Summer 2015

Direction of the Play: White Christmas

Shannon Ruiz
Central Washington University

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Direction of the Musical: *White Christmas*

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A Project Report

Presented to

the Graduate Faculty

Central Washington University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

---

by

Shannon Ruiz

June 2015
This project consisted of the selection, background research and documentation, musical analysis, casting, direction, vocal coaching, and post-production analysis of Shannon Ruiz's production of White Christmas, produced at A.C. Davis High School. Documentation includes research analysis of the play, its music, and an evaluation of the musical as a production vehicle for A.C. Davis High School. The analysis also includes a discussion as to the directorial vision of this production.
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Total Credit Requirements- 48
BIOGRAPHICAL INFORMATION

Shannon Ruiz

Undergraduate Study:
Central Washington University, 1999-2006
Bachelor of Arts in Music

Graduate Study:
Central Washington University, 2012-2015

Professional Experience:
High School Choir Teacher: 2006-Present
A.C. Davis High School, Yakima, WA
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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.*

**Student Name:** Shannon Ruiz  
**Anticipated Production Dates:** December 2014

**Script Title:** *White Christmas*  
*Book by David Ives and Paul Blake*

**Playwright(S) [If musical, list lyricist/composer]:**  
*Music and Lyrics by Irving Berlin*

**Number of Acts:** 2  
**Approximate Total Playing Time:** 2 hours 30 min.

**Cast** (fill in with the appropriate numbers)

- Men: 8 + chorus
- Women: 8 + chorus
- Children: 1
- Over 40: 0

**Roles requiring People of Color:** 0  
**Roles Could Double:** 0

**Total Number of Cast:** 32

**Other Casting Concerns:** Having enough men to fill the soldier ensemble scenes, and casting dancers that will be able to tap dance.

**Artistic Staff** (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

- **Musical Director**
- **Dance Choreographer**
- **Fight Choreographer**
- **Dialect Coach**
- **Specialty Hire (specify what kind):** Vocal Director-Student
- **Orchestra/Band (specify what size):** approximately 35-40

Will you be fulfilling any of the above?  
**Yes**  
If so, which?

Will a guest artist be fulfilling any of the above?  
**No**

**Scenery/Props** (check those needed for this play or your concept of the play)

- **Unit Set?** Yes
- **Number of Locations:** approximately 13

**Historical Period:** WWII-Christmas Season  
**Geographical Location:** Western front WWII, New York, Vermont

**Brief Description of Set Concerns or Special Requirements:**  
Having enough space for the elaborate dance numbers

**Approximate Number of Props:** 50-75  
**Period:** 1944 and 1954

**Difficult or Unusual Props?** Yes

**Describe:** Two ostrich feather fans, collecting historically accurate army paraphernalia, period style suitcases

**Weapons or Firearms?** No

**Describe:**
COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 6 per principle character, 2-3 for ensemble members

HISTORICAL PERIOD WWII, 1944, 1954  
SEASON Winter, Christmas Holiday

SPECIAL REQUIREMENTS: Making sure military uniforms will be true to the time period, tap shoes, ostrich feather fans

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? ☐ YES ☑ NO

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

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

- The Davis High School Drama Club selected this production as their top choice, student buy-in ensures the students are invested in the production and have ownership of the musical
- The timeframe for the musical, from start to finish, will put the final production during the Christmas season, therefore it will be well attended and supported by the community
- The larger cast provides opportunities for more students to participate
- This musical will expose the students to another time period outside of the recent plays and musicals that have been set in the late 50s/early 60s

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

- Not having a sufficient budget for a production of this size
- Not being able to pull off the choreography, this is a musical with many intricate dance numbers and most of the dancers are beginners
- There may be time constraints, not enough rehearsal time for the students that are in sports or other activities

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) Shannon Ruiz  
(Date Submitted: 9/07/14)

(Signature)

Thesis Chair Approval: Scott Robinson  
(Date Approved: 9/23/2014)

Thesis Committee Members Approval: Brenda Hubbard  
Michael Smith  
(Date Approved: 9/23/2014)

Graduate Coordinator Approval: Scott Robinson  

Please note:

The signatures have been redacted due to security reasons.
White Christmas Synopsis

*White Christmas* opens on Christmas Eve somewhere on the Western Front during World War II. Bob Wallace and Phil Davis, two American soldiers, are entertaining the troops of the 151st Division. Ten years later, Bob and Phil enjoy a successful song and dance act, while the commander of their battalion, General Waverly, is struggling to keep his inn and ski resort business afloat due to the lack of snow. While traveling for their show, Bob and Phil, come across Betty and Judy. The two sisters are very talented singers and dancers and Bob and Phil try to recruit them for their *Wallace and Davis* act. Unbeknownst to Bob and Phil, the women are scheduled to perform at General Waverly’s ski resort. However, before the women leave for their next show at the resort, Phil is smitten by Judy and he notices that Bob is taken with Betty. Bob and Phil are scheduled to perform in Florida, while the sisters are due to perform in Vermont. Nevertheless, Phil and Judy scheme to get Bob on the train to Vermont so that the couple can stay together, as they are falling in love. When the four arrive in Vermont, Bob and Phil realize their beloved general is the owner of the resort and is in danger of losing his business. In an effort to save the inn and ski resort Bob and Phil devise a plan to put on a variety show with Betty and Judy in order to bring in new business for the general. The men secretly rally the former troops of the 151st division to come see the show and surprise the general on Christmas Eve. In the final scene, Bob, Betty, Phil and Judy begin to sing “White Christmas” and much needed snow miraculously beings to fall, saving the inn and bringing to an end, not only the variety show, but also the closing of *White Christmas*. 
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: Shannon Ruiz  
Address:  
Birth Date:  
Student ID:  
Email:  

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

*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. Title (and title of targeted journal if appropriate):  
   Direction of a production of White Christmas by Irving Berlin

2. Purpose of Study:  
The direction of a production of White Christmas fulfills the requirements for the Creative Project in the Theatre Production MA program.

3. Scope of Study:  
Documentation of a pre-production research and preparation of materials. To include the direction of the production (auditions, casting, rehearsal of actors, coordinating technical elements, and preparing the Director’s production book), post-production evaluation and oral examination is beneficial to the student and theatre department.

4. Procedure to be used:  
There are three sections of the project: 1. Pre-production research and thesis documentation using MLA formatting. 2. The rehearsal and direction of the production. 3. Post-production evaluation, documentation, and the oral examination.

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.

Scott Robinson  
Committee Chair (typed or printed)  
Brenda Hubbard  
Committee Chair (signature)  
Date

Michael Smith  
Committee Member (typed or printed)  
Committee Member (signature)  
Date

Approved by:  
Dept Chair/Designee* (signature)  
Date  
Approved by:  
Dean of Graduate Studies  
Date

*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
September 22, 2014

To whom it may concern:

Shannon Ruiz has the approval of the AC Davis High School administration to put on the musical production *White Christmas* on December 4th-6th, & the following week December 11th-13th of 2014. I am aware that this production is part of her Master's Thesis Project for Central Washington University.

Thank you,

Ryan McDaniel, Principal
A.C. Davis High School

Please note:
This signature has been redacted due to security reasons.
Evaluation of *White Christmas* as a Production Vehicle

The choosing of a theatrical production can be a very overwhelming process, and there are many things to consider before deciding on any given production. At Davis High school we have a larger student body, so unfortunately we usually have more students audition than we can cast. For this reason, Davis has traditionally performed shows with bigger casts, so we can use as many interested students as possible. When deciding on what musical will be right for our school, first one must consider the vocal capabilities of the talent base of the school. Fortunately, there is a strong group of Davis students that take private voice lessons, dance, and acting at a dramatic arts academy in the area. It is also vital to the production to have students that are interested and passionate about the musical.

The administration at Davis must first give their approval concerning the appropriateness of the work before we move any further along in the decision making process. We rely heavily on the support of the community to come and view our productions; so while it is important to perform a production students are passionate about, we still need to fill seats so as not to go into the red. It is expensive to purchase the rights and royalties for musicals, which is also a factor in choosing the production.

The audience of *White Christmas* will consist of Davis High School students, Davis High School faculty, family of the cast, friends of the cast, and other members of the Yakima Valley community. The Davis High School drama department is supported by two local theatre companies—the Warehouse Theatre Company and the Akin Center Theatre. By having the support of the two local theatre companies, Davis drama is able to save money because the companies are very generous in loaning the students costumes.
"White Christmas" themes are those of selfless sacrifice, giving, and love. Within the musical there are many examples of the characters putting others before themselves. For instance, Bob and Phil put their successful entertainment career on hold in order to rally the troops to aid General Waverly when he was in danger of losing his business. While the Yakima Valley community is known for being giving and generous and is usually in attendance for Davis productions, not many of the Davis student body shows up to watch the shows. However, there might be more attendance by the students since "White Christmas" is being produced during the holiday season.

Producing the show will be very challenging because of the large size of the cast. While we do want to include as many students as possible, the larger cast means we will have to provide more costumes and choreograph huge dance numbers. Another challenge will be introducing the students to tap dancing. However, this will provide a new learning experience for students who cannot otherwise afford to pay for private lessons in a specialized dance that is rarely taught.

Scheduling rehearsals will be tricky as a large number of students that traditionally participate in Davis musicals are also involved in marching band, Yakima Youth Symphony, volley ball, swim, and football. Davis administrators are adamant that these students not be excluded from participating. I know it will be difficult in scheduling around the other activities, but I do not mind because it brings together students that would not normally associate.

Another important consideration when producing a musical is the orchestration. Davis has always prided itself in using student musicians; so if the conductor thinks the orchestration is
too difficult for the students to play then we begin our search again. Sometimes we will bring in adult musicians to mentor the students, but the most adults we have had in the pit has been four.

Davis drama is fortunate in that stagecraft is offered as a class, wherein the sets for the productions are designed and constructed. The set will be a unit set that allows room for the heavy dance ensemble numbers. The lighting and the sound for the production is designed and ran by Davis students, which is also taught in their stagecraft class.
Project Parameters and Schedules

The scheduled performance dates for the production of *White Christmas* are December 4-13, 2014. There will be eight performances spread over a period of two weekends. The performances will take place on campus, in the Davis High School auditorium. Auditions will be held the first full week of September with rehearsals beginning immediately after casting.

Normally rehearsals run for a period of eight to twelve weeks. This usually allows ample rehearsal time to ensure a quality performance. I usually advertise the auditions over the school intercom during the morning announcements at least a week prior to auditions. I also have the drama club members place posters, advertising the auditions, all over the Davis campus. Typically there is a turnout for auditions of about seventy-five students, which should make it easy to cast for the production. Unfortunately, *White Christmas* only allows for a cast of thirty-five students.

The expected budget for the show is six thousand dollars, which will be paid from the Davis Drama ASB account. The rights, royalties, and rental of the music scripts and librettos will amount to three thousand dollars. Other expenses to be drawn from the budget are the contracts for the vocal director, choreographer, and rehearsal pianist, which will be in the amount of five hundred dollars per person. The musical director is paid through the Yakima School District, not through the ASB budget, because it is considered an activity contract. The students sell ads for the program to local businesses and this usually brings in close to two thousand dollars.

The Davis auditorium is a proscenium theatre that has seating for one thousand five hundred people. Typically, only about two hundred people come per performance, which allows
us to limit our seating to five hundred and in turn, we do not have to pay as much for rights and royalties. The stage itself is a large stage with a depth, from the front of the proscenium, of twenty-nine feet. The width of the proscenium opening is thirty-eight feet. The apron extends nine feet from the proscenium line and is thirty-one feet across.

There is an elevated fly system that is manually operated with counterweighted sandbags. There is also a projection screen and one cyc, two tormentors, four working electrics, and one catwalk. There is a main curtain and one black traveler that can be moved. Davis has an ETC Element light board and 31 Ellipoidals, 10 Led’s, 47 Fresnels, 4 Moving Lights, 6 Cycloramas, and 2 Follow Spots.

In regards to the sound, Davis has a 24 channel Mackie sound board with 14 wireless microphones for the cast. The auditorium is outdated and there are no acoustic panels or other acoustic treatments such as clouds hanging down; so the main complaint that audience members have is that the singers cannot be heard over the orchestra. The orchestra for White Christmas is a 30 piece orchestra. The pit conductor alternates each year between the band and the orchestra teacher. Rehearsals with the orchestra take place two weeks before opening night. Technical rehearsals take place one week prior to opening night. The sound and lights and all technical aspects of the show are operated by the Davis Stage Craft class.

Currently the campus is under remodel and we are a construction site, and there is rubble all around the auditorium, but we will put signs up all around the campus directing people to the show. In the past people just assumed we were not putting on productions during the remodel.
# September 2014: WHITE CHRISTMAS REHEARSAL SCHEDULE

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<td>AUDITIONS 4-6PM</td>
<td>AUDITIONS 4-6PM</td>
<td>Posting of cast list, contracts and other business</td>
<td>READ THROUGH: ACT I 4:30-6:30PM</td>
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<td>15 4:30-8pm</td>
<td>Vocal #2A (White Christmas) &amp; #4 Dance #4 Let Yourself Go</td>
<td>16 4:30-8pm</td>
<td>Vocal #2A &amp; #4 Dance #4</td>
<td>17 4:30-6:30pm Blocking pg. 1-5 Dance #4</td>
<td>18 4:30-8pm</td>
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<td>22 4:30-6:30pm</td>
<td>Vocal #2A (White Christmas) &amp; #4 Dance #4</td>
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<td>29 4:30-8:30pm</td>
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# October 2014: *White Christmas* Rehearsal Schedule

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<td>6:30-9pm</td>
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<td>Blocking pp. 30-38 Vocals #9, Dance #4, 6, 7</td>
<td>Vocals #9D: (Vocal Warm Up), 10: (Let Me Sing and I'm Happy-Martha), Dance (Polish) #4, 13, 15</td>
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<td>Vocals #18, (Love You Didn't Do Right By Me), 19: (The old Man) Dance #13, 15</td>
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<td>Blocking pp. 62, 66-68 Vocals #15, 19 Dance #19, 15</td>
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<td>Vocals #18, #19, #16 Blocking pp. 80-84</td>
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Ruiz 377
# November 2014: *WHITE CHRISTMAS* REHEARSAL SCHEDULE

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<td>3 4:30-9pm&lt;br&gt;Dance #15,#16 review&lt;br&gt;Act 2 Review Blocking</td>
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<td>5 4:30-8:30pm&lt;br&gt;Vocals #17&lt;br&gt;Dance #20</td>
<td>6 4:30-8:30pm&lt;br&gt;Vocals #17,#18 #19&lt;br&gt;Dance #17</td>
<td>7 4:30-8:30pm&lt;br&gt;Act 2 Dance</td>
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<td>10 4:30-8:30pm&lt;br&gt;Run Act I&lt;br&gt;Stop and fix</td>
<td>11 No Rehearsal&lt;br&gt;Veterans Day</td>
<td>12 4:30-8:30pm&lt;br&gt;Run Act II&lt;br&gt;Stop and Fix</td>
<td>13 4:30-8:30pm&lt;br&gt;Run Show&lt;br&gt;Stop and Fix</td>
<td>14 4:30-8:30pm&lt;br&gt;Technical Rehearsal</td>
<td>15 9am-3pm&lt;br&gt;Run Act I Polish</td>
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<td>17 4:30-8:30pm&lt;br&gt;Technical Rehearsal</td>
<td>18 4:30-8:30pm&lt;br&gt;Technical Rehearsal</td>
<td>19 5-9pm&lt;br&gt;Act I w/Orchestra</td>
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1 9am-3pm<br>Act I Review<br>Act 2 Vocals #10,#10A & #20, 20a
December 2014: *WHITE CHRISTMAS REHEARSAL SCHEDULE*

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White Christmas Concept Statement

White Christmas: The Musical is based on the Paramount Pictures film, White Christmas, which was a follow up to the 1942 hit movie Holiday Inn. The libretto for the musical is by David Ives and Paul Blake and the musical score and lyrics are by Irving Berlin. Several of the holiday songs were written by Berlin before the film and musical were produced, such as, “Happy Holiday,” “Blue Skies,” and “White Christmas.” Berlin’s early life in Russia was one of hardship as he and his family were brutally discriminated against because they were Jewish, not unlike the discrimination that Jews faced during World War II. Berlin’s family emigrated to New York in 1893 (Crawford 547). In his early life he realized he had no skills but the musical talents his father taught him. "The fact that he had limited knowledge of the piano keyboard and did not read musical notation was no barrier. He worked out melodies on a piano using only the black keys, and then dictated the results to a musical secretary" (Kenrick 143). As Berlin grew he recognized the songs that appealed most to audiences were songs that were "simple, universal, and unforgettable" (Bergreen 385). “White Christmas” itself is simple because it was "a vehicle for endorsing the American way of life" (385), in that it reflects "the values of hearth, home, and country" (385).

The musical begins in 1944 on Christmas Eve during World War II with two soldiers, Bob and Phil, attempting to entertain the troops of the 151st division. White Christmas is a classic from the Golden Age era. This musical has been revered and adored for many years, and because it is an extremely popular musical, our production will not deviate much from what the audience is expecting to see traditionally. Making radical changes just for the sake of change will take the audience out of the story. For example, the costumes in the “Sisters” number will be blue and the ladies will have ostrich feather fans. We will try to stay as close to the time
period for costumes for authenticity. More specifically, we want the military uniforms to be as
genuine as possible. For everyday clothing the men "dressed in grey flannel suits" (Ciment 1: 131), and the women wore dresses and skirts with the hem length below the knee. The 50s saw a
trend in women's attire called the "New Look," wherein women's attire "called for a longer
hemline; a fuller skirt; padded shoulders, hips, and bra; and a wasp waist" (Ciment 1: 130).
Although, the attire for show girls in the 50's were far from modest, and when performing on
stage they wore as little as leotards. Since this is a high school performance the performers will
be covered, but I still want the costumes in the variety show scenes to look realistic. The color
palette for the costumes will reflect the bold colors of the holiday, drawing inspiration from the
hard ribbon holiday candy that was popular in the 1950s. Ribbon candy from that time period
did not just come in red and green, but it also came in; yellow, purple, pink, blue, and white.
Although I would like the ending number costumes to reflect the holiday traditional green, red
and white up against a Norman Rockwell Christmas Card type of backdrop with snow machines
delivering snow at the close of the show.

The set will be a flexible unit set that can be turned around so it can be used for more
than one scene. For example, I would like the train scene to rotate and the flip side of the set to
turn into Jimmy’s Night Club/Ed Sullivan show. The unit sets cannot take up too much space as
there are several dance numbers that will need room for approximately thirty ensemble members
dancing on the stage at one time. The set design will be as authentic to the time period as
possible. The opening scene will utilize beiges, greens, and camouflage so as to take the
audience to the Western Front. The props will also be as close to the time period as possible;
should we have trouble locating props that are authentic, we will build them. The furniture will
be mid-century modern using solid woods. The lighting of the show is significant and will be
used to set the tone and mood of each scene. For example, the night club scenes will be dimly lit, whereas the “Blue Skies” scene will be a bright sky blue against the cyclorama. We will be using the spot lights for duets and solo numbers, as this is a show that has a performance within a show.

The music of *White Christmas* requires musicians and vocalists of very high caliber, because of the popularity of the music...especially the title song “White Christmas.” There is a greater expectation when so many people know the music and already love the Bing Crosby version, so we must keep this in mind when casting the show. The music for the show has several up tempo jazz numbers such as “Let Yourself Go” and also lovely ballads such as “Count Your Blessings.” There are several tap dance numbers that will be not only challenging for the orchestra to play, but also difficult to choreograph. I would like the choreography to be clean and precise with clean lines, but still giving the effect that they are full of energy and look fun. The ensemble dance numbers will be big, vibrant, and my goal is that they look fun and inviting, compelling the audience to wish they were on the stage themselves.

In this production, I would like the viewers to get lost in the music, tap their feet, and to just enjoy the story. *White Christmas* is not all together about the holidays, but it is more about humankind sacrificing and giving their all to help rescue another person in order to prevent them from suffering.
Initial Action/Conflict Analysis

Protagonist-
Bob Wallace

Opposing Force-
The opposing force is the inability of Bob and his lack of desire to fall in love and become involved romantically. Bob feels and sings the tune that love is like the weather; unpredictable, irresponsible, unbelievable, and unreliable.

Inciting Action-
Bob is told by Waverly that he knows Bob is in love with Betty and that Bob is a fool if he does not chase after her and bring her back to Vermont. Betty has left for New York to perform her solo act at the Regency Room. Unbeknownst to Betty, this gig was possible because of the recommendation of Bob.

Complication-
Betty overhears a conversation and assumes that Bob is scheming a multi-million dollar deal with a Real Estate company to sell the General's Inn out from under him. Betty is confused and does not realize that Bob is actually trying to bring in his former army company to come to Vermont and bring business to the Inn to save the Generals business.
Climax-

Bob leaves the Inn to chase after Betty to bring her back to Vermont, but Betty refuses to listen and is still very angry with Bob, because she still believes he was trying to cheat and underhand the General in a Real Estate deal.

Major Dramatic Question-

Will Bob and Betty end up together after all? Can they save the General's Inn?
Given Circumstances

Environmental Facts

1. Geographical Location

The top of the musical is set in Europe, World War II, somewhere on the western front on Christmas Eve (Berlin, Ives, Blake, 1). After the first scene the location shifts to the Columbia Inn; a ski resort located in Pinetree, Vermont, USA.

2. Date: Year, Season, and Time of Day

The very first scene of the musical is set during the holiday season of 1944, during World War II, but the rest of the musical is set during the winter holiday season, and the year is 1954(4). This covers a span of seven days that are in the month of December (31). The weather is 79 degrees in Vermont, and this is unusually warm for wintertime weather (30). At the close of the musical, during their performance of the song "White Christmas" the barn the doors are opened to reveal that the snow has finally arrived(93).

3. Economic Environment

The economic environment varies depending on the time period and the character. The musical starts during World War II with Bob and Phil putting together a homemade Christmas Eve performance for their company. The audience of soldiers are seated on the ground, and they have a small skinny Christmas tree that they have decorated with K-ration cans (1). Later on after
the War, Bob and Phil become a successful singing Duo, and they have become famous enough to perform on the Ed Sullivan show. However, their former General is in danger of losing his business the Columbia Inn, because of the lack of snow (36).

4. Political Environment

The start of the musical is 1944, World War II, and the soldiers are in their battle fatigues and are prepared to fight even though it is Christmas Eve (1). Ten years later it is 1954 the war is over, and the United States is at peace (4). The characters are very patriotic and this is evidenced when the 151st Division comes to Pinetree ten years later to help the General save his Inn. The chorus of men sings "The Old Man" (90).

5. Social Environment

The social environment is one of community, family, and friendship. The musical begins with the troops trying to make the best of the holidays in wartime. Later in the story, Bob, Phil and their former company rally together to help save the Inn owned by their former General. They send out six hundred letters inviting the soldiers from the 151st division formerly under the Generals command to come to a holiday variety show at the Inn (81). The Generals Granddaughter Susan has come from California to spend the holidays with the General, and she is also worried for her Grandfather that he may lose his business (50). The characters care for each other, as evidenced
when Phil tells Bob that he wants Bob to fall in love, get married and have a family (10). The Haynes sisters are also very close, as Judy tells Betty that they are a twosome, and that she cannot succeed without Betty (12).

6. Religious Environment

There is mention of God in this musical. In the opening scene in his farewell to his troops the General states “Let’s pray it’s a better world.” (1) Susan, the granddaughter of the General says a prayer asking that God would Bless her parents in California, but especially bless her Grandpa most of all (49).

Previous Action

Prior to the start of the action in this musical, Bob and Phil are in the Army and part of the 151st division during World War II. Bob Wallace is a Captain, and Phil Davis is a Private, and they (along with their division) have been away from home for a long time, and are missing home. (3) They are dreaming of happier times during the holidays, and are trying to bring some holiday cheer to their division by performing and putting on a holiday show and singing the musical numbers “Happy Holidays” and “White Christmas.” After the war is over Bob and Phil become America’s favorite song and dance team and they make it onto the Ed Sullivan show, introduced as recording artists and Broadway stars (5). After the Ed Sullivan show Phil convinces Bob to attend a local club to listen to a show by the Haynes sisters, as they are looking for a sister act for their revue. Bob is suspicious and believes that Phil
is just trying to fix him up (10). They catch the sisters act and it is evidenced that Phil and Judy are very attracted to each other, but Bob and Betty do not hit it off, and there are sparks flying just not in a romantic way (20).

Polar Attitudes

Bob Wallace-
At the start of the musical, Bob is focused entirely on his career. His buddy Phil has tried to fix him up over a span of ten years (10) ... Bob believes love is unpredictable just like the weather, because "the war put a strain on many marriages, leading to a 50 percent rise in the divorce rate...[s]ome 3 million marriages broke up during the war years" (Ciment 108). At the end of the musical Bob realizes he has fallen in love with Betty, and tells Phil he was right about needing romance in his life (Berlin, Ives, Blake, 89).

Phil Davis-
Phil begins this musical as a happy-go-lucky ladies man that wants his buddy Bob to settle down. The years following the war "saw an increased emphasis on the child-oriented family" (Ciment 109). So, naturally, Phil wants Bob to raise a family. Bob tells Phil that he would date anything that wears a skirt, and flirts with all the girls, but Phil really does not want to settle down. Phil ends up falling in love with Judy, and they are engaged by the end of the musical.

Betty Haynes-
Betty is much like Bob is at the start of this musical, as she has put love on the backburner for the sake of her career. She sings a duet with Bob about how
love cannot be depended upon (Berlin, Ives, Blake,13). By the end of the musical she realizes that she is in love with Bob, and tells him she is sorry and wrong for believing that he was trying to swindle the General out of his place.

Judy Haynes-
Judy begins this musical as ambitious, scheming, and very career minded. She was trying to set her sister up, but she ended up falling for Phil. Judy wanted to settle down with Phil, and would end up engaged to him by the end of the musical. She was confident in his love for her even through all the flirtations of Rita and Rhoda.

