

# Dialogues of the Carmelites



Cue #	Time	Fw/Pt	Syst.	Bar	GO	Description	Pg.	Scene	Notes
0.1	5					Preshow - House Full	0		
0.2	3					House Half	0		
0.3	3					conductor entrance	0		
0.5	3					Orchestra starts playing Overture	0		
1	5					on entrance of Blanch and Chorus	0		PROLOGUE: They enter, crowd of people protesting, spread out focus, sides, foggy, cool grey blue. Outside, don't need to see faces
1.5			2	1		Blanche exit	1		when she lands DS to run off stage
2	5		2	1		with music	2	scene 1	LIBRARY: dusty, old window, area DSR, light ambers from windows, room still feels cold and industrial. Chair SR, Diagonal 3 and 4
2.5			fig. 7			father goes frantically DS	6		harsh down light
2.7			fig. 10				10		falls to the ground, breaks the extreme look
3	3					on blanche entrance	15		blanche enters, she brings more life to the room and add an extreme BL
3.1			1			Blanche exit	22		
4	0/2	3	2	2		with music	23		blanche re-enters the room and screams SL, father glowing, side light from once side, scary BL
4		pt2							Room Shift - adds square
5	5					autofollow	23		restores to Library look
6	3		1	3		on movement	31		shrink to Blanche
7	5		fig. 33	3		"I give my life to him"	31		keep the room, loose the light of the father,
10	4		4	6		with music	32		TRANSITION: chairs being setup along RP, glow the truss pars to move into Parlor, mysterious light on Blanche everything else fades
15	5					with music	33	scene 2	PARLOR OF CONVENT: interviews, Blanch and Croissy, DSR. Nuns are USC. Top specials on Blanch and Croissy for intensity of moment. Truss lit with pars for Convent.
15	10	pt2							Room shift
16	3					on movement	35		old prioress enters, path down US and DS and table lit more, big music moment, bump intensity
20	4		4	5		with music	48		TRANSITION: dust media, dim lit amber, glow pars
25	3		fig. A			with music	49		Lights up on Blanche getting dressed US, table US, BL
30	5		fig. 51			with music	49		Blackout
35	3/5		fig. 52			with music	50	scene 3	WORKROOM CONVENT: more of sun and sky feel, better lit than previous convent look, nuns all around the space, table in center for main focus along with Blanche and Constance. Pars in truss on for Convent.
36	5		fig. 58			with media cue	53		suttle warmth added with the cloud media
37	5		4	5		with music	55		restores
38	5					on line	66		colder elevates tension, "you stop it at once"

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40	4					with penultimate chord TRANSITION : nuns set up the bed (table?) and wheel Old Prioress in. Transition w/ clouds, cool tones. , keep media focus, softening moment, BL on truss	67		
45	5		fig. 75			with music CELL INFIRMARY: focus changed to table as bed, cold side light with 1 side window. JUST PARTS OF IT, LIKE WINDOW AND SHAPE	68	scene 4	
46	5		fig. 78			with music full infirmary look complete, prioress entrance	69		
47	5		1	6		with music backlight Blanche enters	83		
48	5					suffering music "reched that I am, that is my concern", breakup shadows, not evenly lit, slashes and high contrast, bold choice!	92		
55	2		fig. 121			movement, Blanche on the ground as she dies, loose the bed, but focus on Blanche on the ground terrified focus to her, crucial moment	100		
60	5		4	5		end of scene 4 BLACKOUT: Nuns transition and the heart monitor for media goes red, take down lights to create more shadows. in B0 priross moved to center, then only bring up in next cue	100		
65	5		3	1		with music THE CHAPEL: Blanche, Constance, and Mere Marie during the nighttime, focused DSR. Candlelit vibe. Prioress is on the table Center highlighted but not main focus. Ambers, shadow, rectangle focus	101	Scene 5	•Act 1 scene 5 - dead table vertical cc, •first focus SR, top and side specials •then to the table cc, •then they exit
70	3					top of page constance leavd and Blanche is left alone, gets more texture and more shadow so she passes, side light prior to marie enterence, side light from both sides	104		
71	3		fig. 6		**find in score**	Focus transition DS to a "hall" feels different than the table , D3, M Marie entrance	104		
72	5		fig. 10			with music candle light only for exit	108		
75	4		4			with music, Silence at the end transition: media transitions from flames to glass, candle vibe gone and more cold/isolated, deathbed off for this, glow blanche going us. Very Dim, broken vibe.	108		
80	5		1	1		with music scene 5a focus shift more "flower scene" DSR outside vibe, daylight, no sharp space, blur, circle, they are bonding, focus area 2	109	Scene 5a Flowers	
85	5		4			with music, final chord Blackout - or dim lit blues	114		
90	3		fig. 19			with music nuns come in to chapter room to their chairs, focus to RP chairs	115		
95	5		fig. 19			with music THE CHAPTER ROOM: they stay in their seats along the RP screen and slowly stand up, and they grab their chairs and move scattered in 'A' shape, table DC. Lidione is elected Prioress now. . They shift to big square	115	scene 6	
95		pt2				Room Shift - adds square			
96	3		fig. 33			visual as they kneel they move DS, theyre in a speadout cluster now kneeling. Heavy downlight	125		
97	5		2	1		with music big shafts of light with empty spaces, window gobos	127		
100	0					final cord of page BLACKOUT: chairs shift and table goes away, Blackout for Lights, fast B0	127		
105	5					INTERMISSION HOUSE LIGHTS FULL FOR INTERMISSION	127		
110	3					PM Call for House Half House Half	127		
115	3					BLACKOUT	127		
ACT 2							127		

