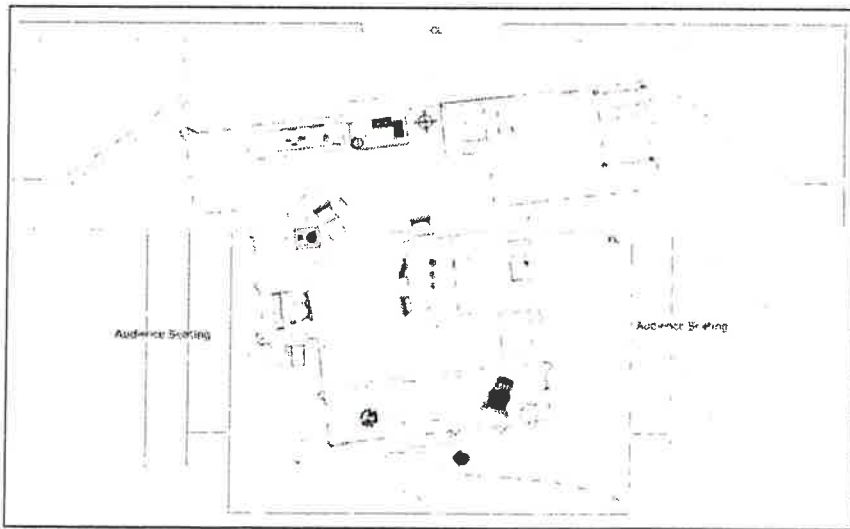
MISS LEAH. I'm too old to feel good. ⁽¹⁴⁾ How's Wil Parrish feelin'?



1. ML $\bar{\bar{X}}$ X USR
2. Mi X DSC \rightarrow Fr
3. ML Ex USR
4. Fr grab Mi's arm
5. Fr X off porch
6. Fr Ex \downarrow USL



7. Fa + So En DSR, X \rightarrow porch
8. Fa + So hug Mi
9. Fa, So, + Mi X \rightarrow House
10. Fa, So, + Mi X \rightarrow CR; hang up coats
11. Fa X \rightarrow sink, get towel, wipe TT
- So X \rightarrow desk, $\bar{\bar{\downarrow}}$ desk h
- Mi X \rightarrow [M], stake M's



breakfast before we go out? My coffee isn't as bad as Sister's.
MISS LEAH. (1) Fan left me a fresh pot. Go ahead, chile. I'll
be fine. I've been up long enough to be lookin' for a nap
oon. (2) *(Frank and Minnie exit to the yard.)*

FRANK. (Angrily.) I want you to put your hair back the way
it was. (3)

MINNIE. I always wore my ...

FRANK. You look like a damn picaninny! We haven't been
here twenty-four hours and look at you.

MINNIE. I'm sorry ...

FRANK. You're always sorry, aren't you? (4) Of course you are,
but if you weren't so busy being sorry, you'd know there are
some interesting things going on in Nicodemus these days.

MINNIE. What do you mean?

FRANK. (5) Nothing. I'm going to ride into town to check at
the telegraph office and ... take a look around.

MINNIE. Don't be too late, will you? (6) *(He exits. Minnie sits
down on the porch wearily and draws her knees to her chest, rocking
back and forth wearily. In the kitchen, Fannie and Sophie are obli-
ous.)* (7) (11)

BLACKOUT

Scene 5

*It is late that evening. Sophie and Fannie and Minnie are
up. Fannie is sewing something. Sophie is pulling some pa-
pers from her desk. Some of these are rolled maps or plans,
etc. These are Sophie's plans for the development of the town.
Minnie is standing at the window. Fannie takes off her
glasses, rubs her eyes sleepily. Minnie goes over to the fire
and stirs it up, puts another log on.*

FANNIE. Well, I think I'm going to leave the rest to you
night owls! Don't worry. Nicodemus isn't big enough for Frank
to get into trouble, even if he's looking for it.

LQ 42

When mi steps on
porch (2)

STBY SQ 33

STBY LQ 43

STBY SQ 35+ LQ 50

SQ 33

Fr X DSL
"Raven" + "Oh Freedom"

LQ 43

When sisters hug mi (8)

SQ 35+ LQ 50

When song says
" * And Be Free " (11)

Flyin' West
 Rehearsal Report | #22
 11.7.2016 (Monday)

Team:

Director: Dr. Lundean Thomas

Stage Manager: Jessica Moskowitz

ASMs: Alaina Holeman, Lauren Raper

Began: 6:03 **Ended:** 11:00

Attended:

Cast – Jaymyria Etienne, Annette Grevious, Ameena McKenzie, Kennedy Salters, Adream Thompson, Adam Washington

Crew – Dr. Thomas, Amanda Washington, Jessica Moskowitz, Alaina Holeman, Lauren Raper, Surena Arnall, Nick Hilliard, Aurora Miller, Tristan Mitchell, Marcus Randolph, Corrinna Redford, Matthew Sand, Asa Stephens

Late – Edward Adams (20 min., called, excused)

Faculty – Stuart Beaman

Rehearsal Breakdown		
Time	Action	Called
6:03-6:23	Fight Call	Adream, Kennedy, Adam, Jaymyria, Ameena
6:23-6:48	Work Ritual	All Cast
6:48-6:53	Break	All
6:52-7:15	Braid Minnie's Hair	Corrinna, Minnie
7:15-9:20	Cue-to-Cue Act Two	All Cast, All Crew
9:20-9:35	Break	All
9:35-9:41	Work Bows	All Cast
9:41-10:33	Tech Act Two (0:50)	All Cast, All Crew
10:33-10:43	Break	All
10:43-11:00	Notes	All Cast

Rehearsal Notes
1. Today we teched Act Two! Act Two ran 0:50.
Costumes
1. Thank you for bringing Sophie's coat and Minnie's hair clip and wig!
Set
1. We had a fireplace malfunction at the beginning of our Cue-to-Cue. The lamp melted through the plastic dome. Marcus will look into this tomorrow.
Props
1. Thank you for taping out the props tables!
Lighting
1. We had a fireplace malfunction at the beginning of our Cue-to-Cue. The lamp melted through the plastic dome. Marcus will look into this tomorrow.

Flyin' West
 Rehearsal Report | #22
 11.7.2016 (Monday)

Sound
<ol style="list-style-type: none"> 1. Jessica will no longer call SQ 28. 2. Jessica will no longer call SQ 57. 3. ADD cues for crickets to fade in and fade out in Scene 2.4. They will fade in on page 59 when Fannie and Wil enter DSR (before SQ 51.5), and they will fade out on page 60 after Wil says "they ain't that much different from any other kind of man when you get down to it" (with LQ 91).
Stage Management
<ol style="list-style-type: none"> 1. Nothing tonight, thanks.
Miscellaneous
<ol style="list-style-type: none"> 1. We will be having a brief costume parade at the start of rehearsal on Tuesday. 2. We will resume using real food on Tuesday.

Next Rehearsal: Tuesday, 11.8.2016		
Time	Action	Called
6:00-6:45	Costume Parade	All Cast, Costumes, Lights
6:45-7:00	Rework Blocking	Kennedy, Adam, Jaymyria, Ameena
7:00-7:20	Fight Call	Adream, Kennedy, Adam, Jaymyria, Ameena
7:30-8:50	Tech Act One	All Cast, All Crew
9:00-10:00	Tech Act Two	All Cast, All Crew
10:10-11:00	Notes	All Cast

Flyin' West
Production Meeting Report | #3
10.27.2016 (Thursday)

Team:

Director: Dr. Lundean Thomas
Stage Manager: Jessica Moskowitz
ASMs: Alaina Holeman, Lauren Raper
Began: 5:34 **Ended:** 6:34

Attended:

Present – Dr. Thomas, Amanda Washington, Jessica Moskowitz, Alaina Holeman, Lauren Raper, Surena Arnall, Madison Grant, Nick Hilliard, Hannah Jackson, Tristan Mitchell, Marcus Randolph, Corrinna Redford, Asa Stephens
Faculty – Larry Cook, Aimee Johnson (FaceTime), Celeste Morris
Guests – Sara Pekrul

Props

1. Surena and David went shopping for all of the non-perishable food.
2. We cannot have the apple pie-scented spray, due to allergy concerns and potentially setting off the fire alarm.
3. **Larry and Dr. Thomas will discuss possibilities for serving food in the safest possible way.** We are considering building a heating unit onstage.
4. Wil will have his knife with him for the entire show, not just 1.3. His sheath will attach to a gun belt.

Set

1. Nick gave Jessica a ground plan with the roof layer removed. **He will send her a PDF of that ground plan as soon as possible.**
2. Dr. Thomas no longer wants to have a staircase coming from the bedroom.
3. We want to have a small border of railing around the edge of the bedroom.
4. Left to build: box beam, back wall, building in the air, and the burlap.
5. We have reworked the blocking to remove the CSL Exit. **The step that was used for that exit will need to be removed.**
6. Set will put up the white cyc as one of their last steps.
7. Nick will arrange the wood in the fireplace to accommodate the lighting and wood that will be added during the show.

Costumes

1. Hannah has pulled a few costume options for Dr. Thomas to wear for opening night. Hannah provided a map so that Dr. Thomas will be able to find the costume shop.
2. **Hair:**
 - a. Adam's hair will be left as-is.
 - b. Adream will have his hair relaxed next week, and be styled with a side part and a wave.
 - c. Jaymyria's hair will be left in her current braids, and will be styled with a bun and scarves and/or hats in order to make her hair look less modern.
 - d. Annette's hair will be left as-is, and styled in a bun with scarves/head wraps.
 - e. Kennedy's hair will be kept as-is. She will have a styled hairpiece and a fall. She will wear the fall in 1.4 and 1.6. She will wear the hairpiece for all of the other scenes.
 - f. Ameena's hair will be kept as-is, with a part down the middle and a top bun and comb.

Flyin' West
Production Meeting Report | #3
10.27.2016 (Thursday)

Costumes (Continued)

3. **Facial Hair:** We will not have any facial hair in this production.
4. **Jessica will give Hannah entrance and exit times for each of the actors' quick changes.**
5. There will be a costume work call for *Flyin' West* on Saturday from 10 am – 6 pm.
6. Corrinna Redford will **not** be coming onstage as a doctor character.
7. We do not want to have suspenders for Wil. Wil will have a belt throughout the entire play, and a separate gun belt for his knife sheath.
8. **We need rehearsal costumes for the train station and church scenes – Fannie, Sophie, and Miss Leah will need hats and cowls/capelets/shawls.**
9. Marcus will come by the costume shop tomorrow around 1:00 pm to test light swatches against the costumes.

Lights

1. **Marcus will come by the costume shop tomorrow around 1:00 pm to test light swatches against the costumes.**
2. Load-in for lights is Monday, October 31.
3. After load-in and the non-saturated color is dropped, Marcus will make a rehearsal look.
4. Marcus will have colors and effects on the cyc.
5. Roberto will be creating lighting effects for the fireplace.
6. We will have a lighting effect at end of Act One – dimming throughout last moment, and ending with lights just on the actors' faces at the last line of the Act, just before the blackout.

Sound

1. **Stuart will meet with the stage management team to teach them how to use the sound software for rehearsals.**
2. **Jessica will reach out to Edward, our Sound Board Operator, to make sure that he is able to attend our next production meeting.**

Miscellaneous

1. **Jessica will send out an email to the designers to schedule paper tech.**
2. Asa Stephens has agreed to be our gun wrangler!
3. We want to have a crew member making clapping and smacking noises during the Frank and Minnie fight in the bedroom.
4. Larry spoke to us about our participation in the American College Theatre Festival. We are considered an Associate Production, which means we will not go on to compete in the Festival, but scholarships and opportunities will be tied to it for everyone involved. A total of 3 actors, and the designers, can be entered into further competitions in order to win awards and scholarships. The adjudicator will come for one evening of *Flyin' West*, and give us a talk-back of their responses following that show. Requirements for each designer's submissions are listed on their website.
5. **Larry will speak to Box Office to see if it is possible to change our current rating of PG to PG13.**

Flyin' West
Production Meeting Report | #3
10.27.2016 (Thursday)

Next Production Meeting: Thursday, 11.3.2016		
Time	Action	Called
5:30-6:30	Final Production Meeting	Designers



Production Report | 2

Production: *Flyin' West*
 Director: Dr. Lundeana Thomas
 Stage Manager: Jessica Moskowitz
 Date: 11.12.2016

WEATHER
52° Cloudy

House Count: 115 | Total Run Time: 2:01

Preshow Checklist	
X	Fight Call
X	Charge Glow Tape
X	Props Preset
X	Costumes Preset
X	Cue Preshow Lights and Sound

Time Record		
	Time	Run Time
House Open	7:10-7:34	0:24
Act One	7:37-8:46	1:09
Intermission	8:46-9:01	0:15
Act Two	9:01-9:53	0:52

Attendance
House Manager: Sydney Rohrbaugh
Present: All Cast and All Crew
Absent: None
Late: None
Injury/Illness: None

Summary
1. We had our production photo shoot today before the show!
2. We held the house for four minutes before curtain speech due to late audience members.
3. We received a standing ovation and loud applause for each actor during bows.

Performance Notes
1. Our audience laughed throughout the entire show, and during unexpected moments. Miss Leah and Wil received the most laughs tonight. The biggest laughs came from Miss Leah and Sophie's conversation in 1.1; Fannie's "I'm going to find the station manager;" Minnie's "Please to be met;" Wil's "Not a colored man, but I guess they ain't that much different...;" Miss Leah's "Don't any of those New Orleans negroes know how to use a shotgun?" "He'll do," "He ain't that pretty," "Which shows he ain't as smart as he thinks he is;" during the Frank and Minnie fight; during the pie-making scene, and Miss Leah's dialogue in 2.6.
2. We received loud applause following scenes 1.2, 1.3, when Wil carried Frank's body out, and when Sophie and Fannie exited after 2.5.

Technical Notes
1. We will set the fader to 4 at pre-show, and Jessica will call for the fader to be moved back to 0 after the pre-show music fades down.
2. The fresnel that is used for the blue cyc light is burning through the gels, so Matthew disconnected the fresnel before tonight's performance. This resulted in the blue being less full than what was designed. Marcus will look at this tomorrow.



Production Report | 2

Production: *Flyin' West*

Director: Dr. Lundean Thomas

Stage Manager: Jessica Moskowitz

Date: 11.12.2016

House Count: 115 | Total Run Time: 2:01

WEATHER

52°

Cloudy

Next Performance: Sunday, 11.13.2016

Time	Action	Called
5:30	Costume Crew Call	Costume Crew
6:00	Crew Call	All Crew
6:00-6:20	Fight & Lift Call	Adream, Kennedy, Adam
6:20-7:25	Prep for Run	All Cast, All Crew
7:25	Places	All Cast, All Crew
7:30-Done	GO	All Cast, All Crew

Hamlet

by William Shakespeare



Director: Leda Hoffmann

Stage Management Intern: Jessica Moskowitz

Production Stage Manager:

Jayson T. Waddell

Set Designer:

John Stark

Scenic Charge Artist:

Rachael Silverman

Costume Designer:

Lauren Roark

Lighting Designer:

Marly Wooster

Sound Designer:

Kieran Pereira

Props Master:

Jen Kazmierczak

Fight Director:

Paul Dennhardt

HAMLET

Contact Sheet
Version #8
6-8-16



ILLINOIS SHAKESPEARE FESTIVAL 2016 ~ HAMLET CONTACT SHEET ~				
Janet Wilson	Management	Producer		
Kevin Rich	Management	Artistic Director		
Ben Young	Management	Managing Director		
Shawn Malott	Management	Production Manager		
Paul Brunner	Management	Technical Director		
Jayson T. Waddell	Stage Management	Production Stage Manager		
Rachael Pell	Stage Management	Assistant Stage Manager		
Jessica Moskowitz	Stage Management	Stage Management Intern	jessmoskowitz95@gmail.com	954-937-4248
Megan Hoepker	Company Management	Company Manager		
Gabrielle Muñoz	Company Management	Company Management Intern		
Leda Hoffmann	Artistic	Director		
Gale Daly	Artistic	Text Coach		
John Stark	Artistic	Scenic Designer		
Jorge Lanuza	Scenic	Master Carpenter		
Rachael Silverman	Paint	Scenic Charge Artist		
Jen Kazmierczak	Props	Prop Master		
Bridgid Burge	Props	Asst. Prop Master		
Lauren Roark	Artistic	Costume Designer		
Tyler Wilson	Costume Shop	Assistant Costume Designer		
Kari Beth Rust	Costume Shop	Costume Director		
Sandahl Masson	Costume Shop	First Hand / Wardrobe Head		
Marly Wooster	Artistic	Lighting Designer		
Cassie Mings	Electrics	Master Electrician		
Kieran Pereira	Artistic	Sound Designer		
Paul Dennhardt	Artistic	Fight Director		
John Tovar	Artistic	Assistant Fight Director		
Thomas Russell	Acting Company Intern	Fight Captain		
Lori Adams	Acting Company	Gertrude		
Chris Amos	Acting Company	Player King/Cornelius		
Nathaniel Andalis	Acting Company	Guildenstern		
Eva Balistreri	Acting Company	Ophelia		
Laura Bouxsein	Acting Company Intern	Fourth Player		
Olivia Candocia	Acting Company Intern	Ensemble/Lady in Waiting		
Mark Corkins	Acting Company	Claudius/Ghost		
Jon Daly	Acting Company	Polonius		
Robert Doyle	Acting Company	Horatio		
Paul Henry	Acting Company	Third Player/Barnardo		
Isaac Hickox-Young	Acting Company Intern	Voltemand		
Robert Hunter-Bry	Acting Company Intern	Reynaldo		
Alex Levy	Acting Company Intern	2nd Gravedigger		
Forrest Loeffler	Acting Company Intern	Osric		
Carlos Medina-Maldonado	Acting Company Intern	Ensemble		
Mark Tyler Miller	Acting Company	Fortinbras/Priest		
Ben Muller	Acting Company	Rosencrantz		
Chris Peltier	Acting Company	Laertes		
Kevin Rich	Acting Company	Gravedigger		
Thomas Russell	Acting Company Intern	Francisco		
Deborah Staples	Acting Company	Hamlet		
Eliza Stoughton	Acting Company	Player Queen/Gentlewoman		
Jonah Winston	Acting Company	Marcellus		

***Hamlet* Actor Sign-In**

Lori Adams	_____
Chris Amos	_____
Nathaniel Andalis	_____
Eva Ballistrieri	_____
Laura Bouxsein	_____
Robert Hunter-Bry	_____
Olivia Candocia	_____
Mark Corkins	_____
Jon Daly	_____
Robert Doyle	_____
Paul Henry	_____
Alex Levy	_____
Forrest Loeffler	_____
Carlos Medina-Maldonado	_____
Mark Tyler Miller	_____
Ben Muller	_____
Chris Peltier	_____
Kevin Rich	_____
Thomas Russell	_____
Deborah Staples	_____
Eliza Stoughton	_____
Jonah Winston	_____
Isaac Hickox-Young	_____

HAMLET

CAST

Lori Adams.....	Gertrude
*Chris Amos.....	Player King/Cornelius
Nathaniel Andalis.....	Guildenstern
Eva Balistrieri.....	Ophelia
Laura Bouxsein.....	Fourth Player
Olivia Candocia.....	Ensemble/Lady in Waiting
*Mark Corkins.....	Claudius/Ghost
*Jon Daly.....	Polonius
Robert Doyle.....	Horatio
Paul Henry.....	Third Player/Barnardo
Isaac Hickox-Young.....	Voltemand
Robert Hunter-Bry.....	Reynaldo
Alex Levy.....	2 nd Gravedigger
Forrest Loeffler.....	Osric
Carlos Medina-Maldonado.....	Ensemble
Mark Tyler Miller.....	Fortinbras/Priest
Ben Muller.....	Rosencrantz
Chris Peltier.....	Laertes
Kevin Rich.....	Gravedigger
Thomas Russell.....	Francisco
*Deborah Staples.....	Hamlet
Eliza Stoughton.....	Player Queen/Gentlewoman
Jonah Winston.....	Marcellus

UNDERSTUDIES

Laura Bouxsein.....	US Player Queen/Gentlewoman/Marcellus/Voltemand
Olivia Candocia.....	US Ophelia
Paul Henry.....	US Horatio
Isaac Hickox-Young.....	US Guildenstern/2 nd Gravedigger
Robert Hunter-Bry.....	US Rosencrantz/Fortinbras/Priest/Francisco
Alex Levy.....	US Hamlet
Forrest Loeffler.....	US Laertes/Player King/Cornelius
Carlos Medina-Maldonado.....	US Polonius/Gravedigger
Thomas Russell.....	US Osric/Third Player/Barnardo
Eliza Stoughton.....	US Gertrude
Jonah Winston.....	US Claudius/Ghost

**Asterisk denotes member of Actor's Equity*



HAMLET

PRODUCTION

Leda Hoffmann Director
Gale Daly Text Coach
John Stark Set Designer
Lauren Roark Costume Designer
Tyler Wilson Assistant Costume Designer
Marly Wooster Lighting Designer
Kieran Pereira Sound Designer
Paul Dennhardt Fight Director
John Tovar Assistant Fight Director
Thomas Russell Fight Captain

STAGE MANAGEMENT

*Jayson T. Waddell Production Stage Manager
Rachael Pell Assistant Stage Manager
Jessica Moskowitz Stage Management Intern

**Asterisk denotes member of Actor's Equity*



ILLINOIS
SHAKESPEARE
FESTIVAL

HAMLET

Props Preset List

Version #9

7-21-16



Pre-Show

- Props check out
- Get Black Handkerchief from Wardrobe
- Roll Players' Rug (101.5) with good side in
- Iron Ribbon for Bundle of Letters (102)

Top of Show

- On Stage
 - (125) Rocks (13) – Ophelia*
 - (260) Large Carpet
 - (270) Hanging Fabric/Carpet
 - (275) Arras*†
- Ophelia Trap
 - Ophelia Trap Container*
 - Muslin
 - (170) Skull*
 - (180) Skull*
 - (185) Other Bones (9)*
 - (285) Steps (2)*
- Player King
 - (50) Teal Trunk
- Player Queen
 - (50.2) Gold Trunk
 - (90) Vial of Poison
- 3rd Player
 - (50.1) Brown Trunk – carabiner
- 4th Player
 - (50.3) Foot Stool
 - (50.4) Instrument Box
 - (50.5) Drum
 - (50.6) Beaded Maraca
 - (50.7) Brown Maraca
 - (60) Recorders (3)
- Hamlet
 - (101.5) Players' Rug – good side in
- USC Table
 - (22) Letter 1 – red crown, Polonius
 - (26) Large Drum & Drumsticks (3)
 - (27) Trumpet
 - (28) Bugle
 - (41) Tan Tambourine
 - (42) Grey Tambourine – 4th Player
 - (43) Blue Eggs (2)

- USC Table (Continued)
 - (44) Small Beaded Maraca
 - (101) Prayer Book – Polonius
 - (102) Bundle of Letters – in Ribbon
 - (101.7) Script – Player King
 - (101.3) Pencil
 - (105) Folding Chairs (7) – folded†
 - (121) Dressing Table*†
 - (123) Jewelry Box*†
 - (122) Picture of King Claudius – leaning*†
 - (122.5) Picture of King Hamlet – in*†
 - (123.5) Stool*†
 - (123.7) Pristine Commission – gold crown, Claudius*
 - (124) Binoculars*
 - (125) Rocks (5) – Ophelia*
 - (130) Letter 5 – silver lips*
 - (140) Letter 6 – green lock*
 - (150) Letter 7 – green lock*
 - (193) Tattered Commission – gold crown, Hamlet*
 - (200) Table*†
 - (240) Drink – Claudius*†
 - (235) Sword Stands (2)* †
 - (237) Hand Towels (2)* †
 - (238) Gloves (2 – Cost.)* †
- Vom 1-2 Table
 - (105) Folding Chairs (2) – folded
 - (125) Rocks (2) – Laertes*†
 - (189) Black Handkerchief (Cost.)*†
 - (188) Flower Petals (8)*†
 - (190) Litter, Shroud, and Pillow*†
- Vom 3-4 Table
 - (25) Laertes' Bag
 - (30) Letter 2 – folded, Polonius
 - (32) Letter 3 – folded, Polonius
 - (34) Letter 4 – folded, Polonius
 - (40) Hamlet's Book
 - (155) Flask*
 - (156) Gravedigger's Satchel*
 - (160) Shovel*
 - (165) Excavation Tools*

HAMLET

Props Preset List

Version #9

7-21-16



Post Show

- Props check in
- Return Letters to envelopes, discard damaged Letters
- Clean Trumpet (27), Bugle (28), and Recorders (60)
- Give 3 Mismatched Masks (70), 3 Play Masks (73), and Crown (80) to Wardrobe
- Roll Players' Rug (101.5) with good side out
- Clean Flask (155)
- Return Other Bones (185) to cardboard box
- Clean Drink (240)
- Fold Arras (275) and return to bag
- Return props to storage

