(Crosses to door. BENNY, NICELY and NATHAN come hurrying out of the door putting on their coats at the same time. They start off R. The lookout whistles at them and motions for them to go the other way. As they stop and turn, followed by HARRY-THE-HORSE, the other CRAP SHOOTERS emerge, some with coats off, others just putting them on.

They start off and collide with GUYS coming back, but they ALL exit L.1. As NATHAN goes by, SKY grabs him, but NATHAN doesn’t stop—he exits L.1)

SKY

Hey! What is this?

NATHAN

Canasta!

(He dashes off followed by some of the GUYS. BIG JULIE enters)

BIG JULIE

(Yelling to NATHAN as he is running off L.1)

Wait a minute! I’m losing ten G’s.

(HE runs off L.1. The sound of the patrol bell has reached close up presence. As the bell stops clanging, BRANNIGAN and TWO COPS rush on from R.1. BRANNIGAN stops short and realizes they have escaped him)

BRANNIGAN

(To the two cops)

Someone must have tipped them off.

(THE TWO COPS rush off L.1. BRANNIGAN crosses to L.C. and stops — turns to Sarah)

I seen a lot of strange things in my time but this is the first time I ever see a floating crap game going full blast in a MISSION.

(He runs off stage L.1)

SARAH

(Stunned)

Crap game!

SKY

Sarah. you know I had nothing to do with this. don’t you?

(SARAH walks slowly toward the Mission entrance)

Sarah!

(SHE stops)
SARAH

(Turns away)
This wouldn't have happened if I hadn't—
(She turns to him)
—I never should have gone with you. It was wrong.

SKY
No, it wasn't. You went to help the Mission.

(SARAH)
(Dully)
Did I?

SKY
(Looks at her a moment)
Will I see you tomorrow?

SARAH
Everyone is welcome at the Mission.

SKY
That's not what I mean.

SARAH
It's no good, Sky. You said it yourself—it's no good.

SKY
Why not? What the hell kind of doll are you, anyway?

SARAH
I'm a Mission doll.

#10 - Curtain Music

(SARAH goes into the Mission as the GROUP follows her)

HOUSE CURTAIN
ACT II, Scene i: The Hot Box nightclub

Stage lights dim up – the place is well crowded with patrons *sipping cocktails*. The M.C. is at stage C. standing in front of a microphone.

NOTE: This is all seen behind the #1 translucent snow curtain.

M.C.

And now for the feature number of the evening, The Hot Box proudly presents Miss Adelaide and her Debutantes.

Music strikes up – #1 show traveller opens as the balcony spots and front arc spots dim up. M.C. exits L.2 taking microphone with him. FOUR DANCING GIRLS enter from R.2 followed by ADELAIDE. FOUR DANCING GIRLS enter from L.2. They all carry long gold cigarette holders with cigarettes and are wearing golden gowns, shoes, hats, pearl necklaces and mink stoles.

ADELAIDE

(Stage C.)

HE BOUGHT ME THE FUR THING,
FIVE WINTERS AGO
AND THE GOWN THE FOLLOWING FALL
THEN THE NECKLACE,
THE BAG,
THE GLOVES
AND THE HAT,
THAT WAS LATE FORTY-EIGHT
I RECALL

(Suddenly indignant)

THEN LAST NIGHT IN HIS APARTMENT
HE TRIED TO REMOVE THEM ALL!

(Crosses to R. and continues resentfully)

AND I SAID AS I RAN DOWN THE HALL:
(ADELAIDE)

(Crosses back to C., now with hurt feelings)

TAKE BACK YOUR MINK
TAKE BACK YOUR PEARLS
WHAT MADE YOU THINK
THAT I WAS ONE OF THOSE GIRLS?
TAKE BACK THE GOWN,

(Crosses to L.)

THE SHOES AND THE HAT
I MAY BE DOWN
BUT I'M NOT FLAT

(Crosses to C.)

AS ALL THAT.

I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE
WAS A TOKEN OF YOUR ESTEEM
NOW WHEN I THINK OF WHAT YOU WANT IN EXCHANGE
IT ALL SEEMS A HORRIBLE DREAM
SO—TAKE BACK YOUR MINK

(Crosses 2 steps L.)

TO FROM WHENCE IT CAME

(Crosses back to C.)

AND TELL THEM TO

(angrily)

HOLLANDERIZE IT
FOR SOME OTHER DAME.

ADELAIDE & GIRLS

TAKE BACK YOUR MINK

(Throw cigarette holders in music pit. Take off mink)

TAKE BACK YOUR PEARLS

(Take off pearls)

WHAT MADE YOU THINK
THAT I WAS ONE OF THOSE GIRLS

(raucously)

I'M SCREAMING
TAKE BACK THE GOWN
(Take off gowns)

TAKE BACK THE HAT

(Take off hats and throw them upstage)

I MAY BE DOWN

BUT I'M NOT FLAT AS ALL THAT.

I THOUGHT THAT EACH EXPENSIVE GIFT YOU'D ARRANGE

WAS A TOKEN OF YOUR ESTEEM

BUT WHEN I THINK OF WHAT YOU WANT IN EXCHANGE

IT ALL SEEMS A HORRIBLE DREAM—(EEK!)

TAKE BACK YOUR MINK

THOSE OLD WORN OUT PELTS

AND GO SHORTEN THE SLEEVES

FOR SOMEBODY ELSE.

(ADELAIDE and DANCING GIRLS go into their dance. At end of dance ADELAIDE and FOUR GIRLS exit L.1. FOUR GIRLS exit L.2 then they immediately re-enter, running downstage and gather up in their arms all the clothes that had been discarded during the dance)

ADELAIDE & ALL GIRLS

(shouted to the audience)

WELL?

WOULDN'T YOU?

(ADELAIDE and FOUR GIRLS exit L.1. FOUR GIRLS exit L.2. After the number the lights come down and a single table is spotted. SKY enters from R.1, no hat, looks around like a man on the loose. He is unshaven again, and a bit crumpled. He drifts over to the empty table D.R. and sits down. A WAITER comes over from R.2 to Sky)

WAITER

Will you be with Mr. Detroit's party, sir?

SKY

Is he here?

WAITER

No, sir. Mr. Detroit has not been here all evening.

SKY

Bring me a rye and soda.

(Sits L. of table. WAITER exit up R.2. NICELY enters from D.R. a bit furtively. Sits at table in R. chair)
NICELY

(Picks up a stalk of celery and starts eating it)

Sky, did you see Miss Adelaide?

SKY

Huh?

NICELY

I bring a message for her from Nathan. I wish Nathan would bring his own messages.

SKY

What’s the message? Where is Nathan?

NICELY

It’s this way.

(He concentrates but still nibbles celery)

Nathan’s aunt in Pittsburgh was suddenly taken ill with—er—

SKY

(Wryly)

A rare tropical disease.

NICELY

Yeah, that’s not bad.

(WAITER enters from R.2 with highball on a tray, places it in front of Sky then exits L.2)

NICELY (CONT’D)

Anyway, Nathan has to—

SKY

Nicely, what is the message? Where is Nathan?

NICELY

(Looks around to see if he’s overheard then leans over toward Sky)

The crap game is still going on.

SKY

(Casually)

Since last night.

NICELY

Big Jule being a large loser, does not wish the game to terminate. In fact, he is most insistent. So we find another place and the game goes on.
SKY

Where is the game?

NICELY

Are you looking for some action?

LIGHT CUE

SKY

No, I'm leaving town tonight, but I do want to talk to some of the guys. You see, Nicely, I gave a marker to—well, somebody—and I'd kinda like to clean it up before—

(He stops as ADELAIDE approaches from L.2. NICELY is on his feet quickly)

NICELY

—I'll meet you outside.

SKY

What about Nathan's message?

NICELY

Oh!

(Getting it over with quickly—SKY rises)

Miss Adelaide, Nathan is in Pittsburgh with a rare tropical aunt. Goodbye.

(Rushes out  R.1)

ADELAIDE

(Crosses to R. looking after Nicely)

What? I don't understand. Sky, Nathan has to come here tonight. We're eloping to get married. Is it the crap game again?

SKY

You know Nathan. Why does it surprise you?

ADELAIDE

(Sits R. of table)

But he promised to change.

SKY

Change, change. Why is it the minute you dolls get a guy that you like, you take him right in for alterations?

ADELAIDE

What about you men? Why can't you marry people like other people do and live normal like people? Have a home, with—wallpaper, and book ends.
SKY

(Sadly)
No, Miss Adelaide.

ADELAIDE

What do you mean—no?

SKY

Guys like Nathan Detroit, and—yeah, Sky Masterson—we don’t belong in a life like that. So when dolls get mixed up with guys like us, it’s no good.

(He gets to his feet, places one dollar on table to pay for his drink)

No good—See you in a couple months.
(Crosses to R.)

ADELAIDE

Where you going?

SKY

I don’t know—Las Vegas, maybe. I got a ticket on the late plane.

ADELAIDE

Will you see Nathan before you go?

SKY

Maybe.

ADELAIDE

Tell him I never want to talk to him again and have him call me here.

(Sneezes and snifflies)

SKY

Look! Why don’t you get another guy?

ADELAIDE

I can’t. I love Nathan. Wait till you fall for somebody! You’ll find out.

SKY

(Looks at her a second)

Yeah.

(Exits R.1)

LIGHT CUE
ADELAIDE

(Sniffles and then sings: sitting)

IN OTHER WORDS—JUST FROM SITTING ALONE
AT A TABLE RESERVED FOR TWO
A PERSON CAN DEVELOP THE FLU

YOU CAN BUNDLE HER UP IN HER WOOLIES
AND I MEAN THE WARMEST BRAND
YOU CAN WRAP HER IN SWEATERS AND COATS
‘TIL IT’S MORE THAN HER FRAME CAN STAND
IF SHE STILL GETS THE FEELING SHE’S NAKED
FROM LOOKING AT HER LEFT HAND
A PERSON CAN DEVELOP THE FLU. HUH! THE FLU!
A HUNDRED AND THREE POINT TWO
SO MUCH VIRUS INSIDE
THAT HER MICROSCOPE SLIDE
LOOKS LIKE A DAY AT THE ZOO
JUST FROM WANTING HER MEM’RIES IN WRITING
AND A STORY HER FOLKS CAN BE TOLD
A PERSON CAN DEVELOP A COLD.

(She sneezes)

BLACKOUT

#22a - Change of Scene

#1 show traveller wipes in. Street Gauze drop is let in. #4 traveller closes backing up
the gauze drop. # Stage lights dim in. #1 show traveller opens to -

ACT II, Scene ii: Street exterior

Manhole Rail is at stage R.C. Edison blinker wagon with light blinking at stage L.C. A
box is at L. of wagon – SARAH sits on this box when ARVIDE sings to her.

SARAH enters from R.1 at a brisk pace – ARVIDE is following her, carrying his bass
drum and having quite a time keeping up with Sarah.

ARVIDE

Not so fast, Sarah, not so fast.
(ARVIDE)

(Puts drum down – SARAH stops Stage C.)

Look, suppose we don’t have a big meeting tonight—suppose nobody is there at all. We’ll explain to the General.

SARAH

We won’t have to explain—it’ll be very clear.

(Crosses to L.)

I just want to get away from this whole place. To go someplace where—where—

ARVIDE

Where the sinners are all respectable and well behaved?

SARAH

You saw what happened last night. They gambled—in our Mission.

ARVIDE

And some day they’ll be praying there. Even a man like Sky Masterson. He came seeking refuge.

SARAH

He came seeking me. Did you know that?

ARVIDE

Are you kidding? I knew that the minute he started picking on you.

(He picks up his bass drum and goes toward Sarah)

But I didn’t know you were going to get stuck on him.

SARAH

(Crosses to front of blinker wagon)

I’ll get over it.

ARVIDE

(Crosses to L., passes Sarah)

What do you want to get over it for? It isn’t pneumonia.

SARAH

The man I love will not be a gambler.

ARVIDE

(Putting drum down up L.)

But if you love him enough—

SARAH

He will not be a gambler.
ARVIDE

MUSIC CUE
Sarah, dear.

(SARAH sits on box L. of Blinker wagon)
I've always taken care of you. All I want is for you to be happy.

ARVIDE

VELVET I CAN WISH YOU

(Left hand out)

FOR THE COLLAR OF YOUR COAT
AND FORTUNE SMILING ALL ALONG YOUR WAY

(Leans toward her, puts arm around her)

BUT MORE I CANNOT WISH YOU
THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
MANSIONS I CAN WISH YOU SEVEN

(Stands like a footman)

FOOTMEN ALL IN RED
AND CALLING CARDS UPON A SILVER TRAY

(Holds hands as tray)

BUT MORE I CANNOT WISH YOU

(Bends down, places arm around her)

THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
STANDING THERE
GAZING AT YOU
FULL OF THE BLOOM OF YOUTH
STANDING THERE

(Squats down, hands on knee)

GAZING AT YOU
WITH THE SHEEP'S EYE
AND THE LICKERISH TOOTH
(ARVIDE)

MUSIC I CAN WISH YOU
MERRY MUSIC WHILE YOU’RE YOUNG
AND WISDOM WHEN YOUR HAIR HAS TURNED TO GRAY
BUT MORE I CANNOT WISH YOU

(Puts hand on her shoulders)

THAN TO WISH YOU FIND YOUR LOVE
YOUR OWN TRUE LOVE, THIS DAY
WITH THE SHEEP’S EYE
AND THE LICKERISH TOOTH

(He squats and pokes her rib with elbow)

AND THE STRONG ARMS TO CARRY YOU AWAY

(Kisses SARAH on cheek. SKY enters with NICELY L.1. NICELY crosses to manhole rail, leans on it. SKY stops L. SARAH rises)

SKY

Good evening, Miss Sarah. Well, Brother Abernathy, how goes it with the soul-saving? Tonight’s the big meeting, isn’t it?

ARVIDE

It’s supposed to be. The General is coming, and she’s expecting—uh—

SKY

The General’s a tough doll, eh?

ARVIDE

Well, very few people will be there—in fact, nobody. And, uh—

SARAH

(Crosses to L., passes Sky)

I don’t think Mr. Masterson is interested in our troubles, Grandfather. We’ve got to hurry.

(ARVIDE picks up drum)

SKY

Miss Sarah.

(SHE stops)

You’ve forgotten something, but being a gambler, I never forget things like this. You hold my marker for twelve sinners tonight.

SARAH

Thank you, Mr. Masterson, but I’d rather you forgot about it.
SKY

I cannot welch a marker.

SARAH

Mr. Masterson, last night the Mission was filled with your friends. Let us say we’re even.

(She exits L.1. ARVIDE, passing SKY on the way out, whispers out of the corner of his mouth.)

ARVIDE

If you don’t pay off on that marker I’ll tell the whole town you’re a dirty welcher.

(He exits L.1)

SKY

(Crosses to Nicely)

Nicely! Where’s the crap game?

NICELY

Well, Sky, it’s about ten minutes’ walk from here.

SKY

Which way?

NICELY

This way.

