

# A SONG IS BORN

## STAGE CONSTRUCTION & LIGHTING NOTES

*Stage Layout Diagrams · Scene-by-Scene Construction Notes · Lighting Cues*

Written for the Stage by Daniel Pettus | Based on the 1948 Samuel Goldwyn / Howard Hawks motion picture

### **REFERENCE VENUE (EXAMPLE): Mandell Weiss Theatre, La Jolla Playhouse, La Jolla, CA**

Configuration: Proscenium | Capacity: ~490 seats | Thrust-capable apron

Format: One Act, No Intermission | Running Time: ~1 Hour 45 Minutes

All measurements and zone positions below are drawn from the Mandell Weiss configuration.

Directors working in other venues should treat every specific figure as a benchmark and adapt accordingly.

Revision 6 — April 13, 2026

## THE CORE RULE

### **NO BLACKOUTS. NO CURTAIN DROPS. NO DEAD AIR.**

The musicians fill every transition. Light fades are 8–12 seconds maximum.

Props must be pre-set or actor-carried.

If a transition takes longer than 15 seconds — redesign it.

Any transition exceeding 20 seconds requires a complete redesign.

# I. Permanent Stage Zones

The stage is divided into four permanent zones that coexist throughout the play. Zone lighting allows instant relocation without moving scenery. Actors travel between zones; the audience's imagination does the rest. The Musicians Platform is never dark, never silent.

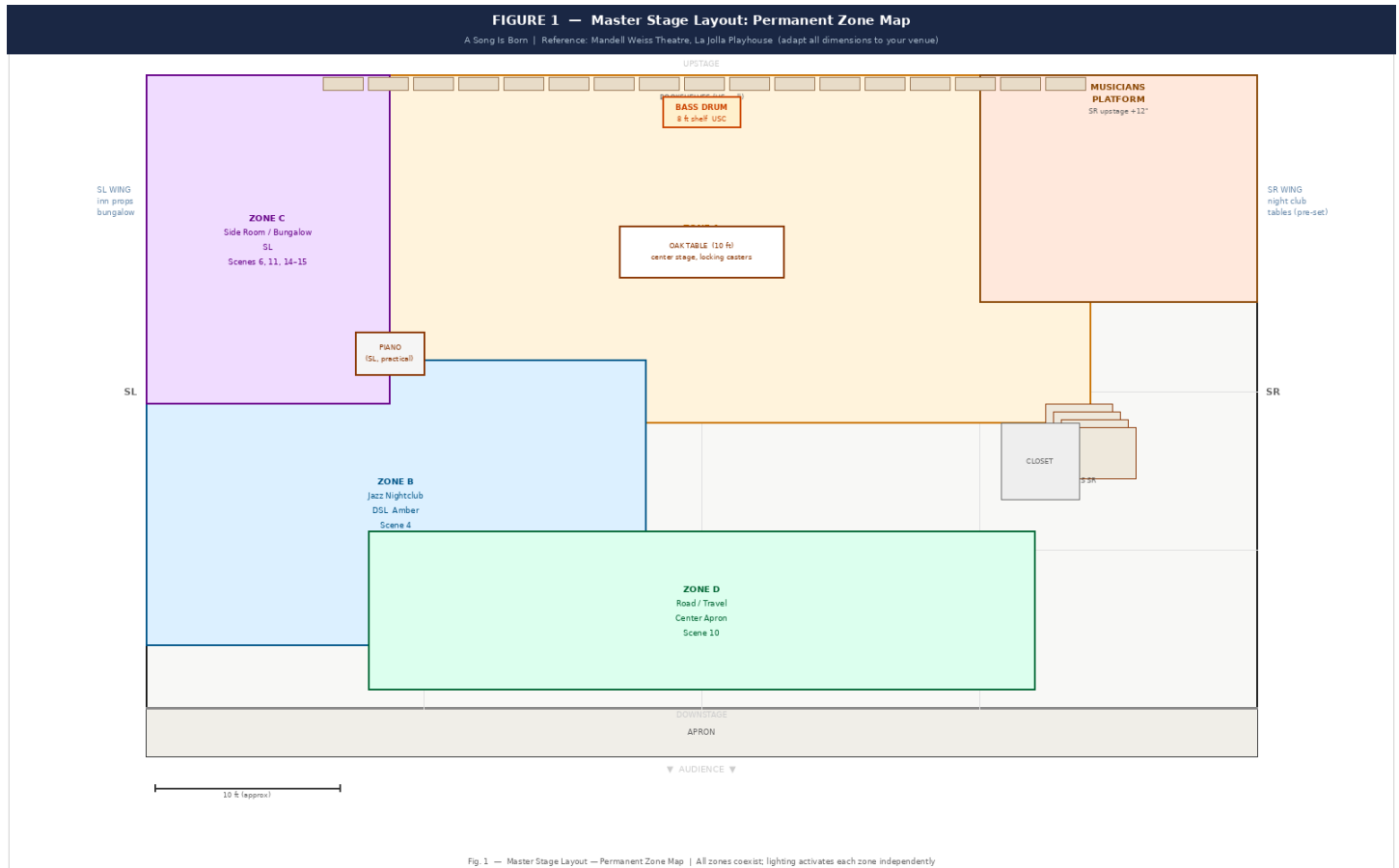


Figure 1 — Master Stage Layout — Permanent Zone Map | Reference: Mandell Weiss Theatre Proscenium (adapt to your venue)

ZONE	LOCATION	SCENES ACTIVE	CONTENTS / NOTES
<b>A — Foundation Main Room</b>	USC/Center	Scenes 1–3, 5–9, 13–16	Full warm wash. Oak table, bookshelves, piano, stairs. The play's gravitational center.
<b>B — Jazz Nightclub</b>	DSL	Scene 4	Amber wash 2400K. Club tables roll in from SR wing during light transition. Bandstand at DSL edge.
<b>C — Side Room / Inn Bungalow</b>	SL	Scenes 6, 11, 14–15	Partial flat or scrim suggests separation. 50% dim (side room), sustained single source (inn), 40% (siege).
<b>D — Road / Travel</b>	Center Apron	Scene 10	Four chairs form the car. Pure white-blue travel light. Maximum apron depth used.
<b>Musicians Platform</b>	SR Upstage, +12"	ALL SCENES (permanent)	18 ft × 12 ft minimum. Never dark, never silent. Raised for full sightlines from all seats.