HAMLET

Props Check-In / Check-Out

Version #9

7-21-16



ILLINOIS
SHAKESPEARE
FESTIVAL

#	Prop Name	Out	In	#	Prop Name	Out	In
22	Letter 1 (red crown)			121	Dressing Table		
25	Laertes' Bag			122	Picture of King Claudius		
26	Large Drum & Drumsticks (3)			122.5	Picture of King Hamlet		
27	Trumpet			123	Jewelry Box		
28	Bugle			123.5	Stool		
30	Letter 2 (folded)			123.7	Pristine Commission (gold crown)		
32	Letter 3 (folded)			124	Binoculars		
34	Letter 4 (folded)			125	Rocks (30)		
40	Hamlet's Book			130	Letter 5 (silver lips)		
41	Tan Tambourine			140	Letter 6 (green lock)		
42	Grey Tambourine			150	Letter 7 (green lock)		
43	Blue Eggs (2)			155	Flask		
44	Small Beaded Maraca			156	Gravedigger's Satchel		
50	Teal Trunk			160	Shovel		
50.1	Brown Trunk with Carabiner			165	Excavation Tools (pickaxe and spade)		
50.2	Gold Trunk			170	Skull		
50.3	Foot Stool			180	Skull		
50.4	Instrument Box			185	Other Bones (9)		
50.5	Drum			188	Flower Petals (8)		
50.6	Beaded Maraca			189	Black Handkerchief		
50.7	Brown Maraca			190	Litter		
60	Recorders (3)			190	Shroud		
90	Vial of Poison			190	Pillow		
101	Prayer Book			193	Tattered Commission (gold crown)		
101.3	Pencil			200	Table		
101.5	Rug			235	Sword Stands		
101.7	Script			237	Hand Towels		
102	Bundle of Letters & Ribbon			240	Drink		
105	Folding Chairs (9)			275	Arras		

HAMLET

Props Tracking Sheet
Version #9
7-21-16



#	Prop	A/Sc/Pg	Start	Entrance	Exit	End	Description
22	Letter 1	1.2.5	USC	ABV CR (Polonius)	Vom 2 (Voltemand & Cornelius)	Vom 1-2	Letter from Claudius to Voltemand and Cornelius. Red crown seal.
25	Laertes' Bag	1.3.13	Vom 3-4	Vom 3 (Laertes)	Vom 2 (Laertes)	Vom 1-2	Messenger style bag. Gold brocade. Dropped.
30	Letter 2	2.2b.28B	Vom 3-4	Vom 3 (Polonius)	BC (Gertrude)	USC	Text on page 29. Unsealed and folded.
32	Letter 3	2.2b.28B	Vom 3-4	Vom 3 (Polonius)	BC (Gertrude)	USC	Text on page 29. Unsealed and folded.
34	Letter 4	2.2b.28B	Vom 3-4	Vom 3 (Polonius)	BC (Gertrude)	USC	Text on page 29. Unsealed and folded.
40	Hamlet's Book	2.2b.31	Vom 3-4	Vom 3 (Hamlet)	BC (Hamlet)	USC	Red Dickens book. Dropped on the floor.
42	Grey Tambourine	2.2c.39	USC	BC (4th Player)	BC (4th Player)	USC	Grey Tambourine, part of Player Noises props.
70	Mismatched Masks	2.2c.39	USC	BC (PK, PQ, & 3P)	BR (PK, PQ, & 3P)	USC	Costumes - 3. Fairy, Horns, and Bronze Nose (Pretty)
101	Prayer Book	3.1.43	USC	BC (Polonius)	Vom 2 (Polonius)	Vom 1-2	Small prayer book. Thrown.
102	Bundle of Letters	3.1.43	USC	BC (Ophelia)	Vom 2 (Polonius)	Vom 1-2	Bundle of letters in a ribbon from Hamlet to Ophelia hidden in Ophelia's costume. Consumable.
101.3	Pencil	3.1.44A	USC	Vom 4 Door (Hamlet)	Vom 3 (Player King)	Vom 3-4	Inside Script.
101.7	Script	3.1.44A	USC	Vom 4 Door (Hamlet)	Vom 3 (Player King)	Vom 3-4	Leather-bound. Dropped.
105	Folding Chairs	3.2.47	USC (7), Vom 1-2 (2)	BC (7 - Osric & Reynaldo), & Vom 2 (2 - Lady in Waiting)	BC (Osric, Reynaldo, Francisco, Carlos, & Lady in Waiting)	USC (9)	Nine chairs for audience (Claudius, Gertrude, Polonius, Rosencrantz, Guildenstern, Reynaldo, Osric, and Lady in Waiting). Preset folded/closed.
50	Teal Trunk	3.2.47	USC	Vom 1 (Player King)	Vom 3 (Francisco)	Vom 3-4	Blue sittable trunk
50.2	Gold Trunk	3.2.47	USC	Vom 1 (Player Queen)	Vom 3 (Player Queen)	Vom 3-4	Gold trunk. Holds Vial of Poison.
73	Play Masks	3.2.47	USC	Vom 1 (Player Queen)	Vom 3 (1 - 3P; 1 - PQ; 1 - Francisco)	Vom 3-4	Costumes - 3. Pink, Orange, and Blue (Simple). Thrown.
80	Crown	3.2.47	USC	Vom 1 (Player Queen)	Vom 3 (Katie)	Vom 3-4	Costumes.
90	Vial of Poison	3.2.47	USC	Vom 1 (Player Queen)	Vom 3 (Katie)	Vom 3-4	Used in dumb show. In Gold Trunk.
50.1	Brown Trunk	3.2.47	USC	Vom 1 (3rd Player)	Vom 3 (3rd Player)	Vom 3-4	Brown trunk with black stripes and carabiner
101.3	Pencil	3.2.47	USC	Vom 1 (3rd Player)	Vom 3 (Player Queen)	Vom 3-4	Inside Script.
101.7	Script	3.2.47	USC	Vom 1 (3rd Player)	Vom 3 (Player Queen)	Vom 3-4	Leather-bound. Dropped.
50.3	Foot Stool	3.2.47	USC	Vom 1 (4th Player)	Vom 3 (4th Player)	Vom 3-4	Low-profile.
50.4	Instrument Box	3.2.47	USC	Vom 1 (4th Player)	Vom 3 (4th Player)	Vom 3-4	Brown box with top handle, holds drum, beaded maraca, brown maraca, and recorders.
50.5	Drum	3.2.47	USC	Vom 1 (4th Player)	Vom 3 (4th Player)	Vom 3-4	In Instrument Box.
50.6	Beaded Maraca	3.2.47	USC	Vom 1 (4th Player)	Vom 3 (4th Player)	Vom 3-4	In Instrument Box.
50.7	Brown Maraca	3.2.47	USC	Vom 1 (4th Player)	Vom 3 (Player King)	Vom 3-4	In Instrument Box. Thrown.
60	Recorders	3.2.47	USC	Vom 1 (4th Player)	BC (2 - Rosencrantz)	USC	1 tan and 2 black (3 total), in Instrument Box.
101.5	Rug	3.2.47	USC	Vom 1 (Hamlet)	Vom 3 (3rd Player)	Vom 3-4	Preset with good side in.

HAMLET

Props Tracking Sheet
Version #9
7-21-16



#	Prop	A/Sc/Pg	Start	Entrance	Exit	End	Description
80	Crown	3.2.53A	Vom 3-4	Vom 3 (Player King)	Vom 3 (3rd Player)	Vom 3-4	Costumes
90	Vial of Poison	3.2.53A	Vom 3-4	Vom 3 (3rd Player)	Vom 3 (3rd Player)	Vom 3-4	Used in dumb show. In Gold Trunk.
121	Dressing Table	4.1.59	USC	BC (Gentlewoman)	BC (Gentlewoman)	USC	Small
122	Picture of King Claudius	4.1.59	USC	BC (Gentlewoman)	BC (Gentlewoman)	USC	On Dressing Table. Color. Thrown.
122.5	Picture of King Hamlet	4.1.59	USC	BC (Gentlewoman)	BC (Gentlewoman)	USC	On Dressing Table. Grey. Thrown.
123	Jewelry Box	4.1.59	USC	BC (Gentlewoman)	BC (Gentlewoman)	USC	On Dressing Table. Unopened.
123.5	Stool	4.1.59	USC	BC (Lady in Waiting)	BC (Lady in Waiting)	USC	Hamlet will push it roughly.
123.7	Pristine Commission	4.3.66	USC	BC (Claudius)	Vom 4 (Rosencrantz)	USC	Yellow with gold crown seal. Unopened.
124	Binoculars	4.4.69	USC	ABV L (Barnardo)	ABV R (Barnardo)	USC	Binoculars and case.
125	Rocks	4.5.74	USC	Vom 1 Door (Ophelia)	BC (Gertrude & Laertes)	USC	Ophelia to Laertes and others. Black rocks. 5.
130	Letter 5	4.6.76	USC	ABV R (Francisco)	ABV R (Horatio)	USC	Hamlet to Horatio. Grey with silver lips seal. Opened.
140	Letter 6	4.6.76	USC	ABV R (Francisco)	ABV R (Francisco)	Francisco	Hamlet to King. Tan with green lock seal. Unopened.
150	Letter 7	4.6.76	USC	ABV R (Francisco)	ABV R (Francisco)	Francisco	Hamlet to Queen. Tan with green lock seal. Unopened.
140	Letter 6	4.7.77	Vom 3-4	Vom 3 (Francisco)	Vom 2 (Claudius)	Vom 1-2	Hamlet to King. Tan with green lock seal. Opened.
150	Letter 7	4.7.77	Vom 3-4	Vom 3 (Francisco)	Vom 2 (Claudius)	Vom 1-2	Hamlet to Queen. Tan with green lock seal. Unopened.
155	Flask	5.1.80	Vom 3-4	Vom 3 (Gravedigger)	Vom 2 (2nd GD)	USC	Gravedigger will drink from flask, and pour liquid from flask onto 2nd Gravedigger's head. Thrown.
156	Gravedigger's Satchel	5.1.80	Vom 3-4	Vom 3 (Gravedigger)	BC (Gravedigger)	USC	Holds bones and Excavation Tools.
160	Shovel	5.1.80	Vom 3-4	Vom 3 (2nd GD)	Vom 2 (2nd GD)	Vom 1-2	Dropped
165	Excavation Tools	5.1.80	Vom 3-4	Vom 3 (Gravedigger)	BC (Gravedigger)	USC	Small pickaxe and spade. In Satchel.
170	Skull	TOP	TRAP	(Jessica & Katie)	BC (Gravedigger)	USC	Pulled from trap
180	Skull	TOP	TRAP	(Jessica & Katie)	BC (Gravedigger)	USC	Pulled from trap
185	Other Bones	TOP	TRAP	(Jessica & Katie)	BC (Gravedigger)	USC	9 bones pulled from trap.
125	Rocks	5.1.85	Vom 1-2	Vom 2 (Laertes)	Vom 3 (Laertes)	Vom 3-4	Black rocks that Ophelia gave to Laertes. 2.
188	Flower Petals	5.1.85	Vom 1-2	Vom 2 (Gertrude)	(Crew)	USC	Set in grave. 8 flower petals in black handkerchief.
189	Black Handkerchief	5.1.85	Vom 1-2	Vom 2 (Gertrude)	Vom 2 (Gertrude)	Vom 1-2	Holds flowers petals.
101	Prayer Book	5.1.85	Vom 1-2	Vom 2 (Priest)	Vom 2 (Priest)	Vom 1-2	Ophelia's Prayer Book, reused by Priest.
190	Litter, Shroud, and Pillow	5.1.85	Vom 1-2	Vom 2 (Francisco, Marcellus, Carlos, & Barnardo)	(Crew)	USC	Ophelia carried in on it and lowered into grave - black straps - small pillow.

HAMLET

Props Tracking Sheet
Version #9
7-21-16



#	Prop	A/Sc/Pg	Start	Entrance	Exit	End	Description
193	Tattered Commission	5.2.87	USC	Vom 4 (Hamlet)	BC (Horatio)	USC	Yellow with gold crown seal. Pre-opened. Hamlet will age it each show. Consumable.
105	Folding Chairs	5.2.91	USC (4)	BC (2 - Gentlewoman) BR (2 - Cornelius & Voltemand)	(Crew)	USC	For Claudius, Gertrude, Cornelius, & Voltemand. Preset open.
200	Table	5.2.91	USC	BC (Lady in Waiting)	(Crew)	USC	Simple
235	Sword Stands	5.2.91	USC	BC (Osric & Francisco)	(Crew)	USC	2
237	Hand Towels	5.2.91	USC	BC (Osric & Francisco)	(Crew)	USC	2
238	Gloves	5.2.91	USC	BC (Osric & Francisco)	BC (Hamlet & Laertes)	USC	2 sets - Hamlet and Laertes
240	Drink	5.2.91	USC	BC (Lady in Waiting)	(Crew)	USC	Nice cup - silver goblet - 1. Will not have liquid.

Furniture/Scenic Elements

125	Rocks	TOP	STAGE	(Jessica & Katie)	(Jessica & Katie)	USC	Loose rubble - black rocks. 13.
260	Large Carpet	TOP	STAGE	(Brooke & Olivia)	(Brooke & Olivia)	USC	Buy this new - with the darker back color
270	Hanging Fabric/ Carpet	TOP	STAGE	(Nick)	(Nick)	USC	White carpet from Victory Garden
275	Arras	3.4.59	USC	BC (Nick & Brooke)	BC (Rachael & Brooke)	USC	Hiding place - ripped down and actor dragged in it. Between center posts.
280	Rubble	TOP	STAGE	(Crew)	(Crew)	USC	Base of stairs and base of column.
285	Steps	TOP	TRAP	(Jessica & Katie)	(Jessica & Katie)	USC	Two small steps for the trap/grave to help actors get in and out

Costume Props

189	Black Handkerchief	5.1.85	Vom 1-2	Vom 2 (Gertrude)	Vom 2 (Gertrude)	Vom 1-2	Holds flowers petals.
238	Gloves	5.2.91	USC	BC (Osric & Francisco)	BC (Hamlet & Laertes)	USC	2 sets - Hamlet and Laertes

Script Changes – ISF Hamlet June 26 – June 29, 2016

P17-18 CUT “and with swinish phrase soil our addition.”

HAMLET They clepe us drunkards ~~and with swinish phrase soil our addition~~, and indeed it takes
From our achievements.

Enter GHOST

P28B ADD “since”

POLONIUS Therefore, since Brevity is the Soul of Wit

P31 CUT “If circumstances lead me, I will find where truth is hid.”

POLONIUS Take this from this if this be otherwise.

~~If circumstances lead me, I will find~~

~~Where truth is hid.~~

KING How may we try it further?

P33 ADD “sir”

HAMLET You cannot, sir, take from me anything that I will not more willingly part withal –
except my life, except my life, except my life.

P44A CHANGE “hear” to “see”

POLONIUS I see him coming. Let’s withdraw, my lord.

P47 ADD “own”

HAMLET ...the Mirror up to Nature to show Virtue her own feature, Scorn her own image...

P53 CHANGE “that” to “the”

HAMLET *The Mousetrap*. This play is the image of a murder done in Vienna.

HAMLET ’Tis a knavish piece of work, but what of that? Your Majesty, and we that have
free souls, it touches us not. Let the galled jade wince our withers are unwrung.

Enter LUCIANUS

HAMLET This is one Lucianus, nephew to the king, Gonzago.

Apathesiacs

by Skyler C. Passmore



Director: Benny Higgins

Stage Manager: Jessica Moskowitz

Production Manager:

Colby Higgins

Set Designer:

Nicholas Hilliard

Fight Choreographer/TD:

Asa Stephens

Props Master:

Samantha Corey

Costume Designer:

Hannah Jackson

Lighting Designer:

Sean Newman

Master Electrician:

Marcus Randolph

Sound Designer:

Maddie Daily

Apathesiacs

February 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19 1:00-4:00 Auditions 4:00-5:00 Production Meeting	20
21	22 6:30-10:00 Callbacks	23	24 6:00-7:00 Design presentations 7:00 -10:00 Read through/team building	25 6:30-10:30 Tablework (all cast)	26 4:00-5:00 Production Meeting 6:30-7:20 Block 1.1a 7:20-7:50 Block 1.1b 7:50-8:00 Run 1.1 8:15-9:10 Block 1.2 9:10-9:30 Run 1.2	27
28	29 6:30-7:15 Block 1.4b 7:15-7:50 Block 1.4a 8:00-9:00 Block 1.4c 9:00-9:30 Run 1.4					

*Schedule is subject to change

Apathesiacs

March 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2 SETC	3 SETC	4 SETC	5 SETC
6 SETC	7 6:30-7:15 Block 1.2 7:15-7:30 Run 1.2 7:45-8:45 Block 1.6 8:45-9:00 Run 1.6	8 6:00-6:30 Run 1.2 6:30-7:50 Block 1.7a 8:00-9:30 Block 1.7b 9:35-10:00 Run 1.7	9 No Rehearsal!	10 6:30-7:00 R/N 1.1 7:00-7:30 R/N 1.2 7:35-8:20 R/N 1.4 8:20-8:50 R/N 1.5 9:00-9:30 R/N 1.6 9:30-10:30 R/N 1.7	11 5:30-6:30 Production Meeting	12
13	14 6:30-7:15 Block 2.1 7:15-7:30 Run 2.1 7:30-7:40 Block 2.4b 7:45-8:30 Block 2.2 8:30-8:50 Run 2.2 9:00-9:40 Block 2.4 9:40-10:00 Run 2.4a	15 No Rehearsal!	16 6:30-7:10 Block 2.3a 7:10-7:50 Block 2.3b 8:00-8:40 Block 2.3c 8:40-9:30 Block 2.3d 9:40-10:00 Block 2.3e	17 5:30-6:30 Production Meeting 6:30-9:30 First Run Through	18	19
20	21 OFF BOOK 6:30-10:00 Work 1.2, 1.5, 2.2, 2.3c, and 2.4a	22 6:30-7:30 Work 1.6 7:35-8:30 Work 1.1a 8:30-8:55 Work 1.1b 9:00-9:30 Work 2.3e	23 6:30-7:30 Work 2.1 7:35-8:35 Work 2.3a 8:35-8:50 Work 2.4b 9:00-10:00 Work 1.4b	24 6:00-7:00 Fight Chor. for 2.3d 7:05-8:35 Work 1.7a 8:45-9:30 Work 1.6 9:30-10:00 Work 2.3d	25 4:30-5:30 Prod. Mtg. 6:30-7:30 Work 2.3b 7:35-8:50 Work 2.3d 9:00-10:00 Work 1.7b	26
27	28 6:30-7:30 R/W 1.1 7:35-8:35 R/W 1.2 8:40-10:00 R/W 1.4	29 6:30-7:00 R/W 1.5 7:00-8:00 R/W 1.6 8:10-9:30 R/W 1.7a	30 6:30-9:30 Run/Work 1.7b	31 6:30-7:30 R/W 2.1 7:35-8:35 R/W 2.2 8:40-9:30 R/W 2.3a		

*Schedule is subject to change

Apathesiacs

April 2016

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 4:30-5:30 Prod. Mtg. 6:30-7:30 R/W 2.3b 7:35-8:10 R/W 2.3c 8:10-8:50 R/W 2.3d 9:00-9:30 R/W 2.3e 9:30-10:30 R/W 2.4a	2 9:00 am - 11:00 am Photo Shoot
3 1:00-3:00 Paper Tech	4 NO LINE CALLS 6:30-10:30 Tech Watch Act One	5 6:30-10:30 Tech Watch Act Two & Work Transitions	6 6:30-11:00 Tech Act 1	7 6:30-11:00 Tech Act 2	8 6:30-11:00 First Dress Rehearsal	9 1:00-7:00 Bare Bones Run & Full Run
10	11 TBA Second Dress Rehearsal	12 TBA Final Dress Rehearsal	13 TBA Preview Night	14 7:30-Done Opening Night	15 7:30-Done Second Performance	16 7:30-Done Third Perf.
17 7:30-Done Closing Night	18	19	20	21	22	23
24	25	26	27	28	29	30

*Schedule is subject to change

Apathesiacs

Contact Sheet

Cast

Alex Fowler	Thrasher	[Redacted]	[Redacted]	Script 1
Ben Fierke	Joel	[Redacted]	[Redacted]	Script 2
Kayla Lowry	Kristine	[Redacted]	[Redacted]	Script 3
Brian Ritchie	Cliff/Fight Captain	[Redacted]	[Redacted]	Script 4
Bennett Welch	Jordan	[Redacted]	[Redacted]	Script 5

Crew

Benny Higgins	Director	[Redacted]	[Redacted]
Colby Higgins	Production Manager	[Redacted]	[Redacted]
Jessica Moskowitz	Stage Manager	(954) 937-4248	jmosk2985@ung.edu
Sara Pekrul	Assistant Stage Manager	[Redacted]	[Redacted]
Samantha Corey	Props Master	[Redacted]	[Redacted]
Maddie Daily	Sound Designer	[Redacted]	[Redacted]
Nick Hilliard	Scenic Designer	[Redacted]	[Redacted]
Hannah Jackson	Costume Designer/Wardrobe Head	[Redacted]	[Redacted]
Audrey Lockwood	Props	[Redacted]	[Redacted]
Sean Newman	Lighting Designer	[Redacted]	[Redacted]
Asa Stephens	Technical Director/Fight Choreographer	[Redacted]	[Redacted]
Jennifer Carter	Run Crew Chief	[Redacted]	[Redacted]
Madison Grant	Paint Charge	[Redacted]	[Redacted]
Marcus Randolph	Master Electrician	[Redacted]	[Redacted]
Brianna Roberson	Dramaturg	[Redacted]	[Redacted]
Hannah Skelton	Sound Board Operator	[Redacted]	[Redacted]
James Thomas	Light Board Operator	[Redacted]	[Redacted]
Caroline Mitchell	Mic Runner	[Redacted]	[Redacted]
Geanna Funes	Run Crew 1	[Redacted]	[Redacted]
Alaina Holeman	Run Crew 2	[Redacted]	[Redacted]
Marie Wasinger	Run Crew 3	[Redacted]	[Redacted]
Jesse Lumsden	Run Crew 4	[Redacted]	[Redacted]
Ameena Mckenzie	Run Crew 5	[Redacted]	[Redacted]
Hannah Humphrey	Wardrobe 1	[Redacted]	[Redacted]
Corrinna Redford	Wardrobe 2	[Redacted]	[Redacted]
Laura Sanders	Wardrobe 3	[Redacted]	[Redacted]
Sarah Dove	Usher 1	[Redacted]	[Redacted]
Jaymyria Etienne	Usher 2	[Redacted]	[Redacted]
Savanna Grant	Usher 3	[Redacted]	[Redacted]
Celine Mansour	Usher 4	[Redacted]	[Redacted]
Princess Sampson	Usher 5	[Redacted]	[Redacted]

Apathesiacs
 Props List

Jessica Moskowitz | Stage Manager
 Sara Pekrul | Assistant Stage Manager

1 April 2016
 Version 1.0

#	Prop	Scenes Used	Description	Cast Members
1	Scent 1.1	1.1	Scent 1.1	None
2	Gift Paper	1.1	Ripped and crumbled gift paper	Jordan, Joel
3	Beer Cans	1.1, 1.3 (One Can)	Empty cans of Dos Equis (fake beer in 1.3)	Cliff
4	Lighter	1.1, 1.4, 1.6, 1.7a, 2.3	Working lighter	Joel, Thrasher, Jordan, Cliff, Kristine
5	Joint Paper	1.1	Paper for rolling a joint	Joel
6	Grinder	1.1, 1.7a, 2.3	Grinder with pre-ground weed	Joel, Cliff, Jordan
7	E-Cigarette(s)	1.1, 1.4, 1.7a, 2.3	Four E-Cigarettes for joint (1), bowl (1), or cigarette (3)	Joel, Thrasher, Jordan, Cliff, Kristine
8	Composition Notebook	1.1	Joel's Composition notebook	Joel
9	Thrasher's Cigarette Box	1.1, 1.4, 2.3	Thrasher's cigarette box	Thrasher
10	Joel's Cellphone	1.1, 1.7a	Ben Fierke's cellphone	Joel
11	Shopping Bags	1.1	Jordan's shopping bags	Jordan
12	Starbucks Cup	1.1	Jordan's Starbucks cup	Jordan
13	Scent 1.2	1.2	Scent 1.2	None
14	Chinese Food	1.2, 1.7b	Chinese food in takeout box	Kristine, Joel
15	Chopsticks	1.2	Kristine's chopsticks for Chinese	Kristine
16	Vase of Sunflowers	1.2	Vase of sunflowers	None
17	Laptop	1.2	Benny Higgins' laptop	Kristine
18	Laundry Basket	1.2	Basket with Kristine's laundry	Kristine
19	Kristine's Cellphone	1.2, 1.4, 1.7a, 2.2, 2.3	Kayla Lowry's cellphone	Kristine
20	Bicycle Helmet	1.3, 1.4	Cliff's bicycle helmet	Cliff
21	Cliff's Backpack	1.3, 1.7a	Cliff's backpack	Cliff
22	Scent 1.4	1.4	Scent 1.4	None
23	Jewish Decorations	1.4	Ornament, ...?	None
24	Wine Glasses	1.4, 1.7b, 2.3	Four filled (1.4), One filled (1.7b), Two empty (2.3)	Joel, Thrasher, Jordan, Kristine (Jennifer)
25	Bottle of Whiskey	1.4, 2.3	Bottle of Jameson whiskey	Joel
26	Shot Glass	1.4, 2.3	Shot glass for whiskey	Joel
27	Thrasher's Cellphone	1.4, 1.7a, 2.4	Alex Fowler's cellphone	Thrasher
28	Plate	1.4	Plate for challah and knife	Joel
29	Challah	1.4	Two loaves of edible challah	Joel
30	Knife	1.4	Knife for challah	Joel
31	Bicycle Helmet	1.4	Cliff's bicycle helmet	Cliff
32	Ashtray	1.4, 2.3	Ashtray for Joel and Jordan's porch	Thrasher, Jordan, Kristine
33	Ceiling Fan	1.4	Broken ceiling fan	Joel
34	Joel's Gym Bag	1.4	Gym bag with lighter and cigarette box	Joel
35	JL & JD's Cigarette Box	1.6, 2.1	Joel and Jordan's cigarette box	Joel, Jordan
36	Water Bottle	1.6	Joel's water bottle	Joel
37	Baseball	1.6	Tennis ball painted like a baseball	Cliff, Joel