(He starts down the manhole)

BLACKOUT

#24 - Change of Scene

# Show traveller wipes in. #4 traveller opens. Gauze drop goes out. Stage lights dim up.
#1 show traveller opens to –

ACT II, Scene iii: Crap game in the sewer

LIGHT CUE

The stage lights dim up behind #1 trans. show traveller revealing the Crap Game Dance. #1 Trav. opens – Balcony spots dim on.

#4 - The Craps-usher's Dance

There is a crap shooter sitting on pipe up R. HARRY THE HORSE and a crap shooter are standing on the platform R.C. upstage.
Two crap shooters are hanging on ladder upstage C. watching the dance.

BENNY, ANGIE THE OX, BIG JULE, SOCIETY MAX and one other crap shooter are standing on platform up L.C.

NATHAN DETROIT is standing in front of platform L.C.

When the dance is finished all the CRAP SHOOTERS move downstage, putting their coats on and some are putting ties on. They all wear red carnations. Most of them are getting ready to leave the game.

BIG JULE

Wait a minute. Where you all going. I came here to shoot crap.

PLAYER

We had enough.

(Ad libs from the crowd)

ANOTHER PLAYER

Let's go home.

NATHAN

You see, Big Jule, the boys are slightly fatigued from weariness, having been shooting crap for quite a while now, namely twenty four hours.

(Ad libs from crowd)

BIG JULE

I do not care who is tired. I am out twenty-five G's so nobody leaves.

(He moves to Nathan and pats his shoulder threateningly)

NATHAN

Gentlemen, I begin to see the logic of Big Jule. It is not that Big Jule is a bad loser; it is merely that he prefers to win. Right, Big Jule?

BIG JULE

Give me the dice. I'm shooting five hundred.

BENNY

Take two hundred.

(The PLAYERS are a little slow in getting their money up and they all groan)

PLAYER

I'm half dead.

HARRY

If you do not shut up, Big Jule will arrange the other half.

(PLAYERS put their money up quickly)
BIG JULE

(As he rolls)
Hah!

NATHAN
And it's a one and a one. Snake eyes. You lose.
(Ad lib. Reaches for his take)
And fifty dollars for the house.
(Crosses to table)
But the dice are still yours, and your luck is bound to—

BIG JULE
Shut up! Another five.

BENNY
Two hundred more.
(The GUYS cover him again, but very reluctantly)

NATHAN
And here comes that big lucky roll.

BIG JULE
(As he throws)
Haaah!

NATHAN
And it's—snake eyes again.
(THEY all grab their money)

BENNY
Tough luck, Big Jule.

BIG JULE
Well, that cleans me.
(Ad lib and general relaxing, even expressions of pleasure)
But I ain't through yet.
(General apprehension. Ad lib)
I will now play on credit.
(Many groans—ad lib)

NATHAN
You see, Big Jule, the fellows are pretty tired. Of course me, personally, I am fresh as a daisy.
BIG JULE

Then I will play with you.

NATHAN

Me?

BIG JULE

Yeah, you. You been rakin' down out of every pot— you must have by now quite a bundle.

NATHAN

Well, being I assume the risk it is only fair I should assume some dough.

BIG JULE

Detroit, I am going to roll you, willy or nilly. If I lose, I will give you my marker.

(Starts writing)

NATHAN

And if I lose?

HARRY

You will give him cash.

NATHAN

Let me hear from Big Jule.

BIG JULE

You will give me cash.

NATHAN

Now I heard it.

(BENNY crosses down L., back of Nathan)

BIG JULE

Here is my marker.

(NATHAN looks at it — then at Big Jule)

Put up your dough. Is anything wrong?

NATHAN

No— no. "I.O.U. one thousand dollars." Signed X!

(Reaching into his pocket)

How is it you can write one thousand, but you cannot write your signature?

BIG JULE

I was good in arithmetic, but I stunk in English.
NATHAN

(His money now out — puts it down)
Here! This will put you through Harvard.

BIG JULE

I'm rolling a thousand. And to change my luck I will use my own dice.

NATHAN

(Horrified)
Your own dice!

BIG JULE

I had them made for me especially in Chicago.

NATHAN

Big Jule, you cannot interpolate Chicago dice in a New York crap game.

BENNY

That is a breach of etiquette.

HARRY

Show me where it says that in Emily Post.

NATHAN

Not that I wish to seem petty, but could I look at these dice?

(ALL MEN crowd around looking at dice. BIG JULE takes them out, gives them to Nathan)

NATHAN

But these — these dice ain't got no spots on 'em. They're blank.

BIG JULE

I had the spots taken off for luck. But I remember where the spots formerly were.

NATHAN

You are going to roll blank dice and call 'em from remembering where the spots formerly was?

BIG JULE

(Threateningly)
Why not?

(Pulls NATHAN up by coat)

NATHAN

(Wipes perspiration from his forehead)
+see no reason.
BIG JULE

(He rolls)
A five—and a five. My point is ten.

NATHAN

Well, I still got a chance.

BIG JULE

(Shaking the dice)
Tensy! Come againsy!

NATHAN

I wish he'd fall down on his endsy.

BIG JULE

Heah!

(He rolls)
A ten! I win!

NATHAN

A ten?

BIG JULE

(Pointing)
A six and a four.

NATHAN

(Looking)
Which is the six and which is the four?

BIG JULE

Either way—

(Picks up dice)
Now I'm shooting two thousand. Get it up!

NATHAN

(Looks at his watch)
I just remembered. I'm eloping tonight. Adelaide is waiting for me.

(Starts to exit. BIG JULE grabs him and pulls him back)

BIG JULE

Get up the two thousand.

NATHAN

How about letting some of the other chaps in on the fun?
(Ad lib—"Ah no.")

**BIG JULE**

After I'm through with you!—Two thousand.

*(NATHAN puts it up, reluctantly. BIG JULE shakes dice, rolls)*

Haah! Seven! I win.

**NATHAN**

*(Swallowing hard)*

What a surprise.

**BIG JULE**

*(Picks up dice)*

Detroit, I think I will take it easy this time.

**NATHAN**

What do you mean?

**BIG JULE**

I am shooting one dollar.

**NATHAN**

I'll take all of it.

*(BIG JULE puts it down)*

**BIG JULE**

*(Rolls)*

How do you like that? Snake eyes! I lose.

**NATHAN**

For this I got to bend down.

**BIG JULE**

Now I will give you a chance. I will roll for you three thousand.

**NATHAN**

Three G's?

**BIG JULIE**

*(Picks up dice—firm)*

I am rolling you for three G's. Put it down there.

*(NATHAN counts out the money. Puts his hands over his eyes as BIG JULE starts to roll)*

**NATHAN**

Wouldn't it be more convenient if I put it right into your pocket?
BIG JULE

Get it up!
(Rolling)
Haaah!—Eleven. I win.

NATHAN

That cleans me.

BIG JULE

(To the others, picks up dice and money)
Now I will play with you guys.
(Ad lib)

NATHAN

Wait a minute! You gotta give me a chance to get even. I will roll you, with my dice.

BIG JULE

All right, Detroit, that's fair. What are you gonna use for money?

NATHAN

I will give you my marker.

HARRY

And you want Big Jule to put up cash?

BENNY

Nathan done it.

NATHAN

Sure I done it. What kind of a deal is this, anyway?

BENNY

Take it easy, Nathan.

NATHAN

Him with his no-spot dice! Somebody ought to knock the spots off him.
(Stands right up to Big Jule)

HARRY

Nathan, don't make Big Jule have to do something to you.

BIG JULE

Yeah, I am on my vacation.

NATHAN

Go ahead—Shoot me. Put me in cement. At least I would know where I am. Here I risk my neck to set up a crap game. I even promise to get married on account of it. So look how I wind up. Broke in a sewer. Believe me, my tough friend from Chicago,
there is nothing you could do to me that would not cheer me up.

(NICELY comes down the stairs)

NICELY

(Motioning to someone)
Here they are.

(SKY comes down)

SKY

Good evening, gentlemen.

BIG JULE

(Crosses to Sky)
Well, fresh blood. You looking for some action?

SKY

Not at the moment. I would like to talk to some of you guys.

BIG JULE

We ain't talking. We're shooting crap.

SKY

(Quietly)
I am asking for only one minute.

BIG JULE

We are shooting crap.

SKY

It has to do with Miss Sarah Brown's Mission.

BIG JULE

Say, who is this guy?

HARRY

It's the fellow I was telling you — took the Mission doll to Havana.

BIG JULE

Oh, I get it. Look, fellow, why don't you go back to your praying tomato? You're slowing up the action around here.

SKY

(Smoothly)
If you want action, would you care to make a small wager on a proposition?

BIG JULE

What's the proposition?
SKY

Am I right-handed or left-handed?

BIG JULE

How would I know a thing like that?

SKY

I'll give you a clue.

(Socks BIG JULE with a right (ad libs). BIG JULE goes down. Staggers to his feet, reaching groggily for his gun. SKY gets it first — tosses it to NATHAN who catches it gingerly)

HARRY

Heh!

(Rises — crosses upstage)

NATHAN

(Handing gun to Benny)

Kindly return this to Sears-Roebuck.

SKY

(Addressing the group)

Look, you guys.

(Crosses to Nathan)

Tonight in Miss Sarah Brown's Mission at 409 West 49th Street they are holding a midnight prayer meeting. I promised I would deliver to them some sinners, and when it comes to sinning most of you guys are high up among the paint cards.

(EVERYONE looks very uncomfortable — ad lib)

HARRY

I don’t want to waste no evening in a Hallelujah joint.

SKY

If you won’t do it as a favor to me, do it as a favor to yourselves. I guarantee you the air in the Mission smells cleaner than down here—

(Ad libs)

—and maybe it would not hurt you guys to learn something else besides the odds on making a four the hard way.

HARRY

You been reading the Bible too much.

SKY

So what? Maybe the Bible don’t read as lively as the Scratch Sheet, but it is at least
twice as accurate.

(THEY only mumble with heads hung low – ad lib)

Well, I tried—See you around, Nathan.

(Puts hat down)

NATHAN

(Turns to Sky)
Okay, Sky—About that Havana business, I regret I temporarily do not have the one thousand to pay you.

SKY
You don’t have to pay me.

(Pulls out a bill)
You won.

NATHAN
But I thought you took Miss Sarah to Havana.

SKY
You thought wrong.

(Giving money to NATHAN he starts up the ladder)

NATHAN
Come on, Big Jule, get up. I have now got dough to roll you again. But with my dice!

HARRY
(On his feet again)
Nothing doing. With those dice he cannot make a pass to save his soul.

SKY

(Stops dead on ladder)
What’d you say?

HARRY
(Belligerently)
I says with them dice he cannot make a pass to save his soul.

SKY

(Crosses to Nathan’s R. – slowly as he returns to them)
Well, maybe I can make a pass to save his—

(Pointing to one, then another)
(SKY)

And yours! — And yours — and his —

(From the group: “Huh? — What are you talking about?” — Ad lib)

I am going to roll the dice. I will bet each of you a thousand dollars against your souls. One thousand cash against a marker for your souls.

(BIG JULE rises — ad lib)

If I win, you guys all show up at the Mission tonight.

(There is a buzz of interest — ad lib)

Is it okay?

(Ad lib)

HARRY

Let me get this. If you lose, we each get a thousand bucks, and if you win we gotta show up at the Mission doll’s cabaret?

SKY

(Tight-lipped)

If I win you show up at the Save-A-Soul Mission. One meeting.

HARRY

(Thinks a minute)

Okay by me.

BENNY

(Taking the lead)

By me too.

(THE OTHERS agree, as they all start writing markers: BENNY also writes)

SKY

(As the OTHERS hand him their markers)

You too, Nathan. A thousand dollars against your soul.

NATHAN

Me? I don’t even know if I got one.

SKY

You got one some place.

NATHAN

How do you spell “soul”?
BENNY

(Spelling)
S—O—

(NATHAN pushes BENNY. SKY backs upstage)

SKY

All right, put down your markers.

(THEY do so. SKY covers them all with a one thousand dollar bill)

Give me the dice.

(Some MEN squat down. He gets them)

And give me room.

(He hesitates, nervously. Tosses the dice in his hand once or twice)

A PLAYER

Come on—quit stallin’—roll.

(MEN squatting, rise)

HARRY

What's the matter, Sky, turning chicken?

SKY

You've seen me roll for a hundred G's. But I've got a little more than dough riding on this one.

(Walks D.C.)

LIGHT CUE

SH 5 — 11 , 1

SKY

(D.C.)

THEY CALL YOU LADY LUCK
BUT THERE IS ROOM FOR DOUBT
AT TIMES YOU HAVE A VERY UNLADY-LIKE
WAY OF RUNNING OUT

(Takes 2 steps D.C.)
(SKY)
YOU’RE ON THIS DATE WITH ME
THE PICKINGS HAVE BEEN LUSH
AND YET BEFORE THIS EVENING IS OVER
YOU MIGHT GIVE ME THE BRUSH

(Crosses 3 steps R.)
YOU MIGHT FORGET YOUR MANNERS
YOU MIGHT REFUSE TO STAY
AND SO THE BEST THAT I CAN DO IS PRAY.

(At R.C.)
LUCK BE A LADY TONIGHT
LUCK RE A LADY TONIGHT.
LUCK, IF YOU’VE EVER BEEN A LADY TO BEGIN WITH
LUCK, BE A LADY TONIGHT.

(Crosses 2 steps L.)
LUCK, LET A GENTLEMAN SEE
HOW NICE A DAME YOU CAN BE
I KNOW THE WAY YOU’VE TREATED OTHER GUYS YOU’VE BEEN WITH,
LUCK BE A LADY WITH ME!

(Crosses 2 steps L.)
A LADY DOESN’T LEAVE HER ESCORT
IT ISN’T FAIR, IT ISN’T NICE
A LADY DOESN’T WANDER ALL OVER THE ROOM
AND BLOW ON SOME OTHER GUY’S DICE.

SO LET’S KEEP THE PARTY POLITE

(Takes roll of money out of pocket)
NEVER GET OUT OF MY SIGHT
STICK WITH ME, BABY, I’M THE FELLOW YOU CAME IN WITH
LUCK BE A LADY

(Throws money on floor)
LUCK BE A LADY

(Throws more money on floor)
LUCK BE A LADY TONIGHT.

(Crosses to R.)
(SKY goes to stage R., motions to BIG JULIE to put up his marker then motions to crap shooter upstage R. BIG JULIE and CRAP SHOOTER move to C. SKY crosses to C., motions to CRAP SHOOTER who moves down C. Then SKY motions to crap shooter L.C. CRAP SHOOTER moves down C. SKY comes to stage C.)

ENSEMBLE

LUCK BE A LADY TONIGHT
LUCK BE A LADY TONIGHT
LUCK, IF YOU'VE EVER BEEN A LADY TO BEGIN WITH
LUCK BE A LADY TONIGHT.

SKY

LUCK, LET A GENTLEMAN SEE

(MEN kneel)

CRAP SHOOTERS

LUCK, LET A GENTLEMAN SEE

SKY

HOW NICE A DAME YOU CAN BE

CRAP SHOOTERS

HOW NICE A DAME YOU CAN BE

(CRAP SHOOTER crosses down L.C.)

SKY

I KNOW THE WAY YOU'VE TREATED
OTHER GUYS YOU'VE BEEN WITH.
LUCK, BE A LADY WITH ME.