## II. Scene-by-Scene Construction & Lighting Notes

### Scenes 1–3: The Totten Foundation

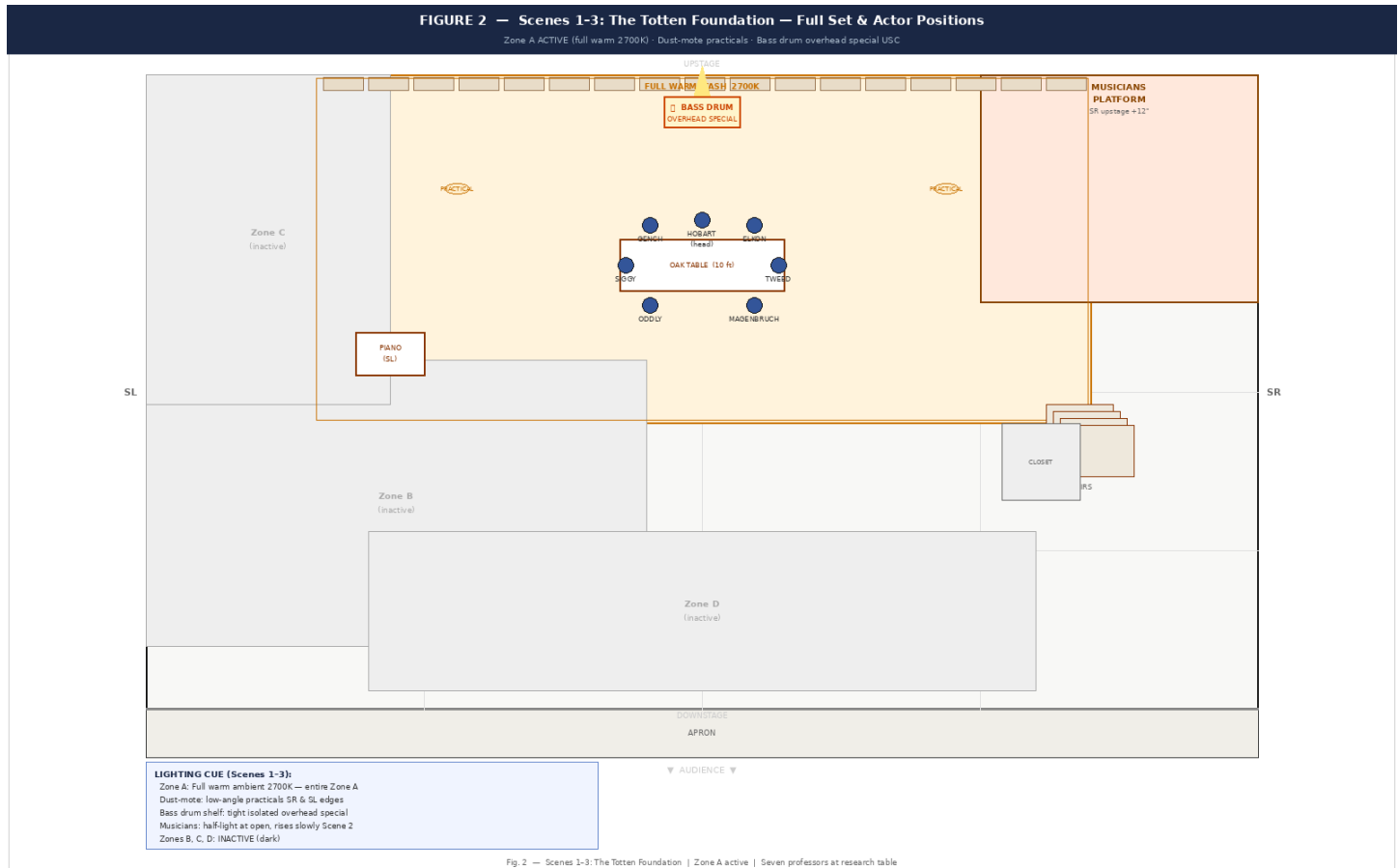


Figure 2 — Scenes 1–3: The Totten Foundation — Full Set with Actor Positions | Zone A Active

### Scene 1: The Totten Foundation — Morning

<b>Duration</b>	8–9 minutes
<b>Active Zone</b>	Zone A (USC/Center) — FULL WARM WASH
<b>Lighting Cue</b>	Full warm ambient 2700K. Dust-mote effect via low-angle practicals SR and SL. Bass drum shelf: tight special from above — isolated overhead. Musicians platform: half-light at open, rises gradually Scene 2.
<b>Construction Notes</b>	PRE-SET before house opens. Oak table (10 ft) fully dressed at center. Bass drum on shelf 8 ft above USC — MUST BE VISIBLE FROM ROW 1. Bookshelves upstage wall. Staircase SR practical. Broom closet under stairs (interior light strip at door base).
<b>Props Required</b>	Oak research table; 7 scholar chairs. Sandwich (Oddly). Papers/manuscripts piled high. Tea tray. Invoice (Gench's pocket). Ear trumpet (Magenbruch). Pencils (Elkon).
<b>Transition IN</b>	PRE-SET: Table fully dressed before house opens. Musicians on platform in half-light. Open on 8 seconds of silence after lights settle.
<b>Transition OUT</b>	No transition — play opens here.

### Scene 2: The Foundation — Discovery

<b>Duration</b>	6–7 minutes
<b>Active Zone</b>	Zone A — warm sustained, platform half-light rises
<b>Lighting Cue</b>	Zone A warm held. Musicians platform rises from half-light to 60% during Scene 2. Piano warm special pre-keyed for Felix's entrance in Scene 3.

<b>Construction Notes</b>	No set changes. Broom closet door active — interior light strip glows. Staircase used by Honey entering from upstairs.
<b>Transition IN / OUT</b>	Continuous from Scene 1. Continuous into Scene 3.