General Waverly-
General Waverly is powerful, commanding, and extremely disciplined from the very start of the musical. He kept that militant routine ten years after returning to civilian life. He was a hero during the War and sacrificed himself for others. His troops helped him save his business, and by the end of the musical he had come to realize that he no longer wanted to live the life of a soldier.

Susan Waverly-
Susan begins the musical not wanting to give up the barn where she studies for the shows rehearsals and performance (39). Towards the end of the musical Susan tells Bob and Phil that she has been working on a number to perform for the show.
Martha Watson-

Martha cared for the General and Susan as though they were her only family. She had confidence from the start of the show; she knew that there was a star within her, and that her talent was still within. Her deep desire to perform made her continually bring up to Bob in conversation about this “woman” that she knew could sing, but he kept blowing her off until she could no longer hold the song inside (46)
Analysis of Characters

Bob Wallace

A. Desire

Bob is focused on his career as an entertainer; he would have people believe that his career is all he cares about, however, what he desires is to be in love. He does not see that in himself until he realizes that he is in love with Betty. He thinks love is like the weather and “can’t be depended upon” (Berlin 11). When he does open up his heart and finally allows love in he is misunderstood. Bob realizes later in the story that Betty is the love of his life, and at the advisement of the General he chases after her to fight for her love.

B. Will

Bob is a natural leader with a strong will. He resisted the women Phil was trying to set him up with—until he met Betty. Even when Betty made it clear she did not like Bob, he still pursued her. He followed her to the regency club to win her back. He also was the driving force behind putting on a show at the Columbia Inn in order to save General Waverly’s business, even after Waverly made it clear he will not accept charity. Bob even made it a point to go on the “Ed Sullivan Show” last minute when there was not much response from the letters mailed to the 151st division (91). He is strong willed and always follows through with his commitments.

C. Moral Stance

At first, it would seem Bob is a cynic, which is not the case at all. Bob is highly principled and noble. Bob is a no-nonsense type of guy, and he is very professional in the way he conducts business. He is honorable and even puts his own career aside to help
a friend in need. The General was losing his business, but Bob came up with a plan to save the day. One night, Bob overhears Susan praying for the General. Susan is so worried about her Grandpa that she cannot sleep. Bob has a touching moment with Susan where he is able to sing to her and comfort her so she won’t worry about her Grandpa.

D. Decorum

Bob is a business man and described as “formal.” He is always in a suit and tie. He is a man that is well groomed…with every hair in place. He is polite, well mannered, and direct when speaking with people. He appears “stiff” and as if he has no fun. Even his partner Phil tries to get him to loosen up and tells him he wants him to “go out and have some fun”.

E. Summary List of Adjectives

Principled, intelligent, giving, talented, soft-hearted, kind, natural leader, unwavering

Phil Davis

A. Desire

On the surface, Phil is a hopeless ladies’ man and jokester. However, what he really wants is to see his good friend happy. He desires to love and be loved. He falls hard for Judy Haynes, and cannot resist her. Phil is so smitten with Judy that he lied and tricked his best friend Bob into going to Vermont instead of Florida just so that he could be near Judy. He too wants to do all he can to help save the Generals business.

B. Will

Phil’s will is medium. Knowing Bob will be upset, he tricks him onto the train to follow Betty and Judy, with the intention of seeing Bob and Betty together. He cannot resist
women and even after becoming involved with Judy he still flirts with Rita and Rhoda (67). He fights to stay a free man (68), and although he is a resolute ladies’ man, he gives into Judy and gets engaged. “She got me drunk, she clubbed me over the head, next thing I knew—Boom!”(84)

C. Moral Stance

Phil is not above being deceptive and scheming in order to make sure Bob is happy and even to save Waverly’s business. He is a fun-loving womanizer but also believes in marriage and love, as he does get engaged to Judy.

D. Decorum

Phil is not a formal as Bob and dresses in slacks and button down shirts. He is kind, caring, silly, and happy go lucky. He is also an irrepressible clown and is not afraid of making a fool of himself. He did not hesitate to jump in and perform the Sisters number when they were nowhere to be found (75).

E. Summary List of Adjectives

Clown, charming, talented, schemer, determined, quick-witted, flirt, kind-hearted

Betty Haynes

A. Desire

Betty is responsible, sensible, and devoted to Judy. In the beginning it would seem as though her desire is to see her song-and-dance act with Judy be successful, as well as to see Judy happily married. She would never hold her sister Judy back, and did not want to hold the act together on her account (12). However, she, like Bob, hides her desire for true love.

B. Will
Betty is strong willed. She is very talented and could easily have a successful career of her own, however, her devotion to Judy keeps her from expanding outward. She makes up her mind about not trusting Bob and makes it hard for him to woo her. However, she is not so unmoving that Bob could not win her over after she realized that it was all just a misunderstanding.

C. Moral Stance

Betty is honest and believes in the good in people. When she hears Bob talk about people having an “angle” she is immediately put off because she prides herself in being honest. She disagrees with her sister and would never scheme to get ahead in her career, and she was upset with Judy for using trickery to get Bob and Phil to come to see their act. She is repulsed when she thinks Bob is plotting to take over General Waverly’s business. She was so furious with Bob over this, and at one point she told him “I can hardly speak to you, I’m so angry.” (80) She too wanted to be in on the plan to help save the Generals business, and thought it was a terrific idea (38). Betty values family as she is protective of Judy and is touched when she sees how Bob connects with young Susan.

D. Decorum

Judy teases Betty about being “formal.” She would appear to be uptight and walks with purpose, always stands up straight. She is attractive, and takes great pride in her appearance. Her hair is always perfect, and she has matching accessories with all of her outfits. Her attire is very modest and proper. She does not wear bright, flashy colors as to attract attention. Betty is very well-mannered, and she says all the right things at the right times. Betty is caught off guard when Bob asks her (after first meeting her) if she is married...shocked, she spits out her drink (18).
E. Summary List of Adjectives

Sensible, responsible, talented, beautiful, upstanding, honest, protective, formal

Judy Haynes

A. Desire

Judy wants to be a star. She schemes to get Bob and Phil to see the Haynes sisters act (12). Judy is a charmer and a flirt, but she desires to be in love too. She is loyal and devoted to her sister Betty. She wants Betty to be happy. She tells Betty that they are a twosome, and they only succeed together (12). She falls in love with Phil, and is very jealous of Rita and Rhoda. She desires to marry Phil, and wants him for herself.

B. Will

Judy has a strong will. She is charming and resourceful. She goes to great lengths to promote her career. However, she cannot convince Betty to stay after the misunderstanding with Bob. After seeing what a flirt Phil was she could have easily given up on him, and all men for that matter. She does, however, convince the perpetual ladies’ man, Phil, to get engaged to her.

C. Moral Stance

Judy is not as strict as Betty when it comes to telling the truth. She lied to get Bob and Phil to the show, and even forged her brothers’ handwriting. She also schemed with Phil to get Bob on the train to Vermont. She does not mean any real harm with her shenanigans, and would never purposefully hurt anyone. She is a kind person, and wanted to stay to help save the Generals business. She does value family and loyalty.

D. Decorum
Judy is beautiful, and prides herself in her appearance. Her hair is always styled nicely, and she has all the matching accessories to go with her outfits...right down to the gloves. Judy also has a flirty walk that catches men’s eyes. Judy dresses in bright, fun, young colors. She is confident and bold, and is quite catty when it comes to keeping other women away from her man.

E. Summary List of Adjectives

Sexy, ambitious, talented, flirt, kind, confident, loyal

General Henry Waverly

A. Desire

General Waverly is retired and struggling with adjusting to life after WWII. He makes it very clear that he wants to be back in the military. He struggles to be a successful businessman, and he realizes toward the end of the musical that he is not cut out for the army life anymore. He states, “I’m not a soldier anymore. I’m an Innkeeper. A proud innkeeper but a very bad innkeeper” (91). He finds out that he really enjoys civilian life, and that what he really wants and needs is love and family since he left his military family behind.

B. Will

The General is a strong leader whose presence commands attention. He is disciplined and proud. He does his best to welcome everyone at his inn and to make them feel at home. Even though his business is failing and he cannot afford to pay his bills, he makes it very clear that he will not accept charity.

C. Moral Stance
The General is principled and leads with military morals. He is an army war hero that has saved many lives. Bob mentioned that he saw the General save a guy from a burning jeep, and he carried him fifty yards to safety (51). He believes in love and family. He told Bob he needed to go after Betty when she left for New York. While much goes on around General Waverly without him knowing, Bob and Phil’s plan to save the inn and Martha hiding the bills, but he was not so unobservant as to not see that Bob and Betty love each other. By the end of the show General Waverly decides that his family is no longer the military and is not above changing his mind about his decision to re-enlist.

D. Decorum

General Waverly is a proud man who walks tall even though he has a limp from a gunshot wound he received fighting in WWII. He takes care of himself because he wants to rejoin the military. He runs his Inn as though it is a military base, and calls the cast troops, and orders them to follow army regulations (45). He dresses in neutral tones, slacks and button up shirts with sweaters.

E. Summary List of Adjectives

Stern, disciplined, proud, loving, principled, kind-hearted

Martha Watson

A. Desire

Martha is a meddler. She tries very hard to be helpful and has everyone’s best intentions in mind. Martha wants the General to be happy and successful, and trying to be helpful she tells Bob and Phil that the Generals business is going under. She also is a former Broadway performer, and she desperately wants another chance to get back in front of an
audience. Martha realizes how much she longs to be on the stage again; she sings “Let Me Sing and I’m Happy” and feels young again (84).

B. Will

Martha likes to take matters into her own hands. She often thinks she knows best, but in fact, she tends to make a mess of things. She is strong willed and does not back down to the General and is not afraid or intimidated by him like most. Martha wants to be part of the show they are putting on for the General, but Bob keeps blowing her off, until one day she can no longer hold it in... just busts out in song. Bob was very impressed with her talent, and tells the costumer to find her a costume in which Martha tells him she wants a two year contract instead.

C. Moral Stance

Martha does not mind sticking her nose into the business of others. She tries very hard to be helpful, and even hides the Generals bills from him in order to protect him. She is a motherly figure to Susan, and she takes Susan under her wing, and even helps her with her school work (39). She is bold and quick-witted, which makes her likable. She is who she is and does not hide or pretend to be something she is not. She has been in and out love many times, and shares her wisdom on the subject with Betty and Judy when they are fighting with Bob and Phil (70).

D. Decorum

Martha is the housekeeper and concierge at the Columbia Inn. Martha dresses modestly and she wears her hair in an up do... high on top of her head. She is very well put together with nicely ironed clothes, and she walks and talks with confidence. Martha is fearless, and when necessary her demeanor can be as strict as the General. She is really
the one in charge at the Inn, and orders the General around... even ordering him to wear his uniform the night of the show (86).

E. Summary List of Adjectives

Sassy, nosey, caring, well-intentioned, funny, meddler, bold

Susan Waverly

A. Desire

Susan loves her grandfather and wants him to be successful. She prays for snow so that his business will not fail. While she initially objects to the show being performed in the barn, she takes a liking to it and decides she wants to be a part of the show too. She looks up to Martha, and learns to perform by watching the cast and hanging out in the rehearsals.

B. Will

Susan tries very hard to seem older than she actually is, initially she refuses to be called Susie. She wants to be included in what is going on and wants to be treated like an adult. She is very intelligent and does catch on quickly; however, she does not understand everything because she is so innocent.

C. Moral Stance

Susan cares deeply for her parents and grandfather. When she found out her Grandpa was in trouble she demonstrated her faith by saying a prayer for him, and told God that she would even give up snow for her Grandpa. She also believes in being honest, as she rats Martha out for listening to the guests conversations on the switchboard (34). She knows that Bob and Betty are in love, and she wants them to stay together. After Bob
and Bettys misunderstanding she agrees with the General that Bob is a damned fool if he
does not chase after Betty to bring her back (78). She already had a car arranged and
waiting to take him to New York.

D. Decorum

Susan is a smart young lady. She cares about her schoolwork, and she uses the barn to do
her homework. She is aware of her surroundings, and learns by observing people. She
really cares about her family and all the people around her. She is not shy, and she soon
discovers by watching the cast and Martha that she too wants to be a performer. She
dresses in gentle colors and simple print dresses.

E. Summary List of Adjectives

Intelligent, bright, sassy, sweet, loving, innocent, quick

Ralph Sheldrake

A. Desire

Ralph is a successful businessman that draws up million dollar deals. He is a producer
and is the manager of Bob and Phil. He desires to make money, and prides himself in
landing the big deals. Ralph is kind, and he desires to help the General. Ralph is the
contact person for the 151st division, and he was the one that sent six hundred letters out
to the troops getting them to come to the show to save the Generals business (38).

B. Will

Ralph does as he is asked, just like a soldier. Although, when it comes to business and
making deals he does not back down easily, as he is used to negotiating million dollar
contracts. Ralph is giving and accommodating as he lets Bob have a spot on the “Ed
Sullivan Show” to promote the show for the General.
C. Moral Stance

Ralph cares for the General and wants to help him. He sent out six hundred letters to the 151st division to get them to come and help their former General. Ralph has a big heart, and even from the beginning of the musical he puts together a holiday show for the GI’s in his Unit. He cares for people and is sympathetic to their needs. Ralph is a fair and honest Businessman and he takes pride in negotiating the best deals for his clients.

D. Decorum

Ralph dresses in business suits, as he is constantly trying to swing a deal. He is polite, but conversations with Ralph are clipped and right to the point. He is very nice to his secretary, and even calls her a Peach.

E. Summary List of Adjectives

Busy, fast-talker, business man, giving

Rita and Rhoda

A. Desire

These women want to be famous. They think they can be stars by throwing themselves at Bob and Phil by flirting with him.

B. Will

They are hopeless flirts, and will do whatever Phil and Bob want. These women think that their sexuality is the only thing that will help them get ahead.

C. Moral Stance

Rita and Rhoda use their sexuality to get ahead and to get noticed. At first they are rude to Judy because they see Phil is attracted to her, so they see Judy as a threat. Later when
they know that Phil and Judy are a couple they no longer allow Phil to flirt with them. So they remind Phil that he is taken, so they do have some moral conscience.

D. Decorum

The women dress provocatively and talk in flirty, sing-songy tones. They have very little dignity and will wear anything to promote their stage careers. They giggle at everything, and they are complete airheads. These two are not very smart as Rita had to tell Rhoda that the War with Germany was over, and that America had won (45).

E. Summary List of Adjectives

Brash, unintelligent, sexy, flirtatious, giddy, rude

Ezekiel Foster

A. Desire

Ezekiel is not into the fast-paced life of show business. He wants the typical slow-paced New England life. Although he is laid back, he is still a hard worker and enjoys taking care of the Inn.

B. Will

He is strong willed, even as he is asked to help out Mike with the show, he still moves slowly and at his own pace—much to Mike’s dismay.

C. Moral Stance

He is happy being helpful, and does take pride in his work even though he moves slowly. He cares about the General as the closer they get to the opening of the show, he warns Bob that the lights need to be set or a certain number will not be ready. He is a man of few words, and “Ay-yup” is his usual response to everything. Ezekiel is a man of honor as he is privy to arguments but does not repeat what he hears to anyone (68). Ezekiel is
compassionate and he realizes that Mike (the stage manager) is under so much pressure to put on a successful show. Mike snaps at Ezekiel during the process, but Ezekiel does not hold it against him, and Ezekiel even gifts Mike a gallon of their Vermont Maple Syrup. He has been at the Inn for a long time as Martha tells Susan that Ezekiel came with the Barn.

D. Decorum

He is the maintenance man and care taker for the inn. He dresses in overalls and plaid shirts all the time. He also wears a plaid winter hat that he never takes off. He walks slowly and slouches. He also talks slowly and does not have much to say, but he is witty and smart. He has a sense of humor, and appears to enjoy watching the rehearsals for the show as he does a little singing and dancing from the shows number “I Love a Piano.” He is a patient and kind man.

E. Summary List of Adjectives

Slow, helpful, sarcastic, kind, funny, caring, giving, loyal

Mike

A. Desire

Mike wants to put on a Broadway show in five days in a barn. He holds himself and everyone around him to extremely high standards. Mike wants to be the best stage manager possible, and he really prides himself at being on top of things. He runs a tight ship, and things always run smoothly as he is used to putting on shows in professional theatres. He has a major meltdown when things don't go as planned, and his breaking point is when the Haynes sisters are nowhere to be found for their number.

B. Will
Mike has so many things interrupt his rehearsals, yet he presses forward. He is determined to have a great show even though they would be performing in a Barn. He is tightly wound and up tight throughout the process, but says at the performance that he knew all along that they could pull it off.

C. Moral Stance

Mike is a hard worker. Many people depend on him, and he is not used to a show failing. He moves quickly and has no time for nonsense, and he becomes extremely frustrated with Ezekiel's slow moving pace. He tends to be overly dramatic, so much that Phil says they could name an Opera after him.

D. Decorum

Mike is a showman. He dresses snappy-casual because his job requires him to constantly be moving to keep the order. He likes to be organized and well prepared. Mike wears a whistle and carries a clipboard in order to keep the order. Mike has very high expectations for the whole cast, and he gets frustrated and loses his cool at times. He does not do well under pressure, but he knows he is vital to the success of the show, and does not want to let anyone down.

E. Summary List of Adjectives

High-strung, sarcastic, well-intentioned, smart, dramatic, friendly, polite
Analysis of Dialogue

A. Choice of Words
The words chosen are those of a comical nature. The characters often take playful jabs at each other, though nothing is said out of malice or meant to be hurtful. The characters often tease about each other’s shortcomings, which helps lead the characters to a place of development. For example, Phil teases Bob about being stiff and by the time the two reprise “Sisters,” Bob finds himself letting loose and having fun. Also, the character of General Waverly uses words from the military, as do the other soldiers in the show—especially when around Waverly. The use of military language by General Waverly shows that he holds close to the values of the military and is proud to be a soldier. *White Christmas* is meant to be a family show, so there is no swearing, but comically alludes to it when Susan starts to spell out “B-a-s-t.”

B. Choice of Phrases and Sentence Structure
The response from one character to another is short and to the point, often with comic relief because *White Christmas* is meant to be light-hearted and fun for the audience.

C. Choice of Images
The use of imagery in the dialogue reflect the ideal of the “American Dream.” When Phil explains that he wants Bob to settle down, Phil describes the ideal family, which reflects the contentment of America as it recovered from WWII. Phil tells Bob, “I want you to get married and have nine children, so you can have a home,” again, reflecting the attitude of many young people after WWII eager to
start families. Also, there is the imagery of the idealistic Christmas Holiday, when miracles happen. When Bob makes a plea for his fellow soldiers to come to the Columbia Inn, he invokes the idea of the “Spirit of Christmas.”

D. Choice of Peculiar Characteristics

The dialogue of the characters is 1950s colloquial. The characters use slang phrases like “skirts” to refer to females, or “can” to referring to the bathroom. Another peculiar characteristic is in the dialogue of the character of Ezekiel, who is described as a “taciturn New Englander.” His character, for the most part, does not sound as eloquent or educated as the other characters. Most of Ezekiel’s lines are one word, “Ay-yup.” However, when he does have more than “ay-yup” to say, he says “ya” and “ain’t.”

E. Sound of the Dialogue

The sound of the dialogue is varied. When General Waverly is speaking it is sharp and militaristic, like a drill sergeant. Rita and Rhoda are very flirty so their dialogue sounds high pitched and sing-songy. The rest of the main characters exchange dialogue that is playful. The sound of the dialogue is such that the audience can relate to it, as most people lovingly tease the ones closest to them.

F. Structure of Lines and Speeches

The structure of the lines allows for subtext support. *White Christmas* is largely comical and fun loving, the lines are not wholly literal and allow for the actors to deliver the lines while physically doing something else on stage. Also, the structure calls for there to be multiple things happening on stage at once, building to the delivery of the a major laugh from the audience. For example, Mike, the
stage manager, is so high-strung when trying to get the show together in five days
that nothing seems to go right. His rehearsals are constantly being interrupted; at
one point Martha and General Waverly walk through a dance number arguing
over the bills. Yet, as Mike finally pulls the show together, he delivers a line,
“Okay, all you Christmas Elves! We’ve done it! We’ve out up a show in five
days and I always knew we could do it! I never doubted us for a second! And we
did it by remaining CALM!”
Analysis of Dramatic Action

Unit 1: "Showtime in Wartime"

It's Christmas Eve on the Western Front WWII, and the troops of the 151st Division are trying to make things brighter with a home-made holiday show.
Adjectives: orders, invite, greets, instruct, affirms, demands, cheery, query, evaluates, affirms, jovial, exhorts, greets, curious, silly, joyous

Unit 2: "Dreaming of Home"

Captain Bob sings to the troops and tries to bring a little bit of Christmas spirit to the troops.
Adjectives: Heartening, nostalgic, homesick, invites

Unit 3: "So Long, and Farewell"

General Waverly has a bullet in his leg and has been ordered stateside.
Adjectives: orders, obeys, strict, coax, demands, affirms, defends, criticize, submit, regulate, obeys, orders, submits, softhearted, obedient, somber

Unit 4: "Bob and Phil Hit the Big Time"

Bob and Phil are famous entertainers on the Ed Sullivan Show, and they are getting ready to start a new revue. Phil reminds Bob they need a sister act for their show, also with the intention of trying to set Bob up.
Adjectives: excite, bubbly, energetic, dazzling, merry, enliven, stimulate, electrify, invigorate, warm, robust, grandiose, gracious, merry, jolly, earnest,
focused, helpless, confirm, query, accomplished, assured, clear, cheerful, pleased, enchant, excite, robust, flamboyant, tease, profit, reflect, optimistic, merry, flirty, affirms, sultry, publicize, giddy, direct, silly, coarse, gleeful, trick, query, intrigue, clever, defiant, suggestive, agitated, enlighten, defiant, big-hearted, agreeable, baffled, definitive

Unit 5: “All in the Name of Show Business”
Judy reveals she lied to get Bob and Phil to see their act. Judy tells Betty they are a team, and they only succeed as a team.
Adjectives: excited, disturbed, ambitious, suspicious, clear, query, crafty, conventional, decent, determined, heartfelt, genuine, loving, leery, confused, enlighten, cold, defenseless, cautious, bleak, complete, chilly, complicated, unwieldy, beckons, greets, generous, flirty, tames, enthusiastic, cheery, invites

Unit 6: “Love Takes the Stage”
Bob is instantly attracted to Betty while watching her perform. Likewise, Phil is immediately attracted to Judy.
Adjectives: loyal, giving, sharing, faithful, unity, tight, forewarned, united, excites, admire, delight, captivate, attract, beneficial, afraid, helpful, query, brave, shock, apprehensive, convince, assure, tense, awkward, guide, apprehensive

Unit 7: “Butting Heads and Sparks Ignite”
Betty explains Judy’s scheme to get Bob and Phil to the show. Bob, being cynical, says everyone has an “angle,” which offends upright Betty.

Adjectives: greets, admires, confirms, formal, enchant, greets, affirm, cheery, accepts, bold, coax, shock, dismiss, polite, convince, conjure, regret, inform, interest, likely, impression, fake, misleads, ignites, amaze, sorrowful, praise, timely, feisty, polite, offends, trigger, maneuver, agitate, frank, contest, rude, quick-wit

Unit 8: “I’ve Got You Under My Skin”

Phil and Judy want to stay together so they scheme to get Bob on the train to Vermont, following the sisters.

Adjectives: bemuse, invite, concern, trick, delight, enchant, blissful, charm, clumsy, benefit, carefree, query, curt, dismiss, affirm, clever, bewilder, instigate, cheerful, flippant, rash, enrage, nervous, affirms, fearful, competent

Unit 9: “Ruh-Roh...Something’s Fishy”

Bob discovers they are on the train to Vermont and not Florida. Bob, Phil, Betty, and Judy arrive in Vermont to discover there is no snow.

Adjectives: scrutinize, bewildered, phony, bold, uncomfortable, odd, bold, confused, affirm, perky, flirt, charge, chilly, frozen, tempt, lame, affirm, horrible, instinctive, greets, panic, sorrowful, goad, curt, mortify, rebukes, bold, dishonest, courteous, coax, enthusiastic, affirms, glorious, joyful, exhilarate, fresh, lively, eager, hopeful, lively, zealous, cheery, exuberant, query, absent, enthusiastic,
huffy, encourage, perky, informs, shock, unsympathetic, upset, harsh, dispute, obstinate, resolute, obnoxious, defiant, unsuccessful, cross, greets, anxious, query, panicky

Unit 10: “Ten-shun! It’s the General”

Upon arriving at the Columbia Inn, Bob and Phil are surprised to find out General Waverly own the ski resort.

Adjectives: guilty, forthright, friendly, informs, frank, huffy, gleeful, tease, enthusiastic, acquaintance, genuine, glum, fake, direct, alert, formal, calm, obedient, firm, nice, query, candid, furious, affirms, friendly, revere, honor, fortunate, chide, comic, peculiar, cute, leaky, deflate, unimpressive, loyal

Unit 11: “The General Wants Company”

Waverly decides to have the sisters stay to perform even though business is slow.

Adjectives: considerate, faith, hopeful, clear-cut, tattling, kind, flirty, joyous, innocent, probes, confirms, revere, kind, playful, sympathetic, expand, questioning, spurned, explains, questions, jilted, spurned, numerous, confirm, helpful, humorous, hopeful, considerate, favors, direct, spark, bossy, jovial, inform, curt, jolly, clever, cheery, curious, afraid, bossy, restrict, sassy, educate, summons, easy going, disgust, ownership, silly, foolproof, hilarious, chastise, fresh, factual, colloquial, biting
Unit 12: “Martha Spills the Beans”

Martha reveals that the General’s business is failing. Bob and Phil come up with a plan to help the General and the Haynes sisters hear and want to help.