CRAP SHOOTERS

LUCK BE A LADY,
A LADY,
BE A LADY WITH ME

SKY

A LADY WOULDN'T FLIRT WITH STRANGERS
SHE'D HAVE A HEART, SHE'D HAVE A SOUL

SKY

A LADY WOULDN'T MAKE LITTLE
SNAKE EYES AT ME WHEN

I'VE BET MY LIFE ON THIS
ROLL.

CRAP SHOOTERS

ROLL 'EM, ROLL 'EM,
ROLL 'EM, SNAKE EYES

(ALL MEN quiet)

SKY

SO LET'S KEEP THE PARTY POLITE
CRAP SHOOTERS
SO LET’S KEEP THE PARTY POLITE

SKY
NEVER GET OUT OF MY SIGHT

CRAP SHOOTERS
NEVER GET OUT OF MY SIGHT

SKY

STICK WITH ME
BABY, I’M THE
FELLOW YOU CAME
IN WITH
LUCK
BE A LADY
LUCK BE A LADY
LUCK
BE A
LADY
TONIGHT
—
—
—
—
HA!
BLACKOUT

CRAP SHOOTERS
STICK HERE
BABY,
STICK HERE
BABY
LUCK BE A LADY
LUCK BE A LADY
ROLL WILL YA,
ROLL WILL YA,
WHAT’S THE MATTER?
ROLL THE DICE!
COMIN’ OUT,
COMIN’ OUT,
COMIN’ OUT,
COMIN’ OUT,
RIGHT.
HA!

#2 Street traveller closes. Stage lights dim up –

ACT II, Scene iv: A street off Broadway

LIGHT CUE

TWO CRAP SHOOTERS enter from R.1. One is putting on his tie. They exit L.1. BIG JULE and HARRY THE HORSE enter from R.1. They stop at stage R.
BIG JULY

I tell you I don’t want to go to no prayer meeting.

HARRY

Big Jule, you give your marker, and if you welch—it will cause me no little embarrassment. I am sure you do not wish to cause me embarrassment?

(THEY both walk to stage L and stop)

BIG JULY

But if it ever gets back to, Chicago that I went to a prayer meeting, no decent person will talk to me.

(THEY exit L.1 – THREE CRAP SHOOTERS enter from R.1 and cross to stage L. ADELAIDE enters from L.1 reading a newspaper—she looks around obviously looking for Nathan. She stops stage L. NATHAN enters R.1. ADELAIDE sees him and drops the newspaper and purposely bumps into NATHAN—CRAP SHOOTER picks up newspaper as THEY exit L.1)

NATHAN

Adelaide!

ADELAIDE

(Lady Windermere)

Oh! What a coincidence!

NATHAN

Adelaide, did Nicely explain to you about tonight? I hope you ain’t sore about it?

(Tries to embrace her—SHE pulls away to C.)

ADELAIDE

Please! Let us not have a vulgar scene. After all, we are civilized people—we do not have to conduct ourselves like a slob.

NATHAN

Adelaide! What is this? You are my doll.

ADELAIDE

Your doll! Please, if that weren’t so amusing one could laugh at it.

NATHAN

Sweetheart! Baby! How can you carry on like this over one lousy elopement? Adelaide, please!

ADELAIDE

It’s no use, Nathan. I have succeeded in your not being able to upset me no more. I have got you completely out of my—

(Sneezes. Then throws herself into Nathan’s arms, weeping)
(ADELAIDE)

Oh, Nathan!

NATHAN

Adelaide, baby! Don’t ever do that to me again! I can’t stand it. We’ll get married. We’ll have a home, a little white house with a green fence—just like the Whitney colors.

(Through her tears)

NATHAN

Nathan, we got to do it soon. I had another letter from my mother today asking a lot of questions. And she put in a letter for you, too.

(Hands it to him)

ADELAIDE

A letter for me? From your mother? Well—

(Opens it and reads)

—“Dear Son Nathan: This is my first letter to you, although you have now been married to my daughter for twelve years. But I feel like I know you from Adelaide’s letters, and in my mind’s eye I can see you as you go down to work every morning at seven. What a responsibility it must be, to be the assistant manager of an A. & P.”

(He breaks off)

I’m not even the manager?

(Looks at Adelaide)

ADELAIDE

I was going to promote you for Christmas.

NATHAN

(Back to the letter)

—“I know how hard you have to work to take care of your family—Adelaide and the five children and the one that’s on the way.”

(Looks at Adelaide)

ADELAIDE

Mother wanted me to visit her, so I had to tell her that.

NATHAN

(Righteous indignation)

Don’t she know I can’t have six kids on what they pay me at the A. & P.?

(Reads quickly to himself, then slows up as he reads it aloud)
(NATHAN)

—I am very proud to have you as a son-in-law. You are a good man and I know you will always take care of Adelaide.” I feel like a heel.

ADELAIDE

Look, Nathan darling, we can still make everything all right. Look—it’s not even midnight yet. Five minutes to twelve—let’s elope right now.

NATHAN

Okay, Adelaide.

(Embrace. BENNY and NICELY enter from R.1. NATHAN sees them)

No, I can’t.

ADELAIDE

Why not?

(BENNY and NICELY are crossing at this moment)

BENNY

Come on, Nathan—we’ll be late.

NICELY

Come on!

(THEY exit L.1)

ADELAIDE

(In measured tones)

Nathan, why can’t we elope now?

NATHAN

Because—well, I got to go to a prayer meeting.

ADELAIDE

(This one really hits her)

Nathan. This is the biggest lie you ever told me.

NATHAN

But I promise you it’s true.

LIGHT CUE

(ADELAIDE takes letter from Nathan, tears letter up — throws it on floor, crosses D.R. NATHAN kneels, picks up pieces of torn letter)
#25 - See Me

ADELAIDE

YOU PROMISE ME THIS
YOU PROMISE ME THAT
YOU PROMISE ME ANYTHING UNDER THE SUN
THEN YOU GIVE ME A KISS
AND YOU'RE GRABBIN' YOUR HAT
AND YOU'RE OFF TO THE RACES AGAIN.
WHEN I THINK OF THE TIME GONE BY

NATHAN

ADELAIDE, ADELAIDE

(Crosses to L. to her)

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE.

(ADELAIDE crosses to L., pass Nathan)

ADELAIDE

I COULD HONESTLY DIE.

NATHAN

CALL A LAWYER AND
SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU
GIVE A HOLLER AND HATE ME, HATE ME
GO AHEAD AND HATE ME
I LOVE YOU.

ADELAIDE

THE BEST YEARS OF MY LIFE,
I WAS A FOOL TO GIVE TO YOU

NATHAN

ALRIGHT ALREADY I'M JUST A NO GOODNICK
ALRIGHT ALREADY, IT'S TRUE, SO NEW
SO SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU

(Tries to take her in his arms – SHE backs away to R.)

ADELAIDE

YOU GAMBLE IT HERE,
YOU GAMBLE IT THERE
YOU GAMBLE ON EV’RYTHING ALL EXCEPT ME
AND I’M SICK OF YOU KEEPING ME UP IN THE AIR
TILL YOU’RE BACK IN THE MONEY AGAIN
WHEN I THINK OF THE TIME GONE BY

NATHAN

ADELAIDE, ADELAIDE

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE

(Crosses to Adelaide)

ADELAIDE

I COULD HONESTLY DIE

(Backs away)

NATHAN

SERVE A PAPER AND SUE ME, SUE ME
WHAT CAN YOU DO ME
I LOVE YOU

(SHE sneezes)

GIVE A HOLLER AND HATE ME, HATE ME
GO AHEAD AND HATE ME
I LOVE YOU

ADELAIDE

(Crosses to L. pass him)

WHEN YOU WIND UP IN JAIL
DON’T COME TO ME TO BAIL YOU OUT.
NATHAN

ALRIGHT, ALREADY SO CALL A POLICEMAN
ALRIGHT ALREADY IT'S TRUE, SO NEW

(SHE, goes to him)

SO SUE ME SUE ME

(THEY embrace)

WHAT CAN YOU DO ME
I LOVE YOU.

(BENNY and NICELY enter from L.1. THEY beckon to Nathan – NATHAN waves them away. ADELAIDE turns and sees them. THEY see the anger in her eyes and hurriedly exit L.1)

ADELAIDE

(Crosses to R.)

YOU'RE AT IT AGAIN,
YOU'RE RUNNING THE GAME
I'M NOT GONNA PLAY SECOND FIDDLE TO THAT
AND I'M SICK AND I'M TIRED OF STALLING AROUND.
AND I'M TELLING YOU NOW THAT WE'RE THROUGH
WHEN I THINK OF THE TIME GONE BY.

NATHAN

(Crosses to her)

ADELAIDE, ADELAIDE

(SHE waves him away)

ADELAIDE

AND I THINK OF THE WAY I TRY

NATHAN

ADELAIDE!

ADELAIDE

I COULD HONESTLY DIE.

NATHAN

SUE ME, SUE ME,
SHOOT BULLETS THROUGH ME
I LOVE YOU.

(SHE exits R.1. – HE exits L.1.)

LIGHTS DIM OUT TO BLACK
#2 street traveller opens. Stage lights dim up to –

**ACT II, Scene v: Interior of Mission**

The MISSION GROUP – SARAH, ARVIDE, AGATHA and CALVIN – sits expectantly at a long table. A new figure is present – THE GENERAL. She is pacing the room, looking at the group who are momentarily growing more uneasy. Three chairs and three benches are at stage R.

**GENERAL**

It is now several minutes past midnight. Isn’t anyone coming?

*(THEY all sit glumly)*

Sergeant Sarah, something is very wrong.

**ARVIDE**

Maybe your watch is fast.

**SARAH**

*(Rises, crosses to C. 2 steps)*

General, I know what’s wrong. I’m wrong. I’ve failed. I’ve spoken to these people day after day, but my words haven’t reached them—I think you had better—

*(MUGS enter – SARAH turns to them as THEY enter. ARVIDE rises)*

**ARVIDE**

*(Sits)*

Welcome, brothers. Welcome.

*(A few little grunts from the Boys then – SKY enters)*

**SKY**

Everybody here? Where’s Nathan Detroit?

*(NATHAN enters)*

**NATHAN**

Present.

**SKY**

*(Crosses down C.)*

Miss Sarah, here you are. One dozen or more assorted sinners. Sorry we didn’t have time to clean ’em up.
ARVIDE

(Rises)

Won't you gentlemen sit down?

(THEY shuffle their feet a little)

SKY

Sit down! All of you!

(THEY do. SARAH sits in chair — BIG JULE looks at GENERAL disgustedly.
GENERAL crosses to L. Sits at table)

ARVIDE

I would like to welcome you gentlemen to the Save-A-Soul Mission.

(A loud !Íbravo! cheer from one of the gang. ARVIDE sits)

SKY

Just a minute, you guys. This is a Mission, not Roseland, and I suggest that you do not indulge in any unpleasantness. Since I am required to depart for points West to-night—

(SARAH moves)

—I am appointing Nathan Detroit major domo in my place. Nathan, anybody who does not conduct himself according to Hoyle will answer to Sky Masterson personally, and that means in person.

(He gives them a final glance, then goes — exits L.3)

GENERAL

(From the silence)

What a remarkable young man!

(SARAH looks at her, but says nothing)

NATHAN

(Rises — confronts them, clears his throat and shouts)

So remember that, you guys.

(Turns to Arvide)

Brother Abernathy, your dice.

(HE sits)

ARVIDE

(Rises)

Gentlemen, we are honored tonight. The meeting will be conducted by the head of our organization, General Cartwright.
(Sits. NATHAN starts the applause)

GENERAL

(Rises)
It is wonderful to see our Mission graced by the presence of so many evil-looking sinners.

(NATHAN starts to applaud, but realizes he may be wrong)
Now, who would like to testify? Who would like to start the ball rolling by giving testimony?

(THEY are silent and hang their heads)

NATHAN

Benny! Give testimony.

BENNY

I ain't no stool pigeon.

GENERAL

Come, brothers—I know it is difficult. But let one of you give testimony to the sin that is in his heart.

NATHAN

Benny! Tell 'em what a bum you are!

(BENNY rises)
Benny!

BENNY

(Forced to it)
I always was a bad guy, and a gambler, but I ain't going to do it no more. I thank you.

(Sits, quickly)

GENERAL

There! Don't you feel better now?

BENNY

I'm alright.

GENERAL

Anyone else?

NATHAN

Big Jule.
BIG JULE

(Rises)
Well, I used to be bad when I was a kid, but ever since then I have gone straight as I can prove by my record thirty-three arrests and no convictions.

(Sits)

NATHAN

(Pointing)
Harry!

HARRY

Oh, no!

NATHAN

(Louder this time)
Harry the Horse!

HARRY

(Getting reluctantly to his feet)
Ah, well, like when sky was rolling us for our souls—

GENERAL

I beg your pardon?

HARRY

Sky Masterson. He rolled us a thousand dollars against our souls. That's why we're here.

GENERAL

I don't think I understand.

SARAH

I do, General. He means that they are only here because Mr. Masterson won them in a dice game.

GENERAL

How wonderful! This whole meeting the result of gambling! It shows how good can come out of evil.

(Pounds table)
Sergeant Sarah, you have done remarkable work.

ARVIDE

Hasn't she, though?
SARAH

(A small voice)
Thank you.

HARRY

Hey! I ain’t finished my testimony. My sins is that when Sky rolled us I wished I would win the thousand dollars instead of having to come here, but now that I’m here I still wish it.

(Sits)

GENERAL

Anybody else?

(BRANNIGAN plunges in from L.3 ready for anything; he points to NATHAN. NATHAN raises a warning finger to his lips. BRANNIGAN subsides. NATHAN removes Brannigan’s hat and places over his extended finger)

NATHAN

(In a new voice of piety)
We will now hear testimony from—

(He looks them over)

Brother Nicely-Nicely Johnson—

(NICELY forces a smile — then NATHAN sweetly says;)

Brother Nicely-Nicely Johnson—

BIG JULE

Get up, you fat water buffalo.

(NICELY slowly rises)

NICELY

Well. It happened to me kind of funny. Like a dream. That’s it, a dream.

GENERAL

Tell us, in your own words.

(She sits. NICELY places his hat on chair. NATHAN points to chair up C. which BRANNIGAN sits in. NATHAN sits in his chair.)

LIGHT CUE
NICELY
I DREAMED LAST NIGHT
I GOT ON THE BOAT TO HEAVEN
AND BY SOME CHANCE I HAD BROUGHT MY DICE ALONG
AND THERE I STOOD
AND I HOLLERED, "SOMEONE FADE ME"
BUT THE PASSENGERS, THEY KNEW RIGHT FROM WRONG

FOR THE PEOPLE ALL SAID SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY & ENSEMBLE
PEOPLE SAID SIT DOWN,
SIT DOWN, YOU'RE ROCKIN' THE BOAT.