Key:

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Changed / Questioning

Added

Follow Cues Highlighted

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116	5				beginning of scene	sidelight only US they cast that light as they run down, D1	128		
120	5				when they run on stage	THE PARLOR: side light, diagonal slash, hallway D1, blanche in top spec SL	128	Act 2 Scene 1	
121	5		fig. 37		with music	horizontal rectangle	128		
125	4		fig. 38		with music	Calm cue adds warmth	130		
130	5		3	5	with music, FFF chord	Blackout---don't think we need this	132		
135	4				end of scene	TRANSITION: chairs shift around to get disheveled, media is still industrial, just general lost wash feel	132		
140	5		1		with music	THE PARLOR: long line of chairs set up horizontally Vibe industrial, highlight the trusses with their BL and trusswarmers, add in texture. COOL GRID, AND ML ARCH GRID GOBO,	134	act 2 scene 2	Parlor V2
141	8		1	3	with music	flip grid, going from my top specials to grid gobo	134		
142	4		1	3	with music	calm vs agitated **need to find multiple moments in score to shift. AGITATED CUE	138	L shape	
143	4		1	2		RETURNS TO CALM	139	L shape	
144	4		3	1		AGITATED CUE	139	L shape	
144.1	4		2	1		RETURNS TO CALM	140	L shape	NEED TO CREATE
144.2	4		1	3		AGITATED CUE	142	L shape	NEED TO CREATE
144.3	4		3	2		RETURNS TO CALM	143	L shape	NEED TO CREATE
144.4	4		4	1		AGITATED CUE	143	L shape	NEED TO CREATE
145			REH. 60			RETURNS TO CALM	148		
146	4				on M Marie walking DS and stopping, Complete L shape	taking a picture moment, vritical strip L shape, m Marie walks DS and stops	149	L shape	Rosie will Look at Tomorrow
147	3				with movement	side light as she walks off stage, DSL	150		Rosie will Look at Tomorrow
150	5		4	6	with music, final chord	Blackout	150		
155	4		1		end of scene	TRANSITION: chairs get lined up in 2 lines vertically	151		
160	5		fig. 63		with music	THE SACRISTY: all nuns onstage. Still Industrial vibe inside the convent but different location, cold windows in vertical line. Comes up mid scene feel.	152	act 2 scene 3	
165	3				on movement	priest moves CENTER and focus there Backlight	156		
167	5		fig. 65		with music	tensity in music, keep room but less ATMOSPHERE	156		
170	5				on movement	marie moves to SL, SHE BRINGS WARMTH TO ROOM SL	159		
171	2/5				on the action, panic	room panic , upright moment still area DSR lit	161		deep shadow + txt + effect
175	5				on entrances of officers	THE SACRISTY: entrances of Officers, Revolutionaries, and Chaplain. Chorus exits. Side light is added, different look and tention,	169		
176	3				on movement to table	officer stands on table, adds light to table US	170		
177	3				on movement stepping off table	table off once he steps down	171		
178	4				on movement of officer to DSR	DSR focus for officer talking to M Marie	172		
180	5					comissioners talk both cc shift focus to him being gross			merge this cue/ focus into cue 178
181	5				on movement DSR	DSR focus again, MAYBE Q, add sidelight, giving advice moment	176		Will Look at Tomorrow

