

RENT



Cue #	Time	Fw/Pt	No./Scene	GO	Description	Pg.	Notes
0.1	5		Preshow	HOUSE FULL	nighttime early christmas morning, dark grunge, sourced streetlight, moonlight, filmset, candles.	1	
0.2	5		Preshow	HOUSE HALF	dim stagelight	1	
0.5	3		Preshow	B0	B0	1	
1	3		Beginning of Act1	Before Rogers entrance	cold lifeless loft, enters cc	1	
2	3		Beginning of Act2	Marks entrance	adds light to HL landing for Mark	1	
3	3		Beginning of Act3	Mark cross down stairs	takes light down on landing	1	
4	3		Tune Up A	start of song	brightens up face LT, song look	1	spot Mark and Roger
5	3		Voicemail 1	anticipate moms entrance	leave atmospherics, dim LT on stage, bring up platform LT above the ladder	2	spot mom
6	3		Voicemail 1	end of "love mom"	fades LT off mom, brings back look from cue 4	3	spots Mark and Roger
7	3	pt1	Tune Up B	anticipate Collins entrance	fades LT dim on Mark n Roger, keep atmospherics, bring up light on Collin under HL plat, pendant LT up	3	spot collin
	2	pt2	Tune Up B		takes pendant light out	3	
8	2		Tune Up B	thug entrance HL audience stairs	bring up HL stairs / area LT HL	4	
8.1	0.2	FW0.5	Tune Up B	DRUMKICK 1	FLASH ON HL stair par spec	4	
8.2	0.2	FW0.5	Tune Up B		FLASH OFF	4	
8.3	0.2	FW0.5	Tune Up B	DRUMKICK 2	FLASH ON HL stair par spec	4	
8.4	0.2	FW0.5	Tune Up B		FLASH OFF	4	
8.5	0.2	FW0.5	Tune Up B	DRUMKICK 3	FLASH ON HL stair par spec	4	
8.6	0.2	FW0.5	Tune Up B		FLASH OFF	4	
8.7	0.2	FW0.5	Tune Up B	DRUMKICK 4	FLASH ON HL stair par spec	4	



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8.8	0.2	FW0.5	Tune Up B		FLASH OFF	4	
9	3		Tune Up B		Benny entrance HR audience stairs	4	spot Benny
10	2		Tune Up B		Benny exits	6	
11	0		Tune Up B		right before "the power blows"	6	
12	1		RENT		start of song RENT	6	
12.1		FW1	RENT		full stageFLASH, change in color, loft gets punk	6	
13	4.9		RENT		FULL STAGE and upper level, regular intensity, same colors, add effect?	6	
14	4.9		RENT		Top of pg Mark n Roger " Last years rent"	7	
15	4.9		RENT		Light isolates on Roger and Mark as they sing	7	
16	4.9		RENT		They place the trashcan center near the grate, use LED PUCK. LEDTAPE. and FOG as they burn the past to the ground	7	
17	4.9		RENT		anticipate Joanne "don't screen"	8	
18	4.9		RENT		anticipate Collins "how do you stay"	8	
19	4.9		RENT		Isolate Joanne HR	8	
20	4.9		RENT		anticipate Collin "I feel sick"	8	
21	4.9		RENT		Isolate Collin HL	8	
22	4.9		RENT		end of Collin " I feel sick"	8	
23	4.9		RENT		FULL STAGE. Copy cue 12.1 w/out effect	9	
24	4.9		RENT		call with cellphone ring	9	
25	4.9		RENT		Isolate Benny Top CC plat	9	
26	4.9		RENT		end of Bennys phonecall	9	
27	4.9		RENT		FULL STAGE. Copy cue 12.1 w/out effect	11	
28	4.9		RENT		Adds effect w studio spots txt on off	11	
29	0		RENT		Blackout on the button	11	