Adjectives: sympathetic, query, informs, expand, questioning, spurned, jilted, spurned, numerous, confirm, helpful, humorous, hopeful, considerate, favors, direct, spark, bossy, jovial, inform, curt, jolly, clever, cheery, curious, afraid, bossy, restrict, sassy, educate, summons, easy going, disgust, ownership, silly, foolproof, hilarious, chastise, candid, curt, shock, flirty, fresh, factual, colloquial, biting, resolve, bold, deflect, perplex, cute, serious, humorous

Unit 13: “The Chorus and Crew Arrive”

The chorus and crew arrive in Vermont with 5 days to put together a show.

General Waverly is alarmed by all the people and warns Bob that he doesn’t need charity.

Adjectives: energetic, instructive, calm, intense, greets, direct, cheerful, sultry, flirty, joke, corny, curt, rude, polite, vindictive, agitated, cold, catty, angry, instructs, busy, questioning, obedient, curious, informs, bewildered, jovial, proud, baffled, kind, dry humor, grateful, strict, featherbrained, inform, glad, dauntless, avert, bold, tenacious, curious, content, carefree, recognize, realize, humble, commends, thrill, needy, caring, compassion, blessed, concern, instruct, zealous, eager, astonished, bold, direct, flirty, furious, instruct, query, cheery, slaphappy, prayerful, concern, cute, nudges, distress, questioning, worrisome, affirms,
confirms, curious, jest, warm, comforting, fearful, validate, reassure, thoughtful, content, aforethought, greet, humble, chide

Unit 14: “Betty Sees Bob Differently”
Susan is worried about her grandfather and Bob comforts her. Betty sees Bob comfort and sing Susan to sleep and changes her mind about Bob being cynical. Bob and Betty kiss.
Adjectives: caring, honorable, phony, heartfelt, helpful, confirms, soothe, kind, warm, kindle, spark, conclude, affirm, busy, dealings, obedient, questioning, bossy, elicit, invoke, greet, set straight, query, correct, jolly, curt, surprise, instruct, curious, inform, confused, verifies, probes, concern, conclude, confounded

Unit 15: “Martha Gets her Wires Crossed”
Sheldrake is not clear in explaining the “million-dollar proposition” and Martha assumes Bob is trying to cheat the General out of his business.
Adjectives: directs, instruct, fluster, beckons, answering, anxious, affirms, orders, questioning, flustered, reassure, ordering, instructs, greets, curt, giddy, curt, flirty, sultry, awkward, asserts, allures, zany, dismiss, disputes, greets, tense, enchanting, blissful, praise, confiding, helpful, gratitude
Unit 16: “Martha Makes Things Worse”

Martha tells Betty about the message from Sheldrake. Betty then thinks Bob is being un-honorable and dishonest.

Adjectives: greet, amused, nosy, questioning, prying, ordering, curious, skeptical, calculating, talebearer, shock, gossipy, baffled, misinformed, clueless, assured, beckons, afraid, questioning, fearful, instructs

Unit 17: “Betty and Bob Aren’t on the Same Page”

Betty tries to discuss the “million-dollar proposition” with Bob, in order to get him to come clean, but because Martha misconstrued the message, Betty and Bob don’t know they are discussing different things.

Adjectives: bewildered, inform, unaware, coy, oblivious, dry, warm, furious, caring, misled, gleeful, fuming, confused, dry, probe, curt, frank, short, perplexed, curt, scant

Unit 18: “Martha Messes Things Up Again”

General Waverly finds the bills that Martha has been keeping from him.

Adjectives: raging, orders, jovial, query, humorous, informs, cheery, instructs, enthusiastic, blessed, content, carefree, blissful, beckons, affirms, frustrated, flustered, happy, summons, bright, elated, scolds, orders
ACT I

(The show curtain is like a giant Christmas card, with the words IRVING BERLIN’S "WHITE CHRISTMAS" written large upon it.)

MUSIC 1: OVERTURE

Scene 1: Somewhere on the Western Front of World War II – Christmas Eve, 1944

MUSIC 1A: CURTAIN MUSIC – ACT ONE

(Lights up on a small skinny Christmas tree decorated with K-ration cans and military paraphernalia, sitting on top of what is clearly an army trunk. A homemade banner says "MERRY CHRISTMAS, 1944" and "151 DIVISION" with an arrow pointing to "U.S.A. 3,451 MILES" and maybe holiday cheesecake pin-up.

CAPT. BOB WALLACE and PFC. PHIL DAVIS are entertaining their division in a homemade holiday show. BOB and PHIL wear battle fatigues and red, fur-trimmed Santa hats, and PHIL wears a set of jingle bells. CORP. RALPH SHELDRAKE, sitting on another army trunk, accompanies them on a wheezy squeeze box, part of a one-man band.

To the tune of ‘Steppin’ Out With My Baby’ CORP. RALPH SHELDRAKE is MC’ing the end of a holiday show. An audience of GI’s watches, seated on the ground.)

SHELDRAKE

Settle down, GI’s, settle down! And now I’ve got a million-dollar proposition for you. If there’s anything worse than fighting a war on Christmas Eve, it’s gotta be our final act.

MUSIC 2: HAPPY HOLIDAY – 1944

Their jokes are lousy but their dancing’s even worse. Here they are – Captain Bob Wallace and Private Phil Davis!

(Under the vamp.)

BOB

Private Davis!

PHIL

Yes, Captain Wallace!

BOB

Remember – don’t sing until you see the whites of their eyes!

PHIL

I see ‘em!

BOB

Then sing!
HAPPY HOLIDAY!
HAPPY HOLIDAY!
WHILE THE MERRY BELLS KEEP RINGING,
MAY YOUR EV'RY WISH COME TRUE.

HAPPY HOLIDAY!
HAPPY HOLIDAY!
MAY THE CALENDAR KEEP BRINGING
HAPPY HOLIDAYS TO YOU!

(Music continues as a vamp under the following dialogue:)

BOB
That's quite a crowd we've got out there. What do you think?

PHIL
Looks like they've been through a war.

BOB
They have been through a war.

PHIL
Well then, they look pretty good!

(SHELDRAKE punctuates the punch line with a razzing HONK.)

BOB & PHIL
WHILE THE MERRY BELLS KEEP RINGING,
MAY YOUR EV'RY WISH COME TRUE.

PHIL
Captain Wallace.

BOB
Yes, Private Davis.

PHIL
Do you know how long it's been since I've seen a girl?

BOB
How long is that, Private?

PHIL
I dunno, but we're dancin' awful CLOSE!

BOB & PHIL
MAY THE CALENDAR KEEP BRINGING
HAPPY HOLIDAYS,
HAPPY HOLIDAYS TO YOU!
All right. All right. Thanks. We've certainly had a good time tonight, haven't we, fellas? Look, I know you're all missing home.

(PHIL begins to turn the crank of the music box.)

MUSIC 2A: WHITE CHRISTMAS MUSIC BOX

So here's one to put you right back there in front of the fireplace sung by our very own Captain Bob Wallace.

BOB

(I'M DREAMING OF A WHITE CHRISTMAS, JUST LIKE THE ONES I USED TO KNOW, WHERE THE TREETOPS GLISTEN AND CHILDREN LISTEN TO HEAR SLEIGH BELLS IN THE SNOW.

BOB, PHIL & SHELDRAKE

I'M DREAMING OF A WHITE CHRISTMAS WITH EV'RY CHRISTMAS CARD I WRITE...

C'mon, boys, help me out...

(GENERAL HENRY WAVERLY enters, unnoticed by them - a manly commanding figure using a stick for a cane.)

BOB, PHIL, SHELDRAKE & Gls

MAY YOUR DAYS BE MERRY AND BRIGHT AND MAY ALL YOUR CHRISTMASES BE WHITE.

SHELDRAKE

Attention!

(All three saluting.)

General Waverly, sir!

WAVERLY

What the devil is going on here? Don't you men know that there's a war on?

PHIL

Yes, sir. But it's Christmas Eve and we thought we'd celebrate—

Attention!

WAVERLY

Yes, sir.
Take off those ridiculous bells.

WAVERLY

(Removing them.)

Just a little Yuletide cheer, you know. Jingle bells and so on...

WAVERLY

Davis, if you could march as well as you jingle, this war would be over.

PHIL

Yes, sir.

WAVERLY

Captain Wallace, I believe you are out of uniform.

BOB

Yes, sir.

WAVERLY

Captain Wallace, I believe you are out of uniform.

BOB

Yes, sir. (Removes Santa hat.)

WAVERLY

Dismissed.

BOB & PHIL

Yes, sir!—Thank you, sir.

(BOB, PHIL, SHELDRAKE and MALE ENSEMBLE start out.)

WAVERLY

And gentlemen—thank you for the fine show.

BOB, PHIL, & SHELDRAKE

Thank you, sir—Merry Christmas, sir—Merry Christmas, sir.

(BOB, PHIL, SHELDRAKE and the GI's exit)

WAVERLY

(To audience:)

So—Christmas Eve, 1944. I don’t see any flying reindeer in this little corner of hell tonight. Gentlemen, I do have some news for you. The army has ordered me stateside as of zero-one-hundred hours to get this German buckshot taken out of my leg. And if you don’t give the new CO as much as you gave Henry Waverly, I may come back and fight for the enemy. It has been my great privilege to lead you men. (Indicating various members of the audience.)

Johnson, Sanchez, Rubinstein, Perelli. The 151st Division is doing America proud. Maybe in a year we’ll be celebrating the holidays around a fire with our families and friends. Ten years from now—1954—who knows where we’ll be. Let’s pray it’s a better world. Soldiers—Merry Christmas.

MUSIC 3: SULLIVAN OPENING

(WAVERLY salutes us, and exits as uptempo, bright music comes up and the scene changes to...)

Scene 2: The Ed Sullivan Show - 1954
Welcome back to the Ed Sullivan Show! Brought to you by the 1954 Lincoln Mercury and Oxydol Detergent—the washday cleanser for that all-American purity.

(RITA and RHODA dance on, two leggy chorus girls dressed as Oxydol Detergent boxes.)

Use Oxydol!

For purity!

(RITA and RHODA exit.)

TV ANNOUNCER

And now: America's favorite song-and-dance team—recording artists and Broadway stars, Bob Wallace and Phil Davis!

(The Sullivan show curtain parts to reveal a giant box wrapped like a Christmas present, which opens to reveal BOB and PHIL.)

MUSIC 4: HAPPY HOLIDAY / LET YOURSELF GO

BOB & PHIL

HAPPY HOLIDAY!

PHIL

WHILE THE MERRY BELLS KEEP RINGING,

MAY YOUR EV’RY WISH COME TRUE.

HAPPY HOLIDAY!

BOB

HAP-HAPPY HOLIDAY!

PHIL

HAPPY HOLIDAY!

BOB

MAY THE CALENDAR KEEP BRINGIN'

HAPPY HOLIDAYS,

HAPPY HOLIDAYS TO YOU!

(BOB and PHIL are joined by ensemble as the piece builds into a full production number.)

BOB & PHIL

COME, GET TOGETHER.
LET THE DANCE FLOOR FEEL YOUR LEATHER.
STEP AS LIGHTLY AS A FEATHER.
LET YOURSELF GO.

BOB & PHIL

COME HIT THE TIMBER.
P. Stimulate

B.T. Electrify

E. Invigorate

Warm

B. + P. + E. Robert

1. Loosen up and start to limber.  
   
   PHIL
   
   Can't you hear that hot marimba?
   
   BOB

2. Let yourself go.  
   
   BOB & PHIL

   Let yourself go, relax, and let yourself go.  
   
   BOB & PHIL

   You've got yourself tied up in a knot.  
   
   BOB & PHIL

   The night is cold, but the music's hot.
   
   BOB & PHIL

   So come on, come on, cuddle closer.  
   
   BOB & PHIL

   Don't you dare to answer "no, sir."  
   
   BOB & PHIL

   Butcher, banker, clerk and grocer, let yourself go!
   
   BOB & PHIL

3. Let yourself go, relax, and let yourself go.  
   
   ENSEMBLE

   Let yourself go.  
   
   ENSEMBLE

   You've got yourself tied up in a knot.  
   
   ENSEMBLE

   The night is cold, but the music's hot.
   
   ENSEMBLE

   So come, cuddle closer.  
   
   ENSEMBLE

   Don't you dare to answer "no, sir."  
   
   ENSEMBLE

   Butcher, banker, clerk and grocer, let yourself go!
   
   ENSEMBLE

   (Dance Break)

   Let yourself go!
   
   BOB & PHIL

4. Let yourself go, relax, and let yourself go.  
   
   RELAX!

   RELAX!

   YEAH!

   ENSEMBLE
THE NIGHT IS COLD, BUT THE MUSIC'S HOT.
THE NIGHT IS COLD, BUT THE MUSIC'S HOT.
THE NIGHT IS COLD, HOT!

HAPPY HOLIDAY!
HAPPY HOLIDAY!
HAPPY HOLIDAY!

WHILE THE MERRY BELLS KEEP RINGIN',
MAY THE CALENDAR KEEP BRINGIN',
HAPPY HOLIDAYS

TO YOU!
TO YOU!
TO YOU!

YEAH!

ALL

--- A. Grandioso ---

MUSIC 4A: LET YOURSELF GO (PLAYOFF)

(When the number ends, ALL bow, then BOB and PHIL come downstage.)

BOB

(During the applause.)

Thanks, folks! We're off to Miami to try out our new show!

PHIL

We'll see you in Florida! Merry Christmas!

BOB

Merry Christmas!

(Behind them the set changes to...)

Scene 3: Backstage at the Sullivan show - after the broadcast; Backstage at Jimmy's, a none-too-classy nightclub

(BOB and PHIL enter a spiffy dressing room, which takes up half the stage. They are met by TESSIE, their assistant.)

TESSIE

That was a great show, Mr. Wallace.
Thanks, Tessie. Would you tell Scooter to pick up the tempo on that dance break? (To PHIL.) And you, I told you to work on the second chorus, not the second chorus girl.

PHIL

Guilty as charged.

TESSIE

(Handing BOB papers and a clipboard.) Telegram. Telegram. Signature.

BOB

(As he checks the papers and signs.) Did you set up the train tickets for tonight?

TESSIE

Yes, sir. You and Mr. Davis have a drawing room on the one a.m. to Miami.

BOB

Good...

TESSIE

The kids in the chorus follow you down in two days for rehearsals.

BOB

Great. Thanks, Tess.

TESSIE exits. During the following scene BOB and PHIL change from their Ed Sullivan costumes into street clothes, in a well-known and often-practiced routine.)

PHIL

Christmas in Florida. I like that.

BOB

Eighteen holes and a swim in the sunshine, you'll want to move there. (RALPH SHELDRAKE enters.)

SHELDRAKE

Hey, hey! The 151st Division comes through again! Captain Wallace! Private Davis!

PHIL

Corporal Sheildrake!

BOB, PHIL & SHELDRAKE

(Sing a cappella.) GEE, I WISH I WAS BACK IN THE ARMY! BA-DA, DA-DA, DA-DA, DA-DA, DA-DA!

PHIL

You think all TV producers got started by finagling black market nylons?
This one did. Boys, I got a million-dollar proposition for you. Ed wants you back on the show after the Florida tryout. You do a piece of your new revue and we broadcast it, what do you say?

Bob? What do you say?

It's a million-dollar proposition!

I'll send you all the bumf. And hey—have a Merry Christmas, fellas!

Merry Christmas, Ralph!

Merry Christmas.

(SHELDRAKE exits.)

(RITA and RHODA enter.)

Oh, Philly-dilly!

Once we're in Florida, are we gonna work on that new quote-unquote "routine" unquote?

Yeah, honey, yeah, I've got it all worked out.

That last routine did wonders for my sacroiliac.

Hiya, Bobby! See ya in Florida!

And remember. Use Oxydol!

(For parity!)

(RITA and RHODA exit giggling.)

"Philly-Dilly..." Have you ever considered giving the female sex a breather?

What, and give up show business?
BOB
I don’t know what’s getting older faster—me, or your jokes.

PHIL
Hey, why don’t we go for a drink before the train? I heard about this great little club downtown...

BOB
Whoa. Whoa. Whoa. I smell an angle. Skip the scam, Phil, what do you actually want from me?

PHIL
Okay—you remember mess sergeant Frankie Haynes?

BOB
Freckle-faced Haynes? The dog-faced boy?

PHIL
Yeah. His sisters are doing a show in some joint. We’re doing a new revue—and we said we wanted a sister act.

BOB
This isn’t a plot to hook me up with another belly-dancing rocket scientist—?

PHIL
It’s a way to find a sister act! Of course, we could always take Rita and Rhoda along...

BOB
Stop. Ever since we were in the army, you’ve been trying to fix me up with something female. Ten years now—

(Under "ten years now.")
You wanna know why, Bob?

BOB
— let me finish—big ones, little ones, dumpy ones, as long as it wears a skirt and it’s still breathing, you trot it out.

PHIL
I’m trying to put a little romance in your life, Bob! I want you to go out and have some fun. Remember fun? I want you to stop being Bob Wallace Incorporated and fall in love! I want you to get married and have nine children, so you can have a home and I can go out and get a massage or something!

BOB
Okay. Okay. Maybe you’ve got a point there, about home. But come on, Phil—most of the kids we meet are young, they’re ambitious.

MUSIC 5: LOVE AND THE WEATHER
They don’t want to settle down and raise a family. As for love—no thanks. It’s too much like the weather.
UNPREDICTABLE,  
IRRESPONSIBLE,  
UNBELIEVABLE,  
UNRELIABLE,  
EVER SINCE THE WORLD BEGAN  
ARE CUPID AND THE WEATHERMAN.

LOVE AND THE WEATHER,  
BIRDS OF A FEATHER  
CAN'T BE DEPENDED UPON.  
ONE DAY IT'S SUNNY,  
NEXT DAY THE SUNSHINE HAS GONE.

LOVE AND THE WEATHER,  
ALWAYS TOGETHER,  
PLANNING ANOTHER SURPRISE,  
BRINGING THE RAINDROPS  
JUST LIKE THE TEARS TO YOUR EYES.

ANY GUY  
WITH LOVE CLOSE BY  
IS COZY AND WARM.  
LOVE WALKS OUT  
AND KICKS A GUY  
RIGHT OUT OF THE WARM  
INTO A STORM.

MOONLIGHT ROMANCES  
HAVE TO TAKE CHANCES,  
THAT'S WHAT YOU LEARN WITH THE DAWN—  
LOVE AND THE WEATHER  
CAN'T BE DEPENDED UPON.

(A shabby dressing room at "Jimmy's Back Room" is revealed on the other half of the stage as  
JUDY HAYNES enters, getting ready for a show.)

JUDY
I told Jimmy to put them at a table right down front. I'm so excited. I hope I don't stare at them during the  
number.

(BETTY HAYNES enters.)

BETTY
Well, I still don't understand it...

JUDY
Oh, Betty, will you settle down? We've actually got Wallace and Davis coming to see us.
B. Suspicious
Yes, but how did Wallace and Davis ever find out about Betty and Judy Haynes?

JUDY
I don’t know. They were in the army with Frankie. Maybe through Frankie...

BETTY
Frankie’s in Alaska. How did he ever get to Wallace and Davis?

JUDY
I, uh....

BETTY
I smell a rat here. Maybe the same rat who told this club owner we’re his cousins.

JUDY
I didn’t say cousins. I said we went to kindergarten together.

BETTY
Did you ever hear about honesty being the best policy?

JUDY
Yeah, and I never believed it for a second. Don’t you want us to get someplace, Betty? Do you want to go on playing dives like this forever?

BETTY
Oh, honey, I do want you to succeed...

JUDY
We’re a twosome, remember? I don’t succeed if you don’t.

BETTY
But Judy, I don’t want you to hold the act together just because of me. If you get an offer, or if you find a really great guy...

JUDY
How can you be so beautiful and so insecure? You’re the one who deserves the offer—and the guy.

BETTY
I don’t know about deserve him.

MUSIC 5A: LOVE AND THE WEATHER (PART II)

But I’m going to grab an umbrella and put on galoshes when I meet him.

JUDY
You lost me.

BETTY
LOVE AND THE WEATHER,
BIRDS OF A FEATHER,
Look, Bob. Just humor me, will you? Call it a favor for an old army buddy. We'll go see Frankie's freckle-faced sisters, maybe the weather'll break, the skies'll clear, and the love of your life will pop out of a puddle. I'll go grab us a cab.

(Phyl exits from one dressing room, Judy from the other.)

Any guy with love close by is cozy and warm. Love walks out and kicks a gal right out of the warm into a storm. Moonlight advances love's golden chances, rain comes along and they're gone—love and the weather change from night to dawn.

B&B: Complicated

B, Black

B, Cautious

B, Defiance

B, Cold
I-4-14

UNPREDICTABLE!
IRRESPONSIBLE!
UNBELIEVABLE!
UNRELIABLE!

BOB
BETTY
BETTY
BOB & BETTY

LOVE AND THE WEATHER CANNOT BE DEPENDED UPON!

MUSIC 58: LOVE AND THE WEATHER (SCENE CHANGE AND UNDERSCORE)

(THEY exit. Music starts, and the scene changes to...)

Scene 4: Jimmy's Back Room - later that evening

(BOB and PHIL enter as a CIGARETTE GIRL rooms the crowd.)

CIGARETTE GIRL

Cigars, cigarettes, candy!

Hello there!

Cigar, sir?

I don't know how to smoke but you could teach me.

PHIL

PHIL

BOB

Down, boy.

(RITA and RHODA enter, laughing.)

RHODA

Hi ya Philly!

RITA

Funny bumpin' into you here!

(RITA and RHODA giggle and cross to a booth. BOB and PHIL sit at a stage-side table to watch, as JIMMY enters onstage to the sound of a drum roll/crash.)

JIMMY

Ho ho ho Merry almost Christmas and welcome to the back room at Jimmy's! Who is now proud to introduce Betty and Joanie...
JUDY

(Whispering from offstage:)

Judy!

Judy! The Bane sisters!

(Whispering offstage:)

Heyes!

The Hayn sisters!

MUSIC 6: SISTERS

(BETTY and JUDY enter onstage with ostrich fans. JIMMY goes among club customers to watch.)

BETTY & JUDY

SISTERS, SISTERS,
THERE WERE NEVER SUCH DEVOTED SISTERS.

JUDY

NEVER HAD TO HAVE A CHAPERONE
NO, SIR,

I'M THERE TO KEEP MY EYE ON HER.

BETTY

CARING, SHARING
EV'RY LITTLE THING THAT WE ARE WEARING.

BOTH

WHEN A CERTAIN GENTLEMAN
ARRIVED FROM ROME,

JUDY

SHE WORE THE DRESS
AND I STAYED HOME.

BETTY

ALL KINDS OF WEATHER,
WE STICK TOGETHER,
THE SAME IN THE RAIN OR SUN.

BOTH

TWO DIFFERENT FACES,
BUT IN TIGHT PLACES
WE THINK AND WE ACT AS ONE.

(Spoken:)

Uh-huh.
THOSE WHO'VE SEEN US
KNOW THAT NOT A THING
COULD COME BETWEEN US.

MANY MEN HAVE TRIED TO SPLIT US UP,
BUT NO ONE CAN.

LORD HELP THE MISTER
WHO COMES BETWEEN ME AND MY SISTER,
AND LORD HELP THE SISTER
WHO COMES BETWEEN ME AND MY MAN.

SISTERS!
EVER LOVIN' SISTERS!
SISTER, DON’T COME BETWEEN ME—
AND MY MAN.

MUSIC 6A: SISTERS PLAYOUT
(Music ends. BETTY and JUDY exit.)

MUSIC 6B: “KEEP ME WARM” (COCKTAIL PIANO)

Hey, hey! Let’s hear it for the Haynes sisters! I think these kids are going to go someplace.

(At BOB and PHIL’s table:)

Wow, these girls are terrific! We could throw that number right into our new show.

I’ll tell you this: they sure don’t take after freckle-faced Haynes the dog-faced boy.

Especially the one. Yikes!

Yeah, that redhead is a knockout.

I was talking about the blonde. But partner, this is why you and me are partners.

Aw, a great-looking girl like that probably has a whole string of guys. She’s probably married.

So find out in some charming, roundabout way. Talk to her, Bob.
What do you mean, talk to her...

BOB

They'll be here in a second. I invited them for a drink.

PHIL

You what?

BOB

You think I'm sitting here so I can see some more of you?

PHIL

What am I supposed to do?

BOB

I won't say be yourself, so why don't you try to be relaxed. Be natural.

PHIL

Be natural.

A couple of casual questions. And here they come. Natural, Bob.

PHIL

Natural.

BOB

(BETTY & JUDY enter at the other side of the stage, having changed their dresses.)

Am I lopsided?

BETTY


JUDY

Natural...

BETTY

(The girls come up to BOB and PHIL's table. Throughout the following, some COUPLES begin to get up and dance casually.)

Hello.

JUDY

That was a great number.

BOB

A fantastic number.

PHIL
(Stiff and formal.)
How do you do.

I'm Judy Haynes—and this is my sister, Betty.


Oh, we know who you are.

Sit down, sit down, have some champagne. Come on, Bob, don't be shy.

("Aside," to the girls:)
The formal type.
(They all sit and PHIL picks up a champagne glass.)
Well, here's lookin' at you!

(Lifting her glass and toasting;)
Cheers!

Are you married, Miss Haynes?
(BETTY chokes on her champagne at the abruptness of the question.)

You know, Bob and I are doing a new Revue. You two would fit right in if you could make a Wedne rehearsal in Miami.

Actually, I happen to be single, without any children, which is to say, I don't have any children to speak of.

Well, we've got a train to Florida tonight...

It was very nice of you two to find the time...

Sit down, sit down....

So—rehearsal in Miami?

Too bad we've got a train of our own tonight.
We're booked for the holidays in Pinetree, Vermont.

JUDY: Vermont? Where is that? And what's there—besides good-looking girls?