Apathesiacs
 Props List

Jessica Moskowitz | Stage Manager
 Sara Pekrul | Assistant Stage Manager

1 April 2016
 Version 1.0

#	Prop	Scenes Used	Description	Cast Members
38	Pill Bottle	1.6	Cliff's pill bottle with pills	Cliff, Joel
39	Scent 1.7a	1.7a	Scent 1.7a	None
40	Bowl (Weed)	1.7a, 2.3	Joel's bowl for smoking weed	Joel, Thrasher, Jordan, Cliff, Kristine
41	Six Pack	1.7a	Six pack of fake beer with caps	Thrasher, Joel, Cliff
42	Bag of Weed	1.7a	Bag of un-ground weed (buds)	Cliff, Joel
43	PCP Bottle	1.7a	Pill bottle with PCP mothballs	Cliff
44	Chips	1.7a	Joel's bag of edible chips	Joel
45	Baking Magazine	1.7a	Kristine's baking magazine	Kristine
46	Baking Ingredients	1.7a	Ingredients for baking a cake	Kristine
47	Mixing Bowl	1.7a	Mixing bowl to make a cake	Kristine
48	Mixing Spoon	1.7a	Wooden mixing spoon	Kristine
49	Scent 1.7b	1.7b	Scent 1.7b	None
50	Wedding Cake	1.7b	Wedding cake with edible piece	Kristine, Thrasher
51	Cake Piece	1.7b	Edible piece of cake for Thrasher	Kristine, Thrasher
52	Party Poppers	1.7b	Two party poppers on rings	Thrasher
53	Chainsaws	1.7b	Two toy chainsaws	Cliff, Thrasher
54	Coaster	1.7b	Coaster for wine glass	None (Jennifer)
55	Chocolate Cake	1.7b	Fake strawberry chocolate cake	Kristine
56	Scent 2.1	2.1	Scent 2.1	None
57	Mexican Flag	2.1	Mexican flag for restaurant	None (Geanna)
58	Texas Flag	2.1	Texas flag for restaurant	None (Geanna)
59	Menus	2.1	4-6 menus for the restaurant	Jordan, Kristine (Run Crew)
60	Cups	2.1	Six cups for water	Jordan, Kristine
61	Margarita Glasses	2.1	Two empty and two full margaritas	Jordan, Kristine (Geanna)
62	Waiter Books	2.1	Two waiter books for the servers	None (Branden, Geanna)
63	Pitchers	2.1	Two pitchers for the servers	None (Branden, Geanna)
64	Pot Holders	2.1	Two potholders for the servers	None (Branden, Geanna)
65	Chips and Dip	2.1, 2.3	Three sets of chips and dip (2.1), Chips for Cliff to eat (2.3)	Jordan, Kristine, Cliff (Run Crew)
66	Entrée	2.1	One entrée for one of the tables	(Run Crew)
67	Shots	2.1	Four shots of stoli for two tables	Jordan, Kristine (Run Crew)
68	Bridal Magazines	2.1	Two bridal magazines	Jordan, Kristine

#	Prop	Scenes Used	Description	Cast Members
69	Scent 2.2	2.2	Scent 2.2	None
70	Kristine's Keys	2.2, 2.3	Kayla Lowry's keys	Kristine
71	Scent 2.3	2.3	Scent 2.3	None
72	Wine Key	2.3	Wine key to open wine bottles	Jordan, Thrasher
73	Bottle of Vodka	2.3	Plastic vodka bottle with water	Cliff
74	Bottle of Merlot Wine	2.3	Bottle of fake merlot with cork	Thasher
75	Joel's Keys	2.3	Ben Fierke's keys	Cliff
76	Grocery Bags	2.3	Six plastic bags with fake groceries	Cliff, Thrasher
77	Kristine's Bottle of Wine	2.3	Kristine's bottle of fake wine with cork	Kristine, Jordan
78	Ice Pack	2.3	Ice pack meant for Thrasher	Cliff
79	Jordan's Cellphone	2.4	Bennett Welch's cellphone	Jordan

KEY:			ENTRANCE	1.1	EXIT	TIME OFF	ENTRANCE	1.2	EXIT	TIME OFF
				Opening Scene (Joel and Jordan's House)				What? Nothing. (Thrasher and Kristine's Apartment)		
#	♂♀	ACTOR								
1	F	Jordan (Bennett Welch)	DSR	LOOK 1	USC	TIME+				
2	F	Kristine (Kayla Lowry)					SR	LOOK 1	USL	?
3	M	Joel (Ben Fierke)	?	LOOK 1	?	TIME+				
4	M	Thrasher (Alex Fowler)	?	LOOK 1	DSR	---	USL	LOOK 1	SL	?
5	M	Cliff (Brian Ritchie)								

KEY:			ENTRANCE	1.3	EXIT	TIME OFF	ENTRANCE	1.4	EXIT	TIME OFF
				Bicycle Transition (Outside)				Shabbat #1 (Joel and Jordan's House)		
#	♂♀	ACTOR								
1	F	Jordan (Bennett Welch)					?	LOOK 2	?	TIME+
2	F	Kristine (Kayla Lowry)					?	LOOK 2	DSR	?
3	M	Joel (Ben Fierke)					USL	LOOK 2	?	?
4	M	Thrasher (Alex Fowler)					?	LOOK 2	DSR	?
5	M	Cliff (Brian Ritchie)	DSL	LOOK 1	DSR	?	DSR	LOOK 1	DSR	?

KEY:			ENTRANCE	1.5	EXIT	TIME OFF	ENTRANCE	1.6	EXIT	TIME OFF
				Car After Shabbat (Car)				Baseball Scene (Outside)		
#	♂♀	ACTOR								
1	F	Jordan (Bennett Welch)								
2	F	Kristine (Kayla Lowry)	SR	LOOK 2	?	TIME+				
3	M	Joel (Ben Fierke)					?	LOOK 3	?	?
4	M	Thrasher (Alex Fowler)	SR	LOOK 2	?	TIME+				
5	M	Cliff (Brian Ritchie)					?	LOOK 2	?	?

KEY:			ENTRANCE	1.7		EXIT	TIME OFF	
		New Look		Trip Scene (Joel and Jordan's House)				
//		Mid-Scene Costume Change						
TIME +		More than 2:00						
#	♂♀	ACTOR						
1	F	Jordan (Bennett Welch)	USR	LOOK 3	?	TIME+		
2	F	Kristine (Kayla Lowry)	SL	LOOK 3//LOOK 4	SL	TIME+		
3	M	Joel (Ben Fierke)	DSR	LOOK 3//LOOK 4	?	TIME+		
4	M	Thrasher (Alex Fowler)	DSR	LOOK 3	?	TIME+		
5	M	Cliff (Brian Ritchie)	DSR	LOOK 2//LOOK 3	?	TIME+		

INTERMISSION

Make notes for where people exit and enter for mid-scene changes.

KEY:			ENTRANCE	2.1		EXIT	TIME OFF	ENTRANCE	2.2		EXIT	TIME OFF		
		New Look		Restaurant Scene (Restaurant)						I Think I Smoked PCP (Thrasher and Kristine's Apartment)				
//		Mid-Scene Costume Change												
TIME +		More than 2:00												
#	♂♀	ACTOR												
1	F	Jordan (Bennett Welch)	?	LOOK 4	?	TIME +								
2	F	Kristine (Kayla Lowry)	?	LOOK 5	SL	?	USL	LOOK 5	?	TIME +				
3	M	Joel (Ben Fierke)												
4	M	Thrasher (Alex Fowler)					?	LOOK 4	?	?				
5	M	Cliff (Brian Ritchie)												

KEY:			ENTRANCE	2.3		EXIT	TIME OFF	ENTRANCE	2.4		EXIT	TIME OFF		
		New Look		Shabbat #2 (Joel and Jordan's House)						Final Scene (Outside)				
//		Mid-Scene Costume Change												
TIME +		More than 2:00												
#	♂♀	ACTOR												
1	F	Jordan (Bennett Welch)	?	LOOK 5	?	?	USC	LOOK 6	?	TIME +				
2	F	Kristine (Kayla Lowry)	DSR	LOOK 6	DSR	?	?	LOOK 7	SL	TIME +				
3	M	Joel (Ben Fierke)	DSR	LOOK 5	?	TIME +								
4	M	Thrasher (Alex Fowler)	DSR	LOOK 5	DSR	?	?	LOOK 6	?	TIME +				
5	M	Cliff (Brian Ritchie)	DSR	LOOK 4	DSR	TIME +								

Apathesiacs

Fight & Lift Call

1. Thrasher shooting Kristine (Alex and Kayla)
2. Thrasher shooting Joel and Joel falling to the floor (Alex and Ben)
3. Jordan stepping on Kristine and Thrasher catching Jordan (Bennett, Kayla, and Alex)
4. Kristine tackling Jordan, Jordan spinning with Thrasher, and Kristine eating Jordan
(Kayla, Bennett, and Alex)
5. Cliff fighting with the couch (Brian and Brandon)
6. Thrasher killing Joel and Joel falling (Alex and Ben)
7. Thrasher killing Kristine and Branden catching Kristine (Alex, Kayla, and Branden)
8. Jordan grabbing Thrasher and throwing him on to couch (Bennett and Alex)
9. Cliff and Thrasher fight with Jordan and Joel intervening (Brian, Alex, Bennett, and Ben)

Apathesiacs

Production Photo Shoot List

ACT ONE

Scene 1

- “I spit it out of my mouth...” Page 3; Joel and Thrasher; LQ 13

Scene 2

- “Here” Page 15; Thrasher and Kristine; LQ 23

Scene 3

- Cliff drinking beer; Page 19; Cliff; LQ 38

Scene 4

- The Kiddush (Blessing); Page 22; Joel, Thrasher, Kristine, and Jordan; LQ 43
- The Kiddush (Cliff’s Entrance); Page 22; All Cast; LQ 43
- “Not a lot of stars out tonight” Page 27; Thrasher and Jordan; LQ 51 and RQ Porch
- “Not a lot of stars out tonight” with Kristine Page 27; Thrasher, Jordan, and Kristine; LQ 51 and RQ Porch
- “When you take both of your hands...” Page 30; All Cast; LQ 57
- “It was nice meeting you” Page 32; All Cast

Scene 5

- Car; All Cast

Scene 6

- Sitting on the bench; Joel and Cliff
- Cliff lying on the ground; Joel and Cliff

Scene 7

- Texting DSC; Page 45; Kristine and Thrasher
- “There we go!” Page 50; Joel, Thrasher, and Cliff
- High moment – Cliff at the bar; Page 51-ish; Joel, Thrasher, and Cliff
- Staring at DMT; Joel, Thrasher, and Cliff
- Ice Cream; Joel, Thrasher, and Cliff; LQ 111
- Bicycle DSC; Joel, Thrasher, and Cliff
- Kristine’s entrance with the cake; Kristine and Thrasher
- Close-up of Orthodox Jew; Joel
- Joel on chair; Joel, Kristine, Thrasher, and Jennifer
- Jordan’s entrance with porch; Jordan, Thrasher, Kristine, and Alaina
- Zombie attack with chainsaw; All Cast and Jesse
- Storm; All Cast, All Run Crew

Apathesiacs

Production Photo Shoot List

ACT TWO

Scene 1

- “Can I get a shot of Ciroc” Jordan, Kristine, and Geanna
- Toast “To Train wrecks” Page 68; Jordan and Kristine

Scene 2

- “Just love me” Page 71; Kristine and Thrasher

Scene 3

- Opening wine “Holy hell” Page 75; Thrasher and Jordan
- Setting glasses down and looking at each other “Hi” “Hi;” Page 78; Thrasher and Jordan
- Cliff’s entrance Page 78; Cliff, Thrasher, and Jordan
- “What” Page 79; Jordan and Cliff
- Work story on porch, Page 86; Kristine and Thrasher
- Thrasher and Kristine hugging on porch Page 87; Thrasher, Kristine, and Jordan
- Silence on porch, Jordan looking SR Page 88; Thrasher, Kristine, and Jordan
- Cliff standing on chair CS Page 91; All Cast
- Fight; All Cast
- “So what are we doing now?” Page 95; Cliff, Joel, and Jordan
- “Call me if you wanna hang out” Page 95; Cliff, Joel, and Jordan
- Joel’s monologue Page 97; Joel and Jordan
- Close-up of Joel’s monologue Page 97; Joel

Scene 4

- Breakup moment DSC Page 97; Joel, Jordan, Thrasher, and Kristine
- Separation after breakup moment DS Page 97; Joel, Jordan, Thrasher, and Kristine
- “People change” Page 99; Thrasher and Kristine
- “You were my everything” Page 99; Thrasher and Kristine
- “Behind” Page 100; Thrasher and Jordan
- “Hi” “Hi” Page 100; Thrasher and Jordan

Cast and Crew

- Full Cast Picture
- Full Crew Picture
- Full Cast and Crew Picture

Apathesiacs
 Rehearsal Report | #29
 4/13/2016 (Wednesday)

Team:

Director: Benny Higgins

Production Manager: Colby Higgins

Stage Manager: Jessica Moskowitz

Assistant Stage Manager: Sara Pekrul

Began: 5:35

Ended: 11:00

Attended:

Cast –Kayla Lowry, Ben Fierke, Alex Fowler, Bennett Welch, Brian Ritchie

Crew – Benny Higgins, Jessica Moskowitz, Sara Pekrul, Colby Higgins, Sam Corey, Sean Newman, Asa Stephens, Jennifer Carter, Marcus Randolph, Hannah Skelton, James Thomas, Caroline Mitchell, Geanna Funes, Alaina Holeman, Marie Wasinger, Jesse Lumsden, Ameena Mckenzie, Hannah Humphrey, Corrinna Redford, Laura Sanders

Rehearsal Breakdown		
Time	Action	Called
5:30	Actor Call Time	All Cast
6:00	Crew Call Time	All Crew
5:35-5:50	Warm Ups	All Cast
5:50-6:05	Cast and Crew Talk	All Cast and All Crew
6:05-6:28	Fight Call	All Cast
6:28-6:38	Mic Fittings and Check	All Cast and Sound Crew
6:38-6:58	Run Last Transition & 1.5 to 1.6	All Cast and All Run Crew
6:58-7:25	Getting into Costumes, Prep for Top of Show	All Cast and All Crew
7:10	House Open	All
7:25	Places	All Cast and All Crew
7:30-8:26	Act One (56 min)	All Cast and All Crew
8:26-8:45	Intermission Break	All
8:45-9:32	Act Two (47 min)	All Cast and All Crew
9:32-9:55	Break and Getting out of Costumes	All Cast and All Crew
9:55-11:00	Notes	All Cast and All Crew

Rehearsal Notes

-Alex entered early, skipping curtain speech. He has since been informed of the correct timing of his entrance.

Lighting

-James, delete LQ 22.5.
 -Please fix the spike for the rail porch lights – the border trim now covers the lights (Same note under Set).

Costumes

-Costumes are not responsible for hanging up people’s costumes. This has been a problem with Run Crew specifically (Same note under Set).

Sound

-Please raise the volume on all transition music, including SQ M.5.

Apathesiacs
Rehearsal Report | #29
4/13/2016 (Wednesday)

Props

- Jessica will bring in a cork for Sam
- Jessica will see if she can find real challah (or real prop challah)

Set

- The door needs to be preset on stage before house opens at 7:10 pm.
- Please fix the spike for the rail porch lights – the border trim now covers the lights (Same note under Lighting).
- We are no longer using the door DSC in the Scene 1.6 to 1.7 transition.
- Costumes are not responsible for hanging up people's costumes. This has been a problem with Run Crew specifically (Same note under Costumes).

Miscellaneous

- If you see a fallen costume piece backstage, please put it in the backstage costume corner.
- We will take cast, crew, and show pictures on Sunday after the show.

Next Rehearsal: Performance - Thursday, 4/14/2016		
Time	Action	Called
5:30	Crew Call Time	All Crew
5:30-5:45	Check Levels	Sound Crew, Jessica, Benny, Run Crew
6:00	Cast Call Time	All Cast
6:00-6:15	Warm Ups	All Cast
6:15-6:35	Fight Call	All Cast
6:40-7:00	Mic Fittings and Check	All Cast and Sound Crew
7:00-7:25	Getting into Costumes, Prep for Top of Show	All Cast and All Crew
7:10	House Open	All
7:25	Places	All
7:30-Done	GO Opening Night	All Cast and All Crew

Apathesiacs
 Production Meeting Report | #5
 3/25/2016 (Friday)

Director: Benny Higgins

Production Manager: Colby Higgins

Stage Manager: Jessica Moskowitz

Began: 4:35

Ended: 5:45

Attended: Benny Higgins, Colby Higgins, Jessica

Moskowitz, Sara Pekrul, Sean Newman, Audrey

Lockwood, Sam Corey, Nick Hilliard, Asa Stephens, Jesse

Lumsden, Kayla Lowry

Late: Maddie Daily (2 min, no call), Hannah Jackson (4 min, no call); Marcus Randolph (10 min, no call)

Absent: Brianna Roberson (called; excused)

Sound	
<ol style="list-style-type: none"> 1. There will be no added sound effects for scene 1.7a when Cliff is talking about the experience of tripping. 2. We cut the idea of having a <i>Gone with the Wind</i> erotic music in scene 1.7b when Jordan is eating Thrasher. We want some sound under it, not music, possibly animated eating sounds. 3. We want a heartbeat sound that fades out in scene 1.7b right before Kristine has her “You call me babe, see?” moment. 4. Maddie and Darrell have another meeting on Wednesday to go over the DTC. 	<ol style="list-style-type: none"> 5. Maddie and Benny will be deciding on song choices on Monday (around 11:30 am) and will be purchasing songs through iTunes. Maddie will talk to David Becker and/or David Liccardi about how to purchase those songs. 6. Maddie is about 45% done with the soundscape for the trip scene (1.7b) 7. Maddie has a pre-established track for lighting that she will send to Sean. 8. Maddie will ask Darrel if the clear com is in the space.

Light	
<ol style="list-style-type: none"> 1. Sean will come in to rehearsal on Wednesday to become more familiar with the trip scene (1.7b) 2. In scene 1.5, Sean will have the effect of headlights driving by about three times. 3. Marcus sent an email to David about which gels and gobos we need to have purchased. 4. Marcus, Sean, and electrics crew will be loading in lights on Monday from 1:00 pm – 5:00 pm. 	<ol style="list-style-type: none"> 5. Preshow lighting will be relaxed to make it look like a livable apartment. 6. We are free to use the scrollers. Marcus is waiting for Darrell to respond regarding using the ion. If we cannot have the ion, we will use the express. 7. The light board will be in the house for tech week. 8. Marcus will ask Terri to see if lights can bring in the wireless coms, just in case Maddie cannot get the clear com.

Set	
<ol style="list-style-type: none"> 1. Asa built the media cabinet and steering wheel this week. Tomorrow, Asa is building the bookcase. 2. Colby is going to talk to his dad about using one of his bikes and motors for the moving bicycle. Colby hopes to bring those in on Monday. 3. Nick will have the updated ground plans posted by Monday. 4. We will round out the edges and corners of the bar. 	<ol style="list-style-type: none"> 6. Asa and Colby will talk to David tomorrow about picking up the door and bar from Adam’s Storage. 7. We will probably end up using a combination of hand brakes and stomp brakes on the furniture. 8. The armchair will have furniture sliders instead of casters. 9. Colby and Asa will make a list tomorrow of rigging hardware and casters.

Apathesiacs
Production Meeting Report | #5
3/25/2016 (Friday)

<p>5. Kayla will bring in a couch from her stepmom to use for the show. Once she finds people to help her move it, we will be able to have it come in. Cats have been on the couch, but that should not be a problem for Ben because the couch will be reupholstered.</p>	<p>10. David ordered masking. Colby will talk to David about how much the total was. 11. Madison Grant is going to Home Depot this weekend to get paint swatches, and will talk to Colby and Asa about ordering the paint.</p>
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Props	
<p>1. Props will find the backpacks for Joel and Cliff. Colby has a backpack to donate to them. 2. The grinder and ground weed should be finished and usable on Monday. The cake should be finished later this week. 3. Audrey finished the bong and pipe, and they are in a shoebox in the scene shop. 4. Audrey and Sam will come in to rehearsal next week – Audrey on Monday and Sam on Tuesday.</p>	<p>5. The rest of the drug paraphernalia will be finished next week. 6. The e-cigs will be in next week. 7. Props is getting party poppers next week for the finger guns in the trip scene (1.7b). We will need to test out their sound to see if Maddie will need to have a sound effect or not. 8. Colby needs to ask David about using a lighter onstage.</p>

Costumes	
<p>1. Hannah brought in her receipts. 2. Most of the costumes are finished. 3. Hannah has decided on a dark purple bra for Jordan in scene 1.7b. 4. For bloodying up Cliff (bloody knuckles) and Thrasher (bloody nose and other blood) in scene 2.3d, Hannah is going to ask around for some options. One option is having a bloody rag available. 5. Hannah is looking into having bruises for Thrasher for after that scene.</p>	<p>6. Jessica will schedule second fittings for actors next week. 7. Hannah showed us head piece options for the run crew to wear during scene 1.7b. 8. Hannah added Jessica to the Apathesiacs Pinterest board. 9. For the zombie makeup, we want blue powder for the face. Hannah will continue to find options on how to do the makeup for that scene – look and execution.</p>

Miscellaneous	
<p>1. Jessica will talk to Benny about when we want to have photo shoots. Once we know the dates, we will send them to Christian Morris so that he can finish creating his invoice. 2. Jessica will be sending out an email to everyone about scheduling paper tech on March 2 or March 3.</p>	<p>3. We cannot be in the DTC at all on March 31 and April 1. We can start using the space on April 2. 4. Colby wants daily progress reports from all departments, even if nothing has happened for that day. These reports can be informal and sent by text or email.</p>

Next Production Meeting: Friday 4/1/2016		
Time	Action	Called
4:30pm-5:30pm	Production Meeting	Designers



Production Report | 3

Production: Apathesiacs

Director: Benny Higgins

Stage Manager: Jessica Moskowitz

Date: 4/16/2016

House Count: 90 | Total Run Time: 1:40

WEATHER

62°

Cloudy

Preshow Checklist

X	Fight Call
X	Mic Fittings and Checks
X	Check casters, sliders, and brakes
X	Set Door at Top of Show location
X	Cue preshow lights and sound

Time Record

	Time	Run Time
House Open	7:10	0:20
Act One	7:32	0:52
Intermission	8:24	0:15
Act Two	8:39	0:48

Attendance

House Manager: Sarah Dove
Present: All Cast and All Crew
Absent: None
Late: None
Injury/Illness: None

Summary

1. Our audience tonight was not as receptive as the previous nights' audiences.
2. A light cue went off early during Scene 1.2.

Performance Notes

1. Someone was moving near the USL masking during Curtain Speech. Jessica will speak to the cast and crew before Sunday's show to remind everyone to be mindful of the masking.
2. There was an issue with removing the porch in Scene 2.3. We will work this before Sunday's show.

Technical Notes

1. LQ 37 went off early because James accidentally double-clicked when he cued LQ 35, and Light Factory made him wait until the previous cue completed until he could go back to LQ 35.
2. The cake splat sound (SQ T.4) went off perfectly tonight!
3. There was an issue with removing the porch in Scene 2.3. We will work this before Sunday's show.