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22	4.9		Christmas Bells 1		on entrance of homeless man homeless man passes stage right to stage left, outside street vibe	11	
23	4.9		You Okay Honey?		on Angels entrance spiral stairs and below, exiting UHL. USE Christmas lights, still outside street vibe	11	
24	4.9		You Okay Honey?		beat change after Collins "angel? Indeed" change in beat, change color	12	
25	4.9		Tune Up - Reprise		they walk off stage, lights up on loft loft look	13	
26	4.9		One Song Glory		beginning of music "one song glory" Glory song look	14	
27	3		One Song Glory		on Roger stepping over metal grate. music picking up speed, by line "time flies time dies" beat picks up, intensity and color shift, add grate light and backlight	14	
28	7		One Song Glory		end of Roger's line "one blaze of glory, glory" beat slows down, copy previous cue but take grate + backlight out	15	
29	4		Light My Candle		start of "light my candle" music Light my candle look, dark, exotic, sexy, candle lit	15	
30	0.5		Light My Candle		call on Bumb end of song by line they call me mimi" CC on plat bump intensity and saturation	19	
31	4.9		Light My Candle		end of song B0 Bo	19	
32	3		Voicemail 2		antisipate Maureen's line "Hi, you've reached Maureen and Joanne" lights Maureen up in sillouette under HL plat. Parents are ontop of the HL plat glowing	19	
33	2		Voicemail 2		on Maureen's exit takes Maureens sillouette light out, HL plat for parents brighter	20	



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34	4.9		Voicemail 2		Blackout at the end of Mrs Jefferson's line " and a bra!"	21	
35	4.9		Today for You A		antisipate Marks entrance	21	The loft, a bit happier and brighter.
36	4.9		Today for You A		with music change, by Mark and Collins lines "bustello marlboro"	21	tropical music starts, add some fun club lighting, color change, effect w/ auras
37	4.9		Today for You A		Angel enters space slowly going up stairs, before lines	22	sillouette slow fade up on HR incline stairs w/ studio spots
38	4.9		Today for You A		on angels line "today for you tomorrow for me" before song pt B	22	full special on staircase for Angel
39	4.9		Today for You A		on movement when Angel runs down the stairs	22	takes special and sillouette lighting on Angel out, and change color of auras
40	4.9		Today for You B		drum solo breakdance by Angel		highlight CC add in different effect
41	0.5		Today for You B		on Angel doing deathdrop DSC	23	bump light DSC for deathdrop
41.5	0.5	FW1	Today for You B				Takes that added light out, copy cue 40
42	4.9		Today for You B		bump at end of Angels line "tomorrow for me"	24	bump intensity on CC loft plat, use par on boom to pop on
43	4.9		You'll See		anticipate Benny's entrance HR plat	25	lights resume to the somber loft look, copy cue 25
50	3		You'll See		BO at end of final note "youll see"	27	
51	4.9		Tango Maureen Intro		Right after BO lights up on Mark and Joanne	27	takes place in the "Lot" set the atmosphere, they're messing with cables and mics HL



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52	4.9		Tango Maureen		beginning of music "Tango Maureen" atmosphere builds with the passion/tension/anger HL , eventually move DC so light up DS area	28	Mark travels up and around the structure, isolated in light, Joanne sets up the stage down stage right. Mark descends the spiral staircase to the lot. They tango. builds
53	0.5		Tango Maureen		bump on rattle sound in the music by end of Both line "and turn blue"	31	
53.5	0.5	FW1	Tango Maureen		copy cue 52 return to status	31	
54	4.9		Tango Maureen		on Joanne trying out the mic	31	
55	4.9		Tango Maureen		Joanne says " thanks"	31	
60	4.9		Tango Maureen		end of song Bump	32	
61	4.9		Tango Maureen		Blackout for Transition to support group	32	
62	4.9		Support Group		beginning of entrance: Steve Gordon Ali Pam etc.	32	
63	4.9		Support Group		Roger starts singing from loft lines "because reason says I should have died"	34	
64	1		Out Tonight		Bo on first chord for song Out Tonight	34	



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65	3		Out Tonight		start of song "out tonight"	34	
66	4		Out Tonight		Mimi line "flirt with a stranger"	34	spotlight iris out here
							may need to add some effects cues or bumps with music..look at in
							may need to add some effects cues or bumps with music..look at in
70	2		Out Tonight		bump on end of song, when shes down the ladder in Roggers apt	36	
71	4.9		Another Day			36	
					the loft, but heated (support group still frozen on stage in dark) rock feel		
72	4.9		Another Day		mimi " the heart may freeze" music shifts	37	
73	4.9		Another Day		roger " excuse me" upbeat music starts again	37	
74	4.9		Another Day		mimi " theres only yes" music calms down again	38	
75	4.9		Another Day		support group starts singing	38	
76	4.9		Another Day		end of all line " no day but today"	38	
					slow build in intensity, live move with studios fanning up		
77	2		Another Day		Blackout end of song	39	
					B0		
78	4.9		Will I		on Rogers entrance	39	
					Roger cc in loft		