PHIL: A lot of snow.

BETTY: Frankie wrote us a terrific letter about you...

PHIL: (Faking out a letter.) Mr. Davis, I'm so sorry...

JUDY: (Faking letter from PHIL :) Sorry? You were brilliant! Care to dance?

We have a formal type.

PHIL: Mr. Davis, I'm so sorry...

Mr. Wallace, I apologize for my sister.

JUDY: Oh, shucks—The formal type...

BOB: We have a formal type.

JUDY: Sorry? You were brilliant! Care to dance?

BETTY: You're kidding. You mean I got taken and I didn't even see it?!

PHIL: You're kidding. You mean I got taken and I didn't even see it?!

JUDY: Mr. Davis, I'm so sorry...

BETTY: An "angle"?

JUDY: Judy didn't do anything wrong. She saw an angle and she worked it.

Mr. Wallace, I apologize for my sister.

PHIL: And isn't that funny. Frankie has exactly the same handwriting as Judy. Even the little faces in the O's.

JUDY: Just a family resemblance.

BETTY: Yes. The rat side of the family.

PHIL: You're kidding. You mean I got taken and I didn't even see it?!

BETTY: You're kidding. You mean I got taken and I didn't even see it?!

PHIL: Sorry? You were brilliant! Care to dance?

JUDY: We have a train, Judy.

BETTY: Mr. Wallace, I apologize for my sister.

JUDY: Oh, shucks—The formal type.

PHIL: Judy didn't do anything wrong. She saw an angle and she worked it.
Sure, she played the percentage and she got what she wanted.

Percentages and angles. Isn't that pretty cynical?

Come on, Miss Haynes. There's a little bit of larceny in all of us.

My sister and I do not play angles.

Well, what was that phony letter if not an angle? I'm sorry, do you mind if I just enjoy my drink?

Please do. Just make sure you sip it from the right angle.

(It's BOB's turn to choke on his drink. Meanwhile, cut on the dance floor.)

Look at that. They're crazy about each other.

Maybe Bob and I should come up to Vermont, join you two on that train tonight.

But Bob doesn't want to go to Vermont.

We won't tell him he's going there.

Should be beautiful up there, all that snow.

It can't be half as beautiful as this.

MUSIC 7: THE BEST THINGS HAPPEN WHILE YOU'RE DANCING

THE BEST THINGS HAPPEN WHILE YOU'RE DANCING,
THINGS THAT YOU WOULD NOT DO AT HOME
COME NATUR'LLY ON THE FLOOR.

FOR DANCING
SOON BECOMES ROMANCING,
WHEN YOU HOLD A GIRL IN YOUR ARMS
THAT YOU'VE NEVER HELD BEFORE.
EVERY GUYS WITH TWO LEFT FEET
COME OUT ALL RIGHT IF THE GIRL IS SWEET,
IF BY CHANCE THEIR CHEEKS SHOULD MEET
WHILE DANCING,

PROVING THAT THE BEST THINGS
HAPPEN WHILE YOU DANCE.
(The OTHER COUPLES dance off as PHIL and JUDY dance into their dream. The nightclub
disappears around them—we're into a 1940s Hollywood Movie reality. OFFSTAGE QUINTET
SINGERS take over the vocal.)

OFFSTAGE QUINTET

THE BEST THINGS
HAPPEN WHILE YOU'RE DANCIN'
THINGS THAT YOU WOULD NOT DO AT HOME
COME NATURELLY ON THE FLOOR.

FOR DANCING
SOON BECOMES ROMANCING,
WHEN YOU HOLD A GIRL IN YOUR ARMS
THAT YOU'VE NEVER HELD BEFORE.

EVERY GUYS WITH TWO LEFT FEET
COME OUT ALL RIGHT IF THE GIRL IS SWEET,
IF BY CHANCE THEIR CHEEKS SHOULD MEET
WHILE DANCING,

PROVING THAT THE BEST THINGS
HAPPEN WHILE YOU DANCE.
YOU DANCE—
YOU DANCE—
(Dance Break.)

(At end of number, the nightclub reassembles around PHIL and JUDY. PHIL and JUDY
approach the table. BOB and BETTY sit in stony silence.)

JUDY

WELL, THAT WAS FUN. SO HOW ARE YOU TWO DOING?

GOOD.

TERRIFIC

GREAT.

FINE.

BOB

BETTY

G. QUAY
B.W. CURT
B.H. CURT
B.W. CURT
B. H. CURT
Tell you what, Bob—I'll pick up the tickets and meet you at Grand Central. Don't you worry about a thing, I'll make all the arrangements.

JUDY

You're suddenly pretty eager.

PHIL

Hey, we've got work to do. Remember work?

BOB

Well, it was a pleasure, Mr. Davis, and I hope we meet again very, very soon.

JUDY

Miss Haynes.

BOB

Mr. Wallace, I'd wish you a Merry Christmas, but you probably don't believe in Christmas.

BETTY

[Growls out a humorless laugh.]

BOB

(BOB and BETTY exit.)

You still want to go through with this?

JUDY

Are you kidding? We've got to get those two together!

PHIL

Won't Bob be angry going to Vermont when he thinks he's headed to Miami?

JUDY

I'll take care of Bob. Track 22?

PHIL

Track 22.

MUSIC 7A: INTO THE TRAIN

(BOB and PHIL exit, with a thumbs-up to each other. The set changes to become...)

Scene 5: A Train Car--later that night.

(BOB and PHIL sit next to each other in a small seat. SNORING MAN slumps beside BOB,
snoring loudly. SNORING MAN’S WIFE knits severely. PASSENGER ONE, in heavy coat, with skis on shoulder, crosses through the compartment singing a “Jingle Bells.”

BOB.

Ski in Florida? Dream on, pal...

(SNORING MAN lets out a loud snore.)

BOB

Well, I don’t get it. Tessie said she booked us a drawing room to Miami. A private bar and two soft beds and a bathroom closer than ten cars away.

(SNORING MAN lets out a rasping snore.)

PHIL

Must’ve been some kind of a snafu with the tickets.

(Passing through compartment.)

CONDUCTOR

Providene! Providence!

(CONDUCTOR exits. Another loud snore.)

BOB

This is like traveling in a ration-can with Rip Van Winkle.

(PASSENGER TWO crosses through the compartment all bundled up and carrying a large sled.
He sings a different Christmas carol, very merrily.)

BOB

Aren’t these people wearing pretty heavy coats for Florida?

PHIL

These trains are always cold. Aren’t you freezing? I’m gonna complain to the company.

(STICKS HIS HEAD IN.)

CONDUCTOR

Providene!

BOB

Well, you’re gonna boil in Miami—Did that guy say “Providene”?

PHIL


(PASSENGER THREE enters, an attractive woman with a pile of gifts.)

PASSENGER THREE

(Humming.)

“Dreidel, dreidel, dreidel, I made it out of clay…”

PHIL

(Helps her put the gifts up on the rack, and picks up her song, moving in close.)

“…and when it’s dry and ready, my dreidel I shall play.” Mazel tov!
I - 5 - 24

B. Charge

Sit down.

(Pulls PHIL away. PASSENGER THREE takes a seat in the car.)

I keep thinking about those two poor girls on their way to Vermont.

Both

B. Chilly

Oh, man.

Bob

B. Frozen

An inn in Vermont.

Bob

P. Tempt

Could be beautiful up there, all that snow.

Phil

B. Lame

Yeah. Probably an old grist mill with some chintz curtains.

Bob

P. Affirm

I'm very fond of chintz, myself.....

Phil

B. Horrible

I bet there's an old barn out back where they put on their pathetic little shows.

Phil

P. Instinctive

Bob, you are psychic.

(JUDY and BETTY enter.)

Judy

G. Greet

Hey, you guys! Funny running into you here!

Bob

B. Panic

Oh, no. No. No. No.....

Betty

O. H. Sorrowful

Mr. Wallace, I'm so sorry. I really didn't know until just this minute—

Bob

B. W. Goad

So you don't play angles, huh.

(SNORING MAN lets out a huge snore. To SNORING MAN.)

Shut up!

Mrs. Snoring Man

B. W. Mortify

Well I never....!

Betty

B. W. Rebuke

This is not an angle, at least it's not my angle, it's my sister's angle and I'm very ashamed.

Bob

You ought to be ashamed—following us all the way to Florida.
(Crossing through compartment.)

CONDUCTOR

Providence, Rhode Island! Arriving Providence!

"Arriving Providence, Rhode Island"?

BOB

(Looks out window and sees the station they're at.)

I should have known I was being shanghaied back in "New Haven, Delaware."

PHIL

You might as well settle in, buddy.

(SNORING MAN lets out a loud snore, and drops his head on BOB's shoulder. BOB is not pleased.)

Come on, just think of it. Vermont!

MUSIC: SNOW

The pine trees, the clean cold air. Brrr! Just what we need to wake us up.

JUDY

Sure. The snow-covered slopes... skiing and schussing...

PHIL

Steaming hot cocoa....

MRS. SNORING MAN

It's true, Mr. Wallace. It's very beautiful up there.

Beautiful? It'll be a winter wonderland!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

ALL THREE

(The number becomes an opportunity for everyone to convince BOB and BETTY to get in the mood.)

SNORING MAN

(Waking up immediately.)

SNOW!

IT WON'T BE LONG

BEFORE WE'LL ALL BE THERE

WITH SNOW!
M. S. M. Fresh
P. Lively
J. Eager
A. Four Hopeful
Mrs. S. M. Lively
M. S. M. Zealous
A. Four Cheery
P. Exuberant
G. S. M. Query

MRS. SNORING MAN
SNOW!
OH!
I WANT TO WASH MY HANDS,
MY FACE AND HAIR
WITH SNOW.

PHIL
SNOW!
I LONG TO CLEAR A PATH
AND LIFT A SPADE
OF SNOW.

JUDY
SNOW!
OH,
TO SEE A GREAT BIG MAN
ENTIRELY MADE
OF SNOW.

ALL FOUR
SNOW!
WHERE IT'S SNOWING
ALL WINTER THROUGH,
THAT'S WHERE I WANT TO BE.

MRS. SNORING MAN
SNOWBALL THROWING,
THAT'S WHAT I'LL DO,

MR. SNORING MAN
HOW I'M LONGING TO SKI
THROUGH THE

ALL FOUR
SNOW!
THOSE GLISTENING HOUSES
THAT SEEM TO BE BUILT
OF SNOW!

PHIL
SNOW!
OH,
TO SEE A MOUNTAIN
COVERED WITH A QUILT
OF SNOW!

JUDY & MRS. SNORING MAN
WHAT IS CHRISTMAS WITH NO SNOW?

PHIL
NO WHITE CHRISTMAS WITH NO,

MR. SNORING MAN

NO,

JUDY

SNOW!

MRS. SNORING MAN

SNOW!

ALL FOUR

SNOW!

(MORE AND MORE PASSENGERS ENTER, JOINING INTO THE SONG ONE BY ONE, GRADUALLY BUILDING INTO FULL CHORUS.)

ALL THE PASSENGERS

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

IT WON'T BE LONG BEFORE WE'LL ALL BE THERE WITH SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

I WANT TO WASH MY HANDS, MY FACE AND HAIR WITH SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

SNOW!

(PROCUPASSER FOUR ENTERS, A GROUCHY WOMAN.)

I LONG TO CLEAR A PATH AND LIFT A SPADE OF SNOW!

PASSENGER FOUR

Bah!
SNO-OW!

Humbug!

SNO-OW!

*The other passengers draw the grouchy woman in, and soon she's singing, too.*

WOMEN

TO SEE A GREAT BIG MAN

ENTIRELY MADE

OF SNOW!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING!

WHERE IT'S SNOWING

ALL WINTER THROUGH,

THAT'S WHERE I WANT TO BE.

SNOWBALL THROWING,

THAT'S WHAT I'LL DO,

HOW I'M LONGING TO SKI

THROUGH THE

SNO-O-O-O-OW!

THOSE GLISTENING HOUSES

THAT SEEM TO BE BUILT

OF SNOW!

SNOW!

O-OH!

OH,

TO SEE A MOUNTAIN

COVERED WITH A QUILT

OF SNOW!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING, JING!

JING, JING, JING!

JING, JING, JING, JING!
(Spoken, grumpily.)
Jing, jing, jing, jing! Yourself!

JUDY
WHAT IS CHRISTMAS WITH NO—
SNOW?

ENSEMBLE
JING, JING, JING!
JING, JING, JING, JING!
JING, JING, JING!
JING, JING, JING, JING!

PHIL
NO WHITE CHRISTMAS WITH NO SNOW?

JUDY
I’LL SOON BE THERE WITH SNOW.

ENSEMBLE
IT’S GONNA SNOW!

PHIL
I’LL WASH MY HAIR WITH SNOW.

ENSEMBLE
IT’S GONNA SNOW!

MRS. SNORING MAN
AND WITH A SPADE OF SNOW—

ENSEMBLE
IT’S GONNA SNOW!

MR. SNORING MAN
I’LL BUILD A MAN
THAT’S MADE OF SNOW.

ENSEMBLE
IT’S GONNA SNOW!

BOB
I’D LIKE TO STAY UP WITH YOU,
BUT I’D RECOMMEND A LITTLE NAP.
GO BACK TO SLEEP.

PASSENGERS
GO TO SLEEP
AND DREAM.

OF
PHIL, JUDY, MR. & MRS. SNORING MAN

E. Enthusiastic

B.W. Huffy

Passengers: Encourage
C: Informs

All: Shock

M. Unsympathetic

P. Upset

I-6-30

SNOW!

ENSEMBLE

JING, JING, JING!

PHIL, JUDY, MR. & MRS. SNORING MAN

SNOW!

ENSEMBLE

JING, JING, JING!

PHIL, JUDY, MR. & MRS. SNORING MAN

SNOW!

ENSEMBLE

JING, JING, JING!

JING, JING, JING, JING!

ALL SIX (ADD BOB & BETTY)

PASSENGERS

SNOW!

(CONDUCTOR enters.)

CONDUCTOR

Pinetree, Vermont! Temperature, 79 degrees!

ALL

What?!

(A musical sting from the orchestra ends the number. The scene changes to...)

Scene 6: The Front Desk of the Columbia Inn in Vermont – later

(Housekeeper MARTHA is fendong off the train PASSENGERS, who were intending to be guests of the Inn. Our foursome is nowhere to be seen for now.)

MARTHA

All right, all right, so we don’t have any snow. I’m not a snow machine. And I’m not a weatherman, either! I’m sorry!

PASSENGERS

—Your brochure said you’d have snow!
—We came all the way from Tennessee!
—Do you know what I paid for these skis?
—I want my money back!
—it’s hot as hell out there!
Oh, calm down, folks, calm down. It's not a disaster, it's just a heat wave.

MR. SNORING MAN

In December?

MARTHA

This is Vermont. We're individuals up here.

MRS. SNORING MAN

You promised me there'd be snow.

MARTHA

Well, Santa promised me a bunny rabbit and I never got that either.

MR. SNORING MAN

If I wanted a suntan I'd a gone to San Juan!

MRS. SNORING MAN

C'mon, Herbert! We're going to Saskatchewan!

(PASSENGERS exit, grumbling loudly.)

MARTHA

(As the PASSENGERS file out.)

They're predicting a blizzard, you know!—Oh, I hope you all get stuck in it. Conformists!

(Nine-year-old SUSAN WAVERLY enters.)

SUSAN

Martha! Martha, the mail came in.

MARTHA

The mail... Oh, the mail. Give me that. We've got to hide these bills from your grandfather.

SUSAN

Why do we have to hide the bills from Grandpa?

MARTHA

Never you mind.

(Glances through the bills one by one. Each one is worse.)

Oh, dear... Oh, dear... Oh, Lordy...

(She stuffs the bills into a box she pulls from under the counter. Then she notices an official-looking envelope.)

"Washington, D.C.?" Susie—excuse me, Susan—don't you have some homework you should be doing?

(SUSAN exits as BOB, PHIL, BETTY and JUDY enter, all arguing ad lib.)

PHIL

Okay, so I was wrong about the snow.

MARTHA

May I help you? No—you-can't-have-your-deposit-back, yes-we-have-space, you can have any room in the Inn including mine. Sign right here.
"Hot cocoa and schussing." I could schuss somebody right now. "Clean cold air. Rrrr! Just what we need!"

Wait a minute, I know that voice. You're Bob Wallace.

Look at that. Awww. You see how you touched him?

And Phil Davis! Wallace and Davis. Davis and Wallace. What the hell are you two doing in Pinetree?

Bringing you the fabulous Haynes sisters. Just wait till you hear 'em warble.

I'm sorry we won't be able to use you girls. We'll pay you half-salary for cancelling—if you don't mind taking most of it in postage stamps.

Well, I can still catch the southbound express. It was a real pleasure, Miss Haynes.

Delighted, Mr. Scrooge.

Martha, where the devil is the mail?

Ten-shun!

General Waverly, sir!

At ease, men.
(Still stiffly saluting.)

BOB & PHIL

Yes, sir!

WAVERLY

I said at ease!

PHIL

Yes, sir.

WAVERLY

How are you, Captain?

BOB

I'm fine, General Waverly, but what are you doing up here?

WAVERLY

I happen to own this establishment. What's your excuse?

PHIL

Well, we were just telling your wife...

MARTHA

Aaagh! No! No! Anything but that. His "wife"? You just put ten years on me. M. Furious

WAVERLY

This is Martha Watson, my concierge.

MARTHA

"Concierge." At least he doesn't call me "sergeant" anymore. You know he once posted a sign, "Breakfast after calisthenics, 0600 hours"? In answer to the question, Your Majesty, they brought these gals to sing for the holidays. M. affirms

PHIL

They're the sisters of Frankie Haynes, sir.

WAVERLY

Freckle-faced Haynes, the dog-faced boy?

JUDY

Frankie will be so pleased you remembered him. J. friendly

BETTY

It's a real honor to meet you, General. O.H. Revere

SUSAN

(Entering.) My grandfather is a hero. S. Honor

WAVERLY

I think I hear my granddaughter. Susie is visiting for the holidays from California. G.W. fortunate
S. chide
G.W. Comie
B. peculiar
S. Inform
M. cute
S. leaky
M. deflate
G.W. Query
B.W. Unimpressive
M. Query
G.W. Loyal
B. Considerate
G.W. Faith
J. Energy
G.W. Hopeful

SUSAN
It's Susan, actually.

WAVERLY
Yes—the smart one in the family.

BOB
(Note the enormous book she is carrying.)
The strongest one, too. What is that, a Gutenberg Bible?

SUSAN
I'm writing a report about the American Revolution and New England is where America began. But I really came for the snow.

MARTHA
Out of the mouths of you-know-who.

SUSAN
Don't make any personal calls. Martha listens at the switchboard.

MARTHA
I do not. I check the connection. Anyway, I already told the girls we'd have to cancel.

WAVERLY
Cancel? Why? We've got a stage out in that barn, don't we?

(BOB reacts.)
Something wrong, Captain?

BOB

MARTHA
We've got a stage all right, but who are they going to sing to?

WAVERLY
We drafted these girls for the holidays and we'll pay them for the holidays.

BETTY
That's very generous, but we don't want to...

WAVERLY
Miss Haynes, we're going to have two feet of snow tonight and be full up tomorrow.

JUDY
Is that the forecast?

WAVERLY
No, it's pigheadedness. If there's one thing the army taught me, it's to be positive—especially when I don't know what I'm talking about. Now Martha, has the mail come? I'm expecting a letter from Washington.
Washington? No, no, I haven't seen any letter from Washington...

(Producing the letter.)

You mean this letter, Grandpa?

That's the one. As you boys may have noticed, this inn isn't a paying proposition yet.

(State: "Ha!")

This letter is my ticket. I'm going back into the army.

Yes, he misses the food. Come on girls, let me show you up before Light-Horse Harry puts you on KP.

(Pepe LePew-style, kissing Judy's hand.)

Au revoir, my little mountain flower.

This is what I call Christmas!

(MARTHA exits with BETTY and JUDY.)

Anyway I wrote my old pal Carlton and applied for active duty. Maybe a training command, or a posting overseas...

Could I read the letter for you, Grandpa?

(Gives her the letter.)

Nice and clear, Susie.

(Reads:) 

"Dear Hank, why you dirty old B-A-S-T..."

Here, I'll read that, honey, I'll read that.

(Reads:) 

"Dear Hank"—et alitera. "I got your very amusing letter. You must be turning into a real practical joker, asking for a post at your ripe age..." Mm-hm... mm-hm... The rest is about his family...

Doesn't the army want you back, Grandpa?

Not right now they don't.
SUSAN
But you're a hero, Grandpa. You should write to the president and ask him.

WAVERLY
Susie, that's a very good idea—and you can help me write that letter. Good to see you boys.

(To SUSAN:)
About face!

MUSIC 9: WHAT CAN YOU DO WITH A GENERAL?
Forward march! To the left, to the left, to the left-right-left...

(WAVERLY marches SUSAN out. MARTHA enters.)

MARTHA

Poor old guy.

BOB
It's that bad, huh.

MARTHA
He sank everything into this place. Pension. Life's savings.

(Produces the box of bills from behind her desk)

Just look at these bills. I haven't had the heart to show them to him. The bank sent him a form letter that'd curl your hair. Pay up or you're out.

BOB

He doesn't know about that?

MARTHA
Would you tell him?

MARTHA

WHEN THE WAR WAS OVER
THERE WERE JOBS GALORE
FOR THE GI JOSEPHS
WHO WERE IN THE WAR
BUT FOR GENERALS THINGS WERE NOT SO GRAND
AND IT'S NOT SO HARD TO UNDERSTAND.

BOB

WHAT CAN YOU DO WITH A GENERAL
WHEN HE STOPS BEING A GENERAL?
OH, WHAT CAN YOU DO WITH A GENERAL
WHO RETIRES.

PHIL

WHO'S GOT A JOB FOR A GENERAL
WHEN HE STOPS BEIN' A GENERAL

BOB & PHIL

THEY ALL GET A JOB BUT A
GENERAL NO ONE HIRES.

HE WALKS INTO AN OFFICE
IN ANSWER TO AN AD
HE'LL TAKE THE JOB THAT'S OFFERED
THE PAY IS NOT TOO BAD

THEY ASK HIS LAST POSITION
HE ANSWERS WITH A PUNCH
"I WAS A GENERAL"
AND THEY ASK HIM OUT TO LUNCH

AND HE HAS TO MEET THE MOB

BUT HE DOESN'T GET THE JOB

NOBODY THINKS OF ASSIGNING HIM
WHEN THEY'VE STOPPED WINING AND DINING HIM.

IT SEEMS THIS COUNTRY NEVER HAS ENJOYED
SO MANY ONE...

AND TWO...

AND THREE...

AND FOUR STAR GENERALS UNEMPLOYED...

All: Confirm

Listen, Phil. The Old Man needs some customers? We could work up a few.

(BETTY and JUDY enter, unobserved, and stop to listen in.)

You mean bribe some of the locals?

No, I mean why don't we bring the chorus up, and try out the new show right here?

You know if you had better legs and some personality, I'd marry you.

Gosh, a Wallace and Davis Revue would pack the place.
We'd have to talk to the girls. We're horning in on their gig.

(Stepping forward.)

We heard the whole thing and it's a terrific idea.

I think so, too.

Great. We can headline you two at the top of the second act. Have you got your charts for the band?

Coming right up.

(MARTHA exits.)

Mr. Wallace, there's this woman up here who used to be in show business. She sings and dances...

Great, she can work backstage as a dresser. Meantime, get me long distance. I have to call New York.

Aye aye, Captain!

That's Navy.

So court-martial me.

(MARTHA exits.)

New York? What for?

Sheldrake. He's the contact for the 151st. Ralph's office sends out a letter to all the guys, we get some of the division up here for Christmas and buck up the Old Man.

Wow. You know what I call that?

A million-dollar proposition!

WE'LL TAKE THE JOB OF ASSIGNING HIM.

LET'S START WINING AND DINING HIM.

BECAUSE THIS COUNTRY NEVER HAS ENJOYED SO MANY ONE-AND-TWO-AND THREE-AND FOUR-STAR GENERALS UNEMPLOYED.
BUT WE'VE GOT A JOB FOR A GENERAL WHO'S RETIRED!

MUSIC 9A: "GENERAL" SCENE CHANGE

(they exit, the curtain closes, and the scene changes to...)

Scene 7: The Barn Rehearsal Hall – the next day

(MARTHA enters in front of the closed curtain with some old props, wearing a Follies-style hat.)

MARTHA

(whistling to herself.)

There's no business like show business, like no business I ..."

(SUSAN appears, popping out from curtain.)

What are you doing?

SUSAN

Honey, you scared the life out of me.

MARTHA

Where did you get that silly hat?

SUSAN

Never mind. Come on give me a hand setting up the barn for rehearsal.

SUSAN

But the barn is where I work on my history report.

MARTHA

The American Revolution will still be there tomorrow. Now come on! We've got show folks coming any minute.

Grandpa says show business is frivolous.

Frivolous? Do you know what Patrick Henry said?

SUSAN

"Give me liberty or give me death."

MARTHA

Do you know where he said it?

SUSAN

Where?
On the stage of the Winter Garden Theatre. Class dismissed!

(Call out)

Ezekiel! Ezekiel Foster!

(EZKIEL enters in front of curtain, too. A taciturn, very slow-moving fellow.)

Ay-yup.

Open up the curtain.

Ay-yup.

(EZKIEL exits, pretty much in slow-motion.)

Who is he?

He came with the barn.

MUSIC 9B: BARN CURTAIN

(The stage curtain opens, revealing the barn, with a piano. BOB and PHIL enter.)

Well, it's a barn, all right.

Mr. Wallace, the barn is my classroom.

Wait a moment, do I smell a piano in this classroom? Yes, I do. Odeur de Steinway, number five.

Mr. Davis, you didn’t really smell the piano.

I can detect a spinet at fifty feet.

Don’t confuse the child.

(PHIL has sat at the piano and starts to play a little.)