Production Report | 3

Production: *Apathesiacs*

Director: Benny Higgins

Stage Manager: Jessica Moskowitz

Date: 4/16/2016

House Count: 90 | Total Run Time: 1:40

WEATHER

62°

Cloudy

Next Call: 4/17/2016		
Time	Action	Called
5:30	Crew Call Time	All Crew
6:00	Cast Call Time	All Cast
6:00-6:15	Warm-Ups	All Cast
6:15-6:35	Fight Call	All Cast
6:40-7:00	Mic Fittings and Checks	All Cast and Sound Crew
7:00-7:05	Work Removing Porch (Scene 2.3)	Jordan, Alaina
7:00-7:27	Costumes and Preset Show	All Cast, All Crew
7:10	House Open	All Cast, All Crew
7:27	Places for Top of Show	All Cast, All Crew
7:30-Done	GO	All Cast, All Crew

Antigone

by Sophocles (Translated by Nicholas Rudall)



Director: Elisa Carlson

Assistant Stage Manager: Jessica Moskowitz

Stage Manager:

Sarah Dove

Set Designer:

Kat Conley

Technical Director:

David Becker

Costume Designer:

Sydney Roberts

Lighting Designer:

Terri Becker

Sound Designer:

Rob Brooksher

Props Master:

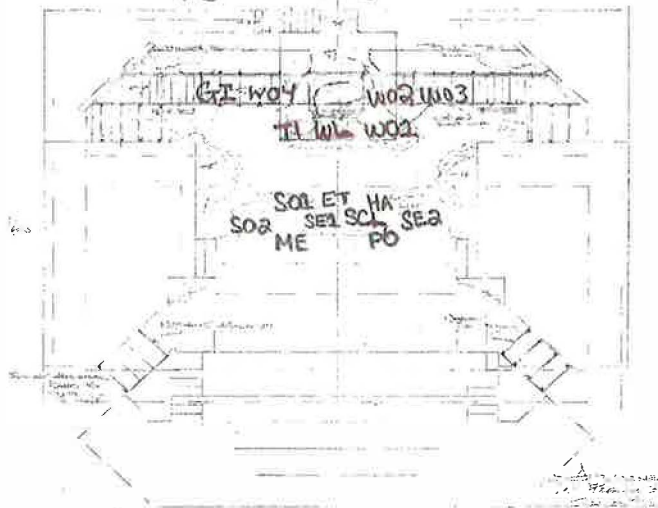
Audrey Lockwood

Choreographer:

Carl Flink

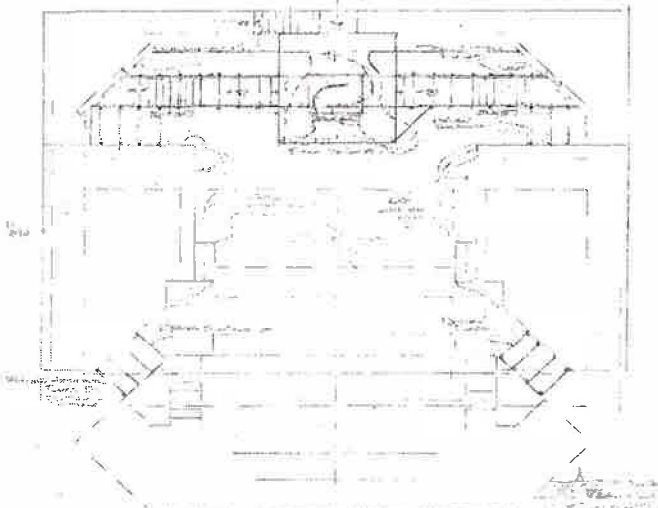
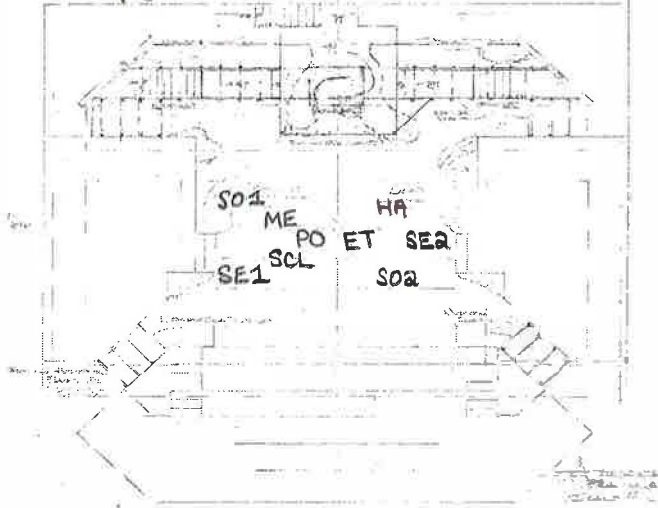
1. Actors enter (see 13-1)
 USR - SE1, ET, SO1, TI, WO4, GI
 USL - SCL, HA, WL, WO1, WO2, WO3
 DSR - ME, SO2
 DSL - SE2, PO
2. Women on roof, men x CS from rooms
3. Men circle around PO
4. Men lift PO
5. Men rotate XCW 90°, in line
6. Men separate, kneel

pg. 13-1 (Fight Chorus)



7. PO + ET Fight (puppets), men x to fighting positions (see 13-2)
8. PO + ET climb on respective soldiers' backs
9. PO + ET fight
10. Men lift ET, spin CW

pg. 13-2



entrances

TI, WO4, + GI
DSR: ME + SO2

WO1, WO2, + WO3
DSL: SE2 + PO

ENTER CHORUS OF ALL MEN EXCEPT THE TWO SENTRIES (INCLUDING AVERY AND BRIAN, NOW AS REGULAR SOLDIERS, AND HAEMON AS HIMSELF) WITH THE CHORUS OF WOMEN (EXCEPT EURYDICE), TELLING THE STORY OF THE BATTLE THEY HAVE JUST FOUGHT AND CELEBRATING THEIR VICTORY. WE SEE THE BATTLE OF ETEOCLES AND POLYNEICES ENACTED IN ABSTRACT.

2. Women on roof

*men enter from vomms, x cs

CHORUS OF SOLDIERS

LINES

Oh Light of the Sun, ^{men} ^{women}
Oh most glorious light that ever shone
Upon our city of the Seven Gates,
Oh then did you shine
Upon the enemy
With his [Gleaming Armor.]

All - Polyneices! 4.

men - He came in bitter quarrel with his brother. 5.
Screaming shrill, like an eagle he flew about our land.

Women - He stood above our city's homes, hovered there, 6.

men - Spear thirsty for blood,
A black circle of death.
And then, before he could slake his thirst with our blood,

7.

Women - He was turned back.

men - The war god screamed at his back lift + Avery
And our city rose like a dragon behind him. 8.

Women - Polyneices! Traitor!

men - Zeus struck him down with a bolt of fire.
To the echoing ground he fell, twisting hard; 9.
Fire yet in his hand. 10.

1. Women x DS, pair w/ Men (see 14-1)

*SE 1 EX DSR, SE2 EX USL

2. Pairs spin CW

3. Pairs move into position, hug (see 14-a)

4. W04, W02, + W03 dance, X SR

5. PO, HA X CS, crawling

6. All dance (jump + spin)

7. W04, W02, + W03 dance, SO2 + G1 pair up

8. G1, PO, SO2, ME, + SCL drop + spin in → CS

9. TI → WL (USL), W04 → ET (DSR), W02 → SCL (CS),

W03 → ME (USC), G1 → HA (USR), [PO, SO2, SO1, + W01 X SR]

10. PO, SO2, SO1, + W01 crawl CS

11. PO, SO2, SO1, + W01 X SCL, 5 pairs X SR; others join, dancing

12. All pair: W03 + W04, PO + W01, ET + ME, SCL + W02, WL + TI, HA + SO2, and G1 + SO1, lie down

13. ME X DSR, W03 X USL; W03 run X → ME DSR

14. Chorus X USC, V Formation

*CR En USC, HA En USR, EU En USL; X USC roof

15. All clap on second "People of Thebes!"

16. Chorus applauds

17. Chorus cheers

18. CR X DS w/ USL stairs; X USR → SCL

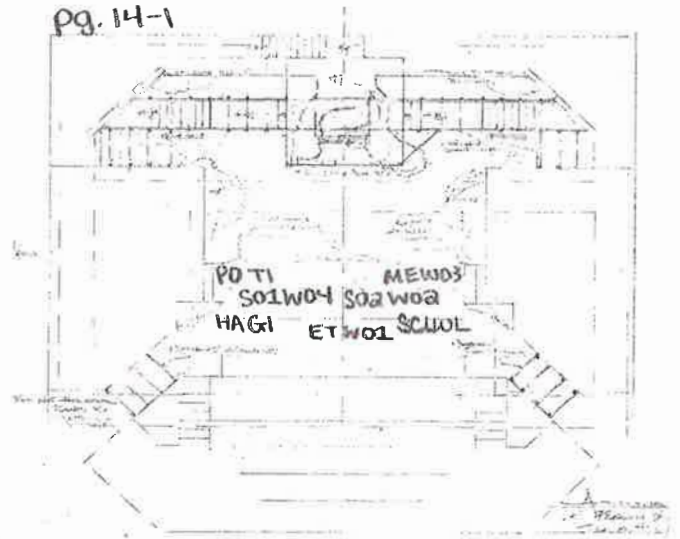
19. CR help SCL §

20. CR help WL §

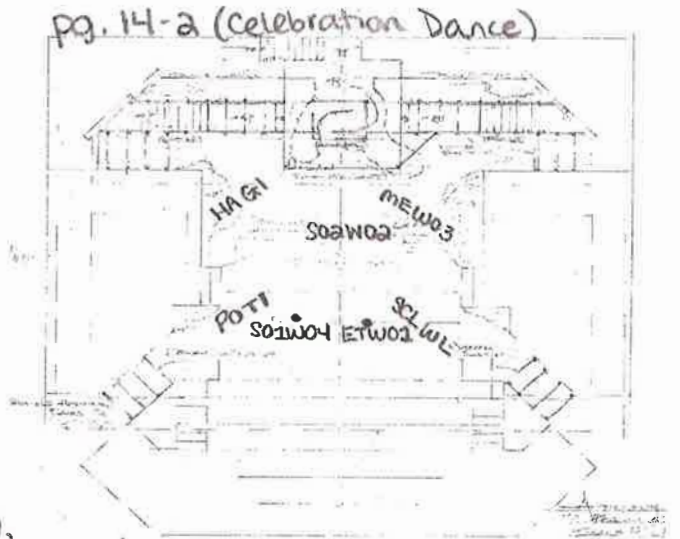
21. Chorus lower heads

22. CR X → SCL, place R hand on SCL R shoulder

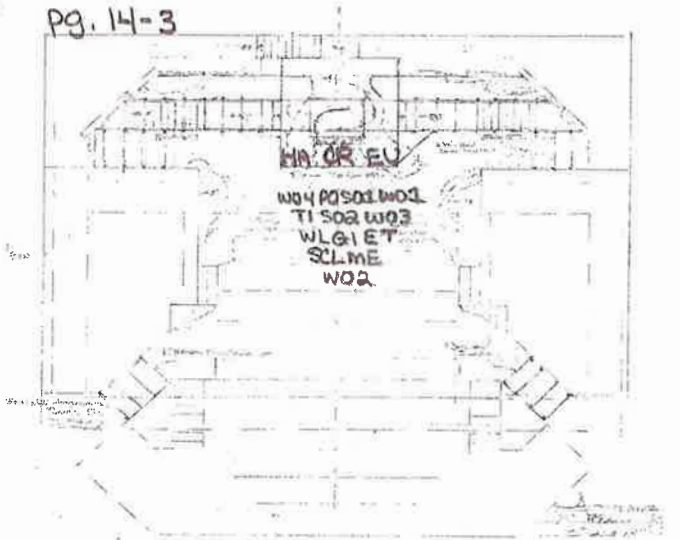
pg. 14-1



pg. 14-2 (celebration Dance)



pg. 14-3



(PO+TI)
 (HA+GI)
 (SO1+W04)
 (ET+W01)
 (SO2+W02)
 (ME+W03)
 (SCL+WL)

SE1 exit
 Dsk
 SE2 exit
 JSL
 Women

1st = WL
 2nd = Women

1. But, [let us forget these rough wars.] x 2
 Let us worship at the shrines of the gods.
 Let us dance though the dark night -
 2.
 All - The gods have given us victory!

LQ 11
 on "victory"

* See "Celebration Dance" blocking in sheet (14-2)

CELEBRATION DANCE WITH THE CHORUS OF WOMEN. CREON ENTERS ABOVE WITH EURYDICE. HE BEGINS TO SPEAK AND HAS CALMED THE GROUP BY "RIGHTED HER ONCE MORE."

LQ 11.5
 top of dance
 LQ 12

13. W03 X → ME D

14.2
 * Creon on USC palace roof
 * Skylar + Jessica on USC palace roof

CREON

LQ 13
 CR'S entrance

15. [People of Thebes!] x 2

The gods, with waves of wrath, storm tossed our Ship of State.
 But now they have righted her once more.
 You were loyal to Laius our king.
 You were loyal to Oedipus when he restored the state.
 You were loyal yet again to his descendants when he died.
 Now it is I who hold the full power of the throne.

I love my country.
 I love no human being more than my ~~country~~. Country.
 Her safety is our only hope.

This is the foundation of my government, and this will make our city great again!

MEN AND WOMEN CHEER.

18. It is in this spirit that for my first official act I have decreed that Eteocles, who died defending our city, be buried with all the honors we bestow on fallen heroes.

20. But his brother, Polyneices, who sought to make us his slaves?! No one in this town may bury him nor mourn for him. This is my law!

22. The man who is loyal to this city, and to me, him will I honor in death as in life!

1. SCL & DSL, WL & DSR

2. Chorus enters

*USL: TI, ME, W03, SO1, W01, G1

*USR: PO, W04, W02, ET, SO2

3. Chorus x CS

4. Chorus ↓ facing out in position
(see 23-2)

5. SE2 + SE1 crawl on top of PO + TI

6. Chorus roll DS, moving SE2 DSR + SE1 DSL

7. WL "interact" w/ the earth

8. SE2 + SE1 finish rolling DS

9. SCL help up SE1, WL help up SE2

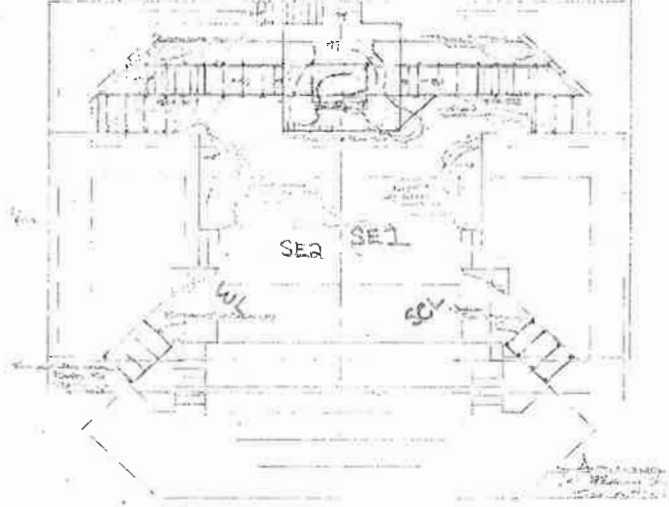
*SE1 Ex DSL, SE2 Ex DSR

10. Chorus exits as SCL + WL help ↑

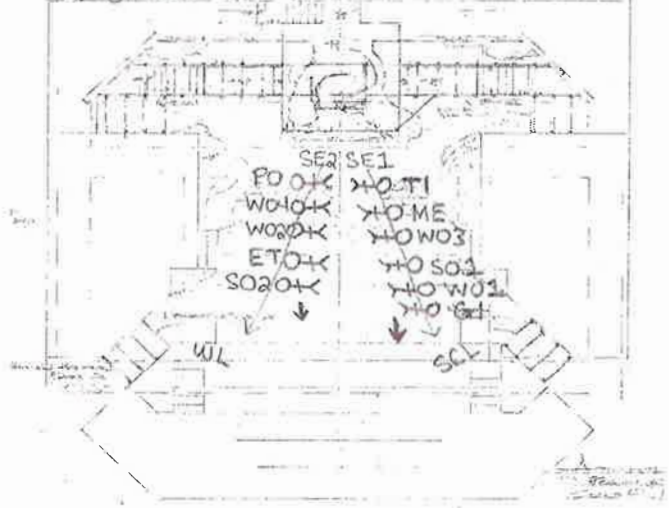
*USR: PO, W04, W02, ET, SO2

*USL: TI, ME, W03, SO1, W01, G1

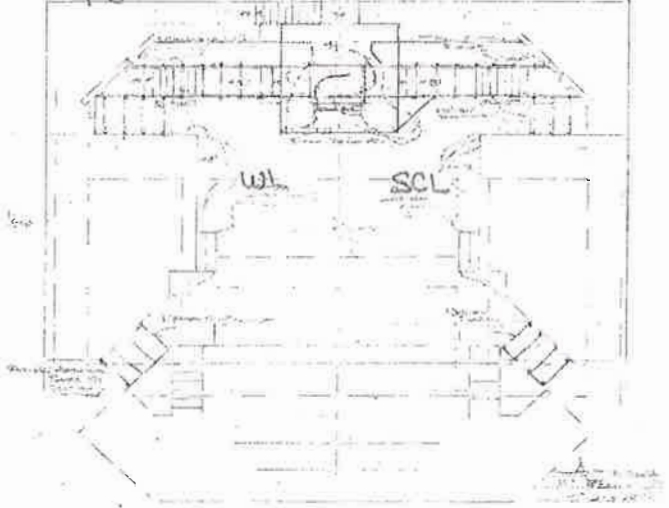
Pg. 23-1



Pg. 23-2



Pg. 23-3



SENTRY TWO (exiting)

We're safe!!



SILENCE.

LQ 15

SE1+SE2 collapse

SOLDIER CHORUS LEADER

1. What a ^{2.} remarkable piece of work is ^{3.} man.

CHORUS OF SOLDIERS

In the tossed waves of winter

He dares the ^{4.} bucking back of the sea,

When the swells ^{5.} swirl heavy. ^{6.}

CHORUS OF WOMEN

^{7.} Year in year out he pummels the earth,

Earth, undying, greatest of the goddesses,

Pliant mother, as the plows turn her soil

And the mules plod on her tireless breast.

CHORUS OF SOLDIERS

The birds of the air he nets and brings to earth,

And the wild beasts of the hills,

With nets he traps the tribe of fish from the deep, ^{8.}

^{9.} Nets fingered with skill.

He is lord over the savage mountain lion,

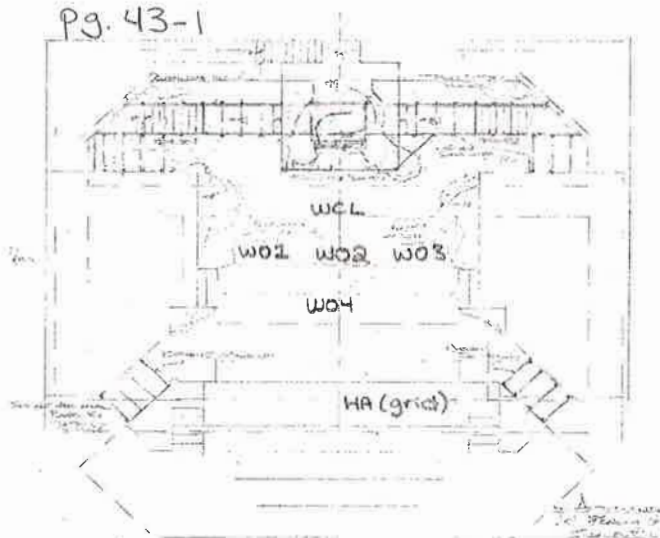
Master of the long haired horse and the bull. ^{10.}

1. W04 clasps hands, @ US
2. HA stops running, screams
3. Men back up

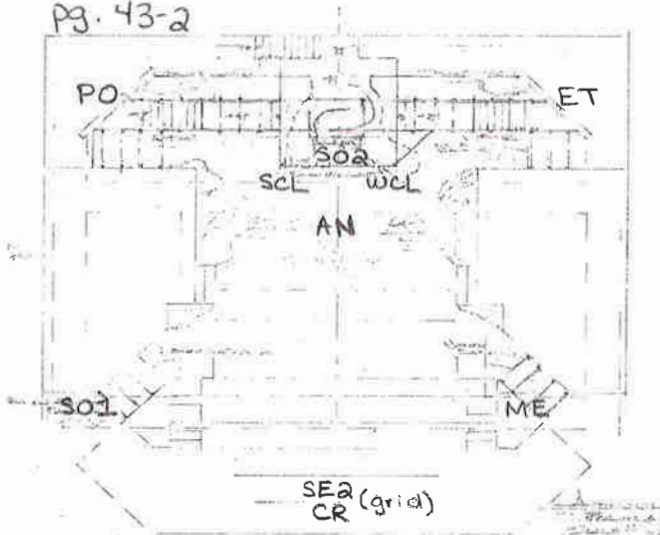
4. AN En USC
5. IS, HA, + CR En on catwalk, USR
6. AN X DS to USC, men attach ropes to her
7. AN X DS to CS

8. W03, W01, + WCL bring ropes to ME, SO1 + SO2
9. Men pull AN USR

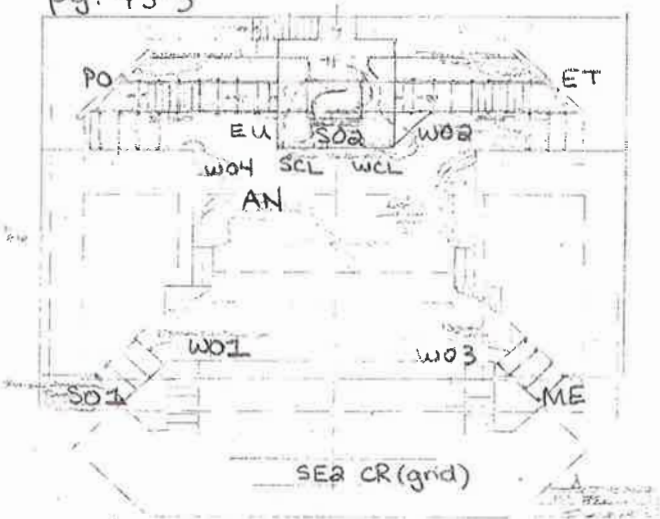
Pg. 43-1



Pg. 43-2



Pg. 43-3



Linsey

Dissolves.

For Aphrodite

Smiles as she kills. 1. 2.

After HA screw

LD 23

3.
4.
5.

ENTER SOLDIERS (AVERY AND BRIAN) WITH ANTIGONE, BOUND.

WE SEE ISEMENE ENTER TO WATCH FROM SCAFFOLDING ABOVE.

NOTE: ROPES WILL EXTEND FROM ANTIGONE IN ALL DIRECTIONS AND OTHER SOLDIERS WILL JOIN AVERY AND BRIAN TO HOLD HER.

ANTIGONE

Citizens of my homeland, you see me

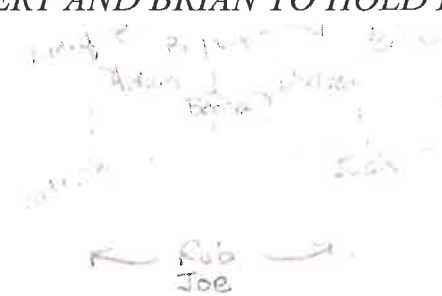
Walking the last steps of my life,

Seeing the last rays of the sun.

Death, in whose arms all men sleep,

Leads me to the cold waters of Acheron

To be his living bride.



8.

WOMEN'S CHORUS LEADER

But in honor and bright fame

You walk into the darkness.

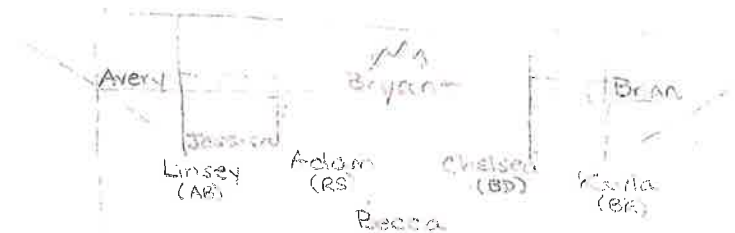
Untouched by wasting sickness,

Not slain by savage swords,

Head high and alone among mortals

You walk in life down to the house of death.

You go like a god to your fate.



hold this line
f Antigone is
in reading

tension

Hollie (PW)
Patrick

(SW)
Anna

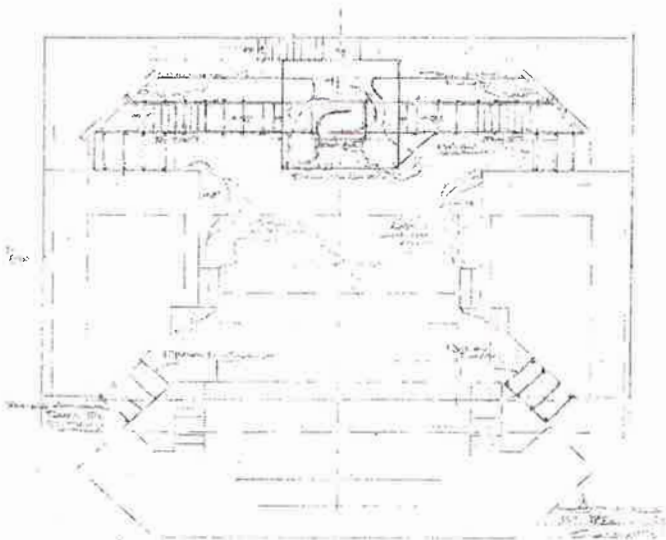
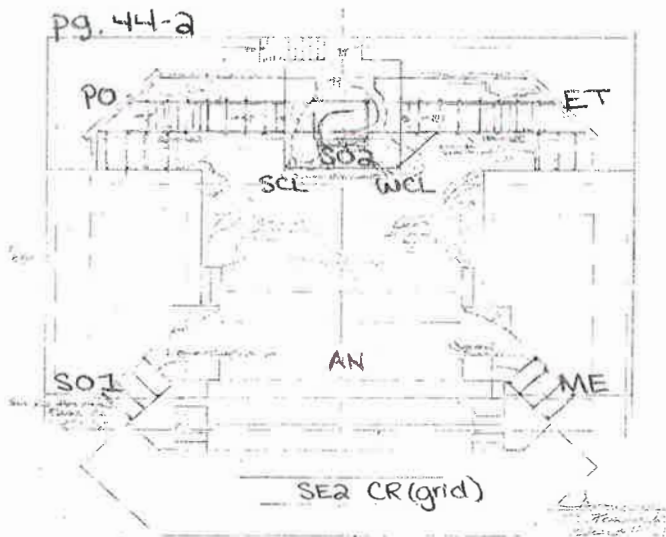
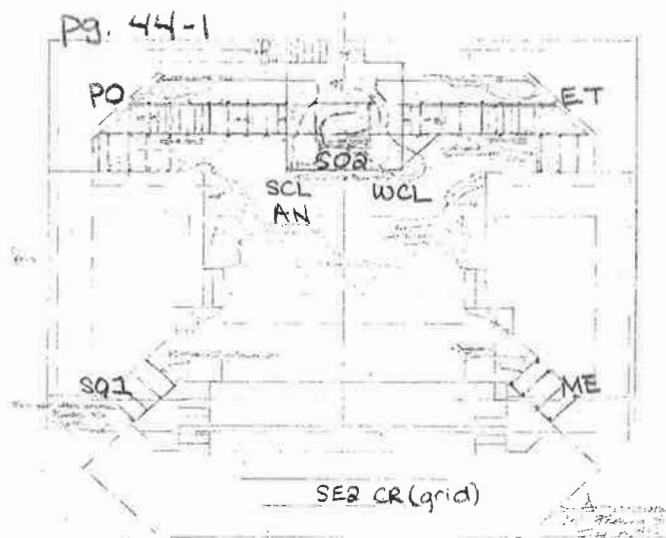
LD 24

Josh after "fate"

(grid) Rob Joe (grid)

*Shower - these are in grid above the stage, moving

1. Men drag AN USR
2. Men drag AN USL
3. Men drag AN DSR
4. Men drag AN to CS
5. Men lift AN, hold her in the air
6. Men gently lower AN
7. AN $\frac{\pi}{2}$, spin (5 slowly
8. AN raise hands
9. Men pull AN, spin her \odot fast
10. AN X USR \rightarrow SCL
11. AN walk up SCL (R) + WCL (L)
12. SCL + WCL gently lower AN DSC
13. Men lift AN on extreme diagonal towards USC
14. Men gently lower AN DSC, she lies down



ANTIGONE

^{1.} O gods of my country, my city of Thebes!

