

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
1	5	5							Preshow	Cold labor world with texture with dim house lights.
3	5	5							House to Half	House to Half
5		3.00	15.00				301-302	3	KJ Thrust Center	KJ Motif, I-Cue
9	5	5	17.00			B			House out	Stage labor look.
1869 The Farewell Tour (London, Evening, Interior)- showy, spectacle, industrial, laboring										
10	5	3	20						Drum Roll	MRO and Stage Footlights
11	5	5	50						Freaks on center platform	Close space more, focus on center platform
13	5	5	50						First freak comes down stairs	A hint of the cold labor world with texture but with warm backlight for the performance with use of practicals and footlights and a top warm wash.
13.1		1.00	50						MUSIC SHIFT 1	Open space. Spectacle.
13.2		4.00	50						MUSIC SHIFT 2	Backs up. Silhouette.
13.3		5.00	50						MUSIC SHIFT 3	Cool mover cutting SL.
13.4		3.00	50						MUSIC SHIFT 4	Same as 13.2
13.5		5.00	50						MUSIC SHIFT 5	Switch to diag backs.
13.6		3.00	50						MUSIC SHIFT 6	Silhouette look
14		8.00							DANCERS WALK UP TO PLATFORM	Dim DS thrust.

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
15	5	2							Dance stops	Focus platform
17	5	5					301-302	11	PT Barnum speaks "More"	Warm stage look, thust area hotter
18	5	2					311-312	14	Xander Moves SR	Movers out.
19	5	1	53				301-302	12	Chang and Eng revealed	Spotlights burst on C & E
20	5	5\2							CNG move DS	OPEN THRUST
20.5	5	3					301-302	3	CNG DS thrust	I-Cue on Center Platform
20.6	5	2	55						KJ Comes in SL Void	KJ Motif
20.7	5	2							KJ Exits	Motif out. Restore.
20.8	5	3	56						Twins Turn to Exit	I-Cue out
20.9	5	3							All exit.	Warm glow. Silhouetty look.
21	5	3	57						Transition to backstage	Change into the cold textured labor world backstage and kill the footlights practicals. Focus SL DR.
23	5	3							Chang and Eng enter with Barnum and Katherine	Add in a bit of warm downlight on C & E and pull focus more towards action.
25	5	5							Barnum enters	Opens DS more
26	5	7							Barnum on platform	Close DS

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
28	6	10							Barnum exits	Slowly close to SL platform
30	6	5	60						Eng: "He will help thee in they..."	Colder, more tense. Push HS more
32	6	5							Eng: "is they friend indeed"	Pull down, so HS push more
39	6	2	75			I			Transition into American Museum	Cold labor world with texture.
1868 PT Barnum's American Museum (New York, Evening, Interior)- tense negotiation, calm and collected										
41	7	3							Statues in place	Warm interior glow with isolating pools with a hint of moonlight coming in. Hint of texture.
43	7	3					311-312	2	KJ enters	Hint of purple backlight?
44	7	5	77						KJ exits	KJ Front out/movers out
45	7	3							Chang and Eng enter through stairs museum	Warm interior glow with isolating pools with a hint of moonlight coming in. No purple BX/texture.
47	7	6							PT Barnum Enters	Open space more. Add cw and pulpit lights and channel 24
48	7	1.5	83.5				311-312	77	Joyce falls from chair	Highlight special 245.
49	7	3							PT helps Joyce get settled in chair	Bring 245 down.
50	8	1	84		3				AJ Statue sound	Statue 2 light snaps on brighter
50.5	8	1.00							AUTOFOLLOW	Statue light fades down
53	9	1	87		4				Michael Statue sound	Statue 1 light snaps on brighter

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
53.5	9	1.00							AUTOFOLLOW	Statue light fades down
55	9	20	101						Barnum and Eng shake hands and Black Women begins to move	Focus is pulled towards Black Women with her special with warm lights dimming down.
56	9	15	104						Joyce speaks	Special and I-Cues
57	9	5	106						Statues look over	Girl statue specials bump up
59	9	3	108			I			Transition	Labor world
Bangkok to Boston (Atlantic Ocean, Sunset to Night, Exterior)- idealized adventure, hopefulness, harsh reality, difficulty										
61	9	5					311-312	23	KJ enters SL	Purple backs on, harsher/colder texture peeks in
63	9	4.5							KJ exits	Labor world takes over, STROBE!!!!
66	10	3		1			311-312	21	Singing	Add platform birdies, slowly add DS lights for CNG
67	10	0	112						Hunter's Line ends	Blackout
68	10	4		1					CNG DS/Time pass/Restore	Pull focus DS/Restore
69	10	0	114						Good John: Bueno	Blackout
70	10	4		1					Post shift/timepass/Restore	Restore look at sl dr
71	11	0	120						Good John: About my neck was hung	Blackout

