

Blocking Scripts

02

MIDSUMMER/JERSEY

(He takes HELENE by the hand and starts to lead her away.)

LYLE. Leave her alone!

DENIS. So now you wanna make somethin' of it? Fine! Come on!

MIA. Denis, where are you going?

DENIS. I'm gonna kill him.

LYLE. Ha!

(LYLE and DENIS exit.)

HELENE. Denis, get back here!

MIA. This is all your fault.

HELENE. My fault?! What are you, nuts?! Is your brain small, too, is that your problem?!

MIA. Ahhhhhhhhhhhhhhh!

HELENE. Stop! Stop it! Heeeeeeelp!

(MIA chases HELENE off.)

(OBERON and ROBIN step forward.)

OBERON. ...You did this on purpose, didn't you?

ROBIN. No, King of Shadows, Great One, O Salam, You said anoint the boy who had the tan.

And that's what I did!

But oh I've got to say it turned out right.

I mean, good Zeus above, did you see them fight!

Hahaaaaaaa!

Now it was him! Now it was her! Back and forth and ding! Round One is over! And there they go, back at it, he gives her a right to the chin, she dances back and delivers a left to the chest! He dodges, she parries and ding! Round Two! And now it's an uppercut straight to the jaw and he is down for the count! One, two, three, and it's a touchdown!!

OBERON. ...Are you quite finished?

ROBIN. Yes. Sorry.

OBERON. You've messed up everything.

(Adela, a fashionably dressed reporter of the 'sob sister' school of journalism, appears in a pool of light and addresses the audience.)

ADELA:

Bulletin! Charles Augustus Lindbergh Jr., 20-month-old son of Colonel and Mrs. Charles A Lindbergh, was kidnapped¹ between eight thirty and ten o'clock last night from his crib in the nursery on the second floor of his parents' home at Hopewell, New Jersey.

(Anne Lindbergh, dressed in a bathrobe, appears in a different pool of light. Betty approaches her.)

ADELA:

Muddy footprints that trailed across the floor from the crib to an open window bore mute testimony as to how the baby had disappeared.

(Betty approaches Charles Lindbergh. At the same time, we see Anne entering the child's bedroom, standing hopelessly in front of the crib.)

ADELA:

A three piece ladder was found a hundred feet from the house. Police believe this was used to reach the window.

(Children of America... Sad faced little Lindbergh, (During the above, Lindbergh and Betty enter the nursery. Lindbergh crosses to the window that Betty had closed earlier and pushes it open, looking down into the yard below. The wind stops abruptly creating an eerie silence.)

(Light on Violet. Wearing her winter coat, she sits uncomfortably on a wooden chair, holding her arms across her chest trying to stay warm. The screen reads: The Lindbergh Estate/Hopewell, New Jersey/ March 10, 1932.)

(Two plainclothes policemen, McGrath and Walsh, are revealed.)

VIOLET:

My name is Violet Sharp. I am currently employed as a waitress in the home of Mrs. Dwight Morrow in Englewood.

1. All 9

2. EN A → EV X → AN A
AN A → EV X → AN A
AN A → EV X → AN A
AN A → EV X → AN A

3. EN EX DSR
EN → EN DSR
EN → EN DSR

VIOLET:

Please, stay a little longer. Do you have the night off? Maybe we could go down to the village for a film or--

EDNA:

No, I mean...I'm going home...to England.

VIOLET:

What?

EDNA:

Mrs. Chilton is cutting back on her staff and--

VIOLET:

You can come work here. I'm sure that Mrs. Morrow could--

ENDA:

I want to go home. I miss Mama and Daddy. I miss...home. You're better suited to America than I will ever be.

EDNA:

I sail on the Aquitania, April sixth. It's a Wednesday.

(Edna embraces her, holds her as the lights fade.)

(Schwarzkopf, in state police regalia, appears at a bank of microphones. The screen reads The Lindbergh Estate/ Hopewell, New Jersey/April 9, 1932.)

SCHWARZKOPF: V When Charles Lind... discovered in the nursery.

5 Fifty-thousand dollars in five, ten and twenty dollar banknotes was paid to the kidnapers... on April second. Seven days ago. The child is still missing.

(beat, murmur from the unseen crowd)

Colonel Lindbergh still intends to live up to his side of the bargain and will not try to--

Blocking to Diagrams

passed the University Inn, on the sign where amenities such as heated pool or cable TV are usually touted, it said. HATE IS NOT A LARAMIE VALUE. (27)

NARRATOR: Greg Pierotti¹

MOMENT: ALISON AND MARGE

GREG PIEROTTI: I met today with two long-time Laramie residents, Alison Mears and Marge Murray. Two social service workers who taught me a thing or two.

ALISON MEARS: Well, when Laramie used to be like when Marge was growing up, well, it was mostly rural.

MARGE MURRAY: Yeah, it was. I enjoyed it, you know. My kids all had horses.

ALISON MEARS: Well, there was more land. I mean, you could keep your per cow. Your horse. Your little chickens. You know, just have your little bit of acreage.

MARGE MURRAY: Yeah, I could run around the house in my all together, do the housework while the kids were in school. And nobody could see me. And if they got that close ...