^{2.} Look upon me now! ^{3.} Witness my silent unmourned death.

^{4.} Remember that law that buries me in a grave of rock.

^{5.} I am alive!

But soon I will sleep with corpses

LO 24.5
on "I am alive"

^{6.} Having a home with neither the living nor the dead.

LO 25
after "home"

SOLDIER CHORUS LEADER

^{7.} You risked all, child of Oedipus.

You climbed to the summit of high Justice.

And you fell, perhaps paying for ^{8.} your ^{9.} father's pain.

ANTIGONE

^{10.} My father! Oh you touch the deepest sorrow of my heart.

Mother and son breeding life! Breeding death!

I go now to be with them.

11.

I did not marry. I have no children. That is my curse.

My brother, your life, your death,

^{12.} Have murdered me.

SOLDIER CHORUS LEADER

^{13.} You honored the dead.

We honor you. But power cannot be thwarted.

You chose. ^{14.} You die.

Antigone Line Notes

February 2, 2015

Pages 1-34

<u>Page</u>	<u>Actor</u>	<u>Said</u>	<u>Line</u>
4	All	While they are still outside our walls	While they are still outside the walls
13	Men	Upon our enemy	Upon the enemy
7	Women	The line was very unclear	See again, they hurl jagged stones in a shower!
15	Adam	Creon, you have the right to pass this law	Creon, you have the right to pass the law
23	Adam	In the tossed waves of the winter	In the tossed waves of winter
23	Adam	When the swirls swell heavy	When the swells swirl heavy
23	Adam	The birds of the air he nets and bring to the earth	The birds of the air he nets and bring to earth
23	Adam	With nets he traps tribes of fish from the deep	With nets he traps the tribe of fish from the deep
23	Adam	Skipped the line	Master of the long haired horse and the bull
24	Adam	Keep the laws of the gods and the cities stand high.	Keep the laws of the gods and cities stand high.
25	Adam	It cannot be that the girl has broken the king's law?	It cannot be that she has broken the king's law?
34	Adam	Then it is determined then that this girl must die...?	It is determined then that this girl must die...?
2	Avery	Or the mockery of a younger brother	And the mockery of a younger brother
3	Avery	The dark road is before me, and I must take it	The dark road is before me; I must take it
3	Avery	Give me burial with proper rites and that will quiet me	Give me burial with proper rites and what will quiet me
2	Becca	Did he not cry out that you should kill each other?	Did he not cry that you should kill each other?
10	Becca	Our uncle will bury Eteocles, respecting all law, all religious justice.	Our uncle will bury Eteocles, respecting all law, all religious custom, all sense of justice.
10	Becca	his body will lie in the open to fill the hungry eyes of scavenging birds	his body will lie in the open to fill the hungry eyes and jaws of scavenging birds
12	Becca	I leave you now to bury my brother	I leave you to bury my brother
12	Becca	Skipped the line	If you are silent I will hate you even more
29	Becca	And if you judge me to be a fool	And if you judge me a fool
32	Becca	I was born to share in love, not in hate.	I was born to share in love, not hate.
33	Becca	I will join the dead and I will help them.	I joined the dead and I will help them.
5	Brian	But never by word or by look	But never by word or look
5	Brian	Now, least of all, when his city suffers violence at his own hand	Now, least of all, when his city suffers violence at his hand
5	Brian	Does she stand beside him	Does Justice stand beside him
5	Brian	In this faith, I'll match him, face him	In this faith, I will go and face him, I'll match him
6	Brian	The heaven wills it so	Heaven wills it so
18	Bryan	Skipped the line	The body was not there as it had been, not buried exactly... just a thin layer of dust...
18	Bryan	No signs of wild animals...	No footprints of wild animals...
19	Bryan	We were ready to take red-hot irons in our hands to swear our innocence!	We were ready to take red-hot iron in our hands to swear our innocence!
19	Bryan	We swore to every god we had not done it	We swore by every god we had not done it
20	Bryan	So we're here.	And so we're here.
25	Bryan	This is the girl who did it.	This is the woman who did it.
25	Bryan	She was burying the body. That's it.	She was burying him. That's it.

Antigone Line Notes

February 2, 2015

Pages 1-34

<u>Page</u>	<u>Actor</u>	<u>Said</u>	<u>Line</u>
26	Bryan	Out of nowhere came this wind, twisting and whirling, covering the leaves of the trees.	Out of nowhere came this wind, twisting, whirling, covering the leaves of the trees.
27	Bryan	Began to curse those who had done this awful thing.	Began to curse the ones who had done this awful thing.
27	Bryan	We saw this and we charged the hill.	We saw this and we charged down the hill.
27	Bryan and Rob	The line was cut off.	...three comforts for the dead.
8	Chelsea	The crimson blood that then blackens and dries	The crimson blood that blackens and dries
9	Joe	For Polyneices, who would have	For Polyneices here - he who would have
20	Joe	The gods care nothing for that corpse	The gods care nothing for this corpse
20	Joe	...being that he treated them so well?	...since he treated them so well?
20	Joe	No. It is not so. Did you ever see the gods honor evil men? No.	Did you ever see the gods honor evil men? It is not so. No.
20	Joe	From the very beginning I knew that some of you loathed this edict.	From the beginning I knew that some of you in this city loathed this edict.
21	Joe	Every person who took bribes in this sealed their fate in that moment.	Every person who took bribes and helped in this sealed their fate in that moment.
21	Joe	if you don't find the man who laid hands upon the corpse	if you don't find the man who laid his hands upon the corpse
21	Joe	Perhaps then you'll think twice	Perhaps in the future you'll think twice
21	Joe	You'll see dirty money destroys more men than it saves.	You'll see that dirty money destroys more men than it saves.
22	Joe	Look, if you don't find the man who did this	Look, if you don't bring me the men who did this
28	Joe	You there with your head bowed low	You with your head bowed low
28	Joe	But still you did it? Broke the law?	And still you did it? You broke the law?
30	Joe	Hard iron shatters and splits in the heat.	Hard iron splits and slivers in the heat.
30	Joe	I loathe when the workers of evil claim to make what they do some thing of grace.	I loathe when the workers of evil try to make what they do some thing of grace.
31	Joe	And yet you make no distinction.	And you, you make no distinction.
32	Joe	You shared in this!	You did this together!
32	Paige	I share in the blame.	I share the blame.
15	Rob	...and nearly turned back to where we came from.	...and nearly went back to where we came from.
20	Rob	It's not what you want either.	Not what you want either.
26	Rob	She was burying the body.	We saw her burying the body.
27	Rob	Like a bird who had lost its young.	Like a bird who has lost its young.
4	Skyler	The entire force of Argos now advances upon us at full speed	The entire force of Argos now advances on us at full speed
4	Skyler	May fight with you, and killing you, die by your side	May fight with you, and killing you, die at your side
8	Skyler	Save for the seventh gate	Save at the seventh gate
14	Skyler	But as for Polyneices	But his brother, Polyneices

Antigone Line Notes

February 8, 2015

<u>Page</u>	<u>Actor</u>	<u>Said</u>	<u>Line</u>
4	All	While they are still outside OUR walls	While they are still outside THE walls
13	Men	Upon our enemy	Upon the enemy
13	Men	Fire yet in his hands	Fire yet in his hand
7	Women	Someone skipped this line	See, where they advance towards our gates
23	Adam	Paraphrasing	What a remarkable piece of man monologue
46	Becca	Skipped those lines	I followed the laws of god ... may his punishment equal mine
5	Brian	Paraphrasing	We soon shall know monologue
18	Bryan	Skipped the line	There were no signs of digging
18	Bryan	There were no signs of wild animals...	No footprints of wild animals...
20	Joe	Paraphrasing	Stop! You're a fool monologue
22	Joe	Look, if you don't find the man who did this and bring him here right before my eyes	Look, if you don't bring me the man who did this
32	Joe	You shared in this!	You did this together!
34	Joe	Paraphrasing, look over that line	Move! Take them inside. They must be watched....
55	Joe	Skipped the line	My son and queen are dead... death upon death

Oklahoma!

by Richard Rodgers & Oscar Hammerstein II



Director/Choreographer: Barbara Hartwig

Assistant Stage Manager: Jessica Moskowitz

Stage Manager:

Ashley Dickey

Music Director:

Rick Gomez

Set Designer:

Larry Cook

Run Crew Chief:

Ali Hooks

Costume Designer:

Fred Lloyd

Sound Designer:

Stuart Beaman

Lighting Designer:

D. Connor McVey

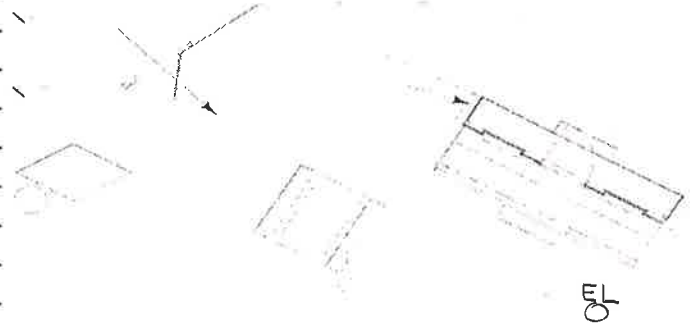
Props Master:

Samantha Eubanks

1. EL In from House

pg. 1-1

2. EL sit on SL H w/ urn



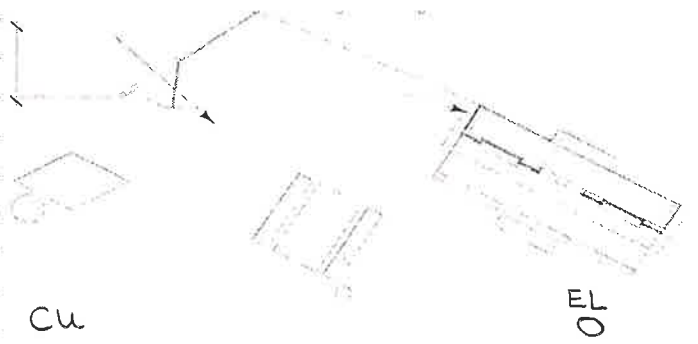
pg. 1-2

3. CU En USL through gate

4. CU X DSL

5. CU gesture HL/DSR

6. CU pick flower DSR



cu

EL
O

ACT I

MUSIC: OVERTURE**Scene 1: The Front Lawn Of Laurey's Farmhouse**

(SCENE: The front lawn of LAUREY'S farmhouse. "It is a radiant summer morning several years ago, the kind of morning which, enveloping the shapes of earth men, cattle in a meadow, blades of the young corn, streams—makes them seem to exist now for the first time, their images giving off a golden emanation that is partly true and partly a trick of the imagination, focusing to keep alive a loveliness that may pass away.")

MUSIC 1: OPENING ACT I—"OH, WHAT A BEAUTIFUL MORNIN'"

1A (AUNT ELLER MURPHY, a buxom hearty woman about fifty, is seated behind a wooden, brass-banded churn, looking out over the meadow (which is the audience), a contented look on her face. Like the voice of the morning, a song comes from somewhere, growing louder as the young singer comes nearer.)

CURLY

Curly 02L (Off stage. He sings casually, with a smile in his voice.)
THERE'S A BRIGHT, GOLDEN HAZE ON THE MEADOW,
THERE'S A BRIGHT, GOLDEN HAZE ON THE MEADOW.
THE CORN IS AS HIGH AS A ELEPHANT'S EYE,
AN' IT LOOKS LIKE IT'S CLIMBIN' CLEAR UP TO THE SKY.

(On this last line CURLY saunters on and stands outside the gate to the front yard. He is joyful and happy.)

OH, WHAT A BEAUTIFUL MORNIN',
OH, WHAT A BEAUTIFUL DAY.
I GOT A BEAUTIFUL FEELIN'
EV'RYTHIN'S GOIN' MY WAY.

(CURLY opens the gate and walks over to the porch, obviously singing for the benefit of someone inside the house. AUNT ELLER looks straight ahead, elaborately ignoring CURLY)

ALL THE CATTLE ARE STANDIN' LIKE STATUES,
ALL THE CATTLE ARE STANDIN' LIKE STATUES.
THEY DON'T TURN THEIR HEADS AS THEY SEE ME RIDE BY,
BUT A LITTLE BROWN MAV'RICK IS WINKIN' HER EYE.

6 (CURLY crosses to up right of AUNT ELLER.)
OH, WHAT A BEAUTIFUL MORNIN',

sought
a 1907.
to the
merstein
insure
ng. His
script.

EL En
from
House

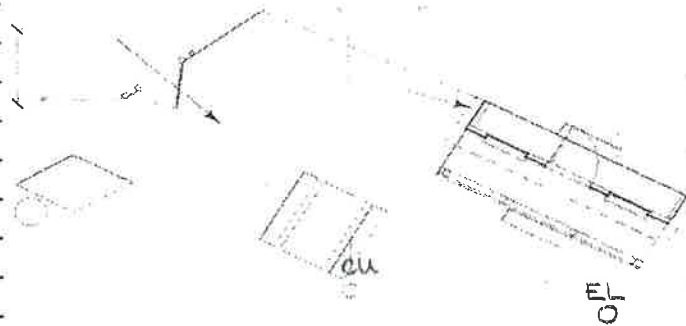
CU
En
USL

1. CU § on SR Bench, DS side

Pg. 4-1

2. EL X → CU SR

3. EL § on SR Bench, US side



Blank lined area for notes corresponding to the first three steps.

Pg. 4-2

4. LA En from House, w/ basket

5. LA X USL → clothing line, hangs clothes

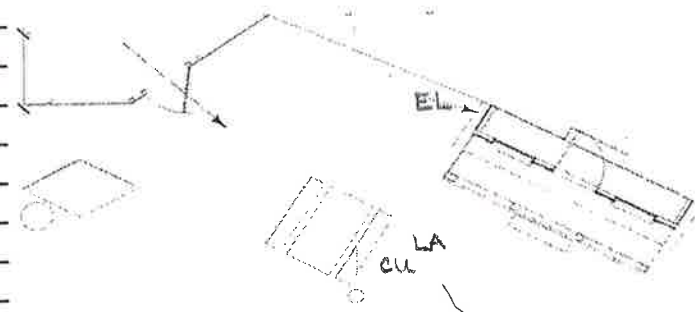
6. LA look at CU

7. CU §

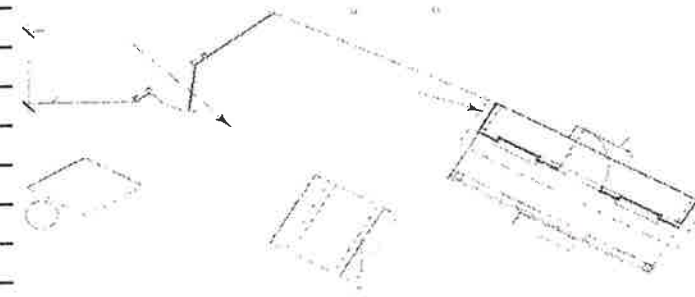
8. LA X SR, USL of EL

9. CU step in → LA

10. EL X between CU + LA to clothing line



Blank lined area for notes corresponding to the next seven steps.



1. CURLY
Ain't thought much about it.

2. AUNT ELLER
Bet you come over to ast Laurey.

Whut 'f I did? CURLY

3. AUNT ELLER
You astin' me too? I'll wear my fascinator.

Yeow, you too. CURLY

MUSIC 2: LAUREY'S ENTRANCE

LA En
From
House

4. LAUREY
(Singing off stage)

OH, WHAT A BEAUTIFUL MORNIN'
(CURLY crosses to the edge of the porch steps and leans against the porch post. LAUREY enters, carrying an apron.)

5. OH, WHAT A BEAUTIFUL DAY
6. *(Spoken as she gives CURLY a brief glance)*

Oh, I thought you was somebody.
(She resumes singing, crosses to clothesline and hangs up the apron.)

I GOT A BEAUTIFUL FEELIN'
EV'RYTHIN'S GOIN' MY WAY.
(Spoken as she comes down to AUNT ELLER)

I this all that's come a-callin' and it a'ready ten o'clock of a Sattidy mornin'?

7. CURLY
You knowed it was me fore' you opened the door.

8. LAUREY
No sich of a thing.

9. CURLY
You did, too! You heard my voice and knowed it was me.

10. LAUREY
I heard a voice a-talkin' rumbly along with Aunt Eller. And heard someone a-singin' like a bullfrog in a pond.

1. CU takes down the rope off of the wall

2. CU spins rope

3. CU hangs rope on rafter SL, pulls down on both ends

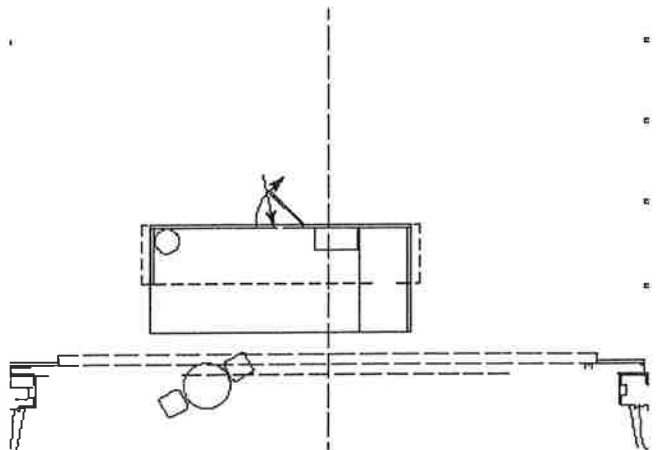
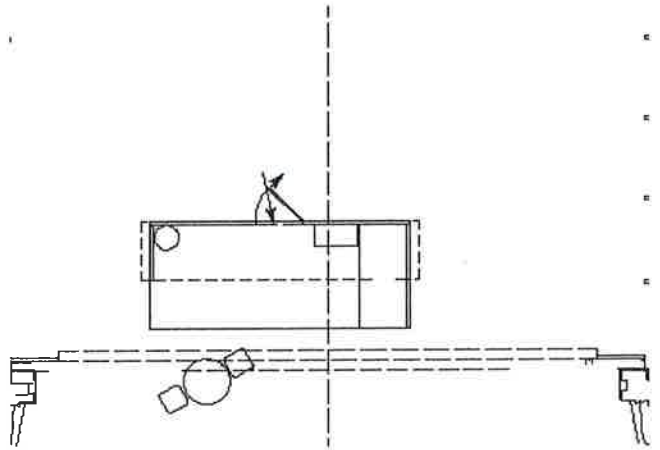
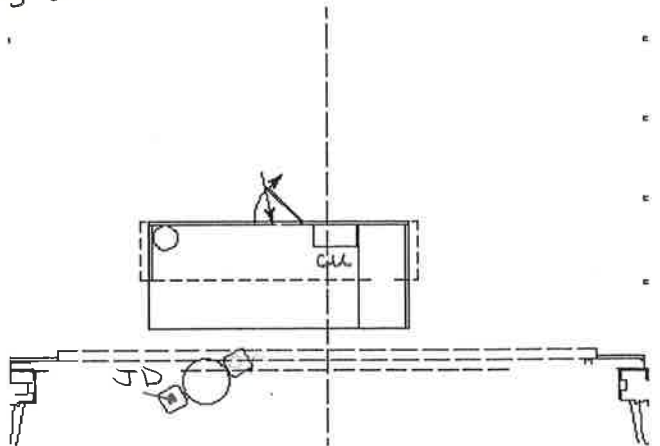
4. CU pull out SL chair

5. CU stand on chair

6. CU wrap rope around neck

7. CU take off rope + jump down from chair

pg. 51-1



(Taking down a rope)

a good-lookin' rope you got there.

(He begins to spin it)

Spins nice. You know Will Parker? He can shore spin a rope.
(He tosses one end of the rope over the rafter and pulls down on both ends, tentatively)

3. S a good strong hook you got there. You could hang yerself on that, Jud.

JUD

I could whut? 5.

CURLY

(Cheerfully)

Hang yerself. It ud be as easy as fallin' off a log! Fact is, you could stand on a log—er a cheer if you'd rather—right about here-see? And put this here around yer neck. Tie that good up there first, of course. Then all you'd have to do would be to fall off the log—er the cheer, whichever you'd ruther fall off of. In five minutes, or less, with good luck, you'd be daid as a doornail. 7.

JUD

Whut'd you mean by that?

CURLY

Nen folks ud come to yer funril and sing sad songs.

JUD

(Disdainfully)

Y amnh!

CURLY

They would. You never know how many people like you till yer daid.

(As CURLY speaks the next line he defines the space where the "coffin" lies.)

Y'd prob'ly be laid out in the parlor.

(Gesturing over "Jud's body" as he speaks.)

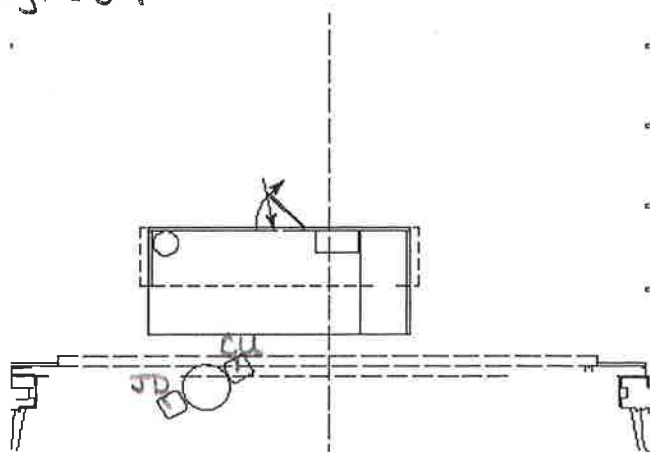
Y'd be all diked out in yer best suit with yer hair combed down slick, and a high starched collar.

JUD

(Beginning to visualize the "scene" CURLY is setting.)

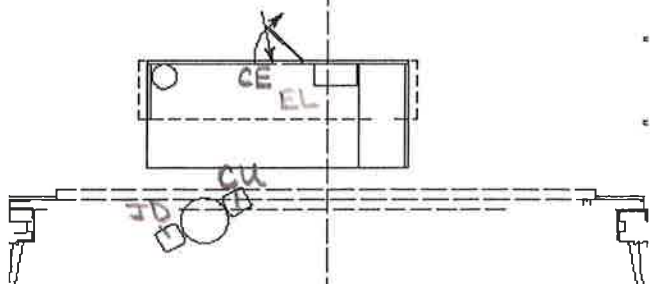
Would they be any flowers, d'you think?

1. CU shoot gun at DSR wall pg. 58-1



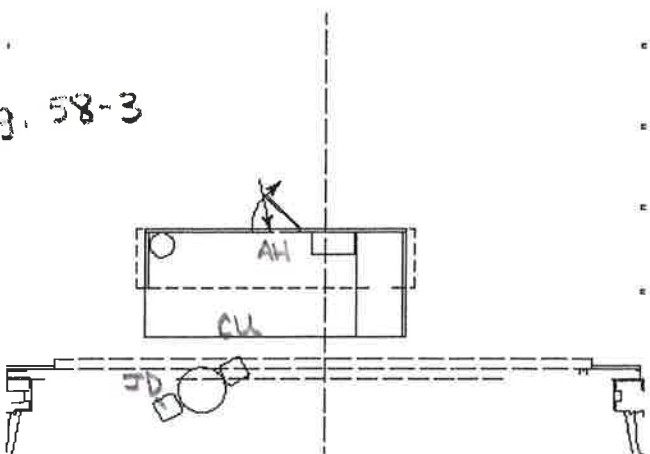
pg. 58-2

- 2. EL and CE En SR, through door
- 3. CU ?
- 4. EL and CE X → CU
- 5. EL X → SL H
- 6. EL X USC → door
- 7. EL X → CU, glare
- 8. EL and CE EX SR, through door



pg. 58-3

9. AH En SR, through door



1. (Unhurriedly, with cat-like tension, he turns and fires high up at the wall.)

Bullet right through the knot-hole, 'thout tetchin', slick as a whistle, didn't I? I knowed I could do it. You saw it, too, didn't you?

(Ad lib off stage)

Somebody's a-comin', I 'spect.

(CURLY and JUD assume casual positions. AUNT ELLER, ALI HAKIM and several others come running in.)

Mir
whi
kni

* add SR wing is
now safe for actors
See

2B 2. AUNT ELLER

(Gasping for breath)

3. Who f'ard off a gun? Was that you, Curly? Don't set there, you lummy. Answer when you're spoke to?

Art

CURLY

Well, I shot onct.

WI

4. AUNT ELLER

What was you shootin' at?

Au

CURLY

(Rises)

See that knot-hole over there?

Sh

AUNT ELLER

I see lots of knot-holes.

Me

CURLY

Well, it was one of them.

AUNT ELLER

Sh
no

5. (Exasperated)

Well, ain't you a pair of purty nuthin's, a-pickin' away at knot-holes and skeerin' everybody to death! Orta give you a good Dutch rub and arn some of the craziness out of you!

Ne

(Calling off to people in doorway)

7. 'S all right! Nobody hurt. Jist a pair of fools swappin' noises.

Ic

8. (She exits.)