NICELY
AND THE DEVIL WILL DRAG YOU UNDER
BY THE SHARP LAPEL OF YOUR CHECKERED COAT
SIT DOWN, SIT DOWN, SIT DOWN,

NICELY & ENSEMBLE
SIT DOWN, YOU'RE ROCKIN' THE BOAT

NICELY
I SAILED AWAY ON THAT
LITTLE BOAT TO HEAVEN
AND BY SOME CHANCE FOUND
A BOTTLE IN MY FIST.
AND THERE I STOOD
NICELY PASSIN' OUT THE WHISKEY,
BUT THE PASSENGERS WERE BOUND
TO RESIST

ENSEMBLE
OOO
OOO
OOO
OOO
OOO

NICELY
FOR THE PEOPLE ALL SAID BEWARE.

ENSEMBLE

PEOPLE ALL SAID BEWARE

NICELY
YOU' RE ON A HEAVENLY TRIP
ENSEMBLE

BEWARE

NICELY

PEOPLE ALL SAID BEWARE,

ENSEMBLE

PEOPLE ALL SAID BEWARE

NICELY

BEWARE, YOU’LL SCUTTLE THE SHIP

NICELY

AND THE DEIL

WILL DRAG YOU

UNDER

BY THE FANCY TIE

‘ROUND YOUR WICKED THROAT

NICELY

SIT DOWN,

ALL

SIT DOWN, SIT DOWN, SIT DOWN,

SIT DOWN, YOU’RE ROCKIN’ THE BOAT

ENSEMBLE

DOWN

(THEY all sit down)

NICELY

AND AS I LAUGHPED

AT THOSE PASSENGERS TO HEAVEN.

(Laughs)

A GREAT BIG WAVE CAME

AND WASHED ME OVERBOARD

(Gasp)

AND AS I SANK

AND I HOLLERED, “SOMEONE SAVE ME”

(Solemnly)

THAT’S THE MOMENT I WOKE UP

ENSEMBLE

MM

OO

OO

OO

OO
(NICELY)

THANK
THE LORD

AND I SAID TO MYSELF, SIT DOWN,

SIT DOWN,
YOU’RE ROCKIN’ THE
BOAT
SAID TO MYSELF, SIT DOWN,

SIT DOWN,
YOU’RE ROCKIN’ THE BOAT
AND THE DEVIL WILL DRAG
YOU UNDER
WITH A SOUL SO HEAVY
YOU’D NEVER FLOAT,
SIT DOWN,—

ALL
—SIT DOWN, SIT DOWN, SIT DOWN,
SIT DOWN, YOU’RE ROCKIN’ THE BOAT

(they all rise)

SIT DOWN YOU’RE ROCKIN’
SIT DOWN, SIT DOWN,
SIT DOWN, YOU’RE ROCKIN’ THE BOAT

—SIT DOWN, SIT DOWN, SIT DOWN,
SIT DOWN, YOU’RE ROCKIN’ THE BOAT
SIT DOWN YOU’RE ROCKIN’
SIT DOWN, SIT DOWN,
SIT DOWN, YOU’RE ROCKIN’ THE BOAT

NICELY

SIT DOWN

ENSEMBLE

SIT DOWN, YOU’RE ROCKIN’ THE BOAT

(they all sit. LIGHT CUE. AT END OF NUMBER NATHAN AND BRANNIGAN RISE)
NATHAN

Anything we can do for you, Brother Brannigan? Maybe you would care to testify?

BRANNIGAN

I'll do my testifying in court, where I will testify that you ran a crap game here in this Mission last night. Miss Sarah, you were standing there when they came out. You saw them. Aren't these the fellows?

SARAH

(Slowly looks at them; takes her time)
I never saw them before in my life.

BIG JULE

There's a right broad!

ARVIDE

(Rises)
Now if you would excuse me, officer, we would like to go on with our meeting.

BRANNIGAN

I never saw crap shooters spend so much time in a Mission. Maybe that's what they mean by Holy Rollers.

(He puts his hat on and exits L.3. HARRY THE HORSE rises indignantly. NATHAN waves him down as BIG JULE pulls Harry down by the sleeve)

NATHAN

Thank you, Miss Sarah—People, I also have a confession to make, and I got to get it off my chest. We did shoot crap here last night and we're all sorry. Ain't we, boys?

(He turns to the mob—THEY mumble assents: hanging of heads)

BIG JULE

I'm really sorry.

NATHAN

(Turning to Sarah)

But I did another terrible thing.

(Crosses down C.)

I made a bet with a certain guy that he could not take a certain doll away with him on a trip, and this I should not have done, although it did not do any harm, as I won the bet.

SARAH

You won the bet?
NATHAN

Sure. The guy told me that he didn’t take the doll. Well, that makes me feel a lot better.

GENERAL

(Rises)

Hallelujah!

NATHAN

Hallelujah!

(Sits. The mob all say “Hallelujah”. The GENERAL picks up a handful of song books and passes them out)

GENERAL

Gentlemen, we will now sing No. 244—"Follow the Fold".

#244 - The Guys Follow the Fold

(She stands in front of them and raises her hand to conduct. Music begins. SARAH quietly picks up cape which has been hanging on back of her chair and quickly makes an exit up L. Stage lights dim to black as SARAH exits)

#1 Show traveller wipes in. Street gauze drop is let in. #4 traveller closes, backing up the gauze drop #1. Show traveller opens up as stage lights dim up to-

ACT II, Scene vi: Night - Street off Broadway

LIGHT CUE

Two ropes together bundles of newspaper tabloids on which two people can sit on stage C. ADELAIDE enters, disconsolately from R.1. Drops onto newspaper bundle R.C. - sneezes. A passing MALE enters from stage L.1, steps to look at her to flirt, if encouraged -

ADELAIDE

(Angrily)

Oh, go away!

#250 - Adelaide Meets Sarah

(HE hurries off R.1. ADELAIDE starts to sing softly as SARAH enters singing softly from stage L.1. She is wearing a cape - she sits on newspaper bundle L.C. not noticing Adelaide)
SARAH
SO PLEASE
FORGIVE

ADELAIDE
"KEEP THE VICKS ON YOUR CHEST
AND GET PLENTY OF REST"
YOU CAN WISELY WARN HER

THIS HELPLESS HASE
I'M IN

BUT IN SPITE OF THE QUIET,
MASSAGES AND DIET,
SHE'S STILL A GONER

I'VE NEVER
REALLY BEEN

ONCE SHE GETS THE IDEA
THAT THE LITTLE CHURCH
WILL ALWAYS BE 'ROUND THE CORNER
A PERSON
CAN DEVELOP A COLD.

(Looks at Sarah)

ADELAIDE
(Noticing Sarah and not caring much)
Oh, hello.

SARAH
(Uncertainly)
Good evening.

ADELAIDE
I'm Adelaide, the well known fiancée.

SARAH
Oh, yes. When are you getting married?

ADELAIDE
The twelfth of never.

SARAH
Oh, I'm sorry.

ADELAIDE
I didn't even get close enough to a church to be left at it—
(Half to herself)
Gee, what'll I ever tell my mother?

SARAH
Oh, your mother will understand. Just tell her your engagement is broken.
LIGHT CUE

ADELAIDE

(Gives her a look)
I'm afraid that might confuse her—Maybe I'll tell her Nathan is dead, and then see to it.

SARAH

You mustn't carry hate in your heart, Miss Adelaide. Try to be forgiving and understanding, and the pain will go away. In the Bible it tells us in Isaiah—Isaiah—

(The thought is too much for her)

—Isaiah—

(But she cannot go ahead)

ADELAIDE

You've got a boy friend named Isaiah, huh?

SARAH

(Through her tears)

Isaiah was an ancient prophet.

ADELAIDE

Don't tell me. Nobody cries like that over an old guy—Whoever it is, you got it bad. You know, when I saw you with Sky Masterson the other night—

(SARAH goes into a fresh outburst of tears! ADELAIDE looks at her)

—Oh, no! Not Sky! You're not in love with Sky?

(No answer, which is its own confirmation)

You poor thing!

(SARAH gestures helplessly)

#4 Traveller opens

SARAH

(Low-voiced)

I thought I hated him.

ADELAIDE

I thought I hated Nathan. I still think I hate him. That's love.

SARAH

Adelaide—can't men like Sky ever change?
ADELAIDE

(Shakes her head)
For fourteen years I've tried to change Nathan. I've always thought how wonderful he would be, if he was different.

SARAH

I've thought about Sky that way, too.

ADELAIDE

I've sat and pictured him by the hour. Nathan—my Nathan—in a little home in the country—happy—

LIGHT CUE

(Lights go on behind her R. revealing a NATHAN in overalls and farmer's hat, standing beside a trellis of beautiful roses. With a spray gun he is tenderly treating each bud with loving care. He picks off a bug; removes his hat to wipe his brow. The lights go down again)

LIGHT CUE

ADELAIDE

(Sighs as picture fades)
Gee, wouldn't it be wonderful!

SARAH

Wouldn't it—If only Sky—

LIGHT CUE

(On the other side SKY now appears L. He appears as in Sarah's imagination. He is wearing a dainty bib-type kitchen apron, holding a wicker laundry basket filled with diapers. With clothes-pins in his mouth he is hanging diapers on line. The vision fades)

ADELAIDE

But they just can't change.

(#4 Traveller closes)

SARAH

A little while ago at our prayer meeting there were a lot of gamblers who acted as though maybe they could change.

ADELAIDE

LIGHT CUE

Yes, but that doesn't mean—gamblers at your prayer meeting—Was Nathan Detroit there?
SARAH

I'm sure I heard that name.

ADELAIDE

A darling little fellow with a cute moustache?

SARAH

I think so.

ADELAIDE

(Rises, crosses down C.)

How do you like that rat! Just when he should have been lying he's telling the truth! I'm glad I'm through with him.

(Turns to Sarah)

And you ought to be glad you're through with Sky, too.

SARAH

(Thoughtfully)

I am.

(TWO GIRLS look at each other for a moment)

ADELAIDE

(Crosses to Sarah – sits on bundle of newspapers)

What are we – crazy or something?!

---

# 30 – Now is the Time Today

ADELAIDE

AT WANAMAKER'S AND SAKS AND KLEIN'S
A LESSON I'VE BEEN TAUGHT
YOU CAN'T GET ALTERATIONS ON A DRESS YOU HAVEN'T BOUGHT

SARAH

AT ANY VEGETABLE MARKET FROM BORNEO TO NOME
YOU MUSTN'T SQUEEZE A MELON
TILL YOU GET THE MELON HOME

ADELAIDE

YOU'VE SIMPLY GOT TO GAMBLE

( Looks at Sarah )

SARAH

YOU GET NO GUARANTEE
ADELAIDE
NOW DOESN'T THAT KIND OF APPLY TO YOU AND I?

SARAH
YOU AND ME.

ADELAIDE

(Rises)
WHY NOT?

SARAH

(Rises)
WHY NOT WHAT?

ADELAIDE

(Two steps D. front)
MARRY THE MAN TODAY
(SARAH moves down alongside of her. Two steps D.S.)
TROUBLE THOUGH HE MAY BE
MUCH AS HE LOVES TO PLAY
CRAZY AND WILD AND FREE

SARAH & ADELAIDE
MARRY THE MAN TODAY
(Walks D.S. 1 step. Turn to one another)
RATHER THAN SIGH AND SORROW
MARRY THE MAN TODAY
AND CHANGNGE HIS WAYS TOMORROW
(Crosses 3 steps R.)

SARAH
MARRY THE MAN TODAY

ADELAIDE
MARRY THE MAN TODAY
(Moving S.R.)

SARAH
MAYBE HE'S LEAVING TOWN
(Pulls ADELAIDE back)
ADELAIDE
MAYBE HE'S LEAVING TOWN

SARAH
DON'T LET HIM GET AWAY

(Motions with fist)

ADELAIDE
DON'T LET HIM GET AWAY

SARAH
HURRY AND TRACK HIM DOWN

ADELAIDE
COUNTER ATTACK HIM AND

SARAH & ADELAIDE
MARRY THE MAN TODAY

(BOTH put hands out)

GIVE HIM THE GIRLISH LAUGHTER

SARAH
GIVE HIM YOUR HAND TODAY
AND SAVE THE FIST FOR AFTER

ADELAIDE

(Crosses to R.)

SLOWLY INTRODUCE HIM TO THE BETTER THINGS
RESPECTABLE, CONSERVATIVE AND CLEAN.

SARAH

(Crosses to Adelaide)

READERS DIGEST!

ADELAIDE

GUY LOMBARDO!

SARAH

ROGERS PEET!

ADELAIDE

GOLF!

SARAH

GALOSHES!
ADELAIDE

OVALTINE!

BOTH

BUT MARRY THE MAN TODAY

(Fist gesture)

HANDLE IT MEEK AND GENTLY

ADELAIDE

(Crosses to Sarah)

MARRY THE MAN TODAY

AND TRAIN HIM SUBSEQUENTLY

SARAH

CAREFULLY EXPOSE HIM TO DOMESTIC LIFE

AND IF HE EVER TRIES TO STRAY FROM YOU

HAVE A POT ROAST

ADELAIDE

HAVE A HEADACHE

(Hand to head)

SARAH

HAVE A BABY

ADELAIDE

HAVE TWO

SARAH

SIX

ADELAIDE

NINE

SARAH

STOP!

BOTH

MARRY THE MAN TODAY

RATHER THAN SIGH AND SORROW

MARRY THE MAN TODAY

(THEY shake hands)

AND CHANGE HIS WAYS
ADELAIDE
AND CHANGE HIS WAYS

SARAH
AND CHANGE HIS WAYS

ADELAIDE
AND CHANGE HIS WAYS

SARAH
AND CHANGE THE WAYS

BOTH
TOMORROW.

(ADELAIDE exits R.1. SARAH exits L.1. THEY pound their fists as they exit)

#51 - End of Act 2

DIM TO BLACK

#1 Show traveller wipes in. #4 traveller opens. # Stage lights dim up to –

ACT II, Scene vii: The Street,
same as opening scene of show – Broadway

LIGHT CUE

The two BROADWAY CHARACTERS we saw in opening scene are discovered at Stage C. doing the same routine as the lights dim up and #1 Show Trans. Traveller opens – The TWO STREET WALKERS are at the newsstand and cross over to the TWO BROADWAY CHARACTERS, who turn them down and exit R.1 followed by the TWO STREET WALKERS.

ALL THE MUGS march on from L.2. They have been cleaned up, and each one is wearing a big white gardenia. HARRY is in the lead followed by NICELY, BENNY. They stand in line.

The PAPER DOLL VENDOR and his ASSISTANT enter from R.1 and set up their pitch stage C. The PRIZE FIGHTER and his MANAGER watch the bouncing doll and the PRIZEFIGHTER motions to his manager to buy one which he does. The DOLL SALES MAN and his ASSISTANT quickly exit L.1. The PRIZEFIGHTER places the doll stage C. to watch it bounce but it collapses. He picks it up in disgust. All the mugs cross to stage R.

SIGHTSEEING CROWD enter from R.2 and stand up C. BRANNIGAN enters from L.1 and goes to newsstand which is strung with Christmas tree lights and stands in front of it looking at the lights.
AELDA enters from R.2 followed by GIRLS. She is dressed in a wedding outfit and carries a bouquet in her hands. She is very nervous and calls off L. –

LIGHT CUE

AELDA

Natman! Natman! Where are you? Natman!

BRANNIGAN

(At newsstand)

Gimme a late paper.

AELDA

Nathan darling, come on, we’re waiting for you.

