

PRODUCTION NOTES

CASTING

The plot allows for some flexibility with the characters' genders. Nicole could become Nick with a few minor line changes (in the dream, he could become a butler rather than a housekeeper). Sharon could be Shane, Carol could be Carl, Jane could be John, and even Garrick and Derrick could become Gail and Dale, with slight line changes.

If necessary, the cast member playing Sharon can double as nearly any other character.

COSTUMING

Except for Nicole and Sharon (who wear casual clothes that befit modern young adults) in the opening and closing pages of the play, all the characters wear costumes that come from the 1950s. Breckenridge and Harrison are professionally dressed according to the era. The twins are dressed exactly alike, as normal all-American kids of the time (rolled up jeans, letter sweaters, etc.). Mickey is your stereotypical greaser, with a leather jacket, ducktail haircut, and that kind of thing. Carol and Jane both wear nice dresses (maybe one of them sports the classic poodle skirt). Francis wears a faded dress; she is wrapped in a coat and scarf and walks with a cane. Quincy is black-robed in formal judge's attire. Armstrong and Korver both wear dark suits. Bailiff is in uniform.

ONSTAGE PROPS

Scene One: Nicole's study — desk, two chairs, littered papers, trash can; Senator Elliot's study — bureau, two chairs, crowbar, Harrison's briefcase (gloves inside), Monopoly card, box of donuts, comic book

Scene Two: Courtroom — judge's bench, witness stand, two small tables (each with two chairs), benches, posters, revolver, crowbar, papers, gavel; Nicole's study

PROPS BROUGHT ONSTAGE

Scene One: Smelling salts, notepad (Harrison)

Scene Two: Bible, handcuffs (Bailiff); cell phone (Quincy)

RECORDED LINES

In Scene One, when the audience hears Grandpa's voice reading from John 1, the stage remains completely dark. At this point the Christmas story and John 1 mingle almost indistinguishably in

Nicole's half-awake mind. While Nicole and Sharon's grandfather would likely be reading from Matthew or Luke, Sharon's words (specifically, her quotation from John 1) begin to permeate Nicole's thoughts as she drifts asleep, ultimately conflating Grandpa's voice with the verses from John running through her mind.

Near the end of Scene Two, Bailiff and Nicole exit the stage, and a short recording of their voices (along with sound effects of footsteps, doors opening and closing, gunshots of firing squad, etc.) plays as the lights onstage dim to black. This recording should be as intense as possible, but most importantly, it should last as long as possible. While the recording plays, stage hands must quietly set up stage left as Nicole's study; at the same time, Nicole must run backstage, change her costume, and then slip silently onto far stage left. The recording should last for at least 60 seconds in order to give the stage hands and Nicole time to complete their set and costume changes. Let the recorded footsteps move slowly down imaginary corridors; let the Bailiff take plenty of time between his commands. Not only does this allow for Nicole and the stage hands to make their changes, but it builds suspense and makes the scene more realistic.