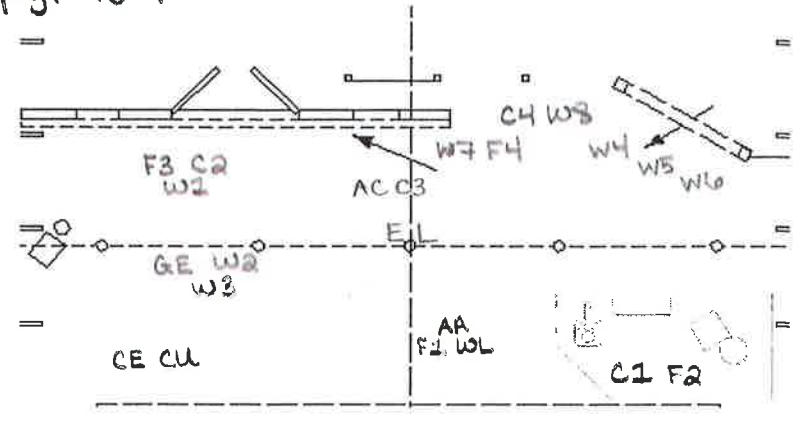
EL+CE
EX SR
(door)

Y
th

9. AH
En
SR (door)

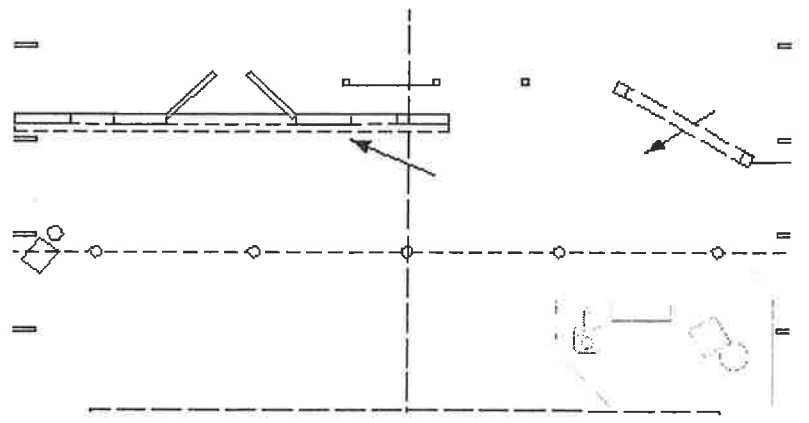
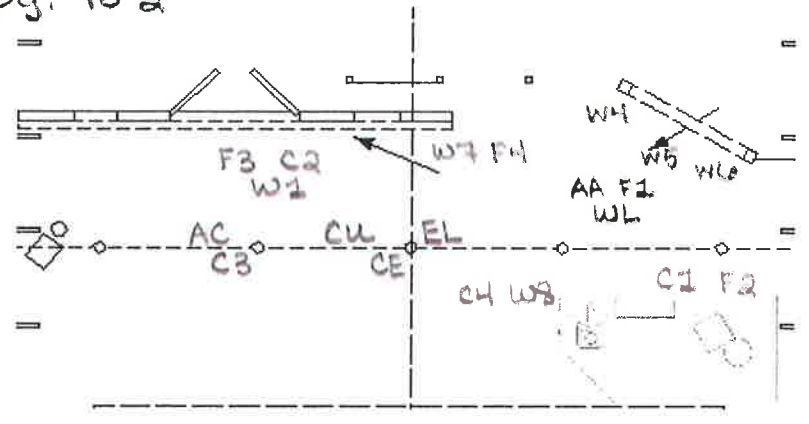
1. F1 x DSC
2. WL x DSC
3. Fight!
 - F1, WL, + AA DSL/DSC
 - CE + CU DSR
 - C1 + F2 DSL
 - F3, C2, + W1 USR
 - AC + C3 CS
 - GE, W2, + W3 CSR
 - W7 + F4 USC/USL
 - C4 + W8 USL

Pg. 70-1



4. EL take CE's gun CS
5. EL step DS slightly, shoot gun in air
6. EL point gun SR at AC
7. AC release C3
8. EL point gun SL to make cast sing
9. CE take gun back from EL, x SL

Pg. 70-2



MAN (Austin)

1. (To CORD ELAM)
You cain't talk that-a-way 'bout our womern folks!

WILL

2. He can say whut he wants.

3. **fight (EL CS)** (WILL hauls off on him and a free-for-all fight ensues, all the men mixing with one another, the women striving vainly to keep peace by singing.)
(Handwritten notes: Chris - Mike - US - from - Jackson - US - Run - in - the - ...)

ALL (WHO ARE NOT FIGHTING)
OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS,
THE FARMER AND THE COWMAN SHOULD BE... (FRIENDS.) **5.**

4.
(AUNT ELLER, who has grabbed CORD's gun during the fight, fires it. This freezes the picture. A still, startled crowd stops and looks to see who's been shot, AUNT ELLER strides forward, separating the fighters, pulling them away from one another, and none too gently.)

AUNT ELLER

They ain't nobody goin' to slug out anythin'—this here's a party!
6. (Pointing the gun at CARNES)
Sing it, Andrew! Dum tidly um tum tum—

CARNES

7. (Frightened, he obeys.)
THE FARMER AND THE COWMAN SHOULD BE FRIENDS...

(AUNT ELLER points her gun at a group, and conducts them. They join in quickly.)

ALL
~~RIGHT GROUP~~

8. OH, THE FARMER AND THE COWMAN SHOULD BE FRIENDS.

(She turns her gun on the left group and now they all sing.)

ALL

ONE MAN LIKES TO PUSH A PLOUGH,
THE OTHER LIKES TO CHASE A COW,
BUT THAT'S NO REASON WHY THEY CAIN'T BE FRIENDS! **9.**

(CURLY comes down and joins AUNT ELLER and CARNES.)

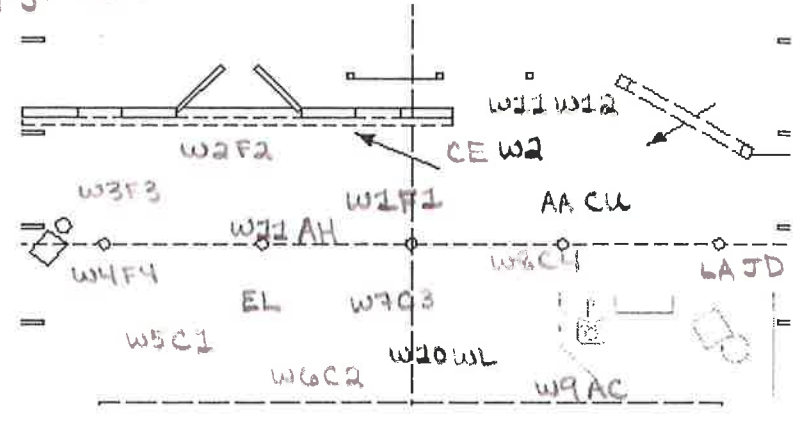
MUS

C'mc

I'm s

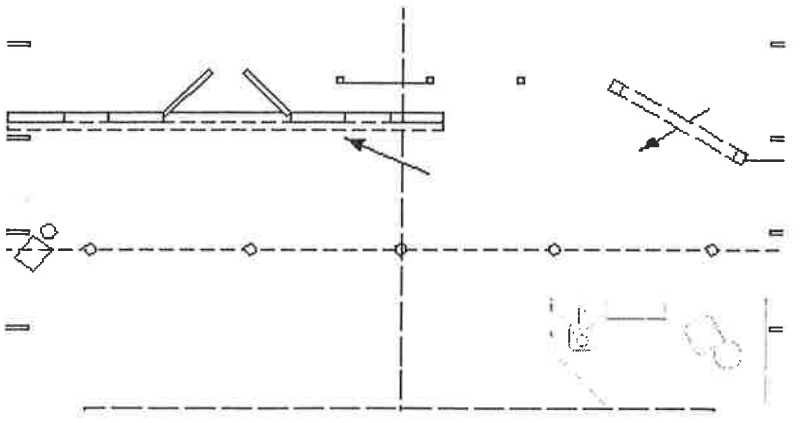
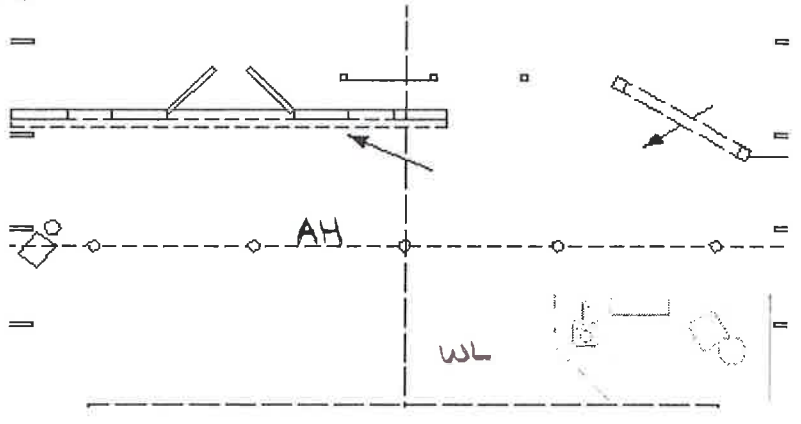
- 1 All but WL, AH, LA, + JD
Ex USB ground Barn
- 2 LA + JD Ex SL

pg. 72-1



- 3 AH X DSL → WL
- 4 AH run into WL

pg. 72-2



GIRL (Anno)

Who's goin' to be the auctioneer?

~~MAN~~ All

Aunt Eller!

(Shouts of approval from the entire crowd.)

AUNT ELLER

(Playing coy)

Let one of the men be the auctioneer.

CROWD

(Ad libs)

"No, Aunt Eller, yore the best." "Ain't any ole men auctioneers as good as you."

AUNT ELLER

All right then. Now you know the rules, gentlemen. Y'got to bid blind. Y'aint s'posed to know whut girl goes with whut hamper. Of course, if yer sweetheart has told you that hers'll be done up in a certain kind of way with a certain color ribbon, that ain't my fault. Now we'll auction all the hampers on t'other side of the house and work around back here. Follow me.

(AUNT ELLER starts off, followed by the crowd. As the crowd exits, ALI HAKIM strolls on, meeting WILL ambling along with his bag.)

ALI HAKIM

Hello, young fellow.

WILL

Oh, it's you!

ALI HAKIM

I was just hoping to meet up with you. It seems like you and me ought to have a little talk.

WILL

We only got one thing to talk about. Well, Mr. Hakim, I hear you got yourself engaged to Ado Annie.

ALI HAKIM

Well...

V
sl
b

T

A

V

I

(Complete list of all who exist:
(all but Larry, 1917
1918-1919):
Abbi Adierum Anna Austen,
Curtis Chelsea Chris Colson
Efram Emily Ericka Ado Annie
Janely Jaymyria Justin
Eller Batchelor Kati Knight
Madison Wanda Wanda
Ryan Shanteria Minnie
Zach + Corvus

1, 2,
All but Will
AM, LA + 30
EX + 100
LA + 30 EX SL

11B

3

4

Oklahoma! Line Notes Act II

10/22/2014

Page #	Actor	Line
70	All	OH, the farmer and the cowman should be friends
70	All	The OTHER LIKES to chase a cow
106	All	AND the wavin' wheat
68	Adream	Whyn't THOSE dirtscratchers STAY in Missouri where they belong?
116	Adream	THEY'RE takin' Jud over to Dave Tyler's till the mornin'
116	Adream	T wouldn't be PROPER. You have to do it in court
67	Allen	The OTHER LIKES to chase a cow
68	Allen	OH, the farmer and the cowman should be friends
69	Allen	BUT that's no reason why they cain't be friends
79	Allen	BID!
79	Allen	BID A DOLLAR
80	Allen	At ain't yours. Y'jist bid it, didn't you? Jist GIVE it to th' schoolhouse. Got to say the Peddler still gits my daughter's HAND.
80	Allen	YOU crazy?
82	Allen	I bid ONE dollar
103	Allen	Been skeered all night. Skeered 'AT Jud Fry ud come up and START FOR Curly
109	Allen	Aw, it's a GOOD old fashioned custom (etc.)
117	Allen	Oh, shet yer TRAP. We can give the boy a fair trial without lockin' him up on his weddin' night! HERE'S THE LONG AND SHORT OF IT. First I got to ask you: What's your plea?
117	Allen	JIST A MINNIT! JIST A MINNIT! Don't let yer tongue wobble around in yer mouth like 'at... Listen to my question. What HAPPENED TONIGHT 'at made YOU KILL him
117	Allen	And YOU HAD TO DEFEND YERSELF, DIDN'T YOU?
117	Allen	QUIET! Now is there a witness who saw this happen?
118	Allen	HEY, WAIT A MINUTE! I ain't EVEN told the verdick yet!
118	Allen	COURSE, BUT...
79	Austin	I say it GIVE me a three-day bellyache!
85	Ben	I DON'T FIGGER AT'S QUITE enough, DO YOU?
85	Ben	Got a saddle here COSR ME thirty dollars.
85	Ben	Don't LET'S waste time. How high you goin'?
86	Ben	Aunt Eller, I'm biddin' ALL OF THIS ten dollars Joe jist give me
87	Ben	Anybody want to buy a GUN? YOU, Joe? (etc.)
87	Ben	That makes my bid fifty-three DOLLARS, Aunt Eller. ANYBODY going any higher?
96	Ben	Great LORD!
96	Ben	Great GODAMIGHTY!
96	Ben	HERE. I'll show you.
96	Ben	WHEW! 'Bout all a man c'n stand in public! GO 'way from me, you!
97	Ben	Laurey, NOW LOOKY HERE, you stand over there right whur you air, and I'll SET over here - and you tell me whut you WANTED WITH me.
97	Ben	... Tomorrow, I'll GET you a new h'ard hand. I'll stay on the place myself tonight, 'f you're NERVOUS about that hound-dog ... Hey, while I THINK of it - how - HOW 'bout marryin' me?
98	Ben	WELL, couldn't you meybbe think of some reason why you might?
98	Ben	I'll be the happiest man alive SOON AS we're married. ...
99	Ben	Hey! 'F there's anybody out AROUND this yard 'at c'n hear my voice, I'd LIKE FER you to know that Laurey Williams is my girl
116	Ben	Laurey HONEY, Cord Elam HERE, he's A Fed'ral Marshal, y'know. And he thinks I ORTA GIVE MYSELF UP - Tonight, he thinks
117	Ben	Why'd I do it? Cuz he'd been PESTERIN' Laurey and I ALWAYS SAID SOME DAY I'D-
117	Ben	Why he come at me with a KNIFE and- and-
71	Chris	C'MON, everybody! Time to start the Box Social
85	Chris	DON'T BE A FOOL, BOY. Y' cain't earn a livin' 'thout A SADDLE.
88	Chris	THAT'S HE IDY! The COWMAN and the FARMER should be friends

Oklahoma! Line Notes Act II

10/22/2014

Page #	Actor	Line
104	Chris	Say Curly, wuz you skeered when the preacher said THAT ABOUT do you take this 'ere womern?
105	Chris	PLEN'Y OF AIR AND plenty of room-
112	Chris	Come on, fellers, let's git 'EM DOWN!
118	Chris	Oh, shet up about BEING MARSHAL! We ain't goin' to let ya SEND the boy TO JAIL on his weddin' night. (etc.)
87	Devyn	Curly, PLEASE don't sell your gun
93	Devyn	WHY, I don't know whut you're talking about!
94	Devyn	... Air you STANDING THERE tryin' to tell me 'f I don't ... Oh, AND I even got better idys'n that. You ain't to come on the PLACE again, you hear me? I'll send yer stuff any place you SAY, but don'g you's much 's set foot (etc.)
95	Devyn	... Go and find Curly and tell him I'm HERE. I wanta see Curly AWFUL BAD. Got to see HIM.
95	Devyn	Curly - I'm afraid, 'fraid OF my life!
96	Devyn	OH, I don't know whut to do!
97	Devyn	He scared me... HE'S CRAZY. I NEVER SAW NOBODY LIKE HIM. He talked wild (etc.)
98	Devyn	Yeow, I 'member. You WAS riding broncs that day.
114	Devyn	IT CAIN'T BE THAT-A-WAY
116	Devyn	Well, tell him NOW AND GIT IT OVER WITH
100	Heidi	Wisht I was goin'- nen you WOULDN'T BE so lonely
100	Heidi	ALI!
101	Heidi	Hello, Will. ALI IS sayin' good-bye.
110	Heidi	ALI HAKIM!
110	Jaymyria	LANDS! Who'd you marry? Where is he?
85	Justin	I'll give you TEN.
69	K. Dunn	IF he rides by and asks fer food and water
70	K. Dunn	They ain't nobody GOIN' TO slug out anythin' - this here's a party. SING it, Andrew! Dum tiddy um tum tum-
72	K. Dunn	LET one of the men BE THE AUCTIONEER
78	K. Dunn	Now, here's the last two hampers. Whose they ARE I ain't got no idy!
78	K. Dunn	Ain't nobody hungry NO more? - (etc.)
78	K. Dunn	Six bits ain't enough fer a lunch like Ado Annie c'n make. LE'S hear a dollar (etc.)
79	K. Dunn	Same OLD sweet-pertater pie, Mike. Whut d'you say?
79	K. Dunn	Never mind about THAT. Who bids a dollar?
79	K. Dunn	Ninety cents, we're gittin' rich. 'Nother desk fer th' SCHOOLHOUSE. DO I hear more? I took a peek INSIDE a while ago and I must say it looks mighty TASTY. WHUT do I hear, gents?
81	K. Dunn	
83	K. Dunn	I got a bid of four and a quarter - FROM JUD FRY. YOU GOIN' to let him have it?
83	K. Dunn	FOUR and a half! (etc.)
83	K. Dunn	FOUR-SEVENTY-FIVE. Come on, gentlemen. Schoolhouse ain't built yet. GOT TO GIT a nice chimbley.
83	K. Dunn	FIVE AND A QUARTER! Ain't GOT nearly enough yet. NOT FER cold duck with stuffin' and THAT lemon-meringue pie.
84	K. Dunn	ANYBODY goin' to bid any more?
86	K. Dunn	... All fer educatin' and larnin'. GOIN' FER thirty-five. Goin'-
87	K. Dunn	Goin'- goin'- gone! WHUT'S THE MATTER WITH YOU FOLKS? Ain't nobody gonna cheer er nuthin'?
89	K. Dunn	WELL THEN, STOP lookin' at those ole French pitchers and ast me fer a dance
112	K. Dunn	Whut you doin' DOWN there, makin' all thet racket, you bunch O' PIG-stealers?
115	K. Dunn	Mebber IT'S BETTER FER YOU and Curly not t'go 'way tonight
115	K. Dunn	... That's the way it is - cradle to grave. AND you can stand it. They's one way. You gotta be hearty, YOU GOT to be. YOU cain't deserve the sweet and tender in life less'n you're tough

Oklahoma! Line Notes Act II

10/22/2014

Page #	Actor	Line
115	K. Dunn	Fiddlesticks! Scrawny and OLD? YOU couldn't h'ar me to be the way I am!
116	K. Dunn	OH, FIDDLESTICKS. Le's do it here and say we did it in court
116	K. Dunn	WELL, le's not break the law (etc.)
76	Orlando	EITHER of you two see Laurey?
82	Orlando	A dollar AND A QUARTER
84	Orlando	NO. They all dropped out. Cain't you see?
85	Orlando	Yo' cain't BID SADDLES. Got to be cash
86	Orlando	Hold on! I ain't finished BIDDIN'! You JIST PUT UP everythin' y'got in the world, didn't yer? (etc.)
87	Orlando	SO, AUNT ELLER, I'm jist as reckless as Curly McLain, I guess. Jist as good at gittin' whut I want. GOIN' TO BID all I got in the world - all I SAVED fer two years, doin' farm work (etc.)
94	Orlando	... Nights you SET IN the front room ... Ya brung me that hot soup out to the smoke house and give it to me, AND ME IN BED.
94	Orlando	I remember eve'ything ya ever done... every word ya ever SAID. CAIN'T think of nuthin' else... See?... See how it is?
94	Orlando	... Nen you'll wisht you WASN'T so free with yer airs, yer sich a fine lady....
113	Orlando	Weddin' party still goin' on? Glad I AIN'T TOO LATE. Got a present for the groom. But first I WANT TO kiss the bride. AN' HERE'S MY PRESENT FER YOU!
72	Paul	HELLO, YOUNG FELLOW
74	Paul	MAYBE pay you real money....
74	Paul	AH, what a beautiful hot-water bag. Looks French. MUST HAVE COST PLENTY.
74	Paul	It don't fit you so good. I'LL PAY YOU twenty-two dollars.
74	Paul	All right THEN - twenty-two-fifty!
75	Paul	THAT ALL YOU THINK IT IS? WELL, it's more'n that! It's...
77	Paul	SAY, young feller, you certainly bunkoed me!
79	Paul	MINE'S THE LAST BID. I got her fer six bits.
79	Paul	HEY!
80	Paul	Fifty-ONE!
100	Paul	A man who will stick to you all your life. AND THAT'S the man for you - Will Parker
100	Paul	Of course you do! And you love THOSE dark brown eyes OF HIS, and the way his mouth wrinkles up when he smiles-
101	Paul	We have an old song in Persia. It SAYS: (etc.)
101	Paul	I am GLAD you will marry such a wonderful man as THIS Will Parker
102	Paul	AH, you were made for each other. BE GOOD TO HER, Will. And you BE GOOD TO HIM. You don't MIND? I am a friend of the family now?
111	Paul	SURE I wanted to. I wanted to marry her when I saw the moonlight shining ON the barrel of her father's shotgun (etc.)
72	Will	OH, IT'S YOU!
73	Will	You ain't purty enough FER A skunk. You ain't SKINNY enough FER A snake.
73	Will	Cuz if I thought you didn't I'd tie you up in THIS bag and DROP you in the river.
74	Will	Eight dollars? That wouldn't be honest. I ONLY PAID THREE-FIFTY
76	Will	How much'LL YOU GIVE ME FER THIS THING?
76	Will	SHORE DO. It's jist a girl in pink tights.
77	Will	How much fer ALL the resta the stuff in this bag?
77	Will	DONE! NOW I GOT FIFTY DOLLARS, AIN'T I? KNOW what that means? Means I'm goin' to take Ado Annie back from you!
77	Will	OH, WOULDN'T I? And when I tell her paw (etc.)
80	Will	AND 'F YER A MAN OF HONOR Y'GOTTA SAY ADO ANNIE B'LONGS TO ME, LIKE Y'SAID SHE WOULD!
80	Will	Wait a minute. Wait! 'F I don't bid any more I c'n keep MY MONEY, cain't I?
81	Will	NEN I STILL GOT FIFTY DOLLARS
90	Will	WHEN I was off in Kansas City, MO
91	Will	I go and SOW my last wild oat
91	Will	I GIVE up lotsa other things



*Sample
Paperwork*

Brenau's Got Talent 2017 Run Sheet						
#	Time	Scene	Crew	Location	Action	Cue
0		Preset	All Crew	All	Preset - Set for Top of Show	Preset
			Lisa & Gabe	All	Check Batteries and Equipment	Preset
			Gabe	Stage	Turn on Podium Mic, go through Monitor	Preset
			Jessica & Jesse	Stage	Sweep Stage, Charge Glow Tape, Check Spikes	Preset
			Lainey	Stage	Set Lav Mic #1 on Kari	Preset
			Lainey	Stage	Set Lav Mic #2 on Emeline	Preset
			Gabe	Stage	Turn on Lav Mic #1 and Lav Mic #2	After Lav Mics are set on Kari and Emeline
			Lainey	SM Console	Set up iPad for Pre-Show Music	Preset
			Lisa & Gabe	House/Stage	LQ 0 & SQ A House LX at full & Pre-show Music Up	End of Preset, Before House Opens
			Lainey	Front of House	Open House	House LX at full, Preshow Music Up
Lisa & Gabe	DSR/Stage	LQ 1 & SQ A.5 House LX out, Podium LX up, Pre-show Music Fade Out	Top of Show			
1	6:41	Xin Yan Qui "Daisy" Dance - "Moonlight"	Lisa	Stage	LQ 1.1 Blackout	After Emcee Speech
			Daisy	OSR	Enter, X CS	In Blackout
			Lisa & Gabe	Cyc & Stage	LQ 1.2 & SQ B Dory Blue LX up on Cyc & "Moonlight" SX fade in	Daisy land CS
			Lisa	CS	LQ 1.3 Special LX up	5 seconds after LQ 1.2 Dory Blue Cyc LX
			Lisa	CS	LQ 1.4 Blackout	Music fade out, after Dance
			Daisy	CS	Daisy Exit Offstage	Music fade out, Special LX out
			Lisa	DSR	LQ 2 Podium LX up	After Applause
2	3:54	Lauren Hill Vocals - "Defying Gravity"	Jesse	OSR	Set Black Mic with Stand DSC (Orange Spike)	Podium LX up
			Gabe	Black Mic	Turn on Black Mic	After Jesse sets Mic Stand DSC
			Lisa	Stage	LQ 2.1 Blackout	After Emcee Speech
			Lauren	OSR	Enter, X DSC	In Blackout
			Lisa	Cyc	LQ 2.2 Green LX up on Cyc	Bump after Lauren lands DSC
			Lisa	Cyc	LQ 2.25 Lauren Middle Build	Visual During Song
			Lisa	Cyc	LQ 2.3 Lauren Final Build	Visual During Song
			Gabe	Stage	SQ C "Defying Gravity" up	After Lauren finishes opening speech "...Brenau women."
			Lisa	Stage	LQ 2.4 Blackout	End of Song
			Gabe	Black Mic	Turn off Black Mic	End of Song
			Lauren	CS	Lauren Exit Offstage	In Blackout
			Lisa	DSR	LQ 3 Podium LX up	After Lauren Exits