MUSIC 9C: ALWAYS - PIANO SOLO

You know, Mr. Wallace, this woman here in town, she not only sings and dances...
Tell her to send us a picture. We'll certainly consider her.

(JUDY and BETTY enter.)

I can't believe we're performing in an actual barn.

(Getting up from the piano.)

You look better in a barn than most girls look in a Chanel gown.

Maybe it's all this clean, cold air.

Maybe it isn't only the clean, cold air.

You mean...?

(Drawing closer.)

Oh, I do mean. Yes do I mean. Yes, yes, yes...

(He pulls JUDY aside, leaving BOB and BETTY stranded uneasily with each other.)

(To BETTY:)

Hello.

They sure seem to be getting along.

Unlike us, you mean?

No, I only meant... Well, yes, unlike us. But I thought you and I might—

Mr. Wallace, there's no need to be polite. Phil and Judy are...

Phil and Judy.

They're Phil and Judy. And you and I are...
Bob and Betty.

Bob and Betty. Exactly. Sometimes the twain wasn't meant to meet.

Sometimes the twain doesn't get out of the station.

(CHORUS KIDS pour in.)

(Together, ad lib.)

Hey, you guys!—Well look who's here!—Hiya, Judy!—Can you believe this weather?—Hey where's the snow?—You look happy...

(MIKE enters, the rather over-dramatic company stage manager.)

All right, people, calm down! People, people, calm down, calm down! I've got rehearsal schedules for the chorus, I've got three sets of scene breakdowns, they're labeled A, B and C, let's pass them out...

Mike, Mike — relax. Relax. It's just a show.

Just a show. Mr. Wallace, do you realize you are attempting to stage a Broadway extravaganza in five days? And that the stage manager's office is a pigsty? And I mean a real sty with an actual pig?

We'll work him into the finale. Right now I want you all to meet Betty and Judy Haynes. This is Mike Nulty, stage manager.

Hi.

Hi.

Hello.

Hello.

Bob Scooter's on the keys. That's Jim...

Hey.

Judy...
And Marty...

Hey.

JUDY

Hello.

CHORUS KIDS

(Introducing themselves to BETTY and JUDY)

Debbie, Mark, Loretta, Connie, Gale...

BOB

Hold your horses, hold your horses! You'll have a lot of time to meet them all up close.

(RITA and RHODA enter.)

RHODA

Hiya, Philly!

Oh, Philly-dilly-oh!

Hey, hey, it's the Bobbsey twins!

It's a good thing I forgot my woolens. Given how sultry it is up here.

RHODA

As if it ain't hot enough with Philly-dilly around.

I was hot all the way up just thinkin' about you, Phil.

But it ain't the heat...

It's the humidity!

JUDY

Pardon my innuendo, but who's she?

I'm sorry. Judy Haynes—Rita. Rhoda.

Rotorooter. Hello.
<table>
<thead>
<tr>
<th>Agitated</th>
<th>Charmed, I'm sure.</th>
<th>RITA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cold</td>
<td>As am I.</td>
<td>RHODA</td>
</tr>
<tr>
<td>Cathy</td>
<td>Well, that makes two of us.</td>
<td>JUDY</td>
</tr>
<tr>
<td>Angry</td>
<td>Ooooh!</td>
<td>RITA &amp; RHODA</td>
</tr>
<tr>
<td>Instruct</td>
<td>Okay kids. We're doing this show Christmas Eve, and it's just around the corner so we've got to hustle. Scooter, give me a chord.</td>
<td>BOB</td>
</tr>
</tbody>
</table>

**MUSIC 9D: VOCAL WARM-UP**

*SCOOTER plays a chord and the kids all start vocal warm-ups while stretching.*

<table>
<thead>
<tr>
<th>CH Busy</th>
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</thead>
</table>

**CHORUS**

MEE, MAY, MY, MOE, MOO  
FEE, FAY, FY, FOE, FOO  
BEE, BAY, BY, BOW, BOO  
HA, HA, HA, HA!  

(WAVERLY enters barn, unnoticed, and amazed by this weird scene.)

<table>
<thead>
<tr>
<th>GW Questioning</th>
</tr>
</thead>
</table>

**WAVERLY**

A-ten hut!  
*(ALL go quiet.)*

What the devil is all this racket in here?

<table>
<thead>
<tr>
<th>GW Agitated</th>
</tr>
</thead>
</table>

**WAVERLY**

We call it a cast, sir. The Haynes sisters gave us a spot in their act, so we invited up a few volunteers.

<table>
<thead>
<tr>
<th>GW Instruct</th>
</tr>
</thead>
</table>

**PHIL**

The Broadway Battalion, reporting for Christmas duty, sir.

**WAVERLY**

Captain Wallace, what are all these troops?

**BOB**

A few volunteers? This is half the population of Vermont!
Show folks, you know.

No, I don't know. I don't know anything about show business.

Well, the last time you saw a show, it was lit with candles. (CHORUS KIDS laugh, but WAVERLY stops them with a look.)

Captain Wallace, if you boys are worried about a certain innkeeper, we don't need any charity here.

This isn't charity, sir. This is standard operating procedure.

Well, as I say, I don't understand show business.

We all have our gifts, sir. I'd'a never been any good as a general.

You weren't any good as a private!

Yes, sir. Thank you, sir.

Well, I expect you all to follow regulations.

**MUSIC 9E: WAVERLY'S REGULATIONS**

Police the barn and perimeter. Rules for the fire squad are posted. Laundry detail can report to Miss Watson. Lights out at 2200 hours. Your command, Captain. Proceed.

(WAVERLY exits.)

Wow. No wonder we're winning the war with Germany.

Rhoda—we won the war with Germany.

Oh, good.

Mr. Wallace, this local woman who was in show business? She was in Walter Winchell's column 15 times.
You keep her on call, Martha.

Sardi's put her picture up in the ladies' room.

Maybe we can use her for the late show.

Ethel Merman once said to her, in the wings, she said, "Honey, you are loud." You know how loud this woman was?

How loud?

I'm glad you asked me that, senator.

**Music 10: LET ME SING AND I'M HAPPY**

*MARTHA bursts into song.*

WHAT CARE I
WHO MAKES THE LAWS OF A NATION?
LET THOSE WHO WILL
TAKE CARE OF ITS RIGHTS AND WRONGS.

WHAT CARE I WHO CARES
FOR THE WORLD'S AFFAIRS
AS LONG AS I CAN SING
ITS POPULAR SONGS?

I know that voice.

Martha "The Megaphone" Watson!

Six flops in a row on the Great White Way.

Yeah, but you stopped the show in "Whoopdedoo."

Now stand back, Pine-tree—Watson's back in town!

*SHE sings. SCOOTER, at the piano, accompanies her. ALL gather around to watch her performance.*)
LET ME SING A FUNNY SONG
WITH CRAZY WORDS THAT ROLL A-LONG
AND IF MY SONG CAN START YOU LAUGHING'
I'M HAPPY, HAPPY.

LET ME SING A SAD REFRAIN,
OF BROKEN HEARTS THAT LOVED IN VAIN
AND IF MY SONG CAN START YOU CRYING
I'M HAPPY.

LET ME CROON A LOW-DOWN BLUES
TO LIFT YOU OUT OF YOUR SEAT.
IF MY SONG CAN REACH YOUR SHOES
AND START YOU TAPPING YOUR FEET,
I'M HAPPY.

LET ME SING OF DIXIE'S CHARMS,
THE SWANEE SHORE AND MOTHER'S ARMS,
AND IF MY SONG CAN MAKE YOU HOME-SICK
I'M HAPPY.

(Spoken)
Just give me a follow spot, that's all I ask. I'm like a sunflower. Put a light on me and I turn.

(A spotlight hits her and she turns her face.)
Hey Zeke, hit me with some purple footlights.
(Footlights come up.)
Ooh, I'm young again! Now drop in a show curtain that's as gaudy as all get-out.
(A show carpet drops into place behind her.)
Voila! Now give me a top hat I can waggle and a magic wand of a cane —
(PHIL hands her a hat and cane. SHE sings)

AND I'M HAPPY.

LET ME CROON A LOW-DOWN BLUES,
TO LIFT YOU OUT OF YOUR SEAT.
IF MY SONG CAN REACH YOUR SHOES
AND START YOU TAPPING YOUR FEET
I'M HAPPY.

LET ME SING OF DIXIE'S CHARMS,
THE SWANEE SHORE AND MOTHER'S ARMS,
AND IF MY SONG CAN MAKE YOU HOME-SICK,
CAN START YOU LAUGHING,
CAN START YOU CRYING,
I'M HAAAAA-PY
(ALL give her a huge hand, whooping and cheering.)

SUSAN
(Still applauding after everyone else stops)
Bravo! Encore! Encore! Martha, where did you learn to do all that?)
I-8-48

MW Zealous
S. Eager
B.J. Astonish
M. Bold
Direct
Rt. Flirty
Rh. Flirty
J. Furious
P. Informs
MW Instructs
M. Query
MW Cheery
MW Slaphappy

You don't learn that, sweetie. You're born with it.

Can I be born with it...?

Somebody get that woman a costume.

Costume? I want a two-year contract!
(Calls offstage:)
Zekel! Close me up!
(The stage curtain closes, shutting off the barn. In-one:)

Catch you later, Philly.

I'll be the one wearin' next to nothin'.
(RITA and RHODA exit.)

(Witheringly.)
"Philly-dilly-oh."

Judy, listen. Those girls are my cousins. We were in kindergarten together...!

(To a small group of the CHORUS KIDS, including MIKE.)

You kids are all staying out in the ski lodge.

Which way is the ski lodge?

I'm glad you asked me that, senator.

MUSIC 10A: MARTHA'S EXIT / INTO PORCH

(SHE sings, leading them off:)
LET ME SHOW YOU WHERE THAT IS, AND I'M HAPPY!
(ALL exit. The scene changes to...)

Scene 8: The Front Porch of the Inn -- that night

(SUSAN is on the porch swing in pajamas and slippers.)
Dear God, please, please bless Grandpa this Christmas. And bless Mommy and Daddy and the state of California, especially Pasadena. But remember to bless Grandpa most of all. I'll even give up snow—though frankly I'd rather not. Amen.

(BOB enters.)

BOB

Say there, Miss Susan, what are you doing wandering around in the middle of the night? It's bedtime.

SUSAN

It's all right, Mr. Wallace, I'm on Pacific time. I'm three hours behind.

BOB

Your grandfather will put you on military time if you don't get some shut-eye. C'mon.

SUSAN

I haven't been sleeping so well in Vermont anyway.

BOB

Why is that? Are you homesick?

(SUSAN shakes her head.)

Have you got something on your mind?

SUSAN

No. Nothing. Just the usual day-to-day concerns and stuff.

BOB

Those day-to-day concerns are killers, all right.

(BETTY steps into view on the opposite side of the stage and stands, unseen, in the shadows, watching and listening in.)

SUSAN

Mr. Wallace, is Grandpa really going back in the army?

BOB

I don't know. He might sometime.

SUSAN

Could I go into the army with him?

BOB

You could volunteer, but you might be on the short side.

SUSAN

Mr. Wallace, is Grandpa very unhappy?

BOB

Yeah, Susan, I think he is.

SUSAN

I wish I could find a way to help him. Oh, I love him so much, Mr. Wallace.
BOB: You just tell him. Maybe that's all the help he needs.

SUSAN: I want to tell him. I almost did today. But I'm—I'm kind of scared of him.

BOB: Don't feel bad. He used to scare 6,000 grown men at a time. Now you go on in and get to sleep.

MUSIC 11: COUNT YOUR BLESSINGS INSTEAD OF SHEEP

SUSAN: But how can I? All I think about is Grandpa.

BOB: It's really simple. You try the Bob Wallace method.

WHEN I'M WORRIED
AND I CAN'T SLEEP,
I COUNT MY BLESSINGS
INSTEAD OF SHEEP,
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

WHEN MY BANKROLL
IS GETTING SMALL,
I THINK OF WHEN
I HAD NONE AT ALL.
AND I FALL ASLEEP
COUNTING MY BLESSINGS.

I THINK ABOUT A NURS'RY
AND I PICTURE CURLY HEADS,
AND ONE BY ONE I COUNT THEM
AS THEY SLUMBER IN THEIR BEDS.

IF YOU'RE WORRIED
AND YOU CAN'T SLEEP,
JUST COUNT YOUR BLESSINGS
INSTEAD OF SHEEP.
AND YOU'LL FALL ASLEEP
COUNTING YOUR BLESSINGS.

(SUSAN has fallen asleep. WAVERLY enters, and BOB puts his fingers to his lips. WAVERLY picks up SUSAN in his arms.)

WAVERLY: 'Night, Captain.

BOB: Good night, sir.
(WAVERLY carries SUSAN inside. BETTY moves onto the porch.)

<table>
<thead>
<tr>
<th>BETTY</th>
<th>BOB</th>
</tr>
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<tbody>
<tr>
<td>Another insomniac.</td>
<td></td>
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<tr>
<td>Yeah, seems to be a whole club of us out here.</td>
<td></td>
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<tr>
<td>That was very beautiful, what you told her.</td>
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<tr>
<td>It's just common sense is all...</td>
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<tr>
<td>You can't take a compliment, can you?</td>
<td></td>
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<tr>
<td>Nope. Never could.</td>
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BETTY: Bob, I think your staying here and trying to help out the General—I think it's one of the most decent and unselfish things I've ever seen.

BOB: You talk about decent, try the Old Man. I once saw him lift a guy out of a burning Jeep and run fifty yards with him under fire. I'm just a piker, compared to that.

BETTY: You don't really believe all that about angles and percentages, do you. "A little bit of larceny." You put up a good show, though.

BOB: Old habits, I guess. See, the neighborhood I grew up in, larceny was the only thing going around. Then I went into the army and found out different. I met people like the General, guys who'd put their lives on the line for you, no questions asked.

BETTY: I found that in show business. Those kids who came up here today...?

BOB: A bunch of big hearts, all right. Well, I should get some shut eye. If I can.

BETTY: It's very simple. Just try the new Betty Haynes method.

IF I'M WORRIED AND I CAN'T SLEEP, I COUNT MY BLESSINGS INSTEAD OF SHEEP
AND I'LL FALL ASLEEP
COUNTING MY BLESSINGS.

-IF YOU'RE WORRIED
AND YOU CAN'T SLEEP,

JUST COUNT YOUR BLESSINGS
INSTEAD OF SHEEP,
AND YOU'LL FALL ASLEEP
COUNTING YOUR BLESSINGS.

THEY kiss.

Good night, Bob.

See you 'round the mess hall.

(BETTY exits into house. BOB looks up at the star-filled sky, a surprised smile on his face.)

Scene 9: Ralph Sheldrake's Office in New York: Martha's Switchboard – morning

(There is the sound of a cacophony of telephones ringing and receptionists' voices answering them, and we hear the following in the foreground as the scene changes.)

SECRETARY'S VOICE

Good morning, the Ed Sullivan Show. Yes, Miss Cloney, I'll connect you.

(RING.)

Good morning, the Ed Sullivan Show. Jose Jimenez? One moment, Señor Jimenez.

(RING.)

Good morning, the Ed Sullivan Show. I'm sorry, Miss Kilgallen, Mr. Sullivan is on another line.

(RING.)

Good morning, the Ed Sullivan Show...

(The SECRETARY's voice fades out in a sea of telephone rings. By now we see SHELDRAKE on the phone in his office, visible on one side of the stage.)

SHELDRAKE

Let me get this straight, Mr. Banks. Your client refuses to go on after Topo Gigio The Lovable Italian Mouse? Mr. Banks, may I remind you that Topo Gigio is an American institution? May I also remind you that your client is Slinky the Seal? He juggles balls and catches fish and doesn't know a thing about comedy. Well, would he follow Señor Wences and his talking box? Okay, okay, you talk to Slinky, I'll talk to Topo, we'll talk. G'bye.

(HE hangs up and buzzes the intercom:)

SECRETARY'S VOICE

Yes, Mr. Sheldrake.

SHELDRAKE

Did you send out those letters to the guys from the 151st? About going up to this Inn for Christmas?
SECRETARY'S VOICE
Yes, sir.

SHELDRAKE
You're a peach. Now could you get me the Columbia Inn? I need Bob Wallace on the line.
(The scene splits as MARTHA's switchboard room appears on the other side of the stage. MARTHA sits at the switchboard.)

MARTHA
Good morning, Columbia Inn. Weather? Yes, we have plenty of weather, come on up and see it.
(Switchboard buzzes.)
—Good morning, Columbia Inn. Do we have entertainment?
(She bursts into song:)
“And if my song can make you—!”
Hello? Hello?
(Switchboard buzzes.)
—Good morning, Columbia Inn.

SHELDRAKE
Morning, Captain Wallace!

MARTHA
This is not Captain Wallace, this is Martha Watson.

SHELDRAKE

MARTHA
Oh, Martha Watson. I didn't think I was that old.

SHELDRAKE
Neither did I.

MARTHA
Martha, this is Ralph Sheildrake in New York.

SHELDRAKE
Oh!

MARTHA
Would you pass on a message to Bob Wallace for me? Just tell him our secret scheme is going great.

SHELDRAKE
Secret scheme....?
About this inn up there. The Columbia Inn. Here's the deal: the company is ready to come up and take it over—Christmas Eve.

A company is taking over the Inn...?

The whole division's been alerted. The old man'll never know what hit him. Say this to Bob, quote: this is a million-dollar proposition.

A million dollars? But Mr. Sheldrake, I don't understand...

Don't worry, Bob'll know what I mean. And say, Martha, keep this on the q.t., will you?

Yes, but Mr. Sheldrake...

Great! You're a peach!

(SHELDRAKE hangs up. The switchboard buzzes several times.)

(Trying to make sense of what she's just heard.)

Bob's got a company...? Oh my gosh! He's trying to buy up the Inn!

(MUSIC 12: INTO THE REHEARSAL HALL)

(The scene changes to:)

Scene 10: The Barn Rehearsal Hall – later that day

(Music, bright and lively. Some of the CHORUS KIDS are working on a number. It is clear over the course of the scene that a number is in the process of being readied for a full rehearsal)

DANCE CAPTAIN

No, no, no! Stop! Again from the top, a-five, six, seven, eight...

(THEY dance as MIKE enters and points to a half-raised drop upstage.)

MIKE

Can we lift this drop? Can we please lift this drop!

(Whistles loudly to stop music and DANCERS)

People! People!

(DANCERS and piano stop. Calls out into the wings:)

Ezekiel! Ezekiel Foster?

(EZEKIEL enters, as lethargic as ever.)

Ay-yuh.
MIKE
Do you realize we are in a crisis?

EZEKIEL
Ay-yuh.

(EZEKIEL exits. MIKE throws up his hands in exasperation.)

DANCE CAPTAIN
(Starting the DANCERS up again.)
A-five, six, seven, eight...

PHIL
Morning, Mike. Did you say something about a crisis?

MIKE
Put up a show in five days? Why not. They say God took a week.

PHIL
Everything's faster now.

MIKE
(Shooing some CHORUS KIDS out of the work space.)
People! People!

(MIKE and those CHORUS KIDS exit.)

DANCE CAPTAIN
One more time!

(DANCERS and PIANO resume their work as JUDY enters.)

PHIL
Morning, sweetheart! Are we friends again?

JUDY
I didn't know we ever stopped...

RITA & RHODA
(Offstage:)
Oh, Philly-Dilly!

JUDY
...but don't press your luck.

(RITA and RHODA enter, wearing scanty Christmas-themed outfits.)

RITA
Hey, Philly, we come up with some new costumes for the show.

RHODA
Whaddya think?
Girls, this is a family show, we've got to try to keep it clean.

We already thought of that.

How's this for the kids?

(Swaying back and forth like bells.)

We're bells! Ding-dong! Ding-dong!

(RITA and RHODA exit.)

(Following them.)

I'll go talk to wardrobe.

(Pointing the other way.)

Wardrobe's that way.

(PHIL does a one-eighty and exits. BETTY enters.)

Morning!

(To BETTY, sweetly.)

Morning.

(To a group of lingering CHORUS KIDS, impatiently.)

People! People!

Morning!

You sure look bright-eyed today.

You might say Santa came early this year.

If you're talking about Santa Bob Wallace, it couldn't have happened to a nicer girl.

We had a long talk last night. Judy, I didn't think they made guys like that anymore.

(Kisses her sister's cheek.)

Happy holiday, sister.
ASST SEAMSTRESS

(Crossing through, tosses a hat.)

Hat?

(Catching it.)

Thanks!

(JUDY moves off to start work as MARTHA enters.)

MARTHA

Oh, Betty—Betty, there's a telegram for you. From New York!

(Taking the telegram:)

For me? Quite a day.

BETTY

What did you hold it up to the light?

MARTHA

That's for amateurs. I use steam.

MIKE

(Crossing through.)

Five minutes, ladies! Five minutes! People, people, FIVE!

MARTHA

Too bad you'd have to give up Pinetree to take this job. Are you gonna take this job?

BETTY

What, and give up Pinetree?

MARTHA

You are so honorable. Too bad everybody around here isn't as honorable as you...

BETTY

Anybody in particular?

MARTHA

I shouldn't tell you this—but I had a call from a Mr. Sheldrake, a friend of Bob's—sounded like some big real estate man. Betty, they are scheming to buy up the Inn.

BETTY

They're what?
Our secret plan is going great," he says. Says to me he's got a company all ready to take over the Inn—on Christmas Eve, no less. The old man'll never know what hit him, he says. Oh—and then he says it's a million dollar deal and he swears me to silence.

That's not possible...

They're not even gonna warn the old coot, just kick him in the drawers.

Bob couldn't be involved in something like that.

If I'm wrong, I'll resign as President of the New England chapter of Busybodies Anonymous.

Martha! Grandpa found all the bills you've been hiding. Is he angry.

Oh, Jupiter, I'm in trouble now.

What are we going to do?

Honey, there's only one honorable thing to do. We're gonna hide.

Can we lift this drop? Can we please lift this drop? Ezekiel?

Morning, Miss Haynes. How did you sleep? I didn't sleep a wink, myself. Yep. One of the best nights of my life. What's the matter?

You got a message from a Mr. Sheldrake. It seems your secret scheme is working out.

Beautiful, Beautiful.

A million-dollar deal, huh.

Million-dollar proposition. That's old Ralphie. Boy, how's this for a great little angle?
Brilliant.

This oughta help the old man.

Help him? Is that what you call it?

Sure. This'll take the load right off him.

"A little bit of larceny in all of us...."

This'll put larceny out of business. Say, you'll keep this under your lid, won't you?

I can't believe you'd have the gall to...

(Starts out.)

Hey, what is all this?

Oh, don't let me interfere in the business plans of the great Bob Wallace. And I have a telegram to answer.

Say, if this is about last night....

I'd rather not discuss that.

It was just a little kiss. There's nothing to feel guilty about.

Look who's talking about guilt!

Am I supposed to feel guilty about something?

Are we finished? Is that all, Mr. Wallace?

Yeah. That's all, Miss Haynes.

(BETTY exits. WAVERLY enters with the box of bills.)
Martha! Where the devil is that woman?
(WAVERLY exits.)

(Crossing through.)
Places! Is everyone in costume?
(PHIL enters.)

Paging Mr. Wallace! Your number, Mr. Wallace!

Phil, have you ever figured out women?

Yeah, they have long hair and they're smarter than we are. Next question?

Aw, forget it. Listen, pal— we got the word from Ralph. Letters went out to the 151st to get some guys up here for Christmas. We are solid.

Great!
(Some of the CHORUS KIDS begin to enter, in costume.)

MIKE

Okay, boys and girls. Here we go. Now lift this drop!
(Enter.)
The remaining CHORUS KIDS scramble on and take their places—the opening tableau of the number isn't fully in place until a second before the opening line.)

MUSIC 13, A-C: BLUE SKIES

I WAS BLUE,
JUST AS BLUE AS I COULD BE.
EVERY DAY
WAS A CLOUDY DAY FOR ME.

THEN GOOD LUCK
CAME A-KNOCKING AT MY DOOR.
SKIES WERE GRAY,
BUT THEY'RE NOT GRAY ANYMORE.
(The physical production builds around this, but the number is still very much a rehearsal. The scenery and production elements are not complete until the end of the number.)

Bob

BLUE SKIES
SMILING AT ME,
NOTHING BUT BLUE SKIES
DO I SEE.

BLUEBIRDS
SINGING A SONG,
NOTHING BUT BLUEBIRDS
ALL DAY LONG.

NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.

NOTICING THE DAYS
HURRYING BY;
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS,
ALL OF THEM GONE.
NOTHING BUT BLUE SKIES
FROM NOW ON.

BOB
SMILING AT ME
BLUE SKIES
DO I SEE
CAN'T YOU HEAR THOSE BLUEBIRDS
SINGING A SONG?
SINGING A SONG
NOTHING BUT BLUEBIRDS
HAP-HAPPY BLUEBIRDS
ALL DAY LONG.

NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.

NOTICING THE DAYS
HURRYING BY;
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS

ENSEMBLE
BLUE SKIES SMILING AT ME,
NOTHING BUT BLUE SKIES
FROM NOW ON.

BOB
SMILING AT ME
BLUE SKIES
DO I SEE

BLUEBIRDS
SINGING, SINGING

ALL DAY LONG.

IT'S SO BRIGHT
WHEN THINGS
GO RIGHT

THEY HURRY BY,
WHEN YOU'RE IN LOVE,
MY, HOW THEY FLY.

BLUE DAYS
(Dance. MARTHA enters into the middle of the DANCERS, followed by SUSAN.)

Martha! Grandpa's chasing you!

SUSAN

I know, honey. I know. But I can't talk to Grandpa right now.

MIKE enters.

MIKE

What are you doing? What are you doing?! Get off my stage. Get off my stage! Looking good everyone! And hat! And hat! And hat! And hat!

(MIKE chases MARTHA and SUSAN off.)

(Dance continues. WAVERLY enters with box of bills.)