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
72	11	4		1					Night shift when Learned Jack cover Good John	Shift to colder and more tension
73	11	0/1	135						With SQ 135	Void
73.5	12	5							Twins DSL thrust	
74	12	4	136						Scene End	Blackout
79	12	3				I			Chang and Eng exit upstage	Cold labor world with texture.
1811 Siam (Siam, Night, Interior)- comfort, heartwarming, loving										
80	13	5	137						Baby CNG in place SL void	Blue BX, Labor.
81	13	7	138			I			Katherine walks in with lamp	Rich and loving night with a dim warm interior glow w/motif
83	13	2				I			KJ Leaves	Motif leaves, have something else for twins sitting left void,
87	13	4							Twins move DSC	Open space more
90	14	3	139						Twins move DSR	Open space more
92	14	4	140						Hand dance with Chang and Eng	Fun/loving brother moment, happy
93	14	3							Hand Dance end	
99	14	3	152			I			Chang and Eng cross SL to exit	Cold labor world with texture.
1829 Boston (Boston, Evening, Exterior)- objectified, prejudiced, dehumanized										
101	14	4							Katherine walks in	Labor world with purple backlight

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
103	14	3	153						KJ exits	Purple back out. Boston exterior.
106	15	4	155						Susan and Abel Enter	Open more, slightly more tension, add group 23
108	15	3							Coffins off stairs	Tension relieved
111	16	3	160						Susan claps her hands	Transition into tense, interior look on thrust
112	16	2							with sound, they exit	
113	16	4	165						Susan moves twins to SL Platform	Pull focus to dressing room.
115	16	3							They pose on SL platform	Sculpt twins more
117	16	2	167						With Curtain opening on center platform	Spotlights burst on C & E.
119	17	3	170			I			Chang and Eng stand in place and end the scene	Cold labor world with texture.
1828-29 Siam (Siam, Afternoon, Exterior)- admiration, strength, unity										
120	17	8							Water girls come in	
121	17	5					311-312	41	Girls start making waves with fabric	Fade in water texture
123	17	5.00							Katherine walks in.	Warm glowing diagonal back sun with a cool water textured stage and a tinted sweeping daylight. Purple back on KJ.
124	17	5.00							Twins Enter	Light them US

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
125	17	3							KJ: "hunkish"	Snap to brighter outdoors
127	17	3					301	151	Hunter Enters	Pull focus to DS area of SR Platform
128	17	3.00	179.00						Hunter steps to SR stairs	301 OUT
128.5	17	3.00							HUNTER EXITS	302
129	18	1	180						Time Pass	B/O
130	18	3							KJ: "A year later"	Transition labor look
131	18	2							kj leaves	made but its still shit. Maybe glow labor lights? Sheet makes an exit and it looks weird
132	18	3							Chang and Eng DSL next to parents	Evening interior look.
139	19	30							Parents exit SL	Fade to exterior look
1829 Mae Klong River (Siam, Sunset, Exterior)- encouraging, hopeful, comforting										
141	20	0	198						Hunter Leaves	Snap time change
149	20	3	205			I			Twins exit	Cold labor world with texture.
Boston (Boston, Sunset, Interior)- frustration, tension, mistrust										
152	21	5							Hunter is on SL platform	DNS glowing

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
154	21	3							Hunter and Twins cross off SL platform	Open Space more SL of thrust, hint of warmth
155	21	0	215						with sound snap into nightmare	fanbacks up, group 50 at 30,
155.5	21	0							Hunter and Twins cross to center of thrust (should be with sound snap) video time 1:29)	Group 200 diag backs at 50 Open space more to center of thrust
156	21	0							twins ON thrust (with sound snap 1:39 in video)	Thrust Up
157	21	0					311	211	Coffin pushes Twins Down	Cold, tense, downlight
158	21	0							twins up/snake oil salesman (2:07)	Snap to SR void for Xander Entrance.
158.2	21	0							Xander helps pull CNG up.	Match with sound snap. Diff. Color/Intensity.
158.5	21	0							Afong Moy as horse comes DSL. Snap with sound.	311 textured sl void
159	21	0			2		311-312	51	Twins Rise up/NEED TO DO FOR WHEN TWINS BREAK OUT TO SL VOID	180 up Fan back up. SHADOWS. Purple scrolled
159.1	22	0							sound	Turquoise
159.3	22	0							restore to purple	
159.5	22	0							restore blue	
159.7	22	0							restore to purple	
160	22	5							monster build on thrust	SR void iso
160.1	22	0							3:33 sound snap monster center xander center facing forward	
160.3	22	3							Gavin joins monster	Different monster look
160.5	22	1							3:51 monster faces SR	
160.7	22	0							3:58 Monster moves SR void	Fast effect
161	22	2							4:08 monsters form circle around twins	

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
161.5	22	0							4:15 Monster moving up and down, twins crouching	
171	22	0							Chang and Eng shoot pistols	A burst of light.
171.5	22	0							flash out	
179	22	3	229			I			Chang ends line "I won't aim so high"	Cold labor world with texture.
A Pickled Barrel of Twins and London Calling (Atlantic Ocean, Nighttime)(London, Evening, Interior)-- confidence, superiority, assertiveness										
181	22	3							Katherine walks in.	A crisp backlight moonlight with a cold window texture from the side and a dim warm interior glow. Birdies glowing for captain on platform.
183	22	3							KJ leaves	Open up to Coffins room
185	22	4							Twins Enter	Open room more
188	24	1.50	245.00						Chang: you wanna protect your pickles don't you/End of scene	Labor world for transition
190	24	3							Chang and Eng in place SR platform	A warm toplight for the performance with use of practicals and footlights and a top warm wash.
191	24	3.00	246.00		4				Drum Roll	
192	24	1.00							Abel speaks: "Ladies & Gentlemen"	Stage look gets hotter, footlights
195	25	1							Chang and Eng on Center platform	Spotlights/Stage lights even hotter
198	26	3							Chang and Eng move down onto thrust	Open space more
202	26	4	256						Spectator comes on stage	DS of thrust opens more, HS on

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
205	27	4							Manning on thrust area	Push HS, more tension
207	27	10	270.1						Chang kicks spectator	HS fade out, more comedic
209	27	1.5	276			I			End Scene/Transition	Labor world
The English Woman (London, Nighttime, Interior)- rich, social, flirtatious										
211	27	3							Katherine thrust center.	Warm inviting down light with strong amber side light and a rich moonlight from the back.
212	27	3							Katherine Exits	
213	27	5					1-2	81	Elizabeth has made her way SR	Pull a bit more focus SR
215	27	10	278						Chang and Eng approach Elizabeth	Even more Focus SR, Lower SL crowd
220	31	0	315						With SQ 315	Absinthe weirdness
221	31	10							Elizabeth crosses US to exit	
222	32	5	330						they exit. Waiting for them to enter	
The Carriage (London, Nighttime, Exterior)- exciting, energetic, thrilling										
231	33	3							Chang, Eng, Elizabeth, Horse enter SR	Rich moonlight from the diagonal back with a warm dim glow from the side. Cooler straight backs.
232	33	7							HORSES STOP	Edward Visibility
234	34	5							Horse carriage takes off	Rich, fun, nighttime.
239	34	8	345			B			Horse carriage comes from SL to SR	Gradual dim to darkness

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
Intermission										
241	34	4	349						Intermission	Cold labor world with texture with dim house lights.
243	34	10							Ham Covers the mirror	Warm interior, Elizabeths room
245	34	3							House to half	Intermission
249	34	3	350			B			House out	House out
Elizabeth's House (London, Nighttime, Interior)- clarity, intimate, sensual										
251	34	4							Chang and Eng arrive at Elizabeth's house	Lush moonlight from behind with amber side light and a soft downlight glow.
254	35	8	355						Chang and Eng see themselves in the mirror.	Warm lights get dimmer as the moonlight begins to take over.
256	35	12					311-312	91	Chang and Elizabeth KISS.	Lush backlight creeps in
259	36	15	363						"I am not here."	Warm lights get taken out. Silhouette.
259.5	36	10							THEY ARE IN BED	
260	36	5							END SCENE	
260.5	36	3							AUTOFOLLOW	B/O
Elizabeth's House Part II (London, Nighttime, Interior)- Uncertainty, hesitation, enticing										
271	37	4							Elizabeth wakes up from the bed.	Cool, crisp moonlight from behind/side with a soft interior glow.
293	37	15							Elizabeth "person"	Cooler, tense mood as she plants this idea in his head.

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
296	38	7							Eng wakes up.	Slightly brighter, not as intimate.
298	38	10					311	92	Elizabeth crosses US to exit	Shift to high sides.
300	38	1.5	390			I			"Is whispering nothing?"	Labor Transition
Afong Moy The Chinese Woman (Boston, Evening, Interior)- truthful, intriguing, tension										
301	39	4							Katherine walks in and turns on light.	Warm toplight glow/labor world
302	39	3							Katherine Exit	Katherine motif out
303	39	4							Afong Moy	Purple/Blue backlight motif
305	39	3							Katherine Exits	Purple out. Warm interior glow.
307	39	3							Chang and Eng enter.	Cold evening blue from a diagonal back with a soft lavender side light and a overhead construction texture with a hint of an interior glow.
312	41	5							They go to wash her feet	Warm glow is taken out and the lavender subsides with the cool backlight taking over with the texture.
314	41	5	417						Atung Enters	Break isolation
316	41	8							Atung Picks up Afong	Open more
319	42	4	419						Atung and Afong Leave	Fade to isolate DS of thrust
320	42	4							CNG downstairs of thrust	Move to DS

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
321	42	2	425						Coffins enter	A warm glow on the coffins. Open a bit more.
323	42	2							Coffins exit	Warm glow is taken out./isolation
329	42	3	428			I			Chang: "You did not tell me"	Cold labor world with texture.
1868 PT Barnum's American Museum (New York, Evening, Interior)- concerning, anxious, uneasy										
333	42	4							PT Barnum Speaks	Open more
334	42	3							Twins move	
334.3	42	3							PT crosses to US Platform	
334.5	42	5							PT crosses back DS to Thrust	
335	42	5							CNG back to DSL of thrust	
339	43	3	435			I			END OF SCENE	Cold labor world with texture.
340	43	1	**						With sound	brief labor looks
1835 Chang and Eng Tour and the Picnic (New York, Evening, Exterior)- mystery, danger, anger										
341	44	3							Katherine walks in.	Subtle - Unsettling moonlight from the diagonal and a hovering construction texture. Purple/blue motif.
343	44	3							Katherine exits THIS GOES RIGHT BEFORE THE NEXT CUE. CAN WE COMBINE THEM?	Purple out. Unsettling feeling more prominent.
345	44	5							Chang and Eng enter with horses SL	Open more/Add mover/texture

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
348	45	8					311-312	101	Chang and Eng get roped	More shadows, higher angles
350	45	15							Chang and Eng begin to get attacked.	Amber light/texture grows in intensity with focus pulled on attack. Cyc silhouette grows.
351	45	5	460						Hunter"hold up hold up	Restore slightly
353	46	4	465						Chang and Eng stare at shadows of hanged men as they come alive.	Back light on silhouette pulls focus and changes color.
354	46	3							MICHAEL LEAVES THE STAGE	Bring down thrust and focus on Kabuki light.
355	46	0	470					I	KABUKI/CURTAIN DROP	Kabuki special out.
355.5	46	2							HANGED MEN SPEAK	Add HS and Front light fo when they speak
356	47	0\8	473						Hanged men speak/noose drop?	Open more, limbo world on the thrust area. CNG regular world area SL VOID.
356.3	47	2							christ steps off platform	Center platform
356.5	47	4\5							CHRIST WALKS OFF THRUST	LIMBO world crosses over to SL Void. Thrust becomes slightly dimmer..
357	47	3							CHRIS WALKS ON THRUST	BOTH THRUST AND SL VOID INCREASE INTENSITY.
358	47	12							CHANG DROPS ROPE.	FOCUS I-CUE TO SL VOID WHERE HALEY IS. FADE UP. FADE THRUST DOWN SLIGHTLY.
360	47	7	478						Learned Jack SAYS GET OUT THE WAY THE SECOND TIME.	Open more, warmer? SHIFT BACK TO REAL WORLD.
362	47	20					311-312	102	Others begin tamburine/singing	Tension fades
366	47	10							Kelsey whispers to Chris	Festive/fun goes away
369	48	5	480			I			Singing stops	Cold labor world with texture.

Performance Prep (New York, Evening, Interior)- conflict, tension, hesitation

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371	48	4							Walk to dressing room	Pull focus to twins
379	49	5	495						"Truly, New Chinamen"	Cold labor world with texture.
380	49	5							Chris and AJ walk US	Cool bk out
Two Officials Citizenship (New York, Afternoon, Interior)- cold, conflicting, promising										
381	49	5					311-312	111	Officials speak	PLT FOCUS
389	50	3	502						Officials exit and Chang and Eng	Cold labor world with texture.
1836 Wilkes County (North Carolina, Afternoon, Exterior)- peaceful, steady, hopeful										
391	50	3							KJ speaks	KJ motif in
393	50	3			12				KJ exits	Trees. Little shady creek. KJ motif out
393.5	50	3							AUTOFOLLOW	TAKE PLATFORM FOCUS OUT
400	51	4	508						Priest begins speech.	
Meeting the Family Yates (North Carolina, Afternoon, Interior)- dark, cold, stiff										
401	52	3.5							Sallie and Addie enter.	Cold special on the Minister with a cold interior daylight and hovering linear texture.
409	51	4							Sermon ends	Cold special is taken out.
Chang and Eng and Slavery (North Carolina, Evening, Interior)- conflict, hesitation, moment of reflection										
411	52	5							Before Mr. Yates Speaks	Pull focus for DSR void area.
417	54	4	548						Father Yates and Twins Cross SL	Open more
420	55	1	555		3				with sound/to inside	Twins walk on thrust./Tell Kelly brief Transition look

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421	55	0							AUTOFOLLOW	GLOW DOWNS/HISHGSIDES BRING UP 113.
Courting the Yates Sisters (North Carolina, Nighttime, Exterior)- secretive, enticing, romantic										
431	56	3	560						Eng opens the letter.	Lush moonlight from behind with a romantic lavender from the diagonal back and cool organic texture from the side.
433	56	5							Sallie and Addie enter.	Romantic lavender light grows brighter and the moonlight pulls focus on the couples.
435	56	5							Sallie moves on the Thrust	Pull focus on thrust area
The Doctor in London (London, Sunset, Interior)- disappointment, doubt, obstinate										
441	57	0	579						WITH SOUND/Dr.Chamberlin enters.	Warm interior glow with a cold sidelight cutting into the space. Sallie is pacing SR void
449	60	7	600						Dr. Chamberlain exits.	more intimate, dsc thrust. Twins holding girls.
Mother and Father Yates (North Carolina, Sunset, Interior)- persistent, persuasive, encouraging										
451	60	3\5			2				Twins cross to SR platform	Transition look on outside of thrust
451.5	60	0							AUTOFOLLOW	Highlight platform.
452	60	3							"SUCCESSFUL BUSINESS TRANSACTION"	GLOW DOWNS/HISHGSIDES BRING UP 113.
453	60	5							CNG stand on CENTER Platform	PULPIT. SAME CHURCH LOOK AS Q400
454	60	0	618						Chang and Addie Kiss TELL KELLY IT GOES WITH SOUND	SHIFT TO BEDROOM. LAV BK/WM DN? HS? WNDW SPECIAL. COOL DIAG BKS? PE?
455	60	3	619						COUPLES ON BED	MORE SILHOUETTY/SHADOWS
The Wedding (North Carolina, Nighttime, Interior)- intimate, lovely, seductive										
461	61	3	619.5						Addie leaves to SR void.	open sides of thrust

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463	61	4							GOES WITH SOUND TO ISOLATE ADDIE IN CHAIR	bed/iso
465	61	1	625						THEY SWITCH. SAME CUE AS 461	B/O
470	62	3			3				WITH SOUND. SAME CUE. Sallie leaves/ so they can switch	shift. HS down? Thrust/outside room higher?
479	62	0	632			I			Ater Sallie: "Addie? Chang?"	Cold labor world with texture./Darken
The Births (North Carolina, Evening, Interior)- bittersweet, powerful, intense										
481	62	5							Chand and Eng, Addie and Sallie awake.	Cold hars backlight/SAME LAVE AS PREV CUES? HS AT 75. COOL DIAG BACKS.
483	62	3					311-312	104	KJ enters 214 at 30	SR void has her motif/warm diag back
488	63	5	634						Black cloth is given to Sallie.	Cold harsh isolation on Sallie. HS AT 50. NEEDS TO BE MORE STARK. BRING STARKNESS AROUND THRUST TOO FOR MAMA YATES SL VOID.
489	63	10							Maids leave	Pull down to just thrust.
491	63	0	637						WITH SOUND	PULL DOWN TO BED
The Children (North Carolina, Midday to Evening, Interior)- unity, tension, frustration										
501	64	3	642				311-312	103	KJ: "A family portrait "	KJ motif and transition look KJ SL void
502	64	2							KJ line ends	KJ motif out take out channel 1
506	64	2							KJ on SL of thrust	KJ SL LIGHTS UP

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
506.1	64	2							KJ crosses over to picture	KJ light out
506.5	64	3							Family Photo Ready	KJ SL LIGHT DOWN
508	65	0	645		1				With Camera Flash	Flash of warm light.
508.5	65	1							RESTORE	
509	65	3	660						Bunker children exit.	TRANSITION LOOK.
<u>The War (North Carolina, Dusk to Sunrise, Interior)-</u> conflict, urgency, reconciliation										
511	67	5							With violent sound noises	Transition/War look
513	67	3							Addie enters.	Cold daylight from the opposite side is added in.
515	67	1	680						Eng fires at the horse	A flash of light.
524	68	1	692						Chang and Eng freeze/KJ enters	Iso CNG and KJ area
526	68	1	702						KJ: "until"/Chang and Eng unfreeze.	Back to previous look
530	70	4	710			I			"There is nothing left of us."	Cold labor world with texture.
<u>1869 The Final Tour (London, Nighttime, Interior)-</u> spectacle, mysterious, tension										
531	71	3							KJ Enters	Purple backs. Warm stage glow.
532		3							KJ exits	PURPLE OUT
533	71	2							PT Barnum speaks	Warm stage glow with practicals from the sign and footlights as well as spot lights on C & E. Spectator

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
535	71	5	715						Learned Jack steps out.	Pull focus to stage. Fade out spectator lights
539	71	3	718			I			Learned Jack tips his hat and leaves.	Cold labor world with texture.
The Ship Ride Back (Atlantic Ocean, Sunset, Exterior)- peaceful, solidarity, mournful										
541	72	12							Sailor begins singing.	Moving water texture creeps in with a warm sunset backlight following it and a rose sidelight adding a tint
545	72	6	726						CNG hug	Isolation of sunset light on C & E with a brighter rose tint.
547	72	3							Katherine starts speaking DSR	Bring up KJ void area
549	72	4							Katherine crosses to thrust	Focus is pulled on the urn and Chang as all other lights fade slowly. Thrust area.
551	72	5	728						KJ starts singing	Backlight heavy moment? Isolate as much as possible.
559	72	7							Chang stops prayer.	Open space a bit more, brief moment of labor texture.
Streets of New York (New York, Nighttime, Interior)- pensive, honest, loving										
561	73	4	730						Street noises	A cold spread of light with a hint of isolation on the couples. KJ still DSL
563	73	3	734						"English surgeon, Dr. Millard Chamberlain-"	Light dim out to pull more focus to C & E., they are in the bed area, KJ Still DSL
564	74	5							DR. TAKES TWINS TO EDGE OF STAGE	PULL FOCUS TO EDGE OF STAGE
566	74	4	740						Dr. Chamberlain withdraws.	A soft spread of light with an isolation on Eng. KJ Speaks DSL
570	74	3	745						All exhale	Isolating pool of light on Eng.

CUE #	PAGE #	FADE	MIDI	EFFECTS	FW	BLOCK	MOVERS/ICUE	PRESET	ACTION	LIGHT CHANGE
572	74	5					311	92	WALK BACK TO PROSCENIUM	Pull in to isolate more.
579	74	5	748			B			End of Play	Blackout
Postshow										
581	74	4	750						Bows	Bright curtain call/spectacle look
583	74	5							Actors begin exit	Labor world
589	74	5							House Up/Actors gone	House lights on
591	74								TALK BACK CUE	