Brenau's Got Talent 2017 Run Sheet

#	Time	Scene	Crew	Location	Action	Cue
3	3:55	Berlinda Jonah Dance/Spoken Word - "I Know Girls (Body Love)"	Jesse	DSC	Move Black Mic and Stand Offstage	Podium LX up
			Lisa	Stage	LQ 3.1 Partial Blackout	After Emcee Speech
			Berlinda	OSR	Enter, X DSC, sit on edge of stage	In Blackout
			Lainey	OSR	Cue Jessica to call LQ 3.2 & SQ D	Berlinda about to sit on edge of stage DSC
			Lisa & Gabe	Cyc & Stage	LQ 3.2 & SQ D Red LX up on Cyc & "I Know Girls" SX fade in	Beat after Berlinda sits on edge of stage DSC
			Lisa	DSC	DSC Special LX up (1:45, Visual)	Lisa X DSC, before she says "You did good!"
			Lisa	Stage	Fade to Normal Performance LX (1:50, Visual)	Beat after she says "You did good!"
			Lisa	Stage	LQ 3.3 Fade to Blackout	End of Song
			Berlinda	CS	Berlinda Exit Offstage USL	In Blackout
			Lisa	DSR	LQ 4 Podium LX up	After Berlinda Exits USL
4	3:20	Daniela Santiago Vocals/Piano - "Sam Smith Medley"	Jesse & Devin	OSL	Set Piano CS (Orange Spike)	Podium LX up
			Jesse	CS	Set Piano Bench SR of Piano	After Piano set CS
			Lainey	OSR	Set Black Mic with Stand (Orange Spike DS of Piano Bench)	Podium LX up
			Daniela	OSR	Enter, X CS, Sit on Piano Bench	When Lainey Enters
			Devin	CS	Open Piano	After Piano set CS
			Gabe	Black Mic	Turn on Black Mic	After Lainey sets Mic Stand DSC/R
			Lisa	Stage	LQ 4.1 Blackout	After Emcee Speech
			Lisa	Cyc	LQ 4.2 Purple LX up on Cyc	When Stage is set and Daniela is ready
			Lisa	Stage	LQ 4.3 Blackout	End of Song
			Gabe	Black Mic	Turn off Black Mic	End of Song
			Daniela	CS	Daniela Exit Offstage	In Blackout
			Lisa	DSR	LQ 5 Podium LX up	After Daniela Exits
5	4:00	Kari Twyman Musical Theatre - "Nothing"	Lainey	CS	Move Black Mic and Stand Offstage Right	Podium LX up
			Devin	CS	Close Piano	Podium LX up
			Jesse	CS	Set Piano Bench on Piano	Podium LX up
			Jesse & Devin	CS	Move Piano Offstage, SL	Piano Bench set on Piano
			Lisa	Stage	LQ 5.1 Blackout	After Emcee Speech
			Kari	Offstage	Enter, X CS	In Blackout
			Lisa & Gabe	Cyc & Stage	LQ 5.2 & SQ E Blue LX up on Cyc & "Nothing" SX up	Kari land CS
			Lisa	Stage	LQ 5.3 Abrupt Blackout	On Bump at End of Song
			Kari	CS	Kari Exit Offstage	In Blackout
			Lisa	DSR	LQ 6 Podium LX up	After Kari Exits

Brenau's Got Talent 2017 Run Sheet						
#	Time	Scene	Crew	Location	Action	Cue
6	2:35	Kenya Hunter Spoken Word - "Depression"	Jesse	Offstage (USR)	Close US Traveller	Podium LX up
			Lainey	OSR	Set Blue Mic with Stand DSC (Orange Spike)	Podium LX up
			Gabe	Blue Mic	Turn on Blue Mic	After Lainey sets Mic Stand DSC
			Lainey	OSR	Remove Lav Mic #1 from Kari	After Lainey sets Mic Stand DSC
			Lisa	Stage	LQ 6.1 Blackout	After Emcee Speech
			Kenya	Offstage	Enter, X DSC	In Blackout
			Lisa	DSC	LQ 6.2 DSC Special LX up	Kenya land DSC
			Lisa	Stage	LQ 6.3 Abrupt Blackout	Kenya step US after "...from myself."
			Kenya	DSC	Kenya Exit Offstage	In Blackout
			Lisa	DSR	LQ 7 Podium LX up	After Kenya Exits
7	4:22	Aziza Rodriquez Vocals - "Always Be There"	Jesse	Offstage (USR)	Open US Traveller	Podium LX up
			Lainey	DSC	Take Blue Mic with Stand OSR	Podium LX up
			Lainey	OSR	Hand Blue Mic to Aziza	Lainey Exit OSR with Blue Mic and Stand
			Gabe	Blue Mic	Leave Blue Mic On	Podium LX up
			Lisa	Stage	LQ 7.1 Blackout	After Emcee Speech
			Aziza	Offstage	Enter, X CS with Blue Mic	In Blackout
			Lisa & Gabe	Cyc & Stage	LQ 7.2 & SQ F Blue LX up on Cyc & "Always Be There" SX fade up	Beat after Aziza lands CS
			Lisa	Stage	LQ 7.3 Fade to Blackout	As music fades out
			Gabe	Blue Mic	Turn Off Blue Mic	End of Song
			Aziza	CS	Aziza Exit Offstage Right with Blue Mic	As lights fade to blackout
			Lainey	OSR	Take Blue Mic from Aziza, Bring it to Devin OSL	After Aziza Exits
Lisa	DSR	LQ 8 Podium LX up	After Aziza Exits			
8	3:45	Yi Qian Dance - "I'm Worth It"	Lisa	Stage	LQ 8.1 Blackout	After Emcee Speech
			Lisa & Gabe	Cyc & Stage	LQ 8.2 & SQ G Red Cyc LX up & "I'm Worth It" SX up	After Emcee Speech
			Yi	Offstage (USR)	Enter, X USC	Red Cyc LX up & "I'm Worth It" SX up
			Lisa	Stage	LQ 8.3 Crossfade Red Cyc LX to Bright Stage LX	Yi land USC
			Lisa	Stage	LQ 8.4 Abrupt Midpoint Blackout (0:38)	Song Change, about 0:38 into music
			Cathy	OSR	Enter, Help Lisa with Costume Change, Exit USR	In Blackout
			Lisa	Stage	LQ 8.6 Bright Stage LX up	Cathy Exit USR
			Lisa	Stage	LQ 8.7 Abrupt Blackout	Head Turn (pop, pop) at end of "Alcohol" song
			Yi	CS	Yi Exit Offstage	In Blackout
			Lisa	DSR	LQ 9 Podium LX up	After Yi Exits

Brenau's Got Talent 2017 Run Sheet						
#	Time	Scene	Crew	Location	Action	Cue
9	3:33	Emma Light & Cynthia Ayala Vocal Duet - "Hallelujah"	Jesse	Offstage (USR)	Close US Traveller	Podium LX up
			Lainey	Offstage (USR)	Hand Black Mic to Emma	Podium LX up
			Devin	Offstage (USL)	Hand Blue Mic to Cynthia	Podium LX up
			Gabe	Black & Blue Mics	Turn on Black Mic & Blue Mic	During Emcee Speech
			Lisa	Stage	LQ 9.1 Blackout	After Emcee Speech
			Lisa & Gabe	Stage	LQ 9.2 & SQ H DSC Special LX up & "Hallelujah" SX up	Beat after Emcee Speech
			Emma	Offstage (USR)	Enter, X CS to Green Spike, with Black Mic	"Hallelujah" SX up
			Gabe	Blue Mic	Turn on Blue Mic	"Hallelujah" SX up
			Cynthia	Offstage (USL)	Enter, X CS to L of Green Spike, with Blue Mic	During song
			Lisa	Stage	LQ 9.3 Fade to Blackout (Before End of Song!)	Cynthia Begin to Sing Final "Hallelujah"
			Gabe	Black & Blue Mics	Turn off Black and Blue Mics	End of Song
			Emma & Cynthia	CS	Exit USR with Black and Blue Mics	In Blackout
			Lisa	DSR	LQ 10 Podium LX up	After Emma & Cynthia Exit USR
			Lainey	Offstage (USR)	Take Black and Blue Mics fom Emma and Cynthia	After Emma & Cynthia Exit USR
10	2:40	Arisa Walker Vocals/Piano - "Come Back to Me"	Jessica	Offstage (USR)	Open US Traveller	Podium LX up
			Jesse & Devin	OSL	Set Piano CS (Orange Spike)	Podium LX up
			Lainey	OSR	Set Black Mic in Stand, set onstage - DS of Piano Bench	Podium LX up
			Arisa	OSR	Enter, X CS, Sit on Piano Bench	When Lainey Enters
			Jesse	CS	Set Piano Bench SR of Piano	After Piano set CS
			Devin	CS	Open Piano	After Piano set CS
			Gabe	Black Mic	Turn on Black Mic	After Lainey sets Mic Stand DSC/R
			Lisa	Cyc	LQ 10.1 Blackout	After Emcee Speech
			Lisa	Cyc	LQ 10.2 Baby Blue Cyc LX up	Beat after Emcee Speech
			Lisa	Stage	LQ 10.3 Stage LX up	When Arissa is ready, Beat after Cyc LX up
			Arisa	CS	Arisa stand, Exit SR	End of Song
			Lisa	Stage	LQ 10.4 Blackout	Arisa stands after End of Song
			Lisa	Stage	LQ 11 Podium LX up	After Arissa Exits SR

Brenau's Got Talent 2017 Run Sheet						
#	Time	Scene	Crew	Location	Action	Cue
11	5:00	Xinyi Wang "Lisa" & Xiangqian Wu "Cathy" Piano/Arhu - "Wind in the Street"	Jesse	DSC/R	Set Chair onstage, DSR of Piano, angled in 45°	Podium LX up
			Lisa W. & Cathy	Offstage (USR)	Enter, Lisa W. X to Piano, sit Bench; Cathy X to Chair, sit	Once Chair is set DSC
			Jesse	DSC/R	Move Black Mic with Stand US of Chair, Mic on SL side	Podium LX up
			Lainey	Offstage (USR)	Set Blue Mic with Stand onstage - DSC of Piano	Podium LX up
			Gabe	Blue Mic	Turn on Blue Mic	After Lainey sets Mic Stand DSC
			Lisa	Stage	LQ 11.1 Blackout	After Emcee Speech
			Lisa	Cyc	LQ 11.2 Soft Pink Cyc LX up	After Emcee Speech
			Lisa	Stage	LQ 11.3 Lisa W. & Cathy Performance LX	Visual During Song
			Gabe	Black & Blue Mics	Turn off Black and Blue Mics	End of Song
			Lisa	Stage	LQ 11.4 Fade to Blackout	After Lisa W. & Cathy Bow DSC
Lisa	DSR	LQ 12 Podium LX up	After Lisa W. & Cathy Exit			
12	3:30	Emeline Phinney Vocals - "Astonishing"	Lainey	CS	Move Blue Mic, Black Mic, and Mic Stands Offstage Left	Podium LX up
			Jesse	CS	Set Piano Bench on Piano	Podium LX up
			Devin	CS	Close Piano	Podium LX up
			Jesse & Devin	CS	Move Piano Offstage, SL	Piano Bench set on Piano
			Jesse	CS	Move Chair Offstage	Piano is Offstage, SL
			Gabe	Lav Mic #2	Turn on Lav Mic #2	Piano is Offstage, SL
			Lisa	Stage	LQ 12.1 Blackout	After Emcee Speech
			Lisa & Gabe	Cyc & Stage	LQ 12.2 & SQ I Gold/Yellow Cyc LX up & "Astonishing" SX fade up	Emeline land USC
			Lisa	Stage	LQ 12.3 Emeline Middle	Visual During Song
			Lisa	Stage	LQ 12.4 Emeline Post Middle	Visual During Song
			Lisa	Stage	LQ 12.5 Fast Blackout	Bump at End of Song
			Lisa	DSR	LQ 13 Podium LX up	After Emeline Exits
13		Devin Smith Vocals - "If I Ain't Got You"	Lainey	Offstage	Set Black Mic with Stand CS (Green Spike)	Podium LX up
			Gabe	Black Mic	Turn on Black Mic	After Lainey sets Mic Stand CS
			Lisa	Stage	LQ 13.1 Blackout	After Emcee Speech
			Devin	Offstage	Enter, X CS	In Blackout
			Lisa & Gabe	Stage	LQ 13.2 & SQ J CS Special LX up & "If I Ain't Got You" SX up	Devin land CS (music is silent for first 1:20)
			Lisa	Stage	LQ 13.3 Abrupt Blackout	Beat after "...not knowing what to say next."
			Devin	CS	Exit offstage	In Blackout
			Lisa	DSR	LQ 14 Podium LX up	After Devin Exits
			Lisa	Stage	LQ 14.1 Announcement of Contestants	After Emcee Speech
			Contestants	OSR	All Contestants Enter Stage, X DSC in line	Stage Light up
			Lainey	SM Console	Set up iPad for Post-Show Music	Contestants Enter Stage
			Lisa	House/Stage	LQ 14.2 & SQ K House LX at full & Post-show Music Up	End of Show

Tiger Style! Scene Shift Plot

#	Time	Scene	Crew	Location	Cue	Action	Notes
1.0.1		Preset	Willy Willy Chris & Deb Willy Vince Willy Chris & Deb Britney Chris Vince Britney Britney Deb Deb	Stage Stage Stage Stage USC Stage Off USR & USL Off USR Off DSR Off DSR Off USL Off USL Off DSL Off DSL	Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset Preset	Red Drop in English Tiger Style Sign in Act 1 Groundrow on RP Screen in Car preset behind RP screen #25 Black Border preset in Dragons in Act 1 position Piano stored off USR Therapist Sofa stored off DSR Apartment Sofa preset off DSR, ready to go onstage Customs Booth stored off USL Computer Desk stored off USL Parent's Table stored DSL Park Bench preset DSL, ready to go onstage	Line set 6 Line set 5 2 people +5'-6" from deck Put in track Line set 25 2 people Put in track DSR
1.0.2	0:00	Top of Show	Jessica Britney	SL SR	Places Call Places Call	Give Places to SM Give Places to SM	
1.1		Park in Irvine	Willy Deb Courtney Albert Courtney	Stage Stage Off DSL DSC/L Off DSL	Top of Scene Top of Scene Top of Scene After Curtain is open After Bench is on	English Tiger Style Sign flies out, simultaneous to Red Drop Red Drop flies out, simultaneous to English Tiger Style Sign Open DSL curtain Push Park Bench on from off DSL Close DSL curtain	Line set 5 Line set 6
1.2		Irvine Apartment	Courtney Albert Courtney Britney Jennifer Britney Willy Deb Chris	Off DSL Off DSL Off DSL Off DSR DSC/R Off DSR Stage Off USL Off DSL	Top of Scene After Curtain is open After Bench is off Top of Scene After Curtain is open After Apt. Sofa is on Top of Scene During Scene During Scene	Open DSL curtain Push Park Bench off DSL Close DSL curtain Open DSR curtain Push Apartment Sofa on Close DSR curtain Home Panel flies in Park Bench moved to USL Computer Desk moved to DSL	From DSC From off DSR Line set 7
1.3		Albert's Office	Courtney Albert Courtney Willy	Off DSL CS/L Off DSL Stage	Top of Scene After Curtain is open After Comp. Desk is on Top of Scene	Open DSL curtain Pedals Computer Desk on Close DSL curtain Work Panel flies in	From off DSL Line set 7

Tiger Style! Scene Shift Plot

#	Time	Scene	Crew	Location	Cue	Action	Notes
1.4		Irvine Apartment	Willy Courtney Russ Courtney Vince	Stage Off DSL Off DSL Off DSL Off DSL	Top of Scene Top of Scene After Curtain is open After Comp. Desk is off During scene	Work Panel flies out Open DSL Curtain Push Computer Desk off Close DSL curtain Parent's Table is moved close to onstage, ready to go on	Line set 7 From CS/L
1.5		Parent's House	Willy Britney Jennifer & Albert Britney Courtney Mom & Dad Courtney Chris Deb Vince Chris & Deb	Off SR Off DSR Off DSR Off DSR Off DSL DSL Off DSL CSR Stage Off DSR Offstage	Top of Scene Top of Scene After Curtain is open After Apt. Sofa is off Top of Scene After Curtain is open After Par. Table is on Top of Scene Top of Scene During Scene During Scene	Home Panel tracks off SR Open DSR Curtain Push Apartment Sofa off DSR Close DSR Curtain Open DSL Curtain Push Parent's Table on Close DSL Curtain Push Piano on Parent's Home flies in Therapist Sofa is moved close to onstage, ready to go on Home Panel is replaced with Therapist Panel	Line set 7 From DSC/R From DSL From USR, on angle Line set 9 Line set 7; 2 people
1.6		Kia Sedona	Courtney Mom & Dad Courtney Britney Willy Chris & Deb Albert & Jennifer Chris & Deb Vince	Off DSL Off DSL Off DSL Off USR Stage Stage DSC Stage Stage	Top of Scene After Curtain is open After Par. Table is off Top of Scene Top of Scene Top of Scene Top of Scene After Car moves DS Top of Scene	Open DSL Curtain Push Parent's Table off DSL Close DSL Curtain Pull Piano off USR Parent's Home flies out Act 1 Groundrow tracks open at center 8'-0" Pedal Car DS Act 1 Groundrow tracks back closed Black Scrim flies in	From DSL From CSR Line set 9 2 people From USC 2 people Line set 14
1.7.1		Therapist	Chris & Deb Jennifer Chris & Deb Vince Willy Britney Therapist Britney	Stage USC Stage Stage Stage Off DSR DSC/R Off DSR	Top of Scene After Groundrow is open After Car moves US Top of Scene After Car moves US Top of Scene After Curtain is open After Ther. Sofa is on	Groundrow tracks open at center 8'-0" Push Car USC Act 1 Groundrow tracks back closed Black Scrim flies out Therapist Panel tracks on from SR Open DSR Curtain Push Therapist Sofa on Close DSR Curtain	2 people From DSC 2 people Line set 14 Line set 7 From DSR

Tiger Style! Scene Shift Plot

#	Time	Scene	Crew	Location	Cue	Action	Notes
1.7.2		Therapist & Albert's Office	Willy Courtney Russ the Bus Courtney	Stage Off DSL CSL Off DSL	Top of Scene Top of Scene After Curtain is open After Comp. Desk is on	Work Panel flies in Open DSL Curtain Pedal Computer Desk on Close DSL Curtain	Line set 7 From off DSL
1.8		End of Act 1	Deb Willy	Stage Stage	Top of Scene Top of Scene	Red Drop flies in Chinese Tiger Style Sign flies in	Line set 6 Line set 4
Act One Time: 00:00							
2.0.1		Intermission Transition to Act 2	Britney Jessica Jessica Jessica Chris & Deb Vince Willy Willy Vince Chris & Deb Chris & Deb	Off DSR Off DSL Off DSL Off DSL Stage Off USR Stage Stage Stage Offstage Stage	Top of Intermission Top of Intermission After Par. Table moves After Cust. Booth moves Top of Intermission Top of Intermission Top of Intermission Top of Intermission Top of Intermission Top of Intermission Top of Intermission	Strike Therapist Sofa to off DSR Move Parent's Table to USL Move Custom's Booth to off DSL Strike Computer Desk to off DSL Strike Act 1 Groundrow Strike Car Fly out #25 Black Border Fly in RP Screen to Deck Fly in Neon Signs #1 and #2 Replace Irvine Work Panel with Chinese Work Panel Move Dragons to Act 2 down position	2 people Line set 25 Line set 15; to Deck Line sets 10 & 12; ganged 2 people 2 people
2.0.2	0:00	Top of Act Two	Jessica Britney	SL SR	Places Call Places Call	Give Places to SM Give Places to SM	
2.0.3		Shenzen Airport	Willy	Stage	Top of Scene	Chinese Tiger Style Sign flies out	Line set 4
2.1		Shenzen Street	Willy Chris & Deb	Stage Stage	Top of Scene Top of Scene	Red Drop flies out Dragons pivot onstage	Line set 6 2 people
2.2		Chinese Apartment	Britney Albert & Jennifer Britney Willy	Off DSR DSC/R Off DSR Stage	Top of Scene After Curtain is open After Apt. Sofa is on Top of Scene	Open DSR Curtain Push Apartment Sofa on Close DSR Curtain Home Panel flies in	From off DSR Line set 7

Tiger Style! Scene Shift Plot

#	Time	Scene	Crew	Location	Cue	Action	Notes
2.3.1		Albert's Chinese Office	Willy Britney Jennifer & Albert Britney Courtney General Tso Courtney Willy Chris & Deb Vince	Stage Off DSR Off DSR Off DSR Off DSL CSL Off DSL Stage Off USR Off DSR	Top of Scene Top of Scene After Curtain is open After Apt. Sofa is off Top of Scene After Curtain is open After Comp. Desk is on Top of Scene During Scene During Scene	Home Panel tracks off SR Open DSR Curtain Push Apartment Sofa off DSR Close DSR Curtain Open DSL Curtain Pedal Computer Desk on Close DSL Curtain Work Panel flies in Home Panel is replaced with Chinese Matchmaker Panel Therapist Sofa is moved closer to onstage, ready to go on	line set 7 From off DSR line set 7 2 people
2.3.2		Matchmaker Office & Albert's Chinese Office	Willy Britney Jennifer & Match. Britney Vince Chris	Stage Off DSR DSC/R Off DSR Off USR Off DSR	Top of Scene Top of Scene After Curtain is open After Ther. Sofa is on During Scene During Scene	Chinese Matchmaker Panel tracks on Open DSR Curtain Push Therapist Sofa on Close DSR Curtain Apartment Sofa moves off USR Piano moves off DSR	Line set 7; from USR From off DSR From off DSR From off USR
2.4		Prison	Jessica General Tso Jessica Courtney Britney Courtney Willy Vince Chris & Deb Britney Prison Guard Britney	Off DSL Off DSL Off DSL Off DSR Off DSR Off DSR Stage Stage Stage Off DSR DSR Off DSR	Top of Scene After Curtain is open After Comp. Desk is off Top of Scene After Curtain is open After Ther. Sofa is off Top of Scene Top of Scene Top of Scene During Scene After Curtain is open After Piano/Cello is on	Open DSL Curtain Push Computer Desk off DSL Close DSL Curtain Open DSR Curtain Push Therapist Sofa off DSR Close DSR Curtain Matchmaker Panel and Work Panel fly out Neon Signs #1 and #2 fly out Prison Walls track to center Open DSR Curtain Push Piano/Cello on Close DSR Curtain	Line set 7 Line sets 10 & 12; ganged 2 people From off DSR

Tiger Style! Scene Shift Plot

#	Time	Scene	Crew	Location	Cue	Action	Notes
2.5		LAX Customs	Britney	Off DSR	Top of Scene	Open DSR Curtain	From DSR Line set 14 2 people From off DSL From SL
			Vince	Off DSR	After Curtain is open	Pull Piano/Cello off DSR	
			Britney	Off DSR	After Piano/Cello is off	Close DSR Curtain	
			Willy	Stage	Top of Scene	Black Scrim flies out	
			Chris & Deb	Stage	Top of Scene	Dragons pivots offstage	
			Courtney	Off DSL	Top of Scene	Open DSL Curtain	
			Customs Guy	SL	After Curtain is open	Walk Custom Booth on from DSL	
			Courtney	Off DSL	After Customs Booth is on	Close DSL Curtain	
			Courtney	Off DSL	During Scene	Open DSL Curtain	
			Customs Guy	Off DSL	After Curtain is open	Walk Custom Booth off DSL	
			Courtney	Off DSL	After Customs Booth is off	Close DSL Curtain	

Act Two Time: 00:00

The Nightingale Rose

Props List

Item	Page#	Where obtained	Returned
Sheets x 4	3-throughout	Bought (4)	12/2/15
Worn Blankets (brown, wool, mismatched) x 4	3-throughout	Elisa (1) Bought (4)	12/2/15
Pillows x 8	3-throughout	Elisa (show)	2 x 11/11/15 6 x 11/16/15
Pillowcases x 6	Throughout	Elisa (4) Bought (2)	11/16/15
Flask (Anthony)	Throughout	Jessica (rehearsal) Bought (show)	11/9/15 Gift-Anthony
Locket (Anthony)	Throughout	Alyssa (rehearsal)	11/16/15
Playing Cards	Throughout	Elisa (show)	11/16/15
Pen (Herbert)	Throughout	Veronica (show)	11/16/15
Book (Jon)	Throughout	Elisa (show)	11/16/15
Cross Necklace (Bennett)	Throughout	Veronica (show)	11/16/15
Book (Cody)	Throughout	Elisa (show)	11/16/15
Small Pocket Mirror (Mary)	4	Bought (needs to be altered)	12/2/15
Clipboard with Paper	4-throughout	Storage (add paper)	12/2/15
Tea	5, 9, 15, 19, 21, 39, 43, 58	Make	Wet
London Tea - Tea Pot	5-throughout	Bought	12/2/15
London Tea - Plate	Throughout	Storage	12/2/15
London Tea - 2 cups & 2 saucers	Throughout	Bought	12/2/15
London Tea - Spoon	Throughout	Storage	12/2/15
London Tea Tray	5-throughout	Storage (rehearsal) Elisa (show)	12/2/15 11/16/15
Gluten-free Cookies (London & Crimea) (Udi's?)	5, 9, 15, 19, 21, 39, 43	Buy	Wet

The Nightingale Rose
Props List

Item	Page#	Where obtained	Returned
Newspaper	9-throughout	Make	Gift-Jessica
Sherry Decanter	11	Storage	12/2/15
Sherry Glass	11	Elisa (show)	12/2/15
Round Hand Mirror (Colonel)	15, 35	Elisa (show)	11/16/15
Handkerchiefs (Florence)	15	Bought (Teri will dye)	11/16/15
Letters (Herbert and Florence) on Parchment/Typewriter Paper	16	Make (Veronica brought paper)	Gift-Christian & Anna
Colonel Tea - Tea Pot	21	Bought	12/2/15
Colonel Tea - Large Plate	21	Storage	12/2/15
Colonel Tea - 2 cups & 2 saucers	21	Elisa (show)	11/16/15
Colonel Tea - Spoon	21	Elisa (show)	11/16/15
Lamp	28	Bought	12/2/15
White Full-Sized Sheets x 2	28, 46	Elisa (rehearsal) Bought (show)	11/9/15 12/2/15
Wash Basins x 2	29	Bought	12/2/15
Sponge x 2	29, 36	Bought	12/2/15
Comb (Jaelen)	29	Bought	Gift-Jaelen
Bandages	31, 46	Make	Gift-Jessica
Shaving Equipment - Scissors	35	Caleb (show)	12/2/15
Shaving Equipment - Comb	35	Caleb (rehearsal) Bought (show)	11/16/15
Shaving Equipment - Pomade	35	Bought	Gift-Caleb
Shaving Equipment - Plate	35	Storage	12/2/15
Handkerchiefs - White (Colonel)	Throughout	Bought	12/2/15