### Scene 3: The Foundation — Felix Arrives

<b>Duration</b>	7–8 minutes
<b>Active Zone</b>	Zone A — full warm. Piano special when Felix plays.
<b>Lighting Cue</b>	Full warm maintained. Piano: warm special rises when Felix locates it. Musicians platform: rises from 60% to full as Felix plays boogie woogie. Band joins gradually (bass bar 4, trumpet muted bar 8, full ensemble bar 16 — 90-second build).
<b>Construction Notes</b>	Felix enters SR with squeegees. He must locate the piano with his eyes on first dialogue line, cross to it only on "A footnote." Piano must be practical and in tune. Dusty for Scenes 1–3.
<b>Transition OUT</b>	MAJOR CUE into Scene 4: 10-second fade. Foundation dims to 20%. DSL amber rises simultaneously. Prop crew deploys nightclub tables from SR wing during this fade.

# Scene 4: The Jazz Nightclub

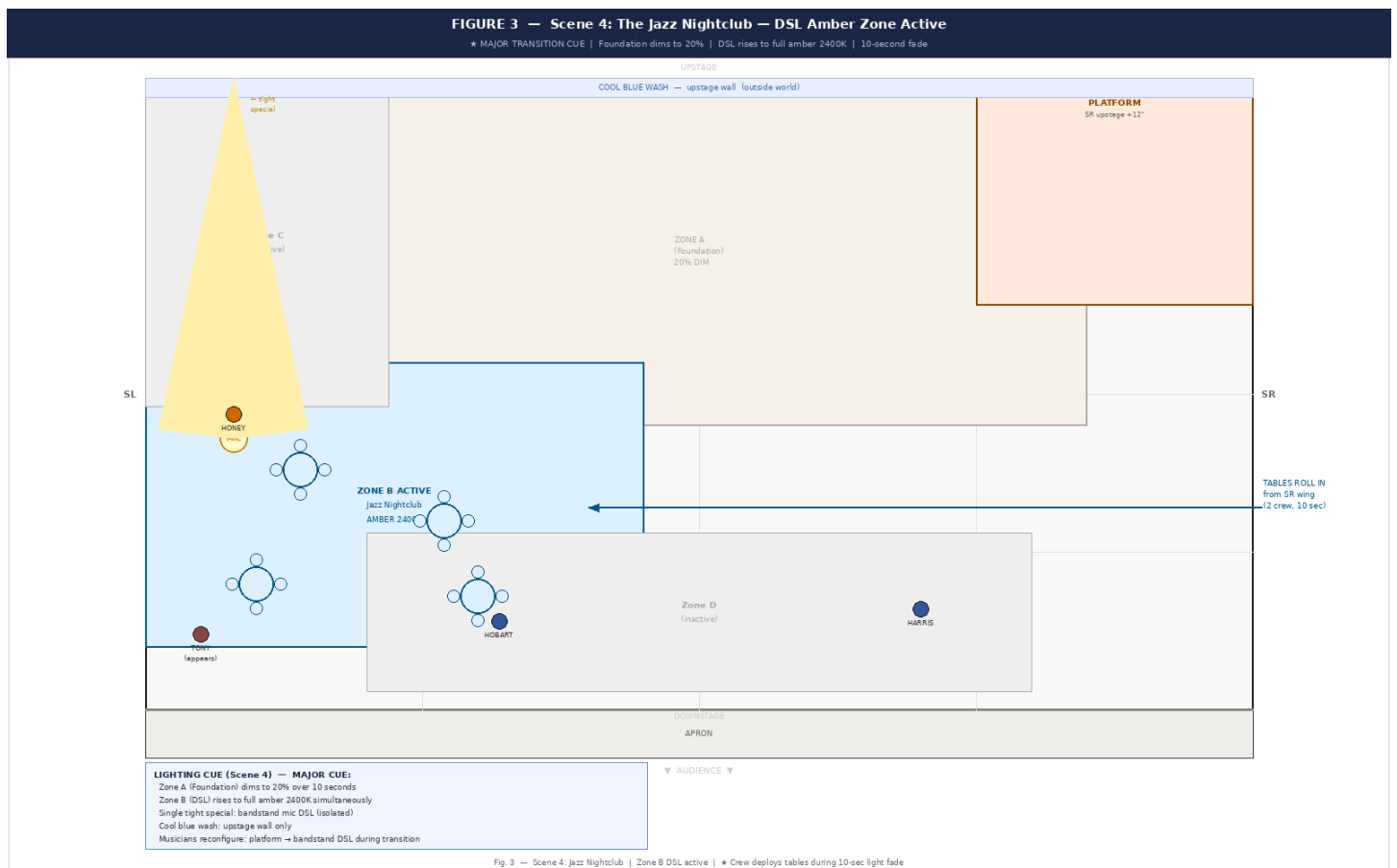


Figure 3 — Scene 4: The Jazz Nightclub — DSL Amber Zone Active | MAJOR TRANSITION CUE

## Scene 4: A Jazz Nightclub — That Night

<b>Duration</b>	8–10 minutes
<b>Active Zone</b>	Zone B (DSL) — FULL AMBER 2400K   Zone A dims to 20%
<b>Lighting Cue</b>	MAJOR CUE: Foundation (Zone A) dims to 20% over 10 seconds. DSL zone rises to full amber 2400K simultaneously. Single tight special on bandstand microphone (isolated, not spilling). Cool blue wash on upstage wall — the "outside world." Zones C and D: dark.
<b>Construction Notes</b>	Nightclub tables (3–4 round) pre-set in SR wing. During the 10-second light fade: prop crew rolls tables from SR wing to DSL zone (2 crew, practiced as performance sequence). Musicians reconfigure from platform to bandstand positions during musical transition. Bandstand microphone stand practical at DSL edge.
<b>Construction: Honey Entrance</b>	Musicians establish groove for minimum 30 seconds before Honey appears. She walks out simply — no announcement, no fanfare. Honey's dress prop (midnight blue) on singer's mic stand.
<b>Props Required</b>	Nightclub tables (3–4); club chairs (6–8); microphone stand (practical, DSL); Honey's dress prop; waiter prop tray; Harris's notepad.
<b>Transition IN</b>	During 10-sec light fade from Scene 3: tables roll SR→DSL. Hobart crosses DS while Foundation dims behind him. Musicians reconfigure.
<b>Transition OUT</b>	Club tables strike to SR wing (2 crew, 15 seconds). Honey and Hobart exit SR. Foundation lamp comes up USC.