(NATHAN sticks his head out of the newsstand. He is wearing a red turtle neck sweater)

NATHAN

Just a minute! I’m waiting on the Lieutenant—Thank you, Lieutenant.

AELDA

Nathan, close up the newsstand. We’re getting married.

(NATHAN pulls down shade on newsstand – on it is painted “NATHANN DETROIT’S NEWSSTAND”)

HARRY

(Crosses to C.)

Look, is this wedding going to take place or ain’t it? I paid half a buck for this Mesentheorem.

AELDA

(Shouting to newsstand)

Nathan! Come on.

(NATHAN emerges through a small door at R. end of newsstand. He is carrying a top hat, and cane in his hand and is wearing a very elegant cut-away outfit)

NATHAN

(Crosses to Adelaide)

Gee, Adelaide, you picked the busiest time of the day.

HARRY

(Crosses in two steps)

Let’s go. Where’s the wedding?
NATHAN

Holy smoke!

ADELAIDE

What's the matter?

NATHAN

(Crosses to R. pass Adelaide)
I didn't get a place for the wedding.

ADELAIDE

Oh, Nathan!

NICELY

How about the Biltmore Garage?

(SEQUENCE - Entrance of Mission Band)

(MISSION BAND enters playing. All five of the Mission Band - for who is now a member but MR. SKY MASTERSON! And in uniform, too. He is ripping out "FOLLOW THE FOLD" with the rest of them, swinging his big drum stick lustily. ARVIDE, meanwhile, has shifted to the cymbals. THEY stop playing as they get to stage C.)

SKY

(Starting the pitch, crosses downstage one step)
Brothers and Sisters! Life is one big crap game, and the Devil is using loaded dice!

BIG JULE

(Enters from R.1)
Where's the crap game?

NATHAN

(Hits drum with cane)
Brother Masterson?

SKY

Yes, Brother Detroit?

NATHAN

Can we get married in your Mission - Adelaide and I?

(SKY looks at SARAH, who looks at Arvide)

ARVIDE

Certainly, I married Brother Mastersan and Sister Sarah. Glad to do the same for you.
SKY
Congratulations, Nathan! I'll lay you eight to five you'll be very happy.

SARAH
What Obediah means is—

NATHAN
Obediah?

SARAH
—he wishes you every happiness and so do I.

ADELAIDE
Thank you very much—I know we're going to be happy. We're going to have a little place in the country, and Nathan will be sitting there, beside me, every single night.

(Comes an enormous sneeze from NATHAN. Then HER expression changes as she realizes its implications)

#32 - The Happy Ending

ALL
WHEN YOU SEE A GUY
REACH FOR THE STARS IN THE SKY
YOU CAN BET THAT HE'S DOING IT FOR SOME DOLL

WHEN YOU SPOT A JOHN
WAITING OUT IN THE RAIN
CHANCES ARE HE'S INSANE
AS ONLY A JOHN CAN BE FOR A JANE

WHEN YOU MEET A GENT
PAYING ALL KINDS OF RENT
FOR A FLAT THAT COULD FALLEN THE TAJ MAHAL
CALL IT SAD, CALL IT FUNNY,
BUT IT'S BETTER THAN EVEN MONEY
THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

LIGHT CUE
CURTAIN

The End
## Guys And Dolls

**Directed By:** Karen Kessler  
**Scenic Designer:** Kip Shawger  
**Asst. Scenic:** Noelle Ruegg  
**Bri Kuffel**  
**Props Master:** Brandon Malott  
**Haley Borodine**

### Act I

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<th>Final</th>
<th>Page</th>
<th>Questions</th>
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<tr>
<td>Newspapers</td>
<td>Actors/Newstand</td>
<td>Folded, openable, all kinds (MANY!)</td>
<td>New York Times</td>
<td>X</td>
<td>1</td>
<td>Stacks too?</td>
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<tr>
<td>Coin</td>
<td>Shady Character</td>
<td>Flipped</td>
<td></td>
<td></td>
<td></td>
<td>More in show?</td>
</tr>
<tr>
<td>Billy Club</td>
<td>Policeman/Brannigan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Others?</td>
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<tr>
<td>Autograph Books</td>
<td>Bobby Soxers</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Pencils</td>
<td>w/ Autograph books</td>
<td></td>
<td></td>
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<tr>
<td>Shoulder Tray</td>
<td>Street Vendor</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
<td>Apples</td>
<td>On tray</td>
<td>Mostly attached to tray</td>
<td></td>
<td></td>
<td></td>
<td>Edible?</td>
</tr>
<tr>
<td>Gardenias</td>
<td>On tray</td>
<td>Mostly attached to tray</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pretzels on sticks</td>
<td>On tray</td>
<td>Mostly attached to tray</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sightseeing Map</td>
<td>Texan</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Watch and Chain</td>
<td>Texan Wallet</td>
<td>Trades hands a lot, some execelling</td>
<td>1/2</td>
<td></td>
<td></td>
<td>Costume?</td>
</tr>
<tr>
<td>Camera</td>
<td>Photographer</td>
<td>Flash</td>
<td></td>
<td></td>
<td></td>
<td>Flash?</td>
</tr>
<tr>
<td>Order Blank</td>
<td>Photographer</td>
<td>Signed then crumpled (need many)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pen</td>
<td>w/ Order</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Money</td>
<td>Texan</td>
<td>Bill or Coin?</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Cigarette w/ holder</td>
<td>Actress</td>
<td>&quot;Pessimo Cigars&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Properties List**

---

*Drifters - jacket w/ watches*  
*Shopping bags cant carry*
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Scene Two</th>
</tr>
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<tr>
<td>3-Card Monte Rig</td>
<td>Moves around cart to Monte table and back (many times)</td>
<td>Style?</td>
</tr>
<tr>
<td>Jump Rope</td>
<td>Prizefighter</td>
<td>Style?</td>
</tr>
<tr>
<td>Instructions</td>
<td>Fighter's Manager</td>
<td>Style?</td>
</tr>
<tr>
<td>Cane</td>
<td>Blind Man (BLIND)</td>
<td>Style?</td>
</tr>
<tr>
<td>Tin Cup</td>
<td>Blind Man Coins inside</td>
<td>Style?</td>
</tr>
<tr>
<td>Glasses (2)</td>
<td>Blind Man</td>
<td>Style?</td>
</tr>
<tr>
<td>Sign (?)</td>
<td>Blind Man</td>
<td>Style?</td>
</tr>
<tr>
<td>Cigarette</td>
<td>Monte Vendor Dumps ash in Tin Mug</td>
<td>Smoke?</td>
</tr>
<tr>
<td>Scratch Sheets</td>
<td>Benny/Newsstand Horse Racing odds</td>
<td>2/3</td>
</tr>
<tr>
<td>Coca-Cola Bottle</td>
<td>Nicely Antique</td>
<td>Antique</td>
</tr>
<tr>
<td>Tambourine</td>
<td>Mission Band Played by Sarah</td>
<td>2</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>MB Played</td>
<td>4</td>
</tr>
<tr>
<td>Cornet</td>
<td>MB Played</td>
<td>4</td>
</tr>
<tr>
<td>Cymbals</td>
<td>MB Played</td>
<td>3</td>
</tr>
<tr>
<td>Soap Box</td>
<td>MB Sarah Stands on</td>
<td>4</td>
</tr>
<tr>
<td>Wrapped Bottle</td>
<td>Drunk</td>
<td>5</td>
</tr>
<tr>
<td>Money</td>
<td>Crap Shooters Stacks or rolls? Bills? How Many?</td>
<td>12</td>
</tr>
<tr>
<td>Small Box</td>
<td>Adelaide</td>
<td>15</td>
</tr>
<tr>
<td>Belt</td>
<td>In box</td>
<td>15</td>
</tr>
<tr>
<td>Small Card</td>
<td>In box Gift Card, Hallmarky</td>
<td>15</td>
</tr>
<tr>
<td>Scene Two</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easel</td>
<td>On Easel</td>
<td>Other Stand?</td>
</tr>
<tr>
<td>Sign</td>
<td>On Easel &quot;There is no peace unto the wicked - Proverbs 23, 9&quot;</td>
<td>22</td>
</tr>
<tr>
<td>Chairs (3)</td>
<td>Various, Probably mostly Benches</td>
<td>23</td>
</tr>
<tr>
<td>Barber Chair (2)</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>School Desk</td>
<td>Drawers, office looking</td>
<td>23</td>
</tr>
<tr>
<td>Papers</td>
<td>Desk</td>
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<td>Armchair</td>
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<td>Newspaper</td>
<td>On Chair</td>
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<td>Tray</td>
<td>Agatha</td>
<td>25</td>
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<tr>
<td>Item</td>
<td>Location</td>
<td>Notes</td>
</tr>
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<td>----------------------</td>
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<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Coffee Cups (2)</td>
<td>On tray</td>
<td>Sipped from At least three plus midnight mass ad □ 25 Actual liquid?</td>
</tr>
<tr>
<td>Pamphlets</td>
<td></td>
<td>At least three plus midnight mass ad □ 26 What is this?</td>
</tr>
<tr>
<td>Shoe Stand</td>
<td>Near Desk</td>
<td>Drawer</td>
</tr>
<tr>
<td>Bible Stand</td>
<td></td>
<td>At least three plus midnight mass ad □ 26 What is this?</td>
</tr>
<tr>
<td>Bible</td>
<td>On Stand</td>
<td>Opens, Slams (Gideon Bible?) □ 28 Edition?</td>
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<tr>
<td>Cardboard</td>
<td>On chair</td>
<td>Sky writes his Marker on it</td>
</tr>
<tr>
<td>Pen</td>
<td>W/ Cardboard</td>
<td></td>
</tr>
<tr>
<td>Cabinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Typewritten Sheet</td>
<td>In Cabinet</td>
<td></td>
</tr>
<tr>
<td>Waste Basket</td>
<td>Beside desk</td>
<td>some papers in it already (big enough for Marker) □ 34 wire?</td>
</tr>
<tr>
<td>Scene Three</td>
<td>Telephone</td>
<td>In Booth Old Style (possibly from stock)</td>
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<tr>
<td>Scene Four</td>
<td>Microphone w/ Stand</td>
<td>Style? Wired? More than one? □ 37 See Notes</td>
</tr>
<tr>
<td>Rakes</td>
<td>Hot Box Girl</td>
<td></td>
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<tr>
<td>Hoes</td>
<td>Hot Box Girl</td>
<td></td>
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<tr>
<td>Pitchforks</td>
<td>Hot Box Girl</td>
<td></td>
</tr>
<tr>
<td>Two Pumpkins</td>
<td></td>
<td>At least one is sat on (2) bales of hay □ 38 Are we using?</td>
</tr>
<tr>
<td>Two Scarecrows</td>
<td></td>
<td>Moves during number</td>
</tr>
<tr>
<td>Basket</td>
<td>Adelaide</td>
<td></td>
</tr>
<tr>
<td>Ears of Corn</td>
<td>In basket</td>
<td>Bunches, get tossed about</td>
</tr>
<tr>
<td>Chairs</td>
<td>(8) chairs</td>
<td></td>
</tr>
<tr>
<td>Tables</td>
<td></td>
<td>Conde</td>
</tr>
<tr>
<td>More Chairs</td>
<td></td>
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<tr>
<td>Tray</td>
<td>Waiter</td>
<td></td>
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<tr>
<td>Cup of Coffee</td>
<td>Waiter to Nathan</td>
<td>Old style, Wooden and Straw □ 40 Liquid?</td>
</tr>
<tr>
<td>Push Broom</td>
<td>Waiter</td>
<td>Old style, Wooden and Straw □ 40 Are we using?</td>
</tr>
<tr>
<td>Petals (?)</td>
<td></td>
<td>Script is unclear about how these work □ 40 Are we using?</td>
</tr>
<tr>
<td>Box</td>
<td>Adelaide</td>
<td>&quot;Sally's Wedding Shop&quot;</td>
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</table>

extra drinks
<table>
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<tr>
<th>Scene Five</th>
<th>Scene Six</th>
<th>Scene Seven</th>
<th>Scene Eight/Nine</th>
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<td><strong>Scene Five</strong></td>
<td><strong>Scene Six</strong></td>
<td><strong>Scene Seven</strong></td>
<td><strong>Scene Eight/Nine</strong></td>
</tr>
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<td><strong>Scene Seven</strong></td>
<td><strong>Scene Eight/Nine</strong></td>
</tr>
<tr>
<td><strong>Scene Five</strong></td>
<td><strong>Scene Six</strong></td>
<td><strong>Scene Seven</strong></td>
<td><strong>Scene Eight/Nine</strong></td>
</tr>
</tbody>
</table>
**Scene Ten**

| Sign (?) | "Fasten Seat Belts" | 70 | Used? Style? |
| Kitchen Utensils | Adelaide/Girls | All kinds, tied together. A whole kitchen set | 70 |

**ACT TWO**

**Scene One**

| Cocktails | Patrons | 77 | Need? |
| Microphone w/Stand | 77 |
| Cigarettes w/ holders | Hot Box Girls | Gold Holders | 77 |
| Stalk of Celery | Nicely | Where does this come from? | 80 |
| Tray | Waiter | 80 |
| Highball | On tray | Rye and Soda | 80 |
| Dollar | Sky | Pays for drink | 82 |

**Scene Two**

| Blinker Wagon | Construction | 83 | What is this? |
| Crate | By Wagon | Sarah Sits on | 83 |

**Scene Three**

| Dice | Green | 87 |
| Crap Table | Some sort of table. | 87 | Specific needs? |
| Wads of Cash | Everyone | Stacks, Rolls, You name it (MANY!) | 88 |
| Paper/Cardboard | Everyone | For markers | 90 |
| Jule's Dice | Big Jule | Blank | 91 |
| Jule's gun | Big Jule | Never Fires | 96 |

**Scene Four**

| Newspaper | Adelaide | 103 |
| Letter | Adelaide to Nathan | From Adelaide's Mother (multiple pages) (MANY!) | 104 |
### Scene Five
- **Long Table**: For General, Sarah, and Arvide
- **Three Benches**: For crap shooters
- **Three Chairs**: For crap shooters
- **Song Books**: On Long Table

### Scene Six
- **Bundles of Newspaper**: Used as seats. Secured very well
- **Spray gun**: Nathan Old style, metal
- **Wicker Basket**: Sky
- **Laundry**: In Basket Hung on Line
- **Clothes Pins**: Sky

### Scene Seven
- **White Gardenias**: On Lapels
- **Boquet**: Adelaide Nosegay, fairly fancy
- **Top Hat (?)**: Nathan
- **Cane (?)**: Nathan
## Guys And Dolls

**Directed By:** Karen Kessler  
**Scenic Designer:** Kip Shawger  
**Asst. Scenic:** Noelle Ruegg  
**Bri Kuffel**  
**Props Master:** Brandon Malott  
**Haley Borodine**