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182	5		fig. 85		with music	marie, kinder vibe, add warmth to her, calmer atmosphere, no side light, focused widely center	177		
183	2	2			call on baby jesus falling	photograph moment, baby jesus is dropped, focus on the baby DS	180		
184	5				autofollow	different status vibe immedietly follwing baby fallen, uncertainty, focused DC	180		
185	5		3		with music, final chord	Blackout	181		
190	5				with media cue	TRANSITION:, keep BL on truss up for texture. Around line "im sure hes an informer"	182		
195	5		1		with music	start of scene 4: Table is CENTER, chairs along the RP lit	182	act 2 scene 4	
200	5				call on movement, nun kneels DSC	uplight moment, adds birdie light, takes down rest	191		
201	5				call on movemet, nun stands back up	uplight out	191		
210	5		4		with music, final chord	BLACKOUT: blanche runs off at the end into backout	192		
215	5					TRANSITION: table moved DSC	193		
220	5		1		with music	INTERLUDE: all nuns DS except Blanche. Officers and Revolutionaries onstage. Lidione is back from Paris. Media is still scaffolding, keep cold atmosphere. "fellow citizens" on that line, like catching them mid scene . Sidelight, backlight, , side HL HR and Center on table	194	interlude act 2 scene 5	SKIPPED THIS SCENE IN DESIGNER RUN
230	5		fig. 23			TRANSITION: backlight very shadowy, linestras	200		
235	5		fig. 24		with music	LIBRARY DISHEVELED: fire and warzone look, light flickers, color shift to dingy, rusty, yellow. **ladders and pendant light in** chairs and table piled up center, and focus is DSL with a chair. Media has a storm in the background, should have similar light systems as previous Library, but more angular, more haze, more intensity, linestras	202	act 2 scene 6	war shift!
236	5		fig. 25			slashes and DSL she lands, construction gobo	202		
240	5		4	5	with music, in silence	Blackout	212		
245	5				end of scene	TRANSITION: media has fire/smoke. Instoduce another flicker but more intense and reflective of fire, keep darker and amber. Ladders role out here	213		**ladders role out here
250	5		fig. 28		with music	THE CONCIERGERIE: media has a post warzone content, ladders are on both sides of stage, focus is on center. Very dooms day atmosphere. nuns visible and pendant light turns on. Jail place, interrigration circle vibe	216	act 2 scene 7	
251	5				on Line "because of a dream I had"	"because of a dream I had " on blanche warm BL spec	223		
255	5		4	4	with music, final chord	JAILER : shift focus to HR boat, nun in sillouhette/ in circle, cold	223		** ladders go onstage
260	5		fig. 47		with music	SCENE 8: lights up on Jailer in boat	224	act 2 scene 8	
265	5	3	fig. 52		with music	SCENE 8: lights OFF on Jailer in boat	229		
270	5		fig. 52		AUTOFOLLOW	SCENE 9: Return to jail, but different space?, the ladders move back to left and right. Lidione "mes Filles"- pendant still in, dudes on the staircases in specials, and lady singing Center with nuns huddled around her are the focus	229	act 2 scene 9	

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275	5		fig. 58			shift focus to Chaplain DSR, nuns are in silhouette US- pendant out here, men are still on ladders fyi but not focus point. Nuns shift up on the chairs pilled up US so keep that dim lit too.	233		
280	5		1	1	for entrances of Mere Marie and The Chaplain	<b>SCENE 10: media shifts here, Atmosphere still post war vibe but less intense. DSR light out and focus Center/ the seats being set up on the RP</b>	233	act 2 scene 10	
285	5		1	3	with music	TRANSITION: Crowd comes in BL , this feels pretty scary and grim, officers are on the staircase again, people are everywhere	237		
290	5		2	3c	with music	Women move chairs and start writing names, focus to chairs along RP	238		
295	5		3	1	with music	Croud enters, add more light DC BL silhouette	239		
300	5				on movement nuns huddled C	Crowd sits in Center, shift focus	239		
305	5				on movement splitting L R	Nuns begin to sing splitting up SL and SR, shift focus	239		
310	5				When nun raises her arms	PLACE OF EXECUTIONS:mood shift, sets the scene for the executions, its dark, backlit, and grim	240		
315	0/3		2	2	with music	flash for execution 1	242		
320	0/3		2	2	with music	flash for execution 2	243		
325	0/3		1	2	with music	flash for execution 3	245		
330	0/3		2	3	with music	flash for execution 4	245		
335	0/3		1		with music, last note	flash for execution 5	246		
340	0/3		2	1	with music	flash for execution 6	246		
345	0/3		1	2	with music	flash for execution 7	247		
350	0/3		2	1	with music	flash for execution 8	247		
355	0/3		2		with music, second beat	flash for execution 9	248		
360	0/3		3	1	with music	flash for execution 10	249		
365	0/3		3	3	with music	flash for execution 11	249		
370	0/3		2	1	with music	flash for execution 12	250		
375	0/3		1	2	with music	flash for execution 13	251		
380	0/3		1	3	with music	flash for execution 14	252		
381	4				with movement	<b>**big silence**</b> slight focus to center constance	252		
382	2		fig. 73		with movement	blanche apears DSR, time has stopped	252		blanche now more center than SR
385	0/3		2	3	with music	flash for execution 15	253		
386	6				when Blanche starts singing	blanch alone on stage, uplight and BL	253		
390	0/3		1	4	with music	flash for execution 16	255		
395	8				on movement	Blanche in a Backlight only, Silhouette	255		
400	4		1	4	with music	BLACKOUT: media has names glowing	255		
405	5				Curtain Call	Curtain Call- horizontal line formation, company bow	255		
406	3				single bows	fuller stage for curtain call for single bows			
410	2				For nod to Maestro plus full company bow	Conductor special up- and horizontal line up again	255		
415	3				B0	B0	255		
416	5				House Full	House Full			

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