WAVERLY

Martha! Martha!

(WAVERLY momentarily gets caught in the dance, then exits.)

BOB & ENSEMBLE

BLUE SKIES
SMILIN' AT ME,
NOTHIN' BUT BLUE SKIES
DO I SEE.

BLUEBIRDS
SINGING A SONG, SINGING A SONG,
NOTHING BUT BLUE, BLUEBIRDS
ALL DAY LONG.

NEVER SAW THE SUN
SHINING SO BRIGHT,
NEVER SAW THINGS
GOING SO RIGHT.

(MARTHA and SUSAN run across the stage.)

NOTICING THE DAYS
HURRYING BY;
WHEN YOU'RE IN LOVE,
BOB
MY HOW THEY FLY.
BLUE DAYS,
ALL OF THEM GONE,
(WAVERLY enters.)

WAVERLY
Miss Watson!

BOB
NOTHING BUT BLUE SKIES,
NOTHING BUT BLUE SKIES,
NOTHING BUT BLUE SKIES
FROM NOW ON!
FROM NOW ON!
FROM NOW ON!

WAVERLY
(NEWARK enters.)

WAVERLY
(NEWARK enters.)

BOB
BLUE SKIES
FROM NOW ON,
FROM NOW ON!

WAVERLY
(MARTHA and SUSAN enter.)

WAVERLY
(Holding up a handful of papers.)
Martha, what is the meaning of all these bills?

BOB
FROM NOW ON!

WAVERLY
(WAVERLY throws the bills into the air, hands MARTHA the box and exits in a rage. As the bills
snow down onto the stage, the CHORUS continues dancing. MIKE enters.)

MIKE
Curtain! Curtain! Blackout!

END ACT I
ACT II

MUSIC 14: ENTR'ACTE

Scene 1: Onstage at the Barn Theatre – the next day

(Phil and Judy enter in front of the curtain; they are doing a run-through of their number, which will progress into a full-blown production number with them and the CHORUS KIDS. The number has full costumes and scenery—a fantasy of a piano.)

MUSIC 15: I LOVE A PIANO

Phil

As a child
I went wild
When a band played.

Judy

How I ran
to the man
When his hand swayed.

Phil

Clarinet
Were my pets,

Judy

And a slide trombone
I thought were simply divine.

But today
When they play
I could hiss them.

Phil

Ev'ry bar
Is a jar
To my system;
But there's one musical instrument
That I call mine.

(The curtain opens, and Phil and Judy step back onto the stage. A small toy piano rolls on.)

Phil & Judy

I love a piano,
I love a piano,
I love to hear somebody play
Upon a piano,
A grand piano,
It simply carries me away.

I know a fine way
Previous Reviews

The musical "White Christmas" by Irving Berlin premiered in San Francisco at the Curran Theatre, during the holiday season, in 2004. The musical has since played in various venues in the US and Canada, such as: UK 2007, on Broadway 2008, 2009 US national Tour, 2009, Broadway Revival, 2009 Victorian Premiere, and will be showing in West End Theatre, London, this 2014 holiday season. Most of the reviews were unfavorable, and almost all the reviews comment on the lack of Crosby and Kaye. It is impossible to put on this musical without the audience comparing the leads and the whole production to the 1954 movie. The reviews also complain of the lack luster story line from the Ives and Blake book. The 2004 premiere received this review from New York Times writer Charles Isherwood,

"But a scrooge might note that the new book by David Ives and Paul Blake retain all the flimsy contrivances of the movie, and he'd sourly add that their rusty surfaces are no longer gilded by the irreplaceable Crosby and Kaye." (New York Times, Dec 13, 2004)

The Broadway production opening Nov. 2008, at the Marriot Marquis Theatre received an even less appealing review from the Associated Press, and it read as such;

"Who diluted the holiday cheer? The festivities are muted and mild in "Irving Berlin's White Christmas," a lavish, yet surprisingly bland stage adaptation of the popular 1954 movie." &"The barren stretches of story are blessedly interrupted by the Berlin songs, many of them standards, sung and danced by the energetic cast." & Berlin's tunes are joyous creations, but the musical pleasures exist in isolated moments, not as part of a dizzy, satisfying theatrical
whole. You can tell the show has been cobbled together by committee and not exactly from the heart." (Michael Kuchwara, Associated Press)

Kuchwara puts the blame on the story and not Berlin's music. He seems to miss the point and the storyline of the musical; this musical is about friendship, love, human kindness, and not so much about holiday cheer. I truly hope that our audience gets this, and we will work towards putting massive energy in telling the story, and hopefully the audience will feel it does come straight from the heart. There is a professional production in 2011 that received a fairly positive critique at a regional theatre called, The Paper Mill Playhouse. This is theatre with approximately 1200 seats, located in Millburn, New Jersey, fewer than 25 miles from Manhattan. This production featured Lorna Luft (the daughter of Judy Garland) as Martha, and this show was well liked by New York Times writer Anita Gates, and she writes;

This version of "White Christmas" is far from a major work of art, but as holiday entertainment, it is festive, pretty to look at and ultimately satisfying. Cheers all around to the cast, particularly the leads who are Broadway veterans (most of them in this show, as a matter of fact) with strong, commanding voices. (Anita Gates)

This review was favorable because of the talent that was in the cast, and had very little to do in the way in which the story was told. It appears from these reviews that the difficulty of putting on this show lies within the slow storyline. Lyn Gardner a London critic for The Guardian is even less impressed with the musical and had the following to say:

Theatre's equivalent of slowly being smothered to death by an oversized, glittery, woolly Christmas jumper knitted for you by an elderly but misguided great aunt,
this stage version of the 1954 movie – which starred Bing Crosby and Danny Kaye – takes up temporary London residence for the first time. This production has previously toured extensively throughout the UK. It liberally sprinkles snowflakes and cosiness and throws in an explosion of song and high-energy hoofing. The stage is so awash with syrupy sentiment that you fear somebody might slip and take a tumble. This is less a white Christmas than a very slushy one, and with a 2hr 45m running time, there are moments when you doubt that it really will be all over by 25 December. The good things are including several absent from the movie, such as the 1926 Blue Skies (clearly keeping the weather-related theme), some really lively Astaire and Rogers-style dance sequences, and an ensemble who seize every opportunity to sing their hearts out, demonstrate impressive dance skills and flash their cosmetic dentistry. My teeth ached just watching. The things that could be seen either as positives or negatives, depending on your point of view, are the cute kid with jazz hands, dozens of costume and set changes, and the opportunity to wallow in uncomplicated good cheer with a large side helping of nostalgia. The show revels sincerely and entirely without irony in the lost innocence and wholesomeness of 1950s America. David Ives and Paul Blake, who wrote the book for the stage show, appear to have been entirely untroubled by issues of momentum and plot clarity. I’ve watched weather forecasts with more narrative drive. The script plods along like a dutiful but hobbled reindeer. It lacks sharpness and sparkle and mistakes mild bonhomie for comedy. Aled Jones sings beautifully but makes decency seem awfully dull, and Tom Chambers is suave but oddly
charmless. Together they exude all the appeal of a reheated Christmas pudding. Over-blown, over bland and over here until the New Year. (Gardner)

Regardless of the reviews this musical has received, positive or negative, this musical continues to be performed by professional and amateur theatres alike. Berlin knew from the beginning that "White Christmas" would be a hit, even in the face of his critics who initially thought it was "too schmaltzy" (Bergreen 407). Granted it is not that popular of a musical, but it will continue to be a musical patrons will want to view over the holiday season. When the audience leaves from our production, I would hope they will be talking about how great the story was told, and I want them to leave with hope and joy for a better tomorrow. I want the audience to have that warm and fuzzy feeling when they leave, and I feel there is nothing wrong with that. For being so smart they did not get the story at all; help your neighbor, and do something to help someone else out that is less fortunate than yourself! Let's make the world a better place somehow, and that is what I feel they should have received after viewing this musical. Peter Brooks wrote about this in his book *The Empty Space*, he wrote, "There are occasional new movements, good new writers and so on, but as a whole, the theatre not only fails to elevate or instruct, it hardly even entertains." (10) I for one am tired of seeing all of the violence on television, and this musical *White Christmas* sends a positive message out to our world. Somehow, I feel these critics have missed this in their reviews. Our production will also have falling snow, and hopefully the audience will appreciate it, and enjoy that cozy feeling. We want to hear the audience singing along to "White Christmas" at the end of the musical. I see nothing wrong with nostalgia, and I feel our world could use way more nostalgia.
Research on the Composer

Irving Berlin was born Israel Baline, on May 11, 1888, in Tyumen, Russia. He was born into a Jewish family, and they were forced to flee their homeland because of the persecution of Jews in the region. His family moved to the United States, and settled in New York city in the mid 1890's when he was the age of five. His father was a cantor and struggled to find work in that field, so he ended up having to take a job at kosher meat market. His father died a few years later when Irving was only thirteen years of age. To do his part and help the family financially, Irving became a paperboy, and while selling papers he would hear the Broadway songs on the streets. He started singing these hits on the streets of New York and the people passing by would hear him and began to toss him money. By 1906, at the age of fourteen, because he had no formal education or job training, he started his musical career as a singing waiter, and he sang in theatres and vaudeville shows. Irving never learned to read music, and he taught himself how to play the piano, but he could only play in the key of F-sharp. He had to have assistants and a special keyboard to transcribe the music into other keys. His first published tune was in 1907 entitled "Marie From Sunny Italy," and his name was misspelled as "I. Berlin" so he decided to keep the name of Irving Berlin. He released a major hit with "Alexander's Ragtime Band," in 1911 he started writing musicals, and his Broadway debut was in 1914 with "Watch Your Step." Berlin married in 1912, but his wife died of Typhoid Fever only a few short months after their honeymoon, and from this great loss he penned the ballad "When I Lost You." Berlin became a U.S. citizen in 1916 and, upon serving in World War I he wrote the musical "Yip, Yip, Yaphank." Berlin's most famous patriotic work remains the song, "God Bless America," written during World War I, but was sung in public for the first time by Kate Smith in 1938. By 1925 he had fallen in love with Ellin Mackay, but her father did not approve of Berlin.
Her father sent Ellin all the way to Europe to keep them apart, and he thought an ocean dividing them would cause them to give up on the romance. During this time of separation and yearning, Irving penned such songs as; "What'll I Do" and "Always." The couple eloped when she returned back from the states, and Berlin would go on to compose more than 1,500 songs and write scores for dozens of musicals and films. Some of his most famous works include: Puttin on the Ritz (1929), Alexander's Ragtime Band (1938), Easter Parade (1948), Top Hat (1935), Follow the Fleet (1936), and 1942's Holiday Inn which featured Bing Crosby singing the highest-selling tune in history "White Christmas." He had become an icon of American popular music despite the lack of education and formal training. Berlin's life was an example that the American Dream was attainable for anyone. Irving Berlin died on Sept 22, 1989 in New York City.
Student Learning Goals

Basic Performance and Theatrical Skills

Since 2012 the Drama Class was removed from the choices of offered electives, so my first objective will be to teach them the basic acting and theatre skills needed for a successful show. We will have to start by teaching the students the very basics such as: the areas of the stage, use of the voice, movement, and characterization to name a few. I plan on explaining and teaching them the Hodge Basics to include: picturization, improvisation, gestures, levels, triangles, and diagonals. We will use exercises and games during the rehearsal warm up time to practice these skills. For some of the students this may be their very first musical, and this means they will have to be taught how to sing. I will be helping the vocal director in this capacity as well, so we will be double teaming in teaching the vocal parts. Overall, my goal is for the students to have fun while learning together (and from each other) as we develop and grow as performers.

Working Together as a Team

The students involved in this production will have to learn how to work together as a team. There will be students involved that are in the Drama Club that have already been in several productions and have experience in theatre, and those students will be expected to mentor the new students. My goal is that everyone understands that our first priority is to tell the story, and that each member of the cast is a vital part, and that they are needed to tell the story. I would like to create a fun environment in which the cast gets along well with each other, and this includes the stage crew. In previous years, there has been division between the stage crew and the actors, and my goal is to get them to unify, have fun, and work together as a team. The truth
of the matter is that we all rely on one another, and we cannot tell the story without each other. I intend on beginning rehearsals with drama games that are mandatory for the cast and crew alike. I have faith that this will help us get to know each other and will break down any barriers from the past, so we can collaborate and function as one cohesive team.

Commitment and Responsibility

The students are made aware during the audition process that if they are cast in the show they are taking on a huge time commitment. The students must keep their grades up, as their academics always come first. The cast is expected to be passing all of their classes, and the students are in danger of being pulled from the show if they are failing more than one class. The students are expected to be on time and in every rehearsal, and they understand that goofing off in rehearsal is not tolerated. Many times we will break into sectionals for rehearsals, so there will be students working on their lines in one area and or vocal rehearsal/dance rehearsal in other areas. In order for our rehearsals to be productive, it requires the students to be responsible, learn self control and stay focused at all times during the rehearsal process. The students are held accountable to one another, and will (out of respect) text each other if they are running late for rehearsal. The cast will set their own goals and time lines for when to be memorized, and in this way they are motivating and encouraging each other all the way until opening night. The students learn that they are not just committed to the show, but they have made a commitment to each other as a cast member. We are all working towards a common goal that requires great dedication, commitment, self sacrifice, focus, and energy.

Work Ethic and Respect
This is a heavy dance show that has large ensemble dance numbers. Teaching the choreography takes many rehearsal hours, and this musical includes Tap Dance which is even more difficult to teach than other dance styles. The cast will have to be patient with each other and work hard to learn this style of choreography, especially since only a few of the cast members have any experience in dance. The choreographer is only a senior in high school, so the students will have to learn to take instruction from a peer, and will need to show her respect regardless of her young age. Extra rehearsals may be scheduled and necessary to complete the dances and have them ready by opening night.

Develop New Friendships

My goal is that my students learn many new skill sets, but not just for performing, but I would hope that they will develop and demonstrate social skills. The students are going to be rehearsing side by side for months, sharing dressing rooms, and they will have to get along and work through any differences that may arise during the production. My goal is that they will have a fantastic time being part of this production. And, through singing, dancing, and acting together that they make new friends along the way. I realize these students come from all walks of life, and that some of them would not consider speaking to each other if they had a class together. Now, after rehearsing together, and sweating side by side they will always be connected because of this common bond they now share.
Tuesday, September 9, 2014

Today was the first day of auditions for White Christmas, and I was so worried we would not have enough men to cover all of the roles. I made announcements in all of my choir classes today that we were looking for at least 15 men, and it worked. Thankfully, we will have enough men! Unfortunately, we will have to cut some female students, and that is the worst part of this job! I am worried about casting Bob, as I did not see any stand outs in the auditions for that particular role. The role of Bob requires excellent vocals, and there is already such a high expectation from the movie, and of course Bing Crosby. I had a star football player named Jesse Nickens come and see me three separate times today begging to audition specifically for the role of Bob. He could not audition today, because of football practice. I told him that I did not think he could do both football and the musical, and that it would be too much physically, mentally, and that he would surely fall behind in his academics. And I was concerned that his folks would not allow him, but he assured me that they are supportive, and after hearing it was okay with his folks... I agreed to let him audition. I did tell him that he would have to earn the role, and that there would be no gifting of roles no matter how desperately he wanted to play Bob. He reassured me that he could do it, and if he got the part that he would head right to rehearsal as soon as football practice was over. Also, I have been warned by administration in the past that I am not exclude the athletes, and a few years back I did cast a swimmer in a lead role, and it worked out just fine. Jesse is a strong actor and an excellent dancer, but his vocals will need some work. I know this because he has been in my choir for the past two years, but we will base whether or not he gets cast on his audition tomorrow. Tomorrow we will put up the cast list after we have seen/heard everyone. Bob is the only role that I am worried about casting, but I was counting on seeing
some gentlemen that would really fit the role of Bob audition, but they just weren’t there today. Hopefully we will find our Bob tomorrow.

**Wednesday, September 10, 2014**

The second day of auditions are done, and I am getting ready to post the cast list. I have a few concerns, and I feel really nervous, because we have cast the football player as Bob. We have also cast our Vocal Director and Choreographer as the two female leads. I know there will be gossip and hard feelings over this, but they earned those parts! I will help Mackenzie teach the vocals by plunking out parts and give private vocal coachings to the leads etc. This is something that she really wanted to do, and since my vocal director moved to Seattle it has kind of left me with no choice. This is the first time I am using a student in this capacity. I am not as worried about the Choreographer for she choreographed *Grease* last year (& played the role of Frenchie) and won Best Choreography from 5th Ave Theatre, at the High School Awards Show. I have told both of them to let me know as soon as possible if they start to feel overwhelmed by taking on both. I have also cast many Band Students, and this is significant in that it is Marching Season. I am already afraid this show will not come together because of all the conflicts I will have to work around. Even with my nerves and fears; I am still very excited for this show, because half of the cast is brand new to theatre! I know we have many challenges that lie before us, but I know we will have a fabulous show!

**Thursday, September 11, 2014**

Yay! I posted the cast list & it has not been destroyed, and everyone has signed for & accepted their role to include ensemble members. Yippee! Sometimes students will change their mind after seeing the list and quit because they did not get the role they wanted. Today we handed out contracts, assigned materials, discussed rehearsal procedures, explained some basic stage rules,
and most importantly introduced ourselves and got acquainted with each other. We played some Drama games to get to know each other, and I already had them work on picturization through an exercise involving the use of levels. We used a small table in the choir room, and had about 12 of the cast create a picture/pose. No one was allowed to be on the same level. They got it, and I was so happy they understood how important still pictures are in telling the story. We also tested each cast members vocal range, and placed them in their perspective sections (SATB) accordingly, so they will know which part they sing when we begin teaching the music.

**Friday, September 12, 2014**

Today we had our first read through, and I already love the energy we have with this cast. They all seem really excited with their assigned roles, and I am really pleased our first rehearsal was a positive one. There does not appear to be one person angry or bitter with the casting, and they seem to be excited for each other, as everyone appeared to be congratulatory towards each other. I talked with the directors before rehearsal to let them know we need to be patient with all of the new members as this is their first time on stage, and I want them to love this experience. The cast was given the assignment of naming their character even if they are an ensemble member, and we will discuss our characters and their back story at the next rehearsal. I also announced that I am still in need of a costumer, so if any of the cast members knew of anyone interested to please let me know. This is a costume heavy show, and I do not want things thrown together at the very end. I explained to the cast that costumes are an important part of telling the story, and that an audience member can be pulled out of the story instantly if we do not take the time to make sure those are accurate. Our Bob was not in rehearsal today, and he will not be in rehearsal on Thursdays or Fridays until football ends. I pray they have a short season, as if they make the play
offs and head to state that will put us into opening week of the show. I will see how things go, and I plan on assigning an understudy if needed.

**Monday, September 15, 2014**

The cast came back with their character research done, and ready to share! It was so much fun, and they understand how vital each member is to the cast, and I explained how there will be someone in the audience that is watching/ tracking only them. Good news! After announcing our need for someone to take on the costumes... we now have a costumer, and she is a student (T'quirah Walker) that has done theater here for the last two years. She is familiar with the costume shop, and the assigning of costumes. She will work with another experienced cast member that has also stepped up and volunteered to help. Today during our rehearsal they will start getting measurements and shoe sizes from all the cast members. We will need to order tap shoes ASAP, because the tap number is the most difficult dance number. Today Mackenzie warmed them up, and we started working on parts. There are a couple students that are less experienced singing that have trouble matching pitch, but they nailed their dance audition and we needed them for the show. I talked to Mackenzie and told her to have them stand next to some of the stronger singers next rehearsal. We are dividing during rehearsal, and I am working with the men while she teaches parts to the women. We have the computerized rehearsal score that is available to all members of the cast and it can be downloaded to their computer or smart phone. This is very helpful as it enables the cast to isolate their part and practice outside of rehearsal time in their homes, or even in their cars when they are headed to and from school. It plays their part for them, and they can sing and practice with the recording. Our choreographer (Cloey) started teaching the dance *Let Yourself Go*, and she has them partnered up and managed to get through the first half of this dance. It is looking so good, and I am blessed to have Cloey as our
choreographer. The students respect her, and she treats them with kindness, but she has just the right amount of firmness and discipline needed working with a high school cast.

**Tuesday, September 16, 2014**

At the start of the rehearsal the cast is having a brief meeting to vote on purchases needed for the show. When we are in production the cast becomes the drama club, and thankfully many of the officers are in the cast. Our student director (Mateo Lopez) is the drama club president, and he led the cast in a drama warm up after the brief meeting. I really wish Mateo had auditioned to be part of the cast, but he chose to be in Marching Band over the musical. He is a very talented singer and actor, and he would have been perfect as Bob Wallace, but I decided to not push/beg him into auditioning, I really wanted to cast someone in the role that was passionate about the show. Mateo said he was not interested in being part of this particular production as a cast member. Although, he is excited about learning the directing side of this production and if needed I may ask him to understudy for Bob, because I am still nervous about casting Jesse the football player. The vocals rehearsals are going well, and what a nice fat sound this cast has, and sometimes they sound beyond their years. The men need more confidence, and that is to be expected since over half of them have never had any vocal training whatsoever. I am working with their breathing and their vocal placement. I am trying to get them to open up, drop their jaw and let the sound out. Teaching them the basic technique of singing early on is the key to our success for this production... It is so hard to project in our auditorium, and some of the singing will be from off stage, so they need to learn this technique early on. Today the costumers have gotten further along in taking measurements, and they are beginning to pull costumes for the cast to try on from what we already own. We have plenty of coats from that time era, and we can borrow tuxedos and other costumes from the choir department at Davis. The dance rehearsal
went really well, and we have our Bob in rehearsal...thankfully he is a quick learner, and a fantastic dancer!

**Wednesday, September 17, 2014**

Today the rehearsal began with students that have more experience sharing with the cast tips on how to memorize their lines quickly. We also passed out ad sale forms to begin selling ads for our program. The students shared how this was done, and how important it is for everyone to partake as this responsibility does not just fall on the parents, but the students themselves go in small groups handing out posters, selling ads, and more importantly promoting our show. The blocking went well today, and we decided to use almost all of the men in that first scene. This now means we will need more costumes for the GI’s, but I like the visual of the extra GI’s on stage. Cloey is making great progress in the choreography, but the student we cast as Mr. Snoring Man (Aiden) has been out sick, so I have another student covering his role for the time being, as he has been cast in the dance numbers too. When they miss rehearsal it is so hard for them to get caught up on the dance numbers, and this is a dance heavy show. The Marching Band students are the ones that have to miss quite a bit of rehearsal, but I have worked with these students before, and they are hard workers, and love being involved, so I was just going to have to be patient until the season ends.

**Thursday, September 18, 2014**

Mackenzie has started with vocal warm ups, and we are team teaching the parts for *Snow*. This is a tricky number vocally, but we are making good progress. We have made sure to balance the parts to ensure there is plenty of melody and not too much of the harmony. Our Snoring Man is still very sick, and he has some pretty big solos in this number, along with his part is the comedic part of this scene. I spoke with his mother and he has not been coming to school all of this week.
He has a terrible cough, and he is contagious, so I will continue to have students cover for him. I would rather he stayed home to get healthy, as opposed to getting everyone else sick. The other vocal numbers we reviewed sound amazing, and the dance rehearsals are moving forward. Cloey is concerned about the tap shoes getting here early on, as this is a dance in which they really need the special shoes to rehearse in...I reassured her that they have been ordered and will be in soon. I was so happy that I found them at the rather inexpensive price of only $19.95 each. I just wonder about the quality of the shoe, and I hope I won’t end up having to send them back because they fall apart.

**Friday, September 19, 2014**

We had a fantastic rehearsal today. I love how the students are working together, and the veterans are really taking the newbies under their wings. We begin every rehearsal with a Drama Warm-up, and the students lead all of these. The drama warm ups they use are: Focus Game, Taxi, Boss, Palm Tree, Number Game, and The Reacting Game. Tonight we reviewed everything up to page #7, and Cloey had a little more time to work on dance. The tap number (I Love A Piano) is going to be wonderful, and this particular dance number she started teaching in free workshops over the summer break. I am especially looking forward to this one being performed, because you rarely see tap anymore (especially by high school students), and Cloey was excited to take this on knowing it would require an extra amount of rehearsal time to get it performance ready.

**Monday, September 22, 2014**

This rehearsal did not go as well as our last rehearsal. Our Bob arrived at 6pmish, and he sits in the auditorium to eat dinner after football practice while he watches the dance. He should be caught up vocally to where everyone else is, but he still does not know the lyrics for the first two
numbers. I was hoping the music would be easy for him to learn, since he can listen to his part on his way to and from school etc... And, the part that he does know he is singing off pitch. Clearly I am going to have to spend one on one time with him to get him caught up. The cast is very frustrated with him because he does not have the rehearsal score or the soundtrack downloaded on his phone. They told him that all he should be listening to and on his playlist should be the music from *White Christmas*. It’s early yet, but I hope this is not going to turn around and bite us all in the behind. Everyone else is working hard, and I still feel this is going to be a fantastic show.

**Tuesday, September 23, 2014**

At the start of rehearsal an announcement was made that a few students have already sold some ads for the program, and this is a relief since this is a costume heavy show. I sent home invitations to our first Drama Booster Meeting set for this Wednesday, as we will need parents to help with the costumes, props, and the set. The costumes are too much for the two students to take on by themselves. T’quirah has not been showing up, and I think it is because she did not realize how much time and work would be required, and maybe she is overwhelmed by it all. I will make it a point to talk to her about this tomorrow assuring her there will be more help, but we cannot get behind on the costumes. The blocking is going well, and Bob is doing great on line memorization, dance, and characterization. I am still worried about his vocals, as he does not know the music, and what he does know he is still struggling and singing off pitch. I am trying to stay positive with him as I do still believe in him, and I told him he needs to use those tools we have given him or there is no way he will be ready.