## Scenes 5–7: The Foundation, Round Table & Jam Session

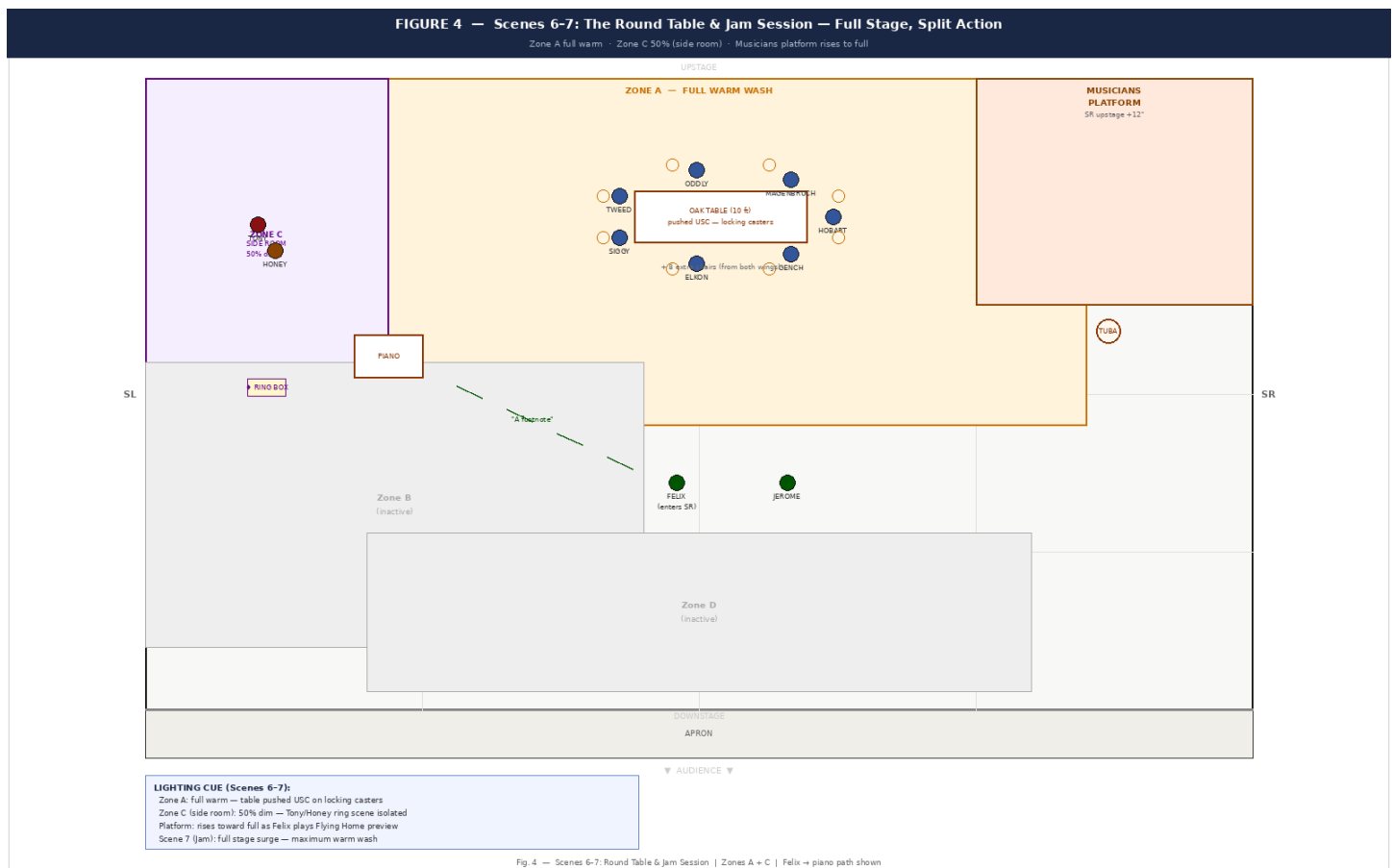


Figure 4 — Scenes 6–7: The Round Table & Jam Session — Full Stage, Split Action | Zones A + C

### Scene 5: The Foundation — After Hours

<b>Duration</b>	5–6 minutes
<b>Active Zone</b>	Zone A — late-night dim warm
<b>Lighting Cue</b>	Zone A dims to late-night intimate warm. Single saxophone barely above a whisper (Cue 7) plays through Honey's final image. Platform: low background level.
<b>Construction Notes</b>	Armchair (Honey) rolled in from SR wing during Scene 4 transition. Honey and Hobart cross from DSL into USC Foundation. Dusty piano remains SL — untouched this scene.
<b>Transition OUT</b>	Table pushed USC on locking casters into Scene 6 configuration. Extra 8 chairs brought in from both wings during table push.

### Scene 6: The Round Table

<b>Duration</b>	8–10 minutes
<b>Active Zone</b>	Zone A (full warm) + Zone C (50% — side room)
<b>Lighting Cue</b>	Zone A: full warm. Zone C: 50% dim — partial flat or scrim isolates side room. Tony/Honey scene in Zone C is visually separated but not blacked out — the two spaces coexist. Musicians platform: rises toward full during Felix's Flying Home preview.
<b>Construction Notes</b>	Oak table pushed to USC on locking casters. Extra 8 chairs (from both wings) set around table for expanded round table. Tuba moved by professors from SR corner. Ring box (Tony) pre-placed in Zone C (SL). Tambourines stored under table in prop box.
<b>Zone C: Side Room</b>	Tony + Honey in Zone C. Tony's ring box opened here. Partial flat or scrim suggests wall without requiring a blackout. Zone C lighting: 50% dim warm single source, no overhead.
<b>Transition OUT</b>	Seamless into Scene 7.

## Scene 7: The Jam Session

<b>Duration</b>	6–8 minutes
<b>Active Zone</b>	Zone A — full stage surge
<b>Lighting Cue</b>	Full stage rises as music builds. Musicians reach full performance level (first time in production). When Flying Home erupts: maximum warm wash entire Zone A. Tambourines out from prop box under table.
<b>Construction Notes</b>	Continuous from Scene 6. Tambourines retrieved from prop box under table. This is the musicians' introduction as a full performing ensemble — the join from background to full performance is the lighting cue.
<b>Transition OUT</b>	Zone A dims to intimate post-jam level transitioning into Scene 8.