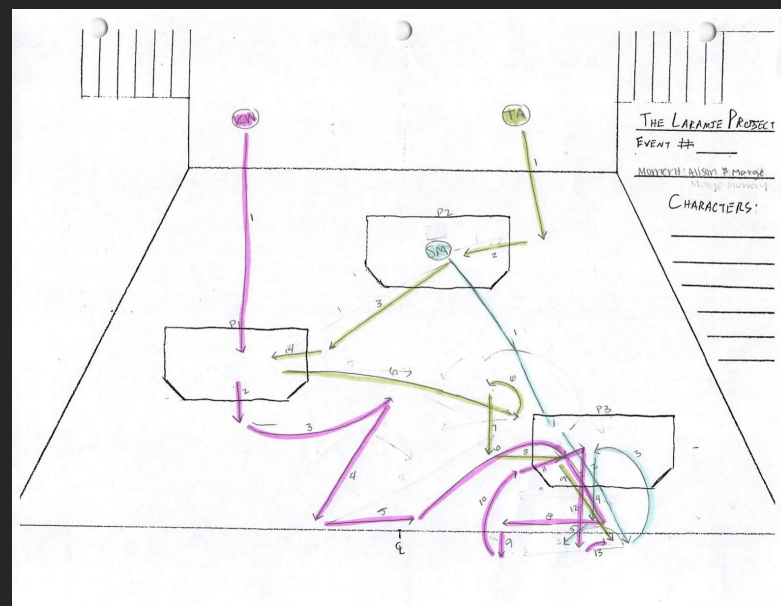
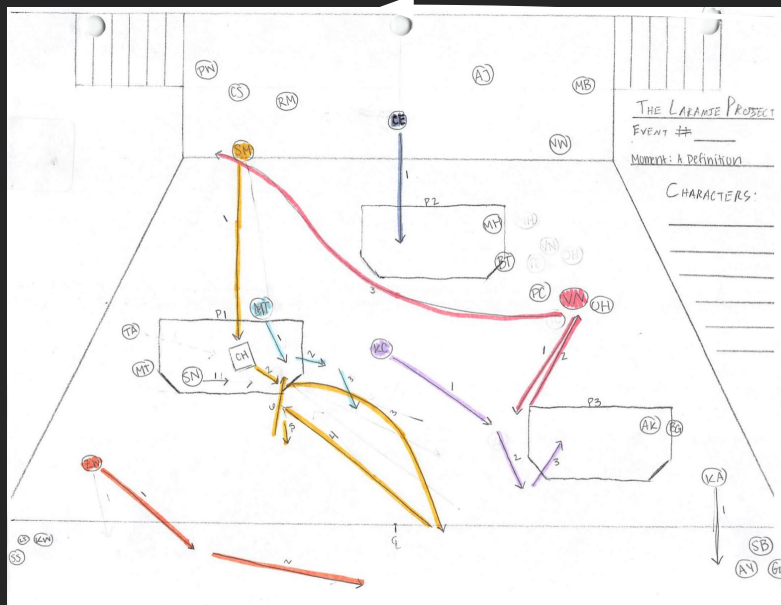
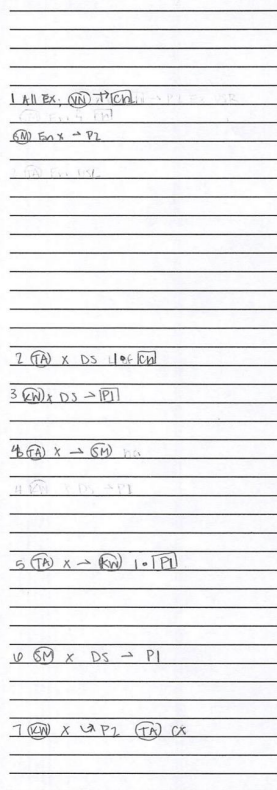
ALISON MEARS: Well, then that's their problem.

MARGE MURRAY: Yeah.

GREG PIEROTTI: I just want to make sure I got the expression right, in your all together?

MARGE MURRAY: Well, yeah, honey, why wear clothes?

ALISON MEARS: Now, how's he gonna use that in his play?



The Laramie Project By Moises Kaufman

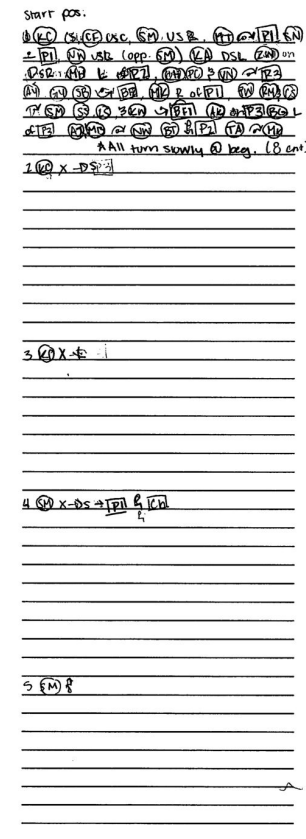
ACT ONE

MOMENT: A DEFINITION¹

NARRATOR: On November fourteenth, 1998, the members of Tectonic Theater Project traveled to Laramie, Wyoming and conducted interviews with the people of the town. During the next year, we would return to Laramie several times and conduct over two hundred interviews. The play you are about to see is edited from those interviews, as well as from journal entries by members of the company and other found texts. Company member Greg Pierotti.²

GREG PIEROTTI: My first interview was with Detective Sergeant Hing of the Laramie Police Department. At the start of the interview he was sitting behind his desk, sitting something like this (He transforms into Sgt. Hing):

SGT. HING: I was born and raised here. My family is, uh, third generation. My grandparents moved here in the early 1900s. We've had basically three, well, my daughter makes it fourth generation. Quite awhile ... It's a good place to live. Good people - lots of space. Now, all the towns in southern Wyoming are laid out and spaced because of the railroad came through. It was how far they could go before having to refuel and re-water. And, uh, Laramie was a major stopping point. That's why the towns are spaced so far apart.