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79	4.9		Will I		on steves entrance	39	Steve enters DS bring up light
80	4.9		Will I		on entrance of first person group 1?	39	person enters HR from under plat
81	6		Will I		on entrance of rest of group 1 from each side of stage	39	group enters from both sides of stage, all standing DS along stage line
82	4.9		Will I		end of song Blackout	39	B0
83	4.9		On the Street		beginning of "on the street"	39	beginning of "christmas bells" , 3 homeless ppl DC, this is the street, use wall scrapes
84	4.9		On the Street		on movement, Homeless/police go HR	40	they are pushed by police to HR shfit focus, but full stage should be dim there are others under platforms HL
90	4.9		Santa Fe		beginning of music, before line "new york city"	41	collin imagines life outside NYC bringing Mark n Angel, cc plat, dark and grunge
91	4.9		Santa Fe		on movement of ensemble line All "oh--"	42	ensemble enters HR under the plats, they land HL under plat, they are sillouette
92	4.9		Santa Fe		on movement, they break out of their position HL plat and start dancing	43	Collin inspires homelss to join them, lights brighten to represent
93	4.9		Santa Fe		on movent, when theyre going to the center ground platform	4394	lights return to reality, darker grunge
94	4.9		Ill Cover You		call on beginning of song	43	shift to song look, bring hope and love
95	4.9		Ill Cover You		on angels line " live in my house"	43	brighten up lovey for song



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96	4.9		Ill Cover You		on movement, they go to the spiral stairs	44	
97	4.9		Ill Cover You		on movement, they land on HL platform	44	
98	4.9		Ill Cover You		on Movement, they land on Center top platform	44	
99	4.9		Ill Cover You		bump end of song, or line "oll cover you"	45	
100	4.9		Ill Cover You		Blackout for end of song	45	
101	4.9		We're Okay		beginning of "we're okay", call on phone ring	46	
102	4.9		We're Okay		end of joanne line "im on my way"	46	
103	4.9		Christmas Bells		call beginning of song "christmas bells"	47	
104	4.9		Christmas Bells		end of line "its beginning to snow", or on movement to the center platform	47	
105	4.9		Christmas Bells		call on movement, they move HR for vender scene	48	
106	4.9		Christmas Bells		on movement, Mark and Roger HR	49	Pg. 49 Mark and Roger enter stage left and travel across the mid bridge landing on the stage right platform.



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107	4.9		Christmas Bells		Mimi's entrance add light for Mimi DS		Mimi enters underneath it as Joanne passes her upstage. Some light downstage as this sequence happens.
108	4.9		Christmas Bells		call on Police entrance Police enter and cross to loft platform, bump up light on platform	50	
109	4.9		Christmas Bells		call on Mimi and Junkies cross from HL to HR as they follow man bring HL and HR brighter a bit		might delete..?
110	4.9		Christmas Bells		Bennys entrance to center top platform add light for Benny center top platform	51	
111	4.9		Christmas Bells				During the overlapping sequence, specific light on each individual story: will need to look at during
120	4.9		Christmas Bells		call at end of last "and its beginning to" lights on stage go dark, but Maureen is picked up by spotlight	56	Pg. 56 - Maureen enters house left stage right. Pick her up in a spot as quickly as possible as lights go dark on stage, she ascends the stairs to the stage.



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121	4.9		Christmas Bells		call on last line "SNOW!" add movement with studio spots swirls, circle movment?	56	Final sung note, bottom of pg 56, swirling big movement as the stage re-sets to the Lot for Maureens show
121.5	3	fw3	Christmas Bells		Blackout for end of song following B0	56	
122	4.9		Over the Moon		top of scene "over the moon" the lot look on center platform, rest of stage dim for the Backups	57	Maureen in spotlight
123			Over the Moon		Maureen line "Im forbidden to produce milk" shift saturation deeper	57	
124			Over the Moon		Maureen line " the na little bulldowg entered" the lot look on center platform, rest of stage dim for the Backups, copy cue 122	58	
125			Over the Moon		Maueren first line of "only thing I do" shift saturation deeper, copy cue 123	58	
126	4.9		Over the Moon		Blackout after "Thank You". B0	58	
127	4.9		La Vie Boehme		top of song "la vie boehme" location is restaurant, they enter HL	59	All enter stage right to tables, center.
128	4.9		La Vie Boehme		on Bennys line "bohemia dead" tone is shifting, add some more color, some movement from auras	61	Mid pg. 61 the tone shifts as they memorialize the death of bohemia, this song builds to an all out
129					call on Marks line "to days of inspiration" build cue for intensity boost,	62	not sure on placement
130	4.9		La Vie Boehme		on entrance of Joanne freeze effect and iso on Maureen and Joanne	62	