### Properties List

<table>
<thead>
<tr>
<th>Property</th>
<th>Location</th>
<th>Notes</th>
<th>Reh</th>
<th>Final</th>
<th>Page</th>
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<tr>
<td><strong>Scene One</strong></td>
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<td>Newspapers</td>
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<td>X</td>
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<td>1</td>
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<tr>
<td>Coin</td>
<td>Shady Character</td>
<td>Flipped</td>
<td>X</td>
<td></td>
<td>1</td>
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<tr>
<td>Billy Club</td>
<td>Policeman/Brannigan</td>
<td><strong>make another</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sightseeing Map</td>
<td>Texan</td>
<td></td>
<td>X</td>
<td></td>
<td>1</td>
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<tr>
<td>Camera</td>
<td>Photographer</td>
<td><strong>ONE w/ repeated flash (Two more good)</strong></td>
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<td>1</td>
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<tr>
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<td>Texan</td>
<td>Bill or Coin?</td>
<td>X</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3-Card Monte Rig</td>
<td>Moves around</td>
<td>Vender's tray (Flips)</td>
<td>X</td>
<td>X</td>
<td>2</td>
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<tr>
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<td>Benny/Newsstand</td>
<td>Horse Racing odds</td>
<td>X</td>
<td></td>
<td>2/3</td>
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<tr>
<td>Coca-Cola Bottle</td>
<td>Nicely</td>
<td>Antique</td>
<td>X</td>
<td>X</td>
<td>3</td>
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<tr>
<td>Tambourine</td>
<td>Mission Band</td>
<td>Played by Sarah</td>
<td>X</td>
<td>X</td>
<td>4</td>
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<tr>
<td>Bass Drum</td>
<td>MB</td>
<td>Played</td>
<td>X</td>
<td></td>
<td>4</td>
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<td>Triangle</td>
<td></td>
<td></td>
<td>X</td>
<td>X</td>
<td>4</td>
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<td>MB</td>
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<td>X</td>
<td></td>
<td>4</td>
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<tr>
<td>Soap Box</td>
<td>MB</td>
<td>Sarah Stands on</td>
<td>X</td>
<td>X</td>
<td>4</td>
</tr>
<tr>
<td>Wrapped Bottle</td>
<td>Drunk</td>
<td></td>
<td>X</td>
<td>X</td>
<td>5</td>
</tr>
<tr>
<td>Money</td>
<td>Crap Shooters</td>
<td>Stacks or rolls? Bills? How Many?</td>
<td>X</td>
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<td>13</td>
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<tr>
<td>Small Box</td>
<td>Adelaide</td>
<td></td>
<td>X</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Belt</td>
<td>In box</td>
<td></td>
<td>X</td>
<td>X</td>
<td>15</td>
</tr>
</tbody>
</table>

*Notes:*
- Folded, openable, all kinds (MANY!)
- Vender's tray (Flips)
- Played by Sarah
- Played **GAZIIII!** New string in the works
- Played
- Sarah Stands on
<table>
<thead>
<tr>
<th>Scene Two</th>
<th>Sign</th>
<th>On Easel</th>
<th>&quot;There is no peace unto the wicked - Proverbs 23, 9&quot;</th>
<th>23</th>
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<td>Chairs</td>
<td>Various, Probably mostly Benches</td>
<td>X</td>
<td>X</td>
<td>23</td>
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<tr>
<td>Papers</td>
<td>Desk</td>
<td>X</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Newspaper</td>
<td>On Chair</td>
<td>X</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Tray</td>
<td>Agatha</td>
<td>Not that nice, but not too ratty</td>
<td>X</td>
<td>25</td>
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<td>Coffee Cups</td>
<td>On tray</td>
<td>Sipped from</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Pamphlets</td>
<td>At least three plus midnight mass ad</td>
<td>X</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Bible Stand</td>
<td>On Stand</td>
<td>Opens, Slams</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Bible</td>
<td>W/ Cardboard</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Typewritten Sheet</td>
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<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waste Basket</td>
<td>Beside desk</td>
<td>some papers in it already (big enough for Marker)</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>

**Scene Three**

| Telephone | In Booth | Old Style (possibly from stock) | 34 |

**Scene Four**

| Chairs | X | X | 38 |
| Tables | X | X | 38 |
| Tray | X | X | 40 |
| Cup of Coffee | Waiter to Nathan | X | X | 40 |
| Box | Adelaide | "Sally's Wedding Shop" | X | 40 |
| Book | Adelaide | Psychology of Women or somesuch | X | X | 41 |

**Scene Five**

| Sign | Martha | "There is no peace unto the wicked - Isaiah 57, 22" | 49 |
| Newspaper | Benny | Shows to Nicely | X | — | 50 |

**Scene Six**
<table>
<thead>
<tr>
<th>Scene Seven</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnations (15)</td>
<td>On Lapels</td>
<td>Lots, One for every guy</td>
<td></td>
<td>56</td>
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<tr>
<td>Baguette</td>
<td>Nicely</td>
<td>Edible</td>
<td></td>
<td>57</td>
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<tr>
<td>Switchblade</td>
<td>Big Jule</td>
<td>Never Fired</td>
<td></td>
<td>58</td>
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<tr>
<td>Sign</td>
<td>Martha</td>
<td>&quot;All Night Crusade Against the Devil&quot;</td>
<td></td>
<td>63</td>
</tr>
<tr>
<td>gun/ holster</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene Eight/Nine</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Table w/ Chairs</td>
<td></td>
<td>How many, on moving platform, style, everything?</td>
<td>X</td>
<td>63</td>
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<tr>
<td>Menu</td>
<td>Waiter to Sarah</td>
<td>Oversized</td>
<td></td>
<td>63</td>
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<tr>
<td>Guide Book</td>
<td>Sarah</td>
<td>Havana Guide</td>
<td></td>
<td>64</td>
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<tr>
<td>Coconut Drinks</td>
<td>Waiter to Sarah/Sky</td>
<td>With Straws and Umbrellas (MANY!)</td>
<td>X</td>
<td>65</td>
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<tr>
<td>Server's Towel</td>
<td>Waiter</td>
<td>Soiled (Really Gross)</td>
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<td>65</td>
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<td>Wine Basket</td>
<td>Waiter</td>
<td></td>
<td></td>
<td>66</td>
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<tr>
<td>Wine Bottle</td>
<td>Basket</td>
<td>BREAKAWAY during fight</td>
<td>X</td>
<td>66</td>
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<tr>
<td>Stool</td>
<td></td>
<td>Lifted to throw</td>
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<td>67</td>
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<tr>
<td>3 of 4 Hurricane</td>
<td></td>
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<tr>
<td>Scene Ten</td>
<td></td>
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<td></td>
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<tr>
<td>Sign (?)</td>
<td></td>
<td>&quot;Fasten Seat Belts&quot;</td>
<td></td>
<td>70</td>
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<tr>
<td>Kitchen Utensils</td>
<td>Adelaide/Girls</td>
<td>All kinds, tied together. A whole kitchen set</td>
<td></td>
<td>70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COKE = tea (dark) Flat Coke</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candy bar = paydays 3 musketeer</td>
</tr>
<tr>
<td>Pickle = Dill (wax paper, cut long ways)</td>
</tr>
<tr>
<td>Baguette = in grocery bag (Jimmy John)</td>
</tr>
<tr>
<td>Hot dog = fake (bite out) in paper</td>
</tr>
<tr>
<td>Popcorn = basket w/ napkin (giant bag)</td>
</tr>
<tr>
<td>Peanuts = in shell (brown paper bag) Unsalted</td>
</tr>
</tbody>
</table>

Ice cream (waffle cover whipped cream) |
Sucker = Tootsie pop |
Napkins |

Caution fence |
"Caution" open manhole
# Guys And Dolls

**Directed By:** Karen Kessler  
**Scene Designer:** Kip Shawger  
**Noelle Ruegg**  
**Asst. Scenic:** Bri Kuffel  
**Props Master:** Brandon Malott  
**Haley Borodine**

## Properties List

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<td>Folded, openable, all kinds (MANY!)</td>
<td>X</td>
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<td>1</td>
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<tr>
<td>Coin</td>
<td>Shady Character</td>
<td>Flipped</td>
<td>X</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>Billy Club</td>
<td>Policeman/Brannigan</td>
<td>way</td>
<td>X</td>
<td>X</td>
<td>1</td>
</tr>
<tr>
<td>Sightseeing Map</td>
<td>Texan</td>
<td>Working Flashes</td>
<td>X</td>
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<tr>
<td>Camera (3)</td>
<td>Photographer</td>
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<td>1</td>
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<tr>
<td>Money</td>
<td>Texan</td>
<td>Bill or Coin</td>
<td>X</td>
<td>X</td>
<td>2</td>
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<tr>
<td>3-Card Monte Rig</td>
<td>Moves around</td>
<td>Vender's tray (Flips)</td>
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<td>Benny/Newsstand</td>
<td>Horse Racing odds</td>
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<td>3</td>
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<tr>
<td>Coca-Cola Bottle</td>
<td>Nicely</td>
<td>Antique, drank from</td>
<td>X</td>
<td>X</td>
<td>4</td>
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<tr>
<td>Tambourine</td>
<td>Mission Band</td>
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<td>X</td>
<td>X</td>
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</tr>
<tr>
<td>Bass Drum</td>
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<td>Cymbals</td>
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<td>Borrowed from Music Department</td>
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<td>Soap Box</td>
<td>MB</td>
<td>Sarah Stands on</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Wrapped Bottle</td>
<td>MB</td>
<td>Drunk</td>
<td>X</td>
<td>X</td>
<td>4</td>
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<tr>
<td>Money</td>
<td>MB</td>
<td>Crap Shooters</td>
<td>X</td>
<td>X</td>
<td>4</td>
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<tr>
<td>Small Box</td>
<td>MB</td>
<td>Adelaide</td>
<td>X</td>
<td>X</td>
<td>4</td>
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#### Scene Two

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<th>Final</th>
<th>Page</th>
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<tbody>
<tr>
<td>Sign</td>
<td>On Easel</td>
<td>&quot;There is no peace unto the wicked - Proverbs 23, 9&quot;</td>
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<td>X</td>
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<td>23</td>
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<tr>
<td>Coffee Cups</td>
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<td>X</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Pamphlets</td>
<td>At least three plus midnight mass ad, print many</td>
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<td>26</td>
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<tr>
<td>Podium</td>
<td></td>
<td></td>
<td>X</td>
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<td>28</td>
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<tr>
<td>Bible</td>
<td>On Stand</td>
<td>Opens, Slams</td>
<td>X</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>Pen</td>
<td>W/ Cardboard</td>
<td></td>
<td>X</td>
<td></td>
<td>29</td>
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<tr>
<td>Waste Basket</td>
<td>Beside desk</td>
<td>some papers in it already</td>
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#### Scene Three

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<tr>
<td>Telephone</td>
<td>In Booth</td>
<td>Old Style, Borrowed from Kip</td>
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#### Scene Four

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<td>Matching bentwood backs</td>
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<td>black bistro tables</td>
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<td>38</td>
</tr>
<tr>
<td>Book</td>
<td>Adelaide</td>
<td>&quot;Sally's Wedding Shop,&quot; flat for veil</td>
<td>X</td>
<td>X</td>
<td>40</td>
</tr>
<tr>
<td>Book</td>
<td>Adelaide</td>
<td>Psychology of Women or somesuch</td>
<td>X</td>
<td>X</td>
<td>41</td>
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<tr>
<td>Scene Five</td>
<td>Benny</td>
<td>Shows to Nicely</td>
<td>050</td>
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<td>----------------------------------------------------------------------------</td>
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<td>----------------------------------</td>
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<table>
<thead>
<tr>
<th>Scene Six</th>
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<table>
<thead>
<tr>
<th>Scene Seven</th>
<th>Carnations (15)</th>
<th>On Lapels</th>
<th>056</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Baguette</td>
<td>Nicely</td>
<td>057</td>
</tr>
<tr>
<td></td>
<td>Switchblade</td>
<td>Big Jule</td>
<td>058</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene Eight/Nine</th>
<th>Table w/ Chairs (4/8)</th>
<th>Same tables, brown bentwoods</th>
<th>063</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guide Book</td>
<td>Sarah</td>
<td>064</td>
</tr>
<tr>
<td></td>
<td>Coconut Drinks</td>
<td>Waiter to Sarah/Sky</td>
<td>065</td>
</tr>
<tr>
<td></td>
<td>Trays (10)</td>
<td>These take a LOT of abuse, get severely dented</td>
<td>066</td>
</tr>
</tbody>
</table>

| Scene Ten                                                                  | Kitchen Utensils                     | Adelaide/Girls                    | 070 |

<table>
<thead>
<tr>
<th>ACT TWO</th>
<th></th>
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<table>
<thead>
<tr>
<th>Scene One</th>
<th>Cocktails</th>
<th>Patrons</th>
<th>077</th>
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<tbody>
<tr>
<td></td>
<td>Popcorn</td>
<td>Nicely</td>
<td>080</td>
</tr>
<tr>
<td></td>
<td>Highball</td>
<td>On tray</td>
<td>081</td>
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<table>
<thead>
<tr>
<th>Scene Three</th>
<th>Dice</th>
<th>tied together</th>
<th>087</th>
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<tbody>
<tr>
<td></td>
<td>Wads of Cash</td>
<td>Everyone</td>
<td>088</td>
</tr>
<tr>
<td></td>
<td>Paper/Cardboard</td>
<td>Everyone</td>
<td>089</td>
</tr>
<tr>
<td></td>
<td>Jule's Dice</td>
<td>Big Jule</td>
<td>090</td>
</tr>
<tr>
<td></td>
<td>Jule's Switchblade</td>
<td>Big Jule</td>
<td>091</td>
</tr>
<tr>
<td></td>
<td>Harry's gun</td>
<td>Harry</td>
<td>092</td>
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<tr>
<th>Scene Four</th>
<th>Newspaper</th>
<th>Adelaide</th>
<th>103</th>
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<tbody>
<tr>
<td></td>
<td>Letter</td>
<td>Adelaide to Nathan</td>
<td>104</td>
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<table>
<thead>
<tr>
<th>Scene Five</th>
<th>Three Benches</th>
<th>For crap shooters</th>
<th>105</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Four Chairs</td>
<td>For crap shooters</td>
<td>106</td>
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<table>
<thead>
<tr>
<th>Scene Seven</th>
<th>White Gardenias</th>
<th>On Lapels</th>
<th>126</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Bouquet</td>
<td>Adelaide</td>
<td>127</td>
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Rehearsal Report #1

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<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>7:15-10:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Late/ Absence:</td>
<td>None.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accidents/ Injuries:</td>
<td>None</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**General:**
1. Worked solos with Kara Schoenhofer, Nick Abbot, Justin Habben, and Liz Bancroft. ("If I Were A Bell", "Luck Be A Lady", "Adelaide's Lament", "Rockin the Boat", and "I'll Know")
2. Worked ensemble numbers ("Happy Ending", "Follow the Fold", "Luck Be A Lady", "Bushel and a Peck"

**Administrative:**
1. None. Thanks!

**Scenic:**
1. None. Thanks!

**Properties:**
1. We will need a pair of cymbals for the mission band. They will be played on stage.
2. For "Bushel and a Peck" we need a big goofy flower that's petals are removable.
3. Thanks!