Production Midsummer Jekyll	Day/Date Sept. 5 Tue	Place ITHS Auditorium
Who Attended	Time (Begin/End/Total) 4:30 pm / 7:00 pm / 2 hr. 30 min	
All actors Management: Absent/Late/Substituted - Olivia H. → taking Myrtle other roles played by Fern A. on Sat. shows		Management: Other Notes (include Accidents/Injuries/Emergencies)
Properties Notes - reading glasses - Prop list has been typed (see other attachments) - real rocky/rocky electrical guitar → perhaps with a lightning bolt - sunglasses - Notepad & pen	Scenery/Technical Notes - need podium in Act 1 Scene 1 - admiral adirundack chairs → strong enough to support someone jumping on it - Stage is taped - anything less than 4ft = purple tape - cannot cross = pink tape	
Lights Notes - Practical lighting on house	Sound Notes	
Costumes/Wardrobe Notes - Meet with Mrs. Jekylls (during this rehearsal) - Need list of actors & their roles - in folder - Shopping for costumes at the end of week	Other Notes - Did slight staging - folders have been created and need email in order to share	
To be scheduled (include work, rehearsal, PR calls)	Comments - Blocking starts next rehearsal - Blocked Act 1 Scene 1 loosely - Matt T., Ally G., and , & Tania W. split all student roles in beginning	
Stage Manager Kat C	Assistant Stage Manager Justin	

Production: Violet Sharp	Date: 1/29/19	Location: LTHS Auditorium
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Rehearsal Begins/ Resumes:	4:30			
Breaks/ End Time:	7:00			

Total Rehearsal Time: 2 hr and 30 min

<u>Absents/ Lates:</u> <ul style="list-style-type: none"> - Spring Show Rehearsals! Kat C. (Vocal E) - Amari, Jackson, Macy, and Ambrose forgot to sign in - Justin T. (Late UE) 	<u>Schedule:</u> 4:30-6:56~Block (up to page 15) 6:56-7:00~Strike
<u>Scenery Notes:</u> <ul style="list-style-type: none"> - Lamp on SL needs to be dimmer 	<u>Properties Notes:</u> <ul style="list-style-type: none"> - Clipboard for Nurse - Lots of Newspapers whole cast needs on - Writing pad for Adela - Notepad for McGrath
<u>Light Notes:</u> <ul style="list-style-type: none"> - Lamp on SL needs to be dimmer 	<u>Sound Notes:</u>
<u>Costume Notes:</u> Kat W. has two right shoes	<u>Other Notes:</u> Lily S. Left (5:45) AJ Left (5:45) Mia W. Left (5:55)
<u>To Be Scheduled and Upcoming Events:</u> No rehearsal Wed. or Fri. Event 1 to 53 memorized by Sat.	<u>Comments:</u> Off book (event 1 to 15)

Production: Laramie Project	Date: Sept. 12, 2019	Location: LTHS Stage		
Rehearsal Begins/ Resumes:	2:45	4:30	6:02	
Bands/ End Time:	4:15	5:58	6:30	
Total Rehearsal Time: 3hr 26min				
<u>Absents/ Lates:</u>		<u>Schedule:</u> 2:45-2:50~ Warm Ups 2:50-2:55~ Announcements 2:55-6:30~ Block		
<u>Scenery Notes:</u> - Crate on DSR during MATTHEW - Stool for THE FIRESIDE		<u>Properties Notes:</u> - Stool for THE FIRESIDE - Bar rag for THE FIRESIDE		
<u>Light Notes:</u>		<u>Sound Notes:</u> - Music after MATTHEW into WHO'S GETTING WHAT - Phone ring (landline/home phone) for LIFESTYLE - Bar msc. underscore for FIRESIDE		
<u>Costume Notes:</u>		<u>Projection Notes:</u> - Image of Matthew during Doc Mono. (MATTHEW) - Pictures of Matt shoes		
<u>To Be Scheduled and Upcoming Events:</u>		<u>Comments:</u>		
<u>Director:</u> Michael H Davenport		<u>Stage Manager:</u> Kat C		<u>Asst. Stage Manager:</u> Justin T, Audrey B, Mikayla C

Line Notes for LLL

Act: _____ Scene: _____ Character: _____ Actor: _____

Line Said:

Actual Line:

Line Notes for LLL

Act: _____ Scene: _____ Character: _____ Actor: _____

Line Said:

Actual Line:

Line Notes for LLL

Act: _____ Scene: _____ Character: _____ Actor: _____

Line Said:

Actual Line:

Line Notes for LLL

Act: _____ Scene: _____ Character: _____ Actor: _____

Line Said:

Actual Line:

Line Notes for LLL

Act: _____ Scene: _____ Character: _____ Actor: _____

Line Said:

Actual Line:

Handwritten

Line Notes

Digital

10/02

				Missed Line	Came in Early	Came in Late	Called "Line"	Wrong Line	Dropped Words	Added Words	Mispronounced Words	Stumbled
Page	Character	Actor	Line									
27	Greg	Sai	We arrived today...		X							
28	All	All	Hate is not a Laramie Value	X								
28	Greg	Sai	In you all together?									X
28	Greg	Sai	So this is a...				X					
29	Alison	Teni	Well, the bulk of people					X	X	X		
29	Marge	Kat	Now I'll tell ya...				X					
29	Alison	Teni	But here in Laramie				X					
30	Alison	Teni	I'd probably say...						X			
30	Narrator	Madison	Doc O' Connor									
30-31	Doc O' Connor	Matt	It was really Matthew Shepard		X				X			X
32	All	All	I can be important	X								
32	Doc O' Connor	Matt	Let me tell you something...						X			X
33	Narrator	Kylah	Catherine Connolly	X		X						
33	Catherine	Shae	I was expecting something...						X			X
34	Jonas	Sai	But its easier said...				X					X
37	Minister's Wife	Solange	He has very bibical...						X			X
38	Barabra	Mary	The Fireside...						X		X	
39	Phil	AJ	He'd always buy the...						X			
40	Galloway	Brendon	One. Character reference...						X			X
41	Mickelson	Val	Actually I think...				X					X
41	Shadow	Brandon	But then I noticed...						X			
42	Stephen	Arielle	God, my God why have...				X					
43	Aaron	Geni	So I ran to the...						X			
44	Reggie	Macy	I was going to breath...				X					
46	All	All	Our souls	X								
47	Jon P	Rae	They mentioned his name...						X			
48	Matt Galloway	Brendon	cause I want more details						X			
49	Catherine Connolly	Naomi	And I said, "I'm just going"...the arraignment	X						X		
49	Judge	Kylah	a credit card and a pair...	X			X					
50	Catherine Connolly	Naomi	Five minutes...	X								
50	SGT Hing	Sai	How could this happen	X								
50	Jon P	Rae	And then quite frankly...	X								

90. 14
PEARLOSSOM. (cursing in, carrying a present with a bow that isn't finished yet) Right! Look at the time! Here, quick, finger.
(She's making ROBIN to put his finger on the knot so she can finish tying the bow.)
MOONBEAM. You aren't finished yet?
PEARLOSSOM. Don't start with me. Who got up early this morning and talked the crickets into providing the music?
(They all listen and see how noisy crickets.)
SUNFLOWER. You call that music!
PEARLOSSOM. (sorrowful) They're tuning up.
(She snaps her fingers and rock music begins to play, the latest number-one single at the time of production. Simultaneously the lights change. The party starts and a new voice of fairies arrive in party dress. Caroline flicker start getting passed around. Perhaps a mirrored ball descends from nowhere and starts spinning. Soon every one is dancing.)
ROBIN. You've having a party!
SUNSHINE. The boy is quick.
ROBIN. But who's it for?
SUNFLOWER. The Queen.
ROBIN. The Queen?
MOONBEAM. And of the Queen and by the Queen, ALL THE FAIRIES. She shall not perish from the earth.
ROBIN. The Queen of the Fairies?
SUNFLOWER. It's not the Queen of England, Sunshine.
ROBIN. I thought you were Sunshine.
SUNFLOWER. Sunshine.
SUNSHINE. Sunshine!
MOONBEAM. Moonbeam.
NOTE. More.

COBWEB. Cobweb.
TURTLE. Turtle.
ROBIN. Turtle?
TURTLE. Tin of mixed race.
ROBIN. Houston, we have a problem.
MUSTARDEED. What's the matter?
ROBIN. The King doth keep his revel here tonight.
Take heed the Queen comes not within his sight.
They're having an argument.
TURTLE. Oh they argue all the time.
NOTE. At the drop of a hat.
COBWEB. Or a wing.
PEARLOSSOM. Or any old thing.
SUNSHINE. What's it about?
ROBIN. Don't you keep up with the palace intrigues? (He pulls out a copy of People Magazine and starts pointing things out in one of the articles) Look. She forgot his birthday, and he wanted a Mustang.
SUNSHINE. The horse?
ROBIN. The car. He has the best muscle car collection in Fairy Land. He says it makes him feel young again.
(At this moment, MIA and LYLE dash in, hand in hand. They stop suddenly and look back, hoping they haven't been followed.)
MIA. (to SUNSHINE) Excuse me. How you seen an annoying old woman who's trying to suffocate her daughter by being too strict about everything?
SUNSHINE. My mother's here?
(LYLE and MIA rush off. A moment later, DENIS dashes in and looks around.)
DENIS. (to TURTLE) Hi, I'm Denis. I'm lookin' for a girl named Mia, about so high with a red scarf and a shoulder bag.
TURTLE. She went that way.