## Scenes 8–9: The Foundation — The Letter & Miss Bragg

### Scene 8: The Foundation — The Letter

<b>Duration</b>	5–6 minutes
<b>Active Zone</b>	Zone A — intimate warm
<b>Lighting Cue</b>	Warm dims to intimate two-person focus. Telephone practical ring (Cue 9 — Tony on phone: single uneasy bass note held long). Hobart's ring box: ensure engraving is visible from Row 1 in Scene 8.
<b>Props Required</b>	Telephone (practical rotary, pre-dressed). Hobart's notebooks ×2 (beautiful page visible Row 1). Ring box — Hobart's gold band (engraving visible). Letter (pre-placed for Honey to find).
<b>Transition OUT</b>	Seamless into Scene 9.

### Scene 9: The Foundation — Miss Bragg Arrives

<b>Duration</b>	6–7 minutes
<b>Active Zone</b>	Zone A — full warm (Bragg's presence changes the room, not the light)
<b>Lighting Cue</b>	Zone A returns to full warm for Bragg's arrival. No lighting change for her entrance — she is not a supernatural event. Miss Bragg's newspaper: HEADLINE MUST BE LEGIBLE FROM ROW 1. Period 1948 design.
<b>Props Required</b>	Miss Bragg newspaper (legible headline, Row 1). Telephone remains from Scene 8.
<b>Transition OUT</b>	CREW-DEPLOYMENT CUE (★): 8-second fade to Zone D travel light. During fade, 4 car chairs placed apron from SR wing. Steering wheel pre-placed with Hobart. Zones A, B, C go dark.

# Scenes 10–12: The Road, The Inn at Kingston, Miss Bragg's Arrival

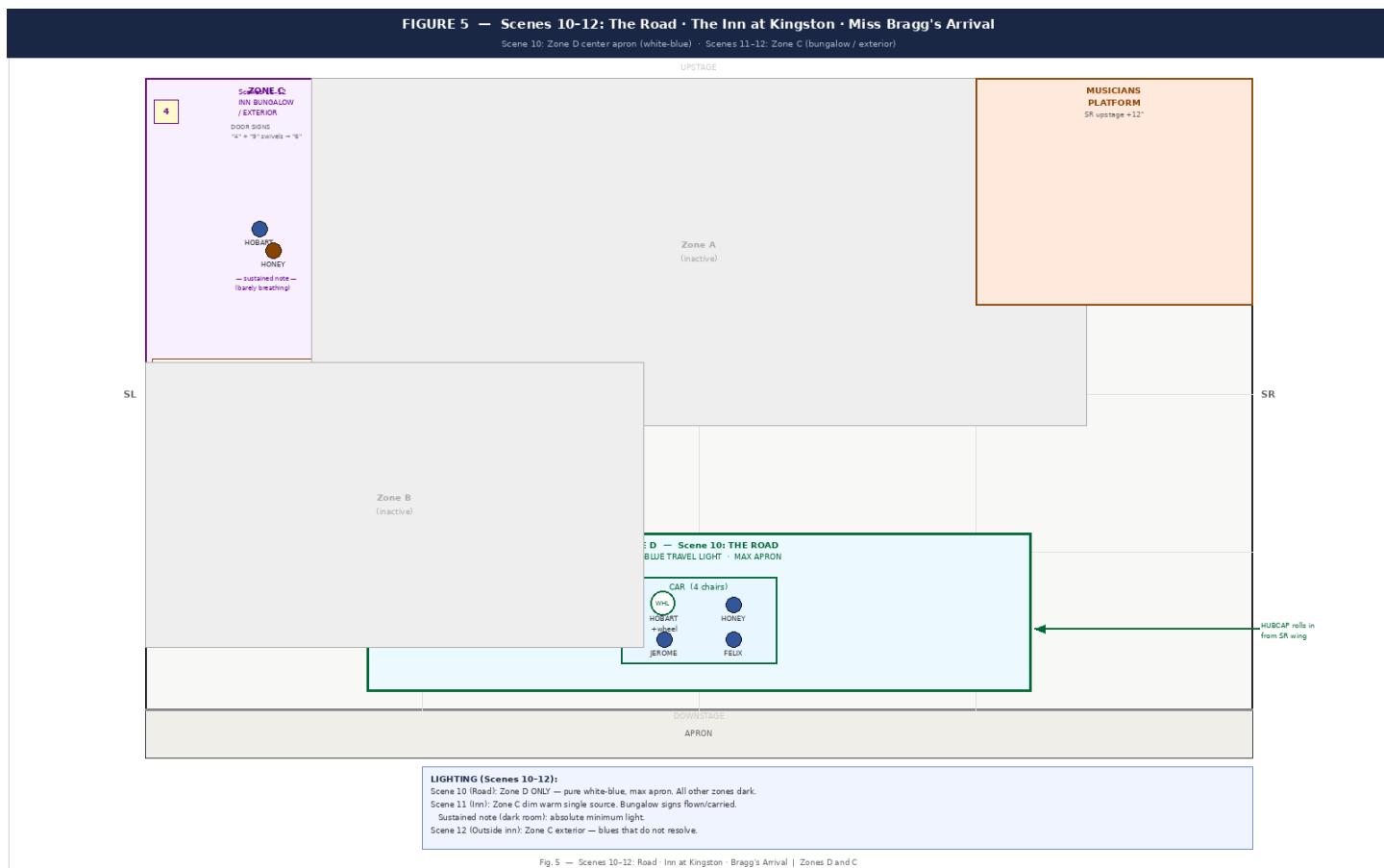


Figure 5 — Scenes 10–12: The Road · The Inn at Kingston · Miss Bragg's Arrival | Zones D and C

## Scene 10: The Road

<b>Duration</b>	4–5 minutes
<b>Active Zone</b>	Zone D ONLY — center apron   ALL OTHER ZONES DARK
<b>Lighting Cue</b>	PURE WHITE-BLUE travel light — Zone D only. Maximum apron depth. No warm fill anywhere. The isolation of the travel light is the scene's entire visual language.
<b>Construction Notes</b>	4 car chairs distinct from Foundation chairs — set on apron during Scene 9 fade. Hobart holds detached steering wheel. On crash cue: steering wheel comes apart; hubcap released from SR wing, rolls across stage.
<b>Props Required</b>	4 chairs (distinct); detached steering wheel (breaks apart on cue); hubcap (practical roll from SR wing on crash).
<b>Transition OUT</b>	Car chairs struck. Zone D out. Zone C rises for inn. Inn front desk rolls in from SL wing.