**Costumes:**
1. None. Thanks!

**Hair/Makeup:**
1. None. Thanks!

**Sound:**
1. None. Thanks!

**Lights:**
1. None. Thanks!

**Miscellaneous:**
1. None. Thanks!

**Next Call:**
Friday February 1st at 7:15 in Carmichael.
Rehearsal Report #2

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/1/13</th>
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<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>7:15-10:38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Late / Absence:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Kirsten Hodgens (Absent)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accidents / Injuries:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Worked the duets and trios (&quot;I'll Know&quot;, &quot;Fugue for Tinhorns&quot;, &quot;Sue Me&quot;, &quot;Marry The Man Today&quot;)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Worked ensemble numbers (&quot;Sit Down&quot;, &quot;Oldest Established&quot;)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Administrative:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scenic:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Properties:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Matt Rohrer will have a quick change from mission to gambler (for &quot;Oldest Establishment&quot;) and then back to mission</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hair / Makeup:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lights:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous:</td>
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<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Next Call:</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Sunday February 3rd from 1-4 in Carmichael.</td>
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### Rehearsal Report #3

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<th>2/3/13</th>
<th>Report:</th>
<th>#3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>1pm-4pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Late/ Absence:</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accidents/ Injuries:</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Blocked a good chunk of “Runyonland”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administrative:</td>
<td>None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Properties:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. We will need a magazine (maybe “life”) for newsstand vendor to read during Runyonland.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Dylan Passman and Krystal Worrell will each need a wallet.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>3. We will need tissues for the Hotbox girls in Runyonland.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Sarah will need a crate that she can stand on. It will need to be 6-8&quot; tall and have a handle on the inside to make it easy to carry.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. We will need a bottle of soda, a bendy straw, and a bottle opener.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. The newsstand will need: a bunch of souvenirs and a 3 Musketeers bar for Justin Habben.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>7. The mission band will need a bunch of religious pamphlets.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>9. The mission band will need a triangle.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>10. We will need a big folding map, camera with a strap, and a balloon on a stick for the tourist family in Runyonland.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11. We will need racing sheets.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12. For the chauffer: every time he enters he will need more boxes. Can we look into keeping them attached in some way? Maybe Velcro?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13. For the con man’s (with the watches) coat, we will need all but one sewn in. One of them will be bought by Arvide and needs to be connected by a magnet so it can be easily removed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14. Arvide’s base drum mallets need to have wrist straps.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15. Thanks!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Guys & Dolls**
Rehearsal Report #3

<table>
<thead>
<tr>
<th>Costumes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Matt Rohrer will now be a con man with watches hanging on the inside of his coat for Runyonland.</td>
</tr>
<tr>
<td>2. Caleb Donohoe will now be a pickpocket for Runyonland.</td>
</tr>
<tr>
<td>3. See “Props” #2</td>
</tr>
<tr>
<td>4. Krystal Worrell will need a purse for Runyonland</td>
</tr>
<tr>
<td>5. See “Props” #13</td>
</tr>
<tr>
<td>6. Jonathan Becker will need half glasses attached to a strap.</td>
</tr>
<tr>
<td>7. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hair/Makeup:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sound:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lights:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Miscellaneous:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Next Call:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday from 7:15-11pm in Carmichael.</td>
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**Rehearsal Report #4**

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<tbody>
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<td>Director:</td>
<td>Karen Kessler</td>
<td><strong>Stage Manager:</strong></td>
<td>Caitie Noller</td>
</tr>
</tbody>
</table>

**Span of Day:** 1pm-4pm

**Late/ Absence:**
1. Kirsten Hodges (late)

**Accidents/ Injuries:**
1. None

**General:**
1. Finished leaning all the songs.

**Administrative:**
1. None. Thanks!

**Scenic:**
1. None. Thanks!

**Properties:**
1. None. Thanks!

**Costumes:**
1. None. Thanks!

**Hair/Makeup:**
1. None. Thanks!

**Sound:**
1. None. Thanks!

**Lights:**
1. During "Happy Ending" (the last song) Karen would like the chaser lights to have a 7 beat build. We will discuss in detail at the production meeting this Thursday!
2. Thanks!

**Miscellaneous:**
1. None. Thanks!

**Next Call:**
Monday from 7:15-11pm in Carmichael.
# Rehearsal Report #5

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<td>Director:</td>
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<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td><strong>Span of Day:</strong></td>
<td>7:15- 9:15</td>
<td><strong>Late/ Absence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. None!</td>
<td></td>
<td>1. None</td>
<td></td>
</tr>
<tr>
<td><strong>Accidents/ Injuries:</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. None</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>General:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Full sing through of show!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Administrative:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Scenic:</strong></td>
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<tr>
<td><strong>Properties:</strong></td>
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</tr>
<tr>
<td><strong>Costumes:</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Hair/Makeup:</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sound:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Lights:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
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<tr>
<td><strong>Miscellaneous:</strong></td>
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<td></td>
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</tr>
<tr>
<td>1. None. Thanks!</td>
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**Next Call:**
Tuesday February 6 from 7:15-11pm in Carmichael.
<table>
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<th>Date:</th>
<th>2/6/13</th>
<th>Report:</th>
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<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>7:15-9:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Late/ Absence:</td>
<td>1. None!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accidents/ Injuries:</td>
<td>1. None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General:</td>
<td>1. Full sing through of show!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administrative:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scenic:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Properties:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hair/Makeup:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lights:</td>
<td>1. None. Thanks!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous:</td>
<td>1. None. Thanks!</td>
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<tr>
<td>Next Call:</td>
<td>Friday February 8th from 7:15-11pm in Carmichael.</td>
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Rehearsal Report #7

<table>
<thead>
<tr>
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<th>2/8/13</th>
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</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
</tbody>
</table>

Span of Day: 7:15-10:30

Late/ Absence:
1. Liz Bancroft (Excused)

Accidents/ Injuries:
1. None.

General:
1. Finished blocking Runyonland!
2. We will be choreographing with the crapshooters Sunday at 3pm and the Hotbox at 6pm in Carmichael.

Administrative:
1. None. Thanks!

Scenic:
1. None. Thanks!

Properties:
1. Thanks for all the rehearsal props!
2. Can the triangle be on a string?
3. How soon can we get the three-card monte? Do you need to see Taylor for a “fitting”?
4. The stool for the mission doesn’t work because Sarah’s heel gets stuck in the handle area.
5. Can we get a pack of cards so Taylor can practice the three-card monte?
6. Can we look into getting a camera for the tourist family that has a flash that works?
7. The base drum for Jonathan Becker needs to have a harness.
8. Thanks!

Costumes:
1. Taylor Del Vecchio’s jacket for “Runyonland” needs to be very touristy.
2. We plan on choreographing “Take Back Your Mink” on Tuesday. Would it be possible to get rehearsal clothes for this dance?
3. Can Christie get a list of all the items the girls take off in “Take Back Your Mink”?
4. Thanks!

Hair/Makeup:
1. None. Thanks!

Sound:
Rehearsal Report #7

1. Jonathan Becker and Nick Rogers have falls in Runyonland that might mess with mic locations.
2. Thanks!

**Lights:**

1. None. Thanks!

**Miscellaneous:**

1. None. Thanks!

**Next Call:**

Sunday February 10th from 3pm-9pm in Carmichael.
Rehearsal Report

Report #: 8  
Director: Karen Kessler

Date: Sunday, February 10, 2013  
Stage Manager: Caitie Noller

Span of Day: 6:00p (Break 1: 3:55p-4:00p, Break 2: 4:38p-4:43p, Break 3: 5:36p-6:15p, 
Break 4: 7:30p-7:40p, End of Day: 9:00p

Late/Absent
1. Caleb Donahoe was late by 2 minutes. He informed stage management he would be 
   running late due to traffic from Chicago.
2. Thank you!

Accidents/Injuries
1. Caleb Donahoe slid into John Banes leg in an attempt to do a chest slide. Ice was 
   administered. An accident report has been filled out and distributed.
2. Thank you!

General
1. We worked “The Crapshooter’s Dance.” It is very impressive!
2. We worked on several partnered acrobatics with mats for “The Crapshooters 
   Dance.”
3. We worked on “Bushel And A Peck.” We have some sassy chickies!
4. Don’t forget tomorrow are Designer Presentations 7:15p in Carmichael 202!
5. Thank you!

Administrative
1. The first aid kit is low on supplies. Elle will get some supplies from the stage 
   management office and bring them over for rehearsal tomorrow.
2. Thank you!

Music
1. None.
2. Thank you!

Dialect
1. None.
2. Thank you!
Choreography
1. Karen, Christie was wondering if the Hotbox Announcer could come into the dance for a brief moment to move the hay bales.
2. Thank you!

Scenic
1. Two jpegs of a rough idea of how Christie would like the crates to be placed in “The Crapshooters Dance” has been attached to the e-mail with the rehearsal report as well as uploaded to Dropbox.
2. Christie would like two hay bales for “Bushel And A Peck.” Each hay bale should be wide enough for two people to sit on.
3. A jpeg of a rough idea of how Christie would like the hay bales to be placed at the top of “Bushel And A Peck” has been attached to the e-mail with the rehearsal report as well as uploaded to Dropbox.
4. A jpeg of a rough idea of how Christie would like the hay bales to be placed after the ladies have moved the hay bales within the “Bushel And A Peck” dance has been attached to the e-mail with the rehearsal report as well as uploaded to Dropbox.
5. Each hay bale in “Bushel And A Peck” will have to be light enough for one person to move.
6. Thank you!

Properties
1. See Scenic Notes # 1, 3, & 4.
2. There will be four crates in “The Crapshooters Dance.”
3. One of the crates in “The Crapshooters Dance” will have dice thrown into it. Stage Management will let props know which crate it will be as soon as possible.
4. Christie would like to re-request the flower with removable pedals. It should have five distinct pedals.
5. Christie would like to request a stool that Adelaide can use to step onto the bales of hay. It will never be seen and should be at the halfway point between the bales of hay and the floor.
6. Christie would like a small basket for Adelaide in “Bushel And A Peck.” It should be small, able to go over her arm, and have a little hay inside it.
7. Thank you!

Costumes
1. Christie is wondering if we could get a few sets of kneepads for our crapshooters? Ten sets would be ideal, one for each crapshooter and our two swings, but we will
take whatever you can give us. Stage Management is willing to stop by and pick them up.

2. Karen would like to let Melanie know that the some of the crapshooters in “The Crapshooters Dance” will be sliding on their bellies/chests like a penguin. We will contact costumes as soon as we know which actors will be sliding. Stage management will also post a video after Wednesday’s rehearsal so that costumes can see the exact type of movement in order to decide if reinforcement will be required.

3. Christie and Karen would like Adelaide to gather eggs from her “chickies” in “Bushel And A Peck.” She will only be gathering eggs from L. Sportiello, K. Worrell, and A. Dietz.

4. Thank you!

**Hair & Makeup**

1. None.
2. Thank you!

**Lights**

1. See Scenic Notes # 1, 3, & 4.
2. Thank you!

**Sound**

1. Karen, Christie, and Joe believe the best placement for the mics during “The Crapshooters Dance” is under the actors’ armpits.
2. Thank you!

**Script**

1. None.
2. Thank you!

**Other**

1. Next rehearsal is tomorrow, Monday, February 11 at 7:15p. It is the day of Designer Presentations.
2. Thank you!
Rehearsal Report

Report #: 9  Director: Karen Kessler
Date: Monday, February 11, 2013  Stage Manager: Caitie Noller

Late/Absent
1. Macie Tonn was two minutes late, but she informed stage management prior.
2. Matt Rohrer was two minutes late.
3. Casey Prins was five minutes late.
4. Jack McFarlane was five minutes late to rehearsal.
5. Thank you!

Accidents/Injuries
1. None.
2. Thank you!

General
1. Thank you to all our lovely designers. The presentations went very well!
2. In Havana, Bar 1 is Sky & Sarah dining, Bar 2 is the dance show, and Bar 3 is the fight.
3. The rough times of the acts and scenes during the Read/Sing Through are as follows:
   a. Act 1 Total: 1 hour 3 minutes
   b. Scene 1: 17 minutes
   c. Scene 2: 9 minutes
   d. Scene 3: 3 minutes
   e. Scene 4: 10 minutes
   f. Scene 5: 3 minutes
   g. Scene 6: 3 minutes
   h. Scene 7: 5 minutes
   i. Scene 8: 3 minutes
   j. Scene 9: 3 minutes
   k. Scene 10: 5 minutes
   l. Act 2 Total: 49 minutes
   m. Scene 1: 9 minutes
   n. Scene 2: 4 minutes
   o. Scene 3: 11 minutes
p. Scene 4: 6 minutes
q. Scene 5: 8 minutes
r. Scene 6: 7 minutes
s. Scene 7: 4 minutes

4. Thank you!

Administrative
1. Is there any way that Stage Management can get keys for CA 203?
2. Thank you!

Music
1. Dean Kvam will be working on "trouble" music numbers throughout the evening tomorrow night with the exception of the girls that will need to move over to choreography at 8:00p.
2. Thank you!

Dialect
1. We are hoping to start dialogue work next week!
2. Thank you!

Choreography
1. None.
2. Thank you!

Scenic
1. None.
2. Thank you!

Properties
1. None.
2. Thank you!

Costumes
1. Christie likes the tan, numbered kneepads. She agrees that they will work best under the actors' costumes. We will inform costumes as soon as possible if we find out we need to order more kneepads. Stage Management will be returning the rest of the kneepads to the costume shop tomorrow, Tuesday, February 12, 2013.
2. Jon Whitney will be our Havana Bartender.
3. Taylor Del Vecchio and Caleb Donahoe will be our Havana Waiters.
4. Nick Rogers, Jimmy Stimpanowich, John Banes, Anna Scharer, Laura Sportiello, and Allie Richardson will be our Havana Couples.
5. Allie Dietz will be our Cigarette Girl.
6. Carly Luster, Alex Kingma, and Dylan Passman are our Featured Havana Dancers.
7. Krystal Worrell is Mimi.
8. Jimmy Stipanowich is the Master of Ceremonies.
9. Thank you!

Hair/Makeup
1. Stage Management will be arranging hair consultations for all of the Hotbox Girls.
2. Thank you!

Lights
1. None.
2. Thank you!

Sound
1. None.
2. Thank you!

Script
1. None.
2. Thank you!

Other
1. Our next call is Tuesday, February 12, 2013 at 7:15p.
2. Thank you!
Rehearsal Report

Report #: 10       Director: Karen Kessler
Date: Tuesday, February 12, 2013     Stage Manager: Caitie Noller
Span of Day: 7:15p (Dance Begin: 8:00p, Music Break 1: 8:02p-8:07p, Music End: 8:30p, Dance Break 1: 8:56p-9:01p, Dance Break 2: 10:01p-10:11p, End of Day 11:00p)

Late/Absent
1. Ari Helgesen was absent from rehearsal because she was ill. She informed stage management prior to rehearsal.
2. Casey Prins was absent from rehearsal due a doctors appointment. She informed stage management prior to rehearsal.
3. Thank you!

Accidents/Injuries
1. None.
2. Thank you!

General
1. Principals went over and cleaned songs.
2. The Full Cast went over the music for “Oldest Established” and “Luck Be A Lady.”
3. We choreographed “Take Back Your Mink.”
4. Thank you!

Administrative
1. None.
2. Thank you!

Music
1. None.
2. Thank you!

Dialect
1. None.
2. Thank you!