Let us not forget that we are investigating the kidnapping and brutal murder of a twenty-month-old baby! Let us not forget that we are looking for the people who ran off with fifty thousand dollars of Colonel Lindbergh's money, bashed in the skull of his little boy. Let us not forget what this case is really about.
(He turns and exits. Lights up on Adela as she addresses the audience)

ADELA: The mysteries of March first, 1932 shall remain mysteries. Even the arrest, conviction and execution of Bruno Richard Hauptmann for the kidnapping and murder of Charles Lindbergh Junior failed to satisfy all those who seek the truth of this most notorious of crimes.

01243

LQ 44 on move

LQ 45 at end

(Lights up on VIOLET in the tableau from the beginning of the play, in a rocking chair holding a baby.)

Her eyes, they say, had a violet tinge. One can only wonder if they were the inspiration for her lovely and evocative name.
(Violet begins humming softly to the child.)

Violet Sharp was buried on Thursday June sixteenth, 1932 in the Englewood Cemetery, not far from the grave of Anne Lindbergh's father. Her gravesite remains unmarked to this day.

(Lights fade on ADELA. Only VIOLET is in the light. She smiles, happy and carefree, singing to the child as the lights fade.)

VIOLET: THERE'S A LITTLE STRANGER

Frank & Olivia cue

it, as everyone dances behind the actors who speak the final words of the play. The dancers still have their call phones on, so the sky is slightly with semingly hundreds of stars building and dipping.
ATHENS. (over the music) The iron tongue of midnight has told twelve.
Lovers, so bed. It's almost fairy time.
(ATHENS and NEOPOLYTA take hands and join the dancers.)
LYLE. So what's the say? D'ya think we'll be happy together?
MIA. Are you kiddin'? We'll be such a great couple we could be on television.
(They join the dancers at the back.)
HELENE. I always knew I'd get you in the end, ya know. It was just a matter of time.
DENIS. Yeah, me too. I was playin' hard to get, that's all.
HELENE. Oh you are so full of it. C'mere.
(She kisses DENIS beautifully and they join the dancers.)
(All is magic now.)
(Enter OBERON, TITANIA, ROBIN and all the rest of the FAIRIES. The FAIRIES join the dancers.)
OBERON. Now until the break of day,
Through this house each fairy stay.
TITANIA. So shall all the couples three
Ever true in loving be.
BOTH. Trip away. Make no stay.
Meet us all by break of day.
(ROBIN steps forward as the song continues in the back-ground.)
ROBIN. If we shadows have offended,
Think but this, and all is mended,
That you have but shimmered here
While these visions did appear.

And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
Ere the Puck a liar call;
So, good night unto you all.
Powl
(Music. Dancing. Or just a shaft of light illuminating ROBIN, far raised with enthusiasm - and the stage goes black. The important thing is to end on a note of triumph and joy.)
End of Play

Lights

Sound

Projection

* Preshow:

P1
LQ 1.5Housecut w/
P2

The Laramie Project By Moises Kaufman

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We've had basically three, well, my daughter makes it fourth generation. Quite awhile ... It's a good place to live. Good people - lots of space.

Now, all the towns in southern Wyoming are laid out and spaced because of the railroad came through.

It was how far they could go before having to refuel and re-water. And, uh, Laramie was a major stopping point.

That's why the towns are spaced so far apart.

SFX A LQ1 P3

LQ2 P4

before line

standby:

LQ 3-4

SFX A.5

P5

SFX A.5 LQ3

LQ4
W/ SM

P5

standby:

LQ5

MOMENT: VIGILS

NARRATOR: That first week alone, vigils for Matthew Shepard were held in Laramie, Denver, Fort Collins, and Colorado Springs. Soon after, in Detroit, Chicago, San Francisco, Washington, D.C., Atlanta, Nashville, Minneapolis, and Portland, Maine, among others. In Los Angeles, 5,000 people gathered, and in New York City, a political rally ended in civil disobedience and hundreds of arrests. And the Poudre Valley Hospital web site received close to a million visitors from across the country and around the world, all expressing hope for Matthew's recovery. (On the monitors we see images of vigils taking place around the country.)

INTERMISSION

1:07:35

MOMENT: MEDICAL UPDATE

Rulon Stacey is in front of the camera. We see him on the monitor.

NARRATOR: Matthew Shepard medical update at nine A.M., Sunday, October eleventh.

RULON STACEY: As of nine A.M. today, Matthew Shepard remains in critical condition.

The family continues to emphasize that the media respect their privacy. The family also wants to thank the American public for their kind thoughts and concern for Matthew. (58)

MOMENT: LIVE AND LET LIVE

JEDADIAH SCHULTZ: There are certain things when I sit in church.

NARRATOR: Jedediah Schultz.

JEDADIAH SCHULTZ: And the Reverend will tell you flat out he doesn't agree with

LQ 132
in place

P59

standby

LQ 133

P59-59

SFX K

P58

LQ 133

out

P59

SFX K

P60

P61

LQ 134

K out

standby

LQ 135

P62

LQ 135

P62

Light	LEDs	Sound	Proj	Page	Cue	Action
1	1			9	ENSEMBLE: There's a little...	A 9810 up /LEDs up
2		B		9	VIOLET: Night Charlie	A 4 up;A 9810 down /Fade in Cue 1
3	2		1	10	ADELA: Bulletin	A 1 up /LEDs out /Lindbergh baby kidnapped slide in
			1.2	10	ADELA: Kidnapped (SHWOOP)	Lindbergh baby kidnapped out & Lindbergh Baby Kidnapped 2 slide in
4				11	REPORTER: muddy footprints bore mute	A 287 up
			1.6	11	REPORTER: Baby had disappeared (SHWOOP)	Lindbergh Baby Kidnapped 2 out & Lindy's Baby Kidnapped in
	3	B.2		12	ADELA: Sad faced little Lindbergh baby	Lamp on /Fade out Cue 1
4.5	4		1.8	12	ADELA: On those who serve the Lindbergh family (SLAM)	A 284 down;A 8 & 9 up /Lamp out /Lindy's baby kidnapped slide out
			1.9		Schwoops (x4)	Newspaper Flashes slide in
5				12	VIOLET: My name is violet sharp (SLAM)	A 1,7,8,89 down;A 4
6				12	VIOLET: Home of Mrs. Dwight Morrow in Englewood (SLAM)	A 2,3,87 up
7				13	VIOLET: I don't know anything	A 384 down
8	5	C		15	VIOLET: I was... out	A 287 down /Window & Back R / Fade in Jazz
8.3		C.2		15	WALSH: Where?	A 287 up /Hard stop Jazz /LEDs out
8.7				15	Violet crosses over back to chair	A 7 down;A 3 & 4 up
9	6			15	VIOLET: The cinema, a movie	A 384 down;A 7 up
10	7		1.95	17	VIOLET: Appeared to be American	A 3,4,88 up /Lamp on / Newspapers out
		D		20	EDNA: I wish you could tell me the truth	Fade in Edna
11	8	D.2		22	VIOLET: When will i see you again? (SHWOOPS SLAM)	A 2,3,4,7,88 down /Fade out Edna
12			2	22	SCHWAZKOPF: Fifty-thousand dollars...	A 5 up /Ransom note slide in
13			2.5	22	SCHWAZKOPF: The child is still missing	A 5 down;A 186 up /Ransom note slide out
14	9			25	VIOLET: Miss Hughes?	A 186 down;A 3,4,8,89 down /Lamp up
15				25	SPEITIMUS: Miss Sharp	A 9 down;A 1,3,4,86 up
16				26	LAURA: I never cared for Septimus	A 186 down
17				27	LAURA: Just tell the truth and everything will work out fine	A 388 down
18				27	VIOLET: Where's the other one? (SLAM)	A 2,3,88 up
	10			28	WALSH: In case you've forgotten Miss Sharp	back RW
	11			31	CHORUS: cute little fellow... (sit)	back out
19	12	E		42	LINDBERGH: My son is coming home	A 2,3,488 down;A 5 up / Back R, Lamp out / Fade in Dead Baby
		E.2			ADELA: For seventy two days...	Fade out Baby Cry
			3		ADELA: Alas, it was not to be	Baby Lindy slide in
20				43	ADELA: ... she had known all along.	A 2 up
21	13		3.5	44	SCHWARZKOPF: Now its a murder case boys	A 2 down / Back out, Window BW / Baby Lindy slide out
22	14			47	McGRATH: (slam) I am here to talk about Violet Sharp	A 5 down;A 2,3,4,88 up /Window out, Lamp up
23		F		47	VIOLET: Septimus?	A 1,6,811 up /Fade in Love
		F.1		47	VIOLET: I think I know the spot	Fade out Love

24				47	McGRATH: The night that Violet had to go to the hospital	A 1,6,811 down
	15			47	McGRATH: You don't know or you won't say (slam)	Lamp out
25			4	48	NURSE: (stomp) Violet Sharp	A 2,3,4,88 down;A 10 up / Cross & Medical chart slide in
26				48	NURSE: Here we are	A 5 up
27				48	NURSE: I personally urged her to stay	A 1,6,811 up
28		G	4.5	48	NURSE: That's really all I can tell you.	A 9810 down;A 6,7,812 up / fade in Septimus Flash back / Cross & Medical chart slide out
		G.1		50	VIOLET: Will you be back to see me?	Fade out Septimus Flashback
29	16			50	McGRATH: So why'd the romance go sour? (violet puts poison)	A 1,6,7,11,812 down; A 388 up / Lamp up
30	17		5	51	McGRATH: What gain is there in keeping Violet Sharps secrets now?	Lamp out / Speakeasy slide in
			5.5	51	ADELA: Hatchery of baseness and criminality	Speakeasy slide out
	18		6	52	BETTY: You must have really loved those tonsils	Crib B / Baby slide in
31	19		6.5	54	BETTY: Guilty of murdering a child	Crib out, Lamp up / Baby slide out
32				54	WALSH: Violet Sharp deceived us	A 2,3,88 up, A 485 down
33	20			70	ANNE: Never again (SLAM)	Lamp out
34	21			73	VIOLET: Please get my things back	Lamp in
35	22			74	LAURA: Violet was just saying goodbye	A 3,4,5,8,9,10,815 up /Lamp out, Window & Crib AW
36	23	I		77	BETTY: You think maybe what?	A 488 up;A 3,5,9,10,815 down / Window & Crib out / Fade in Nightmare
36.5	24			77	BETTY: When were you there?	A 8 down / Chair, Back, & Window R
		I1			VIOLET: I'm so cold... (STOMP)	Increase Nightmare volume
		I1.5		78	VIOLET: I can feel the rough stone in my hand	Hard stop Nightmare
	25			79	SEPTIMUS: Remember who you are	Back B, Chair & Window out
37				80	VIOLET: I had my dream that night	A 4,5,9,10,815 up
37.5					BETTY: That's my good girl	Black out
38	26			81	VOICES: Violet are you ok?	A 1,2,6,7,812 up;A 4,5,9,10,815 down / Back out
39	27	J		82	VIOLET: Don't you ever touch me again	A 1,9,10,815 up / Window & Crib AW / Fade in Poison
	28	J.2		83	ENSEMBLE: With a name of great renown	Fade out Poison /Window & Crib out, Back stairs B
40			7	83	ADELA: A Morrow family spokesperson...	A 2 up;A 1,9,19,815 down / Violet Sharp in
41				84	ADELA: Police are labeling...	A 1 & 2 up
42				87	ADELA: clear cut admission of guilt.	A 3 up; A 1&2 down
42.5					ADELA: Her eyes they say...	
			7.25		ADELA: Violet Sharp was buried on...	Unmarked Gravesite in
43	29		7.5	87	ADELA: Gravesite remains unmarked to this day	A 3 down / Back out /Violet Sharp & Unmarked Gravesite out
44	30			87	ENSEMBLE: There's a little...	A 15 up / Olivia light, crib, & window W, fan on
45	31			87	VIOLET: Name of great renown	Black outs/ Fan, crib, olivia light out
	32				EVERYTHING OUT	Fade Window/light out

Cue Sheet

Prop	Oct.17th- Out	Oct.17th- In	Oct.18th- Out	Oct.18th- In	Oct.19th-Out	Oct. 19th-In
Police Badge						
Tectonic ID reels						
Tectonic Reel						
Tectonic Reel						
Tectonic Reel						
Tectonic Reel						
Tectonic Reel						
Tectonic Reel						
Recorders						
Recorder						
Clipboard						
Shufflescope						
Channel 10 Mic						
Fox 7 Mic						
Channel 5 Mic						
MSNBC Mic						
CNN Mic						
Channel 10 Lanyard						
Fox 7 Lanyard						
CBS 5 Lanyard						
MSNBC Lanyard						
CNN Lanyard						
Bible						
Protest Signs						
Bar Towel						
Backpack						
Backpack						
Backpack						
Notebook						
Notebook						
Cane						
Notepad						
Pen						
Headphones						
Manila Folder						

	Character	Costume	In	Out
Matt T				
Gray T-shirt	DOC O'CONNOR			
Jeans		Drivers cap		
Sneakers				
	AARON MCKINNEY	Prison costume		
Kut W	MARGE MURRAY			
Gray shirt		Candigan or sweater		
Jeans		Boots		
Flats	DR CANTAWAY			
		Doctors coat		
Sai M				
Gray button-up	JONAS SLONAKER			
Jeans		Scarf		
Dress shoes	Detective Sergeant Hing	Button down		
	Rulon Stacey			
		Blazer		
Parker W				
Gray button-up	Rob Dunes			
Jeans	(detective)	Light blue Button down		
Dress shoes				
Marcy B.	Reggie Fluty			
Gray button-up		Coat from movie		
Jeans				
Sneaker	Ballif			
		Blazer		
Brenden G.	Matt Galloway			
Gray button up		Bar/ender Apron		
Jeans				
Dress shoes	Dennis Shepard			
		Button up shirt		
		Blazer		
		Tie		
Caden S.				
Gray T-shirt	Russell Henderson			
Jeans		Orange jumpsuit		

Character	Props	Check In	Check Out
Violet	Suitcase		
	Pencil		
	Paper		
	Black Book		
	Drinking glass		
Walsh	Notebook		
	Pencil		
	Ernie Pic		
	Briefcase		
Banks	Telegram		
Betty	Tray w/ food		
	Hankerchief (costume)		
	Prescription bottle		
Laura	Notepad		
	pencil		
Adela	Notepad		
	pencil		
Ensemble	Newspapers (x6)		
Set			
Dresser	Clock		
	Candlestick (x2)		
	Candles (x3)		
	Flowerpot (x2)		
	Angels (x2)		
	Picture frame		
	Poison		
Table	Glass bowl		
	Hollow Book		
	Fancy thing		
	Tea Set		

[illegible]

Strike Jobs for After Close

STAGE RIGHT KITCHEN AREA		CENTER SECTION LIVING ROOM		STAGE LEFT WINDOW AREA AND BEHIND	
		Kylah C. Couch		Kat W. Chairs SL	Ian S. move and put cover on 4x3
		Tallisa W. Couch		Brandon T. Crib	Zach W. move and put cover on 4x3
		Saanvi S. Entert. Center		Jackson Y. Crib	Christina E. Cover 4x4
		Lily S. Entert. Center			Macy B. Cover 4x4
					Mia W. 4' Pylon; Right
					Naomi W. 4' Pylon; Left
					Lily S. 2 of the 1x1
					Saanvi S. Other 1x1
					Olivia H. 4' Stair
					Sai M. 4' Stair
Kat W. Chairs SR		Lily S. Lamp		Christina E. Place 4x4	
Brandon T. Chinette		Saanvi S. Coffee Table		Macy B. Place 4x4	
Jackson Y. Chinette				Ian S. Set 4x8	
Kylah C. Chinette Top				Zach W. Set 4x8	
Tallisa W. Chinette Top				Olivia H. 4' Stair	
				Sai M. 4' Stair	
				Mia W. 6' Pylon	
				Naomi W. 6' Pylon	
Lily S. Round Table		Kat W. LR Props		Kylah Gaff w/ Frank	Ian S. 8' Pylons; Right
Saanvi S. Round Table				Talisa Gaff w/ Audrey	Zach W. 8' Pylons; Left
					Jackson Y. Window
				Olivia Set/Check props	Brandon T. Window
					Christina E. Pylon Weight
					Macy B. Pylon Weight
					Mia W. Place Capital
					Naomi W. Place Capital
					Sai M. Rocking Chair
All Students Set/Check Props		All Students Set/Check Props		All Students Set/Check Props	Brandon T. Clamp; Both

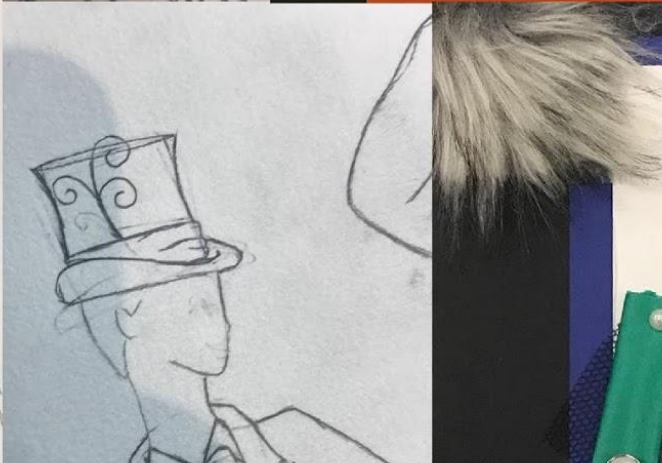
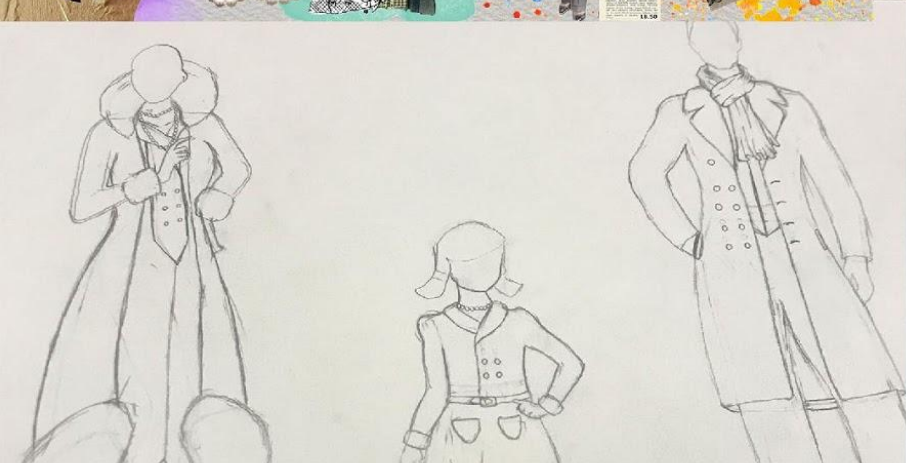
COLOR KEY	
	FIRST JOB
	SECOND JOB
	THIRD JOB
	LAST JOB

You 8 will need to work together to make this work. Bring over the pylons to the raised platform, but on the ground. Ladies putting on the capitals need to make sure they have the correct one and put it on the pylon before it is lifted into place.

Facilitate	Ladies Dressing Room	Drills for tear down	Costumes	Green Room
Kat C	Mikayla C ✓	Audrey B	Dominique L ✓	Arielle K ✓
	AJ J ✓	Emily L	Myah B ✓	Lily S ✓
Projections	Katherine W	Ian S	Nicole L ✓	Olivia H ✓
Abigail L	Kylah C	Brenden G		
Frank I	Macy B. ✓✓	Caden S	Props	Black Box
	Solange N ✓	Genesis Y	Alx P ✓	Mary T ✓
		Zachary W	Ally G	Naomi W ✓
	Boys Dressing Room		Karsyn M ✓	Saanvi S ✓
	Mia W ✓	Shop	Stefan V ✓	Shea B ✓
	Christina E ✓	Justin T		
	Madison H ✓	Kaamilah A	Booth	
	Matt T ✓	Rae M	Zain S ✓	
	Parker W		Mitchell M ✓	
	Peyton C ✓	Haul Lumber	Maya G ✓	
		Sebastian		
		Alyssa Y		
		Brandon T		
		Sai M		
		Teni A		
		Valeria N		



Willy Wonka
Costume
Design Process





Assistant Technical Designer Work

Hairspray