

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------------------|----|----|-------|-------|--------|--|--|
| 1 | 1 | 5 | | | | | | Preshow | Preshow look |
| 3 | 1 | 15 | | | | | | House out | Increase Intensity |
| ACT ONE, SCENE 1 | | | | | | | | | |
| 4 | 1 | 6/5 | | | | | | Begin "Omigod You Guys" Instrumentals | Set for Delta Nu house |
| 11 | 2 | 1 | | | | | | All Windows Open | Open space, more energy |
| 13 | 2 | 1 | | | | | | Gaelen on phone | Focus to Gaelen, sculpt other parts of the stage, she will be spotted. |
| 17 | 2 | 1/3 | | | | | | Pilar: "okay..everybody sign" | shift with music, focus more to CR/SR |
| 19 | 2 | 2 | | | | | | Serena: "light candles..." | shift with music, open space to SL |
| 21 | 2 | 3 | | | | | 21 | Kate: "sorry" | shift with music, brighten stage |
| 23 | 2 | 1/3 | | | | | | With "shh!" | shift with music, pull down, sculpt more |
| 25 | 3 | 2 | | | | | | DN: "serious!" | shift with music |
| 27 | 3 | 2/3 | | | | | | Anticipate: "daughter of delta nu.." | Shift with music, more sculpty |
| 29 | 2 | 2 | | | | | | "sisterhood." | Restore to previous look |
| 31 | 4 | 1.5/5 | | | | | | Girls open Elle's door. | Shift, surprise |
| 32 | 4 | 3 | | | | | | Margot comes out with Bruise | Highlight Margot & bruiser |
| 33 | 5 | 2 | | | | | | DN: "oh my god..." with music | Shift, brighten |
| 35 | 5 | 5 | | | | | | DN: "guys", with music grow | Brighten, intensify with music growth |
| 37 | 5 | 5 G630 Del: 3 | 6 | | I | | | Change to Mall Boutique | Shift to Mall with scrapes and yellow cyc |
| 37.5 | 5 | 10 | | | | | | AUTOFOLLOW | Still with mall setting, highlight Elle |
| 39 | 5 | 5 | | | | | | Elle: "but" | Pull more focus on Elle and Dress, CS |
| 41 | 5 | 4 | | | | | | Elle: "implied" | Restore, open more to include girls SL |
| 45 | 5 | 4 | | | | | | Other girls enter from SR | Brighten up |
| 51 | 6 | 3/7 | | | | | | Saleswoman appears/music shift | Music shift, slightly harsher interior |
| 55 | 6 | 4 | | | | | | Anticipate DN: "oh my god.." | Start shifting back to softer interior |
| 59 | 7 | 5 | | | | | | Store Manager Enters | Brighten, happy shopping place |
| 61 | 7 | 2 | | | | | | DN girls rush Elle upstage to change clothes | Feeling of conceal while she changes |
| 63 | 7 | 1.5 | | | | | | Elle pops out in new dress/DN start singing | Open after reveal |
| 64 | 7 | 2 | | | | | | Swell with music | Shift brighter |
| 65 | 7 | 10 G305 DT: 4 | | | | | | Scene Change back to Delta Nu house | With Scene change |
| 71 | 8 | 3 | | | | | | All: "omigooooood" | intensify lights |
| 79 | 8 | 0 | | | | | | All: "ohmigod!" | shift for bump |
| 81 | 9 | 3 | | | | | | Music begins playing again | Restore |
| 89 | 9 | 8 | | | I | | | With Curtain Page | Slow shift into Serious |
| ACT ONE, SCENE 2 | | | | | | | | | |
| 101 | 9 | 4 | | | | | | Elle & Warner Exit | Highlight warner SR, romantic night |
| 102 | 9 | 8 | | | | | | With Curtain coming out | Restore |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|--------------|----|----|-------|------------|-----------|--|---|
| 103 | 9 | 5/8 | | | | | | The table is set | Open night more |
| 104 | 9 | 3/8 | | | | | | Elle and Warner Sit down | Lush night more |
| 107 | 10 | 3/5 | | | | | | Warner starts singing "we both.." | Spot on E & W, pull down to them |
| 109 | 10 | 6 | | | | 613 | 109 | Elle stands/Elle: "I never thought that I.." | Start more romantic shift, just a touch |
| 111 | 10 | 4 Del: 2 | | | | 613 617 | 109 21 | Elle: "fit me in" | embrace more romance |
| 113 | 11 | 1/2 DT: 4 | | | | 617 | 21 | Music shift | More lushness, DT sl side for when waiter comes in. |
| 115 | 11 | 2 | | | | | | Elle: "we what??" | lushness out, start feeling more stark |
| 117 | 11 | 8 | | | | | | With music underscore | shift with music, pull down to apron and in 1 |
| 119 | 12 | 0 | | | | | | Warner: "somebody" Anticipate music shift | Back to same gestures as lush look, but less color, more punch. |
| 121 | 12 | 1/6 | | | | | | Elle: "shut up" | Restore, add more punch ds where E & W are at. |
| 123 | 12 | 5 | | | | | | Music shift. W: "baby my future's.." | Slow turn to somber light, pull focus to DSR |
| 129 | 12 | 0 | | | I | | | W: "check please" | Bump back to regular night warner spot out |
| ACT ONE, SCENE 3 | | | | | | | | | |
| 131 | 13 | 10 | 11 | | | | | Music starts | Back to DN house |
| 131.5 | 13 | 1 | | | | | | AUTOFOLLOW | Open |
| 132 | 13 | 3 | | | | | | Girls lay down. | Establish DN home |
| 133 | 13 | 5 | | | | | | Girls wake up | Sculpt more, DSCish |
| 135 | 13 | 3 | | | | | | Pilar: "tell me those are..." | Shift with music |
| 137 | 13 | 7 | | | | | | Girls resume arguing Music Change | Shift with Music, more harsh interior |
| 139 | 13 | 5 | | | | | | Elle's entrance | Restore |
| 141 | 14 | 2 | | | | | | Elle and Girls cross to MSL | Open space |
| 149 | 14 | 1 | | | | | | With music underscore | More life and brightness back in Elle's life, potential to be happy, highlight her with a mover probably. |
| ACT ONE, SCENE 4 | | | | | | | | | |
| 151 | 15 | 1 | | | I | | | Elle begins "What you want" | Quick shift, highlight Elle, |
| 152 | 15 | 2 | 1 | | | | | Some DN girls gesture on their cross to SR | Open to stage right some |
| 152.5 | 15 | 2 | | | | | | AUTOFOLLOW | SR visibility out, keep some of the other light on the stage |
| 153 | 15 | 1 | | | | | | Margot, Serena, Pilar join in | Brighter, more intense, sculpt the girls! |
| 157 | 15 | 2 | | | | | | Anticipate Elle: "step one" | Shift with music intensify SR lights that were preglowing when the other girls went out |
| 159 | 16 | 1/4 | | | | | | Kate: "that's great..." | Small transition to reality |
| 161 | 16 | 0 | | | | | | Elle: "Love!!!" | Intensity back |
| 163 | 16 | 2/6 | | | | | | Elle: "lawyers feel love too." | Shift, reality check again |
| 165 | 17 | 1 | | | | | | Kate: "work in front of you" music shift | Energetic, motivating shift |
| 167 | 17 | 3/6 | | | | | | Elle's crosses US before her Parents come in | Outside setting, more open, day time. Pull focus to SR of platform |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|-------|--------|-----------|----|----|-------|-------|--------|---|--|
| 169 | 18 | 8 | | | | | | Elle's Dad sings | Shift with Music, creep in more malibu, contrasting lights from how serious she is wanting to get. |
| 171 | 18 | 3 | | | | | | Elle's Dad: "yes the east coast." | Shift with Music, expand to DS more for his cross |
| 173 | 18 | 5 | | | | | | Elle's Dad: "Christ!" | Shift with Music, build intensity |
| 175 | 18 | 1/4 | | | | | | Elle: "Love!" with music | Restore energy and excitement, pull away whatever feeling Dad was giving us |
| 177 | 19 | 5 | | | | | | Chorus: "What you want!" | Shift, more energy and hope SL fade out parent lights on SR |
| 179 | 19 | 3 | | | | | | Anticipate Margot: "hey everybody" | Shift, pause, soften.... Tonals |
| 181 | 19 | 5 | | | | | | Frat boys: "Extreme" music change | Party with boys on SR, highlight Elle contrasting party happening. |
| 183 | 19 | 8 .5/2 | | | | | | Chorus: "ho" music change | Shift with Music, highlight platform and US of it. |
| 188 | 21 | 2 | | | | | | All: "Whoa" | Shift with Music, dim party, highlight study area DSL |
| 190 | 20 | 2 | | | | | | with Kate's "go". Chad starts to sing again | Contrast party and Elle again. Dim party lights more. |
| 192 | 20 | 2 | | | | | | All: "Whoa" | platform lights can fade out slower, DT them. Keep midstage lit to sculpt Chad when he's lingering |
| 193 | 20 | 20 | | | | | | Kate: "go" | Lush up Elle's study world SL and Restore party look minus the platform |
| 194 | 21 | 2 | | | | | | "One seventy five!" | Hopeful, positive, energy |
| 196 | 21 | 4 | | | | | | Last "one seventy five" | Bring down energy, still hopeful |
| 198 | 21 | 10/12 | | | I | | | Change to Harvard Law School | Shift to rougher, edgier, Harvard |
| 200 | 21 | 0 | | | | | | Pilar: "hows this for a personal essay?" | Open space, more energy SR |
| 202 | 22 | 1 | | | | | | Cheer team burst into room | Expand space more |
| 204 | 22 | 0 | | | | | | Elle: "what you want" | Highlight Elle, lusher up space more |
| 206 | 24 | 5 | | | | | | Song gets stopped by Winthrop | Hints of Male dominant Harvard world, lose some color |
| 208 | 24 | 2/4 | | | | | | Anticipate Dance break | Restore to energetic cue |
| 210 | 24 | 3/5 | | | | | | Elle: "may I approach" | Highlight elle dancing DS |
| 211 | 24 | 4 | | | | | | Elle: "I object" | shift with music, more dancy |
| 212 | 24 | 1/6 | | | | | | Winthrop taking control | Restore to Harvard Look |
| 214 | 24 | 5/10 | | | | | | Elle: "love" | Soften Harvard, pull down |
| 216 | 24 | 4 | | | | | | Elle: "don't say no to a woman in love" | More hope |
| 218 | 25 | 0 | | | | | | Admissions: "how bout you????!" | Energetic look of harvard cue. Pull focus to Winthrop. |
| 220 | 25 | 2 | | | | | | "Welcome to Harvard" | Restore Most energetic cue |
| 224 | 25 | 0 | 3 | | | | | Last "what you want" | Bump |
| 226 | 25 | 3 | | | B | | | <i>AUTOFOLLOW</i> | <i>Transition</i> |
| 228 | 25 | 10 | | | | | | Change to Harvard yard | Shift to Harvard Exterior |
| 229 | 26 | 5 | | | | | | Winthrhrop and Admissions Leave | Harvard gobo comes up |
| 230 | 26 | 5 | | | | | | Emmett's Entrance in "The Harvard Variations" | Highlight Emmett |
| 232 | 26 | 4 | | | | | | "Pretty Impressive" | Shift, open more |
| 234 | 26 | 3/5 | | | | | | Anticipate Padamadan singing | Shift, highlight Padamadan |
| 236 | 27 | 3/6 | | | | | | Anticipate "pretty impressive" | Restore to Chorus look |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------|----|----|-------|-------|--------|--|--|
| 238 | 27 | 1 | | | | | | Anticipate Enid | Highlight Enid |
| 242 | 28 | 2 | | | | | | Enid: "cartoons" | Restore chorus look |
| 246 | 28 | 2 | | | | | | Enid: "machine" | Shift, more intensity |
| 248 | 29 | 4 | | | | | | Students return after Elle leaves | Shift with music highlight students |
| 250 | 29 | 4 | | | | | | Elle: "Warner" | Highlight Elle |
| 252 | 29 | 3 | | | | | | Anticipate Students: "pretty Impressive" | Shift with elle still Highlighted interior look |
| 254 | 29 | 2/3 | | | | | | Students: "Harvard" | Lose Elle highlight, restore to Harvard scene add more SR that is where Warner is |
| 258 | 31 | 5 | | | | | | Callahan enters room | Embrace pars in this scene. He is a shark |
| 260 | 31 | 12/5 | | | | | | "Blood in the Water" begins | Shift with music |
| 272 | 31 | 4 | | | | | | Callahan: "Topic is" | slower shift |
| 274 | 31 | 2 | | | | | | Callahan: "Mr. Schultz" | Highlight Schultz DSL |
| 276 | 32 | 5 | | | | | | Callahan: "wrong" | More edge, rough, harshness |
| 278 | 32 | 3/5 | | | | | | "Look for the" | Start restoring to first Cal. Look |
| 280 | 32 | 4 | | | | | | "Ms....Hoopes" | Highlight Enid |
| 282 | 32 | 3/5 | | | | | | Enid: "typical man" music change | Harshness creeps again lose her dn, give a little more DS for when she comes down. |
| 284 | 32 | 4 | | | | | | Callahan: "oh dear" after Enid's reaction | More harshness |
| 286 | 33 | 4 | | | | | | Callahan: "so what's my point" | Pars, pars, pars |
| 292 | 33 | 4 | | | | | | Callahan: "so I..." | Restore, not too harsh |
| 294 | 33 | 6 | | | | | | "let the games begin" | Harshness creeps again |
| 296 | 33 | 5/7 | | | | | | Elle raises her hand | Highlight Elle |
| 298 | 34 | 2 | | | | | | Callahan: "Ms. Kensington" | Highlight vivienne, false alarm softness |
| 300 | 34 | 1 | | | | | | Vivienne: "throw her out" | Restore |
| 302 | 34 | 5 | | | | | | Callahan: "alright then" | Back to harshest look |
| 304 | 34 | 5 | | | | | | "Your blood's in the water" | Shift, still harsh |
| 305 | 34 | 5 | | | | | | Callahan: "so if your'e ready to learn..." | Big shift, harshen more |
| 306 | 34 | 7/10 | | | | | | Elle comes downstage | Highlight Elle Ds |
| 308 | 35 | 5 | | | | | | Callahan: "only law" | Intense shift |
| 310 | 35 | 4 | | | | | | Second to Last "blood" | Pull down some harshness |
| 319 | 35 | 0 | | | I | | | "Blood in the Water" ends | bump |
| ACT ONE, SCENE 6 | | | | | | | | | |
| 321 | 36 | 4/6 | | | | | | Elle leaves class and Emmett goes to her | Restore to softer Harvard look |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------|----|-----|-------|-------|--------|---|--|
| 323 | 36 | 3 | | | | | | Vivienne's Entrance | Highlight vivienne |
| 325 | 37 | 1 | 3 | fog | | | | Elle: "girlfriend??" | Feeling of shock. Bleed into GC look with fog |
| 326 | 37 | 4 | | | | | | <i>fog lower intensity</i> | |
| 327 | 37 | 3/6 | | | | | | Greek Chorus (GC): "greek chorus" | Shift, lushness |
| 328 | 38 | 3/5 | | | | | | Serena starts singing | Lush, hopeful positivity |
| 329 | 38 | 2/4 | | | | | | Margot: "wipe your tears..." | switch spot, slight shift. |
| 330 | 38 | 3/5 | | | | | | ALL: "keep it positive" | shift, color, sculpt |
| 331 | 38 | 5 | | | | | | GC: "we're positive" | Brighter shift, lushness DS, love Us |
| 333 | 39 | 2/5 | | | | | | Elle: "girls, girls" | Restore |
| 334 | 39 | 2/3 | | | | | | Elle: "who's got a plan b?" | Spot on Pilar, shift |
| 335 | 39 | 3 | | | | | | GC: "keep it positive" | Brighter shift, kineticism |
| 337 | 39 | 3 | | | | | | GC: "positive" | Music Shift |
| 339 | 39 | 5 | | | | | | GC: "we're positive" | Music Shift |
| 341 | 39 | 1/3 | | | | | | GC: "we're pos-" | Lose some lushness |
| 343 | 40 | 5 | | | | | | GC: "aaahhhh!" | Grow with music, lush back up |
| 345 | 41 | 7 | | | | | | GC: "shake shake" | Music shift |
| 347 | 41 | 5 | | | | | | Dance break as Warner leaves "huh huh huh" | Kineticism again, still lush sculpting for dance break |
| 348 | 41 | 1/4 | | | I | | | After "huh huh huh," Elle comes in and says "girls" | spot on Elle, pull down and sculpt. |
| 349 | 41 | 3/6 | | | | | | Elle: "girls I'm positive" | Pull down lushness, highlight Elle |
| 351 | 41 | 5 | | | | | | "All this trashy" | Lose more lushness |
| 353 | 41 | 3 | | | | | | Elle: "girls I'm positive" | Lose some more lushness |
| 355 | 41 | 6/8 | | | | | | "go brunette" | Alls lush comes back for shock of DN girls |
| 357 | 42 | 3/5 | | | | | | GC: "whoa" | Embrace lushness |
| 359 | 42 | 0 | | | | | | Elle's last positive | more energy |
| 369 | 42 | 5 | | | I | | | With hair salon curtain | Into Hair affair lighting, lush cool tones Elle upstage of the curtain, not ready to come in at the moment. Side light on her with booms so we can see her. |
| ACT ONE, SCENE 7 | | | | | | | | | |
| 371 | 43 | 3/10 | | | | | | Paulette enters | Highlight paulette, embrace eccentric look |
| 375 | 44 | 1/5 | | | | | | Paulette sings "love" | Pull down with music |
| 377 | 44 | 12 | | | | | | Paulette: "store" | Incorporate greens/lush colors |
| 379 | 44 | 20 | | | | | | P: "in a bar once" | Shift, nostalgic |
| 381 | 45 | 3/5 | | | | | | P: "took my dog" | Sadness, shift |
| 383 | 45 | 3/5 | | | | | | After "breeze" | Music shift |
| 385 | 45 | 3/5 | | | | | | P: "see a smart girl" | More hope, Pull down and highlight them CL ish |
| 387 | 45 | 5 | | | | | | P: "ireland" | Hopeful, positive, Ireland |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|-------------------------|--------|------|----|----|-------|-------|--------|---|--|
| 389 | 45 | 5 | | | | | | P: "leprechauns" | Lose colors |
| 391 | 45 | 3 | | | | | | Paulette collapses and cries music ends | Music ends, restore Salon look |
| 393 | 45 | 3 | | | | | | Vivienne walks in | Highlight Vivienne SR |
| 395 | 46 | 20 | | | | | | Vivienne leaves and "Ireland" reprise starts | look similar to pretty ireland one. More hope. |
| 397 | 47 | 3/5 | | | | | | P: "irish fear nothing" | More energy |
| 399 | 47 | 4 | | | | | | P: "had to be said" | Shift |
| 401 | 47 | 5/7 | | | | | | P: "get some Ireland" | Lush, bright energy |
| 403 | 47 | 6 | | | | | | P: "love" | intensify lights |
| 405 | 47 | 0 | | | | | | End of song | Bump |
| 409 | 47 | 5 | | | I | | | House party music begins (Harvard Law change) | Transition look to party |
| ACT ONE, SCENE 8 | | | | | | | | | |
| 411 | 48 | 3 | | | | | | Vivienne's Entrance | Highlight Vivienne, fun night |
| 413 | 48 | 6 | | | | | | Elle enters in costume and music stops | Judgy night. All eyes on elle. She enters from USL side of platform. |
| 418 | 49 | 6/8 | | | | | | Music begins | Pull down to E & W DSCish and pull off light from US some |
| 420 | 49 | 6 | | | | | | "Serious" reprise | Bring in some lushness |
| 422 | 50 | 5 | | | | | | Elle: "dreams don't just disappear" | Shift |
| 424 | 50 | 5 | | | | | | Elle: "you've got your future all planned" | More hopeful, romantic |
| 426 | 50 | 3 | | | | | | Warner snorts | back to reality |
| 428 | 50 | 7 | | | | | | Warner: "whoa" | More reality sets in |
| 430 | 51 | 5 | | | | | | Vivienne's Entrance | Highlight Vivienne |
| 432 | 51 | 3/5 | | | | | | Enid's Entrance | Open up party area again, lose isolation of the 3. some tension. |
| 434 | 52 | 4/10 | | | | | | Elle leaves the party | Highlight elle, sad. Still go dl and everyone follows them cuz they think there'll be a fight. |
| 436 | 52 | 4 | | | | | | Emmett sees Elle | Sad pull down with music. |
| 438 | 52 | 4 | | | | | | Elle: "love" | Sad, bittersweet |
| 440 | 52 | 5 | | | | | | Elle: "circle of hell" | Intensify, grief, overwhelmed. |
| 466 | 54 | 5 | | | | | | Change to Elle's dorm room | Shift to Interior of elle's dorm room |
| 468 | 55 | 2/5 | | | | | | Elle Enters | Open, highlight Elle |
| 470 | 56 | 3/5 | | | | | | Em: "live without that" | Shift with music, more serious, intimate interior |
| 472 | 56 | 3/7 | | | | | | Elle: "found it" | Open, shift |
| 474 | 57 | 8 | | | | | | Creek Chorus Girls Enter | Shift to fall time, highlight DN girls |
| 476 | 57 | 3/7 | | | | | | Elle turns back to Emmett | focus to E & E |
| 478 | 58 | 8 | | | | | | Em: "well" | More serious, reality shift look |
| 480 | 58 | 2/6 | | | | | | Time passing to Christmas Break | Shift to winter time, highlight DN girls |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------|----|----|-------|-------|--------|---|--|
| 482 | 59 | 6 | | | | | | Elle says by to Warner again | Highlight Elle |
| 485 | 60 | 5 | | | | | | Christmas Music shift | Holiday feeling, inside studying |
| 487 | 60 | 3 | | | | | | Paulette Exits | Pull down some |
| 489 | 60 | 4 | | | | | | Warner Leaves | Pull down some |
| 491 | 60 | 6 | | | | | | Emmett sings | Emmett interior serious look |
| 493 | 60 | 3/5 | | | | | | Em: "though it's hardly..." | Music shift |
| 495 | 61 | 5 | | | | | | Elle: "I've been" | |
| 497 | 61 | 3 | | | | | | "ooh, ooh" | Shift with Music |
| 499 | 61 | 3/5 | | | | | | Elle: "see him knock it aside" | Music Shift |
| 501 | 61 | 5 | | | | | | Greek Chorus sing in front (change to Harvard class) | Music shift. greek chorus changes from comng DSR to crossing toSL on the platformo and they end in their pose. Another greek chorus moment with fog like the first one. |
| 503 | 61 | 3 | | | | | | DN Girls Exit | |
| 507 | 61 | 3 | | | | | | Warner speaks | Highlight warner |
| 509 | 62 | 3/7 | | | | | | Elle speaks | Hilight Elle standing DSRish |
| 511 | 62 | 10 | | | | | | Elle: "and by Mr. Huntington's.." | Soften |
| 513 | 62 | 4/6 | | | | | | Elle wins the case against Warner with music | energy |
| 515 | 63 | 3 | | | | | | Callahan: "Ms. Woods..." | Less energy |
| 517 | 63 | 3/5 | | | | | | Elle Exits | focus to C & E |
| 519 | 63 | 6/3 | | | | | | Chip on my Shoulder starts again as scene change starts | Shift, softer |
| 521 | 63 | 5 | | | | | | Em: "driven as hell" | Energy |
| 523 | 63 | 5 | | | | | | Em: "never can tell" | Shift, soft, pull down |
| 525 | 63 | 10 | | | | | | Em: "woods comma Elle" | Energy build |
| 527 | 64 | 3 | | | | | | All: "woods comma Elle" | More energy, build |
| 529 | 64 | 0 | | | | | | Bump | end song |
| 530 | 64 | 3 | | | I | | | Transition | |
| ACT ONE, SCENE 9 | | | | | | | | | |
| 531 | 65 | 6 | | | | | | Elle, Emmette and Paulette in a trailer park | Outside, cool, dumpy exterior |
| 535 | 66 | 8 | | | | | | Em: "10 years" | Spark of hope |
| 537 | 66 | 8 | | | | | | Elle & P: "we're taking the dog" | Empowering, warmth incorporated |
| 539 | 67 | 5 | | | | | | Dewey: "whatever" | Cool, dumpy feeling is gone |
| 541 | 67 | 5/8 | | | | | | Elle: "what was that law" | Hopeful Harvard photos in. |
| 543 | 67 | 6 | | | | | | Elle: "study and slog" | Shift |
| 547 | 67 | 2 | | | | | | Aaron: "hey guys" | Open, include Aaron |
| 549 | 67 | 5 | | | | | | Callahan speaks | completely back to Harvard |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|---------------------------------------|----|----|-------|-------|--------|---|---|
| 551 | 67 | 10 | | | | | | Callahan exits | Soften |
| 553 | 68 | 3/7 | | | | | | Warner proposes to Vivienne | Highligh proposal, DSCR |
| 555 | 68 | 1 | | | | | | "So Much Better" starts | Shift with Music, sad highlight elle and proposal is next thing to stand out. dink with cue ends vivienne's singing moment...? |
| 557 | 69 | 1/3 | | | | | | Elle: "whoa" | Shift with music, energy |
| 559 | 69 | 5 | | | | | | Emmitt pinches her | Shift |
| 561 | 69 | 3 | | | | | | Elle: "oh warner" | Shift |
| 563 | 69 | 5 | | | | | | Students: "snap" | Shift |
| 565 | 70 | 4 | | | | | | Elle: "judgement was poor" | Empowering, warmth incorporated |
| 567 | 70 | 6 | | | | | | Elle: "better than before" | Empowerment intensifies |
| 569 | 70 | 2 | | | | | | Elle: "maybe she's what you prefer" | shift, pull down to mainly highlight 3 of them |
| 571 | 70 | 3 | | | | | | Greek Chrous enters song | Lush creep in |
| 574 | 71 | 12 | | | | | | GC: "I'll be there" | More lush creeps in |
| 576 | 71 | 4 | | | | | | Anticipate GC: "oh oh"s | Shift, highlight platform some for chorus |
| 577 | 71 | 4 | | | | | | People go up on platform | |
| 578 | 71 | 15 | | | | | | Elle: "than before!" "aaaaahhhh" | More energy |
| 580 | 71 | 0 | | | | | | End song | bump |
| 589 | 71 | 0 | | | B | | | Blackout | B/O |
| 601 | 71 | 5 | | | I | | | Intermission | Intermission look |
| 605 | 71 | 5 | | | | | | Bennett Light acknowledged by audience. | |
| 607 | 71 | 10 | | | | | | House out. bennet light still on. Curtain light still on. Gobo on. During Entr'acte | |
| 609 | 72 | 3 | | | I | | | Pink curtain goes out. Blackout. | House to Half |
| ACT TWO, SCENE 1 | | | | | | | | | |
| 611 | 72 | 1.5 G611+ G80+ G90 Del: 3 | | | | | | Top of act | lush, sculpting workout video look |
| 613 | 72 | 2 | | | | | | Brooke sings | highlight Brooke |
| 615 | 72 | 2/5 | | | | | | Brooke: "I want you whipped into shape" | Energy, pumped |
| 617 | 72 | 2/5 | | | | | | Brooke: "you got to" | Pull down some |
| 619 | 73 | 2/5 | | | | | | Brooke and girls FREEZE | Pause video lighting, pull down intensity, highlight conference room |
| 621 | 73 | 3 | | | | | | Callahan: "We have a lot to cover" | Harshen, expand to SL |
| 623 | 73 | 2 | | | | | | Callahan hits play and Brooke unfreezes | Restore to video look |
| 625 | 74 | 3 | | | | | | Brooke: "nineteen ninety nine" | Music shift |
| 627 | 74 | 4 | | | | | | Brooke: "you got to" | Pull down shift |
| 629 | 74 | 5 | | | | | | Brooke: "and gets you whipped into shape" | Shift |
| 631 | 74 | 4 | | | | | | Brooke: "makes us hotter" | Shift |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|-------------------------|--------|------|----|----|-------|-------|--------|---|--|
| 633 | 74 | 1/2 | | | | | | Callahan freezes video again | Restore half video / half conference room look, highlight brooke in video color she is DC |
| 635 | 75 | 5 | | | | | | Callahan starts to sing | harshen conference room |
| 637 | 75 | 4/6 | | | | | | Enid plays the video after others exit | Restore video look, highlight enid |
| 639 | 75 | 5 | | | | | | Enid runs out | Enid light out, shift out of video color to Boston Correctional Facility. jail bars come on. Scrim goes up on last 2 measures.... |
| 640 | 75 | 5 | | | | | | Brooke: "ladies, just because..." | listen to music here more. Be clear on fade times for jail bars and whatever. Determines if we need two cues or more measures. Let her know. |
| 641 | 75 | 4 | | | | | | Brooke: "you got to" | More energy |
| 643 | 76 | 6 | | | | | | Brooke: "whipped into shape" | Music shift |
| 645 | 76 | 3 | | | | | | Brooke: "swipe it swipe it" | Music shift |
| 647 | 76 | 7 | | | | | | Brooke: "double jump" | Music shift |
| 649 | 76 | 0 | | | | | | Brooke: "whipped into shape" | Music shift |
| 651 | 77 | 4/7 | | | | | | Guard speaks | Prison, video no more |
| 653 | 77 | 5 | | | | | | Brooke sits down with legal team | correctional facility visiting area |
| 655 | 78 | 6 | | | | | | Elle begins to sing Delta Nu Nu Nu | Hopeful, warm soften |
| 657 | 79 | 10 | | | | | | B&E scecond "who" | Shift more. |
| 659 | 80 | 3/7 | | | | | | Prison Guard enters | Restore cold |
| 661 | 80 | 5 | | | | | | Emmett speaks | shift |
| 663 | 81 | 5 | | | | | | Callahann: "Emmitt a word" | Extend light onto DSL where C & E are, keep light on Elle & girls Cish |
| 665 | 82 | 3/5 | | | | | | C: "Emmitt let me be very clear" | Brighten DSL area and lower rest of the stage |
| 667 | 82 | 3 | | | | | | C: "Everyone" | Open harshness |
| 671 | 82 | 3/5 | | | | | | Callahan Exits | Pull down to E & W C/Crish |
| 673 | 83 | 2/4 | | | I | | | "Off to Department Store!" starts | transition to metallic department store |
| ACT TWO, SCENE 2 | | | | | | | | | |
| 681 | 85 | 6 | | | | | | Elle and Emmett get to Hansen-Harkness | sophisticated look inside store |
| 683 | 85 | 3/7 | | | | | | Elle: "shhh" | more sophistication |
| 685 | 85 | 4 | | | | | | Salesgirl: "love" | highlight girl |
| 687 | 86 | 3 | | | | | | Em: "no thank you" | restore |
| 689 | 86 | 5 | | | | | | Elle: "exactly" | More hopeful |
| 691 | 86 | 4/6 | | | | | | Elle: "take it like a man" | Hopeful and sculpty, fade down most of store except for DCR where Emmett is |
| 692 | 86 | 3 | | | | | | Emmett: "why can I never say no to her" | Highlight perfume girl |
| 693 | 86 | 3 | | | | | | Perfume girl crosses to exit SR | Lose spot, restore |
| 694 | 87 | 8 | | | | | | Emmett: "hands of Elle" | More energy, intensity |
| 695 | 87 | 3/5 | | | | | | Elle: "God I love shopping for guys" | Fun, energetic, highlight them. Emmett is changinc CS is with people around him. |
| 697 | 87 | 6 | | | | | | Elle: "God I love shopping for men" | Fun, energetic, highlight them |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------|-----|----|-------|-------|--------|---------------------------------------|--|
| 699 | 88 | 0 | | | | | | Emmett is revealed after his change | Pull down |
| 701 | 88 | 8/10 | | | | | | Elle: "that's the best part" | Soft hope creeps in, the feels |
| 703 | 88 | 8 | | | | | | Elle: "this is no gift" | slowly open more |
| 707 | 89 | 5 | | | | | | Elle: "here you'll become what" | Restore to mall look |
| 709 | 89 | 3/6 | | | | | | Em: "not quite" | Semi pull down |
| 711 | 89 | 5 | | | | | | Elle: "here's your chance to make it" | Slight shift |
| 713 | 89 | 12 | | | | | | Em: "so take it like" | Grow with music, lush back up |
| 715 | 89 | 3 | | | | | | Music builds | Intensify |
| 717 | 89 | 0 | | | | | | "Take it like a Man" ends | Song ends |
| 719 | 89 | 3/2 | | | I | | | With groove music | soften, color change with Kyle Hair affair coming in |
| ACT TWO, SCENE 3 | | | | | | | | | |
| 721 | 90 | 3/5 | | | | | | Kyle the UPS guy enters | Back into Hair Affair look |
| 725 | 90 | 3 | | | | | | Paulette: "like that" | With groove music, kyle enters |
| 727 | 90 | 4 | | | | | | Kyle: "karma huh" | Shift |
| 729 | 91 | 4 | | | | | | Kyle: "alrighty then" | Shift |
| 731 | 91 | 6 | | | | | | Kyle: "super day" | Relax some |
| 733 | 91 | 3 | 4 | | | | | With music cue | Shift with Music |
| 733.5 | 91 | 3 | | | | | | <i>AUTOFOLLOW</i> | <i>something slightly more colorful because P now sees t</i> |
| 737 | 91 | 3/5 | | | | | | Serena: "ready, okay" | Start with lushness |
| 742 | 93 | 0.5 | | | | | | Serena: "look at my ass" | Dance look, energy, sexy, woman |
| 751 | 94 | 1.5 | | | | | | Cashier: "laker girls" | more sculpty and fun |
| 755 | 95 | 0/12 | | | | | | Guys: "daaaamn" | Some light on guys |
| 757 | 95 | 6 | | | | | | Paulette: "hey wait"... | Restore |
| 759 | 96 | 4 | | | | | | P: "I'm too rockin" | Lush up, sculpt up |
| 761 | 96 | 7 | | | | | | "and snap"... after walk away. | carve more |
| 763 | 96 | 10 | | | | | | "I depend on my friend" | Music shift |
| 765 | 96 | 6 | | | | | | "bend and snap" | Shift, flickering |
| 767 | 97 | 13 | | | | | | Kyle enters again | sophisticated version of HA |
| 769 | 97 | 3 | | | | | | Paulette does a bend | Pull focus |
| 771 | 97 | 0 | 1.5 | | | | | Paulette: "oh crap" | Bump |
| 771.5 | 97 | 2 | | | | | | <i>AUTOFOLLOW</i> | <i>Autofollow Pulldown</i> |
| 779 | 97 | 1.5 | | | | | | Tranistion | Transition |
| ACT TWO, SCENE 4 | | | | | | | | | |
| 781 | 98 | 5 | | | | | | Scene is Set reporter | Time pass, highlight reporter |
| 783 | 98 | 5 | | | | | | Emmet Enters | inside courtroom |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|-------------------------|--------|------|----|----|-------|-------|--------|--|--|
| 786 | 99 | 3 | | | | | | "Lovers!" | bump up |
| 788 | 99 | 5 | | | | | | Calahan: "10 min. recess" | restore |
| 790 | 99 | 4 | | | | | | Elle leaves the courtroom for phone call | Highlight elle |
| 794 | 100 | 3 | | | | | | Elle hangs up and Paulette exits | restore |
| 796 | 100 | 2 | | | | | | Elle does a bend | highlight elle and Nikos |
| 798 | 101 | 2 | | | | | | Elle performs another bend and snap | Pull down |
| 799 | 101 | 2 | | | | | | Elle does 3rd bend and snap | |
| 800 | 101 | 6 | | | | | | Elle: "there!" | Shift with music highlight Nikos DSL |
| 802 | 102 | 3 | | | | | | Defense Team: "elephant in the room" | shift with music |
| 804 | 102 | 1 | | | | | | Calahan: "or European" | shift with music |
| 806 | 103 | 3 | | | | | | DT: "in shiny shirts" | shift with music |
| 808 | 103 | 3/5 | | | | | | Enid: "There" | shift with music |
| 810 | 103 | 5 | | | | | | All: "elephant in the room" | shift with music |
| 812 | 103 | 5 | | | | | | Vivienne sings solo | highligh vivienne |
| 814 | 104 | 3 | | | | | | All: gay officially gay | open |
| 816 | 104 | 1 | | | | | | All: "dammit" | restore |
| 818 | 104 | 4 | | | | | | Vivienne: "but they bring their boys up.." | shift with music |
| 820 | 104 | 3 | | | | | | All: "wears a purse" | shift with music |
| 822 | 104 | 5 | | | | | | Brooke: "pointy toed" | shift with music |
| 824 | 105 | 4 | | | | | | Men: "is he gay" | shift with music |
| 826 | 105 | 3 | | | | | | Emmett: "wait a minute" | restore to courtroom look |
| 830 | 105 | 5 | | | | | | Callahan: "the floor is yours" | shift, focus on stand |
| 832 | 106 | 3 | | | | | | Carlos: "you bastard" | highlight Carlos |
| 834 | 106 | 5 | | | | | | Carlos: "big announsamnt" | shift with music |
| 836 | 106 | 3 | | | | | | Carlos starts to sing | shift with music |
| 838 | 106 | 5 | | | | | | Carlos: "swing the other way" | shift with music |
| 842 | 106 | 6 | | | | | | Carlos: "he's gay" | shift with music |
| 844 | 106 | 4 | | | | | | Carlos: "he's gay" | shift with music |
| 846 | 106 | 4 | | | | | | Carlos: "he's gay" | shift with music |
| 848 | 107 | 5 | | | | | | All: "hooray" | shift with music benches start coming off in this cue. |
| 849 | 107 | 0 | 3 | | | | | First bump | bump up |
| 849.5 | 107 | 4.9 | | | | | | AUTOFOLLOW | RAINBOW CHASE |
| 850 | 108 | 0 | | | | | | button | shift with music. |
| ACT TWO, SCENE 5 | | | | | | | | | |
| 861 | 108 | 3/6 | | | I | | | Callahan crosses to the table | establish celebratory feeling |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|------------------|--------|------|----|----|-------|-------|--------|---|---|
| 863 | 108 | 25 | | | | | | Callahan: "but without that 'gay-dar'" | soften, hopeful maybe |
| 865 | 108 | 10 | | | | | | Everyone leaves but Elle and Callahan | warmth leaves |
| 867 | 109 | 20 | | | | | | Elle: "and thank you" | harsh creeps in |
| 869 | 109 | 20 | | | | | | Callahan: "instincts" | pull down |
| 871 | 109 | 5 | | | | | | Elle slaps Callahan | restore |
| 873 | 109 | 8 | | | | | | Callahan: "show yourself out" | more harshness, and shock. Pull down Elle is DSC |
| 875 | 109 | 5/7 | | | | | | Elle leaves the office | sad, night |
| 877 | 110 | 8 | | | | | | Elle begins "Legally Blonde" | sad somber interior |
| 878 | 110 | 4 | | | | | | Elle Cross to SL | sad isolation |
| 879 | 110 | 6 | | | | | | Elle: "back to the sun" | sad, reminiscent |
| 881 | 110 | 5 | | | | | | Elle: "laugh with my friends" | shift with music |
| 883 | 110 | 5 | | | | | | Elle: "that's fine with me" | back to somber |
| 885 | 110 | 4/6 | | | | | | Elle gets to her room | shift to Elle' room, still somber feeling |
| 889 | 111 | 4 | | | | | | Elle: "sorry I'm letting down everyone" | shift with music |
| 891 | 111 | 8 | | | | | | Elle: "Callahan hit on me" | stark, somber, harsh, serious, shock |
| 893 | 112 | 5 | | | | | | Emmett: "love" | hopful support, slight warmth |
| 895 | 112 | 10 | | | | | | Em: "more clear" | music shift |
| 896 | 112 | 4.9 | | | | | | Em: "cause you know that I'm so much in love" | mover pull down. |
| 897 | 112 | 6 | | | | | | Em: "too late?" | music shift |
| 899 | 112 | 3 | | | | | | Elle: "not up to me" | sad shift with music |
| 901 | 112 | 5 | | | | | | Elle: "legally blonde" | sad shift with music |
| 903 | 112 | 3/5 | | | | | | Elle Exits | Pull down |
| 909 | 112 | 3 | | | I | | | Emmett Leaves | Pull down |
| ACT TWO, SCENE 6 | | | | | | | | | |
| 911 | 113 | 5 | | | I | | | Kyle enters | Transition to HA |
| 913 | 113 | 7 | | | | | | Kyle Exits | Shift, lose kyle side |
| 915 | 113 | 5 | | | | | | Elle enters | Shift to some sadness |
| 917 | 114 | 5 | | | | | | Vivienne reveals herself with music | highlight vivienne |
| 919 | 114 | 2/5 | | | | | | Vivienne begins to sing legally blonde remix | shift with music, hopeful empowering, visibility light on everyone else ok. |
| 921 | 114 | 3 | | | | | | Vivienne & Enid: "great in dark blue" | shift in music, brighten |
| 923 | 115 | 0.5 | | | | | | V: "back in the game" | shift in music, pull down sculpt more. |
| 925 | 115 | 5 | | | | | | V: "but I see a star" | shift in music, brighten sculpting. |
| 927 | 115 | 6 | | | | | | V: "lit a fuse" | shift in music, don't know if I need this one? |
| 929 | 115 | 1/4 | | | | | | V: "legally" | shift in music, back to reality. |
| 933 | 115 | 5 | | | | | | Elle reveals herself with pink suit | reestablish more energy |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|-------|--------|------|----|----|-------|-------|--------|--|---|
| 935 | 116 | 1 | | | | | | Elle starts to sing | warmth, super empowering, sculpting, pink FBX?, curtain blocks them..... |
| 935.5 | 116 | 7 | | | | | | Anticipate Cross to SL with flag wave | sculpt, side light, they dance for a bit. |
| 936 | 116 | 3/10 | | | | | | With hair salon curtain out | highlight girls on platform |
| 936.5 | 116 | 3 | | | | | | Elle and girls come down from platform Parents appear SR | bring up visibility by SR column and |
| 937 | 117 | 5 | | | | | | Run in with parents anticipate parents speaking | Open space, highlight trio |
| 937.5 | 117 | 10 | | | | | | Parents start dancing with Elle and Group | Sculpted dance look, pull down. |
| 939 | 117 | 3 | | | | | | DN Girls Enter anticipate ohmigod Elle | shift of relief, sisterhood - pull down on other people who are standing on platform, just highlight Elle and DN girls DS of platform step. |
| 941 | 118 | 4 | | | | | | DN: "legally blonde" | Lush up some |
| 943 | 118 | 5 | | | | | | Parade Folks: "legally blonde yeah" | intensify, energy brighter sculpting cue. |
| 945 | 118 | 3 | | | | | | Kyle enters | Shift, very sculpty, less visibility on everyone else, about Kyle and Paulette. |
| 946 | 118 | 1 | 2 | | | | | Anticipate "go Elle" | Brighten |
| 946.5 | 118 | 1 | | | | | | AUTOFOLLOW | Restore |
| 947 | 118 | 10 | | | | | | Riverdance Music begins | Shift with music, hints of green |
| 949 | 118 | 10 | | | | | | Anticipate Kyle and Paulette coming off of platform | change downlight, strip and cyc color? |
| 951 | 118 | 5 | | | | | | Cross formation begins moving | sculpt, less cyc |
| 953 | 118 | 1/4 | | | | | | Riverdance line forms | pull down to line |
| 955 | 118 | 5 | | | | | | People begin exiting | pull down space |
| 979 | 118 | 5 | | | | | | All: "ah ah ah" | Shift with music, brighter, hopeful |
| 981 | 118 | 5 | | | I | | | Elle and group travel to courtroom | Empowerment with warms, cools, pars. |
| 983 | 119 | 3 | | | | | | Enid: "out of her way" | Highlight Enid |
| 985 | 119 | 1 | | | | | | Brooke talks to Callahan | courtroom feels different, highlight Brooke & C |
| 987 | 119 | 10 | | | | | | Vivienne: "legally blonde" | Music shift |
| 989 | 119 | 1 | | | | | | All: "oh yeah" | Shift with music |
| 991 | 120 | 8 | | | | | | Callahan Exits | Brighter courtroom, less stark and harsh than before. |
| 993 | 121 | 6 | | | | | | Chutney Wyndham enters | Highlight chutney |
| 995 | 121 | 3 | | | | | | Pilar sits | pull focus to witness stand area |
| 998 | 123 | 3 | | | | | | Judge: "allow it Ms. Woods" | Shift, relief |
| 1000 | 123 | 5 | | | | | | Elle: "do this for me?" | shift, more cooler tones as we go to mansion |
| 1002 | 124 | 5 | | | | | | Anticipate Judge "hush" | steeper interior |
| 1004 | 124 | 3 | | | | | | Enid enters | highlight enid |
| 1006 | 125 | 3 | | | | | | All: "in the shower" | Shift |
| 1008 | 125 | 10 | | | | | | Enid steps into shower | shift, highlight shower and Elle, and chutney |
| 1010 | 125 | 1 | | | | | | Elle: "exactly" | Intensify |
| 1012 | 125 | 1 | | | | | | Elle: "maintenance" | Hotter intensity |
| 1014 | 125 | 10 | | | | | | Elle: "being in the shower" | Feeling of interrogation |
| 1016 | 126 | 10 | | | | | | Elle: "OMIGOD" | empowering cue creeps in |
| 1018 | 126 | 3 | | | | | | Brooke: "thighs" | brief awkward acknowledgement of highlighting B |

| CUE # | PAGE # | FADE | FW | FX | BLOCK | MOVER | PRESET | ACTION | LIGHT CHANGE |
|--------|--------|------|-----|----|-------|-------|--------|--|---|
| 1020 | 126 | 5 | | | | | | DN: "still love you" | Music shift |
| 1022 | 126 | 5 | | | | | | DN: "SH" | Music shift |
| 1024 | 127 | 8/12 | | | | | | Warner speaks | Highlight Elle and warner CS |
| 1026 | 127 | 5 | | | | | | Warner gets on his knee | pull down |
| 1028 | 127 | 5/8 | | | | | | Warner hangs his head with music | slow restore |
| 1030 | 127 | 8 | | | | | | Elle begins to sing Finale | Shift with music |
| 1034 | 128 | 6 | | | | | | Elle: "to find my way" | Shift with music |
| 1036 | 128 | 6/8 | | | | | | Elle: "me find my way" | shift with music |
| 1038 | 128 | 6 | | | | | | Elle: "going to find my way" | shift with music |
| 1044 | 128 | 5 | | | I | | | Vivienne: "Elle Woods" | hilight elle |
| 1046 | 128 | 2/4 | | | | | | Elle freezes and Paulette begins speak | highlight paulette, everything else pretty sculpted |
| 1048 | 129 | 5 | | | | | | Paulette: "think I'll find my way" | shift with music |
| 1050 | 129 | 3 | | | | | | P: "a coupla cards" | shift |
| 1052 | 129 | 3 | | | | | | P: "back to Elle" | shift |
| 1054 | 129 | 10 | | | | | | Elle: "helped me to prevail" | shift with music, intensify some |
| 1056 | 129 | 8 | | | | | | Elle: "helped me find my way" | fanbacks |
| 1058 | 129 | 3 | | | | | | Elle proposes to Emmett | highlight proposal |
| 1060 | 130 | 5 | | | | | | Emmett: "oh my" | open space, more energy |
| 1062 | 130 | 5 | | | | | | Chorus: "oh my god" | shift with music |
| 1064 | 130 | 5 | | | | | | Chorus: "qualifies" | shift with music |
| 1066 | 130 | 10 | | | | | | Chorus: "we love you guys" | shift with music |
| 1079 | 130 | 0 | 0.2 | | | | | CAMERA FLASH | mover pull down. |
| 1080 | 130 | 0 | 1.5 | | B | | | End of Show | Blackout |
| 1080.5 | 131 | 4.9 | | | | | | Blue Out | |
| 1090 | 131 | 3 | | | | | | Bows Song | Bows look |
| 1092 | 131 | 4 | | | | | | Emmett & Elle on Platform | Pulldown, Vis out |
| 1100 | 131 | 0 | | | B | | | Exit Music | visibility light out |
| 1110 | 131 | 5 | | | | | | Post Show | Post show look |