Choreography
1. None.
2. Thank you!

Scenic
1. There will be a Props Breakout Meeting on Tuesday, February 19, 2013 at 3:00p in Karen's Office.

Properties
1. There will be a Props Breakout Meeting on Tuesday, February 19, 2013 at 3:00p in Karen's Office.
2.

Costumes
1. Christie would like all six of the Hotbox girls to have minks, top-hats, pearls, and removable dresses in “Take Off Your Mink.”
2. Christie and Adelaide to have six removable items for “Take Off Your Mink.” Adelaide has one count to get off each item. The suggested order of accessories is left earring, right earring (earrings count as one two items), left bracelet, right bracelet, clutch, and mink.
3. Christie would like the necklaces in “Take Back Your Mink” to be pull off.
4. Christie would like there to be straps on the hats in “Take Back Your Mink,” but it is a very quick pull off. Is there any way we could get one for rehearsal so the girls can work with the hat?
5. Thank you!

Hair/Makeup
1. Hair consultations have been set up this week for Hotbox Girls and Adelaide.
2. Thank you!

Lights
1. None.
2. Thank you!

Sound
1. None.
2. Thank you!

Script
1. None.
2. Thank you!

Other

1. Our next call is Wednesday, February 13, 2013 at 7:15p.
Rehearsal Report

Report #: 11  
Director: Karen Kessler  
Date: Wednesday, February 13, 2013  
Stage Manager: Caitie Noller  

Late/Absent
1. Casey Prins and Allie Dietz were absent from rehearsal due to illness. They informed stage management prior to rehearsal.
2. Thank you!

Accidents/Injuries
1. None.
2. Thank you!

General
1. Dean Kvam worked “Sit Down You’re Rockin’ the Boat.”
2. Christie continued to choreograph “The Crapshooter’s Dance.”
3. Thank you!

Administrative
1. None.
2. Thank you!

Music
1. None.
2. Thank you!

Dialect
1. None.
2. Thank you!

Choreography
1. None.
2. Thank you!

Scenic
None.
2. Thank you!

**Properties**
1. None.
2. Thank you!

**Costumes**
1. D. Passman is using kneepad set #2.
2. For the time being, D. Saunders is using kneepad set #5.
3. Thank you!

**Hair/Makeup**
1. Hair consultations continue tomorrow.
2. Thank you!

**Lights**
1. None.
2. Thank you!

**Sound**
1. None.
2. Thank you!

**Script**
1. None.
2. Thank you!

**Other**
2. Don’t forget our fifth Production Meeting tomorrow, Thursday, February 14, 2013 at 5:15p in AC 312.
3. Thank you!
Rehearsal Report

Report #: 12  Director: Karen Kessler
Date: Thursday, February 14, 2013  Stage Manager: Caitie Noller

Late/Absent
1. None.
2. Thank you!

Accidents/Injuries
1.

General
1. We cleaned "A Bushel And A Peck" and "Take Back Your Mink."
2. We cleaned "Runyonland."
3. We added the gamblers in and cleaned the first section of "The Crapshooters Dance."
4. Karen taught the boys how to play Craps to help with their acting.

Administrative
1. None.
2. Thank you!

Music
1. None.
2. Thank you!

Dialect
1. None.
2. Thank you!

Choreography
1. None.
2. Thank you!

Scenic
1. None.
2. Thank you!

Properties
1. We have struck the basket for the eggs in “Bushel And A Peck.”
2. Taylor Del Vecchio will be coming to the shop to be fitted for his “Three-Card Monty Tray” on Monday, February 18, 2013 at 3:00p.
3. Kara apologizes, but the new box for her to stand on is rubbing against her arm and is very heavy. She was wondering if the handle could be on the sides of the box and if there could be a handle on each side rather than on just one. If this is unclear, see stage management.
4. Karen would like the crate in “The Crapshooters Dance” to be a wooden fruit crate.
5. Karen would like Big Julie to have a switchblade as a personal prop.
6. Karen would like Big Julie to have his dice in a special case he keeps in his pocket.
7. Is there any way we can get four circular tables and two chairs per table (eight total) for our Sunday rehearsal beginning at 3:00p? Please let Elle know as soon as possible if this is possible or not.
8. Thank you!

Costumes
1. Can Adelaide have a little apron during “Bushel And A Peck” to put the eggs from the Hotbox Girls butts?
2. Thank you!

Hair/Makeup
1. None.
2. Thank you!

Lights
1. None.
2. Thank you!

Sound
1. None.
2. Thank you!

Script
1. None.
2. Thank you!

**Other**

1. Our next call is Friday, February 15, 2013.
2. Thank you!
Director: Karen Kessler  
Stage Manager: Caitie Noller

**Guys & Dolls**

Rehearsal Report #14

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/17/13</th>
<th>Report:</th>
<th>#14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>2pm-8:30pm</td>
<td>Late/ Absences:</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>1. Caleb Donahue (Excused)</td>
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<td></td>
<td>Accidents/ Injuries:</td>
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<td></td>
<td></td>
<td>1. None</td>
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<td></td>
<td></td>
<td>General:</td>
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<tr>
<td></td>
<td></td>
<td>1. We blocked a good healthy chunk of the show!</td>
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<td></td>
<td></td>
<td>2. Because there is a huge costume change into Havana, Karen was wondering if we could have some extra effect during the change over symbolizing the plan ride. This can be literal or not.</td>
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<td>3. Thanks!</td>
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<td></td>
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<td>Administrative:</td>
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<td></td>
<td></td>
<td>1. None. Thanks!</td>
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<td></td>
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<td>Scenic:</td>
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<tr>
<td></td>
<td></td>
<td>1. The carpet for the mission works great! Can we get one for Havana's &quot;Me Casa&quot; and &quot;Su Casa&quot;?</td>
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<td></td>
<td></td>
<td>2. Thanks for the tables and chairs!</td>
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<td></td>
<td></td>
<td>3. See General #2</td>
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<td></td>
<td>4. Thanks!</td>
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<td></td>
<td></td>
<td>Properties:</td>
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<tr>
<td></td>
<td></td>
<td>1. We will need an earing for Mimi in the first hotbox scene</td>
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<td></td>
<td></td>
<td>2. We will need a box with tissue paper and a short veil in it for &quot;Adelaide's Lament&quot;</td>
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<td></td>
<td></td>
<td>3. In Act 1, Scene 5 Justin Habben (Nicely Nicely) will be eating a pickle in wax paper.</td>
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<td></td>
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<td>4. On page 56, Justin Habben (Nicely Nicely) will need a grocery bag with some food in it (like oreos or bread)</td>
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<td>5. See General #2</td>
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<td>6. Thanks!</td>
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<td></td>
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<td>Costumes:</td>
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<tr>
<td></td>
<td></td>
<td>1. See Scenic #1</td>
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<td></td>
<td></td>
<td>2. See Props #1</td>
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<td>3. See Props #2</td>
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<td>4. Thanks!</td>
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<td></td>
<td></td>
<td>Hair/Makeup:</td>
<td></td>
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</tbody>
</table>
Rehearsal Report #15

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/18/13</th>
<th>Report:</th>
<th>#15</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Director:</th>
<th>Karen Kessler</th>
<th>Stage Manager:</th>
<th>Caitie Noller</th>
</tr>
</thead>
</table>

**Span of Day:** 7:15-10:30

**Late/ Absence:**

1. None.

**Accidents/ Injuries:**

1. None.

**General:**

1. Cleaned and continued working on Crapshooter’s Dance
2. Started choreographing “Sit Down You’re Rocking The Boat”
3. Thanks!

**Administrative:**

1. None. Thanks!

**Scenic:**

1. “Sit Down You’re Rocking The Boat” will need 3 long benches, each different lengths and heights (measurements will be given as soon as they become available to stage management).
2. “Sit Down You’re Rocking The Boat” will also need 10 chairs.
3. Thanks!

**Properties:**

1. Can we get a switchblade for Big Jule as soon as possible?
2. The crate in Crapshooter’s Dance needs to be light and durable, Big Jule will be kicking it offstage.
3. We will need a crash box off stage left for Big Jule during the Crapshooter’s Dance.
4. Derek Grabner will need a gun in a holster.
5. Reminder we have a meeting Wednesday at 3pm!
6. Thanks!

**Costumes:**

1. See Props #4
2. Will the Gamblers in the Crapshooter’s dance have suspenders?
3. Thanks!

**Hair/Makeup:**

1. None. Thanks!

**Sound:**

1. None. Thanks!

**Lights:**
1. None. Thanks!

**Miscellaneous:**

1. None. Thanks!

**Next Call:**

Tuesday February 18 at 7:15 in Carmichael
### Rehearsal Report #16

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/19/13</th>
<th>Report:</th>
<th>#16</th>
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<tbody>
<tr>
<td><strong>Director:</strong></td>
<td>Karen Kessler</td>
<td><strong>Stage Manager:</strong></td>
<td>Caitie Noller</td>
</tr>
<tr>
<td><strong>Span of Day:</strong></td>
<td>7:15-11pm</td>
<td><strong>Late/ Absence:</strong></td>
<td>None.</td>
</tr>
</tbody>
</table>
| **Accidents/ Injuries:** | None. | **General:** | 1. Finished “Sit Down You’re Rocking The Boat” and “Crapshooter’s Dance”
2. Thanks! |
| **Administrative:** | None. Thanks! | **Scenic:** | 1. We will need a rehearsal bar for “Havana” blocking on Sunday. It needs to be sturdy enough for people to be on top of it without tipping over.
2. All chairs used in “Sit Down You’re Rocking The Boat” need to be sturdy enough for people to stand and dance on.
3. The benches used in “Sit Down You’re Rocking The Boat” will have people standing and dancing on them as well.
4. Thanks! |
| **Properties:** | Can we get cymbals for the mission band for rehearsals? We will need several “markers” for the gamblers for rehearsals. Thanks! |
| **Costumes:** | The dancing crapshooters would like some sort of padding for their hips because they do multiple slides across the floor. The dancers are: Anthony Sullivan, Nick Rogers, Matt Rohrer, Alex Kingma, John Banes, Jimmy Stipanowich, Dylan Passman, and Caleb Donohoe. Please let me know if this is a possibility. Thanks! |
| **Hair/Makeup:** | None. Thanks! |
| **Sound:** | None. Thanks! |
| **Lights:** | None. Thanks! |
Rehearsal Report #16

<table>
<thead>
<tr>
<th>Miscellaneous:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
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</table>

Next Call:

Wednesday February 19 at 7:15 in Carmichael
Rehearsal Report #17

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/20/13</th>
<th>Report:</th>
<th>#17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>7:15-11pm</td>
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<td></td>
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<tr>
<td>Late/ Absence:</td>
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<tr>
<td>1. None.</td>
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<tr>
<td>Accidents/ Injuries:</td>
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<td></td>
<td></td>
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<tr>
<td>1. None.</td>
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<tr>
<td>General:</td>
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</tr>
<tr>
<td>1. Continued blocking into Act 2!</td>
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<tr>
<td>2. We have a production meeting Thursday at 5:15pm in AC 312!</td>
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<tr>
<td>3. We will be adding a reprise of “Sit Down You’re Rocking The Boat”</td>
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<tr>
<td>4. The notes from today’s props meeting are posted in the “Properties” section!</td>
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<tr>
<td>5. Thanks!</td>
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<tr>
<td>Administrative:</td>
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<td></td>
</tr>
<tr>
<td>1. None. Thanks!</td>
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<tr>
<td>Scenic:</td>
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<td></td>
</tr>
<tr>
<td>1. Please take a look at all prop notes!</td>
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<tr>
<td>2. Thanks!</td>
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<tr>
<td>Properties:</td>
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</tr>
<tr>
<td>1. We need a better switchblade for Big Jule. We need one that can snap open and close.</td>
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<tr>
<td>2. All Crapshooters will need markers for Act 2 Scene 3</td>
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<tr>
<td>3. The following are notes that were taken during the props meeting today!</td>
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<tr>
<td>4. The Mission will use the chairs from Spring Awakening and Karen has approved the color and there will be 9 of them.</td>
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<tr>
<td>5. The 3 benches in the Mission will match the color of the chairs.</td>
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<tr>
<td>6. Havana will use 8 ice cream chairs. Karen would like them to match the tablecloths, which will have a tropical theme.</td>
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<tr>
<td>7. The Hotbox will use 8 bent wood chairs.</td>
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<tr>
<td>8. Brandon will start the hunt for the trays for Havana soon!</td>
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<tr>
<td>9. The Havana bar will need to be sturdy and easy to move with a flappable sign that says something like “Mi Cantina” and “Su Cantina”.</td>
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<tr>
<td>10. Havana vendor will have fake ice and coke bottles with straws already in them, however only 2 will be drinkable.</td>
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<tr>
<td>11. The wedding arch needs to be wide and have chaser lights.</td>
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<tr>
<td>12. Adelaide needs to have “tacky utensil jewelry”.</td>
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<tr>
<td>13. There will be a podium with a cross for the Mission wagon. Karen would like it to have a rack with pamphlets on it.</td>
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</tr>
</tbody>
</table>
14. The Mission Bible can be on the podium.
15. The Mission will need a wastebasket.
16. The Mission Band will not need signs.
17. Thanks!

<table>
<thead>
<tr>
<th>Costumes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adelaide will need a wrist watch for Act 2 Scene 4</td>
</tr>
<tr>
<td>2. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hair/Makeup:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sound:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lights:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Miscellaneous:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. None. Thanks!</td>
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</table>

**Next Call:**
Friday February 22 at 7:15 in Carmichael
Rehearsal Report #18

<table>
<thead>
<tr>
<th>Date:</th>
<th>2/24/13</th>
<th>Report:</th>
<th>#18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director:</td>
<td>Karen Kessler</td>
<td>Stage Manager:</td>
<td>Caitie Noller</td>
</tr>
<tr>
<td>Span of Day:</td>
<td>1:30-5pm, Dinner Break, 6-8:30pm</td>
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</tbody>
</table>

Late/ Absence:
1. None.

Accidents/ Injuries:
1. None.

General:
1. Blocked/ choreographed/ fought most of Havana! We will continue the rest on Tuesday!
2. We are still on track for a run through this Friday!
3. Thanks!

Administrative:
1. None. Thanks!

Scenic:
1. Are the tables in Carmichael the ones we are using for the show?
2. Are there table decorations in Havana?
3. The Havana bar will need shelves for storing the drinks.
4. Karen and Noelle need to meet to talk about the little sign on the bar.
5. Thanks!

Properties:
1. We will need a cigar box for Havana
2. We will need “puff” cigarettes. The ones that don’t light but produce “smoke” when you blow into them.
3. The street vendor for Havana will only have tropical drinks. None of them will be served.
4. All drinks in Havana need to have a solid base, not be made of glass, and not drinkable.
5. See Scenic #2
6. Thanks!

Costumes:
1. The featured Havana Dancers (Dylan Passman, Alex Kingman, and Carly Luster) will be in Part 1 of Havana. So, they will now need two costumes for Havana, one for Part 1 (everyday Havana) and one for Part 3 (Featured Havana Dancer)
2. Carly Luster will need dance trunks for Havana that can be seen while dancing.
3. Thanks!

Hair/Makeup: