Winter 2012

Direction of the Musical: Guys and Dolls Jr

Julia R. Lopresti
Central Washington University

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CENTRAL WASHINGTON UNIVERSITY
Graduate Studies

Final Examination of
Julia Rose Avilla LoPresti
B.A. University of Northern Colorado, 2000
for the Degree of
Master of Arts
Theatre Production

Committee in Charge
Professor Michael Smith
Dr. Terri L. Brown
Professor Scott Robinson

Black Hall
Room 138
Wednesday, February 22, 2012
5:00 PM
We hereby approve the project report of

Julia Rose Avilla LoPresti

Candidate for the degree of Master of Arts:

Theatre Production

APPROVED FOR THE GRADUATE FACULTY

_________________________  __________________________
Date of                Professor Michael Smith
Signature               Committee Chair

_________________________  __________________________
Date of                Dr. Terri L. Brown
Signature               Committee Member

_________________________  __________________________
Date of                Professor Scott Robinson
Signature               Committee Member

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This project entailed the selection, background research and documentation, musical analysis, casting, direction, vocal coaching, and post-production analysis of Aiea Intermediate School’s production of Julia Rose Avilla LoPresti’s *Guys and Dolls Jr.*. Documentation includes research and analysis of the play, its music, and an evaluation of the musical as a production vehicle for the department of Theatre Arts at Central Washington University. The analysis also includes a discussion as to the non-traditional directorial vision of this production.
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Professor Scott Robinson

McConnell Hall
Room ___
Wednesday, February 22, 2012
5:00 PM
Julia Rose Avilla LoPresti

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Total Credit Requirements - 56
BIOGRAPHICAL INFORMATION

Julia Rose Avilla LoPresti

Undergraduate Study:
   University of Northern Colorado, 1996-2000

Post-Baccalaureate Study:
   University of Hawaii, Mānoa, 2004-2007

Graduate Study:
   Central Washington University, 2008-2012

Professional Experience:
   Assistant Coach, High School Speech Team 2001-2002
   Middle School Teacher: 2002-2004
   Substitute Teacher and Writing Tutor 2004-2006
   Middle School Teacher: 2006-present
Acknowledgements

The completion of my creative project is the result of a collaboration of people. First and foremost, I would like to extend my sincerest gratitude to the faculty and staff of the Central Washington University Theatre Arts department. I especially am grateful for the guidance and support of my committee chair, Professor Michael Smith, and committee members, Dr. Terri Brown and Professor Scott Robinson. In addition to my professors and the CWU Theatre Arts family, I also must recognize the administration and staff at Aiea Intermediate School, all of whom have supported my efforts towards this degree. A special thank you extends to Mr. Tom Kurashige, principal of Aiea Intermediate School, and to my electives department colleagues, Mr. Chuck Lewis, Mr. Cleve Hamasaki, Mr. Roy Chang, Mr. Arnie Applegate, and Mrs. Melanie Castillo-Kapua, for their continued assistance over the past five years. Above all, I would like to thank and recognize my best friend, Mrs. Karie Pastor, for the many ways in which she supports our program year after year. Her commitment to this program and the support she graciously gives to the students in this community is truly a blessing. Lastly, I would like to thank my family for supporting my pursuit of higher education, especially my pursuit of this particular degree in theatre -- my life-long passion. I am humbled by the countless ways you have all made it possible for me to achieve my goals. Thank you.
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MASTER’S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM
(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE: Guys and Dolls Junior

PLAYWRIGHT(S) [If musical, list lyricist/composer]
Book by Abe Burrows & Jo Swerling
Music and Lyrics by Frank Loesser

NUMBER OF ACTS: 2, between Scenes 8 & 9
APPROXIMATE TOTAL PLAYING TIME: 1 HOUR, 10 MINUTES

CAST (fill in with the appropriate numbers)
MEN: 10-15 WOMEN: 15-20 CHILDREN: n/a OVER 40: three

ROLES REQUIRING PEOPLE OF COLOR: n/a

ROLES COULD DOUBLE: male roles, at least 2-3: Master of Ceremonies and Angie the Ox; Crapshooters or Guys and Cops

TOTAL NUMBER OF CAST: minimum 22 - maximum 40

OTHER CASTING CONCERNS: My main concern is having enough strong male voices, especially for “Nicely-Nicely Johnson and Sky Masterson. For the ensemble, my concern is for boys who can sing and hold harmonics.

ARTISTIC STAFF (check those needed for this play or production idea)
MUSICAL DIRECTOR
DANCE CHOREOGRAPHER
FIGHT CHOREOGRAPHER: n/a
DIALECT COACH:
SPECIALTY HIRE: n/a
ORCHESTRA/BAND (specify what size): n/a

Will you be fulfilling any of the above? YES If so, which? I will be fulfilling the duties of musical director, dance choreographer, and dialect coach. If I can get an outside choreographer to help with the dance, I will hire one, however, if I cannot find one willing or able to fulfill that duty, I can rely on the choreography DVD that comes with our production materials from Music Theatre International. Usually, we do not hire an outside choreographer due to budget constraints.

Will a guest artist be fulfilling any of the above? NO If so, which?

SCENERY/PROPS (check those needed for this play or your concept of the play)
UNIT SET: YES NO (CIRCLE ONE) NUMBER OF SETTINGS: 7
HISTORICAL PERIOD: 1940s GEOGRAPHICAL LOCATION: New York City and Havana, Cuba

BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:
My main concern for our set would be the sewer scene, and the problem of creating a realistic manhole cover that opens up, and the accompanying setting for that scene, as well as the Havana scene and the Hot Box scene. Our stage does not have wings similar to a traditional theatre, we only have one ante-procenium entrance, and the rest of the stage is surrounded by concrete wall, so the use of large set pieces of flats that must travel on and off stage has to be well planned, constructed within a timely manner, and rehearsed with an adequate amount of time in order to work with transitions between scenes.

APPROXIMATE NUMBER OF PROPS: 50 PERIOD: 1940s

DIFFICULT OR UNUSUAL PROPS? YES NO (CIRCLE ONE) DESCRIBE:
WEAPONS OR FIREARMS? YES HOW MANY? One DESCRIBE: Big Jule carries a revolver in his gun holster shirt and uses it to bully the other crapshooters in the second act.
COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)
APPROXIMATE NUMBER OF COSTUMES PER CHARACTER  Males -1, Females - 2
HISTORICAL PERIOD Late 1940s  SEASON Late Spring
SPECIAL REQUIREMENTS: historically accurate hats for most of the main characters and some ensemble members; historically accurate hair-dos for the female characters.

JUSTIFICATION FOR CHOICE OF SCRIPT
HAVE YOU SEEN THIS SCRIPT PRODUCED?  YES ( NO) (CIRCLE ONE) I have only seen the full-length version of this show produced at Diamond Head Theatre in Honolulu, Hawaii.

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION: No

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?
*Guys and Dolls* is a classic American musical that the students in my after-school drama program should be familiar with and appreciate. I believe the students in my program have the musical talent and skills necessary to convey this story on stage and bring these characters to life. Producing this script would make for a nice departure from the more contemporary musicals we've put on in the past, and although it is a much older script than what they are used to reading and performing, I believe this will be a challenge my students are willing and able to take. Not only would this script make for a fun challenge for my students, it will also be a fun challenge for myself as a director to work with such a well-known show, and hopefully I will be able to do justice to this classic musical with my predominantly middle-school cast. I believe my school and our performing arts program should produce *Guys and Dolls Junior* because it is a well-known classic of American musicals, and important for my students to be familiar with.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?
Some of the drawbacks to doing this production at my school is that although the script is the junior version of the full-length *Guys and Dolls*, these characters were written in the late 1940s and their language reflects that in the script. I think my students will have the most challenge with initially identifying with these characters, especially because of the language.

Another drawback to doing this production at my school is the issue of my students playing adult characters. Besides Sarah Brown, who is a young adult (and the closest in age to my students), all the other characters are older and this may pose an issue, and may not read well with my audience. I will have to work very hard to help my students not look too much like “kids playing as adults,” rather, I will have to help them work on their movements and mannerisms to convey a story and show that looks believable to my audience.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Julia Rose Avilla LoPresti  Date Submitted: 9 July 2011

(Signature)  

Thesis Chair Approval:  Michael Smith  Date Approved:  7 / 11 / 11

Thesis Committee Members Approval:  Terri L. Brown  Date Approved:  7 / 14 / 11
Christina Barrigan  

Graduate Coordinator Approval:  Scott Robinson  Date Approved:  7 / 21 / 11

Please note:  
The signatures have been redacted due to security reasons.
Synopsis of *Guys and Dolls Jr.*

*Guys and Dolls Jr.* is an adaptation of the full length musical by Abe Burrows, Jo Swerling, and Frank Loesser. The story of *Guys and Dolls Jr.* revolves around the romance between two couples: Nathan Detroit, who runs New York’s longest-running floating crap game, and his long-time fiancée Adelaide, and the suave gambler Sky Masterson and Sarah Brown, the conservative and energetic leader of the Save-A-Soul Mission. Nathan’s notoriety has brought many high-rollers to New York, although Adelaide thinks he has given up his gambling. Promising to find a location to host the crap game for the big-shots in town, and struggling to keep his secret habits from Adelaide, Nathan finds himself in a bind as the only place available is too expensive. Desperate to find the money, Nathan approaches Sky with a proposition, betting that Sky would be unable to take Sarah Brown to dinner in Havana. Liking the challenge, Sky accepts and Nathan assumes he has an easy win.

Unfortunately for Nathan, Sky’s charm works too well on Sarah and the unlikely couple fly to Havana where romance between the two ignites. On their return to New York the next morning, Sarah and Sky discover police officers raiding the mission, where Nathan had set up the crap game. To mend Sarah’s heart and win her trust again, Sky promises to deliver sinners to her Mission, which would benefit Sarah since Save-a-Soul was soon slated to be closed down. Finding the on-going crap game in the sewers, Sky takes a high-risk bet against the gamblers’ souls. Sky succeeds in winning their souls in a crap shoot, delivers all the gamblers and their dolls to the Save-A-Soul mission, and earns Sarah’s love and trust. The show ends with a double-marriage of Sky and Sarah, and Nathan and Adelaide.
These materials may be used only in conjunction with the licensed live stage performance of this play. You are prohibited under federal copyright law from using these materials without a valid and current license from Music-Theatre International, exclusive licensing agents, and from reproducing and/or disseminating any part of these materials by any means whatsoever, including electronic transmission. You are further prohibited from using any songs contained in these play materials in non-dramatic concert or choral presentations of any kind; you must obtain song materials approved for non-dramatic concert or choral use as well as permission for such use directly from the music publisher, Frank Music c/o MPL Communications, Inc., 41 West 54th Street, New York, NY 10019.
Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

Name: Julia Rose Avilla LoPresti
Birth Date
Student ID
Email:

Check option: [ ] Written Exam* [ ] Project
[ ] Creative Project [ ] Studio Project
[ ] Portfolio Review [ ] Thesis (standard)
[ ] Thesis (journal-ready)

Indicate credits to be received for the thesis or option:

- TH 700 Masters Thesis 6

Course No. Title

[ ] MLA 8th Edition

Style Manual for Thesis/Project

Provide journal guidelines plus a recent article from that journal in student's field of study.

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate):

   Direction of the production of Guys and Dolls Junior.

2. Purpose of Study:

   The direction of the area intermediate school's drama club production of Guys and Dolls Junior as the culminating experience in theatre arts graduate studies.

3. Scope of Study:

   Documentation based upon the production of pre-production research, post-production evaluation, the direction of the production (including casting and rehearsal of actors, preparation of the Director's production book, and oral examination) shall benefit both the student and the theatre arts department.

4. Procedure to be used:

   Three phases of study shall be included: (1) Pre-production Research and Production Documentation, in MLA style, (2) Rehearsal and direction of productions, (3) Post-production evaluation and documentation.

5. Does the procedure involve collection of data obtained from
   Human Subjects (including use of surveys)? Yes** No
   Use of Animals? Yes** No
   ** if yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Michael J. Smith
Committee Chair (typed or printed)

Committee Chair (signature) 1/8/12

Date

Terd. Brown
Committee Member (typed or printed)

Committee Member (signature) 1/8/12

Date

S. Robinson
Committee Member (typed or printed)

Committee Member (signature) 1/8/12

Date

Approved by:

Scott Robinson
Dept Chair Designee* (signature) 1/8/12

Approved by:

Signature is illegible. 2.10.12

Date

Dean of Graduate Studies

*In the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10

Please note:
The signatures have been redacted due to security reasons.
May 27, 2011

To Whom It May Concern:

Julia LoPresti has administrative approval to continue with her planned production of *Guys and Dolls Jr.* on December 9 & 10, 2011. I am aware that this production is part of her Master's Thesis Project for Central Washington University, and she has permission to use the facilities at Aiea Intermediate School to complete this endeavor. Furthermore, Ms. LoPresti has permission to include activities from this project in the curriculum of her Theatre classes at Aiea Intermediate School.

Respectfully,

Tom Kurashige  
Principal  
Aiea Intermediate School

Please note:  
This signature has been redacted due to security reasons.
Project Parameters

Current dates for the Aiea Intermediate School production of *Guys and Dolls Jr.* are scheduled for December 9 and 10, 2011, one week prior to the end of the first semester. The fall musical or musical revue is typically scheduled during this time, and since the entire production and schedule lasts from the start of the semester through the end, it will give the director and production staff ample time to conduct rehearsals, work on costumes, sets, and props, and promote the show in a timely manner.

The rehearsal and production schedule will run from late August 2011 through early December 2011. Auditions will be held during the last two weeks of August to allow for initial auditions, call-backs, and second call backs, if necessary. Once the cast list is finalized, rehearsals will begin one week after we post the final cast list, around September 9, 2011. The reason for the one-week delay is to allow students to pick up their production packets and contracts and review everything prior to starting rehearsals. Then for the first week we will have 12-14 hours devoted to music rehearsals for the entire ensemble. Once music rehearsals are complete, we then begin the actual blocking rehearsals on stage, which is scheduled to begin on September 20, 2011. Once we start the blocking rehearsals, we usually meet three times a week (Tuesday, Thursday, and Fridays), for two to three hours a day. During our week-long fall break, rehearsals are scheduled every day, Monday through Friday, for five and a half hours per day (9:00am to 2:30pm). Starting on November 12, Saturday rehearsals are added to the schedule until opening night, during which we usually have the tech crew practice and set up for the first two hours, then the entire company report for working or polishing rehearsals. Thus, from November 12 until the final rehearsal on December 8, actual rehearsal time is approximately 15 hours per week. Total hours of rehearsal time for this production amounts to approximately 162 hours, which includes 52 days over a three month period, (September 9 through December 8,
The budget for this production is approximately $6,000, which covers royalties and licensing fees, production and rehearsal materials, costumes, and props. The company will consist primarily of middle school students enrolled at Aiea Intermediate School, but will also be open to other middle and high school students from around our district, including 5th and 6th grade students from our feeder elementary schools, as well as schools from neighboring districts. We hope to have many male and female students with a good vocal range and singing talent, and a healthy mix of seasoned performers and new students making their stage debut. Since our school only has a novice band program for 7th and 8th graders, the musical accompaniment for our production will be the rehearsal and performance CD that is included in the production materials fee. My teaching position at Aiea Intermediate School is as a drama teacher in the electives department, and as the Student Activities Coordinator (SAC). As a drama teacher, I am responsible for three periods of an elective drama class. This year, my average class size is 24 students per class, where most students did not choose drama as their elective, but were placed in my class due to other scheduling conflicts among core and SPED classes. In addition, my classes are heterogeneous (a wide range of regular and special education students with various learning levels and abilities) and my classes are of mixed grade levels this year, which means I have both 7th and 8th graders in my class, which makes for an interesting chemistry among the students.

As the Student Activities Coordinator, I am responsible for coordinating, scheduling, and implementing student activities such as: 7th grade orientation, all school-wide assemblies and guest speakers, spirit competitions, advising the Student Council officers, facilitating student council and committee meetings, chaperoning student council officers on quarterly field trips, coordinating and running student elections, maintaining student dues records, and organizing end
of the quarter activities such as dances, the 7th grade field trip and the 8th grade banquet at Ala Moana Hotel. In addition, I also edit and order the school’s planner, coordinate school-wide service projects such as Red Ribbon Week, Anti-Bullying Month, Hoops For Hearts basketball challenge and fundraiser, the Thanksgiving Canned-Food Drive, Pennies for Patients Penny Wars, Teacher Appreciation Week, schedule and coordinate the end of the year awards recognition night and the Rites of Passage ceremony. As SAC, I am also expected to emcee at every school-wide assembly, maintain club and sport schedules, keep track of field trip and fundraising records from other organizations on campus, maintain the activities calendar in the front office, update the bulletin boards and digital marquee in the front of the school, communicate regularly with all department heads and administrators at monthly leadership meetings, and attend monthly PTSC meetings as the faculty representative.

In addition to the many responsibilities mentioned above, I also am serving my second year as the electives department chairperson, and my sixth year as the head advisor and director of the AIS Drama Club and Performing Arts Center, which is an afterschool program for students of AIS as well as students from other schools in our community. As the drama teacher director of the drama club, my responsibilities include: schedule rehearsals, production staff meetings, and parent meetings; create and maintain necessary paperwork for club finances, including fundraising, purchasing, field trips (if necessary), creating and updating Junior Thespian records, and reserving space on campus; create and maintain student information and grade checks; create and distribute production forms; lead music rehearsals, blocking, working, and polishing rehearsals; create choreography for the numbers with dancing; supervise students who are assigned to lights, stage, or costume crew (since we do not have a technical director or stage manager); compose and send invitations to special guests including district administrators
and state legislators; solicit local businesses for their financial support; acquire costumes and props either during my planning periods or on the weekends; create preliminary design for setting and scenery of the play; create the program (update pictures, bios, director’s letter, names of staff, acknowledgement page, etc.); coordinate parent volunteers and acquire donations for our concession stand during performance nights; purchase and pick up blank t-shirts from American T-Shirt Company and assist Mrs. Pastor in printing the cast t-shirts on campus; purchase and replace gels for lighting system; set up makeup room and dressing rooms during final rehearsals; maintain contact with students’ parents, teachers, and other activity advisors or coaches; help to break down and clean up performance space after closing night.

Although I do have quite a large workload as the director of the drama program on campus, I also have an excellent production team who are integral to this program and without whom I would be unable to maintain my sanity year after year. My production staff is made up of teachers in our electives department, as well as volunteer adults, such as my production assistant and sound technician. Teachers who will be assisting the drama production this semester include technology teacher and former wood-shop teacher Mr. Chuck Lewis, who has had extensive experience building sets for local community theatres and companies, including Diamond Head Theatre and Jack Cione’s Mardi Gras Follies. This year, to assist in the creation of the set, Mr. Lewis is bringing his good friend, Mr. Wally White, to help with the design and construction of the set for *Guys and Dolls Jr.* Mr. Roy Chang, art teacher, is an award-winning graphics/comic artist and has helped the drama program in numerous ways, including poster design, and painting our backdrops for *Mulan Jr.*, *Willy Wonka Jr.* and *Seussical Jr.* productions. Mr. Chang is also extremely talented at creating props and costume accessories from “found objects,” which greatly assists our program since we do not have a large budget. Mr. Arnie
Applegate is the school’s graphic design teacher and he has also had experience in set construction and assists our program with the poster layout as well as in creating set pieces. Mr. Cleve Hamasaki is the school’s Technology Coordinator and media teacher, and he assists with the sound system, videography, and editing and printing programs. Mrs. Melanie Kapua is our family and consumer sciences teacher who assists with costume creations, alterations, and costume maintenance. Other faculty assistants include “rookie” teachers Ms. Jeannette Hall and Mr. Jonathan Lee, both in their second year of teaching. Ms. Hall and Mr. Lee have experience in both choir singing and theatre performance, so they will assist with the musical rehearsals prior to blocking rehearsals, and they will lead sectionals during the working and polishing rehearsals.

Other adults involved in this production include Mrs. Karie Pastor, who sings professionally in a Hawaiian music group and as a wedding singer, and has been my production manager since I first started teaching at Aiea Intermediate School. Mrs. Pastor and I are good friends, and we’ve known each other since we were both in drama club together during high school. I invited her to help me start up the drama program at my school and she has been an integral part of our program ever since. Mrs. Pastor helps with music rehearsals, maintaining production files, and most importantly, she programs and runs the sound board during rehearsals and performances. She also helps in numerous other ways, including building/repairing costumes, creating props, painting sets, and helps me to maintain order and discipline among the students in the production. Two years ago, Mrs. Pastor was lucky enough to run into another classmate of ours, John Kendrick, who is a professional sound engineer and Mr. Kendrick now stops by during our tech rehearsals to help with the microphones and sound board whenever his schedule permits. Mr. Kendrick gladly volunteers and is always willing to help us out in any
capacity he can.

Despite being housed in a middle-school cafeteria, our program has many technological resources available to us. We have one manual two-scene preset Strand light board that controls 12 ERS lights in the front of the stage and 12 Fresnels and three ERS specials above the performing area. The 12 ERS lights in the front of the house is attached directly to the cafeteria ceiling, which means the only way to access them in order to change lamps or gels is to climb up our 16 foot aluminum ladder. The dangers of working that high and on a non-fiberglass ladder makes changing the position of the lights virtually impossible.

We also have an LED light board that controls two sets of LED lights that are hung above the performing area. However, I have not had training on how to properly use the LED board, and I must rely on one of my former students to operate this board, since she is the only one who knows how to use it effectively. The LEDs provide a wash on the back wall that is covered by a muslin sheet for painting backdrops. In addition to the lights already mentioned, we have one giant follow spot, and two Lycian Midget HP follow-spots stationed house left and house right. Other resources available to us besides these general stage lights are a variety of special effects and special lighting such as chaser lights around the proscenium, a fog machine, a hazer, a bubble machine, LED dance/disco lights, a Flametron FX projector, a Monster Flame Light, two BOB simulated flame lamps, a street lamp, and a disco ball. All of these special lights and effects can be plugged into a remote controlled unit.

As for sound equipment, we have a Yamaha Pro Audio M7CL 48 channel digital mixer, and approximately 50 wireless headset microphones. The drawback to this plethora of equipment is that there are only a few people who know how to set up and program the mixer, and it is such a huge piece of equipment that it takes up much of our storage space in the small rooms behind
our stage. Another drawback is that middle-school students are careless at times and we have had a few damaged headsets that we were unable to replace in the past.

Our venue poses a few challenges for our production of *Guys and Dolls Jr.*. The stage in our cafeteria has one entrance on either side of center stage immediately behind the proscenium. The performing area is surrounded by three concrete walls and therefore, we have no wing space for entrances or moving large set pieces. Because of the architectural constraint of our venue, all of the past nine shows I have produced in this venue were made with unit sets. The ceiling above the performing area is also a concern, as it is only about 15 feet high; there is no wing space to fly curtains, set pieces, cycloramas, or scrims.

In addition to architectural challenges, the space itself is used after school and on weekends by various groups, including the dance club, cheerleaders, Jazzercise, Zumba, and church groups. Since we have to share the space with these groups throughout the week, rehearsals are usually scheduled only three days a week, which prolongs our rehearsal and set construction schedule.

As for the audience space, the cafeteria tables can be cleared out and 300 folding chairs are set up on the day we open. We typically have large crowds and standing-room only in the back of the cafeteria, because we do not charge an admission fee.
## Production Schedule

**August 14 to October 1, 2011**

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<td><strong>Blocking - p. 37-42</strong>&lt;br&gt;<strong>Overture,</strong>&lt;br&gt;<strong>Fugue,</strong>&lt;br&gt;<strong>Follow the Fold</strong>&lt;br&gt;2:30-5:00 CAFÉ</td>
<td><strong>Blocking - p. 42-49</strong>&lt;br&gt;<strong>Oldest Established,</strong>&lt;br&gt;<strong>Follow (Reprise)</strong>&lt;br&gt;2:30-5:00 CAFÉ</td>
<td><strong>Blocking - p. 50-58,</strong>&lt;br&gt;<strong>T’ll Know,</strong>&lt;br&gt;<strong>Bushel and a Peck 2:30-5:00 CAFÉ</strong></td>
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<td><strong>Blocking</strong></td>
<td>Blocking - p. 58-65, <em>Adelaide's Lamet, Guys and Dolls</em>&lt;br&gt;2:30-5:00 CAFÉ</td>
<td>Blocking - p.66-73, Sc. 6&lt;br&gt;&quot;Bachelor Party&quot; and Sc. 7&lt;br&gt;&quot;Havana&quot;, <em>If I were a bell</em>&lt;br&gt;2:30-5:00 CAFÉ</td>
<td>Blocking - p.74-79, Sc. 8&lt;br&gt;&quot;Return to the Mission&quot;, <em>I've Never Been in Love Before, &quot;The Raid&quot;</em>&lt;br&gt;2:30-5:00 CAFÉ</td>
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<td>POLISHING p. 58-79&lt;br&gt;2:30-5:00 CAFÉ/B17</td>
<td>RUN THRU ACT I&lt;br&gt;2:30-5:00 CAFÉ/B17</td>
<td>TECH 9AM-11AM REHEARSAL&lt;br&gt;12PM-4:00PM</td>
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<td>Blocking - p. 86-93&lt;br&gt;Sc.11 &quot;The Sewer&quot; <em>Luck Be a Lady</em>&lt;br&gt;2:30-5:00 CAFÉ</td>
<td>Blocking - p. 94-102&lt;br&gt;Sc.12 &amp; 13 <em>Sit Down You're Rockin the Boat, The Guys Follow the Fold</em>&lt;br&gt;2:30-5:30 CAFÉ</td>
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### WINTER BREAK DECEMBER 18 to DECEMBER 31, 2011

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SECTION 3 DUE & PERMIT DUE TO GRAD OFFICE
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Evaluation of *Guys and Dolls Jr.* as a Production Vehicle

The audience of Aiea Intermediate School’s production of *Guys and Dolls Jr.* will consist primarily of current and former students from our school and adults who are supportive of the students in our program. Specifically, the students in our audience will be from our intermediate school and high schools, which includes many of my former students who are familiar with our program. The demographic makeup of the adult audience will include the immediate and extended families of the students in the cast, teachers from our school not involved as production staff, community members, state legislators, city officials, Department of Education officials, and Board of Education members. *Guys and Dolls Jr.* utilizes comedy and romance as vehicles to communicate to our audience the various themes portrayed by the characters and situations of this classic Broadway musical.

One of the themes evident early in *Guys and Dolls Jr.* is the conflict between the two main groups within this world; the amoral and gambling guys, bookies and crapshooters of Broadway’s mean streets, led by Nathan Detroit, and the morally focused missionaries of Save-A-Soul Mission led by Sarah Brown, who hope to sway these gamblers away from gambling. Many in our audience will be able to identify with this theme of doing what is morally right versus choosing to defy the law. As middle and high school students begin to assert their independence from their parents and teachers, they are often presented with a choice of breaking the rules, defying authority, or conforming to morally appropriate behavior. Fighting, gossiping, and breaking school or parents’ rules are situations encountered by many teens; many of our students face these dilemmas often, or know of students who struggle with socially unacceptable behavior. In addition, many parents and adults will identify with the power struggle against authority, either within parent-child relationships, or experiences with family members or acquaintances who are on either side of struggle. There are large amounts of church-goers in our
community, including Catholics, Protestants, and Mormons, many of whom will be able to clearly identify with Sarah’s struggle to bring the sinners into the fold.

Another theme similar to the struggle between morality and sin in *Guys and Dolls Jr.* is the theme of peer pressure. In the story, Nathan finds himself under pressure from his gambling peers to find a location to host the crap game; many of the high-rollers have traveled from long distances to try their luck in the crap game. Despite Adelaide’s wishes, Nathan buckles to peer pressure and makes the floating crap game his top priority. Similar to Nathan, our middle and high school students experience peer pressure on a daily basis, especially during adolescence, when there is often a burning need to identify and be part of a specific peer group asserts itself during these tumultuous years. Peer pressure typically has negative connotations: staying out past curfew, cutting classes, smoking cigarettes, getting into fights, drug use, etc. This is not to say that our students all experience this kind of peer pressure, but they are certainly familiar with it. Adults as well will easily recognize and identify with this theme because they too have struggled with peer pressure as young adults, and they continue to witness and attempt to mitigate the negative effects of peer pressure as seen in their own children. Teachers are also aware of peer pressure among their students and similar to parents, will identify with Sarah’s attempt to positively influence the gamblers away from the negative pressures of the group.

The romantic and comedic theme of opposites attract is also very evident in *Guys and Dolls Jr.* with the unlikely romance between slick gambler Sky Masterson and temperance-driven missionary Sarah Brown. In some regards, it is the classic tale of the romantic attraction of the good girl to the bad boy. Sarah discovers after the fact that Sky is charming her to win a bet and part of her attraction to him is the fact that he was honest in admitting this to her. If the audience is able to strongly identify with Sarah, they too will forgive Sky’s intent and accept
Sarah’s romantic attraction to him despite knowing what kind of person he is. The romantic tension between the two is something almost every person can identify with, especially if they have been in love as teenagers, or even into adulthood, being passionately attracted to someone is a common experience for many teenagers and adults. Therefore I think this romantic theme in *Guys and Dolls Jr.*, presented in a comedic and charming way, is a wonderful vehicle to connect with the audience.

Lastly, the romantic themes of young love (Sarah and Sky) and mature love (Nathan and Adelaide), and the comedy that ensues from the two couples speak to both the teenagers and young adults in the audience, as well as the parents and the more mature adult viewers in the audience. Teenagers in our audience will be able to identify with the young love between Sky and Sarah, because for both characters, it is their first real love affair, and young love is so sweet, passionate, and optimistic. The relationship between Nathan and Adelaide demonstrates a different kind of charm: that of a couple who have been together for a long time, who are devoted to one another but who are also used to one another. Nathan and Adelaide’s mature love also represents a relationship that is far beyond that innocent and passionate phase from their youth; in some ways Nathan and Adelaide already act as though they are married, with Adelaide hoping for commitment from Nathan, but also resigning herself to the fact that he may never change his behavior. Parents and adults who are in long-term relationships will recognize the comedy between Nathan and Adelaide, and may even identify with certain aspects of their relationship.

Several challenges that I face in producing this show with the group of students that I will work with is based on the text of the play, the historical backdrop in which this story takes place, and the cultural/regional language used by the characters. The original *Guys and Dolls* was first
produced in 1950, based on the Damon Runyon short story “The Idyll of Miss Sarah Brown” published in 1933. The cultural and social disconnect between my students and this story is roughly 60 years; the characters and language are older than many of my students’ grandparents! Despite this disconnect, I believe that with proper background information, character and text analysis, and an historical frame of reference, I will be able to overcome these challenges of bridging understanding of this musical with my students.

One way to ensure a successful understanding among my cast members is to provide an historical frame of reference for Guys and Dolls Jr. I will do this using power-point and lecture, assign students to do research on their characters, and have them share their findings with the rest of the cast within the first few weeks of rehearsals. I want these students to understand and relate to these characters, not poke fun at them. Middle school students are especially not tactful when they encounter someone or something (such as music) from a different era, or people who look or speak differently from them. Therefore it is absolutely necessary that I instill in them a sense of respect for these characters, their worldview, and their language. Having my cast members conduct an analysis of the period, the play and their characters, will help them to forge a connection between the actor and the characters they portray.

Another way I will address the issue of creating a sense of connection between my students and the characters in Guys and Dolls Jr. is to have them practice vocal exercises and teach them a New York dialect to help them in their characterizations. Some of the techniques I use will be from Kristin Linklater’s Freeing Shakespeare’s Voice, which has wonderful vocal exercises and warm-ups, and I will also provide my cast with a rehearsal CD of Gillian Lane-Plescia’s “New York City Accents for actors” so that they can practice speaking with the New York dialect outside of rehearsal time. Many of my students already speak with their own pidgin-
accented dialect, or they have the accent of their parent's first language, since many of my students are from immigrant families. For instance, I have a lot of students who live in large Filipino families, where Tagalog and Ilokano are spoken at home, and you can hear this accent among many of my students. It will be a challenge to get them to successfully execute the New York accent without it sounding like New York-Filipino-Pidgin. I think they will be able to accomplish this because many people who are raised in Hawaii can, with effort, switch back and forth between the pidgin accent and the standard American accent.

In regards to working with my production team, I believe I have an excellent relationship with all my team members, although there will be challenges in positively mediating between the artistic visions of certain individuals among the team. Another challenge will be in keeping communication open between the administration and the production team, so as not to waste time and money on things that may be unnecessary to the show. Because each and every one of us takes pride and ownership in these productions, it does happen from time to time that people's feelings are hurt if they feel that their talents are not being utilized effectively. Therefore, a big challenge would be to make sure we are all on the same page as far as the concept, design, and responsibilities are concerned and communication is open and clear among all team members.

As for obstacles to the success of the show in regards to the venue, there are some issues we face regarding the architectural constraints of our theatre. Although we have many resources available to us, we are still limited as far as creating a set and scenery that is interchangeable. Because our cafeteria stage has neither wing nor fly space, we are forced to use unit sets in all of our shows. To overcome this obstacle, we create the look of different scenes using very minimal and easily transportable set pieces, made mostly of foam-core, since our stage crew is made up of 7th and 8th grade girls and the foam pieces are easy for them to carry. Another way to solve the
LoPresti 123

Problem of a limited space for sets is to create a frame around the proscenium that resembles the buildings of a city block on Broadway circa the 1940s. This will give the illusion of depth on stage, and not just rely on the backdrop to communicate the environment.

Lastly, we will face a major challenge in successfully staging the sewer scenes of "Guys and Dolls Jr." since the script has Nathan Detroit and Sky Masterson climbing down into a manhole and emerging in the sewers for the next scene. The stage ceiling is only about 15 – 17 feet high, and to create that visual effect will take some creative effort, especially since our space on stage is limited.

In conclusion, "Guys and Dolls Jr." is a delightful production with various romantic and comedic themes easily identifiable by both students and adults alike, and it has its share of challenges and obstacles that will require effort and creativity to resolve. Overall, I believe the Aiea Intermediate School cast, crew, and production staff will do their best to produce an entertaining and high-quality school performance of "Guys and Dolls Jr."
Director’s Concept Statement for *Guys and Dolls Jr.*

*Guys and Dolls Jr.*, an adaption of the full-length musical *Guys and Dolls* which opened on Broadway in 1950, is based on Damon Runyon’s short story “The Idyll of Miss Sarah Brown” published in 1933. This classic American musical is a romantic comedy of young love, fear of commitment, and the passionate attraction of opposites. The colorful characters of Runyonland are set in the glitzy streets of New York’s Broadway in the 1940s, where the rough-edged but soft-hearted crap-shooters exist in stark contrast to the Save-A-Soul missionaries, who preach of the sins of petty vices, and who are desperate to increase their followers. The persistent Sarah Brown and her missionaries try unsuccessfully to lead the sinful denizens of Broadway to salvation. The unlikely romance between conservative Sarah and the slick Sky Masterson is the focus of our plot, as their relationship highlights the juxtaposition of their two divergent worlds.

For my production of *Guys and Dolls Jr.*, I envision that the Runyonland characters, and the contrasting groups they represent, live in a world in which the streets are colorful and full of bright lights. At first glance, it is a world that overloads the senses with vibrant color, glitz, and movement. This world is not a realistic representation of New York in the late 1940s; rather, a nostalgic comic-book, hyper-reality rendering of an atmosphere where boozers, gamblers, and chorus girls are embraced. Even the stark and dreary Save-A-Soul Mission would look slightly angular and skewed, as though taken straight out of a frame in a comic book.

Thus, the metaphor I want to explore for *Guys and Dolls Jr.* is the idea of a live action comic book. When first visualizing my concept for this show, I was attracted to the vibrant hues of comic book covers from the 1940s and the animated cartoon *Red Hot Riding Hood* by Tex Avery. From here I was inspired by the colors and compositions of comic-book covers such as Captain America and Dick Tracy. I also loved the lines and style of the old Katy Keene comics,
and I envisioned this Broadway as a place where all these different, larger-than life, colorful comic-book and cartoon characters existed. The guys in my mind, were a mix of the Big Bad Wolf of Tex Avery and the dark, mysterious figures from the Dick Tracy comic books. The dolls would be a cross between the cute and innocent Katy Keene/Betty and Veronica-type characters and the more vivacious Red Hot of Tex Avery fame.

One way of portraying this comic book metaphor on stage, in addition to using bold colors and comic character types, would be to play with the idea of using a freeze frame or tableau to transition from one scene to the next, mimicking the idea of a frame of a comic strip. Of course, we will have to see how that will work out in actual rehearsals, but it is an idea that I am excited to try into my production.

We can further extend the metaphor of comic book and cartoons in the lines of our set design, creating a skyline for Broadway that looks like a comic-book rendering with sharp edges, angular perspectives, and an asymmetrical balance. The Hot Box, Havana, and the Sewer scenes will also echo this motif of larger-than-life, live-action comic books with vibrant colors and bold lines. In contrast, the inside of the mission will be the exact opposite of the aforementioned settings, lacking the color and glitz of the outside world. The color palette of the mission will be a bland look, with crème, yellow and brown hues, almost to give the effect of a lack of color.

As a whole, I envisioned this production of *Guys and Dolls Jr.* to be a comic book brought to life on stage: a bright, bold world, with vibrant characters who are larger-than-life, and although they may be gamblers, gangsters, drunks, and bullies, they are lovable characters whom you enjoy, like a favorite comic book from your past that you want to read over and over again.
Initial Action – Conflict Analysis

The main protagonist in *Guys and Dolls Jr.* is high-rolling gambler Sky Masterson. Sky’s ultimate goal, or super-objective, is to win the heart and trust of Sergeant Sarah Brown of the Save-A-Soul Mission. What complicates Sky’s objective is that Sarah also represents an opposing force to his position as protagonist: she is both his objective and his conflict. As a missionary, Sarah hopes to bring more sinners like Sky into the fold; however, she is wary of Sky’s pursuit and does not easily yield to his charms. In addition, as charming as Sky may be, he believes “all dolls are the same” (Swerling, Burrows, and Loesser 48). However, Sarah is not like the other dolls on Broadway, so when Nathan chooses Sarah in his bet against Sky, (the introductory incident), this eventually leads Sky to the inciting action, because his pursuit of Sarah also represents “a disturbance to the otherwise established relationships and situations presented in the expository information” (Winne 25). Early in *Guys and Dolls Jr.*, we learn that although the missionaries and gamblers share the streets, each group keeps to themselves. Thus, Sky’s awareness and feelings towards Sarah creates a disturbance to this status quo, and his desire to win her over is the driving force behind all subsequent action that happens throughout the script.

Sky’s effort to win Sarah’s love is met with complications, one main example being the upcoming closure of the Save-A-Soul Mission by General Cartwright. Other complications include Nathan’s continuing pursuit of hosting his crap game, which leads to the crises at the end of scene 8 when the gamblers are discovered playing dice in the empty mission while Sky and Sarah were away in Havana. Whatever romance Sky kindled in Sarah during their brief trip to Havana was immediately extinguished during the mission raid, which leads Sky to make his ultimate gambling stake, betting the guys $1,000 against their souls, hoping to deliver them to
Sarah in time to save her mission. Sky accomplishes this feat, delivers the sinners to the Mission, protects Sarah’s honor and dignity, and ultimately wins back her love and trust. The final action is Sky’s conversion from high-roller to missionary, and his marriage to Sarah.

Below in Figure 1 is a visual representation or event frame for *Guys and Dolls Jr.*
Given Circumstances

*Guys and Dolls Jr.* is primarily set in New York City, specifically on Broadway. The Broadway of *Guys and Dolls Jr.* has been imagined as the mythical RunyONDON, based on the colorful characters of Damon Runyon’s popular short stories from the 1920s and 1930s, particularly, “The Idyll of Miss Sarah Brown.” Most of the Broadway scenes are set on the streets where tinhorns, high-rollers, chorus girls, tourists, the police, and temperance-types jostle about in front of storefronts, theatres, and restaurants. Other locations on Broadway include the Hot Box, a nightclub where chorus girls kick up their heels for the guys, and the Save-A-Soul Mission, where temperance is preached. One scene takes place in a nightclub in Havana, Cuba, and the climax of our play happens in the sewers of New York City.

In the opening number of *Guys and Dolls Jr.*, “Fugue for Tinhorns,” we are introduced to three tinhorns or “gamblers who pretend to be wealthier than they are” (Block 205). The gamblers, Benny, Nicely, and Rusty, are each trying to decide which horse to bet on. Horse-racing is typically held during a particular season. For example, the horse-racing schedule at the famed Saratoga Race Course in Saratoga Springs, New York (referenced in “Adelaide’s Lament”) is from the last week of July through Labor Day. Therefore, although the script does not mention a specific season, we can assume from the horse-racing references in both “Fugue for Tinhorns” and “Adelaide’s Lament” that the season of the play is anywhere from late spring (May) through summer (August).

Just as the script does not overtly name a particular time of year, it also refrains from naming a particular date or year. The original *Guys and Dolls* opened on Broadway in 1950 and was based on the Damon Runyon short story “The Idyll of Miss Sarah Brown” written in 1933. Beyond this, however, there are other clues as to the general time period of this story, which
leads one to reasonably conclude that the time is probably after the end of Prohibition (1933) through 1950.

Clues within the dialogue and lyrics which point to this estimate include the following: first, Rusty Charlie mentions in “Fugue for Tinhorns,” that Epitath’s “great-grandfather was Equipoise” (Swerling, Burrows, and Loesser 38). Equipoise was a famous thoroughbred racehorse that raced during the early 1930s, and even raced in the Travers at Saratoga (Nack 2). If we estimate that Equipoise’s offspring all sired colts and foals at young ages, at the earliest, we could surmise that Epitath, three generations away from the real Equipoise, was born around the late 1940s. However, to refrain from making a literal interpretation of the lyric, one can only confidently conclude that Guys and Dolls Jr. takes place in the mid-to-late 1940s. A second clue to the time period of the play is found in the character of Sarah Brown as a Women’s Christian Temperance Union type, common throughout the Progressive Era (1890s to 1920s), which saw its popularity grow from at the turn of the 20th century. A third clue to the era of Guys and Dolls Jr. lies with Sky and Sarah’s visit to Havana, Cuba. Havana’s popularity as a tourist attraction for Americans grew during the Prohibition years between 1920 through 1933. Gamblers and mafia-types were also attracted to the luxury and leisure of Havana, especially during the 1940s. Thus, if we take into account that the original Guys and Dolls opened on Broadway in 1950, we can then narrow down our time era according to the clues in our script to the mid-1940s.

The musical opens on the fourteenth anniversary of Nathan and Adelaide’s engagement (Swerling, Burrows, and Loesser 42). From here, most of the action in the story takes places within a few days after this anniversary. Most of the scenes take place in the evening and early morning hours, when sinners and gamblers are most active. In the first scene we discover that Sky Masterson is “flying to Havana tomorrow” (46). Later that day, when Sky first approaches
Sarah (in scene two) she mentions that “we’re holding a midnight prayer meeting on Thursday” (50). As the events play out, we discover that Nathan’s dice game and the flight to Havana happens the day before Sarah’s prayer meeting. As a director, this is important for me to note in that knowing the sequence of events in terms of when it actually happens chronologically will help inform lighting design choices.

Within the world of the play there seems to be quite a range of the haves and have-nots. There are high-rollers, bookies, and gangsters who control most of the money in this segment of the population, and there are tinhorns and chorus girls who exist on the other end of the spectrum. Of course, some dolls are linked to the guys in this world, but it is not clear that they are in control of their economic situations, except that many of the dolls have jobs as Hot Box dancers. Though the people of the Save-a-Soul Mission are clearly of a higher class than the gamblers, drunks, showgirls, and dancers, they do not necessarily control the economic environment around them. The characters are keenly aware that there is a class divide between the high class missionaries and the vice-ridden gamblers: Nathan refers to Sarah Brown as a “real high class doll” (49). According to PBS.org., progressives symbolized the volunteers of the Save-a-Soul Mission, “…came from a long tradition of middle-class elites possessing a strong sense of social duty to the poor…Inherent in their role as privileged members of society was a certain degree of responsibility for the less fortunate” (1). Thus, the gambler’s view of the missionaries as high class coincides with the view of middle-class elites in the Progressive era.

As for the political environment and government under which these characters exist, it is important to briefly examine the gambling laws of New York during this era, because although the dialogue in Guys and Dolls Jr. does not directly mention facts about gambling laws, understanding the restrictions placed on gamblers prior to and during the 1930s through 40s
helps to explain certain behaviors, cultural practices, and slang used by characters in the play.

We know from the play that at least two types of illegal gambling are occurring: horse-racing and floating crap games. The New York Constitution of 1894 banned “lotteries, the sale of lottery tickets, pool-selling, book making, or any other kind of gambling” (Liebman 553). By the time of our play, crap games, and betting on horse-races either through bookmaking or pool-selling, had already been criminalized. Bookmaking is the practice of posting odds on horses and collecting wagers from players, and pool-selling is a form of wagering where those who participate buy a particular horse and if the owner’s horse wins, the “owner is awarded proportional shares of the money collected” (551).

By September of 1910, horse-racing in general and oral bookmaking (bookmaking without written record), is banned in New York, and the black-out period in racing lasts until May, 1913 (560). By 1913, the court system helps to bring horse-racing back and decriminalizes oral bookmaking by non-professional gamblers. For two decades following, the system of oral bookmaking “reigned in New York” (561). In his article, “Horseracing in New York in the Progressive Era”, Bennett Liebman writes, “The oral betting system continued to exist until 1934...when the New York Legislature passed the Crawford-Breitenback bill, which returned open book-making to New York” (561). It is within this turbulent political and legal atmosphere we find the colorful characters of Guys and Dolls Jr..

What is interesting to note about the shifts in horse-racing and gambling laws prior to 1934 are the facts regarding oral bookmaking. According to Liebman, the oral betting system was

...hypocritical and unpopular and awkward. Betting had been on credit. Winning would be paid after the races or the next day. All strangers had to be introduced to
bookmakers before they could bet. Numerous players—not generally the bookmakers—"welched" on their bets. It was not a good system, but it was a legal system (562).

Thus for a gambler, especially a professional gambler and high roller such as Sky Masterson, to be smeared with the label welcher would be a serious blow to one's livelihood as well as to one's reputation in the world of *Guys and Dolls Jr.*. This honor among thieves, if you will, was a serious and practical affair. Nobody would take a bet from a known welcher, because there would be little to no confidence that such a person would pay up if they lose the bet, and yet this person would expect to be paid if they won. In Scene 10, Arvide Abernathy reminds Sky about the marker, or promissory note/IOU he promised to Sarah for one dozen sinners: "If you don't pay off on that marker I'll tell the whole town you're a dirty welcher" (Swerling, Burrows, and Loesser 85). This is all the incentive Sky needs to honor his commitment.

In addition to understanding the legal context of New York's gambling system in the 1930s and '40s, awareness of the political environment shows that reform candidates had a strong influence on the crackdown of illegal gambling (Dunstan 7). Where the character of Lt. Brannigan represents the legal muscle behind gambling laws of the time, the Save-A-Soul missionaries represent the ever-present reformist sentiment within the world of the play. Even at the play's end, Sky Masterson, the ultimate high roller, has made a radical conversion, and joins the reformist/temperance group, which can be seen as symbolic of the reformist ideals growing evermore popular. Furthermore, since we are setting this play in the time-frame suggested, between 1940 and 1950, then it would be correct to link certain characters within the play as symbolic or representative of the political clean-up brought about by Mayor LaGuardia in the 1930s and '40s in New York City. Thus, although the characters may not speak outright about
politicians or political/social movements, they represent the politics of New York in their situations, chosen habits, livelihood, and activities.

To a large extent, the political and economic environment of the play informs the social behavior and norms of the characters in *Guys and Dolls Jr.*. Each group within the play follows a certain *modus operandi*: ways of dressing, speaking, interacting with others, all based on the economic/political/legal class they belong to and their direct and indirect relationship to the world of vice, specifically of gambling.

This underworld of gambling, bookmaking, and alcoholism is clearly portrayed as male-dominated in *Guys and Dolls Jr.*. It is a world run by characters such as Nathan, Sky, Harry the Horse, and Big Jule, and regulated, albeit unsuccessfully, by Lt. Brannigan. The world of good behavior, on the other hand, is a world of temperance and spirituality, a world where the dominant forces strive for domestic life. This opposing world-view is controlled by female figures such as Sarah Brown, General Cartwright, and Adelaide (whose goal is to live a domestic, vice-free life with Nathan).

Gender roles and attitudes are also clearly evident within the world of the play. For instance, Sarah and Adelaide expect to fall in love, get married, and live happily together with their husbands. These women are trying to assure one another that marriage will “change his ways” as the lyric in “Marry the Man Today” suggests (Swerling, Burrows, and Loesser 105). Their ideal relationship with men revolves around the fantasies of domestic life and the women hope to realize this power through domestic activity (or at least, they assume they will have this power over their men, post-nuptials). In the song “Marry the Man Today,” both Sarah and Adelaide confirm their belief that domestic life and traditional gender roles will help them to control/change their men, and give them power:
SARAH. Carefully expose him to domestic life
And if he ever tries to stray from you
Have a pot roast

ADELAIDE. Have a headache.

SARAH. Have a baby

ADELAIDE. Have two

SARAH. Six

ADELAIDE. Nine

SARAH. Stop! (105).

Much like Sarah and Adelaide, the men in this play also have opinions about the relationships between men and women. The title song “Guys and Dolls” reveals the main focus and idea of the play, that is, the lengths guys will go to in order to please their dolls.

BENNY. When you see a sport and his cash has run short
Make a bet that he’s banking it with some doll

NICELY. When a guy wears tails with the front gleaming white
Who the heck to you think he’s tickling pink on Saturday night?

BENNY. When a lazy slob takes a good steady job
And he smells from Vitalis and Barbasol

BOTH. Call it dumb, call it clever, ah, but you can give odds
Forever, that the guy’s only doing it for some doll! (61-62).

Therefore, as the title song suggests, much of the plot of Guys and Dolls Jr. is based on how far Nathan and Sky will go to woo and win Adelaide and Sarah.

So although the show seems very male-dominated on a surface level (with the majority of
the characters being men, and the characters of Sky and Nathan moving the action forward), the accepted social behaviors portrayed by the guys and their dolls demonstrate that the dolls in the play really do have some power and control over their romantic situations. After all, in the end, both principal female characters win the hearts of their guys.

Lastly, the religious environment of *Guys and Dolls Jr.* is represented by the volunteers of the Save-A-Soul Mission, similar to the aforementioned Salvation Army and Women’s Christian Temperance Union. The reference of the fold in the song “Follow the Fold,” refers to the Christian church. The Save-a Soul Mission is portrayed as a fringe group of society, a group not accepted nor paid much heed on the crowded Broadway streets. For example, almost every stage direction for the Save-A-Soul band in the script describes their entrances or exits as “disconsolate and disorganized” (39), “dejected” (50), or “discouraged and tired” (63). After all, the temperance groups are historically anti-gambling, so at best, some of the gamblers ignore the missionaries, or feel ashamed in their presence, but not ashamed enough to change their ways or stop gambling. What ultimately brings the guys into the fold is Sky’s pursuit of Sarah, which blurs the lines between the two groups. Once Sky is determined to win her over, and to keep his promise to her, this creates the catalyst for everyone else to follow the fold, or at least acknowledge their sins, as in rollicking number in Scene 13, “Sit Down You’re Rockin’ the Boat.”
Previous Action

Prior to the opening of *Guys and Dolls Jr.* certain events have taken place and relationships have already developed that are integral to understanding the context of the Characters in this play.

Immediately before the opening, we learn several important events that affect Nathan’s pursuit of a location for his crap game: First, we learn that Lt. Brannigan and the police have been aware of the crap game and pose a threat to Nathan and the rest of the guys (Swerling, Burrows, and Loesser 40). Furthermore, Nathan was just at the Biltmore Garage trying, unsuccessfully, to secure a place for the dice game (41). Lastly, we are made aware that Nathan’s crap game has attracted famous high rollers to town, including Sky Masterson (42).

Other events and relationships that have been continuing prior to the opening of the show include:

- Nathan’s relationship with Adelaide has been going on for 14 years (42).
- Adelaide bought Nathan a card and belt for their anniversary (45).
- Adelaide is the star at the Hot Box (55)
- Adelaide purchased a wedding veil three years ago hoping that she would get to use it soon (57).
- Adelaide has visited a doctor for her symptoms (56).

As for Sarah and Sky, we know that:

- Sky is well-known among the gamblers as being the highest player of them all; he’s a high roller or someone who bets large amounts of money on propositions (43).
- Sky is known for making crazy bets (44).
- Sky travels frequently. Nathan asks him, “Going to be in town long?” (46)
• Sarah volunteered to work at the Save-A-Soul Mission and has thus far been unsuccessful in bringing sinners to the mission (63).

Other events:

• Gambling on horse-races and crap-games is a common, albeit illegal habit of most of the guys in the play (37, 40).

• Harry the Horse collected reward money for turning in his criminal father— an example of what these guys will do just to get money to gamble (40).
Analysis of Dialogue

The dialogue in *Guys and Dolls Jr.* is informal and colloquial, often peppered with American slang and cultural references from the 1930s and '40s. The choice of words, phrases and images, used by most of the characters within the dialogue (or even within the stage directions), refer to the Runyonese of author Damon Runyon, whose short stories of gamblers and gangsters in the 1930s inspired *Guys and Doll Jr.* What makes *Guys and Dolls Jr.* interesting is that the play's two conflicting groups are identified primarily through dialogue differences. The denizens of Broadway (gamblers, gangsters, and dolls) have peculiar characteristics that make them easily identifiable as crapshooters or chorus girls and characters of both lower socioeconomic status and limited education. The peculiar characteristics of their language include the use of a heavy New York dialect, slang words, phrases, and informal sentence structures. In addition, many of the guys, particularly the tinhorn, in trying to assume an air of class and dignity, will often speak in complete sentences without using contractions.

Nathan Detroit's dialogue is fast-paced, indicating his ability to be a quick-thinker. Nathan's profession as a promoter would require him to be quick on his feet and always coming up with a strategy or plan. Although he may have the street smarts, Nathan's use of non-standard English demonstrates his lack of book smarts. In Scene 4 of *Guys and Dolls Jr.* by Jo Swerling, Abe Burrows, and Frank Loesser, Nathan's conversation with Adelaide prior to the song "Adelaide's Lament" demonstrates his lack of book smarts:

ADELAIDE: ...he said to read this book, because he said it might be due to psychology.

NATHAN: You haven't got that, have you? (57).

As opposed to Nathan, Sky is a smooth-talker, not a fast-talker. Sky is not lacking smarts.
In fact, he is sharp enough to be considered a high roller and is adept at determining odds, as demonstrated through his use of language. Sky’s subtext, often revealed through his dialogue, is invariably rooted in a bet or gamble. Throughout the play and dialogue with other characters, Sky makes gambling references which alludes to his number smarts, and ability to charm others. For example, in Scene 2, when he’s trying to get Sarah to agree to fly to Havana with him, he says, “Look, I’m a big sinner. If you get me, it’s eight to five the others’ll follow” (51). Also, in Scene 5, when he tries to convince General Cartwright to keep the mission open, he bets, “A dollar will get you ten” (64). Sky is also smart enough to correct his speech when addressing Sarah, who comes from a higher socioeconomic class:

    SKY: I hope you will not think I am getting out of line, but I think it is wonderful to see a pretty doll – uh – a nice looking lady like you – sacrificing herself for the sake of others (50).

On the other hand, Sarah and the Save-A-Soul missionaries, including Arvide Abernathy and General Cartwright do not speak with the New York dialect. Rather, they speak with a non-regional dialect, further cementing an elevated educational and socioeconomic position. This is far and away above that of those they hope to reform, which is perhaps another reason it is so difficult to connect with their target audience. They also refrain from using the slang common to the sinners of Broadway, although when they use the slang doll, welcher, etc., it serves to bring a heightened emphasis in their relating to someone from the streets, namely Sky. This demonstrates that they are aware of the language of the other, but they choose not to identify themselves with the other by refraining from street slang.

The dialogue of *Guys and Dolls Jr.* is very conversational in tone, and teeming with colloquialisms of the gambling community of Broadway in the 1930s and ‘40s. Many sentences
are informal and incomplete, but it is rare that people carry out conversations using complete sentences, unless they are in a very formal setting, as for an example a prayer meeting.
#1 Overture  
(Optional)

**SCENE ONE**

(BENNY SOUTHWESTT and NICELY-NICELY JOHNSON ENTER, both very engrossed in reading racing scratch sheets. RUSTY CHARLIE ENTERS, also reading a scratch sheet — THEY group together)

UNIT 1  
"The Fugue"  
ACTION CONFLICT: TO CONVINCE V. TO CHALLENGE

#2 Fugue' for Timbrels  
(Nicely, Benny, Rusty Charlie)

(See p. 113 for music)

N: TO CONVINCE*

**NICELY**

I GOT THE HORSE RIGHT HERE
THE NAME IS PAUL REVERE
AND HERE'S A GUY THAT SAYS IF THE WEATHER'S CLEAR CAN DO, CAN DO, THIS GUY SAYS THE HORSE CAN DO IF HE SAYS THE HORSE CAN DO, CAN DO, CAN DO.

(BENNY sings, "I'm pickin' Valentine...")

(RUSTY sings, "But look at...")

FOR PAUL REVERE I'LL BITE*

I HEAR HIS FOOT'S ALL RIGHT
OF COURSE IT ALL DEPENDS IF IT RAINED LAST NIGHT LIKES MUD, LIKES MUD, THIS x MEANS THE HORSE LIKES MUD.

IF THAT MEANS THE HORSE LIKES MUD, LIKES MUD, LIKES MUD.

I TELL YOU PAUL REVERE

NOW THIS IS NO BUM STEER*

IT'S FROM A HANDICAPPER THAT'S REAL SINCERE

CAN DO, CAN DO, THIS GUY SAYS THE HORSE CAN DO IF HE SAYS THE HORSE CAN DO — CAN DO — CAN DO PAUL REVERE, I GOT THE HORSE RIGHT HERE.

**BENNY**

(Show sheet to RUSTY)

I'M PICKIN' VALENTINE,

CAUSE ON THE MORNING LINE*

THE GUY HAS GOT HIM FIGURED AT FIVE TO NINE

(RUSTY sings, "But look at...")

(NICELY sings, "For Paul Revere...")

---

*Portion of a newspaper listing statistics regarding the daily horse races (horse's name, betting odds, past performance, etc.)

**Musical term for a piece in which one voice or instrument imitates another (i.e. "Row, Row, Row, or Boat").

^Bet

^Bad advice

*A "bookie" who makes the betting odds

*The odds set by the handicapper that morning

GUY'S AND DOLLS JR.—Libretto/Vocal Book
Scene 1

B: INFLATE— I KNOW IT'S VALENTINE, THE MORNING WORKS LOOK FINE
BRAK— BESIDES THE JOCKEY'S BROTHER'S A FRIEND OF MINE
PROVOKE— NEEDS RACE, NEEDS RACE, THIS GUY SAYS THE
HORSE NEEDS RACE

R: TO CHALLENGE— BUT LOOK AT EPI TAP H. HE WINS IT BY A HALF
BLOCK— ACCORDING TO THIS HERE IN THE TELEGRAPH

INTERCEPT— (NICELY sings, "For Paul Revere . . .")
LURE— (BENNY sings, "I know it's . . .")

ASTONISH— AND JUST A MINUTE, BOYS,
GOOD— I'VE GOT THE FEED BOX NOISE!

ADMIT— IT SAYS THE GREAT-GRANDFATHER WAS CALM
WELCOME— SHOWS CLASS, SHOWS CLASS, THIS GUY SAYS THE HORSE SHOWS
CLASS

UNIT 2, "THE FOLD"— IF HE SAYS THE HORSE SHOWS CLASS, SHOWS CLASS,
INTRIGUE— SHOWS CLASS.

#3 Follow the Fold (Sarah and the Mission Band)
(See p. 117 for music)

S: TO PROSELYTIZE— FOLLOW THE FOLD* AND STRAY NO MORE
BESEECH— STRAY NO MORE, STRAY NO MORE
COMMAND— PUT DOWN THE BOTTLE AND WE'LL SAY NO MORE
INVITE— FOLLOW, FOLLOW THE FOLD.

The guys who work in the stables
*Live a righteous life.
Scene 1

SARAH

HALT — BEFORE YOU TAKE ANOTHER SWALLOW

SARAH AND BAND

COMPEL — FOLLOW THE FOLD AND STRAY NO MORE

CHASTISE — STRAY NO MORE, STRAY NO MORE

COMFORT — IF YOU’RE A SINNER AND YOU PRAY NO MORE

CHEER — FOLLOW, FOLLOW THE FOLD.

(At end of song, SARAH immediately goes into her speech)

SARAH

S: ENCOURAGE

TEACH

MB: CONSIDER

S: IMPLORE

S: CONFRONT

INVITE

Hear me, you gamblers!

(Pointing to NICELY, BENNY and RUSTY)

Join me, Brothers and Sisters, in resisting the Devil, and we can put...

(NICELY, BENNY and RUSTY exit sheepishly)

Petition

S: EXPEL

Remember, friends, the Save-A-Soul Mission located at 409 West 49th Street, open all day and all night... Oh, never mind.

#4 Exit of Sarah and the Mission Band (Orchestra)

(SARAH and MISSION BAND make a disconsolate and disorderly EXIT; MUSIC UNDERSCORING as THEY EXIT; NICELY and BENNY RE-ENTER and watch the BAND depart)

NICELY

Poor Miss Sarah! I wonder why a refined doll like her is mixed up in the Mission dodge.

BENNY

Too bad that such a doll wastes all her time being good. How can she make any money from that?

NICELY

Maybe she owns a piece of the Mission.

BENNY

Yeah.

(HARRY THE HORSE ENTERS, crosses to BENNY)
Scene 1

UNIT 3 HARRY LOOKS FOR ACTION

HARRY

Hey! Benny Southstreet!

(THEY shake hands)

BENNY

Harry the Horse! How are you? You know Nicely-Nicely Johnson.

HARRY

Tell me, what about Nathan Detroit? Is he got a place for his crap game?"

BENNY

He's still looking for a place.

NICELY

Tell me, what about Nathan Detroit? Is he got a place for his crap game?"

HARRY

Well, tell him I'm loaded and looking for action. I just acquired five thousand potatoes.

BENNY

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

(Exits)

UNIT 4 BRANNIGAN INTERROGATES

BENNY

Everybody is looking for action. I wish Nathan finds a —

(He stops as BRANNIGAN ENTERS — crosses to Benny)

NICELY

Why, Lieutenant Brannigan! Mr. Southstreet, it is Lieutenant Brannigan of the New York Police Department.

---

* Gambling with dice.

** Pressure from the police.
Scene 1

B: FLATTER

A pleasure.

BENNY

BRANNIGAN

Either of you guys seen Nathan Detroit?

BENNY

BRANNIGAN

Which Nathan Detroit is that?

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crapgame around here. You can tell him for me: I know that right now he's running around trying to find a spot...

(NATHAN ENTERS, not seeing BRANNIGAN)

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEILISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guysseen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

N: ALERT

Hi, Nathan!

B: BELISLE

Either of you guys seen Nathan Detroit?

BRANNIGAN

Either of you guys seen Nathan Detroit?

UNIT 5 LOUSY

BRANNIGAN CONFLICT: TO SURPRISE U. TO CONVINCE NICELY

B: BEMAN

Either of you guys seen Nathan Detroit?
Scene 1

ND: WORRY

B: EUROPE/ARM

ND: BITTE

LAMENTS

BENNY

NATHAN

In cash.

Nathan, can't you do something?

What can I do? I'm broke. I couldn't even buy Adelaide a present today, and you know what day today is? It is mine and Adelaide's fourteenth anniversary. We been engaged fourteen years.

(CRAP SHOOTERS ENTER)

#5 The Oldest Established (Nicely, Benny, Nathan and Crapshooters)

(See p. 118 for music)

BENNY

B: SCOLD/TANTALIZE

N: FAMILIARIZE

NICELY

BENNY

NATHAN

BENNY

NATHAN

ND: URGH

N: SUGGEST

B: DISREGARD

ND: COMPLAIN

N: EXCITE

B: DEPLETE

ND: FEET

THE BILTMORE GARAGE WANTS A GRAND

BUT WE AIN'T GOT A GRAND ON HAND

AND THEY'VE NOW GOT A LOCK ON THE DOOR OF THE GYM AT PUBLIC SCHOOL EIGHTYFOUR.

THERE'S THE STOCK ROOM BEHIND MCCLOSKEY'S BAR

BUT MISSUS MCCLOSKEY AIN'T A GOOD SCOUT

AND THINGS BEIN'

HOW THEY ARE

THE BACK OF THE POLICE STATION IS OUT

GUYS AND DOLLS JR.—Libretto/Vocal Book
Scene 1

**NICELY**

SO THE BILTMORE GARAGE IS THE SPOT

**ALL**

BUT THE ONE-THOUSAND BUCKS WE AIN'T GOT

**CRAPSHOOTERS**

WHY IT'S GOOD OLD RELIABLE NATHAN NATHAN NATHAN NATHAN DETROIT

IF YOU'RE LOOKING FOR ACTION HE'LL FURNISH THE SPOT

EVEN WHEN THE HEAT IS ON IT'S NEVER TOO HOT

NOT FOR GOOD OLD RELIABLE NATHAN FOR IT'S ALWAYS JUST A SHORT WALK

(THEY all gather downstage)

TO THE OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME IN NEW YORK.

**CRAPSHOOTERS**

WHERE'S THE ACTION WHERE'S THE GAME -

**NICELY, BENNY, NATHAN**

GOTTA HAVE THE GAME, OR WE'LL DIE FROM SHAME

**ALL**

IT'S THE OLDEST ESTABLISHED PERMANENT FLOATING CRAP GAME IN NEW YORK.

(ALL the CRAP SHOOTERS start to EXIT. NATHAN shouts after them as they EXIT)

**NATHAN**

Gentlemen, do not worry. Nathan Detroit's crap game will float again. My boys will let you know where it is.

**ANGIE-THE-OX**

Say, Nathan, you know who else is looking for action? Sky Masterson!

(ANGIE EXITS)

**UNITED HIGH HOPES**

NATHAN CONFLICT: TO DREAM V. TO DOUBT

Sky Masterson! There is the highest player of them all!

**NICELY**

Maybe you can borrow the thousand from Sky.

---

"moving from place to place"
Scene 1

**NATHAN**

Not Sky. With him that kind of money ain't lending money. It's betting money. So why don't I bet him? Why don't I bet him a thousand on something?

**NICELY**

You would bet with Sky Masterson?

**NATHAN**

I ain't scared. I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing. He likes crazy bets. \Hoo! Look — run into Mindy's Restaurant and ask Mindy how many pieces of cheesecake she sold yesterday and also how many pieces of strudel.

**BENNY**

How much cheesecake, how much strudel —

**NICELY**

What do you want to know for?

**NATHAN**

Just find out! Now beat it — here comes Adelaide. If she hears I am running the crap game she will never set foot on me again.

(UNIT: THE GIFT (small box which contains a man's belt and a small card. She followed by THREE GIRLS from the Hot Box.)

**ADELAIDE**

Hello, Nathan dear.

**NATHAN**

Adelaide! Pigeon! (Embrace)

(To Three Girls)

**ADELAIDE**

You go ahead, girls. Order me a tuna fish on rye and a chocolate sundae with tomato ketchup and mayonnaise.

**GIRLS**

Okay, Adelaide. (THEY EXIT)

**ADELAIDE**

We gotta get back to the Hot Box.
Scene 1

NATHAN

You still rehearsing?

ADELAIDE

Yeah. That slave driver Charlie — he's been working us all day. Finally I say, "Look, Charlie, I'm starving! I gotta get outta here and get something to eat." And he says, "You don't want to eat. You just want to sneak out and meet that cheap bum, Nathan Detroit!"

NATHAN

(Outraged)

So what did you say to him?

ADELAIDE

(Proudly)

I told him. I says, "I'll meet whoever I want!" Nathan! Happy Anniversary!

(SHE hands him the box)

NATHAN

A present? For me?

(HE begins to open it)

ADELAIDE

I hope you like it.

(He looks inside)

NATHAN

A belt!

ADELAIDE

Read the card!

NATHAN

"Sugar is sweet, and so is jelly, so put this belt around your belly." That's so sweet. Look, honey — about your present. I didn't get one. I'm sorry.

ADELAIDE

(Gets in front of him — he puts his arms around her)

No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

Don't worry, honey — one of these days I'll be in the money, and you'll have more mink than a mink.
Scene 1

ADELAIDE
Nathan darling, I can do without anything just so long as you don't start running the crap game again.

NATHAN
The crap game! What an absurd thought!

BENNY
Psst!

NICELY
Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN
More strudel than cheesecake. That's great!

ADELAIDE
Nathan! What is this?

NATHAN
Nothing, honey. Look, Adelaide, I'm expecting a fellow, and I know you're hungry...

ADELAIDE
Nathan, are you trying to get rid of me?

NATHAN
No, I just don't want your sandwich to get soggy. Fellows...

(ADELAIDE is borne away by BENNY and NICELY — the door opens and EXIT. NATHAN is alone. He paces a moment, peers off SKY M.

SON ENTERS)

SKY
How are you, Sky? Going to be in town long?

SKY
Flying to Havana next tomorrow.

\[1\] One who organizes and publicizes events: in this case — crap games!

\[2\] Havana was a popular tourist spot for Americans until the communists under Fidel Castro took over Cuba.

GUYS AND DOLLS JR.—Libretto/Vocal Book
Scene 1

NATHAN

Havana!

SKY

Yes, there's lots of action down there. Want to come with me?

NATHAN

No, I got a lot of things to... Tell me—you hungry? Maybe we could go into Mindy's and have a piece of cheesecake or strudel or something?

SKY

No. I think I'll go get the late results.

NATHAN

But you will admit that Mindy has the greatest cheesecake in the country?

SKY

Yes, I'm quite partial to Mindy's cheesecake.

NATHAN

Who ain't? And yet there are some people who like Mindy's strudel.

(SKY seems disinterested)

Offhand, which do you think he sells more of, the cheesecake or the strudel?

SKY

Well, I never give it much thought. But if everybody is like I am, I'd say Mindy sells much more cheesecake than strudel.

NATHAN

For how much?

SKY

Huh?

NATHAN

I will bet you a thousand bucks that yesterday Mindy sold more strudel than cheesecake.

SKY

Nathan, let me tell you a little story...

NATHAN

Oh...
Scene 1

SKY

When I was a young man about to go out in the world, my father says to me a very valuable thing. "Son," the old guy says, ...one of these days in your travels a guy is going to come to you with a new deck of cards and offer to bet you that he can make the Jack Spades jump out of the deck and squirt cider in your ear. But son, don't bet this man, for as sure as you are standing there you are going to wind up with an ear full of cider. Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake...

NATHAN

You don't think that...

SKY

However, if you're really looking for some action -

(Crosses to NATHAN, puts his band across his chest bidding NATHAN's necktie)

I will bet you the same thousand that you do not know the color of the necktie you have on.

(We can tell from NATHAN's expression that his entire life passing before him as he fails to remember the color)

Well?

NATHAN

(Dismally)

No bet.

(SKY removes his band. NATHAN looks disgustedly at the of his tie)

Blue. What a crazy color.

NATHAN

(Enter with BENNY)

We took Adelaide to the drugstore, and she says for you to pick her up after the show at the Hot Box and don't be late.

NATHAN

Yes, dear. I mean yes...

SKY

Yes, dear. That is husband talk if I ever heard it. Nathan, you are try... In Adelaide you have the kind of a girl that is most difficult to un...

NATHAN

I don't want to unload her. I love Adelaide. And a guy without... well... A doll is a necessity.

SKY

Nathan, I am not putting the rap on dolls. I just say, figuring for age, all dolls are the same.

NATHAN

Oh, yeah?
Scene 1

SKY

Yeah!

NATHAN

Then how come you ain't got a doll? How come you're going to Havana alone without one?

SKY

I like to travel light, but if I wish to take a doll to Havana there is a large assortment available.

(MISSION GROUP is heard singing off stage)

#6 Follow the Fold-Reprise (Mission Group)

(See p. 121 for music)

MISSION GROUP

(from off stage)

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE
PUT DOWN THE BOTTLE AND WE'LL SAY NO MORE
FOLLOW, FOLLOW THE FOLD.

(Dialogue continues over music)

NATHAN

Not real high class dolls!

SKY

Any doll! You name her!

NATHAN

Any doll? And I name her? Will you bet on that? Will you bet a thousand dollars that if I name a doll you will take her to Havana tomorrow?

SKY

You got a bet!

(THE MISSION GROUP ENTERS, singing, beaded by SARAH. SARAH stops. NATHAN points to SARAH)

MISSION GROUP

FOLLOW THE FOLD AND STRAY NO MORE
STRAY NO MORE, STRAY NO MORE

NATHAN

I name her:

SKY

(Puts his band to his ear; then withdraws it)

HER! Cider!

(BLACKOUT)

END OF SCENE ONE
SCENE TWO

UNIT (i) "THE PAMPHLET"

(Save-a-Soul Mission. The Mission Band files in dejectedly.
ARVIDE, AGATHA, CALVIN and MARTHA EXIT. SARAH remains.
SKY MASTERSON ENTERS. He assumes an air of repentance.

SKY

Do you take sinners here?

SARAH

Indeed we do!

(Sees him)

 Didn't I see you a little while ago on Broadway?

SKY

Possibly. I have been wandering around, trying to get up the courage to come here.

SARAH

(Hands SKY pamphlets)

Here are two of our pamphlets. They will give you a good deal of comfort.

SKY

Thank you.

SARAH

And we're holding a midnight prayer meeting on Thursday, which you will wish to attend.

SKY

I'm sure ... Miss Sarah, ...

SARAH

How do you know my name?

SKY

Allow me to introduce myself. Sky Masterson.

(HE refuses to take his outstretched hand)

I hope you will not think I am getting out of line, but I think sacrificing herself for the sake of others.

SARAH

Here is another pamphlet that I think you should read.
Scene 2

(Gives him pamphlet)

SKY

Thank you... Of course I will need a lot of personal help from you.

SARAH

I'll be speaking at the Thursday prayer meeting.

SKY

I need private lessons. Why don't we have dinner or something?

SARAH

I think not. Tell me, Mr. Masterson, why are you here?

SKY

I told you. I'm a sinner.

SARAH

You're lying.

SKY

Well, lying's a sin... Look, I'm a big sinner. If you get me, it's eight to five the others'll follow.

SARAH

And what's my end of the bargain?

SKY

I'll make you a proposition. When is this big meeting of yours— Thursday? I will guarantee to fill that meeting with one dozen genuine sinners.

SARAH

Have dinner with me.

SKY

Why do you want to have dinner with me?

SARAH

I'm hungry... Here!
Scene 2

(Gives her marker — SHE takes it)

SARAH

What's this?

SKY

Sky Masterson's marker for twelve sinners. If you don't think it's good, ask anybody in town. I-O-U — one dozen sinners. I'll pick you up at noon tomorrow, for dinner.

SARAH

At noon?

SKY

It'll take us some time to get there.

SARAH

To get where?

SKY

El Cafe Cubana, in Havana.

SARAH

Havana?

SKY

Where else do you want to eat? Howard Johnson's? The place there in five hours and back the same night. And the food is good.

SARAH

Please go away.

SKY

Somewhere in the world there must be a guy who might as well be the Sergeant. I wonder what this guy will be like?

SARAH

He will not be a gambler.

SKY

I am not interested in what he will not be ... I am interested in what he will be.

SARAH

Don't worry...
Scene 2

#7. I'll Know

(Sarah and Sky)

(See p. 122 for music)

(Sings)
I'll know when my love comes along
I won't take a chance
For oh, he'll be just what I need
Not some fly by night* Broadway romance.

Sky
You'll know at a glance
By the two pair of pants

Sarah
I'll know by that calm steady voice
Those feet on the ground
I'll know, as I run to his arms
That at last I've come home safe and sound
And till then I shall wait
And till then I'll be strong
For, I'll know when my love comes along

Sky
No, no... no... you're talking about love. You can't dope it like that.
What are you picking, a guy or a horse?

Sarah
I wouldn't expect a gambler to understand.

Sky
Would you like to hear how a gambler feels about the big heart throb?

Sarah
No!

Sky
Well, I'll tell you...

(Sings)
I'll know when my love comes along
I'll know in my heart
I'll know, and I won't ever ask:
"Am I right? Am I wise? Am I smart?"
But I'll stop and I'll stare at that face in the throng
Yes, I'll know when my love comes along.

Sarah
I'll know when my love comes along.

*Casual, one night.
Scene 2

(SKY kisses her)

(THEY stand looking at each other. SARAH is standing with her hands at her sides, she has been moved by SKY's lyric and is really fascinated by this cobra. SKY senses that he has made evident in her defenses. He puts his arms around her and kisses her tenderly. SHE submits to this but doesn't respond. HE releases her and picks up his bat and crosses to the door. SHE stands seemingly entranced. HE stands watching her. SHE has been staring off into space. SHE turns to him. HE looks at her in anticipation. SHE walks towards him, floating on air. HE stands confidently anticipating another clinch. SHE reaches him and baulks off and bolts him one across the chops... but really! SKY drops his bat. HE reaches down and recovers it while rubbing his cheek.)

SKY

SKY: FLIRT/ I'll drop in again in case you want to take a crack at the other cheek.

(Turns and EXITS)

END OF SCENE TWO

#8 I'll Know Playoff (Orchestra)
SCENE THREE

(The Hot Box)

(Unm. 1 Farmerettes conflict to tease v. to worry)

#9 A Bushel and a Peck (Adelaide and Dolls)

(See p. 124 for music)

MASTER OF CEREMONIES

And now for the Grand Finale of our round the world revue we take you down on the farm with our star Miss Adelaide and the Hot Box Farmerettes.

(DANCING GIRLS ENTER carrying rakes, hoes, pitchforks. ADELAIDE ENTERS; carrying basketful of ears of corn; she throws ear of corn to audience)

ADELAIDE

I LOVE YOU A BUSHEL AND A PECK
A BUSHEL AND A PECK AND A HUG AROUND THE NECK
HUG AROUND THE NECK AND A BARREL AND A HEAP
BARREL AND A HEAP AND I'M TALKIN' IN MY SLEEP
ABOUT YOU -

DOLLS

ABOUT YOU

ADELAIDE

ABOUT YOU -

DOLLS

MY HEART IS LEAPIN', HAVIN'TROUBLE SLEEPIN'

ADELAIDE

'CAUSE I LOVE YOU A BUSHEL AND A PECK
YOU BET YOUR PRETTY NECK I DO -

ADELAIDE, DOLLS

Doodle, oodle, oodle, doodle, oodle, oodle,
Doodle, oodle, oodle, oodle, oo.

(Repeat "doodles")

(NATHAN ENTERS and waves to ADELAIDE. She yells "Here, chick, chick, chick," throws an ear of corn to NATHAN which he catches)

DOLLS

I LOVE YOU A BUSHEL AND A PECK
Scene 3

A BUSHEL AND A PECK, THO' IT BEATS ME ALL TO HELL

ADELAIDE

BEATS ME ALL TO HELL HOW I'LL
EVER TEND THE FARM, EVER TEND THE FARM,
WHEN I WANT TO KEEP MY
ARMS — ABOUT YOU

ADELAIDE, GIRLS

ABOUT YOU

THE COWS AND CHICKENS ARE GOING TO THE DICKENS

'CAUSE I LOVE YOU A BUSHEL AND A PECK

YOU BET YOUR PRETTY NECK I DO

(GIRLS AND ADELAIDE EXIT)

DOODLE, OODLE, OODLE,

DOODLE, OODLE, OODLE, DOODLE, ODDLE, ODDLE, ODDLE, OO.

GOOD-BYE NOW!

(Repeat "doodles")

(UNIT @ THE WEDDING VEIL)

CONFLICT: TO ENGAGE V. TO DODGE

NATHAN

(Singing)

I LOVE YOU A BUSHEL AND A PECK...

(ADELAIDE ENTERS dressed in dressing gown, carrying a cardboard box with "Sally's Wedding Shop" printed on it, also a book. She rushes into NATHAN's arms)

A: EXHILARATE

Hello, Nathan.

(THEY embrace)

NATHAN

Hello, pie face. What have you got there?

A: ENGAGE

A book.

NATHAN


A: TEASE

Nathan darling, this is very interesting. The doctor gave it to me. I went to him about my cold.
Scene 3

NATHAN

ND: CONSOLE How is your cold?

ADELAIDE

BRUSH OFF
A: INQUIRY It's the same. So the doctor asked me how long I had had it, and I told him a long time, so he said to read this book, because he said it might be due to psychology.

NATHAN

ND: WORRY You haven't got that, have you?

ADELAIDE

A: ADVISE Nathan, this is the psychology that tells you why girls do certain kinds of things.

(Showing him box)

(Beat)

EYELET What do you think I got in this box?

NATHAN

(Reading cover of box)

DISpirit "Sally's Wedding Shop." I can't guess.

ADELAIDE

A: ACCLAIM It's a wedding veil. I've had it for three years. I won't show it to you, because it's bad luck ... Would you like to see it?

NATHAN

DODGE It's bad luck.

ADELAIDE

A: LURE So you see, Nathan darling, I got the veil. All we need now is our license and our blood tests.

NATHAN

ND: DISBELIEVE Our what?

A: DIRECT Blood test. It's a law.

NATHAN

ND: DECRY What a city! First they close my crap game, then they open my veins.

ADELAIDE

A: SCOLD Nathan, you're not planning to run your crap game again?

NATHAN

ND: REASSURE Adelaide, how can you think such a thing! Why do you think I give up the crap game? It's because I love you, and I want us two to be the happiest married couple that there is in the world.
MIMI

You! I'm all dated up tomorrow with Society Max and he breaks it off. Honestly, Adelaide, I pity you!

(NATHAN gets down on his knees pleadingly with outstretched arms)

NATHAN

Adelaide, look at me. I'm down on my knees.

ADELAIDE

(Turning away from him)

Oh, get up. It reminds me of your crap game.

(ADELAIDE sneezes)

NATHAN

Look, you're getting yourself upset — you and I are going to be all right — after all, we love each other, and we're going to get married —

ADELAIDE

I don't believe you any more.

NATHAN

You'll feel better tomorrow; come on, cheer up, honey —

(Looking at her and chucking her under the chin)

COACH

Let's see that smile —

(No response)

ABANDON

That's my girl. See you tomorrow.

(SHE sneezes. HE rushes off. SHE opens book and reads)

#40 Adelaide's Lament

THE AVERAGE UNMARRIED FEMALE, BASICALLY INSECURE DUE TO SOME LONG FRUSTRATION, MAY REACT WITH PSYCHOSOMATIC SYMPTOMS, DIFFICULT TO ENDURE AFFECTING THE UPPER RESPIRATORY TRACT.

(IN OTHER WORDS, JUST FROM WAITING AROUND FOR THAT PLAIN LITTLE BAND OF GOLD. A PERSON ... CAN DEVELOP A COLD

GUYS AND DOLLS JR.—Libretto/Vocal Book
Scene 3

(Reads again)

It says here:

THE FEMALE REMAINING SINGLE, JUST IN THE LEGAL SENSE SHOWS A NEUROTIC TENDENCY; — SEE NOTE....NOTE

(looks at note)

CHRONIC, ORGANIC SYNDROMES, TOXIC OR HYPERTENSE INVOLVING THE EYE, THE EAR, AND THE NOSE, AND THROAT

(looks up)

IN OTHER WORDS, JUST FROM WONDERING WHETHER THE WEDDING IS ON OR OFF

A PERSON ... CAN DEVELOP A COUGH.

WHEN THEY GET ON THE TRAIN FOR NIAGARA, AND SHE CAN HEAR CHURCH BELLS CHIME

THE COMPARTMENT IS AIR CONDITIONED, AND THE MOOD SUBLIME THEN THEY GET OFF AT SARATOGA, FOR THE

FOURTEENTH TIME

A PERSON ... CAN DEVELOP LA GRIPPE

LA GRIPPE

LA POST NASAL DRIP...

WITH THE WHEEZES, AND THE SNEEZES

AND A SINUS THAT'S REALLY A PIP

FROM A LACK OF COMMUNITY PROPERTY AND A FEELING SHE'S GETTING TOO OLD

A PERSON ... CAN DEVELOP A BAD, BAD COLD.

#11 Lament Playoff (Orchestra)

END OF SCENE THREE
SCENE FOUR

#12 Opening—Scene 4 (Orchestra)

UNIT 1 Girls and Dolls

CONFLICT TO TENSE V. TO ADMIT

(THE MISSION BAND ENTERS and crosses from L to R. They are playing "Follow the Fold." ARVIDE plays the bass drum and cymbals. SARAHI has her tambourine. SKY is patiently following along behind. SARAHI who is aware of his presence, gives an annoyed frown as she gets to C stage. NICELY sneaks on following SKY and notices the looks of annoyance that SARAH gives SKY. He looks after them as BENNY follows on almost immediately. NICELY is still peering off as they all EXIT.)

BENNY

Hey! Nicely!

(Observing the direction of Nicely's gaze)

What are you looking at?

NICELY

(Delighted, turning to Benny)

Sky was just following Miss Sarah, and you should have seen her. (He gives an imitation of SARAHI's snootiness)

She gave him a look that would have cooled off a moose at mating time.

BENNY

Great! Just so he don't take her to Havana.

NICELY

Havana! He couldn't take this doll to New Rochelle ... So where's Nathan? He ought to start lining up the game.

I've been trying to see Adelaide. She's mad at him again.

NICELY

That Miss Adelaide. She is always taking his mind off honest work.

BENNY

Such as yourself.

Yes, it's too bad that a smart businessman like Nathan has to go so far in love with his own fiancee.
N:\PERCUPE
EDUCATE

Benny, that is his weakness, and we should be tolerant, because I am
told that it is a worldwide weakness.

#13 Guys and Dolls
(See p. 129 for music)

N:\EDUCATE

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

Benny: N:\EDUCATE
WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN
CHANCES ARE HE'S INSANE AS ONLY A JOHN CAN BE FOR A JANE.

N:\EDUCATE
WHEN YOU MEET A GENT PAYING ALL KINDS OF RENT
FOR A FLAT THAT COULD FLATTEN THE TAJ MAHAL.

BENNY
CALL IT SAD, CALL IT FUNNY, BUT IT'S BETTER THAN EVEN MONEY
THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

(A GUY and DOLL ENTER. The DOLL is dressed for shopping as
the GUY carries a large load of suit boxes and hat boxes. A
STREET VENDOR enters and meets them up center. The DOLL
offers to buy an apple and motions to her GUY for money. He
struggles to dig a coin out of his pocket while holding on to
the packages. The DOLL lifts a bill out of his pocket. The VEN-
DOR takes it and hands her the apple and she exits.
Exasperated, the GUY follows her offstage as the VENDOR exits
in the opposite direction.)

BENNY
WHEN YOU SEE A SPORT AND HIS CASH HAS RUN SHORT
MAKE A BET THAT HE'S BANKING IT WITH SOME DOLL.

N:\EDUCATE
WHEN A GUY WEARS TAILS WITH THE FRONT GLEAMING WHITE
WHO THE HECK DO YOU THINK HE'S TICKLING PINK ON
SATURDAY NIGHT?

BENNY
WHEN A LAZY SLOB TAKES A GOOD STEADY JOB
AND HE SMELLS FROM VITALIS AND BARBASOL.

GUY S AND DOLLS JR.—Libretto/Vocal Book
**Scene 4**

**BOTH**

CALL IT DUMB, CALL IT CLEVER, AH, BUT YOU CAN GIVE OD.
FOREVER THAT THE GUY'S ONLY DOING IT
FOR SOME DOLL, SOME DOLL, SOME DOLL,
THE GUY'S ONLY DOING IT FOR SOME DOLL!

END OF SCENE FOUR
Scene Five

Unit 1: "PRAISES FOR SARAH" Conflict: To Encourage, Deplume

MISSION EXTERIOR
THE MISSION BAND ENTERS — very discouraged and tired.
SARAH follows behind ARIVDE, and as she ENTERS she is
glancing offstage to see if SKY MASTErSON is following her

SARAH
Well, we finally lost him.

ARIVDE
I do think you should have paid some attention to him.

AGATHA
Yes, he attended every street meeting we had this morning. He must
be interested in our work.

SARAH
Very.

CALVIN
By the way, you spoke beautifully this morning, Sarah.

SARAH
No, I can't reach these people. I should never have volunteered for
this post ... Well, let's go in to lunch.

(AGATHA, CALVIN and MARTHA EXIT into Mission. GENERAL
CARTWRIGHT, the head of the Save-A-Soul Mission ENTERs.
SARAH sees the GENERAL) Conflict: To Entreat V. To Beseech

GENERAL
Good morning, Sarah. Arvide.

ARIVDE
Good morning, General.

SARAH
We didn't know you were coming to town, General.

GENERAL
Sarah, there's something I want to talk to you about.
Scene 5

SARAH
Won’t you come inside — have some lunch with us?

GENERAL
No, I don’t have time, dear. I have several other calls to make. Sarah, we at headquarters have decided to close this branch of the Mission:

ARVIDE
Close the Mission!

SARAH
General, please! Someone can do good here, even if I can’t.

ARVIDE
We’ve announced a big meeting for tomorrow night.

GENERAL
But will anyone be here?

(SKY ENTERS with quiet dignity)

SKY
Pardon me — I couldn’t help overhearing .... General, my name is Sky Masterson, former sinner.

GENERAL
How do you do?

SKY
How do you do? .... I wish to protest the closing of this Mission. I believe Miss Sarah can be a big success here.

GENERAL
I am glad to hear you say that, but I’m not so certain.

SKY
A dollar will get you ten.

GENERAL
What!

(SKY: APPROACH, ENCLOSE)

SKY
General, might I make a suggestion .... Why don’t you come to the meeting tomorrow night and find out for yourself ...
Scene 5

GENERAL

G: EXAMINE Well, if I thought the Mission had a chance ...

SARAH

S: AFFIRM General, I personally guarantee you one dozen genuine sinners.

GENERAL

G: HAIL Well, hallelujah!

SKY: TOAST Hallelujah!

SARAH (skeptically)

S: DOUBT Hallelujah.

END OF SCENE FIVE

#15 Hallelujah Playoff (Orchestra)

GUY S AND DOLLS JR.—Libretto/Vocal Book
SCENE SIX

UNIT 6 THE CARNATIONS

CONFLICT: TO COAX V. TO BULLY

(STREET OFF BROADWAY)

The crap shooters walk on... HARRY THE HORSE is in the lead followed by BIG JULE — after they are all on BENNY and NICELY ENTER)

BENNY

B: CONFIRM/QUIZ

You all got your carnations?

(Ad lib "Yes")

NICELY

N: TEST

Remember, no one will be let in to the game without they got red carnations. It's like a pass word.

HARRY

H: EXHORT

Okay, but where's the game?

(Exclamations from the mob — NATHAN ENTERS)

BENNY

B: CALM

I'll tell you in a minute.

(BENNY crosses to him)

N: REQUEST

Nathan, is it all set? Can I tell the guys that it's at the Biltmore Garage?

NATHAN

N: REQUEST

Not yet. I got to stall 'em for a while. Joey wants his dough first.

BENNY

B: PRESS

But it's eleven o'clock — they won't stick around much longer.

NATHAN

N: BRUSH OFF

So sue me..

(HARRY THE HORSE crosses to NATHAN)

HARRY

H: THREATEN

Detroit, if you do not have no place for your game, tell us, and we will seek elsewhere for entertainment.

B: COAX

Now take it easy, Harry.

HARRY

H: INTIMIDATE

(He points to a big tough looking guy)

I would like you to meet Big Jule from Chicago.
(NATHAN crosses to BIG JULE, HARRY follows)

NATHAN

(Very ingratiating)

Why, how do you do, Big Jule.

BIG JULE

I came here to shoot crap. Let's shoot crap.

HARRY

Nathan. If there is no crap game tonight I am sure Big Jule will be considerably displeased; and Big Jule does not like to be displeased.

NATHAN

(He puts his band on BIG JULE's arm)

Big Jule, believe me when I tell you that when Nathan Detroit —

Nathan Detroit ...

(He moves his band and pats BIG JULE on the chest. His words slow down as he feels Jule's gun. He removes his band as though he touched a hot stove)

When Nathan Detroit arranges something ... you can count on it that ...

(His peters out as BRANNIGAN ENTERS and crosses to the group. They are practically lined up for him and he looks them over very carefully)

BRANNIGAN

Well! ... Well! ... an interesting gathering indeed. The cream of Society ... Angie the Ox ... Society Max ... Rusty Charlie ... Liver Lips Louie. (He walks up looking them over ... goes down the line but nobody says anything)

TAUNT

What's the occasion, gentlemen?

NATHAN

Well, we .. er—

BENNY

It's a party.

BRANNIGAN

Indeed! What kind of a party? (At this moment ADELAIDE backs onto the stage. She is waving at some girls)

A: STREET

Goodbye, girls, see you tomorrow.
Scene 6

(BENNY sees her and immediately gets his idea, he grabs ADELAIDE by the waist and leads her over to BRANNIGAN)

BENNY

It's a bachelor dinner. Nathan's getting married.

ADELAIDE

What!

HARRY

(Grabbing NATHAN and leading him forcibly to ADELAIDE and placing him with his arms around ADELAIDE. NATHAN obviously taken by surprise and shows it)

That is correct, Lieutenant! It's a bachelor dinner. Nathan's getting married.

BENNY

Yes, sir!

(Directing)

GROUP

...HE'S A JOLLY GOOD FELLOW,
    FOR HE'S A JOLLY GOOD FELLOW
    FOR HE'S A JOLLY GOOD FELLOW ...

BENNY

(Suddenly jumping in)

Oh, it's a bachelor dinner. Yes, sir! A bachelor dinner.

ADELAIDE

Nathan darling, I'm so thrilled. Why didn't you tell me?

NATHAN

It was a surprise.

ADELAIDE

But when I saw you standing here with all these — fine gentlemen — never dreamed it was a bachelor dinner. I thought it was a —

NATHAN

(Suddenly jumping in)

Oh, it's a bachelor dinner. Yes, sir! A bachelor dinner.

GUEYS AND DOLLS JR. — Libretto/Vocal Book
Scene 6

ADELAIDE

Just think after fourteen years I'm finally going to become Mrs. Nathan Detroit. Time certainly does fly.

BRANNIGAN

Tell me, Nathan. When is the happy day?

ADELAIDE

When will it be, Nathan?

NATHAN

Well...

BRANNIGAN

Nathan, these good fellows are nice enough to give you a bachelor dinner. You should at least tell them the wedding date.

NATHAN

Well, we need time for a license...

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive down to Maryland... They'll marry you right away. They don't even ask you for a blood test.

NATHAN

Ain't that unhealthy?

ADELAIDE

(Throws her arms around his neck)

Oh, Nathan, let's do it.

NATHAN

(Long pause... sighs)

(They embrace. All congratulate him -- ad lib)

BRANNIGAN

My congratulations too, Nathan. And I only hope there is nothing in heredity.
Scene 6

(He exits)

ADELAIDE

Nathan, I got so many things to do before we elope. You'll be at the Hot Box tomorrow night?

NATHAN

I'll have a table reserved, and I'll be all dressed up in whatever you elope in.

ADELAIDE

Oh, Nathan, I'm so happy.

(She exits)

HARRY

Nathan, you are indeed a lucky fellow. A most beautiful doll indeed. Do you agree, Big Jule?

BIG JULE

Let's shoot crap.

BENNY

Nathan, you'd better find a place!

NATHAN

How can I? The money from Sky ain't come yet.

BENNY

Maybe it won't come! Maybe he took the doll to Havana.

NATHAN

He couldn't have! How could he? She couldn't have gone!

(The music of the approaching MISSION BAND is heard. NATHAN galvanizes to attention, realizes he will now find The band enters, one at a time with NATHAN anxiously counting them as they enter — MARTHA, carrying sign "A Night Crusade Against The Devil" — then AGATHA, CALVIN, and ARVIDE. A pause, then NATHAN places band to head or collapses on Benny's shoulder)

END OF SCENE SIX
SCENE SEVEN

#17 Havana (Orchestra)

UNIT 1 "DULCE DE LECHE"  (HAVANA, CUBA - A DIVE)

(SARAH sips a drink as does SKY)

SARAH

S: PRAISE These are delicious. What did you call them?

SKY

SKY: RELAX Dulce de Leche. It's Spanish for "milk shake."

SARAH

S: CARESS Dulce de Leche. What's in it — besides milk?

SKY

SKY: SAFEGUARD Oh, sugar, and — sort of native flavoring.

SARAH

S: TICKLE What's the name of the flavoring?

SKY

SKY: ADMIT Bacardi.

SARAH

S: QUIZ Doesn't Bacardi have alcohol in it?

SKY

SKY: ASSURE Only enough to act as a preservative.

SARAH

S: ENDORESE (A little tipsy)

You know — this would be a wonderful way to get children to drink milk.

(Screaming)

DEMAND Two more Dulce de Leches!

UNIT 2 "BEAM" (SARAH swoons and falls into SKY's arms. SHE kisses HIM. She staggers after kiss)

(SARAH PROTECTS HIM)

SKY

SKY: PROTECT Are you all right?

SARAH

S: CUDDLE (Happily)

Am I all right?

GUY'S AND DOLLS JR.-Libretto/Vocal Book
Scene 7

#18 IF I WERE A BELL (Sarah)

(See p. 133 for music)

SARAH: Invite

WARM OPEN ENLIVEN
SQUEEZE CONTROL EXCITE CONFESS LURE CHARM
HALT AMAZE

ASK ME HOW DO I FEEL ...

(Arms around him; sings)

WELL, SIR, ALL I CAN SAY IS,

IF I WERE A BELL I'D BE RINGING

FROM THE MOMENT WE KISSED TONIGHT

THAT'S THE WAY I'VE JUST GOT TO BEHAVE

BOY, IF I WERE A LAMP I'D LIGHT

AND IF I WERE A BANNER I'D WAVE.

ASK ME HOW DO I FEEL.

LITTLE ME WITH MY QUIET UPBRINGING

WELL, SIR, ALL I CAN SAY IS

IF I WERE A GATE I'D BE SWinging

(He catches her as she leans front)

AND IF I WERE A WATCH I'D START POPPING MY SPRING

OR IF I WERE A BELL I'D GO

(Swings his arms over his head)

DING, DONG, DING DONG DING.

ASK ME HOW I FEEL

(Puts head on his shoulder)

FROM THIS CHEMISTRY LESSON I'M LEARNING

WELL, SIR, ALL I CAN SAY IS,

IF I WERE A BRIDGE I'D BE BURNING

ASK ME HOW TO DESCRIBE THIS WHOLE BEAUTIFUL THING

WELL, IF I WERE A BELL

I'D GO DING, DONG, DING DONG, DING.

(She falls into his arms at end of number)

SKY

(Takes a moment)

I think we'd better hurry if we want to catch the plane back to New York.

SARAH

I don't want to go back to New York.

SKY

I'm taking you back.

SARAH

You're no gentleman.

SKY

Look, a doll like you shouldn't be mixed up with a guy like me. I'm no good. I'm no good.
Scene 7

(SARAH puts arms around him: HE pushes her away)

You know why I took you to Havana? I made a bet! That's how you met me in the first place. I made a bet.

SARAH

How else would a girl get to meet a gambler?

SKY

I got to think what's best for you.

SARAH

Oh, you talk just like a Missionary.

(They EXIT)

END OF SCENE SEVEN

#19 Missionary Playoff  (Orchestra)
SCENE EIGHT

(MISSION EXTERIOR.
SARAH ENTERS minus her uniform coat and hat. She is in a very pensive mood. SKY follows on almost behind her also in a very thoughtful mood. He is hatless).

UNIT 2 "BACK FROM HAVANA"  CONFLICT: TO WARM V. TO BLUSH
SARAH
Thank you for bringing me back. I must have behaved very badly.

SKY
No, you were fine.

(ADELAIDE ENTERS. She is draped with assorted kitchen utensils given her at a shower. She is followed by FOUR GIRLS. They are carrying utensils given to ADELAIDE and humming "The Wedding March").

UNIT 2 "KITCHEN SHOWER"  CONFLICT: TO PRAISE V. TO HESITATE
ADELAIDE
(Stopping with GIRLS)
Oh, golly, I don't know how I'll get home with all this stuff.

SKY
Sky, hello!

ADELAIDE
How are you, Miss Adelaide?

SKY: WELCOME
Oh, fine, Sky. Look! The girls just gave me a kitchen shower!
(She waves utensils in the air)

SKY: PRAISE
That's wonderful, Adelaide! ... You know Miss Sarah.

SKY: HESITATE
How do you do.

ADELAIDE
Glad to meet you ... You know, Sky, we're eloping tomorrow night right after the Hot Box — Nathan and I.

SKY: CONGRATULATE
Good luck.

ADELAIDE
Thank you, Sky....
Scene 8

(Crosses to girls)

Gee, I feel just like a housewife, already!

(ADALDA EXITs followed by GIRLS, all chanting the wedding march)

UNIT 5 "OBEDEA"

CONFLICT: TO PROBE V. CONFIDE

SKY

(Looks off)

Miss Adelaide certainly seems happy.

SARAH

She's in love.

SKY

Yeah. I guess so.

SARAH

What time is it?

SKY

I don't know. Four o'clock.

SARAH

I've never been up this late before.

SKY

How do you like it?

SARAH

It's so peaceful, and wonderful.

SKY

You're finding out something I've known for quite a while.

(Pause)

Obadiah!

SARAH

Obadiah? What's that?

SKY

Obadiah Masterson, That's my real name. You're the first person I've ever told it to.

GUYS AND DOLLS JR.—Libretto/Vocal Book
(SARAH goes into SKY's arms and they embrace)

SKY
I'VE NEVER BEEN IN LOVE BEFORE
NOW ALL AT ONCE IT'S YOU
IT'S YOU FOREVER MORE

I'VE NEVER BEEN IN LOVE BEFORE
I THOUGHT MY HEART WAS SAFE
I THOUGHT I KNEW THE SCORE

SARAH
BUT THIS IS WINE THAT'S ALL TOO STRANGE AND STRONG
I'M FULL OF FOOLISH SONG
AND OUT MY SONG MUST POUR

BOTH
SO PLEASE FORGIVE THIS HELPLESS HAZE I'M IN
I'VE REALLY NEVER BEEN IN LOVE BEFORE.

(THey kiss.
At end of number, ARVIDE ENTERS carrying his drum — he is followed by the MISSION BAND. They are obviously very tired from being out all night trying to convert sinners. SARAH sees ARVIDE as he ENTERS, she goes to him as he is setting his drum down beside the Mission door)

UNIT 4 MISSIONARIES RETURN

SARAH
S: CONFLICT: TO CONSOLE V. TO SWEET?

ARVIDE
A: WELCOME

GUY SAND DOLLS JR.—Libretto/Vocal Book
Scene 8

(To SKY)
ADDRESS
Good morning, Brother Masterson.

SKY
Good morning.

ARVIDE
We stayed out all night. And guess what?

SKY
The streets were full of sinners.

ARVIDE
Exactly! It was wonderful! ... Where have you been, Sarah?

SARAH
I've been to Cuba.

ARVIDE
You're even more tired than I am.

---#21 The Raid (Orchestra)---

UNIT 5 THE RAID
CONFLICT: TO SMOOTH v. TO HARDEN

(A GUY dashes on at top speed. He runs across to the Mission entrance, sticks his head in the door and lets go with a loud piercing whistle, the finger-in-mouth type, as the MISSIONARIES and SKY react with surprise)

SKY
What the heck is this? What's going on inside the mission?

(BENNY, NICELY and NATHAN come hurrying out of the Mission door putting on their coats at the same time. They start off. 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. As NATHAN goes by, SKY grabs him but NATHAN doesn't stop — he EXITS)

SKY
Nathan! What is this?
Scene 8

NATHAN

(He dashes off followed by some of the GUYS. BIG JULE ENTERS)

BIG JULE

(Yelling to NATHAN as he is running off)

Wait a minute! I'm losing ten G's.

(He runs off. The sound of the patrol bell has reached close up.

presence. As the bell stops clanging, BRANNIGAN and TWO

COPS rush on. 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. BRANNIGAN crosses 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)

SARAH

(Sunned)

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

This wouldn't have happened if I hadn't...

(Shes 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?
Scene 8

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 kind of doll are you, anyway?

SARAH

I'm a Mission doll.

#22 Mission Doll Playoff (Orchestra)

(MUSIC CUE.
SARAH goes into the Mission as the GROUP follows her)

END OF SCENE EIGHT
Character Analysis

Sky Masterson

**Desires:** Sky Masterson deeply desires to discover that one exceptional woman, not just the typical Broadway doll. Sky already has money and respect and although he brushes off the idea of serious monogamous relationships, and seems to desire only the thrill of crazy bets, his true desire, as revealed in the play, is to win Sarah’s love.

**Will:** Determined, focused, un-wavering, intelligent, charming, honest, respectful.

**Moral Stance:** Sky values honesty and personal integrity.

**Decorum:** Sky is always polished, clean-shaven, wearing a clean suit with well-manicured, slick hair, and shiny shoes. He owns some nice pieces of jewelry, but does not overdo it. He is always thinking about the next crazy proposition (bet) he may come across and is always a step ahead of the game. He is a charmer, so his eyes have a twinkle about them. He carries himself high, but not in a haughty or arrogant way. He is smart enough to know not to bring too much attention to himself. He keeps to himself and does not like sycophants. The ladies adore him, but he is not a womanizer, which is probably why they like him a lot. His accent is not as pronounced as many of the others on Broadway. According to the original short story “The Idyll of Miss Sarah Brown” by Damon Runyon, Sky Masterson was originally from the Midwest and eventually made his way out to the Big Apple, so his New York accent would be subtle.

**Summary Adjectives:** lonely, determined, respectful, honest, smooth, laid-back, cool, quiet.

Nathan Detroit

**Desires:** Nathan desires first and foremost to make money running a floating crap game.
He loves and adores Adelaide, but his actions demonstrate that he is addicted to the game and making money off the gamblers of Broadway.

**Will:** negotiator, fast-talking, schemer, reliable, never buckles under pressure, especially when the pressure is high.

**Moral Stance:** loyalty to his peers, responsibility to the game, keeping Adelaide in the dark about his game.

**Decorum:** Nathan always looks as though he has been working hard to negotiate deals. He is always on the look-out for an opportunity, and may seem on-edge and a little unkempt, but he still carries himself as a big-time promoter since many of the gamblers and gangsters on Broadway depend on Detroit to secure places for them to gamble. His outward confidence is essential to his business as a crap game hustler. Around Adelaide, he is a bit less stressed out, more warm and cuddly with her. And yet he is never fully present with her, because his mind is always on the game or worrying about Lt. Brannigan. Nathan is the type to think aloud and not notice right away who is in front of him.

**Summary Adjectives:** reliable, worrier, schemer, devoted to Adelaide.

Sarah Brown

**Desires:** Sarah desires to bring positive change to the crime-ridden streets of Broadway. Her ultimate desire is to do good in the world. Her secret desire is to be win the heart of a handsome, respectable man.

**Will:** Tough, but not rough, even around Broadway. Determined to do well as a missionary. Focused on her volunteer work. Believes in the purpose of her mission and the good she does in the world.

**Moral Stance:** good deeds, saving souls from the evils of vice, values honesty and old-
fashioned romance.

**Decorum**: Sarah carries her head high even when the missionaries fail at attracting more patrons. She dresses modestly but is still considered to be a beautiful woman. Sarah has the qualities a guy may look for in a dutiful wife, but she does not know how to woo. She is always well-groomed in a conservative fashion; when Sky takes her to Havana, she loosens up and reveals her wild side. After returning from Havana, she recognizes her indiscretions, and stiffens her resolve to clean up Broadway.

**Summary Adjectives**: intelligent, heart of gold, spiritual, young, tough, well-meaning.

Well-spoken, sweet, innocent but not naïve.

Adelaide

**Desires**: Adelaide’s ultimate desire is to be Mrs. Nathan Detroit and live happily married to Nathan in the suburbs, away from the Broadway lifestyle.

**Will**: truly loves Nathan, no matter what. Even though she demands that he quit running the crap game, she forgives his failings and remains whole-heartedly in love with him.

**Moral Stance**: Adelaide values Nathan’s attention to her, and the promise of a better life. Although she is the star of the Hot Box, she does not care for the rehearsing and the “slave-driver” Charlie. Adelaide wants to be able to make her family proud of her, and wants to live an honest life.

**Decorum**: As the star of the Hot Box, Adelaide knows how to strut her stuff, but she is no cheap hussy. Unlike Sarah, she is not an innocent young girl. Although she is experienced, she is still very naïve about life, and especially about Nathan. Adelaide knows how to catch a guy, but not keep him.

**Summary Adjectives**: experienced but naïve, desperate, voluptuous, hopeful, ditzy.
Ideas of the Play

The opening lines in the title song "Guys and Dolls" sung by Nicely-Nicely Johnson and Benny Southstreet state, “When you see a guy reach for stars in the sky, you can bet that he’s doin’ it for some doll” (Swerling, Burrows, and Loesser 61). In my opinion, this phrase embodies the main idea of *Guys and Dolls Jr.* The idea of guys doing anything and everything for the woman they love is at the heart of this romantic comedy, as Sky go to great lengths to build and maintain his romantic relationship with Sarah. In a move contrary to his persona as a cool, collected high-roller, Sky lets his defenses down and shares a very personal secret with Sarah:

SKY: Obediah Masterson, that’s my real name. You’re the first person I’ve ever told it to (75).

This simple action demonstrates Sky’s growing emotional connection to Sarah. Immediately following this confession, he admits to her his secret in the song, “I’ve Never Been in Love Before.” Eventually Sky’s move comes at the climax in Act II when he gets the idea of betting the crap-shooters one thousand dollars against their souls, hoping to deliver them to Sarah’s prayer meeting at midnight.

SKY: If I win, you guys all show up at the Mission tonight (90).

Sky’s determination to win extends from his love for Sarah, and his hope that she will forgive him. It also comes from Arvide Abernathy’s threat to expose Sky as a dirty welcher in the previous scene. Thus, as Sky is about to begin rolling the dice, he admits to Nathan, “I’ve got a little more than dough riding on this one” (90), which is Sky’s way of saying that he cares more about losing Sarah than losing the one thousand dollars he promised to the crap shooters. In the end, Sky makes the most dramatic change of all the characters, shedding his fine gambler’s suit
for a missionary's uniform, and trading in his dice and markers for a bass drum. Sky, now calling himself Obediah, joins Sarah's crusade against vice and Sarah becomes Mrs. Masterson.

Thus, the entire play reveals just how far a guy will go to impress and win his doll.

The overall idea or message of the play seems to be that a guy will do crazy things when he's in love with a doll.
## Moods of the Play

Table 1

Mood Adjectives and Metaphors for Units in Act I of *Guys and Dolls Jr.*

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fugue</td>
<td>electric, complex, crisp, cacophonous, bright.</td>
<td>A blur of ants under a microscope</td>
</tr>
<tr>
<td>The Fold</td>
<td>gentle, bittersweet, homey, shuffling, soft</td>
<td>Letting morning light into a dark room.</td>
</tr>
<tr>
<td>Harry Looks for Action</td>
<td>coarse, acrid, sweaty, gruff, red</td>
<td>A hungry pit-bull.</td>
</tr>
<tr>
<td>Lousy Brannigan Interrogates</td>
<td>cautious, stifled, alarming, jaunty, bright</td>
<td>The tiger circling his prey</td>
</tr>
<tr>
<td>Guys Count on Nathan</td>
<td>nervous, sweaty, foul, clamorous, worried</td>
<td>Caged animals</td>
</tr>
<tr>
<td>High Hopes</td>
<td>airy, sweet, fresh, ringing, light</td>
<td>Chasing the carrot</td>
</tr>
<tr>
<td>The Gift</td>
<td>affectionate, candied, perfumed, clicking, colorful</td>
<td>The angel and the wolf/ Drinking a flat soda</td>
</tr>
<tr>
<td>The Report</td>
<td>quick, sour, fishy, urgent, rushing away</td>
<td>Stranded on a deserted island</td>
</tr>
<tr>
<td>Detroit's Bet</td>
<td>pressing, hot, stinky, insistent, murky</td>
<td>The fish doesn't bite</td>
</tr>
<tr>
<td>Sky's Bet</td>
<td>smooth, cool, acrid, nervous, cornered</td>
<td>Alpha dog stomps on yapping dog.</td>
</tr>
<tr>
<td>Cider!</td>
<td>pushy, hot, savory, raucous, bright</td>
<td>A pie in your face</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 2</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pamphlet</td>
<td>prickly, warm, pungent, heady, white-washed</td>
<td>a fox sneaking into the hen house.</td>
</tr>
<tr>
<td>The Kiss</td>
<td>warm, sweet, floral, breathy, hazy</td>
<td>prison walls collapsing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 3</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Farmerettes</td>
<td>rhythmic, crisp, perfumed, clicking, dazzling</td>
<td>Chickens shake their tail feathers</td>
</tr>
<tr>
<td>The Wedding Veil</td>
<td>feathery, fluid, bold, piercing, overbearing</td>
<td>the cat corners the mouse</td>
</tr>
<tr>
<td>Mimi</td>
<td>a slap, tart, repulsive, snapping, reds</td>
<td>a thief caught red-handed</td>
</tr>
<tr>
<td>Lament</td>
<td>delicate, medicinal, stuffy, whimpering, blurry</td>
<td>a caged bird singing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 4</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guys and Dolls</td>
<td>bold, savory, delicious, laughter, grand</td>
<td>Watching mating rituals on Animal Planet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 5</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Praises for Sarah</td>
<td>kind, tired, exhausted, shuffling, slouched.</td>
<td>Wounded infantry</td>
</tr>
<tr>
<td>The Blow to the Mission</td>
<td>hard, sharp, acerbic, shrill, harsh</td>
<td>a shot to the heart</td>
</tr>
<tr>
<td>The Guarantee</td>
<td>steady, hot, zesty, buzzing, tight</td>
<td>David and Goliath</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 6</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Carnations</td>
<td>edgy, smoky, greasy, rumbling, shadowy</td>
<td>The cat and mouse game</td>
</tr>
<tr>
<td>Almost Caught</td>
<td>hot, metallic, burnt, sirens, circular</td>
<td>The Line Up</td>
</tr>
<tr>
<td>The Bachelor Party</td>
<td>caress, champagne, flowers, whistles, confetti</td>
<td>The Beauty Queen is crowned</td>
</tr>
<tr>
<td>Let's Shoot Crap</td>
<td>steaming, hot, rancid, rattling, angles</td>
<td>the Room is shrinking</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 7</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dulce De Leche Bell</td>
<td>a stroke, rumfire, orchids, drums, floral</td>
<td>A dam bursting</td>
</tr>
<tr>
<td>Tickle, kiss, refreshing, roaring, fireworks</td>
<td></td>
<td>A fire alarm</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene 8</th>
<th>Mood Adjective</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back from Havana</td>
<td>cool, delicate, thick, muffled, empty</td>
<td>Warm your hands by the fire</td>
</tr>
<tr>
<td>Kitchen Shower</td>
<td>stumble, sweet, refreshing, squeals, distance</td>
<td>The over-laden donkey</td>
</tr>
<tr>
<td>Obediah</td>
<td>gentle, warm, perfume, bells, glowing</td>
<td>Changing hats.</td>
</tr>
<tr>
<td>The Missionaries Return</td>
<td>nudge, familiar, homey, stirring, silhouettes</td>
<td>Two ships passing at night</td>
</tr>
<tr>
<td>The Raid</td>
<td>urgent, sour, acrid, hollering, rushed</td>
<td>A clown car</td>
</tr>
</tbody>
</table>
Table 2

Act I Unit Tempos for *Guys and Dolls Jr.*

<table>
<thead>
<tr>
<th>Unit #</th>
<th>Scene 1</th>
<th>Tempo</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Fugue</td>
<td>Bouncy</td>
<td>upbeat</td>
</tr>
<tr>
<td>2</td>
<td>The Fold</td>
<td>March</td>
<td>steady</td>
</tr>
<tr>
<td>3</td>
<td>Harry Looks for Action</td>
<td>Allegro</td>
<td>Fast</td>
</tr>
<tr>
<td>4</td>
<td>Brannigan Interrogates</td>
<td>Allegretto</td>
<td>A little fast</td>
</tr>
<tr>
<td>5</td>
<td>Lousy Brannigan</td>
<td>Moderato</td>
<td>Moderately</td>
</tr>
<tr>
<td>6</td>
<td>Guys Count on Nathan</td>
<td>Vivace</td>
<td>Lively</td>
</tr>
<tr>
<td>7</td>
<td>High Hopes</td>
<td>Allegretto</td>
<td>A little fast</td>
</tr>
<tr>
<td>8</td>
<td>The Gift</td>
<td>Andante</td>
<td>steady</td>
</tr>
<tr>
<td>9</td>
<td>The Report</td>
<td>Affrettando</td>
<td>Hurriedly</td>
</tr>
<tr>
<td>10</td>
<td>Detroit's Bet</td>
<td>Andante</td>
<td>steady</td>
</tr>
<tr>
<td>11</td>
<td>Sky's Bet</td>
<td>Adagio</td>
<td>Moderately slow</td>
</tr>
<tr>
<td>12</td>
<td>Cider!</td>
<td>Andantino</td>
<td>a little faster</td>
</tr>
<tr>
<td></td>
<td><strong>Unit #</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Scene 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The Pamphlet</td>
<td>Adagio</td>
<td>Moderately slow</td>
</tr>
<tr>
<td>2</td>
<td>The Kiss</td>
<td>Largo</td>
<td>slow</td>
</tr>
<tr>
<td></td>
<td><strong>Unit #</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Scene 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Farmerettes</td>
<td>Vivace</td>
<td>Lively</td>
</tr>
<tr>
<td>2</td>
<td>The Wedding Veil</td>
<td>Moderato</td>
<td>Moderately</td>
</tr>
<tr>
<td>3</td>
<td>Mimi</td>
<td>Adantino</td>
<td>A little faster than andante</td>
</tr>
<tr>
<td>4</td>
<td>Lament</td>
<td>Moderato</td>
<td>moderately</td>
</tr>
<tr>
<td></td>
<td><strong>Unit #</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Scene 4</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Guys and Dolls</td>
<td>Allegro</td>
<td>cheerful</td>
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<tr>
<td></td>
<td><strong>Unit #</strong></td>
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<td></td>
<td><strong>Scene 5</strong></td>
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<tr>
<td>1</td>
<td>Praises for Sarah</td>
<td>Adagio</td>
<td>Moderately slow</td>
</tr>
<tr>
<td>2</td>
<td>The Blow to the Mission</td>
<td>Largo</td>
<td>slowly</td>
</tr>
<tr>
<td>3</td>
<td>The Guarantee</td>
<td>Moderato</td>
<td>upbeat</td>
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<td></td>
<td><strong>Unit #</strong></td>
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<td></td>
<td><strong>Scene 6</strong></td>
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<td></td>
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<tr>
<td>1</td>
<td>The Carnations</td>
<td>Agitato</td>
<td>Agitated</td>
</tr>
<tr>
<td>2</td>
<td>Almost Caught</td>
<td>Adantino</td>
<td>A little faster than andante</td>
</tr>
<tr>
<td>3</td>
<td>The Bachelor Party</td>
<td>Allegro</td>
<td>cheerful</td>
</tr>
<tr>
<td>4</td>
<td>Let's Shoot Crap</td>
<td>Allegretto</td>
<td>a little fast</td>
</tr>
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<td></td>
<td><strong>Unit #</strong></td>
<td></td>
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<td></td>
<td><strong>Scene 7</strong></td>
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<td></td>
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<tr>
<td>1</td>
<td>Dulce De Leche</td>
<td>Andante Moderato</td>
<td>Moderately slow, slow stroll</td>
</tr>
<tr>
<td>2</td>
<td>Bell</td>
<td>Slow Swing</td>
<td>Lovely</td>
</tr>
<tr>
<td></td>
<td><strong>Unit #</strong></td>
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<tr>
<td></td>
<td><strong>Scene 8</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Back from Havana</td>
<td>Legato</td>
<td>smooth</td>
</tr>
<tr>
<td>2</td>
<td>Kitchen Shower</td>
<td>Adagio</td>
<td>walking pace</td>
</tr>
<tr>
<td>3</td>
<td>Obediah</td>
<td>Dolce, Adagio</td>
<td>sweetly, slowly</td>
</tr>
<tr>
<td>4</td>
<td>The Missionaries Return</td>
<td>Allegretto</td>
<td>A little fast</td>
</tr>
<tr>
<td>5</td>
<td>The Raid</td>
<td>Presto</td>
<td>very very fast</td>
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Previous Reviews

In searching for previous reviews of *Guys and Dolls Jr.*, I was only able to find recent newspaper reviews of the full-length version, since the junior version is not typically produced by high schools or community/professional theatre companies. Of the four recent reviews, spanning between March 2009 through May 2010, two are reviews of high school productions (one from Baldwin High School in Wailuku, Maui, on April 2009, and one from Hampton High School in Hampton, Pennsylvania on March 2010), one review is of an Off-Broadway new revival staged at the Nederlander Theatre in March 2009, and the last is a review of the most recent revival in Honolulu, produced by Diamond Head Theatre (DHT) in May 2010.

The high school reviews tend to lack the harsh critique from reviews of the professional companies, however, both reviewers mention technical aspects of the show that stand out to them, namely in regards to the set design. According to Sky Barnhart’s review of the Baldwin High production in *The Maui News*, the set is “larger-than-life….depicting Broadway in the 1950s, bustling with stands selling newspapers, flowers, hot dogs, and pretzels against a New York City skyline” (1). In Shannon Peluso’s review of the Hampton High School production, she notes, “The very first thing catching my attention before the show even began, were the sets” (1). Peluso goes on to describe the “impeccable” attention to detail and mentions the “art deco themed sky line of New York City” providing a backdrop (1). Peluso lauds Hampton High School’s stage technology class, and their creative use of space, especially the “rotating piece of set on either side of the stage” which “opened up to provide another set for another scene” (1).
The unit set design is mentioned briefly in Joseph T. Rozmiarek's review of the DHT production. However, in Ben Brantley's critical review of the Off-Broadway production directed by Des McAnuff, Brantley comments on the “neon-sign-splashed set...that summons a few busy blocks of Midtown in the 1930s” (2). Brantley goes on to note that McAnuff “clearly worked hard at creating a sense of unending urban flux. He has extended the playing area to include what is normally the orchestra pit and some box seats, so that ensemble members keep materializing not just from the wings, but from below and above the eye level too” (2).

When comparing all four reviews in regards to set design, I feel that since *Guys and Dolls* is such as well-known musical, expectations about the presentation of the show have been solidified in the mind of the audience. Those familiar with the show expect the set to be eye-catching and of a certain look and feel. What will be interesting with my production is that there are many people in our community who are not at all familiar with *Guys and Dolls*, so in a sense, although I want to honor established expectations, I also want to stray from making the set look like something that has been done before.

Most of the reviews comment on the costume design in the show, and they all tend to have similar descriptions: The productions have “colorful costumes...modish dresses” (Barnhart 2), “jelly-bean colored zoot suits” (Rozmiarek 1), and “loud, eye-searing suits, symphonies in bright plaids and checks” (Brantley 2). As a director, this says a lot to me about the importance of costume in this show, especially in enhancing the historical era, and helping to communicate the overall concept to the audience. Similar to the set design, the audience expects the costumes be a strong element within
the show, and my hope is that our costumes underscores the mood or feeling behind my concept.

As for the performance and staging of the actors themselves, Peluso’s review extols the students’ “phenomenal” talents: The young men singing “Fugue for Tinhorns,” for example, “performed the song like masters, with great attention to detail. Every harmony could be heard, every word sung with diction” (1). Peluso goes on to praise the lead actors and actresses, as having “raw talent,” demonstrating “brilliant” acting and singing, with “mature, strong voices, rich and clean in their sound” (2). However, Peluso does comment that Nicely-Nicely’s “over-the-top New York accent... made the audience chuckle every time he spoke a word, even if it wasn’t intended to be funny” (2). This remark about the dialect is a red flag for me, because as a director, I want to make sure my students are not creating caricatures on stage. This will be a very tricky thing to accomplish with my group of students, as many of them are not adept at the New York accent.

Unlike Peluso’s review, Barnhart’s comments about the student actors seem very generalized: The student playing Sarah plays “a convincing character,” and the student playing Sky “is classy and smooth” (2). Other students playing Nicely, Benny, and Harry, are played by “talented” students, who’ve “got the New York accent down, with all its accompanying flourishes and mannerisms” (2). The only thing remiss with the Baldwin performance, according to Barnhart, was the singing being “a bit muted on opening night” and some microphone trouble throughout the performance, but overall, Barnhart lauds the performance as a whole. The most interesting note Barnhart makes is that the performance of the students playing Nathan and Adelaide “steals the show” (1).
admission is a very polite way of telling us that the storyline between Sky and Sarah, (which should be the focus of the show), is eclipsed by the performance and portrayal of Nathan and Adelaide. This makes me wonder: What was difficult in having Sarah and Sky’s romance be the main focus?

Well, one answer to that question is addressed by Rozmiarek’s review, where a similar problem plagues the DHT production of *Guys and Dolls*. In his review, Rozmiarek notes that “the only soft spot is that the central love interest between gambler Sky Masterson (Mick Gallagher) and revivalist Sarah Brown (Lydia Pusateri) never catches fire” (1). According to Rozmiarek, their relationship “is doomed from ‘I’ll Know (When My Love Comes Along).’ Pusateri hits lovely, clear operatic high notes that dominate the duet; Gallagher works to carry his half of the tune. Their Act One finisher, ‘I’ve Never Been in Love Before’ clinches that uneven relationship” (1). Thus, in Rozmiarek’s point of view, the uneven singing talent between Sarah and Sky was the main cause of the weakness of their storyline.

Echoing the Baldwin High and DHT productions, Brantley also notes similar problems between Sarah and Sky in his harsh critique of what he considered an “uninspired new revival of *Guys and Dolls*” (1). According to Brantley, the entire show lacked chemistry: “there ain’t no chemistry in your show: not between the two pairs of leading lovers, or between the singers and their songs, or the actors and their parts” (1). Of course, Brantley goes on to analyze the show as “a valuable lesson in the importance of chemistry by demonstrating what can happen without it – even to a show as seemingly foolproof as *Guys and Dolls*” (1). The problems with the production, in Brantley’s perspective, ranges from dialect/vocal problems with “disconcertingly different deliveries
of the lingo” (2), to problems with the actors’ stiff mannerisms and blocking: the actor playing Nathan has his hands “often glued to the sides of his jackets” (2) and even the actress playing Adelaide delivers her lament “standing straight up like a school valedictorian” and is “devoid of original poi-son-ality” (3). Furthermore, Brantley notes, “all the stars are undercut by staging that has them crooning love duets in rigid profile, as if they were singing daguerreotypes” (3).

It is my hope that my production of *Guys and Dolls Jr.* does not make the same mistakes mentioned in the reviews above, although I will have my work cut out for me as I work with middle-school aged students who are just starting to realize and discover concepts and feelings such as romantic chemistry.
Research on the Author, Playwrights, and Lyricist

Damon Runyon

Researching the creative team and background of *Guys and Dolls Jr.* is incomplete without mentioning the inspiration behind this famous show. That inspiration comes from American author Damon Runyon and his Broadway stories from the 1920s and 30s, including “The Idyll of Miss Sarah Brown” and “Pick the Winner” (Block 201).

Damon Runyon was born in the Midwest, specifically, Manhattan, Kansas in 1884 and grew up the son of a newspaper man in Pueblo, Colorado. Although he only had a 6th grade education, most of his “valuable education (about craft and life) [came] from working at newspapers” (Hamill ix). Eventually, Runyon made his way out to New York City where he became a star reporter working for William Randolph Hearst’s *New York American* (ix).

According to Pete Hamill, in his introduction to *Guys and Dolls and Other Writings*, Runyon had “a fine eye for detail and an ear for the nuances for human speech” (ix), and like many of his characters, he was “a heavy gambler, always in need of money” (x). Just months before the Wall Street collapse, Runyon published his first Broadway story, “Romance in the Roaring Forties” which becomes an instant hit among American audiences. Eighty short stories of Broadway would follow, featuring characters such as Nathan Detroit, Sky Masterson, Big Jule, Lt. Brannigan, Nicely Nicely Johnson and Benny Southstreet. Unfortunately, Runyon would never live to see these characters and others come to life when *Guys and Dolls* is produced on Broadway in 1950: Runyon succumbed to throat cancer in 1946.

Frank Loesser, Abe Burrows, and Jo Swerling

Frank Loesser (b. 1910 – d. 1969) is acclaimed as one of America’s greatest composers/lyricists. Although he began his work as a lyricist, Loesser’s first big hit was the song
“Praise the Lord and Pass the Ammunition” which he composed and wrote the lyrics for in 1942. That song became one of the most popular songs of World War II and led to opportunities in film (in 1947, he won an Academy Award for “Baby It’s Cold Outside” from the movie Neptune’s Daughter) and much success on Broadway: Loesser composed songs and lyrics for Where’s Charley (1948), Guys and Dolls (1950), The Most Happy Fella (1956), and How to Succeed in Business Without Really Trying (1961) (Block 198). Loesser would earn “three New York Drama Critics Circle Awards (Guys and Dolls, The Most Happy Fella, and How to Succeed), two Tony awards (Guys and Dolls and How to Succeed) one Pulitzer Prize for drama (How to Succeed)” (200).

The creation of the Broadway musical Guys and Dolls was lead by producers Cy Feuer and Ernest Martin. Feuer and Martin were determined to bring Runyon’s characters to life on the Great White Way, and they hired Loesser to compose the music and lyrics, impressed by his success with Where’s Charley? Along with Loesser, Feuer and Martin were able to persuade the legendary George S. Kaufmann to direct, and they also commissioned Jo Swerling, a Hollywood script-writer, to write the libretto (201).

Jo Swerling’s role in the creation of Guys and Dolls Jr. is quite interesting, since there tends to be confusion over his authorship. According to the introduction to the Guys and Dolls Jr. script published by Music Theatre International, Swerling was born in Russia in 1897 and “was a playwright, screenwriter and vaudeville sketch writer” (34). Unfortunately, in his role as librettist for Guys and Dolls, the other collaborators (Feuer, Martin, Loesser, and Kaufmann) all felt that “Swerling’s draft of the first act failed to match their vision of Runyonesque comedy” (Block 201). Loesser then “strongly suggested that they try Abe Burrows on for size” (Loesser 101).
Co-librettist Abe Burrows was a successful radio script writer prior to working on the new libretto for *Guys and Dolls*. Burrows was the chief writer of the radio program *Duffy's Tavern* and according to Susan Loesser in the biography of her father, *A Most Remarkable Fella: Frank Loesser and the Guys and Dolls in His Life*, she notes that Loesser and Burrows met at a party in 1943, where “they enchanted each other and the rest of the gathering for hours by ad-libbing songs at the piano….That evening was the beginning of a lifelong friendship” (100). This friendship also helped to produce two outstanding Broadway shows in *Guys and Dolls* and in *How to Succeed in Business Without Really Trying*, as Burrows was the librettist and Loesser as composer/lyricist.

Once brought on the team, Burrows became a perfect choice as co-librettists, as his characters from *Duffy's Tavern* were already in a similar league to the Runyonesque comedy the *Guys and Dolls* collaborators were looking for (101). Thus, according to Loesser, “Feuer and Martin threw out Jo Swerling’s script—not a word remains — and Abe wrote a new one” (102). Under contractual agreement between Swerling and the producers, however, Swerling’s name remains as co-librettist, even though none of his writing remains in the original script.
Student Learning Goals

The Aiea Intermediate School Drama Club is sponsored by the UPLINK grant, funded by the Hawai‘i Department of Human Services. The mission of UPLINK programs, including our drama club, is to build student success through:

- Encouraging student competence through healthy attitudes and behaviors, and developing intra-personal and inter-personal skills.
- Promoting student confidence through nurturing positive identity, self-esteem and sense of purpose.
- Helping students to have a positive view of one’s personal future.
- Character development leading to honesty, responsibility and the ability to express personal beliefs.
- Building connections through developing a caring climate with family, school, adult role models, neighborhoods and communities.
- Making contributions by developing positive personal values, respecting and valuing diversity, and promoting citizenship.

Besides the mission and goals of the drama program through the UPLINK goals, the goals I hope for the students in this production of *Guys and Doll Jr.* in particular include:

- Students develop a sense of discipline, ownership, and camaraderie in regards to the show.
- Students will demonstrate responsible behaviors and attitudes by attending all mandatory rehearsals and maintaining a 2.0 GPA throughout the semester.
- Students will communicate effectively with all production staff faculty, adult volunteers and fellow cast/crew members.
Students will collaborate positively with other members of the company and staff members and find positive and productive ways to resolve conflicts.

As for measurable learning goals, students involved in this production will meet or exceed expectations in the following Hawaii Content Performance Standards and be assessed as either novice, partially proficient, proficient, or advanced in the following learning goals:

Goals for Theatre Arts Standards include understanding and applying the skills of acting, design, and technical theatre in a production.

- Students will perform various roles and responsibilities in theatre production. For example, students will practice the roles and responsibilities of various technical and performing artists while working on *Guys and Dolls Jr.* (e.g., actor, stage manager, sound technician, lighting technician, costumer, prop designer, and stage crew).

- Students will apply basic stage movement and choreography, marking their stage movement/blocking in their scripts.

- Students will be able to recognize and demonstrate how this production of *Guys and Dolls Jr.* relates to content from across the spectrum of their curriculum. They will recognize, demonstrate and analyze the production’s relationship to and application of concepts in English/Language Arts, Math, History, and Physical Education. For example, through work in this production, students will be able to apply the following English/Language Arts concepts:

  1. Students will increase their vocabulary and identify basic elements of plot structure through the reading and analysis of the script:
exposition, inciting incident, conflict, climbing action, crisis, climax, falling action (denouement) and resolution.

2. Students will analyze the script, and/or Damon Runyon’s short stories to draw inferences about history, culture and gender.

3. Students will develop an opinion about the author’s ideas or message by analyzing conventions of fiction: plot, character, motifs, tone, stock characters, etc.

4. Students will use action verbs to help notate a character’s actions throughout units within scenes.

5. Students will understand and articulate the conflict among characters and the actions that moves the story forward.

6. In vocal delivery, students will vary volume, pacing, pitch, and tone to create a distinct voice, to engage the audience, and to relate the character’s feelings.

7. Students will adjust their own personal dialect, or apply a distinct type of dialect (e.g. a New York dialect) appropriate for characterization.

Goals for Dance standards include a student’s ability to understand and apply of elements of dance, and appreciate how dance communicates meaning. Benchmarks for the dance standards include the use kinesthetic awareness, concentration and focus in performing movement skills; students will perform movement skills using appropriate body alignment, balance, coordination, and articulation of isolated body parts.

Goals for the music standards include a student’s ability to understand and apply
elements of music and understand how music communicates ideas, feelings, and experiences across cultures. Benchmarks for this standard include:

- Perform a variety of musical elements (e.g. tone and rhythm) with understanding and accuracy. This also includes the student’s ability to sing with accurate pitch, tone quality, diction, posture, breath control, articulation, intonation, rhythm, and dynamics at an appropriate level.

- Students will learn and perform songs from a variety of styles and genres and perform individually or in large or small ensembles.

In addition, older students will also develop their skills as peer mentors to younger, novice members of the cast and crew. They will be tasked with the responsibility of teaching, coaching, or mentoring younger students in various aspect of theatre production as stage managers, stage crew members, costumers, prop designers, light technicians, sound technicians, and as singers, actors, and dancers.
Production Journal

Friday, September 9, 2011

Initially, our first day of rehearsal for *Guys and Dolls Jr.* was scheduled for Monday, September 6; however, our audition process was dragged out longer than normal as we were hoping to audition more boys for our show. In the end, only eight boys auditioned, all of whom are cast in the show. Last year I had a large number of male students in my program, but all those boys have graduated the 8th grade and although they *said* they were going to come back and audition for this production, have decided to join the JV football team instead. Oh well.

The big excitement of the day came early this morning, at 10:09 AM on the dot. I know this, because my phone rang exactly after the dismissal bell for my final class of the day. (I teach three elective classes and the other three periods are devoted to planning for Student Activities.) Fridays are typically my "short days" because I only have two morning classes.

On the phone was my grandmother, who was babysitting my 22 month-old daughter, Nina, "Can you get off of work? Nina fell and scratched her eye and it's bleeding!" AAACK!!

Luckily, since I didn't have any classes for the rest of the day, I was able to rush over to my grandparents' house, pick her up, and take her to the emergency room! What a morning! So now Nina has a bloody scratch down the corner of her eye. Luckily, she only scratched her skin and not the iris itself. Poor baby! She looks like a prize fighter.

After a crazy, adrenaline-filled morning of rushing Nina to the ER, I was able to get her back from the Hospital and to my grandparents' house for her much-needed nap time before heading back to school right at 2:00 PM so that I could open the chorus room for our very first rehearsal! Phew! What a day!

Thankfully, I had already made copies of the important 10-page student and parent
contract for all cast and crew members; if I had waited until today to make the copies, I would have been scrambling and really freaking out at the start of rehearsals, since I literally had no time to do anything today.

At our first rehearsal, we began with a short introduction of the group. We have everyone go around the room and introduce themselves by saying heir name, grade, school, and role. Then we hand out the Aiea Performing Arts Center Packet and Student Expectations. The packet is a ten page document that includes contract, registration, parent contact, publicity release, liability, program bio and conflict forms. The packet also includes the rehearsal schedule and a very detailed section on student expectations, because we try to instill a sense of responsibility and participation in the program as a privilege, etc.

Once we reviewed the packet, we took a 10 minute break so that we could collect program fees from the students and hand out scripts and rehearsal CDs. Afterwards, we began a brief overview of the show, reading the synopsis from the student script and playing the rehearsal CD for them so that they could begin familiarizing themselves with the show.

We were able to get to the sixth song on the CD, *A Bushel and a Peck*, which they really enjoyed hearing and giggled at the accents of the Hot Box girls. At 4:30 PM we promptly excused them and sent them home with their scripts and rehearsal CDs. Next week is entirely devoted to learning the songs prior to beginning blocking rehearsals.

By the way, we are down one student as of today. Lauren S., one of the seniors cast in the show as a Mission Band member, decided to drop the program since she felt she would be too busy doing her senior project to participate.
Monday, September 12, 2011

Over the weekend, most of the students were able to familiarize themselves with the plot and the music, which made our first day of music rehearsals go fairly smoothly. Since we were unable to finish previewing the rehearsal CD last Friday, we played the rest of the songs and reviewed the synopsis of the show for students who did not get their scripts or CDs. Once we finished, about a half hour after starting, we gave them a five minute break to stretch and refresh themselves before beginning the real work.

Since it’s a Monday, I was lucky to have our production assistants Ms. Jeannette Hall and Mr. Jonathan Lee help with music rehearsals. Karie Pastor was also present. We began by having the students get into vocal groups. Some of the older students knew their vocal range and others weren’t sure, so during the vocal warm-ups, Karie, Ms. Hall, and Mr. Lee listened and observed the students and placed them in their “correct” group while I accompanied the warm ups on my electric keyboard.

I think it needs to be said here that although I studied piano during middle and high school, I never continued with my training beyond that, so when I accompany my students on the piano, I usually only pick out the notes with my right hand, or play scales. I cannot sight-read as quickly as I could when I was younger. Although I am familiar with music theory, I am not a vocalist, and have never been trained professionally. I took one semester of chorus during my undergraduate years, so I am truly not a music director. For assistance in musical direction I rely on Karie, who sings professionally, and Ms. Hall and Mr. Lee, since they have had more formal training as choral singers.

We usually teach a song to our students by working in sections, starting with the “boys.” The “boy” group also includes girls who sing alto, since there are only a few boys and if we split
group strictly by gender, the girls would drown out the boys. In any case the “girl” group (the soprano and mezzos) wait outside or do their homework while we work with the boys. Speaking of the “boy group” it should be noted that although Eric (Sky Masterson) will technically not be on stage for this song, I’ve asked him to learn the songs and sing with the group this week because he is a strong singer, and can help the other boys hear the harmonies.

By the end of the day today we were able to teach the students the entire song of *Guys and Dolls* with harmonies and we began teaching measures 28 through 32 of *Sit Down You’re Rocking the Boat*. This eerie accompaniment under Nicely’s first tempo change (after the first chorus) seems almost atonal; I asked the students to continue singing the notes over and over as part of their “homework” since it is such a strange harmony. We’ll see if they remember it tomorrow.

**Tuesday, September 13, 2011**

We started the rehearsal with warm ups, as usual, we did our “go to” warm ups of *Ma Me Mi Mo Mu*, and *Here I Come to Save the Day*. Before diving into *Sit Down*, we reviewed *Guys and Dolls*, to boost their confidence (and ours). The rest of the rehearsal was devoted mainly to conquering the harmonies and rhythms of *Sit Down You’re Rocking the Boat*.

Instead of starting at the beginning of the piece for *Sit Down*, we began where we left off yesterday, at the “eerie” harmony in measures 28 through 32. This is the part the ensemble sings under Kaj’s (Nicely’s), “And as I laughed, at those passengers to heaven…” Most of the students did a really good job of practicing this section, so after reviewing a few times, I had them sing it very slowly with Kaj (slower than the normal accompaniment). As they got more used to it, we reviewed until they could sing it together at the right tempo. Kaj does really well at staying on his notes, which I know can be difficult, especially when everyone else around you is singing
harmonies. I credit his singing abilities to genetics (he is Karie’s oldest child).

Once we got passed the “eerie” section, the biggest challenge of the day was in the final 14 measures of the song, starting on measure 53. This is the big rollicking finale of the song and there are so many elements to piece together! First we worked on learning the notes (in sections, of course, the boys first, then the girls). Then we had to teach them the rhythm of the notes, which was slow-going due to all the syncopation. We had the students slowly clap out the rhythm and sing/speak the notes so they could hear when the notes come in and when they needed to breathe. To help in teaching the dynamics of this section, I also had them mark rests for breathing, since the dynamics goes from piano to ppp (which is softer than pianissimo) to forte, to fortissimo!

So although it may seem like we spent too much time (at least an hour and a half) teaching the students Sit Down, I feel like we made really good progress with the time we spent on it. By the end of the day, we completed the song and the students (and advisors) felt really good about it. And it was such a fun song to learn!

Tuesday, September 14, 2011

For today’s rehearsals, I had the entire ensemble review Guys and Dolls and Sit Down You’re Rocking the Boat. We ran through each song a few times with just the piano, then we had them sing along to the accompaniment performance CD. So after the first forty minutes of rehearsals, most of the girls assigned as Hot Box Girls, including Katerina (Adelaide) were sent home so that we could work with the crapshooters and mission band.

Today we taught the student’s The Oldest Established. We started with the trio of Nate (Nathan), Kaj (Nicely) and Cortez (Benny). Nate had difficulty with the rhythm at first, especially in the opening measures prior to the ensemble’s entrance. We had to spend a little
time with him one-on-one to teach him the rhythm. He has the uncanny ability to not do as you ask. For example, on measures 18 through 22, I would say, "Nate, you need to take a rest or breath on the third count. You see the rest sign? Take a breath!" And he would say, "Yeah, I know." But then he would sing it incorrectly, and that was frustrating going back and forth like that the first few times. We had to really go slow and make him count out the rhythm and FINALLY, after I made him do it again and again (I could tell he was getting irritated...he likes to think of himself as being "very smart," after all). He eventually got the hang of it.

The last note in the opening measures before the crapshooters join in was also problematic. The line "But the one-thousand bucks we ain’t got," is sung entirely on the low G, except for the last note, "got," is a low E, which only Kaj could reach, so we modified it for Nate and Cortez ...especially for Cortez, since he still sings as a soprano. So instead of having them try to sing the low E, we had all three boys go up a whole note from G to A.

As we added in the crapshooters for the rest of the song, we realized that this would be too difficult to sing in the octaves they were written in. Since many of our crapshooters are girls (or boys who still sing soprano, Cortez, Cheyse, and Allen), we told them to sing an octave higher than what was written in the score. The only boys singing tenor parts were Kaj, Valdan, Nate, Cherwin, and Eric.

Overall, the song itself was not as difficult (rhythmically or harmonically) as Sit Down. The only challenge for us was in the last 13 measures beginning with the A Cappella section sung by the crapshooters “Where’s the action, where’s the game?” The harmonies worked out beautifully, however, where the alto girls (and soprano boys) sung the top note and the true tenor boys sung the bottom harmonies.

Once we finished with Oldest Established we moved right along with Follow the Fold
and *Follow the Fold (Reprise)*. We had a really easy time with the mission group, since the harmonies and rhythm were the easiest so far. There are a few strong singers in our mission band (including Emily, who plays Sarah). Today we officially asked Lani (Arvida) whom we were really impressed with at auditions, (and she takes private singing lessons and studies ballet), to understudy for the role of Sarah, just to keep Emily on her toes! Lani is the only student in our company who is currently working on two shows. She’s currently in rehearsals for *Aladdin Jr.* at the Performing Arts Center in Kapolei.

The last number of the day was *I’ll Know*. Emily (Sarah) had done a really good job of learning her part. (Emily also takes private voice lessons). Eric (Sky) on the other hand, had not learned his part yet, so he wasn’t off-book and we had to review lyrics with him. Eric is extremely busy this year. He serves as Sophomore Vice President at the high school and is involved in marching band. So between his commitments at the high school and here at the Intermediate, he is one busy guy. Emily and Eric are both ‘veterans’ of this drama program. We’ve worked with Eric since he was in the 6th grade and he has been every show since then.

One thing about Eric is that he is a first generation Filipino-American, meaning his parents are originally from the Philippines, so although he and his brothers were born and raised in Hawaii, his parents still use their native tongue (as well as English) at home and Eric has a slight accent when he speaks. Both his parents actually work here at Aiea Intermediate. His dad is a custodian, and his mom is an Educational Assistant for the ELL teacher. Eric’s accent is not as noticeable as students who only speak their native language at home, but his accent and intonation is enough where, when he does mispronounce a word, it is very obvious. We’ve helped him in the past to enunciate and pronounce words or lyrics correctly, and he usually does a good job of compensating for his very slight accent. But we’ve had pronunciation issues with him in *every*
show. Other than that, he is a really good student and loves the theatre.

As for working on *I'll Know*, Eric and Emily did an awesome job rehearsing and learning their harmonies. Emily did have a few issues with not dropping her jaw when she sang the higher notes, so we coached her as she practiced and reminded her that her character of Sarah should have an “open, sweet sound” to her voice. Emily has the tendency to close her jaw when she sings her high notes and it makes her sound too nasal. Overall, Emily and Eric both picked up the song very quickly and after reviewing the end harmonies together several times, were able to run through with the accompaniment CD.

**Thursday, September 15, 2011**

Today we finally got to work with our Hot Box girls! Most of the girls had reviewed and been practicing along with the rehearsal CD for *A Bushel and A Peck*, which was terrific! So we quickly reviewed the notes and had them run through with the piano. At first, the girls were singing really sweetly, and then I asked them to “sing like Adelaide” and to push the sound through their nasal cavities to achieve that “sound” and accent. It helped! They were game and sounded super cute too!

Besides *Bushel*, we also worked on *Luck Be a Lady*, *Adelaide’s Lament*, *Lament Reprise*, and *Marry the Man Today*. So once the Hot Box girls were done, we called in the crapshooters for *Luck*.

Unlike yesterday’s rehearsal, Eric was better prepared for his song today, and didn’t need much reviewing. The challenge with *Luck* came with the ensemble sections, sung under Eric’s main melody line: the ensemble sings a rhythmic two-part harmony for most of the song. We tackled the harmonies in sections, giving the tenors the lower harmony, and the higher notes to the alto girls and younger boys. A difficult section for the ensemble members was the harmonies
in measures 54 through 59, since that line of music has several accidentals (this section of the song takes place in the key change, so although the song begins in the key of C, the key change starting on measure 45 goes up to D major).

In addition to the harmonies, we also focused on the dynamics of the piece. Towards the end of the song, there are several crescendos and accented notes. I explained to my crapshooters, that the dynamics of the music helps your characters express how they feel, so we need to hear the crescendo and the accents. They get louder and more “pointed” towards the end because they’re tired of waiting, they just want Sky to “roll’em!” In the end, after teaching the song to the kids, they seemed really pumped up and excited about this song. We were really proud at how well they were picking up the song and how they learned and maintain their harmonies and dynamics.

We finally ended the rehearsal with Katerina (Adelaide) and Emily (Sarah). We only had about twenty minutes left, so we started with *Marry the Man Today*, since we figured if we start with that first, we can send Emily home and work the last few minutes with Katerina on *Adelaide’s Lament*, since we did not really get to work with her all week. Although Katerina was very familiar with the song (we didn’t have to pick out notes for her at all…unlike Eric), the biggest challenge was that she would hold back whenever she reached her break, around high C. She would not sing out at all when she got to the end lyrics (measures 31 through 38); she clamed up in front of us, and promised she would try to sing out next time. I had to be really nurturing with her because she’s very new to our program and has never performed on stage before and I didn’t want her to freak out and quit on us, so I just told her to keep practicing at home, and that she’s doing well, etc. Despite her timidity, she did an excellent job of maintaining her “accent.”
Friday, September 16, 2011

I’m prepping myself for the possibility of losing another student or two. So far this week, one of my girls, Alexa Martin, who is cast as Harry the Horse, has missed the last two days of rehearsal. I’m worried about Alexa, because she seemed really excited about being in the show, but I haven’t heard anything from her (no calls or excuse notes). I’m also worried that perhaps we may be scaring Katerina or maybe she’ll flake out on us (middle school students can be pretty flaky). So I’m just bracing myself, especially since I don’t really know these two students very well. Today I talked to Karie before rehearsals to just float around ideas of understudies, in case we need to do major shuffling. We decided that if Katerina ditches, then the only reasonable person to take her place would be Emily, and Lani would take on the roll of Sarah. (Lani is the one I mentioned earlier, the understudy for Sarah.) Ugh! The headache! So I’m keeping my fingers crossed, and hoping that we don’t have to resort to shuffling the cast around.

In any case, today was our final day of the “formal” music rehearsal. I told the students on Wednesday, that if we were able to finish all the songs by Friday, I would cut out the Saturday rehearsal planned for tomorrow. So far, so good! Today we finished running through the rest of the songs and the kids were happy that they didn’t have to come in on the weekend (for now).

Overall today was terrific! We worked strictly with the final featured songs that we did not work with all week, since we focused on the large group numbers in the first few days. We were able to run through If I Were a Bell, I’ve Never Been in Love Before, and Fugue For Tinhorns.

Emily, being well-prepared, as usual, had done her homework and was able to sing If I Were a Bell along with the accompaniment CD. She had a few issues with scooping her notes,
“Just hit the note, don’t scoop up or scoop down to it.” We asked that she refrain from “jazzing it up,” since Sarah’s style and character type wouldn’t match if Emily made it sound too jazzy. Also, we made her watch her “g’s” (for example, whenever she sung the words “ringing,” “bringing,” and “swinging,” she would enunciate the Gs and it would sound really funny, especially with the “guh” sound in the middle and end of the word—sorry I don’t know how else to explain it). In any case, we told her to not “land so hard on the Gs” and to “soften” the consonant. Lastly, we went through the song and helped her figure out where she need to add breath marks, since she would run out of air before the line of a lyric came to a rest.

After Bell, we worked with both Emily and Eric on I’ve Never Been In Love Before. Eric was prepared for the singing part, but had some pronunciation issues in the dialogue that leads up to the song. We all had a good laugh about it, and he sort of got the gist of the dialogue, but his delivery was still a little rocky. Overall though, this was the easiest of the songs between Emily and Eric, and they really caught on to and were able to maintain their harmonies through to the end of the song. We were really pleased with their work, and reminded Eric that he needed to work on his lines of dialogue.

Our last song of the day was Fugue for Tinhorns which we did not get to work on all week, but were finally able to work on today! I made the decision straight away that Fugue would only be sung by the boys playing the “tinhorns,” Kaj (Nicely), Cortez (Benny), and Valdan (Rusty). The reason why I decided on this was for two reasons: First, although the rehearsal CD and musical score in this “junior” version of Guys and Dolls adds an ensemble to sing the round with the three tinhorns, I wanted to keep this opening number similar to how it was done originally. Second, I didn’t like the idea of bringing out the entire ensemble (or even just the crapshooters) because I didn’t want to risk the opening number sounding sloppy. My
goal is to keep the *Fugue* as simple as possible, and since I knew right off the bat that since my crapshooters were not very adept at singing harmonies, I needed to rely on my three “stronger” boys, Kaj, Valdan, and Cortez. Kaj and Valdan are fairly decent at hearing and singing harmonies, and unlike Cortez (Benny), are able to sing the tenor range. Cortez can manage with harmonies, but doesn’t pick it up as fast as Kaj or Valdan. We found out early on that Cortez was not hitting the lower notes in his lines, so although he could sing the higher tenor notes, he couldn’t really sing lower than a G, which meant we could only hear half of what he sung. So to solve this problem, (and save his voice!) we just asked him to jump up an octave. The hardest part for the trio was the last note that ends with a three-part harmony. Cortez would jump to Valdan’s note, but after a few times making them repeat it, they sounded...good enough. Afterwards I told Karie that these three would have to work on their harmonies throughout the rest of rehearsals so that it sounds great by opening night.

*Tuesday, September 20, 2011*

So... it’s been an *interesting* two days this week so far. Yesterday, my principal Mr. Kurashige and I talked about plans for the cafeteria stage. He wanted to know what was going on with the stage design and I explained that Mr. Lewis’ friend Mr. Wally White had agreed to help with the design for the show.

Mr. Kurashige explained to me that the scrims he purchased last year would be put up and made available for our use, if we wanted to use them. I told him that I was concerned about how we would use the scrims, and concerned about how much time and energy it would take away from Mr. Lewis’ other commitments to the show. You see, Mr. Lewis loves to work under pressure, much to my stress. In the past, Mr. Lewis has literally waited until the weekend before the show to complete building and painting the set, which only gives the students a few days to
work with the finished product. Adding a huge project like mounting scrims was really freaking me out internally, but I wasn't about to tell my boss, "no, don't do it!" Mr. Kurashige reassured me that we wouldn't have to use the scrims if we didn't want to....but I know how to read between the lines. Ugh. So when the scrims go up, we have to figure out (1) how to paint them, and (2) who's going to operate them. I know I have a supportive team of teachers, but they are not going to be OK with operating heavy scrims onstage. I guess I can ask Mr. Lee or Ms. Hall to operate them...but I was really counting on them to be my backstage managers. Oh well. We'll see how this goes. After my conversation with Mr. Kurashige, I went straight to Mr. Lewis' room and told him that we need to have Wally come down here as soon as possible and help us figure out how we're going to use the scrims. We need his help, because I have no idea how to incorporate this new equipment or how that would affect our staging. AAACK!

OK, so I'm not sure if I am still going to have a unit set or if we'll be using the scrims. We'll see. I have a rough idea for the unit set, but....ah well. Maybe Mr. Wally can help out.

On TOP of the issues with the scrims, TWO students have decided to drop! The FIRST is an 8th grader from a neighboring school, Mary Alice, who we were really excited to have in our cast, because she seemed so focused and had a rich speaking voice. Mary Alice apparently forgot to mention to us all the conflicting activities she had this semester, so her mom decided it would be best if Mary just sit this one out. And the SECOND student that decided to drop was my student Alexa Martin, the one who missed the last few days of music rehearsals last week! She told me yesterday that she had to drop out of the program because her mom and dad have decided to divorce, which means Alexa leaves for California in mid-October! She was so good at her audition and would've made such a great Harry the Horse! I told her I was really sorry that we'd be losing her and she admitted that "I just hope you find someone good to do my part!"
Such a cutie! Ha ha! I also said that if she wanted to still come to rehearsals, she was more than welcome to be part of it until she had to leave. I’m bummed out by it, because Alexa was really one of those motivated kids and a really good team player. She is also in my drama elective class and she’s really admired and respected by her peers, so to lose a student like that is really tough.

As for today’s rehearsals, it turned out to be slightly different than what was originally planned: Since we canceled the Saturday rehearsal, I still wanted the students to have one more review of all the songs before we starting blocking on stage, so instead of starting the blocking rehearsals today (like how it was originally planned in the schedule), I decided to have one last music rehearsal. Besides, I felt like if we didn’t do at least one more review of the songs, we’d be really irresponsible…and I wanted to make sure that the kids had their rhythm and harmonies down. So we ran through the script, reviewing all the songs and worked on sections that needed strengthening (especially the difficult songs, like Sit Down and Luck Be a Lady). Overall, I’m really happy that we took the time to listen to their songs again, and I don’t feel too bad about making this slight change to the schedule. I think the kids also felt more confident about their singing.

Thursday, September 22, 2011

I’ve decided to replace Alexa with Jess Sato, a girl who was cast as a crapshooter. Jess also had a terrific audition and really surprised us with her strong voice. So at rehearsals today, I tapped Jess and informed her that she had the role of Harry the Horse from now on. She was really excited.

At rehearsals, I began with a quick overview of the stage, since our cast has several new students. I gave them a tour of the stage and explained appropriate behavior, stage directions, sight lines, etc. Then, we jumped into blocking!
Prior to this rehearsal I drafted a rough plan of the tableau and movement that needed to happen in the opening bars of the show. At this rehearsal, I placed students in groups and assigned each group a number. I divided the "Runyonland" (overture) music into blocks of eight counts (four measures each) and for each block of eight, had several groups moving on or off according to their assigned number. It was really rough at first, because I just wanted them to get the gist of entering and exiting at certain times throughout the music so that the movement seemed staggered, and constantly flowing. I tried to use every student in the opening scene leading up to the Fugue. I almost forgot to add a couple of students, namely Meagan Norton, who is cast as General Cartwright. Meagan was like, "when do I come in?" and internally I'm thinking, "Shucks! I forgot about you!" but then I told her, "Well, it wouldn't make sense for the General to be seen in this opening, but you can be a different character..." so I decided to make her a bookie who pretends to be a blind person (I think there is a character like that in the opening of the movie version of Guys and Dolls.)

Kaj (Nicely) was absent today, but despite that, we were able to continue on with a rough blocking of Fugue for Tinhorns with the other two students, and I stood in for Kaj.

Once we got a rough blocking down for Fugue we blocked the first entrance of the mission band (again, Meagan didn’t quite understand that although she was the Mission General, she wasn’t in the band, and therefore, shouldn’t be onstage yet)....she’s a mini-diva in the making, to say the least. And once we finished the Mission unit, (which was really short! Yay!) we continued on with Benny and Nicely’s exchange, Harry’s entrance, Brannigan’s entrance, and Nate’s entrance. We marked our blocking, I had the students note their actions in their scripts and we ended the day by running through the opening one last time.
Friday, September 23, 2011

I was originally going to work on blocking the rest of scene one, but apparently, since today is Homecoming at the high school and all my high school students are involved in some sort of home-coming activity after-school today, AND several of my mission band members and crapshooters are band members who will be playing at the game this evening… I decided to jump ahead and work on the choreography for *Bushel and a Peck* (since they were the only group in tact at rehearsals today). Ha ha! Actually, the students informed me yesterday at the end of rehearsal, so I just asked that the Hot Box girls to come to rehearsals and be prepared to dance.

Most of the girls were on time to rehearsals, except Maile, a seventh grader, who is admittedly boy crazy at the moment. She was about 15 minutes late and I let her know that her tardiness was unacceptable, especially since 15 minutes of dance rehearsal is a LOT of time to miss. She was polite, though, and very apologetic, so hopefully, she’s sincere, and not late to rehearsals again.

A few of the girls came with character shoes or jazz shoes, which was great, because it made it easier for them to move around, but I would say about half of the girls are not “dancers,” so we really had to take our time walking through the steps, and slowing down all the steps before attempting to run through at the actual tempo.

A few years ago, Mr. Kurashige, our principal, invested in portable glass-less mirrors for the dance club and drama club to use during rehearsals. They’ve been a real asset to our program because our school does not have a dance room (with mirrors), so it really helps for the students to learn the moves, especially if they are novice performers.

We made a lot of progress today with the dancing for *Bushel*. To prepare for today’s rehearsals, I used the choreography DVD which has choreography ideas for four numbers,
including *Fugue*, *Guys and Dolls*, *Bushel*, and *Luck Be a Lady*. The choreography for *Fugue* is just plain crappy, in my opinion, and the ideas for *Guys and Dolls* are cute, but cheesy. The choreography for *Bushel and a Peck* is just darling, however, and simple, especially for our students, who have never taken jazz, ballet, or tap, or any type of dance training. So during my prep periods today, I mapped out the dance in my piano/vocal score book and at rehearsals, we were able to get through measure 58, which includes the musical introduction and the first full verse and chorus of the song. Most of the girls were able to dance it by the end of rehearsals, although some of them were still stiff (a few are softball players, who don’t move as gracefully as I’d like, but in time, I think they’ll be okay).

And yes, I’m the one who teaches the choreography for our shows. I’m technically not a “dancer”... but I can fake it! I trained as a hula dancer for eight years when I was younger, learning hula, Tahitian, and Maori dance style. In my undergraduate studies I took one semester of ballet and tap dance, so I can do very basic ballet and tap moves, and I know some of the basic terminology, but I have to admit, I’m not a dancer and definitely not a choreographer, although I have to do it for my program. I can make up really simple moves or I “borrow” ideas from other sources, like old shows, movies, or even YouTube. As long as it’s not too difficult, I don’t mind borrowing ideas. I would love to have an actual choreographer for our shows, but that’s a conversation for another time.

**Tuesday, September 27, 2011**

Another one bites the dust! We’ve lost ANOTHER girl. This time, an 8th grader, (and another girl cast as a crapshooter), Julie, was pulled out of drama yesterday by her mother. I’m not sure if I can write about this in the journal, but let’s just say that her mother was concerned about her relationship with another student from the high school. The high school student is also
a member of our program and the two students have known each other for the past three years...but in any case, Julie’s mom decided that Julie shouldn’t be part of our program...so we’ve lost another one. I was really bummed about Julie because she’s been involved in our program since the 6th grade and she really seemed to have matured this year as an 8th grader. But what can you do, right?

So officially, that makes FOUR total students who have dropped the program since we announced the CAST LIST! First, Lauren S., the senior who had too much senior-stuff to do, then Mary Alice, then Alexa, and now Julie. Usually I don’t worry about ensemble members who drop, but this cast is already small to begin with, so if I lose any more students, it may just suck! Ugh.

The good news is that Mr. Wally White came by the school yesterday to show us the details for the set he sketched. I had met him once prior to the official start of our rehearsals earlier in August, and we had talked then about the concept of the show. I told him that my idea was to incorporate a “comic book” look to the set, and he agreed that the show needs to look askew, not realistic, with the shapes/building facades leaning into one another, and that the colors should be vibrant and pop, etc. So it was really neat to see his design for the stage because he was really able to make use of the front of the stage with the apron and a false proscenium.

I am a little concerned about where he placed certain backdrops (scrims); For example, his drawing has four scrims, one for Times Square, the Sewer, the Mission, and Havana. His plans include using the back risers as storage, which meant not using the back wall of the stage as a backdrop. His plans also had the Times Square scrim as the furthest scrim downstage, which I couldn’t work with because that would mean I’d only really have the front apron to move my students around and I needed the space to move them! When I asked him if we could switch the
scrims around (put the mission scrim downstage instead of the Time Square, for example), he said that it would be fine. Of course, I thought to myself, "it better be fine, or we're going to have problems!" Ha ha... but overall I'm glad to see some plans finally being made so that Mr. Lewis can get to work. My hope is that he can work on it as soon as possible, since I know he still has to mount the scrims!

Anyways, moving on to the actual rehearsals for today: Eric (Sky) finally came today! It had been a week since I last saw him, (Thursdays are his marching band practices and Friday was Homecoming) so since he was present, we were able to finish blocking the rest of scene one (from Follow the Fold to "Cider!"). I also had to adjust for no longer having Julie in our ensemble, so we had to make some slight changes to the opening Runyonland scene.

We started rehearsals today working on the unit leading up to and including Oldest Established, which required really simple choreography. Unlike Bushel, which was already planned out, we had to develop choreography for Oldest. I knew I wanted to highlight some of the crapshooters at the beginning of the song, so I assigned three crapshooters to stand on the risers as "The Greek," Brandy Bottle Bates" and "Scranton Slim," and had them strike poses as Benny and Nicely persuades Nathan in the opening dialogue to Oldest. The rest of the scene was easy as I had determined the levels and positions of the crapshooters as they joined the guys for the rest of the song. Although I came up with general levels and positions, Karie and the students themselves also help to add detail, adding gestures, or trying out different moves, etc. Overall, Oldest was very easy to stage with everyone's input.

The next unit sees Adelaide enter and she has her first exchange with Nathan. Nate and Katerina are the same age and they are so awkward with one another! They don't know each other at all, and they are both in that really awkward stage of adolescence, so they were really
uncomfortable onstage. I although I gave them basic blocking, they really had a hard time following directions, like, “take his arm”, or “hug her.” So I told them that they need to get over it and get used to touching one another on stage and I promised them that we’d work on making it feel more comfortable. Geez....

Finally, we were able to stage Eric’s first entrance as Sky up to the end of scene one. It felt really rough and although I had ideas for where I wanted them to move on stage, we tried several different ways and directions before feeling comfortable with what we got. Both Nate and Eric have delivery problems. Nate reads really fast and Eric stumbles through his lines. So it didn’t feel solid, but at least we had something blocked. I had them write notes in their scripts about the actions their character should do and the conflict between the two in this scene. I hope it helps them to understand it more.

In the last half hour of rehearsals, I worked with the Hot Box girls on Bushel, from measure 63 through the end of the song. It was really easy to finish with the girls since many of the steps at the end are repeated from the earlier part of the song. So we finished Bushel and did a run through with the rehearsal CD. Then we called it a day.

Thursday, September 29, 2011

Eric was not at rehearsals, again, due to his commitments to marching band, but we went ahead and blocked scene two without him anyways. I used Kaj as a stand-in so that Emily could have a sense of where she should move during this scene. Emily had to do double-duty, noting her blocking and Eric’s blocking, so that when Eric did show up to the next rehearsal, she could help him with the movement.

The set for this scene is pretty simple, although nothing has been built yet, so we used the generic 2' stage cubes in place of benches and a music stand to serve as the table. It worked fine
and provided the necessary obstacles for Emily and Kaj to maneuver around.

I started the opening of this scene with a tableau of the mission band members sitting around the mission looking dejected. Some of the girls didn’t understand my directions about emoting, so I literally had to show them the kind of body language I wanted to see in this scene.

Once we blocked through most of scene 2 (we decided not to block I’ll Know until Eric comes to rehearsals tomorrow), we rehearsed Bushel and blocked the units leading up to Adelaide’s Lament. Again, Katerina and Nate were really awkward with one another, but I didn’t want to nag them about it since I know how sensitive these kids can be, so we did a general blocking of the scene. One funny thing that happened during their read through is that Nate kept on pronouncing the word “pigeon” as if he had a Jamaican accent. At first I was like “What the heck was that?” but then I realized that because he was reading it from his script he was trying to enunciate each vowel, so that it sounded like it had three syllables instead of two: “Pi-ge-on.” *sigh*. So we had a nice laugh about it. Of course, the irony is that Nate does have a slight pidgin accent when he talks. But anyways…back to work.

I had Nate and Katerina go through the scene a few more times so that they could get more comfortable moving together on stage. We were able to take the blocking all the way through the Lament. I did not have Katerina sing with the accompaniment today, because I wanted to ease her on stage, if that makes sense. We marked her blocking for her song and told her that I expected she still practice and that the next time we run through, it would be with the CD.

In the last thirty minutes or so, we were able to start on scene four, including Guys and Dolls which I had a rough plan for blocking, based on the choreography DVD. In the opening of this song, I worked mostly with the ensemble, creating little tableaus using an ensemble “guy”
and “doll” to create pictures on stage. By the end of rehearsals today, we managed to get a rough blocking down of this song up to measure 35, right before the musical interlude. In the last five minutes of practice, I had the Hot Box girls run-through *Bushel*, since a lot of them were eager to dance it and I wanted to make sure they had a chance to practice.

**Friday, September 30, 2011**

Today was the last day of the first quarter, which means for my drama electives classes, my grades were due for submission and as the school’s Student Activities Coordinator, I had to coordinate and manage the school dance and activity day today.....so I was really busy, but relieved that the first quarter is over and done with.

We are *slightly* behind our rehearsal schedule: according to my original plan, we should have finished blocking ALL of Act I (up to “The Raid” in scene 8) by today - HA! Funny! But I’m not too worried, because we have a lot of time next week during the Fall Intercession to catch up (since school is on break, I scheduled rehearsals from 9AM to 2:30PM every day next week).

We started rehearsals reviewing the new song we began blocking yesterday, *Guys and Dolls*, and I felt a lot more confident about tackling this number, especially since I decided to add Nathan to the number. In this junior version of *Guys and Dolls*, Benny and Nicely are supposed to sing this together as a duet, joined by the ensemble in the second verse. However, since Cortez could not reach those low notes, and it sounded strange when he sang with Kaj, I decided that we needed to have Detroit in this scene as well, since Nathaniel can reach the lower notes that Cortez isn’t able to reach yet. Even though Kaj was absent today, I sat down with Nate and Cortez to work out the changes to the dialogue. I then read Kaj’s newly edited lines and we re-blocked the scene with Nate included in the number. I felt much better about the new blocking
after resting on it last night.

We also blocked the musical interlude, with the mini-scene played out by Valdan, Cory and Jade, and I added the entrance of the Hot Box girls, pairing each girl with a “guy.” Only a few of female crapshooters (the taller ones) were paired with a “doll;” the other female crapshooters I set upstage on the risers so that we could see them.

While we worked on *Guys and Dolls* I had the Mission group set up an impromptu rehearsal space in the back of the cafeteria so that Emily and Eric could go through the blocking for scene two. Yes, it’s Friday, so Eric is at rehearsals, yay!

After getting through *Guys and Dolls*, I worked one-on-one with Emily and Eric on scene two. I had Kaj join us since I used him yesterday as a stand-in and he was able to help with Sky’s blocking. Once Emily and Eric got the basic blocking down I had them rehearse it a few times but Eric kept on stumbling on some of his lines. I think he just really had issues with the language of the play... for example, he would add these strange grammatical errors as he spoke: he’d say, “Look, I’m a big sinner. If you get me, it’s eight to the five the others’ll follow” instead of “eight to five.” Then I’d try to correct him, but he’d still read it as “eight to the five.” The other thing he kept on doing was add an “s” to “Howard” in the line: “Where else do you want to eat? Howard’s Johnson’s?”... when he should say “Howard Johnson’s” instead. Other than that, we had a good run through and we were even able to block *I’ll Know*. We experimented with different positions on stage for Eric as we worked through it, and eventually, we came up with something that seemed natural and that the students felt comfortable with.

Then the big excitement of the day was when we finally got to the end of *I’ll Know* for the kissing and slapping scene. I told Emily and Eric that we’d work on the kiss next, just so they can get used to doing it on stage. Both students had a slight moment of freak-out (and the entire
ensemble literally rushed to the stage when Emily was like, “We have to kiss.....now?” And I said something like “Well, you have to do it sooner or later!” Ha ha!) What’s so funny (and cute) about it all is that Emily (and Eric) have never had their “first kiss” yet, so we had to assure them that “Don’t worry, this doesn’t count!” They were so embarrassed, but they were both game to try it and both students had OK’d the “kissing” with their parents.

I made a deal with Emily and Eric, saying that I needed them to go through the “motions” of it, but eventually, it would have to be a real kiss. In today’s rehearsal they had to practice approaching one another at the right speed, not rush in their movements, etc. We (Karie and I) got them to the point where we had them “fake” the kiss by having Eric turn Emily upstage as they embrace, and they adjusted their heads to make it look like they were kissing. So far, not bad... but then Emily put her hand on the back of Eric’s head, which made it look really...passionate and intense, and all the adults (Ms. Hall, Karie and I) were like “NO! Don’t do that! That’s too aggressive for Sarah!” Ha ha! What a riot! In the end, we were able to block I’ll Know including the fake kissing and the slap afterward, and I was happy that we finally made good progress with Eric at rehearsals.

Once we finished scene two, we jumped ahead to scene five, since that was the next scene Eric was in and I wanted to make sure we got to block it (since Eric misses rehearsals often). Scene five is the scene where General Cartwright drops by to deliver the bad news to the Mission girls. Once we blocked scene five, I wanted to do a quick run-through of the entire show up to this point, to refresh the cast and give them a chance to run-through (even though it was still rough around the edges). We were supposed to end by 4:30pm, but since I wanted to do a run-through, I asked the students that if they could stay until 5 PM, please do, and most of them, especially the principals, were able to.
Monday, October 3, 2011

Today was the first day of rehearsals for Fall Break. The students were at the cafeteria by 9AM (some of them earlier), however, there were a lot of absentees: several ensemble members (including a few students I originally planned to have in the Havana scene), as well as the girl who plays Brannigan, were on vacation with their families, either off-island, or camping. In all we had six students on a trip this week, (one fifth of our entire cast!) and the cherry on the cake today was that Eric FORGOT to come to rehearsals!

At first, I thought, “Okay, maybe he got up late, and will be here later...” So we texted him, called him, and finally, an hour after rehearsals started, Emily got in touch with him, and she tells me “He forgot we had rehearsals!” I get on the phone with Eric and I’m like, “Dude, you have to come to rehearsals this week! You are the MAIN CHARACTER!” He was really apologetic, and I have a soft spot for Eric, because no matter what, I know Eric is a reliable performer and he has such a good attitude...he’s just a little ditzy sometimes.

Despite Eric and Chanel (Brannigan) being absent, we were able to block three large scenes today: “The Bachelor Dinner” in scene 6, “Havana” in scene 7, and “The Raid” in scene 8. Kaj stood-in for Eric during the Havana number, and I had one of the Mission girls, Shelbi, stand-in for Brannigan during scene 6.

I notice that whenever I have to stage a number with Cortez (Benny), I’m always having to remind him to focus, to the point where I’m scolding him because he’s always stealing the scene, or trying to talk to Kaj or Nate as I’m giving directions, which I get really irked about. Today was no exception, but after reminding him to pay attention and stop talking, I was able to get through the rest of blocking the Bachelor dinner without incident. The only other wrinkle we came across was when Adelaide enters. At first I tried bringing Adelaide downstage to Nate early...
on in the unit, when Cortez (Benny) begins conducting the guys in “For He’s a Jolly Good Fellow,” but then I decided to bring her to center after Big Jule slaps Nate on the back; the second picture looked a lot better than the first.

After the Bachelor Dinner, we began work on Havana, and I start by making adjustments to who I’m using in the scene, since a two of the Hot Box girls I planned to use in this number were on their family vacations. Once we figured out who would be on stage, I explained to them what this “dance” number was all about, they were patrons in a night club “El Café Cubana” and I assigned them specific roles: one would be tending bar, another girl would be the waitress, one girl would be the “temptress,” etc.

In the opening tableau of this scene I had two ensemble members start off as the only two center stage, back to back, striking a “salsa” pose, and then as song starts, they “dance” into their positions as the bartender and waitress. In the next blocks of eight, the “patrons” would enter and take their places at their tables, with Sky and Sarah, being the last to enter and sit, by measure 28.

Karie made a really good suggestion once we got up to Sky and Sarah’s entrance, by suggesting a conga line, for the next “unit” of the song. Starting on measure 29, the tempo changes from “the Café Cubana Shango” to “the Polite Rhumba” and the rhumba sections lasts 36 measures (two beats per measure), or nine counts of eight...if that makes sense. Anyways, to determine who would be in the conga line, I had to teach all the students in this scene a simple salsa step; those who didn’t get it, stayed seated (luckily, only one student, Madeleine, couldn’t dance it, so since she plays a “guy,” I told her to just pretend she was a “sleepy drunk” at her table). I decide to have the conga line make a large circle around the stage, with the waitress leading the way; they conga for four counts of eight, at which time Keilani, the temptress, pulls
Sky away from Sarah and begins to dance with him. What made this scene fun to work on is the fact that my kids loved the idea of Sarah getting jealous and “stepping up” to the temptress. (They love confrontations, it’s so exciting to them, and something they can relate to as hormonal teenagers!) This particular moment was so enjoyable to direct because the students understood exactly the kind of action that needed to take place on stage. I didn’t have to over-explain it or “show them” what I wanted to see in the exchange between Sarah, the temptress, and Sky.

The last hour and a half of rehearsals was devoted to “The Raid” in scene 8, which is quite a large number to stage. Although it was a quick number to stage, we had a great time trying to learn to whistle with our fingers!

Around noon, prior to ending rehearsals, Mr. Lewis shows up to the cafeteria, surprised to see us. (Mr. Lewis has a copy of our rehearsal schedule, but evidently didn’t bother to check it). He tells me that Mr. Kurashige wants the scrims mounted this week. Surprise to me! So, a little miffed that these plans weren’t communicated with me until now, I tell Mr. Lewis that I needed at least the next two days (Tuesday and Wednesday) to finish blocking Act I, and that he could come back after 2pm to work on the stage on those days. He agrees that would be OK, and would still give him enough time to mount the scrims. Before leaving for the day, I tell my kids, that if we can finish blocking through the rest of Act I in the next couple of days, they can have Thursday and Friday of the Fall Break off. Most of them were excited, and some of them were clearly bummed out that they couldn’t spend their entire break with their friends at rehearsals. Can’t please everyone, I guess.

**Tuesday, October 4, 2011**

Eric shows up on time today, but then tells me, after we start, that he has to leave two hours early because he has to report to marching band practice. Apparently, the marching band
has several competitions coming up this month. So without wasting any time, we jump into the Havana scene, and Kaj and Emily help Eric to learn the movement. (Eric shadows Kaj the first time through it).

We complete the blocking for Havana with Eric, and run through it several times so the kids can get the timing down. Then we continue blocking the units in Scene 8, blocking Sarah and Sky’s return to NY, Adelaide’s Kitchen Shower, *I’ve Never Been In Love Before*, and The Raid. We spend a good amount of time with the Raid (practicing our whistling!) and we have them do several run-throughs with the musical accompaniment.

I should mention here that although my technical crew doesn’t officially start until November, I have one student, Courtney, who is assigned to the tech crew and runs our CD player. On the first day of rehearsals, I taught her how to set up the small portable PA system that we use and she’s been running it ever since! What a gal! 😊

Around 12:45PM, Mr. Kurashige comes into the cafeteria and asks how long we plan to be here. I tell him rehearsals are scheduled to end today at 2:00PM. He informs me that workers have just come on campus to spray insecticide in the construction area (which is immediately adjacent to the cafeteria and our stage) and the workers can’t spray it while students are around, because it’s poisonous. So I immediately decide to cut rehearsals short, and explain to the students that since we’ve gotten to the end of Act I, they can have the rest of their vacation rehearsal-free.

I also call Mr. Lewis to tell him that he can have the stage all to himself for the whole day tomorrow through Friday, and he was thankful.

So instead of five days of rehearsals this week, we are cut down to two, to accommodate construction on the stage and outside the cafeteria.
Tuesday, October 11, 2011

It has been an entire week since I’ve seen the kids and I got to enjoy the rest of my vacation with Nina. I took her to see the performance of Aladdin Jr. at Kapolei High School, which was interesting, but Nina didn’t like it as much as she liked other shows. In the past week I tried to get as much planning and preparations done for her 2nd Birthday party, which is coming up in about two weeks. On top of my school duties and planning/running rehearsals, I’m also party-planning, which is really filling up my plate at the moment.

In any case, I did get a chance to search for costume patterns and fabric for Bushel during the break. While at Fabric Mart, I found a costume pattern that would work, but they were all sold out, so I asked my mom in Texas to see if she could find it for me. By the way, my mother is an amazing seamstress. I wish she and my step-dad would retire already and move back home to Hawaii so that I can use her as my costume mistress because she is so amazing and creative. In all my past shows, I’ve used my mom as a consultant for creative costume ideas. She taught me that a glue gun is an indispensible tool.

Besides myself, other staff members were also busy doing production work this week: Mr. Lewis was able to mount three extra ceiling tracks for the roll-down scrims over the break and Karie was able to comb just about every major thrift-store this side of the island, picking up jackets and trousers for our crapshooters. She also raided a pile of clothes her mom was planning to donate and was able to bring these down to the school. In addition, I had asked the custodians to set up the front risers so that we could have the students get used to using them. So it was nice to arrive at the cafeteria and not have to set up the risers ourselves (which we’ve done in the past, although it’s really quite heavy and awkward to carry).

As for rehearsals, we officially began our working rehearsal of Act I. All of the students
who were absent over the break were at rehearsals today, which was nice. We started with the Havana number and fixed some of the blocking that seemed awkward. We also worked on the blocking between Maddie (the whistle blower), Cortez (Benny) and Nate (Nathan) during the Raid scene, which I was getting a bit frustrated about. Maddie is like Cortez, but worse...you have to explain something to her repeatedly before she actually does it.

One positive sign of progress is that Nathaniel is really trying to get his lines memorized, although now he just rips through his lines. We had this problem with him last year, as well. Although I ask him to slow down, he continues to struggle with his delivery.

Other things that we worked on, tweaked, or fixed was the blocking for I've Never Been, which looks a lot better than last week. I also added more stage traffic at the end of the first mission band entrance, so that ensemble members cross in front of Emily as she tries to preach to the crowd, and that was great because it visually shows the obstacles her character is confronted with. We ended today's rehearsal working on the choreography for Guys and Dolls.

At the top of my TO DO list is to find baskets for the Bushel girls. They really need to start rehearsing with their props. Hopefully I can do that sometime soon. Also, all the girls need to start tying their hair back. I know I went over it with them earlier (like the first day of rehearsal), but now that I'm really watching them onstage, I had to firmly remind them to bring hair-ties or clips to get their lovely locks away from their faces.

Thursday, October 13, 2011

Today I had to call in sick to work because there was no one available to watch Nina. Our usual sitter was on vacation, visiting family in Canada, and my grandparents, who are our "back-up" sitters, left for Las Vegas this morning, for their anniversary trip. They celebrate 58 years of marriage this year.
Nina and I spent the morning costume and prop hunting, which actually turned out to be great, since a lot of the stores had some terrific Halloween sales. At Savers, a thrift store, I found several candy-colored fedoras in bright fuchsia, purple, green, and yellow, as well as a used black pork-pie hat, and some other plain black and brown derby hats. They didn’t have any brightly colored men’s blazers and no two-piece suits in the women’s department, but I did pick up 15 foam heads for our wigs/hat storage!

Nina and I also hit Ben Franklin Craft Supply store looking for baskets, since Karie said they had several styles on sale and she wanted me to check it out. I didn’t see anything I liked, and Nina was getting really antsy, so I decided to just head to Aiea, pick up lunch, and wait for rehearsals to start. Nina would have to hang out with us at rehearsals.

Of course, as soon as rehearsals start, Nina gets really excited around the kids and she’s running around in the cafeteria and trips and does a face-plant on the concrete floor! Fortunately, no bloody lips or broken teeth, but she smacked her forehead pretty hard, so there were lots of tears and wailing, but nothing serious. Karie, being such an awesome Godmother to Nina, took care of her while I worked with the students. Eventually my husband came by to pick Nina up so that I could finish rehearsals without worrying about her.

Once things settled down, we continued with our working on the details of Act I, and were even able to begin staging Sit Down You’re Rocking the Boat. Before leaving I remind the students that there is no rehearsal tomorrow or Saturday, (I was originally going to use this Saturday to inventory our stage lights and check the gels and bulbs, etc). The Jazzercise people are still using the cafeteria this month, so no Saturday rehearsals until November.

Tuesday, October 18, 2011

Yesterday, I had to play referee between some of the production staff. There was
confusion over who would be actually painting the scrims. Mr. Kurashige wants the scrims painted, ASAP. The problem is that none of the art teachers, Mr. Chang, Mr. Applegate, or Mr. Lewis want to take on that responsibility (mostly because we did not know if we would actually be using the scrims, remember that conversation I had with Mr. Kurashige earlier?) In addition, Mr. Applegate had raised concerns about painting on the scrims because the material is made of some kind of fabric that only takes certain types of paint, etc. I told Lewis that I was under the assumption that Mr. White was going to show us how to paint the scrims, since they were in his design plans, and that, if need be, I would paint them myself, but he just needed to show me how to do it. For now, we determined that Mr. Chang would work on the Times Square backdrop, (the backdrop is what he would normally paint for our show), while Mr. Applegate worked on the poster...in other words, I confirmed that they would all work on the things that I originally asked them to do.

The good news for today was that over the weekend I took Melanie Kapua’s advice and I checked out the Dorothy costumes on sale at Party City. The costume is adorable, a “sexy” Halloween-type costume that, with some tweaking, (add crinoline to fluff-up the skirt, and add bloomers to cover their bums) would actually look terrific and is almost exactly what we were thinking of for the Bushel number. Originally I thought Karie, Melanie, and I would make the costumes, but I had a really hard time finding enough gingham material, so finding these already made costumes were great! I immediately purchased nine costumes and brought them to rehearsals today.

The first hour of rehearsals was spent on organizing and assigning costumes. The Hot Box girls tried on their dresses and labeled them. I also tested a couple of wigs on Katerina, because we are playing with the idea of putting her in a wig. The problem is that she has TONS
of hair. Crapshooters also tried on costumes and we assigned costume pieces, mostly jackets, but we didn’t do any pinning on them today.

The second hour of rehearsals was devoted to finishing the choreography for *Sit Down* and reviewing all the dance numbers from Act I, including *Oldest, Bushel, Guys and Dolls*, and the Havana scene.

At the end of rehearsals today, just when I think we’re making good progress and things are going smoothly, Lani’s dad comes over to tell me that she will have to drop from the show, since she’s really busy this quarter and she has family from Japan coming to visit in November, so she would have to miss a lot of rehearsal. My heart just about dropped because Lani has a terrific stage presence and she knows how to sing and dance! She’s also very humble, which makes her more of a darling! (ARG!) And I had her in *Havana* AND *Bushel*, two major dance numbers for the girls! So I thanked them for letting me know, and encouraged her to audition for next show, etc. What a bummer, but what can I do? So now, we’re down to 30 students in the cast.

**Thursday, October 20, 2011**

Prior to rehearsals today, I made a quick run to Party City and exchanged a few of the Dorothy costumes for larger sizes, since some of the girls are quite curvaceous for being only in the seventh and eighth grade! Melanie and Karie began the alteration process, pinning the girls in their costumes. Speaking of girls, I had to shuffle around several of the ensemble girls due to Lani dropping the show. Sarah Savage was the understudy for Arvida, so that was a natural fit. Testimoni took Lani’s place in *Bushel* and Ashley replaced Lani in the Havana scene. So we were covered, for now.

While Karie and Melanie worked on costume fitting, I blocked Eric, Kaj, Katerina, and
the Mission Band in the opening scenes of Act II. We were able to block scene 9 and 10, but since Nate was absent (he called in sick), we skipped blocking the dialogue in the sewer scene and jumped ahead to \textit{Luck Be A Lady}.

In all the dance numbers for the crapshooters, this one is the most complicated because like \textit{Bushel}, \textit{Luck} has very specific steps and gestures that are meant to be executed rhythmically in time with the music. In other words, I had to take it really slow with the crapshooter ensemble. Eric is a natural dancer, so he (and a few of the girls) were able to pick it up quickly, but the rest of the group really had to be walked through the number.

As I worked through \textit{Luck} with the crapshooter ensemble, I had Katerina sit down with Ms. Hall and Mr. Lee and work on her solo numbers in the back of the cafeteria. I wanted to make sure that she had been making progress, but according to Mr. Lee, she didn’t want to sing out—again. Apparently, she made excuses like “I can sing it in front of my friends, just not in front of you.” Which I thought was weird. Karie said she’s acting like a diva, and wants coddling. But I didn’t read her that way. I said we’d try again next time and hopefully, she’ll start to step up and do what we need her to do.

\textbf{Friday, October 21, 2011}

Earlier today I met with Mr. Applegate so that he could show me what progress he had made on the poster. He showed me several ideas he was playing with and I helped him to narrow down his choices. He had two looks for the poster: The first was a street-level picture of Times Square from the 1940s that he planned to edit out the marquees and add information about the show. His second idea was an aerial view of NYC overlooking the Chrysler Building and surrounding buildings and landmarks, adding comic-book style speech bubbles for the show information. I liked his second choice a lot better, because I thought the first was way too busy
and that merely changing up the marquee on the buildings was not going to draw any attention because everything else was so busy in that picture. I told him to remember to keep it simple, and not try to add too many things!

Today’s rehearsal was for crapshooters only. I should re-do the schedule, but we’re only one day behind in blocking Act II, so I think we’re ok. For today, I planned to block the big sewer scene in scene 11, and polish up Luck, so I made sure the hot box girls knew not to come.

We had most of the principal males at rehearsals today, including Nate, Eric, and Cherwin (Big Jule), but Kaj was absent because he and his family were volunteering at his elementary school’s festival fundraiser. Also absent was Allen, who plays Angie the Ox. Allen is our smallest boy in the cast, and I’m starting to get really worried since he hasn’t shown up all week. In terms of blocking, he’s missed a lot in the last week. For today, I had a few of the tech crew stand in for Kaj and Allen. I ask students to stand-in for one another when someone is absent so that I can have a visual sense of what the picture looks like on stage, and I think it helps the students present remember their blocking as well.

We had a really good rehearsal today despite Kaj and Allen being absent. We were able to block the sewer scene and run it through a couple of times, then we moved on to Luck and spent the rest of the rehearsal period polishing that dance number. I felt a lot better about it, especially since I got a chance to redo some of the movement and gestures that didn’t seem to match the piece. Valdan and Cherwin, my big Hawaiian boys, weren’t too thrilled with some of the new changes to the dance number, especially between measures 54 through 59, since they have to get down on their knees and come right back up in four measures (I don’t know how to explain it in dance terms). But they laughed through it and I told them they were lucky it wasn’t as hard as last year’s dance number for the soldiers in Mulan Jr. ©
Since I was really pooped out from an exhausting week at work and in rehearsals, we ended rehearsals a half-hour early today, so the boys got out at 4PM. Other things on my plate to worry about now, besides my daughter’s birthday party this Sunday, is finding costumes for the Hot Box, Mission girls, and the Havana scene.

Tuesday, October 25, 2011

Over the weekend Mr. Lewis came in to begin building the false proscenium over stage left. He also finished building benches for the mission interior, which I was really happy about, since using the stage boxes were very cumbersome and not what we planned to use anyways. What is awesome about the new addition to the stage is the extended platform from the stage apron to accommodate an additional entrance off-stage left. I always felt that the space between the proscenium wall to the edge of the apron was a bit narrow (we can’t fit more than two students at a time). But now that it’s extended out about two feet, it really gives us more depth in that corner. Yay!

Yesterday, I met with Mr. Lewis to talk about the stage and scenery plans. Lewis and Wally White had an idea to hang a ladder up center stage so that during the sewer scene, Sky and Nicely can “descend” from the ladder and into the sewer. I told him that the ladder would not work in this script, as Sky and Nicely’s entrance came midway through the scene already taking place, and in order to fix this, we should just create a workable man-hole. Somehow during this conversation, Mr. Lewis brought up the idea of extending the show to two weekends instead of one. At first I balked... “No! I already told everyone we were only doing one weekend, and I don’t want to extend it onto the last weekend of school, etc.” I also can read between the lines when it comes to Mr. Lewis – the idea to extend the run of the performance was not actually Lewis’ idea...it was coming from Mr. Kurashige. I knew that Mr. Kurashige felt since we were
putting so much time, money, and effort into this production, that we should probably run it for two weekends instead of just one. So I jokingly told Lewis, “Well, tell Mr. Kurashige that if you punch a hole in the stage and get me that workable manhole cover, then I’ll do two weekends.” He laughed and said “He’s gonna have kittens! Why don’t I just hand him my retirement papers when I ask him that!” So we had a good laugh about that, but then it dawned on me that we could, in fact, cut a hole in the new section that Lewis just built! Eureka! So I asked Lewis to approach Mr. Kurashige with the idea of putting a manhole cover in the new section of the stage beyond the apron and that I would think about extending the show to two weekends instead of one.

So today at rehearsals, I asked Karie her opinion on whether or not extending the show was desirable or doable. The main reason why I wanted her judgment on it is because Karie is largely responsible for helping to set up the concession stand for the weekends of our performances, so I know that it can be physically straining as well as time-consuming, and I wanted to make sure that she would be okay with having to prep the concession stand for two weekends instead of one (on top of the other responsibilities she has running the sound board and serving as production manager). “Well,” she said, “I always want to do two weekends because the kids work so hard at it, and you were originally going to open the show on December 2 & 3, so we can do two weekends, if you want to.” Thus, it was decided that we would take a serious look at extending the show by moving up the opening date.

We started rehearsals with a short cast meeting to explain what was happening. First we talked about the construction that would be happening from here on out and what that would mean safety-wise. I also explained that set-pieces were beginning to be trickle in from Mr. Lewis and that cast members were expected to perform prop and set duties as well. I then informed the
students that we were considering moving up the opening date of our show, and that a note to
their parents would be given out at the next rehearsal to make sure it was OK with them prior to
committing to the new schedule. The kids were really excited about it. Some even asked if we
could extend it to the weekend after the 10th of December, but I told them that was not possible,
since school would be out of session by then.

Kaj and Allen were both at rehearsals today. Allen’s mom called to tell me that she had
kept him home from rehearsals last week because his grades were slipping, but that he would
make every effort to be at rehearsals from now on. For Kaj and Allen’s sake, we ran through
_Luck_ a few times so that they could practice but I wanted to make sure that we blocked through
as much as we could, so they were tasked with practicing the moves with others on their own
time.

Then we moved on to block scene 12 with Nathan, Adelaide, Nicely, and Benny, and the
dialogue in Scene 13 and review of _Sit Down_, this time, using the new benches that were made
for us over the weekend. I began to do an informal assigning of set pieces to students. We were
also able to block _Marry the Man_ in scene 14 and we began to block the instrumental prelude to
the finale in scene 15.

One last thing before I forget to mention: Logun Morton came to visit us at rehearsals!
Logun is one of my former students who chose to join the JV Football team instead of audition
for our production. Well, Logun shows up at rehearsals out of the blue to tell me that he wants to
come back to help since football season is now over. Apparently, the high school football team
got defeated over the weekend in a playoff game. I was so happy to see him and happy to hear
that he’d be willing to help. So I told him that tech crew starts next week, November 1, but he
was more than welcome to stick around rehearsals today if he wanted to, which he did. I think
the other ensemble girls were happy to see him to. Logun is a really hard worker and a smart student. He had a couple of featured roles as a 7th and 8th grader, and what’s great about Logun is that he’s a leader, and a “renaissance man.” He does karate, plays football, and he loves doing theatre too! What a winning combo! 😊

Thursday, October 27, 2011

On Wednesday morning, I told Mr. Kurashige that we’ll probably extend the show and open a week earlier than planned, depending on if the kids are willing/able. I can tell he’s happy that we decided to do that. I also check on Mr. Applegate to make sure he didn’t print the poster yet, since we now needed to add new dates to the poster. We agreed to meet later once he made the changes to the poster so that we could finalize it and start printing copies.

Today was devoted entirely to running through ACT II and finish blocking the Finale. Katerina is still shying away from her high notes, and she and Nate continue to have awkward chemistry on stage, but other than that, things are starting to tighten up a bit. We also reviewed the major dance numbers from Act I, and the highlight of the day was getting baskets in the hands of the Hot Box girls—finally! Karie and I found a basket we liked and she picked them up yesterday, so now we finally have some props to work with. Karie also purchased other smaller costume accessories for Bushel—the sunflowers and rhinestones embellishments.

Also, I handed out the parent note to inform them of the additional performance weekend and to remind them of the new schedule and up-coming parent night next week Friday. The revised rehearsal schedule accommodates for the added weekend. I tell the kids that since we’re deciding to open a week earlier, their “hell week” actually happens during Thanksgiving weekend, so they will only get Thanksgiving Day off, and rehearsals are mandatory on Black Friday. The girls weren’t too excited about that, but that’s the sacrifice you make, right? Ha!
In any case, I’m still stressing out about costumes for the mission dolls. I have no idea what to do. I can’t find anything online for cheap, so I’m thinking we’ll have to build their costumes. I’ve been trying to look for maroon dress-suits or blazers and maroon is just not a hot color. I had ordered a vintage 1940 McCall’s dress pattern back in September, but the pattern is very old, and the skirt has too many panels. I also have a pattern that Mel gave me of a woman’s poncho which looks like it’s from the 1940s, but the style seems a bit out of season.

Crazy news of the day: Logun shows up again to rehearsals, this time he’s on crutches and in an ankle brace! Come to find out, on the way home from rehearsals the other day, he twisted his ankle on a pot hole in the middle of the sidewalk! Poor guy! At least he was in a good mood.

28 October 2011- FRIDAY

Rehearsals today started out with some serious “dramas” among two of our girls, which I had to resolve before it got out of hand. Karie gave me the heads up that Cori, one of the crapshooters, was crying, and so I called Cori over and she explained to me that Meagan (Gen. Cartwright) was making her choose between her friends. Apparently, Meagan does not like another girl in the cast, and wanted Cori to stop talking to her, but Cori was feeling pressured because she is friends with both of them. Poor Cori. So I call out Meagan and I explain to her what Cori said to me, and she didn’t deny it or try to argue, so I really laid it into Meagan that it’s that kind of attitude that will get you kicked out of a show, because no matter if you don’t like someone in the cast, you should never force your friends to choose sides, and you need to learn to be civil and work together with everyone in the cast whether they are your friends or not. I really stressed that this kind of hurtful, bullying behavior is not acceptable in our program and it has happened in the past where students who engaged in this type of behavior were kicked out,
even days before an opening, and it doesn’t matter what role you play, you can be replaced.

I think hearing from me that I wouldn’t tolerate her bullying and that she could be kicked out of the program really made her feel bad about what she had done, so there were some tears from both girls, but mostly from Meagan. Anyways, I made Meagan apologize to Cori and I told her to go outside, wash her face, and join us when she was ready to be a team player. Meagan sat most of the rehearsal out today. An hour later, Mrs. Norton arrives looking really pissed off, looking for Meagan; I brace myself for stage-mamma-drama, but I guess after she talked with Meagan, she realized her daughter was in the wrong, and Mrs. Norton came up and thanked me for dealing with the drama. I also reiterated to her mom that we don’t tolerate abusive behavior in our program, so I just hope Meagan learns that she can’t pull that crap with us.

After playing counselor/mediator/judge, I focused on Act II and started to review Act I up to scene 5. I began taking notes with the students and reviewing with them. Out of necessity, I added a new element to the stage: moveable stairs! I realized that I had to bring the students further down stage and create more levels, so I added two moveable stairs onstage for every scene happening on Times Square or street off Times Square. I also wasn’t able to use the risers since Mr. Lewis had started to leave his construction supplies, tools, and materials on the back risers, so I needed the stairs to create levels! I tweaked some of the movement during the overture so that the students now have to maneuver around these new obstacles.

Nathaniel is making good progress with his memorization, but he’s still rushing his lines. Eric is also really trying to sound like a suave tough guy, but the one scene the kills me is the set-up in the first scene where Nathan is trying to get Sky to take his bet. Nate continues to rush through “strudel or cheesecake.” I don’t think he knows how to slow down. A lot of the time I spent with Nathaniel and Eric today was explaining to Nate where the jokes were, or where the
beats were, since he was having a hard time pausing. I was also upset at Cortez because he totally forgot his part in *Fugue!* I asked all principals and supporting actors to have their lines memorized by Saturday, November 5. They’ve been working at this for over a month, so lines and songs should be memorized!

The boys were not the only ones forgetting their lines or blocking from Act I. Several of my mission girls forgot their blocking for the mission scenes (scene 2 & 5), which tells me that I really need to review Act I soon so that these kids don’t forget too much!

On the production side, Karie had brought back the embellished Hot Box hats and sunflowers for my approval. Maggie, a freshman crew-member, helped hot-glue the rest of the rhinestones to the hats. *They’re so cute!* Today, Karie tried to figure out a way to attach a hair clip to the hat. (These hats are only about 5” in diameter, and each hat has a sunflower and rhinestone ring around the crown...thanks to Karie’s craftiness). So we’re making good progress with the costumes, even without Melanie’s help so far. (By the way, Karie took it upon herself to do all the alterations on the dresses because Melanie kept on putting it off.) It’s hard to get volunteers to do the work when they themselves are overworked and underpaid...or not paid at all for their efforts.

**Tuesday, November 1, 2011**

Today was our first day of rehearsals where the tech crew was required to attend...and guess what? Mr. Kurashige ordered *new* LED lights and didn’t tell me about it! I had to hear it from one of my tech girls, Xena, who is a 10th grader and is literally the only person from our program who knows how to operate the LED mixer/control board. (We are *so* lucky that she likes to run the LEDs.) Apparently, Mr. Kurashige was checking out the progress being made on the stage and he goes up to Xena (because he also knows that Xena is our “LED girl”) and says,
"You’re getting new LEDs!" Xena was smart enough to ask if the new lights will be run through the same board as the "old" LEDs... and the answer was no, they will have a separate control board. So now I’m under the assumption that I will need to possibly have at least three students operating the light boards... and I already have a small tech crew – only ten on my team!

Despite this latest twist in production development, we got the techies started on a number of projects today. In the lights department, I assigned a new girl, Jennifer, to work with Xena to learn how to set up the LEDs. My regular light-board operator, Quoc, who is a very smart and quiet Vietnamese 8th grader, set up our two-scene pre-set manual control board and he worked with Xena and Jennifer to test the stage lights for any burnt-out bulbs. In addition to the 12 ERS lights in front of the stage lighting our apron, we also have two rows of six Fresnels, and 3 "special" ERS lamps onstage. Quoc wrote down the lights that seemed to not have the same intensity as the others. I made a note to ask Mr. Kurashige to replace the bulbs. (He has the extra bulbs stored someplace, and we usually have one of the counselors, Mr. Goo, to help replace it).

Another lighting concern I have is that since I’ve been staging some of the numbers, like Adelaide’s Lament and Lament Reprise on the front risers, I’ll have to use my follow spots to light those scenes. Our stage lights cannot be moved to light the front risers, so last year when we started working with the front risers and adding them as an addition to our performing area, we used our three follow-spots to light any scenes taking place on those risers. This year I have another former student, Kristi-Lyn, a 10th grader, who is back to operate one of the follow spots, and I have a new 8th grader, Ricardo, who’s mother “made him” join the drama club. So that makes five total in the light crew.

Besides the light crew, I have three girls who are assigned to costumes and props, and one 7th grader, Courtney, assigned to the sound board. Today the costume girls began organizing
the costume racks and creating new name plates for the cast. They also helped Karie with the
flower accessories for the *Bushel* number, making neck, wrist, and ankle bracelets with
sunflowers and ribbon. About a half-hour into rehearsals, Logun showed up (without crutches-
his foot was better) and he brought with him two other former-students from our program,
Bradley and Cale. Karie had the boys help to hand-sew the flowers to the ribbons! I wish we had
a camera! I was just so happy to have competent and cooperative students helping Karie with
production work!

As for the sound crew, Karie worked with Courtney and taught her how to set up the big
digital sound system. We were going to use mics today, but since Karie hadn’t programmed the
mic cues into the board, we decided to wait before doing it.

As for the rehearsal work today with the cast, we started with the Linklater warm-up.
Some of my students knew of the warm-up from my drama class, and for the rest I had to make
copies of the warm up so that they could follow along and learn it. We started rehearsals running
through Act I again, but we skipped through the scenes with Sky since Eric was absent today.
We were able to get through to Adelaide’s Lament in Scene 4. We also had the Hot Box girls
practice *Bushel* with their baskets a few times to get used to their new prop. I had to pull
Katerina on the side and talk to her about the importance of singing for her numbers. I told her
that if I need to, I’ll have the Hot Box girls sing along, and if that still doesn’t help, we’d have to
consider having someone else sing her solos. She was apologetic and said she could do it, she
was just trying to get over her nerves. So hopefully, she starts to SING, because my patience
with her is really wearing thin, and I *know* she can do it and she has a nice voice, she’s just
choosing not to sing out. It’s really frustrating me and making me very, very nervous. I mean, if
worse comes to worse and Katerina flakes out on us, my only option is to put Maile in for
Adelaide, but Maile is not as strong as a performer as Katerina, and I need Adelaide to be solid.

Other production notes: The retro make-up and hairstyle books I ordered on Amazon came in today, and I shared the books with my cast and asked them to begin researching hair and make-up styles appropriate for the time period (1940s). This was mostly for the Hot Box girls, since the girls who play crapshooters will be wearing hats. Originally I had a “costume parade” scheduled for Saturday, November 12, but instead I just asked that the girls come prepared with hair and makeup done so that they can begin learning how to style their hair for the show. I don’t want them to show up on the preview night and say “how should I do my hair?” which has happened in the past. Ugh.

Thursday, November 3, 2011

Katerina is finally, slowly, making progress and coming out of her singing/vocal shell! She actually sang Adelaide’s Lament without backing off, or quitting! Yay! I was so proud of her breakthrough. She actually sang through the entire song, when before she would just stop and say “I can’t do it.” Of course, she is still going up into her head voice, but it’s a start! And because she was singing it, we actually were able to work on fixing and polishing the blocking for her Lament. Prior to today’s rehearsals, I couldn’t really get to work on it with Katerina because she would just flake out. Maybe having the loud speakers on and running through Act I with the performance CD (and instrumental pick-up cues) had something to do with it, but I’m not sure. Whatever it is, something finally clicked in Katerina! It’s encouraging, even if she’s taking small steps to sing out on Lament. I had to remind her that she needed to work on her sneezing prior to the song since the sneeze is their cue to start the music. I also re-blocked some of her movement, so that she rises from her chair on measure 23, “When they get on the train to Niagara.” We talked about Adelaide’s relationship with Nathan and about how when Adelaide
sings this song she is remembering year after year when Nathan would take her to the race tracks instead of a wedding chapel. I think talking about that imagery helped her to understand how the blocking relates to her song.

Besides *Adelaide's Lament*, I focused today on polishing tempo changes in the dialogue, especially in the scene one, since that opening scene is so critical to the rest of the storyline. For *Fugue* I stressed that the boys be more animated, and to gesture out more. I had to correct Kaj when he came downstage at the start of the “round:” he would “whisper” to no one in particular, which looked odd. *Follow the Fold* was looking sparse so I added more “denizens” on stage so that when Sarah began preaching, there would be more people, besides the three tinhorns to reach out to. In this unit, the original script has Rusty Charlie exiting as soon as the Mission band enters, but I decided today to have Rusty (Valdan) remain onstage since he’s got such comic facial expressions, and it beefs up our crowd on stage. I also placed Jowi and Maddie (two female crapshooters) down stage left, one on the risers and one in front of the mission, and two chorus girls, Ashley and Keilani, on the steps upstage. The scene looked *a lot* better with the added crowd and the levels! It’s amazing what levels can do! It really helped Emily with her character because now she had more people to preach to! Yay! During Harry’s entrance I had Jess (Harry) use the risers in front to enter, since her upstage entrance didn’t feel strong enough.

Brannigan also needed work today. I was hoping that since I cast Chanel, an older student, as Brannigan, that she would understand the strength and energy of character. Chanel did really well in my drama class....however, it’s not quite sinking in with Chanel yet, so she had to take a lot of direction from me today. For example, in addition to talking about the character (he interrogates, shames, mocks, ridicules), I had to give her suggestions to create the character: “Put your hands on your hips, point to him, cross your arms, CHEAT OUT!” Chanel is notorious
for not cheating out. I can explain to her up and down the kind of character Brannigan is and the kind of action he takes, but when it’s time to perform, Chanel doesn’t seem to be doing as much as I’d like her to do and I know she can. Chanel likes to be expressive with her face, but she always “suffers down” instead of “suffering up” (like how Dr. Brown taught us in the Musical Theatre class).

For *Oldest Established* we polished some of the movement in the ensemble to create more levels and to give the three boys more room center stage. In the opening to *Oldest* I moved the featured crapshooters The Greek (Cheyse), Scranton Slim, (Maddie), and Brandy Bottle Bates (Jowi) down from the upstage risers to the center stage stairs and that really helped to create more levels and to bring them to a more prominent position. They seemed to be so far away when they were on the upstage risers. Also, having the new extension on the apron really helped the crapshooters on stage left to distance themselves from Nate, Benny, and Nicely.

As for the rest of scene one, I did not get a chance to work on the last unit “Mindy’s Cheesecake,” because Eric arrived late to rehearsals. However, I did get to work with Nate in his units with Adelaide, Benny, and Nicely. To slow him down, I tried a new angle: I stressed to Nate that although Nathan is a “fast-talking” type of guy who’s always scheming, he slows down when he talks to his right-hand guys or to Adelaide, like giving instructions to a young child who doesn’t quite understand. They’re not as “smart” as Nathan, so Nathan has to slow down to explain. Hopefully…this will sink in…although with middle-schoolers, all they heard was “He’s smarter than me? Aww man!” But Nate is trying, even though he is still incapable of slowing down. He may *think* he’s slowing down, but he’s not.

As for the production work today, we were able to do a lot of costume and program work done. We started rehearsals with cast picture-taking for the program. Most of the students were
present, but we didn’t get to take a tech-crew picture yet. Ms. Hall is still trying to finish with the bios for the students who are missing them.

As for costumes, I was finally motivated to get started on the Mission band outfits. I thought I would try and work on making a cape prototype for the mission dolls (even though it was not the right season, I want to try it anyways! I am desperate for ideas!) During my planning periods I made a trip out to Fabric Mart and purchased maroon felt for the poncho/cape idea (they didn’t have maroon wool or any other heavier fabric for the cape). I also picked up two retro-style 1940 dress-suit patterns! The skirt looked relatively easy, although it called for zippers and I’ve never really sewn zippers before. I think I tried sewing a zipper to a dress pattern once a very long time ago...but zippers are nasty things, according to Melanie and my mom, so my opinion on zippers are very skewed.

During rehearsals, I tasked Maggie with cutting and pinning the cape fabric to the maroon felt. It took her a while and somehow she gave herself a nasty cut on her finger from the pins. I had her put tape over it since I didn’t have any band-aids on me! I always forget to bring down my first aid kit to rehearsals. I really need to invest in a portable tool box that I can lug to rehearsals.

Besides the fabric for the cape and the retro patterns, I also purchased another wig for Katerina since we are playing with the idea of putting her in a blonde wig for the show. We tried a couple of wig styles earlier, on the same day that we began fitting the girls for Bushel, but the wigs we had then were cheap Halloween wigs and Katerina has really thick, curly hair, and the cheap wigs just didn’t fit on her head, even with a wig cap on. To address this problem, I thought I would try a real wig for her, (a professional quality wig, not cheap Halloween-quality). After shopping at Fabric Mart, I stopped by Shangri La (the wig store is a block away from Fabric
Mart...how convenient!) and I picked up a short curly 40's style “Marilyn” wig (platinum blonde!) and I even picked up a mesh wig cap (not nylon, since those are cheap and for people with thin hair). The higher quality wig was better-fitting, but the color seemed too platinum, almost white, hence, too “old lady.” So Karie and I thought that we could have Katerina use it for the opening Runyonland scene, since she comes onstage as a movie star accosted by teenage fans.

Lastly, as of today, I have a new student who is joining the tech crew. A seventh grader, Sierra, who’s been hanging around outside the cafeteria during our rehearsals the past two weeks approached me at the start of rehearsals today and asked if she could help out with our production. I told her she was more than welcome because I could really use help with costumes and props. So I gave her a program application and explained to her the fees and what to fill out and I reminded her that we were also having our first Saturday rehearsal this week and that the tech crew was expected to be there from 9 to 11 AM. She was really happy! She seems like a very soft-spoken girl, so I thought that it was cute that she asked if she could help out! I’m so happy to have an extra person on our crew!

Friday, November 4, 2011

Since I was too tired to sew at home last night, I brought my sewing machine and notions with me to school today and sewed the felt cape during my planning periods. It turned out to be easier than I thought! The collar came out great, but the rest of the cape seemed a little stiff. I also didn’t add the lining, since I was in a rush to just create a sample, and see what it looks like.

This afternoon, we had Meagan (Gen. Cartwright) try on the cape, but even though it was cut to the smallest adult size on the pattern, poor Meagan was drowning in it! It just didn’t look right. Melanie and Karie suggested taking out one of the panels in the cape to make it smaller, or
altering the shoulders, but in the end we all agreed that it was just an odd look; if we used a lighter material (something less-heavy than wool or felt), it was lose it’s shape. So we decided that the cape idea was out. Then we talked about giving the girls sashes like what the Suffragists wore, or using the felt from the cape to create little hats for them. I had two yards of felt leftover that I planned to make a skirt sample, but in the end we agreed that the felt just wasn’t the right material.

Meanwhile at rehearsals, six students were absent or late today: two chorus girls went camping with their families, two crapshooters were at honor band rehearsals until 3:30PM and two mission girls were out sick...a nice cross-section of the ensemble! I reminded the rest of the cast that tomorrow was our first Saturday rehearsal. I told the students that tech and stage crew had to be here from 9AM, including principal characters, Sarah, Sky, Nathan, and Adelaide, also had to be here from 9AM so that they could work on scenes with their partners. The rest of the cast would start at noon. After the announcements, Meagan, our mini-diva comes up to ask, “When you say principals, does that include me?” As politely as I can, I explain to her that “No dear, that does not include you. Principal characters are Sarah, Sky, Nathan and Adelaide.”...didn't I just say that to everyone?

Since we had finished working on most of scene one yesterday, I wanted to move on, but because Eric was late to rehearsals, again, Emily marked her scene two without Eric, and we continued, running through Bushel in scene three and Adelaide’s Lament, which again sounds better than the week before, thank goodness! Eric arrived in time to join rehearsals by scene five, General Cartwright’s scene, which we worked on as much as we could, missing two of the mission band members. Maggie, our costume girl, read for Arvida’s lines.

We ran-through the rest of the show, up to the sewer scene, in Act II, specifically
focusing on Cherwin’s lines for Big Jule, since he had most of his lines memorized. He had some issues with his delivery so I had to explain Big Jule’s action to Cherwin so that he would understand the intent of his dialogue. On a side note, Cherwin is my big Hawaiian senior. He’s been performing with us since he was a 7th grader, so to have him in this show, doing the role of Big Jule is really special. The challenge with Cherwin is that although he loves to sing (and he has a fabulous attitude) he has never liked being the center of attention. So for him, today was a mini-breakthrough from his normal bystander/ensemble roles he typically prefers. I think that having him in this role is a good challenge for him.

After rehearsals, we had our Parent Night, which is basically where I ask the parents to donate concession stand items or volunteer their service during the performance nights. Emily’s mom asked if there was a specific vendor list for things we could sell at the concession stand and when I told her that I had never heard of such a list (even as a Student Activities Coordinator), she told me about how the high school will only allow certain foods to be sold (no sodas, hot dogs, etc.) during soccer or football games. I didn’t really have an answer for her, so I just told the parents that if I do find this so-called DOE-approved vendor list, I would let the parents know as soon as possible. The fact is, however, that our principal does not enforce the DOE imposed rules about what clubs or organizations can or cannot sell as fundraisers. If we were forced to comply, none of the other clubs (including our drama program) would be able to sell the things we do for fundraiser (chili, snack packs, sausages, frozen pizzas, soda, candy, chips, etc.)

Other than the concession stand issue, we had many of the parents sign up to help with the concession stand and donate items. One mom had a nephew who worked for Costco and she said he would be more than willing to donate hamburger and hotdog buns (if we were still allowed to sell it).
Then Karie tells me that at the end of the meeting, Meagan’s mom came up to introduce herself (since for many of the new parents, this is the first time they meet Karie), and in their conversation, it comes up that Kaj is Karie’s son and that he and his little sister have been in some of the shows at APAC, and Meagan’s mom says, “Oh, so he’s your son! No wonder he’s in the show!” RUDE! As if to say that he’s in because of nepotism or something! HA! Karie is an incredibly talented professional singer and Kaj happens to be graced with his mom’s talent, so we were both irritated with such an ignorant comment. Karie vented to me, “Even if he wasn’t my son, he’d still be in the show, because he can sing!” I was just so shocked that anyone would have the nerve to say something like that to anyone! I was really upset by the comment, but Karie was like, “Well, she just doesn’t know anything, so I’m not going to let it bother me,” which is such a great attitude to have. I went home and vented to my husband about it. It just really bothered me. And when I think about it, no other boy (or girl) can sing Nicely’s part, just like no one else could be Sky except for Eric, and no one can be Adelaide except for Katerina! I think it’s time for a drink! Ha!

Saturday, November 5, 2011

Today I had to run rehearsals all by my lonesome self because Karie was performing in a show and she couldn’t come to the school, and we had no mics set up, so Cleve was also absent. It wasn’t that bad, actually, because I had a definite game plan for my tech and principals. So most of the tech crew and leads were at the school by 9AM. The first order of business was to give the tech crew responsibilities. We brought out all the main light boards, extra sheets of gels, and our craft/tool box. I had all the light and sound crew cut and organize our gels, labeling them and storing them in the light board cabinets. Meanwhile, I sent the costume girls up to my storage room to fetch the rolling racks to use for the show. We did a quick hunt of costumes that
could possibly be used for the show and brought them down to the stage. Once the gels were cut we began testing the colors using the tech crew as stand-ins. I couldn’t remember which gel we used in the last show (R51 surprise pink, R52 light lavender, or R54 special lavender?) Since we have a variety of skin tones among our cast & crew members, I had to find a gel that I thought worked well for everyone, so eventually we determined that we liked R51 surprise pink, the best, and apparently, that was the color we used for the previous shows, because it was the gel we had the least amount of, once all the cutting was done. R52 and R54 were just too garish on some of our kids.

Once we were done cutting the gels, I brought in the ladders and tasked Logun, Ricardo and Quoc to work on replacing the old gels. Logun, by the way, insisted that his foot was fine, since he was no longer using the ankle boot or crutches. So I explained to them proper ladder safety, because none of them had ever climbed a ladder before. Logun was so excited to climb, as but Ricardo was just plain scared of heights, so Logun was it! Since we were waiting for Katerina to show up, I had Nate be the anchor while Logun climbed and Quoc was stationed at the light board. So instead of climbing ladders, I had Kristi-Lynn train Ricardo on the follow-spots, and she showed him how to maneuver and operate them.

Once the light crew was done replacing the gels over the stage, the next thing to do was sweep the stage and spike the set. While the crew was busy marking the set pieces (I had them use masking tape and painters tape), I began to work with Nathan and Katerina on their scenes. I especially wanted to work on their stage-presence together and their scenes in which they have to embrace or hug one another. During this time, Emily and Eric were tasked with creating choreography for *If I Were A Bell*. I figure that they were creative and responsible enough to come up with a clever dance for Emily’s number since we never got a chance to choreograph it.
While they practiced at the back of the cafeteria, Nate and Kat and I worked on their stage presence together.

Here’s what I came to realize and accept: Nate is just at an awkward and gangly stage of his adolescence. His arms are so long, that he literally cannot control them or use them effectively. He is also obviously shy around the opposite sex and this, mixed with the fact that his first “girlfriend” is another chorus girl in the cast, makes for a very awkward young performer. I told the two, “You have to be able to hug each other and make it look real. You have to start getting comfortable with one another.” I reassured them that I would not have them kiss each other (like how Sarah and Sky have to kiss), since I could tell that having them do that would just not work at all. They are not mature enough to handle that kind of action onstage. Unlike the confidence I have in my older leads, Emily and Eric, I had to really hold Nate and Katerina’s hands through their scenes, and I unfortunately had to show them what I wanted them to do, instead of merely give directions. I know we’re not supposed to do that, but I don’t know how else to get them to feel more comfortable. I think Nate, especially, is freaked out at the idea of touching a girl, especially a girl he doesn’t really know (even though they’ve been rehearsing together for over a month!)

In any case, by the time I was finished with Nate and Katerina, it was close to 11AM, so I sent them to lunch, and Eric and Emily showed me their dance for If I Were a Bell and it was so cute! I helped them to work on some areas that seemed repetitive, or needed more umph! We spend a good half hour into our lunch break polishing their dance, then I sent them to eat. I am so thrilled with their work…and happy that I didn’t have to think of the dance for them!

At noon, we started working with the ensemble, starting off with the sewer scene that we had ended with yesterday. The coolest thing about today was working on the confrontation in
scene 11 where Sky knocks down Big Jule. I told the guys, “Look, we have to figure out how this punch is going to work. I don’t want Eric to hit Cherwin, but it has to look as though he’s hitting him, AND Sky knocks him out, so Cherwin needs to fall.” Cherwin immediately came up with a fabulous suggestion. He said, “I can do a death drop! Mahu’s do it all the time when they’re on the dance floor.” (“Mahu” is pidgin for “Drag Queen”, by the way). So Cherwin shows us his “death drop:” He makes his left leg slip out from under him and he hits the floor all at once, flat on his back, and doesn’t even brace himself with his arms or anything (how can he, he falls on his back?) And it was loud—he’s a big guy, you know! It was so abrupt that I thought he hurt himself! But he said it didn’t hurt, you just needed to make sure no one else was in your way! So he and Eric figured out the motions necessary to make it look real. And it is quite a shocker. I am so excited to show this scene to Karie because she will absolutely flip out!

After we worked on the sewer scene, we ran through Luck, and repeated the scene all the way through. Then we jumped back to the first Act and started the show from the top of Act I all the way through to the end, up to the Raid in scene eight. I began really polishing up some of the trouble spots in Act I, focusing more on helping the secondary characters to improve their movement and dialogue on stage. Jess (Harry) had the habit of wanting to exit on her last line, but we would constantly miss her joke. Of course, I still had to coach Nathan to “slow down,” or show feeling when interacting with Adelaide...he delivers his lines so flatly, no color to his words. I’m constantly showing him what I mean, because I just don’t think he understands! The ensemble also seemed to forget their new movement for Oldest Established. We had fixed it early this week and added new choreography, but some of the students were still used to doing it the old way, forgetting the new additions.

Tuesday, November 8, 2011
Terrible news for today’s journal entry: Karie and AJ (her husband) had their van broken into after AJ’s chemotherapy treatment yesterday while they were eating lunch, and the thieves took all sorts of things, like Karie’s camera and AJ’s iPod, but more important to them, the thieves also stole a bag out of their car that had AJ’s medical binder which contained all of his important cancer information: doctor’s notes, cancer treatment information, appointment schedules, reference documents, etc. (Apparently for cancer patients, it’s a very critical resource to have.)

Karie said they don’t really care about the other stuff, like her camera, or the iPod, but they really wish they had the binder. They even scoured every dumpster and trashcan in the shopping center to see if the thieves had maybe dumped the “worthless” items!

I haven’t mentioned this in the journal yet, so just to clarify: AJ was diagnosed with stage IV colon cancer back in the winter of 2009. (He was 38 years old at the time). The cancer had spread, but after surgeries and chemotherapy treatment, AJ went into remission a year later in December 2010. Then, in July of this year, AJ’s cancer returned, this time, to his liver. He’s been undergoing a more severe chemotherapy treatment since then.

Karie and I both know that throughout the production and rehearsal process, that there would be times when Karie (and Kaj), would simply not be able to be here because of AJ’s treatments or any surgeries that he would have. To have this happen to such a generous family is such a heartbreak for all of us. I’ve known Karie and AJ for many years. AJ’s brother Johnny was our drama coach when Karie and I were in high school, and so we all have a really close bond with their family. Karie is even Nina’s godmother, which I think I may have mentioned before. Matt and I were both raised Catholic, and Karie was raised in the LDS church, but our church at the University (run by Jesuits, who are way more “liberal” than other Catholic
churches, if there is such a thing as a “liberal” catholic), were super cool with allowing Karie to be Nina’s godmother at her baptism. Anyways, I’m rambling, but that’s just so you get a sense of how close we are to Karie’s family.

Of course, Karie was in a really bad mood when I spoke with her yesterday, which is totally understandable. At least she was able to speak with a reporter today who was more than willing to cover their story in the Honolulu Star Advertiser. Hopefully, someone will come forward to help. Karie was bummed about losing her camera, since she didn’t get a chance to save family pictures from Halloween, although lucky for us, she had already sent the cast pictures to Ms. Hall, who continues to work on the program.

As for other production work we are slowly gathering the supplies we need: Yesterday after my classes, I made a trip down to Theatrix Hawaii to pick up a few more sheets of R51 for our stage lights. I also got a roll of glow-in-the-dark spike tape, which I’m really happy about. This morning, Melanie delivered seven crinoline skirts she was able to sew for the Bushel dresses, although the elastic wasn’t fitted yet, since she would fit them once all the crinoline skirts were done. She also told me that she didn’t buy enough tulle and that she’d have to get more--she bought 40 yards of tulle the other day and it wasn’t enough! Who knew? Ha! So I told her I’d pick up more tulle for her when I got a chance to run back to Fabric Mart.

We also found the pattern for the bloomers we wanted the Bushel girls to wear under their skirts (the original costume did not come with matching bloomers). Their costumes would look much too risqué without bloomers. We gave the pattern to Melanie and she said she’d look at it and let us know what to buy.

At the start of rehearsals I had the stage crew re-spike the set pieces. It’s a good thing I checked their work today, because some of their placements were off from Saturday’s spiking!
made sure that they cut the "good tape" in half before using it to spike the stage since I bought the last roll in the shop and I didn’t want to waste!

Over the weekend Mr. Lewis was able to add the false proscenium and extension of the apron to stage right, which now allowed the students to work with the new set and adjust their entrances and exits as needed. Of course, nothing is painted yet, but Mr. Lewis said that Mr. Wally plans to help out this weekend.

While the stage crew spiked the stage with glow-tape, the light crew began cutting gels for our front ERS lights, and the sound crew helped Cleve to bring out the rehearsal mics. Cleve and Karie both agreed that Cleve would just do a workshop with the students today, but the student’s weren’t actually going to use the mics until Thursday, since the cues were not finished yet. Karie’s Ho’ike (hula concert/competition) on Saturday prevented her from finishing that task, and I was never trained to use the sound board, so Thursday it is!

During the mic workshop, Cleve shows the students how to handle the microphones, how to store them properly, how to connect the cords to the receivers and where to place their mics. They also learn what to look for (green lights are good, red lights mean batteries are dead, etc.) We also stress the importance of treating them gently, not playing around with their mics on, not eating or drinking while wearing the microphones, etc. I remind them that they are responsible for broken mics. We tell them how much each mic cost the school, (about $1200 each) and how important it is for them to take care of their mics. Of course, students at this age are so clueless as to the cost of something. They don’t really understand cash value yet because they are not responsible for the money they spend! We also tell them that if they are irresponsible, they will have their mic taken away (which really gets to them, since all of them want to wear mics and hear themselves on the loud speakers!) Karie, Cleve, and I decided to have the younger students
use the "old" wireless mics (yes—we have two sets, the old mics are the traditional wireless lavalier microphone headsets and the new mics are the ones where you can tape the cords to your skin, and it has a hard earpiece instead of a neckband at the back of your head, like the old style). Ok, I’m rambling....ugh! Most of the cast were present for the workshop, although a few of the students, Allen, Maile, and Testimoni, missed out. Allen and Maile came late, and Testimoni was absent...again, which I’m concerned about because she missed this past Saturday and today’s rehearsals.

So after Cleve finished with the mic workshop, we did a run through of Act I and I did more nit-picking (polishing?) of certain scenes. I wanted to start with Act I again because of the new addition to the stage, which I wanted the students to get a chance to work through. In the opening scene we did a lot of changes to fix areas where there seemed to be too much of a lag between entrances or exits. Cortez was having brain-farts all throughout *Fugue*, which I was really upset about and made a point to call him out on it. The drum for Arvida was also ready for today’s rehearsal, although it was much bigger than I imagined and Sarah looked strange with it...it was so big against her body! Unfortunately, Mr. Lewis already added the lettering and paint to the drum, but I’m going to see if he can re-do it.

I had lots of notes for Nathan today, especially in regards to speaking clear enough for us to understand. I also helped Eric with some awkward spots in his dialogue. For example, he would say “I like to travel light, but if I wish to take a doll to Havana, there *is* a large assortment available.” He would emphasize the “is” in his line, which just sounds weird because it’s like he adds a comma after “is.” So I had to correct him, “Emphasize ‘large’ instead!”

On my to-do list is to start assigning specific cast members to set pieces and props. Today I just said, “You guys need to help each other move set pieces to change scenes!” and I left it at
that, since I didn’t have time today to figure out who should do what.

**Thursday, November 10, 2011**

Good news and bad news again today. Great news for us is that another former student has decided to come back to help! Taylor Shodai, who is now a ninth grader at Aiea High School, worked as a sound board assistant for the past two years, helping Karie to manage the board. Taylor knows what she is doing! So anyways, she shows up to rehearsals today and I’m surprised and excited to see her. Evidently, Cleve had given her a call and she was more than willing to assist, so long story short: Taylor is here and Karie (and I) don’t have to worry about only having little Courtney to help out. Courtney is OK, but she only just started, so she really is green at the board. I’m just so happy that Taylor is with us again! Thank you God for our students--We are so lucky to have these kids!

Other good news it that I was able to buy the fabric we needed for the bloomers and the mission skirts! I sent the tulle and bloomer fabric to Melanie when I returned to school, so that she could work on it over the long weekend. Tomorrow is Veteran’s Day, and I forgot that I had actually scheduled rehearsals, but I told the kids on Tuesday that we would not have rehearsal on the 11th, but Saturday’s rehearsal on the 12th was still mandatory.

The bad news was that we were missing several students at rehearsals today: three of our female crapshooters were out sick, plus Eric was also absent because of marching band practice, and Katerina had to go home early today from school, so she was not at rehearsal either! On top of that, Testimoni (the Hot Box girl who missed this past Saturday and Tuesday), was also absent again today. Besides the absent students, a handful of ensemble members were also late to rehearsal because they were busy working on their 8th grade History Day projects (a required project for all 8th graders at our school).
Despite the absent students, we had our first rehearsals with microphones today. The kids were really excited and as usual, it took a while for all of them (especially the new and younger ones) to get their mics on, adjust them, and do a sound check. (Well, the ones who missed the workshop did not get to put their mics on until after they got a run-down of microphone basics from Cleve.) Several times during the sound check (and the actual rehearsal itself), we had to remind the students to not touch their mics once they had it adjusted. Why do students always want to touch their mics?

While the cast worked on their sound check with Cleve and Karie, I put the costume crew to work. The older girls were sent to the storage room to hunt for more costumes and props, (since Maggie is more familiar with navigating the crazy mess in our costume room), while the younger girls Sierra and Cory (both seventh graders), were tasked with cutting skirt patterns from the fabric I bought today. Neither girl had ever sewn anything before, nor did they know how to cut out or pin a dress-pattern. So I had to walk them through step by step.

What was great about Sierra and Cory (even though they had never cut a pattern before), is that unlike other students we had in the past, they were actually able to follow directions! I showed them what to look for when cutting, how to place and pin the pattern to the fabric, how to cut around the notches, etc. Then I cut one of the skirt panels for them so they could see what to do, and I tasked them with cutting enough fabric for five skirts.

Once sound check was done, we began rehearsals with Act II, working on the scenes we could without Sky or Adelaide, which meant that we skipped through much of the opening scenes in Act II. However, having Sky and Adelaide absent allowed me to zero-in on trouble spots in the ensemble, specifically during scene 13, in the dialogue before and after *Sit Down*. For example, Chanel (Lt. Brannigan) forgot to use the new mission entrance, (the door-frame in
the false proscenium on stage right), and kept on entering upstage and exiting down the front risers! Nate sounded much better in scene 13, taking pauses for the jokes. However, the ensemble needed more direction during *The Guys Sing Follow the Fold*; they kind of just sat there! I had to remind them about body language and their character types: “They needed to fidget more, don’t just sit there looking bored! Remember what kind of character you are!”

We ended rehearsal working on the finale in scene 15. I made some changes to their entrances and placements, so that it was visually more reminiscent of the opening *Runyonland* overture. We ran through the finale a few more times before ending at 4:45 so that students had time to pack up their microphones before signing out of rehearsals. I reminded the girls that they needed to come with hair and make-up for tomorrow’s rehearsal so that we could see what they had so far. By the end of rehearsals, Cory and Sierra had finished prepping the fabric for the mission skirts! Woo-hoo! I hate cutting and pinning patterns, so having competent and helpful students to do this step was a definite time-saver!

**Saturday, November 12, 2011**

Last night I began working on the mission girl skirts. I spent most of the time last night cutting the interfacing and attaching it to the waistband, so by the time I actually started trying to figure out how to finish attaching the waistband, I was pooped out.

One cool thing about last night was that right around midnight, Matthew and I went outside to watch Air Force One fly right over our house. The President is here for APEC, which has been a big to-do over the past few weeks. It was so cool! We stood on our street corner and I was jumping up and down and waving! The flight path for Honolulu International Airport and Hickam Air Force base is literally right over our neighborhood, so that was really neat to see the President’s plane. We had our binoculars out. Matt was like, “Stop jumping up and down!”
Ha ha! So funny!

This morning, I had the tech crew and principals come early again today, from 9AM to 11AM. Logun, Nate, and Quoc climbed ladders and replaced all the old gels with the new ones we cut earlier this week. While the boys worked on the lights, I took the costume crew with me to hunt for dresses in our storage room. The chorus girls had their outfit for Bushel but not for the other scenes. We found a bunch of hats and dresses that I had them roll down on racks. They sorted through the pile of costumes we had collected and labeled hats, jackets, and dresses.

We came back to find that Quoc was actually climbing the ladder on stage! Amazing! Last year, he was too scared to try, but I guess he got his nerve up! So while the costume crew worked on costumes, I had Quoc and Logun help to set the “specials” for the intro to Oldest Established when Benny and Nicely call out the notorious crapshooters who are in town for Detroit’s famous floating crap game. I showed Logun how to maneuver the lamp and how to adjust the barn doors and how to change the size of the pool of light coming from the lamp. It was so awesome to finally be able to sit back in the audience and direct where to position the lights. In the past, I would do the lights all by myself, where I’d climb the ladders, then run out to the audience to see what it looked like, then go back up the ladders to adjust. This time, having the extra, competent crew members to help out really made a world of difference! I was actually able to sit with Quoc at the control board while the boys did all the climbing. Besides, they are so much more physically fit than me! It’s always a workout on my legs when I have to do the lights, all that climbing up and down ladders really is quite a physical thing to do.

As for the actual rehearsals today, a few of the girls (the ones whose moms know how to style hair or do make-up) came with their cute 1940s victory rolls or Lana Turner hairdos. We assigned some of the dresses we found this morning to the chorus girls, and since Melanie had
stopped by to deliver the finished crinoline and bloomers, she stayed to begin altering the jackets and dresses that needed alternations...which was MOST of the costumes, since all we had were adult sizes, and we have mostly small-sized students (with the exception of Valdan and Cherwin, of course).

As for cast members who were at rehearsals today, we had several absentees, again: Chanel (Lt. Brannigan) and her family were moving into their new house today (somewhere in my neighborhood, in fact) so she was absent; The twins Jaimie and Jessica (Brannigan’s cops/crapshooters) were also absent since they had to take an admissions test for Kamehameha Schools; Shelbi (a mission girl, who usually reads for Chanel if Chanel is out) was also absent because her paddling team had race today; Two other crapshooters (my youngest boys, Allen and Cheyse) were also both absent; and Eric had to leave at 12:30PM for a marching band competition. Total, that means seven of the cast were out. No wait, I forgot that Testimoni was also absent, as I figured she would be, so total was eight absent, which is almost a third of the cast!

As for Testimoni, I’m coming to the conclusion that she just doesn’t want to do the show anymore, since she comes to school every day (she is in my period 3 class this semester), and when I ask her about it, she always has a new excuse: “Oh my dad wanted me to come home early,” “Oh, I have to go to a football game with my family”, “Oh, I have to watch my cousins today,” etc. However I don’t want to make any assumptions, so today I asked her best friend Sera (who is also a Hot Box girl) to tell Testimoni that, “Look, if she doesn’t want to be in the show anymore, that’s fine, I’m not going to be upset at her, I just need her to let me know, so that I can plan for her not being here.” Sera said she would ask Testi about it. (Yes, that is her nickname).

Since we were supposed to have a costume parade today, I instead just did a run-through
with major costume accessories: hats and shoes for the crapshooters, shoes and props for the hot box girls. I also was finally able to figure out set piece movement for Act I and I assigned cast members for each piece of setting we had to change for Act I. For the first half of rehearsals, we ran through Act I and I took notes while the students did their best to remember lines, move set pieces, stay in character, etc. We also worked on polishing the Bachelor Dinner, Havana, and The Raid. I added three more Hot Box girls to the Havana scene because the scene seemed very empty to me, as if something was missing.

After a short break, we worked on the large ensemble numbers of Act II, namely the Sewer scene, *Sit Down*, and the finale. I really focused on the ensemble today and I continue to emphasize of the crapshooters to hold their “poses” and stop fidgeting on stage (it’s really distracting when they don’t stand still!) My eye immediately goes to the one who’s moving, especially in the sewer scene. It took a while to go through the sewer scene, actually, because the ensemble as so many lines to ad lib. I had to give my students suggestions as to what to say, and how to gesture, etc. And it was frustrating at first because they would all say the same thing, or do the same kind of gesture, they weren’t thinking of a way to make the ad lib sound like a chorus of individual characters voicing their disgust or protest. We went through that unit a few times so that they could pick up their cues and get used to the new ad lib they had to work on.

We actually finished rehearsals a half-hour early so that the students could put away all their mics, and store the costumes before four o’clock.

**Tuesday, November 15, 2011**

I am so irritated about those damn scrims! Yesterday, Mr. Lewis calls me down to the cafeteria to show me the scrims he and Wally started on Sunday evening. He showed me the sewer scrim he had outlined and started painting, and then he shows me the one Wally was
working on. Immediately, I notice a HUGE problem: Wally had begun outlining a Time Square look to one of blank scrims! Apparently he and Mr. Lewis forgot the conversation I had with them weeks ago about how we won’t need a Times Square scrim, since we are using the back wall as our Times Square backdrop! I felt bad that Mr. Wally spent all that time outlining the Times Square look, but I was more irritated because we had discussed this change weeks ago! So I had to refresh Mr. Lewis’ memory about which scrim goes where onstage, “Remember, the mission scrim goes downstage, the Sewer scrim is upstage, the Havana scrim hangs mid-stage.” I know he felt irritated, and I honestly did feel bad that Mr. Wally had worked so hard on it; if I had known they were planning to work on the scrims, I would’ve been able to remind them about it before they began working on it. So I offered a compromise that perhaps we can still use it as a teaser scrim downstage, and move the mission scrim to the mid-stage position (which would mean that we don’t have a Havana scrim). Mr. Lewis said he would talk to Wally about it. I just hope that we can still put that “mistake” scrim to use and not have it go to waste.

That evening, after a much-needed nap after a stressful day, I finally picked up those darn mission girl skirts and made it a point to try and figure out how to finish the waistband. Napping helped to clear my head and I finally “got it” and finished attaching the waistband to the first skirt. Today I brought the skirts and my sewing machine back to school so that I could finish putting the Velcro on the skirt, which I was able to do before rehearsals. Yay!

At the start of rehearsals today, I had some of the mission girls try on the sample skirt I made. First, we tried Emily, and I found out that it was a little snug for her (even though we had measured her waist, and I had the girls cut the correct size pattern.) She was able to wear it, but one size bigger would have been a better fit. In any case, the Velcro that I sewed onto the skirt instead of the zipper did not look good at all! It made the side-seam too stiff. Melanie and Karie
and I all agreed that we might as well try the zipper on the skirt, because it would allow the fabric to fall nicely instead of stick out. I also realized that I would have to buy another pattern package so that I could make a larger size for the two girls who definitely won’t fit the one I made.

Besides finishing the sample skirt, one important event that also happened yesterday was that Testimoni finally came up to me during wiki recess (short recess) and said that she would have to drop out of the show because of family issues. I thanked her for letting me know (finally). At the start of rehearsals today I let Cori know that she would have to replace Testimoni in Bushel and a Peck, but still be a crapshooter for the other scenes. Karie was a little miffed that Testimoni waited this long to tell us that she had decided to quit, especially after doing all the alterations and measurements especially for her. So Karie had to re-adjust Testi’s Bushel costume to fit Cori, which she was actually able to finish at rehearsals today.

The good news is that everyone was at rehearsals today! It felt like such a long time since we had the entire cast and crew at the same rehearsal! By the time we were finished figuring out more costume issues and getting the cast in their mics and sound check, we only had enough time to run-through Act I up to Havana in scene seven.

Now that the crapshooters have started using their hats, I’ve been trying to get them to polish their use of the prop during some of musical numbers, like Oldest, and Guys and Dolls. The kids must have been excited or on edge today because many of them were speeding up, or not articulating. Eric was going way too fast and messing up his lines. I had him start over his entrance in scene 1. He and Nate also added a fist bump! A fist bump! Of all things! I was like, “NO FIST BUMP!” Your characters would definitely not do the Obama Fist Bump!

Besides tempo and body language, I focused mainly on their physical reactions to one
another on stage. The younger students seem to not trust their instinct to react physically. I had to remind them that if they had a line to speak, or if a line was spoken to them, or if they were listening to something onstage, they should show some sort of reaction, to show interest in what the other character is saying, and to make it look as though they are shocked, surprised, dismayed, etc. without upstaging too much.

After rehearsals today, I took Nina with me to Walmart to pick up costume accessories and notions that we needed, since Fabric Mart was closed by the time I picked her up. I think it was her first trip to Walmart. She was really excited with all the people shopping and the bright fluorescent lights! She gave out a big "WOW!" as soon as I wheeled her in the store. So cute!

While we were there, I bought shoes for two of the mission girls, since they weren't able to buy shoes, they only had sneakers at home, apparently. I also picked up seven maroon zippers for the skirts, and two button-up white blouses for some of the mission girls. I even found the pattern I needed to make a larger skirt! Yay!

By the time we got home, I was too tired to try and sew anything. I figured I would do it tomorrow since we didn’t have rehearsals then.

Thursday, November 17, 2011

Karie texted me Tuesday night around 10:30pm saying that she and AJ were on the way to the Emergency Room, because he was having trouble breathing. Around 4AM she sent out a text again saying that AJ was in ICU, and that after doing a battery of test, they had found pulmonary emboli (blood clots) in his lungs. Her mom sent out an email to everyone later that day asking everyone to send prayers for their family.

All morning on Wednesday, I felt so bad for them. My husband and I cried and prayed that AJ would have a speedy recovery. I wanted to do more to help them and I felt so bad about
having Karie work so hard on the show. I didn’t want them to lose AJ, but I had to think about the worst-case scenario for the show. Would we even have a show if something bad were to happen? If we did, would Karie and Kaj still do the show? I doubted it. I had to start planning in the back of my mind for possibly replacing Kaj in the show...who would be able to sing his part? How would losing Kaj and Karie affect the entire show? Would we have to cancel it?

Damage control and feelings of guilt were going through my mind yesterday, and I tried not to really voice these concerns or thoughts because I believe that when you speak something, it goes out into the Universe and I only wanted positive thoughts and words to be spoken, since I am really praying for AJ to pull through. I don’t want to see Karie lose her husband, or for their young children (Kaj is only 11 and Alysha is 7), to lose their father.

I let my production team know what was going on at yesterday’s faculty meeting (we all usually sit together as a department during the faculty meetings). Mr. Lewis suggested that we have some kind of donation box for them at the show; he had brought this idea up earlier and I never got a chance to ask Mr. Kurashige if that was possible. I don’t know what kind of health care coverage Karie and AJ have, but apparently, his drugs for the chemotherapy treatment costs between $15,000 and $20,000 per session, and that doesn’t include other expenses, like doctor’s fees, lab tests, etc. We definitely plan to help them out, by having a donation box or something at the show. I just need to figure out from the office if there’s any paperwork I need to fill out in order to make the donation.

Anyways, the great news is that this morning, Karie called me to let me know that AJ was recovering and that he would be moved out of ICU and into a regular room. It was the first time we got to talk since she texted me Tuesday night; she told me all the details about that night, about how she didn’t want to wait for an ambulance when she saw that he was short of breath, so
she rushed him to the fire station down their street and they helped to get an ambulance once they realized that he was a danger. She also called to let me know that she and Kaj would not be there for rehearsals today, and probably tomorrow, since AJ is still not totally well. I told her not to worry about it, and that everything would be fine over here. I told her we are still praying for him and to let AJ know that he’s a champ and he can kick cancer’s butt!

At today’s rehearsals, I talked with the cast and crew about Kaj and his family. I let all the kids know what was going on, and to have positive thoughts for Kaj and his family, and hope that he has a speedy recovery. For today, I asked Jowi (one of the female crapshooters) to sub for Kaj during *Sit Down*, just to hear and see if she would be able to do fill Kaj’s shoes. Jowi is a soprano, so she sang it in her range, but she really wasn’t sure of herself, which is expected because I never asked any of the students to understudy Kaj’s part. Looking back, however, I should’ve asked Valdan to sub for Kaj, since Valdan is a lot more comfortable in the spotlight. Jowi is still a little shy, although she is a really loud goofball when not on stage.

We actually began the run-through starting with the Raid in scene eight and continuing through to scene 12 in Act II. I really focused on polishing the Raid, helping Eric to be more sure of his movements. Eric was formerly a hula dancer, and so sometimes when he gestures and moves on stage, like today during the dialogue prior to *I’ve Never Been in Love Before*, it almost looked as if he was hula dancing. I told him to fix his gestures to make it look more natural and conversational, rather than choreographed hula moves!

The students did a really good job following directions while we worked on the Raid; it looks a lot more sharp, and I’m really happy with how it looks now. I think perhaps giving them that talk-to before rehearsals and telling them that I needed them to really focus and pull through for Kaj helped them to concentrate and work well together. I didn’t have to scold them for
talking backstage, and I thanked them at the end of rehearsals for remaining focused during the Raid.

In other important production advancements, Randall (the head custodian) began painting the backdrop midnight blue, (per Mr. Chang’s request) and it looked really nice! Mr. Kurashige was unsure of Mr. Chang’s choice at first, (Why dark blue? Why not white?), but I think it’s beautiful.

Also, the costume crew continued with their tasks today. We found out that I bought the wrong size shoes for one of the mission girls. I had a feeling that she was a size 8, but she insisted that her Chucks were women’s size 6. Then I corrected her, “Your Chucks are mens size 6, which is actually women’s size 8. No way are you a size 6 in womens!” So now I have to exchange her shoes at some point…which means another trip to Walmart.

The costume girls helped to cut the new size from the pattern I bought the other night; they are getting much better with their fabric cutting and pinning! Melanie was also there to deliver Eric’s altered pinstripe trousers and to pin more of the crapshooters that were absent the other day.

Friday, November 18, 2011

I had a breakthrough last night fussing with the zippers for the mission skirts. I actually did it and they looked great! So during my planning periods today I was able to finish the zippers and waistbands on all the mission girl skirts. All the skirts done by rehearsals, except for the final button above the zipper. Being forced to sew six skirts with zippers has made me feel a lot more confident about zippers! I’m so proud of my skirts! 😊

Since the mission skirts were finally finished (except for the buttons, which I figure will be relatively easy to do), I am now worrying about the Havana scene, since we still needed to
find costumes for the girls (and Valdan) in that scene. I had a revelation earlier today, that I could use skirts from a previous show as the Havana skirts. The skirts I had in mind were black layered salsa skirts, and I know we had at least 12 if not 16 skirts in our storage somewhere. I purchased them many years ago from Overstock.com for $7.00 each, which was a steal! The only problem with the skirts is that they are all black, so I’m thinking that we can add bright ruffles to the edges of the layers to make them “pop” since I want Havana to be very colorful and glittery.

While I worked on my sewing, Mr. Goo (one of the counselors) and Mr. Lewis were also busy mounting the new LEDs onto the stage. These were the LEDs Mr. Kurashige had mentioned to Xena, but not to me; Mr. Lewis tried to tell me that Mr. Kurashige “Wanted it to be a surprise!” I was like, “Yeah right, he just forgot to mention it to me, that’s all.” When I arrived in the cafeteria after lunch, the stage was a huge mess with chords hanging down from the stage ceiling, boxes and packing material all piled on the front risers, in addition to the construction equipment Mr. Lewis left behind on the back risers. Mr. Goo explained that each LED strips (there are four strips that go across the stage), was especially for lighting each individual scrim. However, all the new LEDs go into one control board, and Mr. Goo hadn’t figured out how to program it. He asked me if I knew of anyone who could help to program the controls for the LEDs, I told him that I would try to get in touch with the folks at Theatrics Hawaii, but there were so many other things I was worrying about and I wasn’t sure if I would have time to contact them. By the way, the new lights are Chauvet Color Strips (I believe they purchased 15 strips, 5 per row) and all the strips go into a DMX splitter and the Chauvet Obey 40 DMX control board.

Immediately after school I had several of the stage crew to help clear off what we could from the stage. Mr. Goo and Randall helped to clear off the equipment for the new lights, which
I was happy about, since I thought we would not be able to use the stage since all the equipment and materials were in the way.

The good news is that Mr. Lewis has been getting lots of painting (and glittering) done. The Hot Box flat is finished, and it is bright baby pink with red glitter letters. The only problem is the X in “Hot Box” looks like an up-side down cross, (not just my opinion, the students noticed it too), so he will have to redo it, which I’m sure he’s not going to like hearing. Oh well!

As for rehearsals today, we did as much of a run through as we could after clearing off the stage, trying on costumes and organizing costumes, and getting the mics on. By the time we were ready finally ready to do a run-through, it was around 3:15PM. Most of the cast (including all the principals) were present, so we did a run through with as much props and costumes as we could, starting from the top of the show.

Cherwin offered to help itemize our prop list, so that we could start figuring out what was missing. He did a fabulous job going through the entire script during his down-time and listing all the props and costume accessories that we needed for each scene. Once he had created the list, I tasked the stage and costume crew to figure out what props we already had and what we needed to buy or create. Mr. Otomo, the band teacher, allowed us to borrow an extra triangle and cymbals for the mission band members, but we hadn’t received them yet, so I asked the band girls (Arvida and the twins Jaimie and Jessie), to bring it down to rehearsals as soon as possible.

Kaj and Karie were absent again today, but the good news is that the doctors are letting AJ go home tomorrow afternoon, since he’s doing much better and has gotten most of his strength back. Today I let Valdan sub for Kaj during Sit Down and I read for Kaj’s line and Shelbi read for Chanel, since she was also absent.

Tomorrow, for our third Saturday rehearsal, our schedule will be the same: tech and leads
begin at 9AM, everyone else at 12noon.

Saturday, November 19, 2011

Karie and Kaj are back to rehearsal today! Yay! They got here right before lunch, but prior to that, the crew and I got a lot of production work done in the early half of rehearsals. I tasked Logun, Cherwin and some of the stage crew to help attach the rain curtains up behind the Hot Box entrance. We used the royal blue curtains because the silver and iridescent curtains didn’t look as good (and I only had one curtain of those colors, so it looked too thin). I had three of the blue curtains left over from Willy Wonka Jr, so although it wasn’t a perfect match with the pink entrance, it looked nice and full when the kids hung all three together (and we didn’t have to spend more money or make another trip out to Party City to purchase rain curtains).

I also had my costume crew rummage through the bags and boxes in our storage room for the black Havana skirts and any scrap fabric that we could use for embellishments. We eventually found all 14 skirts (a few of which had marabou feathers glued to the edges from our Seussical Jr. production back in ’08); they also found a glittery yellow shower curtain, pink, red, and green glitter lame scraps, and two glittery, rainbow colored arm-bands that looked like salsa-style or belly-dancer type of armbands. I hoped they would fit Valdan, since I wanted him to also have something glittery to wear for this scene. I was so happy to find the skirts! Halleluiah, we have a costume!

Back at the cafeteria, the costume crew brought all the scraps and other materials down to the cafeteria and I put them to work in teams. One team worked on gently removing the feathers, while another team cut strips of scrap fabric. Once the strips were cut, one of the parents, (an aunty of Cherwin, Valdan, and Cheyse) offered to help sew the strips and when she finished, another team gathering the strips and pinned them to the layers of the skirts, to add a pop of
ruffles to the bottom.

While the sewing and stage dressing were being done, another smaller group was tasked with creating and organizing props. One girl created a small orange flag for our tour-guide during the opening scene. The stage crew also helped to organize the prop boxes for stage left and stage right. We have large plastic bins labeled for each side of the stage and the students were tasked to figure out which prop needs to be placed on which side of the stage.

During the lunch break, Karie brought out colored pens and paper and asked the kids to write a get-well message to AJ. That kept them busy during their lunch break and during their down-time. Some of the get-well cards were so cute and thoughtful—lots of positive messages from the cast and crew.

So today, we had our first semi-dress rehearsal: Whoever had their costumes ready were told to use them for the today’s rehearsals. The costumes are finally coming together, slowly. Melanie had already finished the crinoline petticoats although she was still working on Eric’s jacket and the other alterations for the crapshooters. Besides those pieces, we had almost all of the cast ready.

Six students were absent, namely, our three honor-band students (including the twins and Arvida), Lt. Brannigan, and two other mission girls (Julia and Asia).

During the run-through I focused again on polishing parts that needed work, especially their tempo and body language. Nate needs to pick up the pace on his first entrance, he was really just taking his time crossing the stage. Where Nate was sluggish, Cortez was too fast. Even Eric was whipping through his lines. Overall, I really wanted them to pick up their energy.

We also polished *Marry the Man Today*, and helped Emily to correct some of the awkward gestures she had chosen for this scene. We also told her to open up more when she
“cried” during this scene, as it sounded too much like air coming out of a tire. Katerina was also given directions, but I had to talk to her about staying in character...How would Adelaide stand? Hands on her hips? What kind of stage business would she have? Check her nails? Check her hair? Reapply lipstick? So I gave her some ideas, but I didn’t want to show her too much because I wanted her to come up with it on her own. Katerina still needed coaching, and I reassured her that she knows what I’m asking for, and she knows what kind of character Adelaide is, she just needs to bring this character out. Overall, the girls did very well on their duet, and are really starting to bond, which is great for Katerina, because Emily, being the older student, is very confident and encouraging, so I’m sure some of that encouragement is helping the younger one.

As for working with what costumes we had today, I was finally able to notice details and costume issues that we still needed to resolve. I also noticed how much the costumes were really adding a new element to the students while they were performing. One huge issue is that many of the ensemble girls (especially the new ones) need to pin or tie their hair back and out of their face. I told them at the end of rehearsals that they need to start tying or pinning their hair back and if they didn’t do for rehearsals, *I would come up there and do it myself.*

Another issue I noticed was that Cherwin (and Valdan) were sweating *a lot* during this first time in their costume. I told Cherwin to bring a handkerchief to use, if he needs to wipe his forehead, as long as he stays in characters (and doesn’t fan himself).

Other costume needs I noticed is that although we had an outfit for Katerina in the first Act, I wanted her to have a new outfit for Act II, since Adelaide would have probably “dressed up” to elope with Nathan. She also needs a robe to wear after *Bushel* and during her *Lament.* AND she needs a *wedding dress* for the finale—which I almost completely forgot about! Ack!
Monday, November 21, 2011

I think I’ve caught my daughter’s cold, but I’m trying to fight it as much as I can. I’ve been taking Zicam all day yesterday and today, but I’m starting to get stuffed up. I hate being sick, especially during a production!

Despite my sickness, I was able to run to Ben Franklin Crafts and pick up supplies for more props that we need. Specifically, I picked up the red carnations for the Bachelor Dinner (scene 6) in Act I, and colored foil to wrap props for Adelaide’s kitchen shower (scene 8) and the mini-scene in Guys and Dolls (scene 4).

Mr. Chang was at rehearsals today starting on the backdrop. Mr. Goo had actually figured out the new LEDs, which I was relieved about, since I had completely forgotten to call my friends at Theatrix. Mr. Applegate also came by to offer help and he said he could try to color-in the crapshooters jackets with sharpies and highlighters to make their jackets “pop” on stage. I told him to go ahead and try, although I was a bit hesitant about the idea of marking up the coats with sharpies and highlighter. He did a sample on the inside of Kaj’s jacket and after seeing what a difference the pens made, I told him to go for it! So he’ll be working on Kaj’s, Cherwin’s, and Jessica’s jackets.

On Sunday, and early this morning, Mr. Lewis finally completed adding the false proscenium extension and stairwell to stage right, which was terrific! And he also delivered the café tables for the Hot Box and for Havana, but they were HUGE! We had been using the student chairs in the cafeteria as our chairs for the Hot Box scene and Havana, and the tables were at least four inches too tall! We had a big argument over the height of the tables. He insisted that 36 inches was the “standard height” for bar tables, and I demonstrated (by sitting next to the table) that they were too tall. The tables came up to my chest. He argued that he
didn’t know which chairs we were using. I also had one of the smaller boys, Allen (our youngest crapshooter) sit in the chair next to the table and the top of the table came up to his collarbone! Ridiculous! I told Lewis, “You need to cut 4” from the bottom, that’s all, you don’t have to re do them, just CUT THEM!!” I was so irritated, but he loves to get me stressed out. He kept on saying “I’m glad I’m not married to you!” Ha ha! When Karie showed up, I told her not to freak out (because I knew she would!) and that I had already asked Mr. Lewis to fix it. We had a good laugh about it.

At rehearsals, we assigned Maggie to be in charge of cutting and labeling the carnations and making sure they would be able to fit in the pocket or lapel of the crapshooters in scene 6. Other students worked on wrapping empty boxes for Valdan’s mini-scene in *Guys and Dolls*. Some of the boxes had to be re-wrapped, because a few of the students did not know how to properly and neatly wrap a gift box. In the end they put together a nice prop piece for Valdan of stacked gift boxes in brightly colored foil wrapping.

We also sorted through our boxes of scrap fabric and pulled out the extra satin pieces from previous shows and set them aside to make ties for the crapshooters. Karie and the costume crew helped to assign colors to crapshooters.

Eric’s suit is completed and looks great. All but a few of the crapshooters have their outfits altered. Some of the students are still missing collared shirts, so that is still on our list. I told the twins to bring in their own blue collared shirts, since they have to play cops. We already have police officer hats, although we’re missing one and some of the students were saying that they think someone must’ve stolen it and that really makes me mad! I have a feeling that it may just be in another plastic bag somewhere backstage, so I sent the cast to look for the extra hat, but no one found anything.
As for other costumes, we found a bright pink bath robe for Katerina to wear for Bushel, but it is way too short for her. Cherwin and Valdan said they would bring in their mom’s robe from home, since it’s longer. Thank goodness!

As for the run-through today, we did a lot of stop and go in the first half of Act I. I focused on listening to their delivery and reminding them to correct entrances, or exits, since now we have the new stairs on stage right finished and painted.

By 5:30 we were only up to the scene before Adelaide’s Lament in scene four. I realized then that Katerina’s costume change (getting out of her Bushel costume and into the robe) would require more time than we had previously given her. To help solve this problem, I suggested Katerina be the first person OFF the stage at the end of Bushel, which means all the dancers to her left need to allow her to exit first, instead of blocking her way. I also told Nate that he needs to hum or sing to himself during the costume change, so that we’re not just staring at him on stage as he waits for Adelaide’s entrance. I could kick myself for not realizing she needed more time for the change—I would have planned out something more solid, rather than throw this new curveball to Nate, who I’m sure is already got his plate full trying to remember all the things he’s supposed to do. Oh well, just one more thing he’ll have to pull off, I guess.

Tuesday, November 22, 2011

After my classes today I was on the hunt again in my costume storage room for more colors of scrap fabric for the ties we planned to sew. While rummaging, I found a piece of red sequined elastic trimming that we used to make a flapper-style headband for Mazie LaBird in Suessical Jr. and I realized that I could sew this sequined elastic to the edge of the Havana skirts and it would look AMAZING and shiny! So during my planning period after lunch, I ran down to Fabric Mart and purchased five yards each of seven different colors of 1½” to 2” wide sequin
At rehearsals, I handed over the sequin and the skirts to the costume crew and had them re-pin the black skirts. The ruffles that we tried to make on Saturday didn’t work out at all, and when I tried sewing the gathered fabric to the edge of the skirts, it looked unfinished and sloppy. So I’m lucky to have realized that the sequin trimming would be better!

Prior to rehearsals Karie also ran over to the Fabric Mart on her side of the island (she lives in Kaneohe), and she bought black and burgundy satin to create chair and table covers for the tables (which were shortened today by Mr. Lewis, thank God!) and chairs in the “bar scenes.” At rehearsals, I had the students paint the legs of the tables black and I talked to Mr. Lewis about cutting through the foam proscenium walls to create entrances so that the students could enter the front riser from the sides rather than entering or exiting from the stage or directly out the side doors of the cafeteria.

Karie brought with her a few of the ties she worked on last night. They looked great, especially the first one she did, which she said took the longest because they made it double-sided. Fortunately, one of the parents (Sera’s mom, Mrs. Tyrell) had come to rehearsals today offering assistance, and Karie showed her how to make the ties and she sent the rest of the fabric home with the Mrs. Tyrell. Karie spent the first part of rehearsals sewing the satin she bought for the chairs and tables. The chair covers were finished in no time and we created ribbons to attach them to the chairs. Beautiful! We joked with Cleve that he could hire us to style his wedding and make centerpieces! Ha!

Since we are only ten days away from opening night, I had to remind the students that they were all expected to be here on Friday for the preview performance during school, and I made sure that all the leads would be present (since Katerina is the only AIS student cast in a
principal role).

We started rehearsals where we left off yesterday, with the dialogue before Adelaide's *Lament*. Karie noted that Katerina needed to work on opening up on "neurotic." We also polished her blocking for the *Lament*, reminding her to "root herself" and stop swaying. She is really starting to sing out and we all gave her a big round of applause today after she sang *Lament*. I'm so happy with the progress Katerina is making.

I gave the follow spot operators (Ricardo and Kristi-Lyn) more specific directions, even though they were already assigned certain characters and scenes. In general, I told them that they need to light any business that happens on the front risers, since our stage lights cannot light that section and we need to be able to see what is happening down in front. Besides giving them new instructions, I had to threaten them today that I would take away their phones during rehearsals if they continued to text during the rehearsals. (I see them texting when they think I'm not looking). They are so frustrating!

Speaking of frustrating, the mission band kept on missing their cues to enter in Act I, so I was really upset about that, since the only reason why they would miss their cues is because they're not paying attention back stage!

**Wednesday, November 23, 2011**

Since my classes started late in the day, I spent the morning running around trying to find supplies. I ran to Walmart and exchanged the size 6 shoe for a size 8. I went to CVS/Longs and bought out their entire shelf of NexCare clear tape (we only use this brand to tape the wires to the student's faces when they use the new mics). I also bought more Tylenol Cold, since I ran out of our supply at home. (All three of us are sick, so Matt and I have been popping the Tylenol pills in order to fight this nasty cold...which is now a scary sounding bronchial cough....lots of
mucus too. Yuck!)

I also had to run back to Fabric Mart and pick up more sequin trimming, since the girls ran out of sequin to pin and I still had one and a half layers to trim on the skirts. So I purchased 2.5 more yards each (thinking this would be enough)... ha ha! I’m glad I brought all my sewing machine parts, because I had to use my walking foot and my heavy duty needle to sew the trimming onto the skirt. I broke a standard needle on the first go! Yikes! That was a little scary.

I was able to sew the sequin onto the skirts, but then I realized that I did not buy enough (again), so during rehearsals we sent Ms. Hall to Fabric Mart to buy two more yards of each color. (It was her first time at Fabric Mart). We assigned skirts to each Havana girl and told them they needed to bring their own matching solid-color top with them to rehearsals by Saturday. So far, the skirts look terrific!

Karie was able to find more of the props we needed, including plastic coconut-shaped cups (for the Havana scene), and police officer props and costume accessories. Crew members helped secure the cups to the tray using Velcro and hot glue. They also assorted through and organized the ties that Mrs. Tyrell finished overnight! Yay! One less thing to worry about!

Of course, there is still the issue with the unfinished scrims (and the “mistake” scrim). Although the sewer scrim is up (as it has been for over a week now), it still remains mostly unpainted. Fortunately, Mr. Lewis said that instead of using the “mistake” scrim as a teaser, Wally plans to paint it over and use it for the Havana/Hot Box scenes instead. I said fine, as long as you both remember that the mission scrim needs to be hung downstage, and the Havana scrim mid-stage. I’m still very concerned about these scrims, especially since Mr. Kurashige expects us to use them and we only have ten days before opening night.

During the run-through we worked on all of Act II, fixing some of the blocking between
Sky and Adelaide that seemed awkward in scene nine. In general, the students seem to think that since they now have a microphone on it means that they don’t have to project their voices, which I was a little frustrated with. Many of the students were dropping their lines and not opening their mouths when they said their lines, so that even with mics on, we could barely hear them. This was the case for Arvida, Harry the Horse, and even Sky. The ensemble during the sewer scene still needed coaching on their reactions...like when Sky knocks down Big Jule. They just stood there! You need to give us some sort of reaction, cheer/clap/congrats something!

I don’t know if they’re zoning out on stage, or tired, but the ensemble seemed very unfocused today. Things really got a out of hand during the dialogue before Sit Down in scene 13, where some of the students forgot their lines, and several students started arguing about it onstage, during the run-through! I was so pissed! I had to stop them and scold them, “If a mistake happens during a performance DON’T ARGUE ABOUT IT, cover it up, ad lib something and MOVE ON! Play it off, you have to be able to problem solve without breaking character. You can’t do that during an REAL performance, so don’t do it during our rehearsal!”

After moving on we worked on the rest of the show until the finale. I had to remind Katerina and Emily that during the black-out at the end of Marry the Man, they must not break character: As soon as the lights went black, Katerina slouched her shoulders and walked off, which was so drastically different from her “Adelaide” body language! I think her voice may have cracked at the end of the song, so she was feeling a little sheepish. Anyways it made for a good teaching opportunity for the students, that even if the lights are down, they should be in character as long as they are on stage.

Friday, November 25, 2011

Yesterday I was miserable all day at Thanksgiving lunch. We even left my Aunty’s house
early, and didn’t even get to play the annual Thanksgiving Bingo! Today I feel sluggish, like I’ve been run over by a truck, but at least I got to rest a bit yesterday, so today’s not as bad. I told the kids that we would only go until 12noon, since Mr. Lewis planned to stop by the cafeteria to paint.

As for the kids, some of my students had been up all night, waiting in line for the stores to open at 10PM or Midnight for Black Friday! I told them they need to get enough rest, because I can’t afford any of them getting sick a week before the show! Several students were absent today, because they “forgot” we had rehearsals. We were able to do a run-through of the show, but I sat away from most of the kids so that I wouldn’t get them sick.

There are still several props we need to get, namely, the paper props, like the tourist brochures, the mission pamphlets, and the fake money. We also need to create a poster for Meagan’s “blind bookie” character in the opening scene, and find items for Adelaide’s “kitchen shower” unit in scene eight.

I gave the spot operators more cues to follow, and I had to scold Emily for “directing” Eric. During scene two she would break character and correct him onstage during their run-through. I think she spanked his hand away when he reached for her too early. I told them that when they workshop their scenes together, that is the time to fix corrections, not during a run-through! She stayed in character after that, which helped Eric to focus as well.

Other things I noticed during the run-through today was little technical things, like the ceiling fans positioned in front of the stage made the girl’s bushel skirts flare up slightly. Unfortunately there is no way to just turn off those three fans in the front, and Karie said it would be really hot for the students and the audience if we did have them off, since we close the front windows near the stage during performances (to block the lights from outside).
Also, several students still did not have the correct costumes: Nate needed blue trousers and a collared shirt, Ashley needed nylons, the twins still needed their blue shirts, etc. We still need to look for a wedding dress for Katerina. I had purchased an old wedding dress from Goodwill several years ago, because it was only $5, but it was very large and a more of a modern style; I haven’t seen it recently, so I’m hoping that it’s still somewhere in our storage room.

Saturday, November 26, 2011

Today we had a terrific rehearsal and work period. Most of the advisors on the production staff were also present: Karie, Cleve, Ms. Hall, Mr. Applegate, Mr. Chang, Mr. Lewis and even Mr. Wally were all here today working on the set...especially since we open in less than a week—and the scrims need to be finished, among other things, like the program.

Mr. Chang worked on the Times Square Backdrop. Mr. Lewis and Mr. Wally worked on painting the rest of the false proscenium and attaching the palm trees to the front flats for the Havana scene. During the break, Mr. Chang accidently knocked over one of the paint cans onto the stage, and we didn’t notice it until about 5 minutes afterwards, but Mr. Applegate, Mr. Lewis, and I were able to clean it up and save most of it, thank goodness!

I sent a few of the costume girls to hunt for the wedding dress in the storage room, but they had no luck finding it, which means I must’ve donated it back to Goodwill, thinking we’d never use it.

Cleve introduced the new microphones to the kids today after the lunch break. Karie requires all students with the new mics to see her for taping and correct placement, so it takes a long time to get them all “taped,” since she’s the only one who knows how to do it properly. Fortunately, she doesn’t have to tape all the students, since we determined that the younger ones would still use the old mics, since we didn’t want to risk any damage to the new microphones.
While Cleve, Karie and the sound crew were busy with taping and adjusting the mic frequencies (or whatever is it they do to make the mics sound good), the rest of the crew were given prop duty, helping to paint the bricks onto set, or painting the legs on the café tables black. I finished sewing the sequins to the skirts, which looked FABULOUS! I am so proud of my trimming!

It was close to 1PM by the time we were ready for the dress rehearsal, which went well; There were still some parts that needed polishing, however, both for the cast and crew: The Bushel girls needed to continue practicing their dance when they had down time, because they were looking a little sloppy today. Cori needed to correct her position onstage for Bushel. We also had prop issues because Katerina came on stage without her book or veil box for her Lament unit and Maddie forgot her “beer bottle” prop and left it out on the cafeteria tables instead of setting her prop where it should be, in the prop boxes backstage. Middle school students are so frustrating, sometimes!

Chanel (Lt. Brannigan) also continues to have issues with her blocking, where she’s turning her body as if in anticipation for Nate’ entrance but I think it’s mostly because he is not entering quick enough at the end of her unit in scene one. Chanel also has a really bad habit of not cheating out. I’ve given her that note so many times, and she still has a really hard time remembering what to do with her body.

Other issues that came up was that in the first scene, one of our female crapshooters, Jowi, completely missed her entrance (and the entire unit) because she was taking too long with her costume change (she is one of the teenage fans in the opening scene and has to get into her crapshooter costume, which she can’t do in time). So instead of Jowi, I decided to place one of the twins at her spot instead.
Eric also came to rehearsals with a new haircut and he kept on touching his hair throughout the rehearsal, which I had to remind him not to do while he was onstage.

Katerina had a new robe for her Lament, thanks to Cherwin and Valdan, who brought their mom’s robe in for us to use, which was much longer than the robe we had from our costume shop. We tried something new today to see if this would help Katerina come out earlier, since she was taking such a long time between exiting after Bushel and entering before Adelaide’s Lament: I told her to try just taking only the dress off, but leave the crinoline and bloomers on underneath the robe. Well, she came out and she looked so ridiculous! I was like, OK NO CRINOLINE! She looked like she had elephantiasis! Oh my! Her microphone was also falling off her face, because she didn’t get a chance to fix it after the costume change. I asked Ms. Hall if she would help Maggie and Sierra backstage, because they obviously needed help getting Katerina ready.

We had other interesting costume mess-ups: some of the crapshooters had their ties just hanging over their shirts instead of tucked under the collars; several ensemble members didn’t bother to check themselves in the mirror before coming on stage (collars were up-turned, shirts not tucked in, etc.). I told the students that they all needed to help one another out! If they see that someone doesn’t look right, please help them to fix it, or point it out to the other person nicely, without being sassy, etc.

I can tell that everyone is getting a little excited and anxious about the show. There’s a tense feeling all around, but it’s a nice tense feeling. By the end of rehearsals, we made a lot of progress on our set and scrims: Mr. Applegate and Ms. Hall had completed out-lining the scrim for the mission, which looked great, it just needed to be painted in. Mr. Wally had started the scrim for Havana, painting it orange and pink (remember, it was once the “mistake” scrim), and
the bricks on the proscenium walls were finished, and it looked great. Now we just have to worry about the very last-minute costumes and props, most importantly, Katerina’s wedding dress for the finale.

Monday, November 28, 2011

I woke up without a voice today! Hoarse does not even describe the nasty sound emitting from my vocal chords. At least I’ve got a lot more energy than a few days ago, which was great because I did a lot of running around today.

Today, since I had NO classes until after lunch, (we have state testing this week, thus a different schedule of classes), I spent most of the day running around town hunting for last-minute costumes and props. First, I ran to Ross’s and they must’ve just gotten a new shipment of holiday dresses because their racks were packed! I found a couple of dresses for a few of my chorus girls needed to look more vibrant on stage; I also found a knee-length boat-neck cream-colored formal dress (size 16 petite) on the clearance rack for only $12, which I thought was perfect for Adelaide’s wedding dress. We can always take it in! I also found a hot red “Marilyn” dress, shrug, and black evening clutch for Katerina to wear in Act II. I then ran to Sears and found a light tan colored mens sports coat on sale (there are no cream or tan colored mens sport coats on sale during winter, by the way...even in Hawaii), so I was really lucky to find one. And I picked up a pair of Dockers for Nate, to match his coat, since he needed to have a costume change for the finale as well. I then went to the dollar store and picked up kitchen utensils and ribbon for the kitchen shower, and my last stop was at Office Max to get the board and lettering for Meagan’s “blind bookie” in opening scene.

When I finally got back to campus, just after lunch, I brought everything down to the cafeteria where Mr. Lewis was attaching signage to the proscenium, and I noticed that one of the
scrims had been mounted. (Remember, the sewer scrim as already up, just not completely painted). Mr. Lewis was like “Yeah, go check it out! It looks beautiful!” Well, I unroll the new scrim and lo and behold, it’s the mission scrim! It looks great! It’s even painted....but wait! I realize that it’s in the WRONG location! “Oh my god, they have to re-hang it! The mission scrim is supposed to be the downstage scrim. The Havana scrim goes up in the middle!” Mr. Lewis was like, “Well, they’re going to be upset because they spent all day hanging it up!” I was like, “Why didn’t you TELL them!!” (Remember, we had already talked about the change from Wally’s original plan. I was so mad!) I had even LABELED where the scrims would be onstage, using painters tape to mark where they would hang. So I almost had a moment of freak-out and there was a lot of swear words that came out of my mouth, but Mr. Lewis assured me that he would have them fix it tomorrow.

Luckily, Karie had some great news to share when she got to rehearsals: While AJ was grocery shopping at Sam Club, a stranger anonymously paid for their groceries, and bought them a brand new digital camera, a new iPod and an iTunes certificate, because he had recognized AJ from their story that came out in the paper! He even gave them $200 cash! Isn’t that amazing! AJ said this stranger had talked to the cashier and made sure that they were taken care of, and the guy wanted to be anonymous, so AJ was never able to figure out who he was! Karie said he was crying when he called her and she was so worried that something bad had just happened to him, since this was his first time driving and going out on his own since being released from the hospital. So that was a really nice bit of good news to hear amidst all the crazy things we have to do for the show!

At rehearsals today, all the students were on time, except for Katerina, who was an hour late because she’s failing English and needs to make up work in that class. Apparently, she will
be late all week. She got to rehearsals right before Bushel, since it always takes a while to get all the kids dressed and in their mics.

Before starting the run-through, I sent the three “tinhorns,” Kaj, Cortez, and Valdan to work with Mr. Lee on their harmonies for Fugue. Mr. Lee thought that maybe Cortez would be able to sing it in the lower range, but after hearing Cortez try it, we told him to stick to the higher range, since he’s just not ready yet.

Their dress rehearsal went well, however, we still had minor pauses for set placement: Today was the first time using the front curtains at the opening of the show, so we had to run through that a few times, since the front flats need to be placed after the main curtains open and during the blackout before the lights come up on the tableau in the overture. Also, I made the mistake of giving some of the boys double duty (move the sets for scene 1 and bring one the benches for scene 2), which did not allow for a smooth transition between scenes. So I assigned the mission girls and two of the costume girls to help set the mission scene in scene 2, which worked a lot better.

Besides that, the dress rehearsal went a fairly smoothly; I was really just concerned with getting all their costumes done, since we still had a few ensemble members here and there that did not have “complete” outfits: Several crapshooters were missing dress shirts or needed pants hemmed; two of the Havana skirts needed to be taken in; an extra button needed to be sewn on the mission girl shirts; General Cartwright needed to look more “official.” The mission girls looked good, but they were also missing something, and since we never made the sashes, Karie suggested a chiffon handkerchief to tie around their collar. Brilliant! That was easy to do, we just needed to get the fabric!

The other thing that was finished today was Adelaide’s “kitchen shower” props, which I
tasked Logun with creating. He did an awesome job making a "lei" out of kitchen utensils, measuring cups, spatulas, and oven mitts! I am so incredibly amazed at Logun’s determination and creativity. I just gave him the idea, and he came up with everything else himself. I love students who are self-directed learners!

Before leaving campus, Katerina tried on the “wedding dress” and we tried to figure out a way to pin the dress, since it was about four sizes too big. Karie had the brilliant idea to just attach a hook and eye in the back to make it look skinny in the front, but layered in the back. Karie took the dress home along with the extra cream-colored translucent ribbon we had so that her mom could help to make a “foofy” bow and train to attach to the back of the dress. We all got really giddy about how cute Katerina looked in the new costumes. She has quite a figure for only being 12 years old! I am amazed at how much older she looks in her costumes! We are really excited about the wedding dress, and I feel like a rock star for having found the “perfect” dress for her!

Tuesday, November 29, 2011

As soon as I got to my classroom this morning, the three girls who are in honor band and in my guidance class, the Twins and “Arvida,” had very worried looks on their faces: “Mrs. LoPresti! Mr. Otomo said that our Honor Band concert is on December 9! Isn’t that the same day as our show?”

“What? I thought he rescheduled it to December 6? He just emailed me last week about it!” But I told them not to freak out, and I emailed Mr. Otomo to find out what was going on. He called me soon after, “I’m so sorry! The beginning band concert is on December 6, but this one is for Honor Band and the high school sets the schedule for their concerts!” He said they would try to have his group start a half-hour earlier, since their concert is supposed to start at
7PM....the SAME time as our show. If they started at 6:30PM, they should be able to get out and be back to the intermediate by 7PM since they only play three songs that night. So I told him that would be fine, and that we would just wait until they were done, and we wouldn’t start the show without them, but they needed to get out as fast as they could so that they can be backstage and ready in time. Mr. Otomo is really sincere, and those honor band girls are very reliable, so I know they’ll make every effort to be here on the 9th. I just reminded him that we still needed to borrow those instruments he was going to let us use, and he said he would send it down with the girls today after their band practice.

During school today, I had a full day of classes, due to the alternate schedule we were following for the state assessment, so I was not able to pick up any supplies that we needed. I was able to work on sewing buttons to the shirts that needed buttons, and I altered Meagan’s pants. I was also able to print out the paper props we needed: the mission pamphlets, the fake money, and the tourist brochures. I also printed out pictures of race horses, to be placed in the “blind bookies” poster-board.

Afterschool I finally went to the cafeteria to see the work done to the scrims. The custodians were just finishing re-mounting the mission and Havana scrims which were in the wrong place yesterday. Thank god! The Havana scrim looked...interesting....it was just as I saw it on Saturday, pink and orange, only it now had glitter all over it. The mission scrim was gorgeous! Mr. Kurashige and Mr. Lewis had added more paint to what Mr. Applegate had done on Saturday. The Sewer scrim was still unfinished, but at least the other two were in the correct position.

Mr. Lewis came by a little while after I arrived to the cafeteria and he shared with me the terrible news that Mr. Wally’s partner had passed away!
"WHAT? When?" I asked.

"This past Sunday!" Mr. Lewis says. Apparently, his partner woke up that morning not feeling well, so he drove himself to the Emergency Room, and he died when he got there! He didn’t even wake Wally up! I felt so bad for Mr. Wally, having spent all day Saturday helping out with our show, only to lose his partner the next day. So Mr. Lewis said he’s not likely to come by anymore since he’s all torn up and needs to make arrangements. Poor thing! I felt so bad for him!

The production, however, looks amazing so far, thanks to Mr. Wally’s help and we were able to get many things finished today: Mr. Lee and Ms. Hall worked on creating the poster for the “blind bookie” and handheld signage for the mission girls in scene one. I tasked a group of students to create two more wrapped presents for the Hot Box girls to hold during the Kitchen Shower, since it looked odd that they didn’t have stuff to carry for Adelaide in scene eight. I assigned another group of students to cut and paste the fake money together, and another group was tasked with folding the mission and tourist pamphlets and placing them in the appropriate prop boxes.

Karie brought the finished wedding dress and train to rehearsals, as well as the other random costumes we still needed; she actually made it to the thrift store today and was able to find the dress shirts for the crapshooters who needed it, and another pair of pants for Nate, since the one I bought for him was too big, and which he not only tore off the sales tag (which I did NOT tell him to do) but which he also RUINED yesterday by getting mud all over it while he was trying it on, which means I can’t return it! I know forgot to mention that in yesterday’s entry, but I was pissed at him, not only for tearing off the tags, but especially because he claimed that he didn’t know how the pants got dirty! How can you not notice huge mud streaks on the
front of your pants! I have a feeling he *and others* were fooling around outside when he
should’ve just come straight to the cafeteria.

Good news is that the honor band girls brought the triangle and cymbals down from the
band room, so all the mission girls finally had their props! Yay! Also, Mr. Lewis finally attached
the “door” to the Mission, using his own spare door that he was planning to dump. Luckily, he
didn’t dump it and he was even able to cut a large window in the door frame, to make it look like
a store-front style door. He also cut entrances into the false proscenium both stage right and stage
left, so that students exiting or entering through the front risers had a place to walk through
instead of just using the stage entrance.

Since Mr. Applegate had finished adding more color to the three coats for Nicely, Big
Jule, and harry, I asked him to please “jazz up” Nathan’s coat, since it seemed so plain next to
the other fellows and their colorful jackets.

Karie took the last pictures for the program and we called it a day after doing another
run-through. The kids are really getting the hang of it now, and I can tell they are very excited!

**Wednesday, November 30, 2011**

Last night I decided to call in sick to work so that I could concentrate on finishing
important production needs and tying loose ends. So I had a substitute teacher in my classes
while I was at school working in our storage room on putting the final touches on the program.
The office ladies were surprised to see me in the morning. Mr. Kurashige was like, “Why didn’t
you ask me to get you a sub? I would’ve yelled at you, but then you wouldn’t have to use your
own sick day!” Of *course* he would yell at me, that’s why I used my own sick day so that I could
work on the show! Ha!

Anyways, in the morning I put the finishing touches to the program that Ms. Hall and Mr.
Lee worked on and sent it over to Cleve for printing. Then I hit the road looking for more “last minute” necessities. At Fabric Mart, I purchased stretch velour and black-out cloth for the false proscenium exit curtains; Melanie had already agreed to help me make the curtains. I also found (after digging under all the tubes in the chiffon section) maroon chiffon to match the mission girl skirts. Hallelujah! In addition, I purchased gold fringe trim and gold star-shaped buttons to make epaulets for General Cartwright’s costume.

I also ran to City Mill, the local hardware and construction store, to purchase the supplies Mr. Lewis needed to make a curtain rod for proscenium entrances. Lastly, I went back to Longs/CVS and bought a bunch of bobbi-pins for the girls who were still having hair issues.

At the start of rehearsals Melanie brought her Bernina sewing machine down from her classroom so that she could finish the curtains while at school instead of taking them home, since she still had to sew the chiffon scarves. Ms. Hall, Mr. Lee and Mr. Chang worked together to create General Cartwright’s epaulets and medallions using the notions I bought today; they also used foil, markers, cardboard, and the extra pieces of felt (from the poncho/cape, remember? Ha ha!) They did a really good job with the epaulets and medals! It really added some “authority” to Meagan’s costume. Mr. Chang’s creativity is an invaluable asset to our program!

In addition to all the advisors helping out today, we had two extra helpers: former drama students, Bailey and Kacie stopped by to assist. Bailey and Kacie were my costume mistresses last year! They were both really awesome crew members: I would just tell them what to make and they would do it! I didn’t even have to teach them, like how I have to do for the younger students, since they already had sewing and crafting skills! I really miss having them on board, so you can imagine my joy when they showed up to rehearsals to help out. I put Bailey to working altering Cherwin’s gun hostler, which was much too small, so I gave her more webbing
and just told her to “fix it;” and I had Kacie help attach a neck strap to the “blind bookie” poster, so that Meagan didn’t have to hand-carry it (since it’s a little on the large size). They did a fantastic job. I begged them to come back to help as often as they could!

During the dress rehearsal today, the students were still working out some of their trouble spots, in regards to technical and performance issues. They were really making the effort to focus on their transitions, although I had to remind the light crew and the stage/costume girls about the new curtain cues, entrances, exits, etc. Quoc, Xena, and Jenny still need to make the effort to black out at the same time, since their lights looked a little erratic: Quoc would black-out his stage lights, then the LEDs would black-out two seconds later! The follow spot operator in house left (Ricardo) kept on leaving his post and I had to scold him that he couldn’t just go take a water break during the performance, especially when he had light cues for his spot! I don’t know how to motivate him or get him to understand the importance of his job, especially since he’s somewhat irreplaceable in our crew. Ricardo, Kristi-Lyn, and I are the only ones who know the follow spot cues and I don’t want to have to run Ricardo’s spot if he decides not to show up!

As for performance issues, we had some problems with cast members forgetting to use the “new” stage entrances via the mission door or the stairs off stage right; we also had prop issue with students forgetting to take props off with them (ensemble members forgot their coconut drinks from Havana) or trying a new exit for props: the mission desk was taken offstage via the main cafeteria doors immediately off stage left, when it should have been taken directly off through the proscenium exit. Good news is that our Arvida is doing much better with projecting her voice, but overall the rest of the students need to pick up their energy onstage so that the tempo of the scene rises or speeds up when it needs to. The students also fumbled their lyrics on the last *Guys and Dolls* reprise for the finale!
Overall, I think we are almost ready for the show. There are still several signs that Mr. Lewis needs to attach, as well as the “glass” for the Mission door, and he needs to finish painting that damn sewer scrim! But other than that, we have all of our costumes and props ready. Now it’s a matter of getting the students used to using their props and remembering their cues!

I’m feeling very nervous for the show and although I know the kids will do well this weekend, I’m just really glad that Michael isn’t going to be here until next Friday.

Thursday, December 1, 2011

I got to work today and after looking over my notes from last night and itemizing things that still need to be done, I realized that I hadn’t blocked the BOWS! Oh my goodness! So during my planning periods today I planned the line up and order for the bows, even planning the exact order in which the students would enter and their position in the line. I had to work through the plan several times, but I think I did a pretty good job with it.

During my planning periods I went down to the cafeteria to check on the work being done in the cafeteria. Mr. Lewis had finished some of the painting for the sewer scrims, but he wasn’t done yet. I did notice that someone (probably Randall the custodian) brought our streetlamp out from the storage containers and had it plugged-in on stage. We acquired the light several years ago and used it in a musical review. Typically when we use this lamp, we have it plugged in to the remote control system. The system is used for all of our “special effects” including the chaser lights, the hazer machine, the signage lights, and now, our lamp post. We also have a flame and disco lights plugged into this remote, which we are not using for this show.

Anyways, when I turned the lamp post on to test it, the lights were SUPER BRIGHT! The bulbs were clear and really quite shocking; I thought it was too bright for the stage. I asked Mr. Lewis if we could frost the frames of the lamp to soften the intensity of the light, but he said
Mr. Kurashige would probably say no, so I decided to run to the supermarket down the street and purchase frosted bulbs so that the glare from the lights aren’t so shocking.

Just as I was walking out of the supermarket, Cleve calls me on my cell phone, “Um, we have a problem. The program isn’t printing!” WHAT?

Apparently, the pictures on the program I sent to Cleve were way too big and it was taking over forty minutes for ONE page to print. Usually by now, after 40 minutes of printing, he has about 50 copies of the entire program printed. Oh my goodness! So I told him, don’t worry, I’ll try and see if we can get the program printed at Aiea Copy Center, since I was literally in the same building as the copy center. I run up to Aiea Copy and I ask to get an estimate for our program. Luckily, I had my thumb drive with me with the final draft of our program so they were able to upload it and print out one copy as a test, to make sure it was able to print. I explained to the copy center guy that we usually print our own program, but apparently, the files are too large and it’s taking forever to print. Anyways, long story short...to make 200 color copies, un-collated, would run about $760.00! I called the school’s accounts clerk and asked for our club account balance (we still had a little under $4,000) and I also asked her to cut a check to Aiea Copy Center for the $760. Then I placed the order with Aiea Copy Center, although they said they would not be able to start printing until later on this afternoon and that at the earliest, the copies would be ready by late this evening or by tomorrow. Then I called Cleve back and told him not to worry, I took care of it and I told him how much it would cost us. He freaked out! He was like, “Mr. Kurashige is going to be pissed that we spent that much money! I’m going to try to fix the program and see if I can print it out somehow.” So I told him that as long as we can do it by this afternoon, that way I can cancel the order at the copy center.

In the end, Cleve worked his computer magic! He was able to rip the pictures off the
program and shrink their files. He then sent me the smaller files and I replaced the old pictures with the new ones, saved everything, handed the thumb-drive back to Cleve, and two hours later, our program was sent to the printers without any problem! Yippee! I was able to cancel the order at Aiea Copy Center, and I sent the check back to the accounts clerk and told her to void it.
Phew. We saved almost $800 fixing that! The good that came out of this problem, is that I now realize how expensive it is to print our programs. I am very thankful to have Cleve on my team, and especially grateful that we are able to print our programs in-house rather than having to pay an outside company to do it.

Other good news for today: Melanie finished making the scarves for the mission girls, and they look fabulous with their new scarves! I was so thrilled that they finally looked "official!" Mr. Lewis was able to mount the finished curtains to the side entrances in the false proscenium. Bailey also returned to help afterschool, which was great, since the poster board straps Kacie made yesterday broke during the dress rehearsal.

Call time for the cast and crew was at 4:00pm, and we did our preview night/dress rehearsal starting at 5pm. During the preview night, we invite parents to come and watch the students in their final dress rehearsal. Prior to starting the rehearsal, I make a quick introduction to the audience and explain to them that although it is a preview performance, this is technically still a rehearsal, and that there may be some stopping, and re-starting, or technical issues that we have to work out. Once I gave my little speech to the audience, the first thing we did before the opening curtain was stage the bows and rehearse it a few times so that the students knew what to do. I was so glad that I created detailed plans for the bows, otherwise, it would’ve taken much longer. We were able to figure it out in 15 minutes!

During the last dress rehearsal, I sat in the audience taking notes while Mr. Lee and Ms.
Hall manned stage right and stage left respectively. (Usually I’m the one backstage running between stage left and stage right, making sure the cast and stage crew are doing what they are supposed to be doing, and keeping them quiet, but this is the first time I had teachers helping on both sides backstage. Yay for help!)

For the most part the preview night went smoothly, no power outages. Nathaniel is still really not moving as fast as I want him to in his first entrance; he also looked completely lost tonight while waiting for Katerina’s entrance in the unit before the Lament. He’s still not singing or humming, or snapping. Karie and I were like, “Dude! You have to do something! The lights are on you!” Katerina also had costume problems because her robe wouldn’t stay closed during her scene. (I ended up attaching Velcro to her robe at the end of rehearsals).

Some of the kids were just plain anxious, like Cortez, who would say his line before he got onstage. He and Kaj were also upstaging the dialogue in the Bachelor Dinner, which I had warned them about before.

Other things that needed fixing were slight hair and costume issues. Chanel needed to put her hair in an up do, because whenever she turned I would lose her face. Also, Meagan forgot to take off her sunglasses, so she looked like a blind person dancing in Oldest Established. She also must’ve been thrilled to have a “real” audience watching her, because during her entrance as General Cartwright in scene 5, she was just glowing! So much so, that she forgot her characterization and sort of snapped sassily at Sky on one of her lines, which I made sure to point out to her: “The General is not sassy, Meagan.” And since we’re on the topic of Meagan, her proud parents sat in the front during the preview and EVERY TIME the girl came on stage, her dad would snap a bazillion pictures of her with his super fancy camera that had TWO large flashes on it, and it was so distracting! I was IRKED, especially since Meagan would literally
“pose” for daddy while onstage. At the end of the performance I kindly said to Mr. Norton, “I hope you got lots of pictures tonight because we aren’t going to allow flash photography or videos tomorrow night!” Mr. Norton was very polite about it, thank goodness.

Overall, I thought the students did fairly well during their final dress rehearsals. One thing that I was really upset about, however, was that Ricardo (our spot boy) was not at his post at the beginning of Act II and it was noticeable because he’s supposed to spot Kaj’s entrance at the beginning of the act. Kristi-Lyn said she had to run back and forth between his spot and hers for the first few minutes. I eventually got up to look for him and he had finally returned to his station, but I told him that he needed to focus and pay attention, because he can’t just go off and cruise with his friends DURING A SHOW! He’s so damn frustrating. I know he’s only in our program because his mom forced him to do it, but he could at least be of some help rather than be a thorn in my side.

Friday, December 2, 2011

Today was our opening! Early this morning Mr. Lewis FINALLY finished painting the Sewer scrim, so it had a few hours of drying time prior to our school preview performance. He also added a light behind the mission door (remote controllable, of course), so that it could light up during mission scenes. (You see what I mean about doing things at the last minute?)

I was really nervous, but excited and wished I had more time to allow the kids to get used to all the elements of the show (costumes, props, cues, nuances, etc.) but I had faith that they would take everything we’ve worked on and perform well.

The kids performed a preview for the school earlier during the last period of the day. I thought we would be able to at least get through the Havana number, but since it took the cafeteria a good fifteen minutes to fill up, we were only able to run the show up to the end of
Guys and Dolls in scene 4. Most of the audience members had never heard of Guys and Dolls (even some of the teachers on campus and on our production staff), but they really got into the story once Sky and Sarah had their first meeting in scene two. They especially liked the kissing and the slap! After they finished Guys and Dolls, I spoke to the audience to remind them about show times, and encouraged them to come and “See if Sky takes Sarah to Havana!” They seemed really excited about it. We had never done a “kissing” show before, so I think everyone (students and teachers alike) were pleasantly surprised.

Between 2:00pm and 5:00pm the entire production staff and students who stayed after school to help, worked on setting up the 300 folding chairs, the concession stand, and stapling programs together. I also worked on creating reserved seating signs for VIPs and writing out my speech to the audience. I had gotten the OK from Mr. Kurashige to donate money from our concession stand and donation box to AJ’s medical funds, “Friend of AJ Pastor,” so I worked on writing out my acknowledgements and composing the speech where I would ask the audience to please make a donation or buy from our concession stand, since all the money we raised this weekend would be donated to AJ in his fight against cancer. (Remember, we don’t charge tickets to our shows, so our program relies heavily on donations or concession stand sales.)

If you’ve ever been to Hawaii, you know about the Aloha Spirit and the strong Hawaiian culture we all share. At every major event, like birthdays, anniversaries, graduations, etc. we all give each other leis to celebrate a person’s achievement. Each year, in every production, I give out lei to all my production staff on the opening and closing nights of performance. Tonight was no different, except that I bought an extra lei for AJ and I told Kaj, before our circle time, that he would go out to give the lei to his dad when I introduced him. I didn’t tell any of the Pastor family what I planned to announce, since I wanted it to be a surprise.
At 7:00 PM, after we did a circle with our kids backstage, I began my speech to the audience, thanking and recognizing those who work on our production staff. But then when I started reading about AJ and how much he and his family have sacrificed to help out our program, I just couldn’t finish, so my husband Matthew helped to read the rest of it. As we were making the announcement and asking for donations, Karie (who was backstage helping some of the kids with their microphones), said she was like “What is going on! What is she doing!” and then she said when she realized what was going on, she just balled up in the corner and cried! Oh my goodness! AJ was stunned too! We hugged him and thanked him. We were all crying by then! I was so happy to be able to give back and help them out!

The rest of the night was a big test for the kids. They really held it together, despite some nerves that they had. Karie insisted that I sit in the audience and watch, since I’m usually supervising backstage. I was happy to sit with my family and it gave me the opportunity to take notes (mentally)—I didn’t want to freak the students if they saw me writing in my journal.

The major problem with the students last night was enunciation and rushing their lines, especially for Nate and Cortez. Eric was also dropping his volume and some of his lines were lost during scene two and scene 13. We had several prop problems last night: Maddie remembered her beer bottle, but was still using her playing cards, so it looked like she was fumbling with all those props; Arvida was still getting used to carrying the drum, and should have taken it off in some of the scenes prior to her dialogue; Asia forgot her cymbals; Shelbi remembered her poster, but it was upside down when she entered, which the audience chuckled at; Katerina held her book in her lap while she sang her Lament so her focus was to her lap instead of up and out (something she had never done before); The boys moving the stairs did not set it nicely against the upstage riser like how they’re supposed to, so after the Havana scene we
could see the unfinished back of the stairs. To top it off, Cortez didn’t make any effort to hide under the mission door window, which was now lit up during mission scenes. I don’t think he realized that we could see him “outside” the door as he and other crapshooters waited for their entrance in scene 13!

Besides props, we also had other wrinkles to iron out: Meagan was still posing for pictures; the ensemble really needed to remember the dynamics in the music, especially the crescendo from piano to forte in *Sit Down*; Logun lowered one the scrims before a blackout; Quoc brought up the lights before the stage was set, etc. I think most of the issues the students were having was due to nerves and being anxious about the show. But even though they aren’t perfect, I’m really happy with how everything seemed to magically come together in time for our opening. I was very happy that the adults in the audience “got” the jokes, too; that made me feel like I had done something right. 🎭

Saturday, December 3, 2011

On the first Saturday night performance, Ms. Hall sat in the audience while I managed backstage left. Overall we had an amazing performance, from what I could tell. The sound crew had a near perfect performance with no mic troubles, and the lights remembered their cues. The only thing that happened that I was upset about was that one of the mission girls dropped her triangle right before they made their entrance, and it was LOUD!

Other than that, Saturday went really well. The kids were very focused and well-behaved backstage, which I was extremely shocked about. I think having the older kids working backstage really helped to keep the younger ones focused. I had to ask Ms. Hall if this is how it is when she’s back here, and she said that they were probably more focused because I was there that night. Ha!
Now that the show is finally opened, the only thing we have to worry about now is keeping our concession stand stocked for next weekend, and make sure that we don’t lose or break any props or costumes. The students are really excited for me, and I really am proud of all they have been through in the last few months. I am nervous about Michael coming to town, but I’m also excited at the same time!

Lastly, before I forget to mention, this weekend, our program as able to raise a total of $1700 for AJ’s medical funds, from donations and concession stand sales. I’m so happy that we were allowed to offer our earnings to AJ’s fight against cancer. I know it’s only a fraction of their total medical costs, but every little bit helps.

Thursday, December 8, 2011

At today’s pick up rehearsal, Karie started off by reminding the students to “watch your Bs and Ps” since the sound tends to “pop” on B and P sounds. We also had some prop issues at the start of the run-through, because some of the students did not bother to pre-set their props or costume accessories; for example, a couple of crapshooters misplaced their red carnations for scene six, Eric did not have his “marker” for Sarah in scene two.

Overall today’s rehearsal was a mixed-bag among the students. Their energies were a little slacking. A few of the students did very well, like Chanel, who had great energy today, and Eric, who made an effort to correct his mispronounced words from last weekend. However, several of the cast members were missing cues or just being lazy with their lines. For example, Nathan was really eating his words today, Meagan missed an entrance because she was chit-chatting backstage, and the ensemble girls in Havana would slouch at their tables, etc.

Other things I needed to correct or at least remind the students were really minute things, like “don’t mouth the words during someone’s solo, especially if you are on stage at the same
time,” and “focus on the scene you are in, not on the yahoo in the wings making faces at you.”

I’m glad that we got to work out some of the transitions between scene changes. I suggested to Valdan that he wear his Havana arm bands underneath his sports coat so that he’s not wasting time getting it on, since the black out between scene six and seven seemed to take too long. In hindsight, I wish I had added an airplane sound effect and/or extend the musical intro of Havana to be played during the transition, since the dead air during the scene change was too long for my liking.

Friday, December 9, 2011

Michael arrived today and we had our second Friday performance. We were all anticipating a small crowd tonight because several events were happening at the same time: the Honor Band concert was at the high school, the high school Drama Club was also opening tonight...at the high school as well, and apparently there was an important volleyball game at UH Manoa, which meant that we would probably not have a packed house.

At first, I wasn’t too worried about Michael’s arrival, since he said he’d be in town by 3:00PM and that gave him lots of time to drop his things off in Waikiki and make it down to the school. I was pretty confident that he’d be able to navigate the rush hour traffic, but then, when I finally got a chance to talk with him, he said he had a pretty frustrating time just getting to the hotel, what with all the one-way streets in Waikiki and the Hawaiian street names. I felt so bad! I forgot about how the Hawaiian street names can get pretty confusing for a “non-Local” and I also forgot about how messed up the traffic can be in Waikiki. Ever since we moved away from town, it’s been out of sight and out of mind for me. To top it off, the weather was not the most pleasant. Traffic on Oahu is bad, but it’s 10 times worse when it rains. I just suggested to Michael that he try to leave Waikiki as soon as possible and that was around 5PM. Mr. Lewis
LoPresti 307

said it took him 45 minutes to drive from the school to his house which usually only takes 10 minutes. When I told him that Michael was driving from Waikiki, he said, "He'll never make it!"

CRAP!

Not only did I now have to worry about Michael getting here on time, and I was also worried about the band concert! Luckily, Michael got to the school right after 6PM! YAY! Now all I had to worry about was the band girls. As the cafeteria filled up and the students were doing their mic checks and getting ready for curtain, I called Mrs. Savage (Arvida’s mom) at around a quarter to 7PM to find out what was going on, and whether or not they were almost done. She said she was waiting for them, and trying to get them to hurry up. At least they were able to start early, rather than at 7PM! After stalling for a few minutes, I decided to at least circle up with the kids at 705. Right about that time, the twins and Arvida arrive, we circled up while they got their costumes on, and we started the show around 7:15! Wow! I really didn’t want to start the show without them, especially since the twins are in charge of certain props and set-pieces and Arvida is an important member of the mission band.

I was too nervous to sit in the audience with Michael there, so I stayed backstage to make sure everything went as smooth as it could. Overall I was really proud of their performance, although Nate forgot to preset his dice in scene 11 (the sewer scene!)...which is one of the things I remember about last night.

I’m very happy with my students and proud of their work. It feels nice to be almost done with the show. I can’t wait to sleep in on the weekend again!

Saturday, December 10, 2011

Whenever my students ask me, “Mrs. LoPresti, are you sad that the show is almost over?” I tell them that I’tm happy the show is over. As students, they have so much fun being a
part of our program. They do it because their friends are in it, or they do it because they like to be on stage, they do it because they enjoy singing, or they enjoy being a part of making the magic of the theatre come alive. For me, there is a sense of release and relief at the end of a show. I just hope that all of our students realize one day the invaluable lessons they gleaned from our program of teamwork and collaboration; about how dedicated people can come together to create something memorable and positive, something they can be proud of and share directly with their community and their families.

I know these students are novice at what they do, but so am I. I can only be grateful that I have a supportive team of talented adults who devote countless hours and manpower to this program, families who support our work, and students who are committed to learning and creating bonds across schools, grade levels, and communities.

I am so proud of the older students who return year after year to help with our program. Even though we may only work with a tiny fraction of the student body, their willingness to come out for us truly makes me feel that our program is worthwhile. I enjoy running this program and hope that I can continue to make a positive impact in my community. And I truly mean, "my community." I was raised in Aiea, I graduated from Aiea schools, and I hope to have a long career growing and sustaining our performing arts program. Since the time I was in the 8th grade as a student at Aiea Intermediate, I wanted to be part of the drama club; all throughout high school I devoted my extra curricular time to drama and speech. In college I began my undergraduate studies in Musical Theatre, and when I returned home and began teaching, I considered it divine intervention when I was called for an interview at Aiea Intermediate School for a drama position.

My husband thinks that I should be receiving more pay for the work that I do. I don’t
mind the small stipend I receive. I love running my after school program. I think theatre is an incredible opportunity for students to apply creative problem solving and communication skills in a real-life setting. What matters more than money, is watching how theatre positively impacts a student’s growth and learning. That’s the real treasure.

Two nights ago, *Guys and Dolls Jr.* closed at Aiea Intermediate School. I let the students know, officially, that this would be our only production this school year. I told them to continue pursuing their interests, to continue learning, audition for other productions, or take up new challenges for themselves next semester. I also let them know that I was proud of each and every one of them, and that *they* should feel pride because they were a part of a wonderful production.

I watched their last performance on Saturday, sitting in the front row next to my advisor, Mr. Michael Smith, and I did not take any mental notes on how they could improve their performance (since it was their final one), but I watched that evening, enjoying all of them, from the principals, to the quirky ensemble members and the diligent crew, and I celebrated their show, because in the end, they truly owned it. They were the ones running the show, and I was happy that I was able to guide them to this point.
Production Evaluation

Production: Guys and Dolls Jr.
Venue: Aiea Intermediate School (AIS)
Director: Julia Rose Avilla LoPresti
Date: Dec. 9, 10, 2011
Viewer: Michael J. Smith

On December 9th and 10th, 2011, I attended the final two performances of Guys and Dolls Jr., which was performed at Aiea Intermediate School, in Aiea, Hawaii. This production was presented as partial fulfillment of Julia Rose Avilla LoPresti’s Masters in Theatre Production. The second part of Mrs. LoPresti’s thesis assignment is the written documentation relating to Guys and Dolls, Jr., and the third element will be the oral defense, which has not yet been scheduled. Performed in the Aiea Performing Arts Center on the AIS campus, the space was really just a well-appointed cafetorium. Both nights, the house was packed, at least partly due to the fact that tickets were free. It must be mentioned that approximately half of the students who attend AIS live in public housing, so offering free live theatre to this demographic demonstrates great compassion and understanding by all involved. Special consideration should go to Tom Kurashige, Principal extraordinaire and a huge hands-on supporter of AIS’s drama program. The play’s atmosphere was immediately enhanced by the set design, which featured a large, light-encircled sign above stage center that said “Guys and Dolls Jr.”. Lettering that prominently featured such names and locations ‘Astor’, ‘Times Square’, ‘Broadway’, ‘Biltmore Garage’, ‘Save A Soul Mission’, ‘Roxy’, and ‘Hotbox’ were sprinkled across the false proscenium, which was mostly constructed with Styrofoam and edged/framed by tracer lights.

The cast featured twenty-nine student actors, ranging from 5th to 12th grade, though the bulk of them were middle school students. The only high school students playing leads were cast in the roles of Sky and Sarah, with Nathan and Adelaide being handled by seventh-graders. The music was pre-recorded and run beautifully at house right by Production and Sound Manager Karie Kehaulani Kamae Pastor and engineered by Cleve Hamasaki, Media Production teacher at AIS and the Sound and Technical Director for the production. There were somewhere around twenty body mic’s, all of which worked virtually all the time, which is rare even in professional productions.

The set, designed by Wally C. White, offered multiple acting areas, destinations, levels, and diagonals for the action. Its construction by Chuck Lewis, AIS Computer Technology teacher, was solid, with attention to both safety as well as detail. The costumes, which were mostly designed and constructed by Mrs. LoPresti and Mrs. Pastor (with assistance from Melanie Kapua), were ultimately effective and sometimes even stunning. I have to share that the
pinstripes on the suits were done by Arnie Applegate, AIS Graphic Arts and Health teacher, with magic markers. Hotbox dancers had lovely outfits, giving the audience the sense of naughtiness without any of the vulgarity, which (given the age of the performers) was wholly appropriate and much appreciated. I was impressed with the quality of the backdrop designs and painting, which were expertly rendered by Mr. White, Mr. Lewis, Mr. Applegate, and Roy Chang, AIS Fine Arts teacher. The graphic art elements on the set were very good, with kudos going to Mr. Chang.

After a charming, compelling live introduction by the director, the musical began. The first tableau set up the time period, the location, the energy of New York, and featured vignettes that were rich in texture and humor.

Overall, the student actors did a credible job with their roles. Adelaide, played by Katerina Pacheco Wolf, made some fun, interesting, and compelling choices for a 12-year-old. However, if she continues to sing with her current technique, she will lose the middle range of her voice before it fully matures. Sky, played by Eric Salazar, had a lovely voice and a smooth stage presence. Sarah, played by ninth grader Emily White, was quite competent, and with continued work, has a chance to be pretty good. Nathan, played by gangly seventh grader Nathaniel Naeole, was very raw, and was not able to fully mine the comedic possibilities gifted to him by Damon Runyan, Abe Burrows, Jo Swerling, and Frank Loesser. Though only a sixth grader, Kaj Pastor, as Nicely-Nicely Johnson, was a ball of energy whenever he appeared onstage. Although he has a tendency to mug, Kaj has a strong and dynamic voice and great deal of potential as an actor.

The production ultimately sailed along without significant impediments. In fact, the longest scene change was forty-five seconds. Mostly, units were wheeled on or flipped to help reveal, establish and reinforce a new environment. The scene changes were well-orchestrated and carried out, with the cast doubling as scene change crew. A dozen students in the backstage crew did yeoman’s duty, and all were capably managed by production assistants Jeannette Hall and Jonathan Lee, who in turn were trained by Production and Sound Manager Karie Pastor.

I do wish that the downstage platforms (built out from the lip of the existing stage) were utilized more often, as some of the blocking became flat and uninteresting. While Mrs. LoPresti excelled in creating vivid tableaus and kept the pace lively throughout, sometimes the two-person scenes (such as those between Sky and Sarah, Nathan and Adelaide, and Adelaide and Sarah) lacked significant diagonals. The actors in these scenes would often move back and forth without taking advantage of levels, and did not always appear to have a destination in mind other than to cross from one place to another.

The dance numbers were well-staged and utilized the talents of the performers without making them perform dance steps that were beyond their skill and comfort levels. The Hotbox dancers
were fun to watch, ‘Luck Be A Lady’ was simple and effective, and ‘If I Were A Bell’ was sweet and charming.

Mrs. LoPresti has forged a bond with the community and created a solid foundation for her productions. Many of her colleagues, who have already been mentioned, have devoted countless hours towards making this production a success, while donating their considerable skills into the bargain. The tremendous camaraderie amongst the cast and crew were laudable. Kudos to all of those involved with this production of *Guys and Dolls Jr.*

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Self-Evaluation

Staging a musical can be a daunting task. Staging a musical with mostly middle-school students can seem downright insurmountable. In December 2011, I staged my tenth musical at Aiea Intermediate School, *Guys and Dolls Jr.* Looking back on this accomplishment, I recognize and am humbled by the overwhelming amount of support I received from my electives department colleagues, the school’s administration, the students, and their parents. Theatre is a group effort, after all, and I am proud of what we have been able to do for this production, and more importantly, for our students and community.

I am proud of this production and am relieved to have brought this show to our corner of Oahu, proud of the work my students have done, and proud of their growth as creative individuals. Of course, I do realize that this production was by no means outstanding or perfect. I am very aware that as a director, there are many areas I can improve on and refine. My yen to learn as much as I can about theatre arts, acting, directing, and producing a show is constant. Education is a life-long, non-stop process; my desire to learn more ignites with every new group of students I work with. It is my hope that I can continue my education, perhaps pursue a more terminal degree in theatre arts, and enhance my professional development through a more vigorous involvement among Oahu’s theatre community.

In certain aspects, I was able to deliver my vision or concept of portraying *Guys and Dolls Jr.* as a live action comic book. I thought I did really well utilizing tableaus to help show that idea through staging, and the colors we used for the costumes, especially Mr. Applegate’s embellishments using magic markers and highlighters, helped to bring a bright, colorful look to the characters. I also thought that the creative set design also helped to convey the sense of a fictional, comic book world; I am absolutely in love with our set and am excited to use the roll-
down backdrops and false proscenium again in future productions.

Hammering out the plans for the set design was not an easy process for me at first. I was very hesitant to try something new, especially for my creative project. Initially, my set plan for this show was to have a simple, albeit colorful unit set, without the need for interchangeable backdrops. In an attempt to keep the design simple and minimalistic, change of locations would be suggested by bringing set pieces on and off or using rotating flats. The design eventually evolved into a set that portrayed my original concept, but also utilized the new roll-down scrims, and the creation of a false proscenium. I owe many thanks to Mr. White, Mr. Lewis, Mr. Chang, and Mr. Applegate for their beautiful and creative work on the set. I especially loved how Mr. White was able re-imagine the cafeteria stage; his contributions as a set designer affected me immensely and truly opened my mind to further possibilities that I did not even think was possible in our venue: I now have more than one entrance and exist per side, and I have a wonderful frame for a false proscenium. Through Mr. White’s set design, I am now better able to envision and re-imagine the small space we have in our cafeteria.

Besides the beautiful work on our set, I feel there are several strengths evident in the overall production. First and foremost, all major production work (the set, the costumes, the program, the scrims, the props, even preparing the students for their roles) were completed in time for opening night! Although this may seem like a moot point to highlight, arriving at the culminating show with all the various elements ready and working, is truly something to be proud of, especially at my school where 40% of our students are considered in need or at risk. To instill a sense of discipline and commitment in these students, many of whom have never been a part of a theatrical production before, or even a collaborative effort, and to get them to perform their duties, hit their cues, and put on a show, is a testament to the strength of this production.
Looking back on this particular show, this was the first time I ever truly felt comfortable enough to let go of the reigns by opening night and allow the students to run their performance. I feel that I had done well by preparing my students to perform their technical and artistic roles and that I have been able to instill in them a sense of responsibility and ownership in this production. The reason behind this strength is largely due to the quality of the students in our show, particularly the quality of the older high school students, all of whom are veterans of our program; I have worked with the older students for several years and have established and maintained a bond with them as a teacher and mentor. Without their efforts this production would not have been as strong as I felt it was. These older students were mature, self-directed, and highly motivated; not only were they able to perform well, either on stage or behind-the-scenes, but their presence and work ethic was truly influential on the younger actors and technicians, who aspire to be like their older peers.

This production of *Guys and Dolls Jr.* also had the benefit of a production team able to work together and take care of various elements of stage production. Several production tasks were shared among team members, for example: costuming, program creation, acquiring props, painting scrims, etc. Despite some lack of communication between the administration and the team, we were able to handle all the surprises and snares that came up throughout the course of the production: working with and planning for brand new materials such as the roll-down scrims, learning to effectively use an entirely new set of lights, dealing with miscommunication in the scheduling of facilities, etc. In general, we were able to accommodate and make modifications for these issues and I thought we did an excellent job problem solving as a team.

As for my role as director of this production, I felt that my greatest strength is in staging the large group numbers, especially in creating interesting tableaus or pictures on stage, either
during scenes with dialogue, or during choreographed dance numbers. I also feel that with the help of Mrs. Pastor, Ms. Hall, and Mr. Lee, we did well helping with the students learn the music, applying the rhythm and dynamics of the songs, and teaching the harmonies. I feel that making the decision to provide the cast with rehearsal CDs that include the reference song followed by the instrumental version really helped our students to be able to learn and practice the songs on their own time, outside of scheduled rehearsals.

I also feel that my vision for the design of the show was something that helped to bring strength to the production. I am glad with how the production team was able to maintain this vision of the live-action comic book, and that we were able to utilize the bright colors in our set design and our costumes. Although I had my reservations about the new scrims, I must admit that they were a terrific addition to my original ideas and using the roll-down scrims in the production proved to be a terrific way of creating scenic diversity on our stage, despite the space limitations. Painting the backdrops on the scrims and keeping the lines bold (as in the mission and the sewer) helped to portray the look of Runyonland as cartoonish; even the Havana/Hot Box scrim, which was originally the scrim Mr. White etched out for Times Square, became a very stunning, candy-colored backdrop that helped to suggest location, rather than be a naturalistic representation of a swinging Cuban cafe or Broadway nightclub.

I am also very proud of the work we did for our costumes. In all, there were four staff members who helped with costume creation, and I loved how we were able to take existing pieces that were already built and alter or embellish them. Mrs. Pastor, Mrs. Kapua and the students who helped, did a terrific job with the costumes for “Bushel and a Peck.” Mr. Applegate was so creative in helping to jazz up some of our drab coats for the crapshooters. Also I thought that our mission girls were very uniform in their matching skirts and scarves, without
looking too heavy on stage. The students did a terrific job with hair and make-up styles to look as if they are from the 1940s. I am glad that I was able to provide them with references for hair and makeup, which I think really helped the students and their parents understand the look of the period.

In general, I thought that my production team and I did a great job of keeping my artistic vision strong throughout the production, from set design to costumes. The students also performed very well during their musical numbers, which is important since this happens to be a classic Broadway musical. I am also very happy with how well the students were able to work collaboratively on their own by the end of the performance run, and I feel that their accomplishments testify to the success of this production.

Like I mentioned earlier, although I am happy with this production and proud of my work, the show itself was nowhere near perfection. There are several areas that could have been strengthened or perhaps even redone, given time. I recognize and hope to learn from these areas of weakness and apply these lessons into future productions.

One of the main aspects of this production that I wish I could have spent more time on is working more with Nathaniel to develop his character for Nathan Detroit. Of the four leads in our show, Nathaniel is the only student who does not attend our school, and although he was in two previous productions at our school, I have never worked with him in a drama workshop or class setting. I have incorporated many of the acting techniques and warm ups in my drama class that I learned through my coursework at Central Washington University; however, my drama class is a separate entity from the drama club, so those students who take my class are more familiar with certain techniques and concepts, for example: Kick the Box, Linklater's Warm Ups, creative movement, creating tableaus, levels, etc.) Thus, Nathaniel was a major concern for
me, because he had such a large role to fill with Detroit; Nathaniel was very hesitant to try new things, to be comedic, to use his body. He was very hard to direct, perhaps because he was unwilling to try, or embarrassed in front of his peers, particularly the girls in the cast.

What was frustrating for me was Nathaniel’s lack of connection with Katerina’s character, Adelaide. They were incredibly awkward together in their scenes and it really was a challenge to direct them to move naturally together. Both students are only 12 years old, so I completely understand their inability to be comfortable with one another, when they themselves are just discovering their own physical beings and they are incredibly self-aware. Perhaps in a few more years, Nathaniel will be ready to take on more mature role, or be ready to be creative, and not be afraid of what he looks like in front of others. Even his parents, after seeing him perform on the opening weekend said that Nathaniel needed to improve his body language with Katerina. I jokingly suggested that perhaps Nathaniel’s dad could give him tips on how to interact with females. We all had a nice laugh about that.

Besides some issues with characterization, I also thought that I could have done more to help the principal and supporting actors with their vocal production and dialects. I had given most of my students a copy of the dialect CD and I asked them to learn the dialect on their own time, outside of rehearsals. I honestly did not get as much of a chance to focus on their New York dialect because I wanted them to sound articulate in standard English first, before pushing them to the New York dialect. The students who use standard English well, without a pidgin or ethnic accent, were able to pick up the New York dialect faster than students who spoke pidgin, or who live in homes where they hear broken English mixed with their parents’ native language (like Eric). Nathaniel and Cortez were also major concerns for me because they would constantly rush through their lines, without enunciating. I really wished that I knew of techniques to help
them slow down, as they seem to have this problem often.

As for the blocking, I also recognize that several scenes, particularly the two-person scenes, suffered from flat blocking, as Michael mentioned in his review. Scenes between two characters seemed weak at points. I continue to struggle with smaller scenes and appreciate feedback in this area. I feel pretty confident about staging larger groups, even dance numbers, although I am no choreographer. In any case, I should have used more diagonals in these scenes, or perhaps grounded their movement or crossing with more significant destinations: perhaps I should have brought the newspaper stand to the stage left corner of the front riser instead of placing it far upstage left as it was in the show. However, I worried that if I had brought the newspaper stand to the front risers, it would have blocked many of the stage business that occurs in the Time Square scenes. I also recognize that there were moments in the scenes with Detroit and Adelaide where it seemed that the students cross for no particular reason, but I honestly could not think of any other way to stage the two, since they seemed really awkward when I would ask them to hold one another or embrace each other. So instead of having them just stand there looking at one another, I had them cross. Maybe I should have left a bum begging on the corner, so Adelaide could give him a nickel and have somewhere to go when she crossed away from Detroit. Oh well, point taken. In any case, I recognize that it is a challenge for me as a director and it is definitely a skill that I want to improve upon.

In regards to the front risers, I would love to be able to use them more often in our productions. This is the second show in which we have used the additional risers in front of the stage, which helps to provide space for large dance numbers. My only hesitation with blocking scenes on the front risers is that we are only able to light the risers using our follow spots since the ERS lights above the stage were set up and angled to only light the front apron that extends
beyond the proscenium. In addition, the 12 ERS lights in front are incredibly difficult to adjust and frankly, quite scary to adjust, especially when I am at the very top of the 16 foot aluminum ladder. Once the lights were mounted several years ago, they have never been brought down. Perhaps in the future, our program can rent a few light trees to set up off the side of the risers, so that action on the risers can be lit better than they are currently.

Also in regards to the lighting, I would have liked to have more time working with the brand new LEDs that were mounted a few weeks prior to the opening of our show, so that I could have tried to determine more lighting effects. I feel that we got by using the new lights, but I am still unsure about the actual potential we have with our lights. I hope to somehow improve creating light plots, however, it is very difficult to plan and test our lights: I basically use the swatch-books to choose the gels, but to test them out requires many trips up and down the ladders. This year, I had some of the boys helping me out, which was terrific, but I feel that I am not completely confident with my light design choices.

As for transitions between scenes, there were two moments in our production that I wish I could have redone or added to. The first transition I would work out is between the ending of “Bushel and a Peck” and the unit before “Adelaide’s Lament.” Only until we had all of our costumes and props ready did I realize how quick of a costume change Katerina had to make. As I mention in the production journal, we tried various costume changes for Katerina before ultimately deciding that she would wear certain pieces for that unit in scene 4. I directed Nathaniel to hum or sing “Bushel and A Peck” aloud while he waits for Katerina to emerge from backstage, so that he was not simply waiting on stage with nothing to do. It would not have been so bad in performance, if he actually sang the correct lyrics. In any case, I thought that transition could have been a lot smoother and a lot funnier if Nathaniel was willing to ham it up.
Unfortunately, it was what it was.

The second transition that I regret not adding to is the change into Havana in Scene 7. I realized during the preview night and opening nights that Havana was taking very long to set; I should have played a recording of a jet flying over, to suggest Sky and Sarah's flight from New York to Cuba, or extend the cowbell rhythm in the opening bars of the Havana music to play over the scene change. Unfortunately, by the time I realized this, it was much too late in the production, but in hindsight, I think that would have been a nice addition to help distract from the long scene change.

Although I thought our set in general was quite well done, I think that I could have done more set dressing, adding papers or flyers to the newsstand, perhaps add street signage to our lamppost (which was added to the set the day before we opened). I would have also created more traffic on stage using ensemble members to fill the scenery particularly during the Times Square scenes.

This production of *Guys and Dolls Jr.* included students of varying levels of stage experience. Several students made their stage debut in this performance; for instance, Katerina, the girl who played Adelaide, is a seventh grader who had taken a few improv classes, but had never performed in an actual show prior to this one. There were also several new students working as technicians or backstage crew members. The majority of the students were returning students, especially those in high school, whose participation in this production was invaluable to the entire company. But whether they were brand new to theatre, or returning veterans, one thing was very evident by the end of our run: Of the several learning goals I hoped my students achieved through their participation in this program, I am positive that all of my students met and exceeded the first goal, which was that they would develop a sense of discipline, ownership and
camaraderie in regards to the show.

A majority of the students in our cast who attend Aiea Intermediate School were able to maintain not only their responsibilities for this production, but they were also on the honor roll for the second quarter. Many students in our program were also able to balance other after-school commitments: band practice, student council duties, soccer practice, sports competitions, etc. Their commitment to our program through their hard work while at rehearsals and their diligence during performance speaks volumes to their discipline. By the time our show opened, the cast had developed a sense of camaraderie and had taken ownership in the production; I firmly believe that having a cast and crew of varying ages and grade-levels was truly the secret recipe to the students’ performance on stage and backstage.

In general, I also feel that most of our students communicated effectively with one another and with adults in the program. They maintained respectful relationships with everyone in the cast, and each of the students collaborated positively with one another. I am also positive that every student was able to further their appreciation and understanding of theatre arts in general.

In conclusion, I just want to say that I am happy that I am able to bring the theater to my school. I am touched by how positive an effect theatre can have on students. I would like to share that after our opening weekend, the family of Jess Sato (the girl cast as Harry the Horse), came up to me to thank me profusely for the positive change seen in their daughter and granddaughter. Jess was new to our school in the beginning of the year. Her family had just moved back home to Oahu after trying to make a living on the mainland. Jess had no friends that she knew of at our school and was quite withdrawn. Early in the school year, before joining the drama club, she admitted to her father that she had self-destructive feelings. She said she hated her life. Upon
hearing this, her father cried. Her family did not know what to do for Jess. Mr. Lewis, who
happens to be a good friend of her father’s, promised that he would help her out. Mr. Lewis
made sure that Jess was transferred out of his elective class and into mine. She eventually
auditioned for *Guys and Dolls Jr.* and joined our program. Jess made a complete turn around:
She found joy in her life again, and her family, after seeing how well she performed and how
much she had changed for the better, thanked me immensely for including her in our program. I
had no idea just how terrible Jess used to feel. I had no idea that she was once depressed and
almost suicidal. Jess’ involvement in our program was, for her and her family, life-saving.

In closing, I would like to share a quote from a letter that Katerina (Adelaide) wrote to
me a week before opening, on November 23, which I believes, summarizes all that I can hope for
with my students: “In the beginning of drama, I was ready to give up and have my role go to
someone else, but now I am really grateful that I stayed in drama. I learned way more than I ever
hoped to. I had much more fun that I thought was humanly possible to have while working.”
If my students are able to have fun while learning something new, then I feel that I have been
successful in my role as their director, teacher, and mentor.
Works Cited


Pacheco Wolf, Katerina. Letter to the author. 23 Nov. 2011. MS.


Works Consulted


Please Note:

This musical score has been redacted due to copyright restriction.
4 BACK DROPS
1. TIMES SQ. BACKWALL
2. MISSION INT.
3. SEWER
4. HOT BOX OR HAVANA

MISSION 21' INTERIOR MULLIN
3 1
RISERS

HAVANA/HOT BOX

SEWER

MISSION INT.

OFF STAGE

PROCEMEN

FRONT 21' CURTAIN

OFF STAGE

END PROCEMEN
Dear Nali, 

Thank you for encouraging me during our first rehearsals and giving me tips on how to hit my high notes. It's really helped me, and I have improved a lot. I also have to thank you so much for helping me get into character. I'm really feeling my inner "Adelaide," and I've yet to nail down the true points of her personality, but I am much more confident than I was during the first few weeks of rehearsals. 

During the first weeks of rehearsals, I would shy away when I got to the higher notes of my Lament and I was afraid to sing out. I also wasn't sure what to do with myself in the scenes, but now I have somewhat improved with my reactions and body language. In the beginning of drama, I was ready to give up and have my role go to someone else, but now I am really grateful that I stayed in drama. I learned way more than I ever hoped to, I had much more fun than I thought was humanly possible to have while working.😊

I am really looking forward to the next production! Thanks to you, I have grown a complete obsession for scripted theatre. Comedy/improv will still be my go-to, but it's a totally different magic to have a set character you can fully flesh out. I was doubtful, but I'm really happy I learned some thing new.

Lots of love❤️

Kaitlyn (Adelaide)

P.S. You can pass this on to Mrs. Pasto as well. All you director/playwright/whatever! People are the bomb.
Hawaii State
Department of Education
Kathryn Matayoshi..............................Superintendent
Ronn Nozoe.................................Deputy Superintendent

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Dr. Teri Ushijima.................................Superintendent
Patricia Park................................Superintendent

Aiea Intermediate School
Tom Kurashige.................................Principal
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Julia Rose Avilla LoPresti
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Karie Kehaulani Kamae Pastor
Production and Sound Manager
Jeannette Hall & Jonathan Lee
Production Assistant
Cleve Hamasaki
Technical Director
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DIRECTOR'S LETTER

Guys and Dolls opened on Broadway in 1950, and soon became a hit. Based on the characters of Damon Runyon's short story "The Idyll of Miss Sarah Brown," Guys and Dolls has seen several revivals on Broadway and is one of most produced shows of high schools theatre groups and community theatres throughout the country. Many parents and grandparents will recognize Frank Loesser's classic songs from Guys and Dolls including "Bushel and a Peck," and "Luck Be a Lady." Newer audiences will adore the romance of Sky and Sarah, and the comedy of Nathan and Adelaide.

Bringing one of Broadway's most well-known and beloved musical comedies to the Aiea Intermediate School stage was not a task taken lightly; on the contrary, planning for this production began over two years ago, and since then our production has evolved into one of our most ambitious, and lovingly staged shows ever to grace our stage. It is my hope that our show does justice to this classic musical portrayal of Runyon's loveable and hilarious characters.

This production of Guys and Dolls Junior would not be possible without our incredible production team, and I am so blessed to have each and every one of them on board. First and foremost, thanks to Mr. Kurashige, who supports our program year after year. A huge and heart-felt thank-you goes out to Wally White and Chuck Lewis for designing and building our beautiful set. Thanks also to Cleve Hamasaki (sound and tech support) Arnie Applegate (poster, painting, and costume embellishing), Roy Chang (I love that backdrop!), and Melanie Kapua (and her Bernina) for their continued support of our program. Thanks so much to Jeannette Hall and Jonathan Lee for assisting us this year with music rehearsals and with the program. And thanks so much to my best friend Karie K. Pastor and her 'ohana, for supporting this program and these students. There are no words to describe my gratitude for all of your dedication and service.

Lastly, I would like to thank all the students of this production and their supportive families. I am so proud of what our students have been able to accomplish in this production. All of our students, those on-stage and behind-the-scenes, have worked tirelessly to maintain their responsibilities and live up to the expectations of our program. As parents and family members, I hope you are as proud as I am of our students' hard work and dedication to our program.

It is my sincere hope that you enjoy our production of Guys and Dolls Junior. Thank you for attending tonight's performance and for continuing to supporting the Arts in Public Schools.

Aloha & Mahalo,

Julia Rose Avilla LoPresti

CAST

NICELY-NICELY JOHNSON............................................KAJ PASTOR
BENNY SOUTHSTREET ..............................................CORTES BARTOLOME
RUSTY CHARLIE.......................................................VALDAN MEHEULA-SOLOMON
SARAH BROWN ..........................................................EMILY WHITE
ARVIDA ABERTNATHY ...............................................SARAH SAVAGE
MISSION BAND ..........................................................SHELBI NAKANO, ASIA ROMERO
AND JULIA WILSON
HARRY THE HORSE ............................ JESSICA SATO
LT. BRANNIGAN .................................................CHANEL CARTER
NATHAN DETROIT ..................................................NATHANIEL NAEOLE
THE GREEK ................................................. CHEYSE SOLOMON-LOMU
SCRANTON SLIM ..................................................MADELEINE NAEOLE
BRANDY BOTTLE BATES ...........................................JOWI ANNE PETALVER
ANGIE THE OX .......................................................ALLEN FOSTER-KEOHOKAPU
MISS ADELAIDE .....................................................KATERINA PACHECO WOLF
SKY MASTERSO... ..................................................ERIC SALAZAR
MIMI ...............................................................MAILE CHING
GENERAL CARTWRIGHT ...........................................MEAGAN NORTON
BIG JULE.............................................................. CHERWIN MEHEULA-SOLOMON
HOT BOX GIRLS .....................................................JASMINE MOGOTE, KELSEY FLOYD,
JADE TAGUDIN, KEILANI MOORE, SERA TYRELL,
CORI MATSUOKA, ASHLEY VELASCO, MAILE CHING
CRAPSHOOTERS .....................................................CORI MATSUOKA, JAIMIE NAKAMURA,
JESSICA NAKAMURA, MEAGAN NORTON,
CHEYSE SOLOMON-LOMU
POLICE OFFICERS ..................................................JAIMIE NAKAMURA and
JESSICA NAKAMURA

Please note:
This signature has been redacted due to security reasons.
MUSICAL NUMBERS

Act I

SCENE ONE
Overture......................................................................................Orchestra
Fugue for Tinhorns............................................Nicely, Benny, Rusty Charlie
Follow the Fold............................................Sarah and the Mission Band
The Oldest Established.............Nicely, Benny, Nathan, and Crapshooters
Follow the Fold-Reprise............................................Mission Group

SCENE TWO
I’ll Know..........................................................Sarah and Sky

SCENE THREE
A Bushel and a Peck.................................Adelaide and Dolls
Adelaide’s Lament..................................................Adelaide

SCENE FOUR
Guys and Dolls...........................................Nicely, Benny, Nathan, and Company

SCENE FIVE

SCENE SIX

SCENE SEVEN
Havana..........................................................ORCHESTRA
If I Were a Bell..........................................................SARAH

SCENE EIGHT
I’ve Never Been in Love Before..............................SARAH AND SKY

INTERMISSION
There will be a 15-minute intermission.
Please visit our concession stand.

Act II

SCENE NINE
Adelaide’s Second Lament..................................................Adelaide

SCENE TEN

SCENE ELEVEN
Luck Be A Lady......................................................Sky, Crapshooters

SCENE TWELVE

SCENE THIRTEEN
Sit Down You’re Rocking the Boat..............................Nicely, Ensemble
The Guys Follow the Fold...........................................Ensemble

SCENE FOURTEEN
Marry the Man Today..............................................Adelaide, Sarah

SCENE FIFTEEN
The Happy Ending....................................................The Company
Bows.................................................................Orchestra

Guys and Dolls Junior is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International 421 West 54th Street, New York, NY 10019
7th grader CORTEZ BARTOLOME* (Benny Southstreet) enjoys paintball and nerf wars, and is currently conquering Khan Academy (an online math game). Cortez has appeared in other AIS productions including Mulan Jr. and Broadway Dreams. In the future, he would like to be a defense attorney.

9th grader CHANEL CARTER† (Lt. Brannigan) enjoys singing, dancing, and spending time with her family. She has appeared in other AIS productions including Mulan Jr., Broadway Dreams, and High School Musical Jr. In the future, Chanel aspires to become a singer, actress, dancer, and successful entrepreneur.

7th grader MAILE CHING (Mimi) enjoys swimming and singing, and wants to be either a veterinarian or a singer when she grows up. In her free time she enjoys browsing the internet and writing songs. We look forward to Maile's first number one record in the upcoming years.

7th grader KELSEY FLOYD (Hot Box Girl) enjoys swimming, dancing and singing. She has also appeared as a Dragon Girl in AIS's production of Mulan Jr. Kelsey enjoys watching TV in her free time and running.

6th grader ALLEN KEOHOKAPU (Angie the Ox) attends Aiea Elementary School. This is his stage debut. Allen enjoys Lawakua (Kajuenbo) Kempo, playing basketball, and acting as Aiea School Committee President. He hopes to be a teacher or an athlete when he grows up.

12th grader CHERWIN "BEAUTY" K. MEHEULA-SOLOMON† (Big Jule) enjoys playing volleyball, dancing hula, and "kickin' it with the family & friends." He has performed in other AIS productions such as Mulan Jr (Ancestor Hong) and Broadway Dreams. Cherwin wants to be successful when he grows up.

8th grader VALDAN-CHrys K. Meheula-Solomon* (Rusty Charlie) enjoys playing volleyball, singing, and eating. He has performed in other shows such as Mulan Jr. (Private Yao) and Broadway Dreams. When he grows up, Valdan wants to be famous!

7th grader JASMINE MOGOTE (Hot Box Girl) enjoys dancing, jump roping, and playing the ukulele. Jasmine has also appeared as a Dragon Girl in AIS's Mulan Jr. When she grows up, Jasmine wants to become a famous dancer, or start a daycare center with her sister.

8th grader KEILANI MOORE (Hot Box Girl) enjoys singing, playing the piano and guitar, and helping out at her church. In her future she would like to be in a band with her friends and get into her music career. This is her debut performance at AIS.
OUR COMPANY

6th grader MADELEINE NAEOLE (Scranton Slim) attends Makaha Elementary and appeared as a cheerleader in High School Musical Jr. and as Grandmother Fa in Mulan Jr. She enjoys singing, reading, & loves to race. When she grows up she hopes to become a writer like her mom.

7th grader NATHANIEL NAEOLE* (Nathan Detroit) attends Waianae Intermediate. You may recognize him as the Emperor from Mulan Jr., or from the ensemble of High School Musical Jr. Nate enjoys surfing, karate, sushi-making, and golfing. Nate aspires to be a WWII historian.

6th grader KATERINA PACHECO WOLF (Miss Adelaide) makes her debut theater performance in this show. She has performed improv with Laughtrack Theatre in the past. Katerina enjoys writing poetry, reading, going to art shows, and improv. In the future, she sees herself as a journalist-astronomer-writer-musician.

8th grader JAIMIE NAKAMURA* (Crapshooter/Police Officer) is making her stage debut. She has previously worked as a part of the tech crew for Broadway Dreams and Mulan Jr. She enjoys soccer, double-dutch, cross country, and band. When she grows up, Jaimie wants to become a mechanical engineer.

8th grader JESSICA NAKAMURA* (Crapshooter/Police Officer) is a member of the Guys & Dolls ensemble. She has worked as a part of the stage crew for Broadway Dreams and Mulan Jr. Jessica enjoys soccer, cross-country, double-dutch, soccer, and band. She hopes to be a teacher when she grows up.

9th grader SHELBI NAKANO† (Mission Band Member) attends Aiea High School. In past years, she has been a part of Mulan Jr. and in the tech crew for Broadway Dreams and High School Musical Jr. Shelbi enjoys paddling and volleyball, and aspires to be a nurse or a teacher when she grows up.

7th grader MEAGAN NORTON (General Cartwright) has appeared at a number of other shows through the STARS program and Hickam School. Meagan enjoys tennis, church, swimming, and singing, and she wants to be a professional actress or a chemist when she grows up.

7th grader ASIA ROMERO (Mission Band Member) makes her stage debut tonight. Asia enjoys participating in Cartooning Club and Drama Club. She also loves to sing and read. Asia would like to be an artist or cartoonist when she grows up.
10th grader Eric Salazar (Sky Masterson) attends Aiea High School. Eric has appeared in several other performances including *Once on This Island Jr.*, *Seussical Jr.*, *Willy Wonka Jr.*, *High School Musical Jr.*, and *Mulan Jr.* He loves to play with his band and serves as Vice President of the Executive Council for the Class of 2014. He hopes to be an actor on Broadway, or a singer in Hollywood.

8th grader Jessica Sato (Harry the Horse) likes drawing, video-gaming, watching movies, and playing the ukulele. She has appeared in other shows such as *Romeo & Juliet* (Narrator) and *Alice in Wonderland* (Rock lobster). When she grows up, she wants to be an artist or movie director.

8th grader Sarah Savage (Arvida Abernathy) makes her debut stage performance. Sarah plays soccer, piano, and enjoys singing. She currently serves as the AIS Student Council President. In the future, she sees herself as a veterinarian.

5th grader Cheyse Solomon-Lomu (Ensemble) attends Kapolei Elementary and is making his debut stage performance. Cheyse loves to sing, dance, and read. When he grows up, Cheyse looks forward to being an artist or on Broadway.

8th grader JADE TAGUDIN* (Hot Box Girl) has performed in AISPAC’s *Broadway Dreams* and *Mulan Jr.* Jade loves swimming, jump rope, and baking. When she grows up, she aspires to be a professional baker.

7th grader SERA TYRELL (Hot Box Girl) is making her debut stage performance. Sera enjoys volleyball, softball, and art. When she grows up, she hopes to be a softball or volleyball player, or possibly a chef.

8th grader Ashley Velasco (Hot Box Girl) enjoys fashion, being a part of the Design Team, soccer, and cheerleading. Ashley has appeared in other shows including *Mulan Jr.* When Ashley grows up, she wants to be a chef in charge of her own restaurant.

9th grader Emily White (Sarah Brown) attends Aiea High School. Emily has performed in many other shows including *Mulan Jr.* (Mushu), *Broadway Dreams*, *High School Musical Jr.* (Taylor McKessie). Emily would like to be on Broadway or a movie star when she grows up, or be a director (like Ms. LoPresti!)

7th grader Julia Wilson (Ensemble) enjoys gymnastics and the Japanese language. She also likes playing with her pets and watching movies. This show marks her stage debut. Thanks Mom and Dad!
STAGE AND TECH CREW

Front Row (Left to Right): Cory Yamamoto (costumes/props), Courtney Kong (sound board), Xena Ramos† (lights), Taylor Shoda† (sound board), Quoc Le* (lights).

Back Row (Left to Right): Logun Morton† (Props/Scrim Flyman), Sierra Patao-Galacgac (costumes/props), Jennifer Hsu (lights), Kristi-Lyn Kurashima† (follow spot), Kristin Matsushita (costumes/props), Maggie Goodwin† (costumes/props), Ricardo Jimenez (follow spot).

*Junior Thespian
†Junior Thespian Alumni

JUNIOR THERESPIANS

“The International Thespian Society

“Act well your part, there all the honor lies.”

This December, AIS’s Junior Thespian Troupe #88855 is proud to induct the following students as new members of the International Thespian Society:

Cortez Bartolome
Valdene Meheula-Solomon
Kaj Pastor
Quoc Le
Nathaniel Naeole
Jaimie Nakamura
Jessica Nakamura
Jade Tagudin

ARTISTIC STAFF

JULIA R. AVILLA LOPRESTI (DIRECTOR) celebrates her sixth year teaching Drama and Theater at her alma mater, ‘Aiea Intermediate School. She is currently a graduate student at Central Washington University in Ellensburg, Washington, where she spends her summers pursuing a Masters of Arts in Theater Production. Julia was recently recognized as Hawaii State Department of Education’s Central District Teacher of the Year for 2010. In 2008 she was an ensemble member in Palikū Theater’s Miss Saigon, directed by Ron Bright. Other stage credits include Show Boat (ACT), West Side Story (ACT) and Once on This Island. When she’s not busy teaching and directing, she enjoys spending time with her family, and is grateful for their love and support.

KARIE K. K. PASTOR (PRODUCTION & SOUND MANAGER) comes to us with much experience in the performing arts, both in front & in back of the spotlight. Born in Rome, NY, Karie is a founding member of the Hoku Award nominated local pop group, Believe. She has enjoyed numerous roles as a performer, among them: “Ti Moune” in Once On This Island, “Christine” in Phantom of the Opera, and “Effie” in Dreamgirls. Karie is a wife and mother of two. Mrs. LoPresti and Karie met while both were members of Aiea High School’s drama program. She is extremely excited and honored to be a part of this production.

WALLY WHITE (SET DESIGNER) has won Poʻokela Awards for his work on The King and I, Into the Woods, and Song of Singapore. He has been nominated for Emmy awards for Murder She Wrote and War and Remembrance. He was the set decorator for Magnum P.I., Hawaii Five-O, Bryds of Paradise, and North Shore. His stage work includes The Last Night of Ballyhoo, Visiting Mr. Green, Lost in Yonkers, Victor/Victoria, La Cage Aux Folles, 42nd Street, and Gigi. Besides being a great artist, his work is his hobby and creating, designing and even appearing on stage keeps Wally very busy.

CHUCK LEWIS (SET CONSTRUCTION) is the computer technology teacher at ‘Aiea Intermediate School. Mr. Lewis has performed in Jack Cione’s Le Bizarre and Mardi Gras Follies at the Hawaii Theater and in Skool Daze at Arcadia. He also designs and builds sets for the Hawaii Theater and Diamond Head Theatre. His hobby is to collect and restore classic muscle cars.
ARTISTIC STAFF

CLEVE HAMASAKI (SOUND/TECHNICAL DIRECTOR) is the media production teacher at 'Aiea Intermediate School. Mr. Hamasaki also serves as the school's technology coordinator and tennis coach. This is Mr. Hamasaki's ninth school play as the sound and video engineer.

ROY CHANG (BACKDROP ART) is the Fine Arts Teacher of AIS since 1998. His irreverent comments on news and politics can be found each week in MidWeek as the 2010 Pa'i Award Winning Editorial Cartoonist. Chang holds a Bachelor's of Fine Arts in Illustration from the Academy of Art University in San Francisco and a Masters in Educational Foundations from UH Manoa. He has illustrated several local children's books including the 2005 Po'okelakela Award winning Shark Man of Hana and the Christmas classic, Wuz da Nite Befo'. Weekly, he hosts a social jam session for both student cartoonists and story writers to meet, share ideas, as well as support (and often tease) each other as creative artists. In 2012, his first combined graphic manga and written novel titled "Cacy and Kiara and the Lava Flows of the Fire Goddess" will be published and released.

MELANIE KAPUA (COSTUMES) teaches Family and Consumer Sciences at 'Aiea Intermediate School. This is her eleventh year with the DOE. A busy mother of two, Melanie also advises the Fashion Design and Construction Club at AIS. She enjoys cooking, making crafts, and playing with her children.

ARNIE APPLEGATE (GRAPHIC DESIGNER) is in his tenth year teaching graphic design and health at 'Aiea Intermediate School. Recent awards include 'Aiea Intermediate School's HSTA Teacher Honoree for the 2008-2009 school year. Arnie holds a Master of Education in Educational Technology from the University of Hawaii, Mānoa. A former college professor, he decided to become a secondary teacher because he wanted to help middle school students in their transitional phase before they reached high school. He enjoys watching kids learn.

PRODUCTION STAFF

Director..............................................Julia R. A. LoPresti

Production & Sound Manager.............................................Karie K. K. Pastor

Production Assistants........................................Jeanette Hall & Jonathan Lee

Technical Director.......................................................Cleve Hamasaki

Costumes..........................................................Karie K. K. Pastor, Melanie Kapua, and Julia R. A. LoPresti

Set Design..................................................Wally White

Set and Stage Construction.............................................Chuck Lewis

Graphics and Mural..............................................Roy Chang

Graphic & Poster Design............................................Arne Applegate

Program.........................................................Jeannette Hall, Jonathan Lee, Julia LoPresti, and Cleve Hamasaki

Technical & Backstage Crew...........................................Maggie Goodwin, Jennifer Hsu, Ricardo Jimenez, Courtney Kong, Kristi-Lyn Kurashima, Quoc Le, Kristin Matsushita, Logun Morton, Sierra Patao-Galacgac, Xena Ramos, Taylor Shodai, Cory Yamamoto

Concession Stand................................................Parents of AIS Drama Club Members
ARTISTIC STAFF

JEANETTE HALL (PRODUCTION ASSISTANT) is an 8th grade English teacher at AIS, and this is her second performance working with the AIS Drama program. She attended Boston College where she studied English and music, and sang with various groups including the jazz ensemble, BC bOp! and the University Chorale. Jeanette is honored to work with the AIS Drama program during their production of Guys & Dolls.

JONATHAN LEE (PRODUCTION ASSISTANT) Mr. Lee currently teaches 8th grade Earth and Space Science at Aiea Intermediate School. This is his first year helping out with the drama club. While he was in college, he was in a band where he played keyboard and sang vocals. Mr. Lee enjoys playing the guitar, playing tennis, and drinking good coffee.

AISPAC/DRAMA CLUB

PAST PRODUCTIONS

Disney's Mulan Jr. - Spring 2011
Broadway Dreams, A Musical Revue - Fall 2010
Disney's High School Musical, Jr. - Spring 2010
Willy Wonka, Jr. - Spring 2009
Seussical Jr. - Fall 2008
Once on This Island, Jr. - Spring 2008
From Broadway to Hollywood - Fall 2007
Captain Bree and Her Lady Pirates - Spring 2007
Rising Stars! A Musical Revue - Fall 2006
Snow White and the Seven Dwarves - Spring 2006
Her Last Possession - Fall 2005

ACKNOWLEDGEMENTS

Mr. Tom Kurashige, Principal
Mr. Blaine Takeguchi, Vice Principal
Ms. Sandy Rosa, SASA
Mr. Hector Sabat, Registrar
Ms. Edith Tinge, Accounts Clerk
Mrs. Rory Ikeda, Curriculum Coordinator
Mrs. Karle K.K. Pastor, Production Manager
Mr. Wally White, Set Designer
Mr. Chuck Lewis, Computer Technology Teacher
Mr. Cleve Hamasaki, Technology Coordinator
Ms. Melanie-Castillo-Kapua, FACS Teacher
Mr. Roy Chang, Fine Arts Teacher
Mr. Arnie Applegate, Graphic Arts Teacher
Ms. Jeanette Hall, English Teacher
Mr. Jonathan Lee, Science Teacher
Mr. Michael Smith, MFA – CWU Theatre Arts Faculty
Dr. Teri Browne, CWU Theatre Arts Faculty
Ms. Christina Barrigan, MFA, CWU Theatre Arts Faculty
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CWU Theatre Arts MA in Theatre Production Cohorts
Mr. Randall Alcesto and the AIS Custodial Staff
Ms. Mapule Carter and the AIS Security Staff
Dr. Matthew LoPresti
Mr. and Mrs. Steve J. Avila
Mr. Anthony Pastor
Mrs. Lucia Kamae
AIS PTSC
AIS Drama Club Parents & Volunteers
AIS Drama Club Alumni
AIS Faculty and Staff
AIS Dance Club and Advisors
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To the many who made contributions
to our production after the program went to print:
Mahalo Nui Loa!

MAHALO TO EVERYONE
FOR SUPPORTING THE AIS DRAMA CLUB!
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2 AND 3

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COLLECTION OPENS
6:30
SHOW STARTS
7:00

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