The Nightingale Rose

Props List

Item	Page#	Where obtained	Returned
Moleskin Journal (Florence)	36	Storage	12/2/15
Pencil (Florence)	36	Research	Gift-Jessica
Book (Parthe)	39, 40	Elisa (show)	11/16/15
Blanket/Tablecloth	40	Elisa (show)	12/2/15 (Storage)
Servant Bell	46	Storage	12/2/15
Basket (Lidless) for Sheets	46	Elisa (show)	11/16/15
Mop	51	Bought	12/2/15
Paper (Colonel)	52	Make	Gift-Caleb
Chart of Nightingale Rose (Herbert, sketch-size paper)	55	Make	Gift-Christian
Coloring Utensils	55	Jessica (show)	Gift-Jessica
Drawing Paper (Rip from Sketchbook)	55	Elisa (show)	11/16/15
Blanket (Florence)	60	Elisa (show)	11/16/15

Pre-Show

- Boil water in coffee pot
- Steep decaffeinated tea in three tea cups (1 for Mrs. Nightingale, 2 for Colonel)
- Mix tea with tea bags, put tea in proper locations (Mrs. Nightingale's tea goes DSR table, Colonel's two teas go DSL shelf)
- Arranges gluten-free cookies (6 cookies on London tea plate DSL cart, 1 cookie napkin DSR table, rest of the cookies on Colonel's silver plate in DSL shelf)
- Check that everything is in their Top of Show locations (see below)

Top of Show

- On Stage
 - Jaelen's Bed: Nothing
 - Cody's Bed: 13 playing cards under pillow
 - Anthony's Bed: 13 playing cards and flask under pillow
 - Jon's Bed: Shakespeare book under pillow
- USL Vom
 - 2 Gold Pillows (Florence's bed)
 - Lamp
 - Drawing paper/Sketch of Nightingale Rose
 - Colored pencils
 - Hand Mirror (Mary)
 - Bandages (5+)
 - Basket with white sheets
 - Letter (Florence)
- USR Vom
 - 2 Washbasins with sponges and comb
 - Green Blanket (Jaelen)
 - 2 Red Pillows (Florence's bed)
 - Bandage (Jaelen)
- Wheelchair with Tan Blanket
- DSL Vom
 - Headboard
 - Red table runner
 - Letter #3 (Herbert)
 - London Tea
 - Colonel Tea
 - Flask (Anthony)
 - Bell (Parthe)
 - Chekov Book (Parthe)
 - Tolstoy Book (Florence)
 - Letter (Parthe)
 - Gloves, fan, etc. (Parthe)
- DSR Vom
 - Quill Pen
 - London tea cup and saucer
 - Gluten-free cookie on napkin
 - Letter (Colonel)
 - Letters #1 & 2 (Hebert)
 - Fan (Mrs. Nightingale)
 - Newspaper (Sir John)
 - Red tablecloth

Post Show

- Wash cups, spoons, and plates, then return them to Top of Show locations (see above)
- Switch Jaelen's green blanket to the Top of Show grey blanket
- Check that everything is in their Top of Show locations (see above)

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.1.1	EXIT	TIME OFF	ENTRANCE	1.1.2	EXIT	TIME OFF
		New Look		#1 Prologue/Act One Opening - Part One				#2 Act One Opening Part Two		
//		Mid-Scene Costume Change								
TIME +		More than 2:00								
#	♂♀	ACTOR								
1	F	Baker's Wife	DSR	LOOK 1	---	---	---	LOOK 1	---	---
2	F	Cinderella	DSL	LOOK 1	---	---	---	LOOK 1	---	---
3	F	Little Red Ridinghood	DSR	LOOK 1	---	---	---	LOOK 1	---	---
4	F	Witch								
5	M	Baker	DSR	LOOK 1	---	---	---	LOOK 1	---	---
6	M	Jack	DSL	LOOK 1	---	---	---	LOOK 1	---	---
7	M	Mysterious Man/Narrator	DSR	LOOK 1 (Narrator)	---	---	---	LOOK 1 (Narrator)	---	---
8	F	Cinderella's Mother/Granny								
9	F	Florinda	DSL	LOOK 1	DSL	TIME +				
10	F	Jack's Mother	DSL	LOOK 1	---	---	---	LOOK 1	---	---
11	F	Lucinda	DSL	LOOK 1	DSL	TIME +				
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother	DSL	LOOK 1	DSL	TIME +				
16	M	Cinderella's Father								
17	M	Cinderella's Prince/Wolf								
18	M	Rapunzel's Prince								
19	M	Steward								

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.1.3	EXIT	TIME OFF	ENTRANCE	1.1.4	EXIT	TIME OFF
				#3 Act One Opening Part Three				#4 Act One Opening Part Four		
#	♂♀	ACTOR								
1	F	Baker's Wife	---	LOOK 1	---	---	---	LOOK 1	---	---
2	F	Cinderella	---	LOOK 1	---	---	---	LOOK 1	---	---
3	F	Little Red Ridinghood	---	LOOK 1	---	---	---	LOOK 1	---	---
4	F	Witch					DSR	LOOK 1	---	---
5	M	Baker	---	LOOK 1	---	---	---	LOOK 1	---	---
6	M	Jack	---	LOOK 1	---	---	---	LOOK 1	---	---
7	M	Mysterious Man/Narrator	---	LOOK 1 (Narrator)	---	---	---	LOOK 1 (Narrator)	---	---
8	F	Cinderella's Mother/Granny								
9	F	Florinda	DSL	LOOK 2	---	---	---	LOOK 2	---	---
10	F	Jack's Mother	---	LOOK 1	---	---	---	LOOK 1	---	---
11	F	Lucinda	DSL	LOOK 2	---	---	---	LOOK 2	---	---
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother								
16	M	Cinderella's Father								
17	M	Cinderella's Prince/Wolf								
18	M	Rapunzel's Prince								
19	M	Steward								

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.1.5	EXIT	TIME OFF	ENTRANCE	1.1.6	EXIT	TIME OFF
				#5 Act One Opening Part Five				#6 Act One Opening Part Six		
#	♂♀	ACTOR								
1	F	Baker's Wife	---	LOOK 1	---	---	---	LOOK 1	---	---
2	F	Cinderella	---	LOOK 1	---	---	---	LOOK 1	---	---
3	F	Little Red Ridinghood	---	LOOK 1	---	---	---	LOOK 1	---	---
4	F	Witch	---	LOOK 1	---	---	---	LOOK 1	DSR	TIME +
5	M	Baker	---	LOOK 1	---	---	---	LOOK 1	---	---
6	M	Jack	---	LOOK 1 Modified	---	---	---	LOOK 1 Modified	---	---
7	M	Mysterious Man/Narrator	---	LOOK 1 (Narrator)	---	---	---	LOOK 1 (Narrator)	---	---
8	F	Cinderella's Mother/Granny								
9	F	Florinda	---	LOOK 2	---	---	---	LOOK 2	---	---
10	F	Jack's Mother	---	LOOK 1	---	---	---	LOOK 1	---	---
11	F	Lucinda	---	LOOK 2	---	---	---	LOOK 2	---	---
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother								
16	M	Cinderella's Father								
17	M	Cinderella's Prince/Wolf								
18	M	Rapunzel's Prince								
19	M	Steward								

1.1.5: Jack adds shawl during scene.

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.1.7	EXIT	TIME OFF	ENTRANCE	1.1.8	EXIT	TIME OFF
				#7 Act One Opening Part Seven				#8 Act One Opening Part Eight		
#	♂♀	ACTOR								
1	F	Baker's Wife	---	LOOK 1	---	---	---	LOOK 1	---	---
2	F	Cinderella	---	LOOK 1	---	---	---	LOOK 1	---	---
3	F	Little Red Ridinghood	---	LOOK 1	---	---	---	LOOK 1	---	---
4	F	Witch								
5	M	Baker	---	LOOK 1	DSR	1:00	DSR	LOOK 1	---	---
6	M	Jack	---	LOOK 1 Modified	---	---	---	LOOK 1 Modified	---	---
7	M	Mysterious Man/Narrator	---	LOOK 1 (Narrator)	---	---	---	LOOK 1 (Narrator)	---	---
8	F	Cinderella's Mother/Granny								
9	F	Florinda	---	LOOK 2	DSL	2:00				
10	F	Jack's Mother	---	LOOK 1	---	---	---	LOOK 1	---	---
11	F	Lucinda	---	LOOK 2	DSL	2:00				
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother	DSL	LOOK 2	DSL	2:00				
16	M	Cinderella's Father	DSL	LOOK 1	DSL	2:00				
17	M	Cinderella's Prince/Wolf								
18	M	Rapunzel's Prince								
19	M	Steward								

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.1.9	EXIT	TIME OFF	ENTRANCE	1.2.1	EXIT	TIME OFF
				#9 Act One Opening - Part Nine				#10 Scene Two - Cinderella At The Grave		
		New Look								
	//	Mid-Scene Costume Change								
	TIME +	More than 2:00								
#	♂♀	ACTOR								
1	F	Baker's Wife	---	LOOK 1 Modified	DSL	TIME +				
2	F	Cinderella	---	LOOK 1	---	---	---	LOOK 1	USL	TIME +
3	F	Little Red Ridinghood	---	LOOK 1	DSL	TIME +				
4	F	Witch								
5	M	Baker	---	LOOK 1	DSL	TIME +				
6	M	Jack	---	LOOK 1 Modified	DSR	2:00	DSR	LOOK 1 Modified	DSL	TIME +
7	M	Mysterious Man/Narrator	---	LOOK 1 (Narrator)	DSR	0:15	DSR	LOOK 1 // LOOK 2	DSR	TIME +
8	F	Cinderella's Mother/Granny					DSL	LOOK 1 (Mother)	DSL	TIME +
9	F	Florinda	USL	LOOK 2	USR	TIME +				
10	F	Jack's Mother	---	LOOK 1	DSL	TIME +				
11	F	Lucinda	USL	LOOK 2	USR	TIME +				
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother	USL	LOOK 2	USR	TIME +				
16	M	Cinderella's Father	DSL	LOOK 1	USR	TIME +				
17	M	Cinderella's Prince/Wolf								
18	M	Rapunzel's Prince								
19	M	Steward								

1.2.1: Narrator exits DSR during scene and enters as Mysterious Man DSR. Offstage for 1:20.

Costume Entrance/Exit Chart

Class Assignment

KEY:			ENTRANCE	1.2.2	EXIT	TIME OFF	ENTRANCE	1.2.3	EXIT	TIME OFF
				#11 Scene Two - Hello, Little Girl				#12 Scene Two - After "Hello, Little Girl"		
#	♂♀	ACTOR								
1	F	Baker's Wife					USR	LOOK 1 Modified	---	---
2	F	Cinderella								
3	F	Little Red Ridinghood	DSR	LOOK 1	DSL	TIME +				
4	F	Witch					DSR	LOOK 1	DSR	TIME +
5	M	Baker	USL	LOOK 1	---	---	---	LOOK 1 Modified	---	---
6	M	Jack					DSR	LOOK 1 Modified	---	---
7	M	Mysterious Man/Narrator					DSR	LOOK 2 (Myst. Man)	DSR	TIME +
8	F	Cinderella's Mother/Granny								
9	F	Florinda								
10	F	Jack's Mother								
11	F	Lucinda								
12	F	Rapunzel								
13	F	Sleeping Beauty								
14	F	Snow White								
15	F	Stepmother								
16	M	Cinderella's Father								
17	M	Cinderella's Prince/Wolf	USL	LOOK 1 (Wolf)	DSL	TIME +				
18	M	Rapunzel's Prince								
19	M	Steward								

1.2.3: Baker's Wife brings on Baker's shawl and puts it on him onstage.

Position	Unit #	Instrument Type	Watt	Purpose	Color	Gobo	Accessories	Notes	Channel	Dimmer	Circuit	Cable
ELECTRIC 3 POSITION												
Electric 3	1	Altman 360Q 4.5x6	575	Step^Hi	R331+R119			w/ 4 Electric 10	62	1	33	24
ELECTRIC 4 POSITION												
Electric 4	1	ETC Source-4 36°	575	DL0^W	R302+R119				3	13	25	42
Electric 4	2	ETC Source-4 36°	575	Dc0^W2	R03+R132	G643	Source-4 A Template Holder	w/ 4 Electric 4+6	51	2	28	42
Electric 4	3	ETC Source-4 36°	575	Dc0^W	R302+R119				2	14	26	42
Electric 4	4	ETC Source-4 36°	575	Dc0^W2	R03+R132	G643	Source-4 A Template Holder	w/ 4 Electric 2+6	51	2	28	42
Electric 4	5	ETC Source-4 36°	575	DR0^W	R302+R119				1	15	27	24
Electric 4	6	ETC Source-4 36°	575	Dc0^W2	R03+R132	G643	Source-4 A Template Holder	w/ 4 Electric 2+4	51	2	28	24
Electric 4	7	ETC Source-4 Jr 36°	575	pg117 Special	R02+R119				63	16	29	42
Electric 4	8	ETC Source-4 Jr 36°	575	Dc0^p	R331+R119			w/ 4 Electric 11+13	52	3	32	42
Electric 4	9	ETC Source-4 Jr 36°	575	DL0^C	L201+R119				23	17	36	42
Electric 4	10	Altman 360Q 6x9	575	Step^Hi	R331+R119			w/ 3 Electric 1	62	1	33	42
Electric 4	11	ETC Source-4 Jr 36°	575	Dc0^P	R331+R119			w/ 4 Electric 8+13	52	3	32	24
Electric 4	12	ETC Source-4 Jr 36°	575	Dc0^C	L201+R119				22	18	35	42
Electric 4	13	ETC Source-4 Jr 36°	575	Dc0^P	R331+R119			w/ 4 Electric 8+11	52	3	32	18
Electric 4	14	ETC Source-4 Jr 36°	575	Dr0^C	L201+R119				21	19	34	18
ELECTRIC 5 POSITION												
Electric 5	1	PAR 64 MFL	1000	Wdng<P	R39			w/ 5 Electric 2	53	4	21	42
Electric 5	2	PAR 64 MFL	1000	Wdng<P	R39			w/ 5 Electric 1	53	4	21	42
Electric 5	3	Altman 360Q 6x9	575	Step^Lo	R331+R119				61	20	30	42
Electric 5	4	PAR 64 MFL	1000	Wdng>A	R21			w/ 5 Electric 5	54	5	31	24
Electric 5	5	PAR 64 MFL	1000	Wdng>A	R21			w/ 5 Electric 4	54	5	31	42
ELECTRIC 6 POSITION												
Electric 6	1	PAR 64 MFL	1000	Wdng<L	L704			w/ 6 Electric 3	55	6	22	42
Electric 6	2	ETC Source-4 Jr 50°	575	Bench<Spcl	R119				66	21	23	42
Electric 6	3	PAR 64 MFL	1000	Wdng<L	L704			w/ 6 Electric 1	55	6	22	42
Electric 6	4	ETC Source-4 50°	575	SLC9^W	R302+R119				6	22	24	42
Electric 6	5	ETC Source-4 50°	575	SL27^W	R02+R119				11	23	S6	6
Electric 6	6	Altman 65Q 6" Fresnel	500	pg89 Special	R18				82	24	S5	6
Electric 6	7	Radiance Hazer	500	Hazer				Above Pipes	221	25	S13	24
Electric 6	8	ETC Source-4 Jr 50°	575	SLC9^C	L201+R119				26	26	S14	24
Electric 6	9	Altman 360Q 6x12	575	Step^Lo	R331+R119				61	27	S16	18
Electric 6	10	ETC Source-4 36°	575	MR18^W	R302+R119				7	28	S15	18
Electric 6	11	PAR 64 MFL	1000	Wdng>P	R32			w/ 6 Electric 12	56	7	S8	6
Electric 6	12	PAR 64 MFL	1000	Wdng>P	R32			w/ 6 Electric 11	56	7	S8	12
Electric 6	13	ETC Source-4 Jr 36°	575	MR18^C	L201+R119				27	29	40	24
ELECTRIC 7 POSITION												
Electric 7	1	PAR 64 MFL	1000	WdngXvB<	L363			w/ 7 Electric 2; Sideyoked	57	8	S1	18
Electric 7	2	PAR 64 MFL	1000	WdngXvB<	L363			w/ 7 Electric 1; Sideyoked	57	8	S1	12
Electric 7	3	Altman 65Q 6" Fresnel	500	DCvW	R03			w/ 7 Electric 9+Electric B+ 1; Sideyoked	31	9	S2	6
Electric 7	4	Altman 65Q 6" Fresnel	500	DCvC	R78			w/ 7 Electric 10+Mid I-Beam 2; Sideyoked	41	10	S3	18
Electric 7	5	ETC Source-4 50°	575	SL27^W	R02+R119				11	70	70	42
Electric 7	6	ETC Source-4 Jr 50°	575	Wdw Spcl	R302+R119				64	71	71	42
Electric 7	7	ETC Source-4 50°	575	URC36^W	R302+R119				9	72	72	42
Electric 7	8	ETC Source-4 Jr 50°	575	Bar^Spcl	R119				65	30	43	42
Electric 7	9	Altman 65Q 6" Fresnel	500	DCvW	R03			w/ 7 Electric 3+Electric B+ 1; Sideyoked	31	9	S2	6
Electric 7	10	Altman 65Q 6" Fresnel	500	DCvC	R78			w/ 7 Electric 4+Mid I-Beam 2; Sideyoked	41	10	S3	6
Electric 7	11	PAR 64 MFL	1000	WdngXvB>	L363			w/ 7 Electric 13; Sideyoked	58	11	S4	6
Electric 7	12	ETC Source-4 Jr 50°	575	URC36^C	L201+R119				29	31	42	24
Electric 7	13	PAR 64 MFL	1000	WdngXvB>	L363			w/ 7 Electric 11; Sideyoked	58	11	S4	12
Electric 7	14	ETC Source-4 Jr 50°	575	UR27^C	L201+R119				28	32	41	24

Position	Unit #	Instrument Type	Watt	Purpose	Color	Gobo	Accessories	Notes	Channel	Dimmer	Circuit	Cable
ELECTRIC 8 POSITION												
Electric 8	1	Altman 65Q 6" Fresnel	500	SL27vC	R80			w/ 8 Electric 3; Sideyoked	14	33	61	6
Electric 8	2	Altman 65Q 6" Fresnel	500	SL27vW	R04			w/ 8 Electric 4; Sideyoked	13	34	62	6
Electric 8	3	Altman 65Q 6" Fresnel	500	SL27vC	R80			w/ 8 Electric 1; Sideyoked	14	33	61	6
Electric 8	4	Altman 65Q 6" Fresnel	500	SL27vW	R04			w/ 8 Electric 2; Sideyoked	13	34	62	6
Electric 8	5	ETC Souce-4 PAR MCM (XWFL)	575	SLCvW	R03			Sideyoked	36	35	63	12
Electric 8	6	ETC Souce-4 PAR MCM (XWFL)	575	SLCvC	R78			Sideyoked	46	36	64	12
Electric 8	7	Altman 360Q 4.5x6	575	URC36Spcl	R119			Sideyoked	94	37	53	12
Electric 8	8	ETC Souce-4 PAR MCM (XWFL)	575	UCvW	R03			Sideyoked	39	38	54	12
Electric 8	9	ETC Souce-4 PAR MCM (XWFL)	575	UCvC	R78			Sideyoked	49	39	55	12
Electric 8	10	Altman 360Q 4.5x6	575	Bar36Spcl	R119			Sideyoked	95	40	56	12
Electric 8	11	Altman 360Q 4.5x6	575	URC36Spcl	R119			Sideyoked	93	41	49	18
Electric 8	12	ETC Souce-4 PAR MCM (XWFL)	575	SRvW	R03			Sideyoked	34	42	50	18
Electric 8	13	ETC Souce-4 PAR MCM (XWFL)	575	SRvC	R78			Sideyoked	44	43	51	18
Electric 8	14	ETC Souce-4 PAR MCM (XWFL)	575	URvW	R03			Sideyoked	38	44	52	18
Electric 8	15	ETC Souce-4 PAR MCM (XWFL)	575	URvC	R78			Sideyoked	48	45	48	24
Electric 8	16	Altman 360Q 4.5x6	575	UR27Spcl	R119			Sideyoked	92	46	47	24
Electric 8	17	Altman 360Q 4.5x6	575	MR18Spcl	R119			Sideyoked	91	47	46	24
Electric 8	18	ETC Souce-4 PAR MCM (XWFL)	575	MRvW	R03			Sideyoked	37	48	45	24
Electric 8	19	ETC Souce-4 PAR MCM (XWFL)	575	MRvC	R78			Sideyoked	47	49	44	24
ELECTRIC B+ POSITION												
Electric B+	1	Altman 65Q 6" Fresnel	500	DCvW	R03			w/ 7 Electric 3+9; Sideyoked	31	9	S2	6
ELECTRIC C POSITION												
Electric C	1	ETC Souce-4 50°	575	UR27^W	R302+R119				8	50	S20	24
ELECTRIC D POSITION												
Electric D	1	ETC Souce-4 36°	575	Will Fill	R84+R132	G708	Source-4 A Template Holder		72	51	S10	24
Electric D	2	ETC Souce-4 PAR MCM (XWFL)	575	SRvC	R78			Sideyoked	44	52	S11	24
Electric D	3	ETC Souce-4 PAR MCM (XWFL)	575	SRvW	R03			Sideyoked	34	53	S12	24
BALCONY RAIL POSITION												
Balcony Rail	1	Altman 65Q 6" Fresnel	500	UL Door	R02		7.5" 4 Leaf Barn Door		15	54	60	18
Balcony Rail	2	Altman 65Q 6" Fresnel	500	UC Door	R02		7.5" 4 Leaf Barn Door		16	65	65	24
Balcony Rail	3	Altman 65Q 6" Fresnel	500	Window Y	R316		7.5" 4 Leaf Barn Door		103	66	66	18
Balcony Rail	4	Altman 65Q 6" Fresnel	500	Window M	R38		7.5" 4 Leaf Barn Door		102	67	67	18
Balcony Rail	5	Altman 65Q 6" Fresnel	500	Window C	R69		7.5" 4 Leaf Barn Door		101	68	68	18
CENTER I-BEAM POSITION												
Center I-Beam	1	ETC Souce-4 36°	575	CC9^W	R302+R119			Underhung	5	55	S18	24
Center I-Beam	2	ETC Souce-4 36°	575	SRC9^W	R302+R119			w/ Center I-Beam 3; Underhung	4	56	S17	24
Center I-Beam	3	ETC Souce-4 36°	575	SR9^W	R302+R119			w/ Center I-Beam 2; Underhung	4	56	S17	42
Center I-Beam	4	ETC Souce-4 Jr 36°	575	CC9^C	L201+R119			Underhung	25	57	S19	24
Center I-Beam	5	ETC Souce-4 Jr 36°	575	SRC9^C	L201+R119			w/ Center I-Beam 6; Underhung	24	58	S7	12
Center I-Beam	6	ETC Souce-4 Jr 36°	575	SR9^C	L201+R119			w/ Center I-Beam 5; Underhung	24	58	S7	18
DS I-BEAM POSITION												
DS I-Beam	1	ETC Souce-4 50°	575	SL27^C	R54+R132	G697	Source-4 A Template Holder	w/ DS I-Beam 2; Underhung	12	12	S9	24
DS I-Beam	2	ETC Souce-4 50°	575	SL27^C	R54+R132	G697	Source-4 A Template Holder	w/ DS I-Beam 1; Underhung	12	12	S9	24
MID I-BEAM POSITION												
Mid I-Beam	1	ETC Souce-4 50°	575	pg89 Fill	R84+R132	G708	Source-4 A Template Holder	Underhung	81	69	S69	18
Mid I-Beam	2	Altman 65Q 6" Fresnel	500	DCvC	R78			w/ 7 Electric 4+10; Sideyoked	41	10	S3	12
Mid I-Beam	3	ETC Souce-4 PAR MCM (XWFL)	575	CCvC	R78			Sideyoked	45	59	S7	6
Mid I-Beam	4	ETC Souce-4 PAR MCM (XWFL)	575	CCvW	R03			Sideyoked	35	60	S8	6
Mid I-Beam	5	ETC Souce-4 50°	575	Will Special	R32+R119			Sideyoked	71	61	S9	6

Position	Unit #	Instrument Type	Watt	Purpose	Color	Gobo	Accessories	Notes	Channel	Dimmer	Circuit	Cable
DSC STAGE POSITION												
DSC Stage	1	Practical	60	DCRingXmasLX	NC				111			
DSC Stage	2	LED Tape	40	Dc0Bench	RGB				201			
USL STAGE POSITION												
USL Stage	1	Practical	60	UL27Lamp	NC				112			
USC STAGE POSITION												
USC Stage	1	LED Tape	40	UCCluster	RGB				214			
USC Stage	2	LED Tape	40	Bar Insert	RGB				202			
USC Stage	3	LED Tape	40	URC36Bench	RGB				205			
USC Stage	4	LED Tape	40	URC36Pendant	RGB				213			
USR STAGE POSITION												
USR Stage	1	LED Tape	40	UR27Bench	RGB				204			
USR Stage	2	LED Tape	40	UR27Pendant	RGB				212			
USR Stage	3	LED Tape	40	MR18Bench	RGB				203			
USR Stage	4	LED Tape	40	MR18Pendant	RGB				211			