**Wednesday, September 24, 2014**
The vocals went really well tonight, and there was extra time to review dance numbers. The students showcased the first part of the dance *Let Yourself Go* for the Drama Booster Club, and I could tell they were really pleased with what they saw! I have been working with the men on getting a fuller sound out of them, and it is working. Some of the students that were having trouble matching pitch have gotten better, and I feel it is because they are practicing their part outside of rehearsal. I let the cast know how proud of them I am, and that it shows they have been practicing. The Booster Meeting went really well, and we had a few moms volunteer to help with the costumes. Right now the costumes are my biggest concern as there are so many, and very specific costumes ...especially the closing number. These ladies have connections with two local theatres, and in the past we have loaned costumes to both theatre companies. I feel relieved that we have that connection, as it will save us a bundle of money. I think we will go into the red if we do not have their help. We also have parents that want to help with the set, and the gathering of props.

**Thursday, September 25, 2014**

The vocals on Snow sound awesome, but we still have no Mr. Snoring Man. I have assigned another person to that part, as Adian is super sick, and I do not know when he will be allowed to come back to school. Another cast member told me today that she has to quit because her grades are dropping, and that if she gets them back up she can come back. I am going to ask our still have a partner. The rest of the rehearsal went smoothly, and the vocals are sounding great. We are still plunking out parts, and I am listening to individual solos at the end of the rehearsals after I have dismissed the other cast members... I heard *Sisters* tonight, and I am so excited because it is learned and their blend together is amazing. The leads are expected to come with their solos learned especially since we have the rehearsal score with accompaniment. We are doing round
robins in our rehearsals and thereby putting everyone to use. I told the cast no one should ever just be sitting around, and if you are not being used on stage grab someone and run lines or review blocking or dance from previous rehearsals.

**Friday, September 26, 2014**

The tap shoes finally came in today, and we had them assigned to the students, and it was so wonderful to see their joy and how proud they were when they were tapping tonight! We are keeping them locked up, and they are not allowed to take them home. Ebene’ agreed to fill in for Tiffany, so now Flavio has a partner for the dances again. It has been difficult not having a Bob to rehearse with, so today I asked Mateo if he would understudy for Bob, and he agreed. I feel so relieved, and the cast now has a Bob in rehearsals. I am going to talk to Jesse (Bob) to see if he would give Mateo the first week of performances, because I just do not feel it would be fair if Mateo learned the role and did not get an opportunity to perform. Mateo has been in more rehearsals than Jesse, and the football team has been winning which means they would be at state for the opening week of our show. Of course this would have to be the year we have a winning football team. I have to protect the show, and so I will be talking to Jesse on Monday, and hoping we can work things out.

**Monday, September 29, 2014**

I talked to Jesse and told him that I assigned Mateo as his understudy, and he did not seem upset by this at all. Jesse still feels confident that he can pull this off, and he is a former student of mine and was our Vince Fontaine last year, so I know what his capabilities are...it still feels risky, and I do not like rolling the dice. Mateo however refuses to take the first week of performances, as he does not want to hurt Jesse’s feelings. I made it very clear to both of them in our discussion that we need a Bob ready to perform, and we are already in our third week of
rehearsals...time is running out. Tonight in rehearsal Jesse still does not know the music or the
lyrics for *Love and the Weather*, so I sent him and Mateo to a practice room to learn it together. I
am not going to waste Mackenzies (Betty Haynes) time, as she was ready to run the duet. My
Phil and Judy are doing a fabulous job, as they come prepared to every rehearsal, and have their
music and lines already learned. I could not be more pleased with their professionalism. The
whole cast has been working extremely hard, and I am impressed and delighted with their energy
and dedication to the show.

**Tuesday, September 30, 2014**

The vocals are coming together, and Mackenzie is doing a fine job working with the cast. *Blue
Skies* is almost done, and they sound really powerful on that number. We did some vocal review
tonight just to make sure they do not forget their part, and the dance moves while they are
singing. This music is much more difficult than I thought it would be, as there are really tight
harmonies in the ensemble numbers. The cast is doing really well considering over half of them
have never sung in a choir, or sang something other than the melody. And, those same students
have also never been on stage before, but they are working together as a team, and this is the
reason I know this show will be a success.

**Wednesday, October 1, 2014**

At the start of rehearsal the cast had a small meeting, and the cast has decided that Act 1 lines
should be memorized by the end of this week. Discussion was had about how you cannot bring
everything to your character until you are fully memorized, and the sooner you get off book the
better the production will be. The music for Act 1 is almost done, and I just need to meet with the
leads for individual coachings. I coached Susan and Martha on their number *Let Me Sing and I’m
Happy*, and they sound fantastic. I told our Martha to be careful not to put a country twang in her
vocals, but that was only happening in a couple places. And, she takes direction so well! I can
tell she does not feel comfortable and confident in her acting abilities, but I see it within her, and
she will be amazing as Martha...I just know it! She has outstanding vocals, as does our Susan
Waverly. Our Susan has been memorized since the first day of rehearsal, and she could not wait
to get to run her scene. She brings so much energy to her character, and she really does not need
much direction. I am working with the whole cast on bringing their bodies into their character,
and I remember Michael Smith saying in class that your arms/hands are your props. I sometimes
have the cast act the lines out with their bodies, and they are not allowed to speak the lines. This
forces them to use their limbs and bring their body into the character, and then when the lines are
added back in we see a huge improvement. Also, the ensemble needs to work on being IN the
scene. I am constantly saying things like, what is your character doing right now? Where and
who has the focus right now? How can we make this believable? And, I keep reminding them
over and over again that you are in this scene, and not a spectator in the scene. What would your
caracter be doing right no. I tell them they must have an opinion/feeling about what is
happening, and show us. Overall, the cast is learning quickly, and I am very pleased with our
progress thus far, and I know we will be ready opening night!

Thursday, October 2, 2014

We worked mainly on dance in our rehearsal, as the vocals are on track. Cloey needs more time
to get students caught up, as so many students have to leave early for Marching, Youth
Symphony Orchestra and Voice Lessons, and this is putting them behind in the dance numbers.
While Cloey is choreographing, I worked with our Martha on characterization. She is getting
better and taking ownership of the role, but needs to take her time and slow her lines down now
that she is memorized. I worked the blocking with students that are not in Dance, and that is
coming along nicely. I helped with costuming the rest of the rehearsal, as we need costumes for I Love a Piano. T’quirahs Dad made her quit, as he thought it was too big of a time commitment, so now I am relying on parents to take this over. I took Danielle (costumer) upstairs to show her old black choir dresses from the 60’s that I kept when I was going through inventory after I was first hired. She thinks they can be redesigned, and there are a few ladies from Warehouse Theatre that have offered to help sew the costumes. This will save us a bunch of money if we can use these dresses. There are also male colored shirts for the Let Yourself Go dance number. The ruffles on the front can be taken off, and there are enough of those to costume the guys. The costumes are working out, and I am relieved that the parents are taking this on, and thankfully they are still asking questions of me concerning the design element.

Friday, October 3, 2014

I spoke with the music conductor today, and he is having trouble getting enough players for a full size orchestra. This is difficult music, and they should already be holding rehearsals. He also explained that he would not conduct for any less than $1,200, and that he has symphony gigs during the length of our show lined up that are actual paying gigs that he will not turn down if he does not get paid for conducting the musical. This happened to us last year with Grease. The conductor told me there was no band 10 days before we opened, and we had to rush order the canned music. In the end we ended up having to pay way more, plus it was a waste of money ordering/renting the orchestra music. The show went into the red last year, and thankfully that conductor is no longer working at Davis, and because of that stunt he ruined his reputation in the Valley. However, this conductor is at least giving me time to find the money, but he needs an answer as soon as possible. We had already started the process for this last year, but no one has gotten back to us yet on this matter. This is also a major concern for our rival school across town,
as these conductors will not work for free or a small fee, nor should they. We feel it should be a separate activity pay contract, and they should be paid just like the athletic coaches are being paid. This just adds another whole level of stress on me that I do not want to have to worry about right now. I contacted my administrator, and he will check into the matter further, as I have already jumped through all of the hoops that I can at my level. I am grateful for his support, and I have faith everything will work out in the end.

**Monday, October 6, 2014**

Rehearsal went really well today. In blocking we worked on the cast coming in as a staggered group to the front desk of The Inn. They kept walking side by side and upstaging each other, and I also wanted them to look back at each other and interact with one another, and get way more ticked off over the fact that there was no snow. We spent way more time on this in rehearsal than I had planned. But, they finally got it after I pulled them one by one to watch it visually. I keep having to remind myself that most of them are beginners to theatre, and that they are learning really fast. Plus, they all have such great attitudes which makes it fun for everyone, including myself. I told the cast to bring their own props, and to stop acting with the air. There was no reason they could not grab envelopes, canes, hats, luggage, and simple items that we already have on site, because these props need to feel natural to them. Adding these in too late will bring them out of their character, and I do not want them to forget the props for the performance as that will take the audience out of the story. Practice it the way you will perform it is what I always tell them. We worked on the vocals for *What Can You Do With A General* and everyone knows their part, and this will be a really cute number. It is an awkward song that should not really be choreographed, but they cannot just stand there and sing, as that would be super boring. Cloey and I have some ideas for simple movement that will work for this number once they are
memorized. The dances are coming along nicely, but one thing they need to work on is singing
the song while they are dancing, because I noticed that we lose massive volume from their vocals
when they are trying to do both.

**Tuesday, October 7, 2014**

Vocal rehearsals are moving right along, and I can tell the students are practicing & learning
their music outside of the rehearsal, and this helps free up time for dance, as the dance is what I
am worried will fall behind. I did get to see/hear *The Best Things Happen While You’re Dancing,*
and I wanted to cry from the sheer beauty of the number. Cloey is an exquisite dancer, and Matt
(Phil) is singing so beautifully. He must sing this song while he is dancing, and I know this is a
huge challenge for him, but he is nailing it! The choral parts on this piece are a very difficult
arrangement, and this is sung by the ensemble off stage. This vocal number will need more work,
as it sounded like they all reverted to the melody. The number *Blue Skies* is really coming
together nicely, and I can tell they love this number too! The vocals are nice and strong, and the
dance is going to be a favorite of mine, and Cloey has added in some dance duets and trios. This
will be a hot number for sure.

**Wednesday, October 8, 2014**

Happy Birthday to me and no one in the cast knows it is my Birthday today. I do not feel sorry
for myself at all that I am here instead of with my family, because we will celebrate it this
weekend. I am the example, because if I missed rehearsal for my Birthday then I would have to
let the whole cast be gone on their Birthdays. Parents usually bring cupcakes to the rehearsal and
we celebrate birthdays together during a break. The blocking went really well tonight, but I just
need to get the ensemble to be louder, so that the lines make sense when Mike is telling them to
calm down. They are still a little timid, but I know they will get there. The actors that play Phil
and Susan are such naturals, and they need very little direction from me. When they do need direction... they take direction well, and are never argumentative, as a matter of fact the whole cast has been wonderful in that regard. Sergio (Mike) is having fun with his role, and he is perfect for that character. He just needs to be sure he is enunciating, as sometimes it is hard to understand his lines. Rehearsal was fun, and I can tell the cast is having a blast too! It was not such a bad place to be on my Birthday. I am truly blessed!

Thursday, October 9, 2014
We had a wonderful vocal rehearsal tonight. I took the ensemble men and worked on The Old Man, and Mackenzie worked with the ladies on I Love A Piano. They are all sounding so good! Mackenzie and I work well together team teaching, and I am glad that it is not too stressful for her preparing a role, and helping with the vocal direction. I will say that almost every single lead has their music already learned before they come to the rehearsal. The last half of the rehearsal was spent on dance, and those numbers are really coming together. Tomorrow there will be no rehearsal as we will be taking 12 of our cast members to the IE Theatre Master Class workshop during the day, and they are also attending the musical Kinky Boots at 5th Ave Theatre in the evening. On Saturday Davis has three students signed up for the college auditions.

Monday, October 13, 2014
Once again these leads never cease to amaze me. Tonight we went over Falling Out of Love Can Be Fun, and they know their music so well, and I only had to help in a few spots they have trouble getting the harmonies. Cloey has the choreography done on this trio, and it is so awesome. It will be hard choosing which dance number that I love the most in this show. The blocking went fairly fast tonight, and I yielded some of that time to Cloey for dance rehearsal. I must keep doing this if the dances are going to be ready by opening night.
Tuesday, October 14, 2014

I have heard back from the administration on the activity contract for the pit conductor, and it looks like that contract was never taken care of last year even though we sent oodles of emails explaining the need for the district to cover that stipend. The money was not accounted for and set aside, so we need to make sure this happens early on next year before they earmark all the money to other areas. At least we know a month in advance this time as opposed to 10 days before we open like last year. I am so relieved that they actually have the tracks for this musical! I will draw up the paperwork for the canned music in the morning, and it will take at least a week before we actually get the performance tracks for our rehearsals. I sent a message to our technical director notifying him that we will be using canned music instead of a live orchestra again, as this same thing happened to us last year. His text message back to me was extremely rude, and I saved the text messages because the abuse that I have taken over the years is really unfathomable. I really did not want to include any of this in my notes, as it feels very unprofessional, but this is what I have to deal with in every production. I called a fellow graduate student to ask for advice, because I felt I should leave this part out of my notes...especially since I am local, and he knows the professors at CWU. She told me to make sure I shared everything, and that I must be truthful. It feels strange writing this, because it feels like I am also trying to protect him in some way. After much deliberation I have decided that leaving this out of my notes would be dishonest, and I would like my committee to know what sacrifices and things that I put up with in order to put on a show. It is an extremely dysfunctional working relationship that we have. Please do not think that I just stand there and tolerate the abuse, but he is someone that I need to work with, and we depend on him for the set and the technical side of things. The weird thing is that I still consider him a friend. I am not the only one that he is like this with, for he
mistreats all of the production staff in every single production. I have seen him make several people cry over these past years. His behavior is embarrassing, and we never know if there will be a door kicked in or something thrown, and I have gone to the administration about it numerous times, but they do nothing. Truthfully, I do not know if they can do anything since it is not part of his contracted day (teaching job). I have gotten to the point now where I do not try to make things better. I can only control my actions and my behavior. I do tell him when he is being rude, and I try not to let HIS issues get to me anymore. He has not started on the set yet as he is preparing for a Haunted House that his advanced stage craft class will be putting on as a fundraiser. This does not worry me, as the set will be minimal in size because the big dance numbers will take up most of the stage. We have met several times and discussed what the set will look like, and our biggest set piece is the train. He does build fantastic sets, but he is difficult to work with, and everyone feels like we are walking around on egg shells when we are around him. We never know what will set him off. He makes us all feel guilty, or that he is doing us a favor when we ask for something that is needed for the set, and this is part of his job. This is all part of my job, and regardless of the drama (no pun intended)…I will continue to give my very best for these students and our production.

**Wednesday, October 15, 2014**

The blocking is going really well with the exception of never having our Bob in rehearsals. Having Mateo cover for Jesse is not working out, because he is not memorizing and taking the role of being an understudy seriously. I understand that Band is his first priority, but I have to come up with another back up plan, and fast. We have to change the blocking due to no longer having an orchestra. With the exception of the dances everything needs to be moved downstage, as the pit cover will stay on. I talked to Cloey, and some of the dances cannot be brought down
because of the hollow sound the pit cover makes when they dance. Especially the tap dance number, for when they sing the dance is so loud it covers up the vocals. Although she says that it will not significantly change any of the choreography. Everything else is on track, and this includes the costumes which has been a huge concern of mine from the beginning. There are so many people from within the theatre community that have stepped in to help with the sewing of costumes for these big dance numbers. My assistant directors (Terry and Glenda) are wonderful, and they have been working with characterization, and running lines with the students etc…Glenda runs the Drama Booster meetings, and this is a huge help, as the meetings happen during our rehearsals. We talk each day, and the three of us have a fantastic working relationship.

**Thursday, October 16, 2014**

Mackenzie and I had a discussion tonight about her focusing mostly on “Betty” and I will be taking over on the vocal direction. She has done amazing work, but now she needs to focus completely on her role. She and Cloey have excellent chemistry on stage together, and they are always prepared for every rehearsal, and this makes blocking their scenes together a breeze. I worked with the men on *The Old Man*, and they have a tendency of forgetting their part, but I think this happens if some of the stronger singers are missing from rehearsal. We had a few gentlemen gone from rehearsal tonight. They have come a long way from the first few rehearsals when some of them had difficulty just matching pitch. I had a complaint tonight from a few female cast members about a student that is part of the ensemble taking pictures of them and other cast members without asking their permission. He is part of a photography class at Davis, but I am going to talk to him to tell him that it is making people feel uncomfortable. I would understand if he is part of the yearbook class and was planning on using the pictures for the
yearbook, but the student assigned to the musical page for the yearbook has already been in our rehearsals taking pictures.

**Friday, October 17, 2014**

The rehearsal tonight was less than encouraging, as some people are still not memorized, and missing cues etc...I had hoped we would be further along. I am really scared that we are not going to be ready for opening night! I also talked to the stage manager earlier today (Jackie Garcia) about being in the rehearsals from now on, as she and the crew need to learn the show. She was our stage manager last year, and she did an amazing job, and she is wonderful to work with, but now that we are not using an orchestra the crew becomes the orchestra. The crew last year did not respect Jackie at all, and I think it was because they were jealous that she was chosen to be stage manager. This show has some tricky music when it comes to playing the tracks as lines take place in the middle of songs, so having the technical crew onboard early will be helpful. I am very grateful that Brian Alvarez (crew) has been coming to most of our rehearsals, and he has been helping us run the sound and playing the tracks, but he is not sure what his actual assignment will be for the show. Jackie assured me that she would get things ready on the technical side of things, and not to worry.

**Monday, October 20, 2014**

Yay, the rehearsal went so much better today, as the students had a meeting before they set foot on stage to rehearse. Mackenzie brought up to the cast that we need to feel the music, and we cannot just go through the motions. She said there needs to be an emotional connection, and that music takes over when sometimes words are not enough. This is the difference between a musical and a play. The lyrics married to the music can be so powerful, and can give the audience goose bumps, make them laugh, make them cry, and music brings about an actual
physical reaction. Wow, I was moved by their words in the discussion, and it reminded me of why we are doing this show. It is such a beautiful story with beautiful music, and a powerful message, and I really needed that reminder tonight! On a less positive note, Mateo (Bobs understudy) missed almost all of rehearsal tonight without notifying anyone. After talking to him, I found out it was because it was his Birthday, and he went to hang out with his friends. All three of the other leads came up to me tonight and are concerned about the show being ready because at this stage in the game we do not have a Bob Wallace that will be ready to perform on opening night. I had already been thinking hard about moving Charter Lantrip into the role of Bob, because Mateo is not even trying to learn the role. The football team at this point is sure to make it into the playoffs, and Jesse is in total denial about his capabilities of learning this huge part by opening week. Enough is enough, and we have to have a Bob, so tomorrow I will pull everyone involved into my office to announce my decision. We have to have a Bob, and I gave these two gentlemen ample time, and they have proved over and over again with their actions that this show is not their first priority!

**Tuesday, October 21, 2014**

I talked to all of the directors about the changes that were being made prior to the rehearsal, and we are all on the same page. I pulled all the parties involved into my office to notify them of the change. Mateo was very upset that he was not offered the role first, and I reminded him that he was offered the role, and that he had said he did not want to take the opportunity from Jesse. And, I made it clear that both gentleman had said on numerous times that White Christmas was not their first priority, and would not be until their other activities were over and done. We could no longer hold rehearsals without a Bob that made this his first priority, and I told Jesse that if he could be in rehearsal and have the role prepared that he could have the second week of
performances. Later on Jesse came up to me and asked if he did not feel ready by the second week of performances if he could give the second week to Charter, so I know he was relieved that I had made this change. I think he wanted an out. Mateo also came up and told me that he never wanted to be Bob in the first place and that he only wanted to be student director. I know that Charter will work hard, and he will be amazing in the role of Bob. I feel somehow that disaster was avoided tonight. I explained to the cast what the changes were, and they know that there are no hard feelings, and that everyone involved is fine with the changes. Because of these changes, we had a productive rehearsal this evening.

**Wednesday, October 22, 2014**

This evenings rehearsal was awesome! Charter is already caught up on a few of the dances, and he has memorized a few of Bobs solos already. I am very impressed with this young man, and it proves that this was the right decision. Cloey is finishing up on the dance number *Let Yourself Go*, and it is really coming together. The dance in any musical takes such a long time to choreograph, and Cloey is doing a superb job with the cast. Also, the parent meeting was tonight, and they want to help with the lobby design, but there are a couple of former Davis students that offered weeks ago to do the lobby. I have not heard from them since, and my concern is that they follow through and it gets done, because we do not want to be out in the lobby opening night throwing things together. I told them I would contact them, as the lobby is the first thing the audience sees, and it sets the tone of the production. I want it to invite the audience into the story as soon as they set foot into the theater. We always have a charity from the community that we sponsor, and they set up a table in the lobby with brochures set out, and a place for collecting donations. This year we will have Madison House, and this organization helps the homeless in
our community. The students feel good about helping others, and this is what our musical is really all about.

**Thursday, October 23, 2014**

Tonight I was able to see most of the dance for #16 *Falling Out Of Love Can Be Fun*, and this will be a favorite of mine. I have set up the blocking in this scene so that it works with the dance. The bed and the furniture are not set up at a diagonal, because Cloey is using the bed in the choreography. It works with the blocking, so we are going to leave the bed parallel even though it goes against what I was taught in my directing classes. The chemistry between Bob and Betty is wonderful, and I worried about that when we changed Bobs. Charter is working so hard, and is a pleasure to direct. I am trying to get him to own the stage, and I do not want him to sit still in the Regency Room when he sings *How Deep Is The Ocean*. It wasn’t quite right tonight, but we will have some time to work that scene again. Overall, we had a really good rehearsal. We cannot rehearse tomorrow because it is the Homecoming Game, and I know that most of the kids will want to attend the game. I told them I am concerned about losing a rehearsal, but the cast promised they would try be memorized by next week, and they have been working so hard in every rehearsal.

**Monday, October 27, 2014**

You can sure tell when we have had a long weekend, but at least energy was great. I am relieved that the costumes are coming along, and that we are going to be able to use the old Choir Dresses for *I Love A Piano*. Woot! I talked to Jackie tonight about getting props on board, and she reassured me that they are working on it. The cast needs to project and slow their lines down. Some of the dance numbers, I can see the kids thinking about what is coming up next, so the sooner they get those dances memorized the better!
Tuesday, October 28, 2014

We are sending letters home to the parent/guardians of the cast of items that these student need to perform. We are getting closer to opening, and they will need their make-up and other accessories for dress rehearsals. The kids are trying so hard, and I just know we will be ready! Rehearsal went smoothly tonight, and I am going to be working with Jackie on putting together the schedule for the set changes. I am asking specific students from my Choir if they would like to help, as there are some scenes that have quite a bit of furniture to move. Of course we will be having the cast move things on and off, but there are some really quick costume changes for some of them.

Wednesday, October 29, 2014

Our Bob is doing an excellent job, and I cannot believe how much he already has memorized! I am so proud of him, and so grateful that he agreed to take over! I have not heard or seen from Jesse, so he is out.

The cast is working so hard on completing the dance numbers, and we will be holding extra rehearsals at Akin Theatre (local theatre) to focus mostly on those big dance numbers. Tony Akin has been very generous in loaning us their dance studio for the next few Saturdays. We need those mirrors! I still plan on rehearsing with the kids that are not being used in the dance rehearsals.

Thursday, October 30, 2014

We are still trying to get the vocals memorized, and we are working tonight on the finale as the last song *White Christmas* is vocally demanding. Having beginning vocalists in this show makes things difficult as the harmonies are very tough, and this would be for an experienced singer. I have the cast record their part on their phones. I am continually staying late after rehearsal to
plunk out their part on the piano for at least two or three students a night. Thank God for technology, and this means they care, & they are practicing!

**Monday, November 3rd, 2014**

Blocking is going really well, and I am trying to get the cast (for the big numbers) to understand they are IN the scene and not watching the scene. We do warm up exercises to work on this skill. I also want them to start bringing their whole body into their acting. I remember Michael Smith saying, “Your hands and arms are your props.” I am really thankful for the drama fundamentals I learned while at CWU, and I am using them in our rehearsals. We are also working on making sure no one is on the same level, and I am trying to get them to recognize this on their own. It was a great rehearsal tonight.

**Tuesday, November 4th, 2014**

I was working with our Martha tonight on her character, and for some reason, I feel she is holding back. She is a shy girl, but what a powerhouse voice when she sings. She is not at all shy when she performs, so I want to help bring that same confidence into her acting. I know she can do it! I told her to bring a nail file for the "Falling Out of Love Can Be Fun" number, and I can't wait to see her add it, as I know it will help bring Martha out. She wants to look pretty and resists looking older on stage. Little Susan is the most professional out of the bunch, as she is memorized, and take directions so well! She is ready to have choreography for her "Let Me Sing And I'm Happy" number, but Cloey does not have it ready to teach it to her yet. I am not worried about the smaller dance numbers, but the big ensemble numbers I am freaked out about. I just want them to be polished, and this is such a heavy dance show.

**Wednesday, November 5th, 2014**
Great rehearsal tonight and the set is coming together. The train piece is really cool, and the students are getting so excited. We are now less than a month away from opening night. The dance numbers are really coming along, but the cast needs to remember to sing out even when they are dancing. I have students singing off stage too, but I feel like the vocals are not loud enough especially during the dance numbers. I am so physically exhausted tonight, but I know our hard work will pay off!

**Thursday, November 6th, 2014**

Tonight Cloey (Choreographer) and Mackenzie (Vocal Director) approached me about the negativity of Mateo our student director. He is giving notes one on one to the leads, and they are really deflating. We are to the point now where these students really need to be built up and confident in what they are doing. I think this has to do with him not being on stage this time around. He is a senior and I think he feels left out. Other than hearing that...our rehearsal went really well tonight.