## Scene 11: The Inn at Kingston

<b>Duration</b>	7–8 minutes
<b>Active Zone</b>	Zone C (SL) — inn bungalow
<b>Lighting Cue</b>	Zone C: dim warm single source — suggests one overhead in a low inn room. Bungalow door signs: fly in or carry on during Zone D exit. Scene 11 sustained note (Cue 11): single sustained note barely breathing — light at absolute minimum during the dark room moment. Jaunty march (Cue 10) for Miss Bragg in closet: 60–90 seconds.
<b>Construction Notes</b>	Inn front desk (small table + ledger) rolls in SL wing → Zone C. Door signs "4" and "9" (sign "9" mounted on swivel mechanism to read as "6"). Miss Bragg enters closet — works latch with coat hanger in dark. Broom closet at inn (same practical prop or matched piece).

<b>Props Required</b>	Inn front desk + ledger; bungalow door signs "4" and "9/6" (swivel mount); Miss Bragg coat hanger; Tony's newspaper showing Honey's photo (pre-loaded in Tony's jacket).
<b>Transition OUT</b>	Zone C shifts to exterior for Scene 12 (lighting only — no set movement).

## Scene 12: Outside the Inn

<b>Duration</b>	4–5 minutes
<b>Active Zone</b>	Zone C exterior
<b>Lighting Cue</b>	Zone C exterior: blues that do not resolve. No resolution in the music (Cue 12 — long, slow, aching). Hold through scene end. Tony's newspaper: Honey's photo must read clearly.
<b>Transition OUT</b>	10-second cross-fade back to Zone A for Scene 13. Crew pre-dresses Foundation during Scenes 11–12 in darkness.

# Scenes 13–16: Return, The Siege & Flying Home

## Scene 13: The Foundation — After

<b>Duration</b>	5–6 minutes
<b>Active Zone</b>	Zone A — full warm returns
<b>Lighting Cue</b>	Zone A full warm. Miss Totten visit: full professional warm — her world is orderly. Post-exit: Honey's melody half-remembered (Cue 13 — nightclub blues, barely present). This is the production's most economical emotional writing.
<b>Construction Notes</b>	★ CREW-DEPLOYMENT CUE: Foundation fully pre-dressed by crew during Scenes 11–12 in darkness. All props in place before Scene 13 light rises. Miss Totten props: encyclopedia manuscript, letter.
<b>Transition OUT</b>	Bang on the door. IMMEDIATE shift to siege lighting. No fade — a cut.

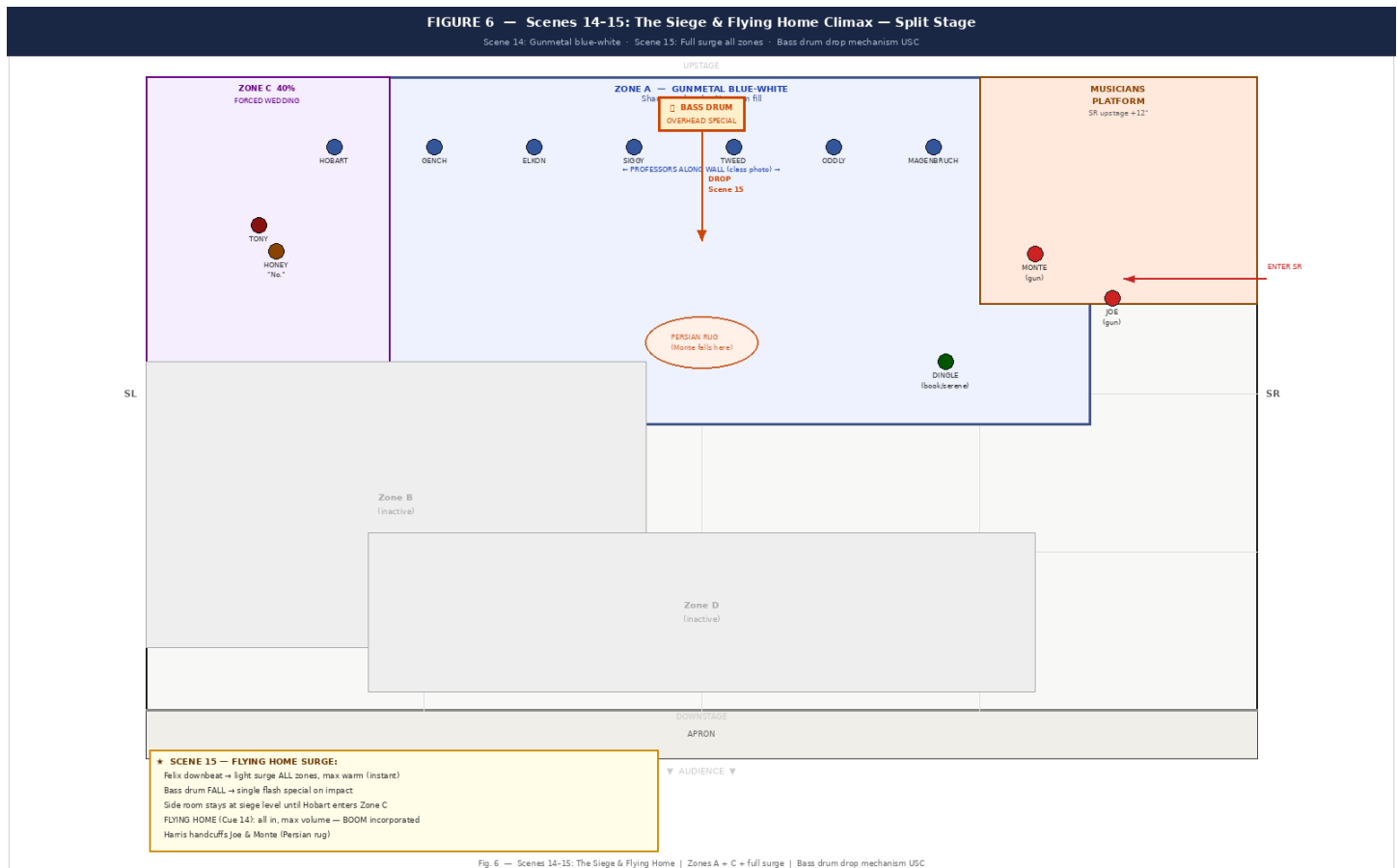


Figure 6 — Scenes 14–15: The Siege & Flying Home Climax — Split Stage | Zones A + C + Full Surge

## Scene 14: The Siege

<b>Duration</b>	5–6 minutes
<b>Active Zone</b>	Zone A + Zone C (40%)
<b>Lighting Cue</b>	TENSE, SHARP OVERHEADS — no warm fill anywhere. Gunmetal blue-white. Zone C (side room / forced wedding): 40% — visually connected but contained. BASS DRUM SHELF: its own overhead special (Cue referenced) — the drum is a character. Hobart's gaze traveling upward is a deliberate slow move; when it reaches the drum, audience must feel the connection.
<b>Construction Notes</b>	Joe and Monte enter SR with stage prop guns (clear with venue armourer — non-firing props only). Persian rug pre-placed center stage, slightly upstage of center (Monte falls here Scene 15). Dingle positioned so audience sees both his contentment and the surrounding chaos simultaneously. He reads throughout.
<b>Props Required</b>	Joe + Monte guns (armourer approved); Persian rug (center stage); Dingle's book (small official-looking volume, well-worn); Tony's hand on Honey's arm (physical, Zone C).

<b>Zone C: Forced Wedding</b>	Tony + Honey in Zone C at 40%. Honey's "No" — one word, one moment. Preceded by a silence. This is the climax of her dramatic arc. Dingle (at the door between zones) is at peace with whatever he imagines is happening.
<b>Transition OUT</b>	Flying Home begins. Split transition — see Scene 15.

## Scene 15: The Foundation — Flying Home Climax

<b>Duration</b>	8–10 minutes
<b>Active Zone</b>	ALL ZONES — full surge
<b>Lighting Cue</b>	BUILD: Start at siege cue. Felix's downbeat TRIGGERS light surge — full stage, all zones, maximum warm instantaneously. BASS DRUM FALL: single flash special at moment of impact. Zone C (side room) holds at siege level until Hobart enters. Fight sequence: tight overheads only. FLYING HOME (Cue 14): all in, maximum volume — BOOM of bass drum incorporated into rhythm.
<b>Bass Drum Drop Mechanism</b>	TECHNICAL NOTE: Bass drum on shelf (28", USC, 8 ft above stage) requires a rigged drop mechanism. The fall must be reliable, safe, and produce the correct sound on impact. Mechanism must be tested extensively in technical rehearsal. The BOOM is incorporated into the Flying Home rhythm — timing is script, not accident. Lower grid heights require redesigned mechanism.
<b>Construction Notes</b>	Harris enters with handcuffs (practical). Persian rug remains for Monte's fall. Hobart crosses from Zone A into Zone C after Flying Home peaks. Zone C rises to full warm when Hobart enters.
<b>Props Required</b>	Bass drum drop mechanism (rigged, tested); Harris handcuffs (practical); Persian rug for Monte.
<b>Transition OUT</b>	Flying Home held into Scene 16. Felix transitions to quiet solo piano as the room settles.

## Scene 16: The Foundation — The Morning After

<b>Duration</b>	6–7 minutes
<b>Active Zone</b>	Zone A — quiet, then full finale
<b>Lighting Cue</b>	Zone A quiet — Felix's solo piano thinking to itself (Cue 15). Not a performance; just music being music. FLYING HOME finale (Cue 16): joyful version — full company, house lights rise gradually with final bars. The audience is in the room. Final image: HOLD two seconds on Miss Bragg's face as she sits down before final music rise.
<b>Construction Notes</b>	Ring box (Hobart's gold band) returned — engraving visible for Honey's second read. Oddly's sandwich appears (always had one). Miss Bragg takes a seat — this is not played for laughs. Tweed learning boogie woogie at piano: it is terrible and it is the beginning of something.
<b>Final Image</b>	Hobart and Honey center, ring on her finger. Musicians surrounding them. Miss Bragg in her chair. Oddly eating his sandwich. Gench smiling, pen in hand, refusing to admit he is smiling. House lights rise with final bars of Flying Home.
<b>Transition OUT</b>	END — house lights to full.

# III. Master Scene Transition Chart

The following chart summarizes every scene transition in the play. This is the production's logistical spine. Times are targets — technical rehearsal establishes final cues. Any transition exceeding 20 seconds requires redesign. Scenes marked ★ require active prop crew deployment during the light fade and must be rehearsed as performance sequences, not tech fixes.

**FIGURE 7 — Master Scene Transition Chart: All 16 Scenes**  
A Song Is Born | One Act, No Intermission (1hr 45min) | ★ = active crew deployment during light fade

SC.	TITLE / LOCATION	DUR.	ZONES	LIGHTING CUE	TRANSITION IN	TRANSITION OUT	PROPS IN / OUT
1	Totten Foundation — Morning	8-9m	A	2700K warm. Dust-mote practicals. Bass drum overhead special.	PRE-SET before house opens. 8-sec silence at opening.	→ Scene 2 continuous	Table dressed; 7 chairs; manuscripts; tea tray; ear trumpet.
2	The Foundation — Discovery	6-7m	A	Zone A warm sustained. Platform half-light rises.	Continuous from Scene 1.	→ Scene 3 continuous	Felix enters SR with squeezees.
3	The Foundation — Felix Arrives	7-8m	A	Full warm. Piano special when Felix plays. Band builds 30 sec.	Felix locates piano on first line.	★ → Scene 4: 10-sec major fade	Felix to piano. Band joins gradually.
4	Jazz Nightclub — That Night	8-10m	B	MAJOR. A=20%, B full amber 2400K. Bandstand tight special.	★ Tables roll in SR wing during fade. Musicians → bandstand.	Tables strike SR wing (2 crew, 15 sec).	Tables x3; chairs x8; mic stand; Honey dress; Harris notepad.
5	The Foundation — After Hours	5-6m	A	Late-night dim warm. Single sax whoopers.	Honey + Hobart cross DSL → USC.	→ Scene 6: table push on casters	Armchair (Honey) from SR wing.
6	The Round Table	8-10m	A+C	Zone A full warm. Zone C 50% side room isolated.	Table pushed USC. 8 extra chairs in from both wings.	→ Scene 7 seamless	Ring box (Tony) Zone C. Tambourines under table.
7	The Jam Session	6-8m	A+C	Full stage surge as music builds. Platform at full.	Continuous from Scene 6.	→ Scene 8 dims post-jam	Tambourines out from prop box.
8	The Foundation — The Letter	5-6m	A	Intimate warm. Telephone practical ring. Ring box visible.	Continuous from Scene 7.	→ Scene 9 seamless	Rotary telephone; notebooks x2; ring box (gold band).
9	The Foundation — Miss Bragg	6-7m	A	Full warm returns. Bragg changes room, not light.	Continuous from Scene 8.	★ → Scene 10: 8-sec fade, A/B/C dark	Bragg newspaper (legible headline Row 1). 4 car chairs to apron.
10	The Road	4-5m	D	Zone D ONLY: pure white-blue. Max apron. All other zones dark.	4 car chairs set during Scene 9 fade.	Car chairs struck. Zone D out.	Steering wheel (detaches on crash). Hubcap rolls from SR.
11	The Inn at Kingston	7-8m	C	Zone C: dim warm single source. Sustained note: near-dark.	Inn desk rolls in SL. Door signs flash/dimmed.	→ Scene 12 exterior (light only)	Inn desk + ledgers; door signs "4" + "3/6" swivel; coat hanger.
12	Outside the Inn	4-5m	C	Zone C exterior: unresolved blues. No resolution.	Continuous from Scene 11.	★ → Scene 13: 10-sec cross-fade. Crew pre-dresses Foundation.	Tony newspaper (Honey photo) in jacket.
13	The Foundation — After	5-6m	A	Zone A full warm. Post-Miss Totten: melody half-remembered.	Foundation pre-dressed during Scenes 11-12 in darkness.	→ Scene 14: BANO on door (out, no fade)	Miss Totten props; encyclopedia manuscript.
14	The Siege	5-6m	A+C	Sharp overheads, gunmetal blue-white. No warm. C at 40%. Bass drum special.	Bang on door; Joe + Monte enter SR.	→ Scene 15: Flying Home begins	Ours (armourer cleared); Persian rug center; Dingle book.
15	Flying Home Climax	8-10m	ALL	BUILD: surge all zones on Felix downbeat. Drum flash on fall. Fight: tight OH.	Continuous from Scene 14.	→ Scene 16 quiet piano	Bass drum drop (rigged); Harris handcuffs; Persian rug.
16	The Foundation — Morning After	6-7m	A	Zone A quiet. FLYING HOME finale: full on; house lights rise final bars.	Continuous from Scene 15.	END — house lights to full	Ring box. Oddly sandwich. Bragg chair Tweed at piano.

★ Scenes 4, 10, 13: crew deployment required during fade — rehearse as performance sequences. CORE RULE: No blackouts. No dead air. Fades 8-12 sec max. Any transition >20 sec = redesign.

Figure 7 — Master Scene Transition Chart — All 16 Scenes | Duration, Light Cues, Prop Changes, Staging Notes

## IV. Technical Construction Notes

### Bass Drum Drop Mechanism

**BASS DRUM SPECIFICATION: 28" bass drum mounted on shelf approximately 8 ft above stage, USC.**

The drum MUST be visible from Row 1 of the audience at all times.

A rigged drop mechanism must allow the drum to fall on cue in Scene 15.

The BOOM of impact is incorporated into the Flying Home rhythm — this is not a sound effect; it IS the music.

The mechanism must be tested extensively in technical rehearsal.

At grid heights below ~45 ft: consult with your technical director for an alternative drop or impact design.

A tight overhead special illuminates the drum throughout Scenes 1–3 and 14–15 — it functions as a visual character.

### Key Rigging & Fly Cues

Bungalow door signs ("4" and "9" — with "9" on a swivel mechanism that reads as "6"): fly in from grid or carry on during Zone D→C transition. Fly capability assumed at reference venue (~55 ft grid). Adapt for venues with limited fly capability.

Musicians platform: SR upstage, raised 12". Minimum 18 ft × 12 ft. Platform must be sized and positioned so musicians are visible from all seats in the house without blocking Zone A sightlines. This requirement overrides any specific position — place it where it works in your venue.

### Wing Storage & Deployment

SR Wing (pre-set): Nightclub tables (×3 round) + club chairs (×8). Deploy to DSL Zone B during Scene 3→4 transition. Strike back to SR wing on Scene 4 exit (15 seconds, 2 crew — rehearse as performance sequence).

SL Wing: Inn front desk and ledger; inn bungalow door signs (backup carry if no fly); extra chairs ×8 (Scene 6); armchair (Honey, Scene 5).

On-stage always: oak research table (locking casters), 7 scholar chairs, bookshelves (US wall), upright piano (SL), staircase (SR), broom closet (SR under stairs), bass drum shelf (USC), tuba (SR corner), musicians platform.

### Sightline Critical Props

**These props must be visible / legible from Row 1 of the house:**

- Bass drum on high shelf (USC) — visible throughout production
- Hobart's "Beautiful" page in notebook (Scene 8) — audiences reads what he writes
- Miss Bragg's newspaper headline (Scene 9) — period 1948 design, legible
- Broom closet interior light strip (bottom of door) — visible in all lit scenes

### Acoustics

Reference venue (Mandell Weiss) is a live room — jazz ensemble does NOT require amplification for most passages. Flying Home at full power fills the house without reinforcement. Assess your venue's acoustic profile early. If amplification is used, it should be invisible — no PA system aesthetic.

### Gun Props (Scenes 14–15)

**Joe and Monte's guns are stage props (non-firing only).**

All prop firearms MUST be cleared with the venue's armourer and comply with applicable regulations.

No live ammunition, blank cartridges, or functional mechanisms.

Stage manager to confirm prop firearm protocol with venue before build week.