

ASSISTANT #s

#1 – Oscar #2 – Katia #3 – Maia #4 – Miranda
 #5 – Shenli/Su #6 – Charles/Shaofei #7 – Ulato/Andrea #8 – Kendale
 #9 – Daniel

5:30pm

Get Keys from Kevin/Patrick
 Preset Books, basket, ribbons, cards, etc.
 Check green room dressing room unlocked
 Prep Report & Call

6:30pm – Assistants ½ Hour Call (12:30pm)

Check with FoH: House Count, paper take-away count

6:45pm – Assistant notes/check-in (12:45pm)

6:55pm – Assistants to Library (12:55pm)

7:15pm – Acting Company ½ Hour Call (1:15pm)

Get Mics: Ellen to office, Bahni & Rena to dressing Rooms

7:30pm – HOUSE OPEN (1:30pm)

Crew 15 min call

Contact Library Assistant – Stage is set. Send audience over.

~7:45pm – Acting Company to Stairs (~1:45pm)**GO TO BALCONY**

7:55pm – Assistants clear out library (1:55pm)

Sequence 1 Arrival – Sail Out

TIME	Action	Cue
	30+ people IN (use judgment based on their attention)	LX 1.2 & Worklights - GO
8:10pm	Last Group Coming IN	LX 1.5 – GO Run downstairs
	Record Player On	PAGE - Reader to the Pit
	Packing blankets in via elephant door Ramp in door – Door closing (record may be done)	
		SQ .66 – GO (sound check)
		Midstage Traveler IN - GO
	“Rena/Bahni Set” & record player skipping	SB LX 2 & works out (stagger?) <i>followed by</i> Pit Up 1 st Electric OUT Midstage Traveler OPEN SQ .5 LX 5.5 (to follow)
	Done calling standby	Cue GM to clear record player
	GM switch off record player	LX 2 & Works Out - GO
	GM ¾ off stage	Pit Up 1 st Electric OUT Midstage Traveler OPEN SQ .5
	w/ organ 1 st note	LX 5.5 ----- GO
		HIDE behind midstage leg

	Pit lands	LX 6.5 - GO SQ .6 - GO
0:07:15	"To the Lighthouse, by Virginia Wolfe, page 3"	
	<p>"Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added.</p> <p>To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawnmower,</p>	
	<p>the sound of poplar trees, <u>leaves whitening</u> before rain, rooks cawing, brooms knocking, dresses rustling — all these were so coloured and distinguished in his mind that he had already his private code, his secret language, though he appeared the image of stark and uncompromising severity, with his high forehead and his fierce blue eyes,</p>	<p>CUE Ellen walks out LX 7 – GO</p> <p>Ellen 3 steps away from traveler LX 7.5- GO</p>
	<p>impeccably candid and pure, frowning slightly at the sight of human frailty, so that his mother, watching him guide his scissors neatly round the refrigerator, imagined him all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs.</p>	
	<p>"But," said his father, stopping in front of the drawing-room window, "it won't be fine."</p> <p>Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it.</p> <p>"But it may be fine — I expect it will be fine," said Mrs. Ramsay, making some little twist of the reddish brown stocking she was knitting, impatiently. If she finished it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little boy, who was threatened with a tuberculous hip.</p>	
	<p>"It's due west," said the atheist Tansley. That is to say, the wind blew from the worst possible direction for landing at the Lighthouse. Yes, he did say disagreeable things, Mrs. Ramsay admitted; it was odious of him to rub this in, and make James still more disappointed; but at the same time, she would not let them laugh at him. "The atheist," they called him; "the little atheist." Rose mocked him; Prue mocked him; Andrew, Jasper, Roger mocked him; even old Badger (6) without a tooth in his head had bit him, for being (as Nancy put it)</p>	

the hundred and tenth young man to chase them all the way up to the Hebrides when it was ever so much nicer to be alone.	
"Nonsense," said Mrs. Ramsay, with great severity. He had not chased them, she said. He had been asked— or, speaking accurately, been invited to stay with them — in the Isle of Skye.	
"There'll be no landing at the Lighthouse tomorrow ," said Charles Tansley, clapping his hands together as he stood at the window with her husband. Surely, he had said enough. She wished they would both leave her and James alone and go on talking. She looked at him. He was such a miserable specimen, the children said, all humps and hollows. He couldn't play cricket; he poked; he shuffled.	
He was a sarcastic brute, Andrew said. They knew what he liked best — to be for ever walking up and down, up and down, with Mr. Ramsay, and saying who had won this, who had won that, who was a "first rate man" at Latin verses. That was what they talked about.	
She could not help laughing herself sometimes. She said, the other day, something about "waves mountains high." Yes, said Charles Tansley, it was a little rough. "Aren't you drenched to the skin?" she had said. "Damp, not wet through," said Mr. Tansley, pinching his sleeve, feeling his socks.	
Disappearing as stealthily as stags from the dinner-table directly the meal was over, the eight sons and daughters of Mr. and Mrs. Ramsay sought their bedrooms, their fastness in a house where there was no other privacy to debate anything, everything;	
Tansley's tie; the passing of the Reform Bill; sea birds and butterflies; people; while the sun poured into those attics, which a plank alone separated from each other so that every footstep could be plainly heard and the Swiss girl sobbing for her father who was dying of cancer in a valley of the Grisons,	Samuel enters CenterLeft
and lit up bats, flannels, straw hats, ink-pots, paint-pots, beetles, and the skulls of small birds , while it drew from the long frilled strips of seaweed pinned to the wall a smell of salt and weeds, which was in the towels too, gritty with sand from bathing.	Zuri enters CenterRight
Strife, divisions, difference of opinion, prejudices twisted into the very fibre of being, oh, that they should begin so early, Mrs. Ramsay deplored. They were so critical, her children. They talked such nonsense. She went from the dining-room, holding James by the hand, since he would not go with the others. It seemed to her such nonsense —	GM enters SR
inventing differences, when people, heaven knows, were different enough without that. (9) The real differences, she thought, standing by the drawing-room window,	Akiko enters USL
are enough, quite enough . She had in mind at the moment, rich and poor, high and low;	Leon enters DSR
the great in birth receiving from her, half grudging, some respect , for had she not in her veins the blood of that very noble, if slightly mythical, Italian house, whose daughters, scattered about English drawing-rooms in the nineteenth century,	SB on the rail -fly legs IN starting US (#4, 3, 2, 1, Portal) -SB chair pipe IN

had lisped so charmingly, had stormed so wildly, and all her wit and her bearing and her temper came from them, and not from the sluggish English, or the cold Scotch; but more profoundly, she ruminated the other problem, of rich and poor, and the things she saw with her own eyes, weekly, daily, here or in London, when she visited this widow,	<i>Vis Cueing on movement</i>
or that struggling wife in person with a bag on her arm, and a note-book and pencil with which she wrote down in columns carefully ruled for the purpose wages and spendings, employment and unemployment, in the hope that thus she would cease to be a private woman whose charity was half a sop to her own indignation,	<u>Leon leaves-</u> Leg sequence IN (US) - GO
half a relief to her own <u>curiosity</u> , and become what with her untrained mind she greatly admired, an investigator, elucidating the social problem.	<i>(when Leon Stops)</i> <i>Akiko Leaves-</i> legs #3 (midstage) IN
Insoluble questions they were, it seemed to her, standing there, holding James by the hand. He had followed her into the drawing-room, that young man they <u>laughed at</u> ; he was standing by the table, fidgeting with something, awkwardly, feeling himself out of things, as she knew without looking round. They had all gone — the children; Minta Doyle and Paul Rayley;	<i>(When Akiko Stops)</i> <i>GM Leaves –</i> legs #2 (D- midstage) IN
Augustus Carmichael; her husband — they had all gone . So she turned with a sigh and said, “Would it bore you to come with me, Mr. Tansley?” She had a dull errand in the town; she had a letter or two to write; she would be ten minutes perhaps; she would put on her hat. And, with her basket and her parasol, there she was again, ten minutes later, giving out a sense of being ready, (10) of being equipped for a jaunt, which,	<u>Fly chair pipe IN - GO</u> <i>*keep checking speed*</i> legs #1 IN- auto Actors turn US after a few counts
however, she must interrupt for a moment, as they passed the tennis lawn, to ask Mr. Carmichael , who was basking with his yellow cat's eyes ajar, so that like a cat's they seemed to reflect the branches moving or the clouds passing, but to give no inkling of any inner thoughts or emotion whatsoever, if he wanted anything.	All Actors land US Chairs unhooked from pipe – <u>ant. Actors turn away</u> LX 8 - GO
For they were making the great expedition, she said, laughing. They were going to the town. “Stamps, writing-paper, tobacco?” she suggested, stopping by his side. But no, he wanted nothing. His hands clasped themselves over his capacious paunch, his eyes blinked, as if he would have liked to reply kindly to these blandishments	They sit in three chairs Leon X US Leon ties white fabric to chair pipe.
(she was seductive but a little nervous) but could not, sunk as he was in a <u>grey-green somnolence</u> , for he had slipped into his glass at lunch a few drops of something,	Fly portal legs IN
which accounted, the children thought, for the vivid streak of canary-yellow in moustache and beard that were otherwise milk white. No, nothing, he murmured. He should have been a great philosopher, said Mrs. Ramsay, as they went down the road to the fishing village,	<u>Leon X to 2nd end of sheet</u> SB Chair Pipe FULL OUT

<p>but he had made an unfortunate marriage. Holding her <u>black parasol</u> very erect, she told the story; an affair at Oxford with some girl; an early marriage; poverty; going to India; translating a little poetry “very beautifully, I believe,” being willing to teach the boys Persian or Hindustanee, but what really was the use of that? — and then lying, as they saw him, on the lawn.</p> <p>It flattered him; snubbed as he had been, it soothed him that Mrs. Ramsay should tell him this.</p>	<p>Leon signals Chair Pipe OUT - GO follow – LX 8.5 - GO</p> <p>Leon: chair from SL & Cross DC</p>
<p>Charles Tansley revived. (11) And he would have liked, had they taken a cab, for example, to have paid the fare. As for her little bag, might he not carry that? No, no, she said, she always carried <u>THAT herself</u>. But what was she looking at? At a man pasting a bill. The vast flapping sheet flattened itself out, and each shove of the brush revealed fresh legs, hoops, horses, glistening reds and blues, beautifully smooth, until half the wall was covered with the advertisement of a circus; a hundred horsemen, twenty performing seals, lions, tigers . . . Craning forwards, for she was short-sighted, she read it out . . . “will visit this town,” she read.</p>	<p>Leon sets chair on pit DC Zuri X DC & sit</p> <p>GM enters from DSL, X to DSR</p> <p><u>Samuel stands</u> LX 9 - GO</p> <p>Samuel follows GM</p>
<p>It was terribly dangerous work for a one-armed man, she exclaimed, to stand on top of a <u>ladder like that</u> — his left arm had been cut off in a reaping machine two years ago.</p> <p>“Let us all go!” she cried, moving on, as if all those riders and horses had filled her with childlike exultation and made her forget her pity.</p>	<p>“Page 12” then wait 30 seconds</p>
<p>“Let’s go,” he said, repeating her words, clicking them out, however, with a self-consciousness that made her wince. “Let us all go to the circus.” No. He could not say it right. He could not feel it right. But why not? she wondered. What was wrong with him then?</p>	<p>Leon enters from USL with bucket of paper</p>
<p>She liked him warmly, at the moment. Had they not been taken, she asked, to circuses when they were children? Never, he answered, as if she asked the very thing he wanted; had been longing all these days to say, how they did not go to circuses.</p>	<p>Drop bucket center left. At bucket drop, <u>Akiko enters from USR</u> LX 10- GO</p>
<p>It was a large family, nine brothers and sisters, and his father was a working man. “My father is a chemist, Mrs. Ramsay. He keeps a shop.” He himself had paid his own way since he was thirteen. Often he went without a greatcoat in winter.</p>	<p>Leon sits in chair/ Akiko X to bucket gives Leon her book & glasses</p>
<p>He could never “return hospitality” <u>at college</u>. They were walking on and Mrs. Ramsay did not quite catch the meaning, only the words, here and there . . . dissertation . . . fellowship . . . readership . . . lectureship.</p>	<p>Leon stand, set books on chair, exit DSL</p>
<p>She could not follow the ugly academic jargon, that rattled itself off so glibly, but said to herself that she saw now why going to the circus had knocked him off his perch, poor little man,</p>	<p>GM re-ent DSL to sail position</p>
<p>and why he came out, instantly, with all that about his father and mother and brothers and sisters, and she would see to it that they didn’t laugh at him any more; she would tell Prue about it. They came out on the quay, and the whole bay spread before them and Mrs. Ramsay could not help exclaiming, “Oh, how <u>beautiful!</u>” For the great plateful of blue water was before her;</p>	<p><u>Akiko Sifts</u> LX 11 - GO</p>

<p>the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always seemed to be running away into some moon country, uninhabited of men.</p> <p>That was the view, she said, stopping, growing greyer-eyed, that her husband loved.</p> <p>Later he stood in the parlour of the poky little house where she had taken him, waiting for her, while she went upstairs a moment to see a woman. He heard her quick step above; heard her voice cheerful, then low; looked at the mats, tea-caddies, glass shades; waited quite impatiently; looked forward eagerly to the walk home; determined to carry her bag;</p>	<p>SB for Sail</p> <ul style="list-style-type: none"> - SR: & Leon - SL: GM & Samuel
<p>then heard her come out; shut a door; say they must keep the windows open and the doors shut, ask at the house for anything they wanted (she must be talking to a child) when, suddenly, in she came, stood for a moment silent (as if she had been pretending up there, and for a moment let herself be now), stood quite motionless for a moment against a picture of Queen Victoria wearing the blue ribbon of the Garter; when all at once he realised that it was this: it was this:— she was the most beautiful person he had ever seen.</p>	SB TIMER
<p>“Good-bye, Elsie,” she said, and they walked up the street, she holding her parasol erect and walking as if she expected to meet some one round the corner,</p>	WARN on Video 1
<p>while for the first time in his life Charles Tansley felt an extraordinary pride;</p>	LX 11.5 – GO
<p>for he was walking with a beautiful woman. He had hold of her bag.</p> <p>(~0:25:00)</p>	<p>Sail UP</p> <p>Video 1 ON</p> <p>SQ 1</p> <p>LX 12 GO</p> <p>TIMER ON</p>

Sequence 2 – Entrance into the Belly of the Whale

Time	On Stage	Audience	Cueing/Note
	<p>Kevin push on SL cart</p> <p>Alyssa Push on SR Cart</p> <p>-Zuri joins Akiko in sifting paper</p> <p>-Ellen and Leon set up SL chairs</p> <p>-GM set up US row of chairs</p> <p>-Sam and Robert set up SR chairs</p> <p>-Kevin & Alyssa memebtrs set up DSC chairs</p> <p>*Chairs are set → help sift.</p>	<p>Audience Stand Group by group</p> <p>Last Audience group files out</p> <p>Bahni gets on ladder</p>	<p>When sail is UP: 3 minutes</p> <p>-CLOSE DOORS</p> <p>-Give 1 minute cues to Chair set up</p> <p>-Check Video is running</p> <p>-Help GM US</p> <p>-CLEAR SR path for aud</p> <p>-Peek out side door</p> <p>JOHN - aud is clear of house?</p>
	AUDIENCE IS CLEAR of BALC	LX 14 - GO SQ 1.5 GO	(music out & Bahni mic on)
	When Audience is 1 minute away		Warn on headset
	Check with ushers: aud @ hallway A moment before the door opens	LX 15 - GO	
	Ellen, Samuel set to greet audience		

	GM, Zuri, and Akiko sifting at C.		
	When audience is all through door	LX 16 – GO Start of HAZE	
	Doors close	Crew Clears SR Chair cart to hall Turn OFF Hallway lights Kevin UNSHUTTER projectors	

Sequence 3 (First reading)

Time	Cue	Cue	Note
	When last group has been greeted, add Samuel and Ellen to sifting circle.		
	Leon supplies additional bags of paper as needed -Assistants prepping 4 corner chairs		Leon gets bags from staging area off left –
	Ellen exits to pick up book		
	Actors move to 4 corners: UR – GM, UL – Samuel DR – Zuri, (DL – Akiko) Leon takes black stool to UC		Akiko does UR corner last
	Sifting finished. Akiko leave USR - DSL	Warn Video 1 OUT	
	Daniel (asst. #9) sets stool		
	As he's leaving - Assistants put chairs into place, in row		
	As Ellen enters the paper space. <u>Two steps</u> onto paper	LX 17 – GO SQ 1.7 – GO Video 1 OUT - GO	(brings up Ellen's mic, Rena's mic down)
~41:00	Ellen lands US of stool. <u>Ant. Ellen lifting her foot</u> to stand on the stool	LX 18 - GO	(listen for Ellen's mic)

Ellen: It was a splendid mind. For if thought is like the keyboard of a piano divided into many notes.

Sam: The keyboard of a piano divided into so many notes.

GM: Thought is like the keyboard of a piano.

Ellen: All in order.

Leon: One by one.

Zuri: The alphabet is ranged in twenty-six letters all in order.

Leon: It was a splendid mind.

Ellen: It was a splendid mind. For if thought is like the keyboard of a piano, divided into so many notes,

Akiko: The letter Q.

Ellen: or like the alphabet is ranged in twenty-six letters all in order,

Sam: Q.

Ellen: then his splendid mind had no sort of difficulty in running over those letters one by one,

GM: Like the alphabet is ranged in twenty-six letters all in order.

Ellen: firmly and accurately, until it had reached, say, the letter Q.

Zuri: One by one.

Leon: He reached Q.

Ellen: He reached Q. Very few people in the whole of England ever reach Q.

Akiko: What comes next?

Ellen: Here, stopping for one moment by the stone urn which held the geraniums,

Sam: Like children picking up shells.

Ellen: he saw, but now far, far away, like children picking up shells,

GM: Very few people in the whole of England ever reach Q.

Ellen: divinely innocent and occupied with little trifles at their feet

Zuri: the letter Q

Ellen: and somehow entirely defenseless against a doom which he perceived,

Leon: Ever reach Q.

Ellen: his wife and son, together, in the window. They needed his protection; he gave it them. But after Q?

Akiko: Then R.

Ellen: What comes next? After Q there are a number of letters the last of which is scarcely visible to mortal eyes, but glimmers red in the distance.

Sam: His wife and son, together, in the window.

Ellen: Z is only reached once by one man in a generation. Still, if he could reach R it would be something.

GM: Little trifles at their feet.

Ellen: Here at least was Q.

Zuri: If he could reach R it would be something.

Ellen: He dug his heels in at Q. Q he was sure of.

Leon: Z is only reached once by one man in a generation.

Ellen: Q he could demonstrate. If Q then is Q— R—.

Akiko: What is R?

Ellen: Here he knocked his pipe out, with two or three resonant taps on the handle of the urn, and proceeded.

Sam: Q.

Zuri: Then R.

Ellen: He braced himself.

GM: Z.

Ellen: He clenched himself. Qualities that would have saved a ship's company exposed on a broiling sea with six biscuits and a flask of water — endurance and justice, foresight, devotion, skill, came to his help.

Leon: Here at least was Q.

Ellen: R is then — what is R?

Akiko: He was a failure.

Ellen: A shutter, like the leathern eyelid of a lizard, flickered over the intensity of his gaze and obscured the letter R.

Sam: Darkness.

Ellen: In that flash of darkness

GM: In that flash of darkness.

Ellen: he heard people saying —

GM: He was a failure.

Ellen: he was a failure —

Akiko: He was a failure.

Zuri: He would never reach R.

Ellen: that R was beyond him.

Leon: Q he could demonstrate.

Ellen: He would never reach R.

Sam: Q

Ellen: On to R, once more. R—

Akiko: It would be something.

Ellen: Qualities that in a desolate expedition across the icy solitudes of the Polar region would have made him the leader,

Leon: what is to be

Ellen: the guide, the counsellor, whose temper, neither sanguine nor despondent, surveys with equanimity what is to be and faces it, came to his help again. R—

Akiko: R

Leon: endurance and justice, foresight, devotion, skill, came to his help.

Akiko: he could see

Sam: he braced himself

GM: the way of genius. He had not genius.

Zuri: repeat the whole alphabet in order, twenty-six letters in all, from start to finish

Leon: A shutter, like the leathern eyelid of a lizard

Akiko: so many notes

Sam: six biscuits

GM: qualities

Zuri: Meanwhile, he stuck at Q

Ellen: The lizard's eye flickered once more. The veins on his forehead bulged. The geranium in the urn became startlingly visible and,

Leon: He would never reach R.

Ellen: displayed among its leaves, he could see, without wishing it

Akiko: he would die standing.

Ellen: that old, that obvious distinction

Ellen and Sam: between the two classes of men;

Ellen: on the one hand the steady goers of superhuman strength who, plodding

Ellen and Sam: and persevering, repeat the whole alphabet in order,

Ellen: twenty-six letters in all,

Zuri: repeat the whole alphabet in order, twenty-six letters in all, from start to finish

Ellen: from start to finish; on the other the gifted,

GM: the way of genius

SB on the rail for Muslin IN (and LX 19)

Ellen: the inspired who, miraculously, lump all the letters together in one flash

Leon: Without wishing it

Ellen: the way of genius.

Akiko: He had not genius;

Ellen: he laid no claim to that:

Zuri: but he had,

Ellen: or might have had,

Sam: the power to repeat every letter of the alphabet /

Ellen: from A to Z accurately in order.

Zuri: Meanwhile, he stuck at Q.

Ellen: On, then, on to R.

All: Feelings that would not have disgraced a leader who, now that the snow has begun to fall and the mountain top is covered in mist, knows that he must lay himself down and die before morning comes,

Ellen: stole upon him, paling the colour of his eyes, giving him,

All: even in the two minutes of his turn on the terrace, the bleached look of withered old age.

Ellen: Yet he would not die lying down; he would find some crag of rock, and there, his eyes fixed on the storm, trying to the end to pierce the darkness, he would die standing.

All: He would never reach R.

Fly IN muslin - **GO**
and LX 19 - **GO**.

Trim check - 4' above
E's head.

Sequence 4: Ironing

Time	Cue	Effect	Notes
	[Ellen pulls a strip of text and reads] <i>He stopped to light his pipe, looked once at his wife and son in the window, and as one raises one's eyes from a page...</i>	Ant cues	Strip should be landing in her hands
	Ellen <u>pulls strip down</u> Corner actors stand up, leave books on chairs	LX 20 - GO SQ 2 - GO	She puts her book on the stool
	-Leon's book goes in USL corner for next use		
	Assistants #1 - #4 remove chairs Take books to next marks -move to get audience strips		*Unless books stay in corners more easily
first	Zuri brings in ironing board for Akiko USR Leon brings in ironing board for GM DSR	SB on Rail to fly Iron Power IN tog.	yellow spikes
	Ellen & GM enter DS	WARN Video 1.5	

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	Leon in UL corner on foot stool (Miranda hands off)		
	Akiko & Samuel leave w/ SL ironing board	SB to fly out the speakers on LS #45	
	Ellen & GM leave w/ SR ironing board		

Sequence 5 (Weaving)

Time	Cue	Effect	Note
	Ellen, Zuri line up DS Akiko lines up USC		
(1:01:00)	Leon holds up sign [STAND], rings bell	(ant) LX 22 – GO	
	The audience stands.	LS #45 OUT - GO	
	Leon holds sign [PULL TAUT], rings bell		
	Leon holds up sign [LIFT], rings bell Steps down	LX 22.5 - GO	
	The three ladies weave one pass		
	The ladies do another pass. Then Third pass		
	Ladies Tidy/Flatten the weave		
	Ellen exit DR Zuri exit DL		
	Leon holds up sign [SIT], rings bell		
	Akiko <u>enters</u> DSC to start tornado		
	Akiko Set Weave height [LET GO] Bell rings	WARN Video 2 OUT	
1:07:00	On Akiko's 3 rd arm-full	LX 23 - GO SQ 3 - GO Video 2 OUT - GO	
	Akiko in last arm grab Swirls to center	LX 25 - GO	
	Actors pick up brooms: Ellen from DR - Zuri from DL GM from UR - Sam from UL		
	Leon moves to Librarian ladder to get Zuri's book.		
1:08:00	Sweeping begins and When 3 sweepers are in, Assistants Hand out cards to 1 st group	STAND BY TO FLY OUT LEGS , one after another starting with DS (P, 1, 2, 3, 4,)	

Sequence 6- Double U

TIME	ACTION	CUE	NOTES
	Sweepers are making a "U" around the DS side of Akiko & egg	<i>Assistants</i> cards, back to beginning of row, gesture to stand together, move, settle and scoot -next group begins cards	
	Some chairs have settled	WARN Video 3	
	Leon gives book to Zuri, takes her broom Gives broom to Daniel – he sweeps		

	Zuri starts to read to herself, UC		
	Daniel sweeps to center – Akiko gets out of Egg, exit UL -Strikes Leon's stool - Goes to get shoes, broom		
	Leon gets his own book, reads to himself DL		
	Second group of chairs is moving	LX 26 - GO Video 3 - GO Legs OUT Sequence - GO	
	Katia gets Samuel's book from librarian -gives him book -takes his broom and starts sweeping		
	Samuel reads to himself at UR group		
	Third group of chairs is moving		
	Maia gets GM's book from librarian - gives him book -takes his broom and starts sweeping		
	GM Reads to himself at DC group that has landed		
	Third set of chairs move (headed for 3 rd row near Reader)	LX 27 - GO SB to close US B/O	in the air
	Andrea/Ulato give Akiko her book, take broom		
	When Zuri is done reading, give book to Daniel and take broom back (Daniel take book to SL)		
	US row receives cards	Close B/O - GO	
	WHEN US <u>Side</u> rows of chairs are gone:	SB B/O IN F'wed by CYC IN	
	When Leon is done reading Goes UL to get rolling light -sets it UC		
	GM finished reading, trades Maia his book for his broom. (Maia take book to SL)		
	Samuel finish reading, trades Katia his book for broom. (Katia take book to SR)		
	Leon gets stool from SR on chair cart – sets it UC –exit UL		
	Akiko finish reading, trades her book for broom (Andrea take book to SR –add pen light)		
	US Chairs all removed	LX 28 - GO B/O IN – GO	
	Ellen & Zuri sweep Egg to UR.		
	Chairs are finished setting Ellen exits UL with broom	SQ 3.9 - GO	
	B/O Curtain fully IN	CYC IN – GO	
	Daniel get GM Chair (SL-back) Andrea get Zuri Chair (SL-front) Miranda get Samuel Chair (SR-front) Oscar get Akiko Chair (SR-back)		
	“Duets” sweeping the U into tighter pile	SB to Open B/O SB Fly Chair Pipe In	

	Ellen enters USL with microphone & Sits	LX 29 – GO SQ 3.91 – GO WARN Video 3.5	goes dark
	Sweepers exit UL -drop brooms	B/O Open – GO	
	LEON enters from USL, opening CYC		
	Leon @ Elephant Door	Chair Pipe IN – GO	
	Chair Pipe Screen ½ IN	Video 3.5 – GO MOVE QUICK to next	

Sequence 7- Ellen reads text/ Silent Reading

Time	Action	Cue	Note
		SB to fly B/O out	
1:17:30	Ellen reads text	SQ 3.92 – GO START TIMER CROSS to Rena	both mics out
		B/O OUT – GO	
	Rena mic out	Tap Reader Lead Reader Out w/ flashlight	
	1:00 in – Rena & Librarian gone	SQ 3.96 – GO LX 29.5 - GO	
		ASM set reel to "Time Passes"	
	4:00 in – Cue Leon to bring on Tarp, USR	CUE	
	Leon set it down UR		
	Unfold methodically -Maia joins -unfolds 2 nd flap to Kendale		
	-Leon walks away -pair unfolds the rest to reveal painting		
	Sweeping Assistants get to Tarp	SB Fly Tarp Clip Pipe IN and back OUT	
	Assistants begin to leave		
	Kendale, Miranda, Maia, Oscar Pick up corners and edges shake paper to center of tarp		
	Tarp Assistants Lift and start to Pinch inward	Tarp Pipe - GO	SLOW
	Tarp Assistants Done – step back	LX 29.7 - GO Tarp Pipe OUT – GO	
	~ 2 min later "saucepans & china"	WARN Video 3.5 OUT	
	Ellen stops reading		
	Ellen Stand – set down mic on stool Turn off ghost light	vis Video 3.5 OUT - GO	
		SQ 3.93 - GO	turns mic off
1:27:00	Ellen clicks pen light "Page 125A"		
	Leon flips to p 125 (a) in the librarian book Assistants sneak to hall to help stage Interval		

	<p>It's almost too dark to see. One can hardly tell which is the sea and which is the land.</p> <p>Do we leave that light burning?</p> <p>So with the lamps all put out, the moon sunk, and a thin rain drumming on the roof, a down-pouring of immense darkness.</p> <p>Nothing, it seemed, could survive the flood.</p>	
	<p>The profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers.</p>	SB Chair pipe out
	<p>Nothing stirred in the drawing-room or in the dining-room or on the staircase.</p>	
	<p>So some random light directing them with its pale footfall upon stair and mat, from some uncovered star, or wandering ship, or the Lighthouse even,</p>	<p><u>"Footfall"</u> Leon X to Close Cyc Chair Pipe out - GO</p>
	<p>with its pale footfall upon stair and mat, the little airs mounted the staircase and nosed round bedroom doors.</p>	
	<p>And so, nosing, rubbing, on the staircase, to the bedrooms, to the boxes in the attics; descending, blanched the apples on the dining-room table, fumbled the petals of roses, tried the picture on the easel, brushed the mat and blew a little sand along the floor.</p>	

	<p>At length, desisting, All ceased together, gathered together, all sighed together; all together gave off an aimless gust of lamentation to which some door in the kitchen replied; swung wide; admitted nothing; and slammed to.</p>		
	<p>It was past midnight. But what after all is one night? A short space, especially when the darkness dims so soon,</p>		
	<p>and so soon a bird sings, a cock crows, or a faint green quickens, like a turning leaf, in the hollow of the wave. Night, however, succeeds to night.</p>		
	<p>With indefatigable fingers. They lengthen; they darken. Some of them hold aloft clear planets, plates of brightness. The autumn trees, ravaged as they are, take on the flash of tattered flags kindling in the gloom of cool cathedral caves where gold letters on marble pages describe death in battle and how bones bleach and burn far away in Indian sands.</p>		
	<p>The autumn trees gleam in the yellow moonlight, in the light of harvest moons, the light which mellows the energy of labor, and smooths the stubble, and brings the wave lapping blue to the shore.</p>	LX 30 – GO	
	<p>It seemed now as if, touched by human penitence and all its toil, divine goodness had parted the curtain and displayed behind it</p>		
	<p>single, distinct, the hare erect; the wave falling; the boat rocking;</p>	<p>Leon X to Stool & Light Leon Pockets Mic Strikes Stool & Light to SL</p> <p>Reminder to put milk on coffee cart</p>	

	<p>The nights now are full of wind and destruction; the trees plunge and bend and their leaves fly helter skelter until the lawn is plastered with them and they lie packed in gutters and choke rain pipes and scatter damp paths.</p>	<p>Check book & reel set to “Time Passes”</p> <p>STAY DS out of aud. eyeline</p>
	<p>Also the sea tosses itself and breaks itself.</p>	
	<p>So loveliness reigned and stillness, and together made the shape of loveliness itself, a form from which life had parted; solitary like a pool at evening, far distant, seen from a train window, vanishing so quickly that the pool, pale in the evening, is scarcely robbed of its solitude. “Will you fade?” Will you perish?”</p>	
	<p>Nothing it seemed could break that image, corrupt that innocence, or disturb the swaying mantle of silence which,</p>	
	<p>week after week, in the empty room, wove into itself the falling cries of birds, ships hooting, the drone and hum of the fields, a dog’s bark, a man’s shout, and folded them round the house in silence.</p>	
	<p>The Spring without a leaf to toss, bare and bright like a virgin fierce in her chastity, scornful in her purity, was laid out on fields wide- eyed and watchful and entirely careless of what was done or thought by the beholders.</p>	
	<p>As summer neared, as the evenings lengthened, there came to the wakeful, the hopeful, walking the beach, stirring the pool, imaginings of the strangest kind</p>	

	<p>of flesh turned to atoms which drove before the wind, of stars flashing in their hearts, of cliff, sea, cloud, and sky brought purposely together to assemble outwardly the scattered parts of the vision within.</p>		
	<p>And now in the heat of summer the wind sent its spies about the house again.</p>		
	<p>Flies wove a web in the sunny rooms; Weeds that had grown close to the glass in the night tapped methodically at the window pane. When darkness fell, the stroke of the Lighthouse came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again.</p>		
	<p>The house was left; the house was deserted. It was left like a shell on a sandhill to fill with dry salt grains now that life had left it. The long night seemed to have set in; the trifling airs, nibbling, the clammy breaths, fumbling, seemed to have triumphed.</p>		
	<p>The saucepan had rusted and the mat decayed. Toads had nosed their way in. Idly, aimlessly, the swaying shawl swung to and fro. A thistle thrust itself between the tiles in the larder. The swallows nested in the drawing-room;</p>		
	<p>the floor was strewn with straw; the plaster fell in shovelfuls; rafters were laid bare; rats carried off this and that to gnaw behind the wainscots. Tortoise-shell butterflies burst from the chrysalis and pattered their life out on the window-pane.</p>		

	<p>Poppies sowed themselves among the dahlias; the lawn waved with long grass; giant artichokes towered among roses; a fringed carnation flowered among the cabbages; while the gentle tapping of a weed at the window had become, on winters' nights, a drumming from sturdy trees and thorned briars which made the whole room green in summer.</p>		
	<p>Only the Lighthouse beam entered the rooms for a moment, sent its sudden stare over bed and wall in the darkness of winter, looked with equanimity at the thistle and the swallow, the rat and the straw. Nothing now withstood them; nothing said no to them. Let the wind blow; let the poppy seed itself and the carnation mate with the cabbage. Let the swallow build in the drawing-room, and the thistle thrust aside the tiles, and the butterfly sun itself on the faded chintz of the arm-chairs Let the broken glass and the china lie out on the lawn and be tangled over with grass and wild berries.</p>		
	<p>For now had come that moment, that hesitation when dawn trembles and night pauses, when if a feather alight in the scale it will be weighed down. One feather, and the house, sinking, falling, would have turned and pitched downwards to the depths of darkness.</p>	<p>SHUTTER DS projector</p> <p>WARNING on the Interval</p> <p>GO Open doors Set in doorway & elephant door</p>	
	<p>Why not accept this, be content with this, acquiesce and resign? The sigh of all the seas breaking in measure round the isles soothed them; the night wrapped them; nothing broke their sleep, until, the birds beginning and the dawn weaving their thin voices in to its whiteness,</p>		

	<p>a cart grinding, a dog somewhere barking, the sun lifted the curtains, broke the veil on their eyes, and Lily Briscoe stirring in her sleep. She clutched at her blankets as a faller clutches at the turf on the edge of a cliff. Her eyes opened wide. Here she was again, she thought, sitting bold upright in bed. Awake.</p>	<p>SB TIMER</p> <p>SB Fly CYC OUT SB to fly speaker Pipe IN</p> <p><i>ant. cueing</i></p>
~1:35:00	Applause	<p>CYC OUT - GO Elephant Door - GO TIMER GO</p>
	SR cart enters, crosses center to SL	
	Elephant door cart comes around to enter on ramp	

Sequence 8- Interval

Time	Action	Cue	Note
	<p>Assistants enter from SL w/ interval carts. Miranda follows with "books" sign Andrea follow w/ SR chair cart Adtl. assistants follow, begin picking up chairs</p> <p>Doors stay open: Kendale attends to guests in hall ---collects lights & books if they leave -Maia & Katia pull sheets together & fold</p>	<p>Fly speaker Pipe IN – GO</p> <p>CUE Leon to move Ladder ASAP</p>	
	<p>GM ent. with Record player, from USL -Sets Ellen's handheld mic UC -Sets hallway lighting instruments</p>		
	Leon moves librarian ladder to USR	SMs check green Xs clear SR & SL	
	When all but 5 chairs are clear:	CUE CREW to Strike Chair Carts to hall CHECK assistants moving to tables	
	<p>Kendale brings on white sheet via ramp</p> <p><u>VIA SL door</u> SL Table 1 enters – Kendale, Katia Andrea brings stool – set on offstage side</p>		
	<p><u>VIA elephant door</u> Center Table enters – Shaofei & Shenli Miranda brings on stool, set DS of desk</p>		
	<p><u>VIA SR door/ramp</u> Dan & Oscar get screen SR Table enters – Dan & Oscar Maia brings stool – sets on offstage side</p>		
	Dan, Maia, Oscar: trash collection		
	Leon gets bell		

	@ 3:00 Cue Librarian & Reader to return from green room	Cue	
	Readers Set	SB Video 3.7 SB Chair Pipe FULL IN <i>follow</i> SQ 3.97 – GO (mic on)	
	@ 6:00 3 TABLES SET	Cue Reader to begin <i>follow:</i> Cue Record Fade	
	GM Strike record to SL – leave cord		
	Company x DS to Reader, DS side of table		
~1:41:00	Leon <u>Rings Bell DS</u>	LX 30.1 – GO SQ 3.94 – GO Video 3.7 – GO	
	Leon begin to X US	Chair Pipe Full IN – GO <i>look for obstructions</i>	
	Zuri X to hall & Set behind UC screen		
	<u>Leon rings bell SR</u> Zuri reads	SQ 3.95 – GO LX 30.2 – GO	
	Leon X to SL table		
	Leon <u>rings bell, SL</u>	LX 30.3 – GO	
	As Zuri finishes, GM presets @ elephant door		
	Leon X to US table from Center	WARN Interval carts out	
	<u>Bell rings, UC</u> – GM Reads	LX 30.4 – GO	
	Leon <u>Rings bell</u> continuously circle clockwise	CREW strike Interval Carts & Trash	
	Leon <u>X to SL table</u> still ringing	LX 31 – GO WARN Video 4	
	When GM is done reading, Samuel takes his place		
	Samuel sets behind screen– sings		
		SB CREW to strike SR Table, stool (Alyssa takes sheet cart) Followed by striking the ladder Then the US and SL tables – through their nearest doors.	
	Leon passes while ringing bell, Pass DS, pass SL table	SB to Float the chair pipe	
1:50:00	Leon ringing & pass library cart	SQ4 - GO LX 32 – GO Video 4 – GO Start Haze	<i>Turns on the Flow</i>
	CREW Strike SR Table & Stool (et al.) Ellen getting mic from UC	LX 32.5 – GO <u>When mic clears US</u> Float GO	<i>(takes out table light)</i>
	w/ music: Assistants get up and begin flow		
	Librarian turns off light & leaves ladder	LX 33 – GO	

FLOW:

Time	Who/What/Where	Cue/Effect	Note
	After 3 "down" floats	Chair Pipe OUT - GO	
		CREW MOVE Ladder to SR position ASM move signs to DS side of ladder	
		CHECK on ELLEN moving to ladder	
	CREW Strike UC Table/stool CREW Strike SL Table/stool	LX 33.5 - GO LX 33.7 - GO	
QUICK	When Ladder lands SR Ellen climb ladder w/ mic Flip to blank page of book	SQ 4.2 - GO LX 34 - GO	Maybe early!
		Elephant door close	
		CUE Ellen when her mic is hot	
	Ellen begins instructing	SB B/O In	
	US leg area clear of crew & aud	B/O IN - GO	
	Alexx to SR Alyssa to SL	CREW Check wings clear for legs Otter Strike Light in wings (SR & SL)	
	Company get signs		
	Give signs to assistants		

Sequence: Packing blankets & video

Time	Action	Cue	Note
	Instructions: "Walk Stop/Start Tempo Change Direction Follow" Ellen Signal SM & lets them play	SB B/O close Screen IN Clips IN 4 th Electric Out WARN Video 4 out & Vid 5 Screen to Horizontal	
	Ellen tells audience to "Look up " -beat-	B/O close Screen IN Video 4 Out SQ 4.9 LX 40----- - GO MOVE US to watch B/O & Screen	
	Screen ½ way in	Clips IN - GO	
	Screen "complete" IN	4 th Electric Out - GO	Otter
	Leon (SL), GM (SR), Samuel (C) hands on clips Assistants to hallway for carts & move chairs US		
	Leon, GM, Samuel clip up screen	Video 5 - GO	
	Leon gives hand to say "clear"	Fly Screen Horizontal - GO	
		reminder to bring the screen border IN	
	Carts Enter	SQ 5 - GO LX 41 - GO SB LEGS IN 4 - 3 - 2 - 1	(piano music)
	Carts get placed		
	Akiko & Leon @ Center - Bell Rings	LX 42 - GO	
		LEGS - GO	
	4 Blanket laid down		

	Ladies of company model laying down -stand back up & carefully guide audience		
	Assistants give blankets to audience	SB to bring Main IN	
	75% of focus to blanket lines DS is clear	MAIN IN - GO LX 45 – GO	
	Main Lands	WARN Video 6 SB TIMER	
	When audience is all lying down	LX 46 – GO (5 sec) followed by SQ 6 – GO Video 6 – GO START TIMER	-video -brings up house work lights
		SB Sail – All Crew SM push down & turn off library ladder light	
2:00:00	10 minute video “blue shoes, shimmery water, sheet w/ light house”		
	Behind Main: SAIL DOWN, Lighthouses set & On, Switch reels, Stairs to Deck, Worklights out, Turn off all projectors		
		ALYSSA “ CLEAR ”	
	@ 5 min into video	Kill Haze	
	@ 9 min	LX 50 - GO SB Main OUT nice & slow	(turns off house worklights)
	@9:50	Alyssa, this is your 10 second warning	
	@10 min – vid starts to fade on its own		
	@10:10	Main OUT- GO SQ 7 - GO	
	@ 10:15 min	WARN Video 6 OUT	
!!!!!!	@ 10:40 min	SQ 8 - GO Video 6 OUT – GO	
	1 st Actor Walks DS	LX 51 - GO	
	Last Actors lands DS	LX 51.5 - GO	
	“It would be hung in the attics, she thought; it would be destroyed. But what did that matter? she asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision .”	SB SQ 9 & Reader mic OUT SQ 9 & Mic OUT - GO	
	Ellen 1 st wave of paper See the light pass 1 more light rotation.	LX 52 – GO	
	In Full Darkness	SQ 10 – GO	
	After 1 more full light rotation/15 seconds	LX 53 - GO	
	Bows		
	Bows Done	LX 54 - GO	