**Friday, November 7th, 2014**

I had a talk with all of the directors privately explaining how important it is to give positive feedback, and told them how important it is for the cast to know the directors believe in them. I felt good about our meeting. Tonights rehearsal of the Sisters Reprise revealed that they do not have enough time to put on the extra costume items for that number. There is way too much silence waiting for them to get back on the stage, so we are either cutting the tie or the belt. I think the headband and feather fan will be more than enough for that number. This is an extremely memorable number that the audience will be waiting for, so we have to get it right!

**Monday, November 10th, 2014**
Tonights rehearsal we went in with the intention of to fine tuning Act 1. Cloey wants the chairs and tables moved out of the way for "The Best Things Happen While You're Dancing." there are lifts that she and Matt do, so she needed the space. We needs more practice though, because it does not look or sound seamless, and their dancing needs to be the focus. I am adding ensemble to that scene just so that it looks more believable. It's coming together, but I wish we had another month of rehearsals.

**Wednesday, November 12th, 2014**

We are still trying to solidify parts vocally on the finale "White Christmas." I am not discouraged as this is a difficult song, and I have faith they will work on their music outside of rehearsal.

Also, there is an odd silence in the track on that piece that I do not know what to add for that air time. I told Cloy tonight, and we are going to tackle it tomorrow.

Also, I am trying to be sure that every cast member is seen in the finale, and right now we have a tiny tree(stage right) for the ending...it's tiny for that very reason. My assistant director wants us to use a bigger tree, and that will be a problem for the audience sitting on the left side as they will not be able to see some of the cast members. I agree though, as I do not want the ending Christmas Tree to look like a Charlie Brown Christmas Tree! We are going to try a bigger tree tomorrow to see how it will work. Students will have to make sure they are not being upstaged by the tree. I have a great parent group that will go out and bring all of the decorations and get it ready to go, so John will not have extra work.

**Thursday, November 13th, 2014**

Yes! The tree works fine, and John was okay with making the change. I worked tonight on trying to get the cast to be loud and rowdy when needed. When Mike tells them to calm down they are way too quiet, and therefore his lines there do not always work. We are on track, but they lacked
energy tonight, and that is unacceptable at this point and time! I told them at the end of rehearsal that we are too close to opening night to be laying back on our laurels.

**Friday, November 14th, 2014**

Tonight was supposed to be our first Technical Rehearsal, but that did not happen. We have already had Brian Alvarez running the music tracks, and so I am confident this will not put us behind. My biggest concern is having students playing the racks at the right time. There is another student that will be taking care of the sound, and she is a senior that has three years experience, so I am feeling pretty good about that area being solid. John Pleasants (Technical Director) likes to pick and train his own crew. We do not have any adults running the tech; John trains the students in an Advanced Stage Craft class that he teaches. Tonight the rehearsal went great, of course we still need more work on the large ensemble dance scenes.

**Saturday, November 15th, 2014**

We ran the big dance numbers today, and the students that were not working on the dance were working with me on characterization or vocal coaching. Everyone is required to be in rehearsal, and we do the Round Robins constantly. Everyone knows that there is no time to be sitting around. My assistant director is worried about our Sheldrake being memorized, as he keeps forgetting his lines during rehearsal. I had not originally cast him in that role, but he was so excited to be moved into a larger part after I had to make changes because of the "Bob" situation. We also worked on solidifying costumes, as the students are responsible for supplying their own shoes. Some of them have yet to bring those to be approved by the costumer. We treat shoes like if they were playing on a sports team, and if they cannot afford to purchase their own then we will provide it for them. Costumes help tell the story, and I have taught the cast that the wrong costume can take the audience out of the story. One of the dancers hat keeps falling off in "Blue
Skies," so we have got to get that adjusted to fit her head exact. She was so upset by it, because she just wants to be perfect all the time. I told her if it happens again or during a show then to just make it part of her character. We did get a lot of things accomplished in today's rehearsal.

**Monday, November 17th, 2014**

We ran Act 1 tonight without any stops, and I told the cast that they must get used to covering if things do not go perfectly. It was rough, but good for us to see where we need work. The set changes need more work as they are still pretty clunky at times. And, there are some students that forget what they are assigned to move. We have a schedule posted off stage and down in the dressing room hallway for them to check, so if they would just check. The ensemble is doing better at reacting and being a part of the show. And, I am so pleased with this cast as we have so many beginners, but they are doing a great job telling the story.

**Tuesday, November 18th, 2014**

The cast is beginning to speed their lines up again, and so some are getting lost. I also discussed the need to stay in character the whole time while on stage, and even exiting the stage. We will have to review parts on "The Best Things Happen While You're Dancing," and I am thinking of adding some ensemble members on the melody. This is a number where the singers are singing off stage in the wings, so I will have to add singers in order to get the necessary volume.

John showed me the Snow Machine tonight, and I look forward to seeing how that will look for the finale. I am so proud of how everything is coming together!

**Wednesday, November 19th, 2014**

I asked John tonight if we could have a Moon when little Susan is praying on the Porch. I think it will be a fantastic addition to that scene, and it is needed to create the mood. Two concerned parents came to talk to me tonight about the Lobby design. I originally had two Davis alumni
from a couple of years back that wanted to take it on, but they have not been showing up. I have been trying to contact them for about a week now, but they never answer their phones. I am handing it over to the parents to deal with as we are running out of time. I do not want to be out in the lobby opening night throwing things together. The lobby is the first thing the audience sees, and it invites them into the story before they even take their seats. We have a huge lobby too, so handing that over will be one less thing that I have to stress over.

**Thursday, November 20th, 2014**

Tonight I had to deal with a sticky situation. The parents of the Bob and Betty approached me about their characters stage kiss. I have not been worried about it this at all, and I have not made a big deal about it either, because these students are so professional in everything they do. I told them I am not worried, and that it will be fine. Apparently this will be the first kiss for both of these students. I took both Betty and Bob up to practice a scene privately, and the parents did not know we worked on this, and we approached it as though it was not a big deal. These two are really great friends, so it was just that...not a big deal. They have great chemistry together so the kiss turned out to be very romantic, and they were very professional throughout the process. I am glad that this was practiced privately, so they will be comfortable with it when they perform that scene in front of the cast...and more importantly their parents. We are on target, as the rest of rehearsal went really well.

**Friday, November 21st, 2014**

Tonight we did not have everyone here for tech, so some of the spots did not happen. Although, this year I feel more confident than ever with our tech team, because two of them are former students of mine, so it helps that we already have a connection. Jackie our stage manager is outstanding, and she is fantastic at communicating in a friendly way. Tomorrow we will have
Saturday, November 22nd, 2014

I was really pleased with the rehearsal tonight. I feel as though we get more done on a Saturday rehearsals, and maybe it is because we all have more energy as opposed to rehearsing after a full day of school. Cloey was polishing the dance numbers today, and that was the focus of the day. The students videoed the make-up session on their phones, and our General was sure to get his make-up videoed. I was mostly concerned with the aging make-up. It is so hard to get teenagers to look older, so having Cat here teaching helped immensely. I cannot do it all, and sometimes they need to hear from someone other than myself. It was like having a guest artist, and they loved it! Cat is so positive, and I really needed to see her today. I get a little freaked out at times, and she reassured me that I can do this, and things will come together.

Monday, November 24th, 2014

We only have four more rehearsals until opening night. We are not holding rehearsal over Thanksgiving Break as too many of the cast will be out of town. We were working through tech issues tonight, and there was a bit of a scene with John tonight. We have been doing so great, but I noticed that the students were not singing in time with the tracks. I went on the stage during "Let Yourself Go" and found that they could not hear the music. John is usually still working on set during these rehearsals. I have learned to leave him alone. I asked Olivia the sound girl where the monitors were on the stage, and she said that they were on. He comes out and yells what's the problem? Then he proceeds to go on the stage to turn the monitors on, and then proceeds to tell me (very rudely) to ask him next time if I have any questions. I told him that I will talk to the crew when I need to, and I do not understand why he is so territorial. It's as though he feels
threatened by me in some way. It is unprofessional and embarrassing and these fits are always in front of the students. Later on, I went up to him and told him that we are on the same team, and could he please treat me with more respect. Tomorrow he will act as though nothing has happened at all, and I guess that is a good thing in some ways. I have been dealing with this kind of behavior from him for years now, and I give up. Anyhow, the show must go on, and I know it will be amazing.

**Tuesday, November 25th, 2014**

Tonight we had a great rehearsal, and the tech students are nailing it! I am so happy, as I was really worried about the tech students being ready for the show, as they are normally not responsible for being the orchestra too.

I took a look at the lobby tonight and it is really coming along nicely. There are handmade snowflakes on the ceiling, and a beautifully decorated Christmas tree right as you come in the lobby. It really sets the tone. We will be ready in every aspect.

The hair and makeup looks awesome! Now if we can get the costume changes to go smoother, and I am glad we still have some time to iron those out. Rita and Rhoda barely make it upstairs for Sc 3, and we will have to figure something out so they are not late for that entrance. The set changes are getting better, thankfully. Three rehearsals until opening; we can do this!

**Monday, December 1st, 2014**

Considering that we open this Thursday...that was a long break for us. Tonights rehearsal went really well, and I did expect to take a few steps backwards from having no rehearsal for the last five days. There were a few memory slips, but everything else went really well. The cast needs to trust one another and the work that they have put into this show. The ending is still not what it
needs to be, and I think it is just missing the snow; the final touch. We will try the snow tomorrow, and the cast will have to get used to that new element, and by that I mean reacting to it as though it were real snow. We are almost there.

**Tuesday, December 2nd, 2014**

We had a very productive dress rehearsal tonight, and I really feel we will be ready for opening night. You can feel the positive energy from the cast! I have been trying to not keep the cast here too late for notes. This is a school night, and they usually have homework after rehearsal. I will give them their individual notes tomorrow, and I only gave the ensemble notes tonight. I feel this will be a fantastic show, and now we just need to get an audience in here to see what they have done!

**Wednesday, December 3rd, 2014**

Tonight was our last rehearsal before opening night, and it was low energy! At least there were no disasters. Although, I am worried about the Regency scene change as there are these huge pillars that are moved on and off the stage in the dark. I am biting my nails each night during rehearsal when they are moving them on/off, but so far it happens without any mishaps.

I am so proud of this cast and everyone involved. Hopefully it will be well received as we have put so much work into it, and all of our hearts these past months have gone into this show.

**Thursday, December 4th, 2014**

Tonight's show was awesome! I am so proud of everyone! My favorite moment was when the audience sang along to "White Christmas." To be honest, I did not think that they would, and that was an unknown up until tonight. I got so choked up hearing the audience sing, and the joyous spirit in that auditorium tonight...it was sheer happiness! I have never experienced that in a show, ever, or even at the end of a show. We had an audience of around one hundred, and that is not
too bad for us on opening night. The audience loved it, and people are so happy as I am looking around in the lobby there are smiles everywhere! I am so pumped up right now, and the cast is too; they are swinging on the chandeliers! We made it!
Self-Evaluation

The concept of *White Christmas* for the most part stayed very close to what I had originally envisioned. I am very pleased with the overall outcome of this production. We all worked very hard, and I am very proud of everyone who was involved. One of the things that I was hoping to develop with the cast was a love for the story. I feel that they understood the theme of this musical, and they really came together as a family to tell the story. The cast and crew got along really well, and they worked together as a team, and I know this made a huge impact in the success of the show. The actors had great chemistry on and off the stage, and this really made the difference in their performance. The choreographer started dance workshops early over the summer for the tap numbers before the school year had even started. We created a White Christmas Facebook page to post reminders, rehearsal changes, and dance videos for those to catch up on dance they had missed. The Facebook page had a positive effect on our musical, as students would leave encouraging comments for each other right up to opening night of the show.

Overall, I was very pleased with the costume design, and I am so grateful to have had the Booster Parents helping with the costumes. There were over two hundred costumes in this show, and the only ones that I wish were different were the “Let Yourself Go” dance costumes. I did not like the tops for the women in this number, as I felt they looked like undershirts, but they were actual leotards. However, I did like how the scarves brought the ensemble together, and they matched the bright-colored skirts. The rest of the costumes were exactly what I envisioned, and I am especially proud of the “I Love a Piano” costumes, as they were made from really old choir dresses that were found hanging in storage. We had to cut corners where we could because it was such a costume heavy show.
The set design was top notch, and we are blessed to have John Pleasants here, as his work is impeccable. However, there were a few minor things that I felt were lacking in the set design. For example, I really wanted bales of hay for the Barn scene, but was told by John that it would be too messy. I also worried that the hay would be too slippery and dangerous for the dance numbers. So, the bales of hay never happened. The set was minimal because of the dance routines, and I was happy that we were able to clear the set items quickly for those dance routines. I had four students from my choir classes help with the set changes, as there were some really quick costume changes for the actors, and they could not do all of the set changes. The train unit set was exactly what I had in mind...curtains and all. For the porch scene with Susan, Bob, and Betty, I had asked for a moon to be hung overhead, as early on we did not have it...I knew that something was missing. Having the moon in this scene brought the extra romance needed for the kiss between Bob and Betty. The Regency set was wonderful, but very hard to get on and off quickly, and it was scary during this scene change each night as this set was moved on and off in a black out. Having those big pillars and the stage for the Regency added the elegance needed, and set this scene apart from Jimmy’s Night Club. We also changed out the tablecloths to really differentiate between the two establishments. The barn frame was made of styrofoam, and was switched out for the final scene to the beautifully decorated frame. The final scene was more than what I could have ever hoped for, or imagined. The snow falling with the Christmas lights trimming the stage, combined with the beautiful red and white costumes with the cast and audience members singing “White Christmas” was so touching that I was moved to tears. You could literally feel the joy in the auditorium every night, and this is how we knew our show was a success.
I wish that I would have had a little more time to work individually with the students on character development. We had many cast members in which this was their very first show, so taking that into consideration, I was pleased with how much they had improved over the months. This was Sophia’s (Martha) first musical, and she really came a long way, and I felt she really owned the character by opening night of the show. I was very proud of all four of the leads, but especially our Bob (Charter) as he took over for Jesse, and had to learn the role of Bob extremely fast. He was so professional the whole time, and in reality he saved our show.

The cast and crew were a pleasure to work with, and they all had such positive attitudes. This is not common for high school theatre...usually there is always drama within the drama. I loved how I was able to connect with the cast, and I feel that since my being at CWU my directing has improved immensely. I used many techniques that I had learned from CWU classes such as: Round Robins, and several blocking techniques from Hodge etc...I felt as though directing was more of a joy this time, as I felt more confident in what I was doing. I was very passionate about this musical and the message we were sharing with our community. We all worked extremely hard on this show with many extra rehearsals, and the cast really fell love with this story. Even though it meant we were going to get our lives back again; closing this show was bitter sweet, and for the first time I was really sad it was over.
A.C. Davis High School presents

Irving Berlin's

White Christmas

Based on the Paramount Pictures Film,
Written for the Screen by Norman Krasna, Norman Panama & Melvin Frank

Performance Dates
Thursday Dec. 4 @ 7pm
Friday Dec. 5 @ 7pm
Saturday Dec. 6 @ 2pm and 7pm
Thursday Dec. 11 @ 7pm
Friday Dec. 12 @ 7pm
Saturday Dec. 13 @ 2pm and 7pm

Adults $10, Students with ASB Card and Seniors $5
Tickets available at Off The Record and Inklings Books

Rodgers and Hammerstein

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From the Director:
Thank you from the bottom of my heart to everyone involved that brought this production to life. A special thank you to Jameson McDougall of ROC Inc. for providing us with performance tracks when our hopes of performing with a live orchestra fell through for the second year in a row. To my CWU Theatre Professor—thank you for sharing your knowledge and wisdom, but especially for the compassion you have shown me over the last three years. Thank you to the whole production team, for YOU HAVE MADE THIS a fantastic show!

Special Thanks To: The Parent Supporters, Drama Booster Club, Warehouse Theatre Company, Catherine McMillen, Sam Sanchez, The Atkins and Melody Lane, Graci Aguilar, Lillian Heredia, Alyssa Bushman, Leidy Mercado, Melanie Barrett, Joan Davis,

Steve Hitchcock, Mrs. Laurie Crane, Jack Kauls and Off the Record, Bonnie Allocco, Katheryn Long, Cabby Lopez, Lin Paua, Lynda Scully, Britani Washines, Joy Dumas, Ebone Johnson, Nancy Sides, Ryan McDaniel, Tina Klinger, Tilley Family, Benita Garza, Loretta Alvarado, 5th Ave Theatre, Tim Lantrip, Scott Robinson, Brenda Hubbard, Michael Smith, Terry Brown, Davis Cusutono, Brian Beck, Scott Gannam, Cathy Gonzales, Kevin Callins, Dana Lybeck, Sandy Collins, Caleb Wales, T'Quirah Walker, Starbacks, Cyndi Charles, Sharon Charles, Jimmy Charles, Heather Hastie, Brandi Hayitt, Lynne Greene, Davis Chase, Davis Staff, the Temple Family, the Smith Family, Noy Ray, Dawa, Robert and Stasi at Minuteman Press and all the companies who bought ads and helped support our kids. And, we would like to thank those who we have unintentionally forgotten to include in this list.

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ACT 1
Scene 1: Somewhere on the Western Front of WWII - Christmas Eve, 1944
Happy Holiday ........................................... Bob, Phil and Sheldrake
Merry Christmas ...................................... Bob, Phil, Sheldrake and Gals

Scene 2: The Ed Sullivan Show - 1954
Happy Holidays Let Yourself Go ............ Bob, Phil and Chorus

Scene 3: Backstage at the Ed Sullivan Show
Backstage at Jimmy's - A Stone Cold Classy Nightclub
Love and the Weather ........ Bob and Betty

Scene 4: Jimmy's Backroom - later that evening
I've Got My Love to Keep Me Happy .......... Betty and Judy
The Best Things Happen While You're Dancing Bob and Judy and Quartz

Scene 5: Train Car - later that night
Snow ....................................................... Phil, Judy, Bob, Betty, Mr. and Mrs. Snoring Man, Passengers

Scene 6: The Front Desk at the Columbia Inn in Vermont - Later
What Can You Do With A General? .......... Martha, Bob and Phil

Scene 7: The Barn Rehearsal Hall - the next day
Let Me Sing and I'm Happy ......................... Martha

Scene 8: The Columbia Inn
Count Your Blessings Instead of Sheep ........ Bob and Betty

Scene 9: Ralph Sheldrake's Office, New York Columbia Inn

Scene 10: The Barn Rehearsal Hall - later that day
Blue Skies ................................................. Bob and Chorus

ACT 2
Scene 1: The Barn Rehearsal Hall - the next day
I Love a Piano ......................................... Phil, Judy and Showgirls

Scene 2: The Columbia Inn Lobby - soon after
Falling Out of Love Can Be Fun .............. Martha, Betty and Judy

Scene 3: Barn Rehearsal Hall - shortly thereafter
Sisters (Reprise) ..................................... Bob and Phil

Scene 4: The Regency Room, New York - the next evening
Love, You Don't Do Right By Me/How Deep is the Ocean Bob and Betty

Scene 5: The Ed Sullivan Show - the evening after
The Old Man .......................................... Bob and Men

Scene 6: The Front Desk at the Columbia Inn - the next day
Let Me Sing and I'm Happy (Reprise) .......... Susan

Scene 7: Barn Rehearsal Hall - that evening, Christmas Eve
How Deep Is the Ocean (Reprise) .......... Bob and Betty
The Old Man (Reprise) ......................... Bob, Phil, Sheldrake and Soldiers
White Christmas .................................... The Company

Curtain Call
I've Got My Love to Keep Me Warm........... The Company
we find Bob and
this would like to thank Mr. Pleasants for helping
am proud of everything we have achieved.
and sister, and
Theater.
the show!
other (Orphan) and numerous
shoes. Thanks to God and to my family and friends
for the unconditional love and support! Love you.

Mackenzie Taylor
Character: Betty
Haynes
Hi kids! Some of
my recent show
credits include
"Flinty" in "Gone",
here, which was
my first time in a
directorial position!
I'm thrilled to be in
a show with both
of my siblings and
am especially proud of
Mindi, who plays Phil,
how far he has come.
This show has
been amazing to
me. And my
family and friends for
your love and support! Enjoy
the show!

Danielle Nienhuis
Character: Rita
Hello! My name is
Danielle Nienhuis.
This is my third
dramatic produc tion
at Davis High School.
You may remember
me as Lally in "Pinky"
and the Teen Angel in
"The Ed Sullivan Show."
Career-wise, life couldn't be any better for
me. I'm a TV producer and not in real estate. Betty realizes that
she must have been a
TV producer and not in real estate. Betty realizes that
she must have been a
tv producer and not in real estate. Betty realizes that
she must have been a
tv producer and not in real estate. Betty realizes that
she must have been a
Congratulations
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**ACT 1: Western front WWII**

<table>
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<th>SCENE 1</th>
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<td>On: Claire hill</td>
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**SCENE 2: ED SULLIVAN SHOW**

| ON: BIG BOX-Angel, Jacob |
| OFF: ANGEL, JACOB |

**SCENE 3: BACKSTAGE AT ED SULLIVAN SHOW & JIMMY'S NIGHT CLUB DRESSING** (split stage)

| ON: GIRL COAT RAG-Azael |
| GIRL VANITY-Jose V. |
| Guy Vanity-Jason |
| STOOLS-Anitra |
| CHAIRS-matt and charter |
| OFF: SAME PEOPLE |

**SCENE 4: JIMMY'S BACK ROOM**

| ON: TABLES-Jose A. -Jose V. -Flavio -Claire |
| CHAIRS: Cole -Jacob -Ben -Emily -Aaron |
| EXTRAS: SOPHIA, CLAIRE, SERGIO, ERIN |
| OFF: SAME PEOPLE |

**SCENE 5: TRAIN CAR SNOW**

| ON: TRAIN RIGHT SIDE-Henry, Angel |
| TRAIN MID SECTION: Jacob, Jason |
| TRAIN LEFT SIDE-Ben, Azael |
| OFF: SAME PEOPLE |

**SCENE 6: COLOMBIA INN FRONT DESK**

| ON: COUCH-Anitra, Tiffany |
| DESK-Sophia |
| END TABLE-Yareen |
A dream of a 'White Christmas'
Davis students model musical's theme of coming together

Davis High School's production of the Irving Berlin musical "White Christmas" is a tale of coming together and charity, and offers entertainment for all ages.

This adaptation of the 1954 movie starring Bing Crosby and Danny Kaye opened for its first performances Thursday through Saturday, and will stage its final four shows at the Davis High School auditorium later this week.

This production is like no other Davis show, with several students serving as directors, some of them even doing double duty with roles in the cast. The student cast conveys its heartwarming message with conviction while having fun and putting on an energetic, lively show for the whole community to enjoy.

The story of "White Christmas" is one of the Christmas spirit because it is about giving and sacrifice.

Set in post-World War II America, the characters of Bob Wallace and Phil Davis (portrayed by Crosby and Kaye in the movie) are two war buddies who team up and create a song-and-dance act. They run into their former general at an inn in New England 10 years into their performing career. They decide to help their beloved former general, who owns the inn and risks losing it because of the lack of snow and the resulting lack of vacationing guests.

The story incorporates not only song and dance, but also fuses in some comedy and romance.

This show differs from most Davis shows of the past. It is set in an era even earlier than "Grease" and "Hairspray," two of the school's previous musical productions.

It has a serious message of giving and sacrifice, but is light enough for anyone to enjoy.

Popular jazz tunes from the era like "Blue Skies" and "The Best Things Happen While You're Dancing" meet an array of dance styles, including tap, swing, jazz and ballet.

With a talented, dedicated cast, the show can't be beat. Charter Lantrip is a sophomore taking on the role of Bob Wallace, while Matthew Taylor, a senior, plays Phil.

If you go

- **What:** "White Christmas"
- **Who:** Davis High School thespians
- **When:** Remaining shows are at 7 p.m. Thursday, Friday and Saturday, with a 2 p.m. matinee Saturday.
- **Where:** Davis High School auditorium, 212 S. Sixth Ave.
- **Admission:** $10 for adults; $5 for students and senior citizens
- **Why:** The show is fun for everyone. No matter how you feel about musicals, this one can't be missed!

Joy Dumas

Joy Dumas/Davis High School

Cloey Lantrip, a senior and the show's choreographer, prepares in the Davis High School green room for her role as Judy Haynes for a dress rehearsal Monday.

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MUSICAL

Continued from 1D

Davies. Betty is played by sophomore Mackenzie Taylor, and Judy is played by senior Cloey Lantrip. Approximately 40 people make up the total cast and crew.

"White Christmas" is supported by four students in director positions who have taken charge in helping carry the show to success. Mackenzie Taylor says the show is fun for the community and for all ages. She and the choreographer agree that audiences should look out for an especially appropriate surprise with the final song that's performed: "White Christmas."

"This is significant in that in most theaters, these roles are held by adults who have degrees," said teacher Shannon Ruiz, the show's main director. "A story about the goodness of humanity, this production of "White Christmas" is undoubtedly a must-see. The students have done an outstanding job and, at times, because of their professionalism and high caliber of talent, I cannot believe they are only high school students."

Cloey Lantrip admits: "The greatest challenge... is working with my peers as a leader." She adds that audiences can look forward to seeing the many styles of dance in this month's production.

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Mackenzie Taylor is the vocal brand and for all ages. She and the director, Cloey Lantrip, are the choreographer, junior Jacqueline Garcia is the stage manager, and senior Mateo Lopez is the main director. Mackenzie Taylor says the show is fun for the community and for all ages. She and the choreographer agree that audiences should look out for an especially appropriate surprise with the final song that's performed: "White Christmas."

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Joy Dumas is a freshman at Davis High School and a member of the Yakima Herald-Republic's Unleashed program for teen journalists. Read more stories by Unleashed teen writers at yakimaherald.com/valleylife/unleashed.
Works Cited


Works Consulted