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131	4.9		La Vie Boehme		on Restaurant man line "and thirteen orders of fries"	63	Mid pg. 63 the lights pick up the rest of the stage to as waiter reads off order. Party
132	4.9		La Vie Boehme		on Joannes entrance bottom of page	64	Bottom pg. 64 repeated isolation of Joanne and Maureen
133	4.9		La Vie Boehme		Mark Angel Mimi and others line "bisexuals, trisexuals, homo sapiens"		then finds the party again; resume
134	4.9		La Vie Boehme		Bennys line "your new boyfriend doesn't know about us?"	66	Pg. 66, isolate stage left for Benny and Mimi scene.
135	4.9		La Vie Boehme		Marks line "roger will attempt to write a bittersweet"		Party restores
136	4.9		La Vie Boehme		Bennys line "check!"	67	Pg. 67 Isolate Mimi and Roger stage right.
137	4.9		La Vie Boehme		on movment, as they go up to the top platform		
138	4.9		I should Tell You		last chord of song bump	72	Big button
139	4.9		End of ACT1		end of Act B0	72	
140	4.9		End of ACT1		House FULL	72	
141	4.9		End of ACT1		House Half	72	
142	4.9		End of ACT1		Blackout leading into Act 2	72	
ACT 2							
200	4.9		Seasons of Love		DS stage edge wash,	73	



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201	4.9		Seasons of Love		soloist line " five hundred twenty fieve thousand"	73	
202	4.9		Seasons of Love		soloist 2 line "in truths that she learned"	74	
203	4.9		Seasons of Love		ALL Line " its time now to sing out"	74	
204	4.9		Seasons of Love		Blackout end of song "seasons of love"	74	
205	4.9		Happy New Year A		top of scene"happy new year A"	74	front of the loft platform and then up onto the loft platform. Each character makes their entrance on the stage left lower staircase platfrom
206	4.9		Happy New Year A		on movement Maureen goes HR		Maureen's call is isolated stage left.
207	4.9		Happy New Year A			79	Pg. 79, both phone calls happen on the mid bridge right. They should feel isolated.
208	4.9		Happy New Year B		on movment to center platform loft		Mark, Joanne, and Maureen move into the loft and they let the
209	4.9		Happy New Year B		on Bennys entrance		Benny enters playing down of the loft as the rest of the friends are
210	4.9		Happy New Year B		on the Man entrance HR	86	Pg. 86, the man enters stage right as Mimi finds her way to him



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211	4.9		Happy New Year B	on the Mans exit	return to stasus intensities,	86	they exit stage right together.
212	4.9		Valentines	beginning of scene "Valentines"	focus CC for Mark, have a different look to this scene, but not fully lit yet, can be any location!	86	
213	4.9		Valentines	on entrance of Maureen and Joanne HL	boost light HL for Maureen and Joanne entrance	86	
214	4.9		Take me or Leave Me		shift focus to down HL	87	The song plays down stage right,
215	4.9		Take me or Leave Me		shift focus to down Center		move center
216	4.9		Take me or Leave Me	on movement Joanne and Maureen go up the stairs	add light up on stairs and upper platforms HL and center		
217	0		Take me or Leave Me	Bump for end of song call on position freeze?	bump intensities of systems and change color	90	
218	2		Take me or Leave Me	Blackout at end of song "take me or leave me"	B0	90	
219	4.9		Seasons of Love B	beginning of Seasons of Love B	full stage copy look from cue 200	90	The cast appears in different spots
220	4.9		Seasons of Love B	on movment off the center platform to DS	focus DS center	90	
221	4.9		Seasons of Love B	call on line "figure in Love"	back to full stage copy cue 219, actors begin moving out of their positions	90	
222	4.9		Seasons of Love B	Blackout on last note of song	B0	90	
223	4.9		Without You	beginning of scene "without You"	Mimis apartment , focus DS and HR for Mimi and the Man	90	
224	4.9		Without You	on Mimi cross to Roger	add light to HL full DS coverage for the cross, we see Roger	91	



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225	4.9		Without You		on movement as Roger goes up the staircase HR	91	
226	4.9		Without You		on entrance of Angel and Collins	92	
227	4.9		Without You		Rogers line "the world revives"	92	
228	4.9		Without You		on entrance of Maureen and Joanne line "the mind churns"	93	
229	4.9		Without You		on movment, Mimi crosses HR to Roger	93	
230	7		Without You		Blackout at end of song "without you"	93	
231	4.9		Voicemail 5		beginning of Voicemail 5	94	
232	4.9		Contact		beginning of Contact	94	
233	4.9		Contact		on placement of the sheet covering them		sheet undulates as Angel ascends standing on the tables
234	4.9		Contact		club lighting yet dark and moody, keep focus on Angel on the table		unsure on placement
235	4.9		Contact		on Angel exiting/diappearing		
236	4.9		Contact		at the end of collins line " its over" or action of draping sheet over Angel	97	



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237	4.9		Ill cover you Reprise		beginning of "ill Cover You Reprise"	97	the three principals eulogize Angel as they each come center in isolated light.
238	4.9		Ill cover you Reprise		on Collins line "live in my house"	97	
239	4.9		Ill cover you Reprise		on Collins movment Downstage center	97	
240	4.9		Ill cover you Reprise		on movement of ensemble walking DS to sing	98	
241			Ill cover you Reprise		on movment , Angel going to the backdoors center,		
242	7		Ill cover you Reprise		Blackout fade for end of song	98	
243	4.9		Halloween		beginning of "Halloween"	99	
244	4.9		Goodbye Love		beginning of "goodby Love"	99	
245	4.9		Goodbye Love			100	Goodbye Love plays center, and then stage left. Most of this plays on the actual stage deck off of any
246	4.9		What You Own		on movement	106	Isolate Roger and Mark as they figure out what their next steps are. The staging is two parallel journeys that travel in opposition on either sides of the
247	0		What You Own		Bump on the last chord	109	



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248	2		What You Own		Blackout at end of song	B0		
249	4.9		Voicemail 6		beginning of Voicemail	focus on HR platform, keep isolated	110	
250	4.9		Voicemail 6		end of line "call your mother"	B0	110 actors move down the spiral staircase to the deck in darkness	
251	4.9		Finale A		beginning of " Finale A"	location is the lot and the Loft, Christmas bells location? Copy cue 104. dim light on the center platform, but its not the focus	110	Homeless come back to their traditional Christmas Bells location. While they are singing Mark and Roger, re-build their apartment. Subtle light on the platform so we can see action but not
252	4.9		Finale A		on Homeless exit	vibrant lights on center platfrom for Homless exit		
253	4.9		Finale A		call on line "turn the projector on"	dim stage, media video is playing		
254	0.5		Finale A		call on the projector blowing up	B0		
255	8		Finale A		call on Collins entrance HR	slow fade lights back up for Collin entering HR on staircase		
256	4.9		Finale A			They do Santa Fe middle of the platform and on the deck in front of it and then Maureen enters		They do Santa Fe middle of the platform and on the deck in front of it and then Maureen enters
257	4.9		Finale A			Maureen, Joanne, Mimi, enter stage left to the tables which have been moved down center.		Maureen, Joanne, Mimi, enter stage left to the tables which have been moved down center.



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258	4.9		Finale A		Mimi and Roger are perched on the tables.		Mimi and Roger are perched on the tables.
259	4.9		Your Eyes	beginning of "Your Eyes"	Roger primarily center, light on him, everyone else in shape and shadow	115	Roger primarily center, light on him, everyone else in shape and
260	4.9		Finale B		Mimi awakens and the cast huddles around the table to welcome her back. Vibrancy and brightness re-ignite as hope becomes the guiding emotion.	116	Mimi awakens and the cast huddles around the table to welcome her back. Vibrancy and brightness re-ignite as hope becomes the
261	4.9		Finale B		The principals are joined by the ensemble and the company splits center to reveal the video once again playing they watch as the full video plays.	117	The principals are joined by the ensemble and the company splits center to reveal the video once again playing they watch as
262	4.9		Finale B		focus center as video shuts off		
263	8		Finale B	Blackout fade for end of final chords	B0 slow fade	118	
264	4.9		Curtain Call	curtain call	bright stage wash with movement from studio spots and auras	118	
265	4.9		Curtain Call	B0 for end of curtain call	B0	118	
266	4.9		END OF SHOW	HOUSE FULL	HOUSE FULL, DIM STAGE LOOK	118	



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