LIGHTING DESIGNER: CHRISTIAN SPECHT

Tiello, Dolly!

SSTI	/	200	_		MASTER ELECTRICIAN: ERIC NELSON	ALD:			
CUE	Pg	T	D	F	DESCRIPTION	PLACEMENT ACT I	PRESET	œ	PRESET
1 2	5				PRESHOW WOUSE 1 /2				
3 4	5 5				PRESHOW SPEECH B/O	PRESHOW HOUSE 1/2 PRESHOW SPEECH HOUSE LX OUT			
5	5				CONDUCTOR LIGHT CONDUCTOR LIGHT OUT	CONDUCTOR OUT			
10						OVERTURE			
12	5				SET LIGHTING SHIFT LIGHTING SHIFT LIGHTING SHIFT	OVERTURE 'DOWNBEAT OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER			
16 18	5				LIGHTING SHIET	OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER			
20 22	5				LIGHTING SHIFT LIGHTING SHIFT MUSICAL BUTTON	OVERTURE MUSIC CHANGES TO DIFFERENT NUMBER BUTTON			
24	5				B/O	B/O			
						ACT I SC.1 NYC 1890'S			
						NO. 1/OPENING ACT ONE			
26 28 30	5					W/ MUSIC W/ VOCALS			
32 34	5					match 'em up. "CALL ON" varicose veins 'REDUCED' Dolly boards horsecar			
36 38	6					Mrs. Levil MUSIC BEGINS			
40	7					NO. 2 /I PUT MY HAND INall this for you? MUSIC FADES OUT			
42	7					DING			
44 46	7	0			HEAVENLY DOWN LIGHT	and daffodils-an "LIVES" MUSICAL BUTTON My duty to "ASSIST" on PRAYER CHOIR MOMENT			
48 50	7	0			RESTORE same as 44???	RESTORE games- and "LOVE" music tempo slows			
52 54	7					trump lady "FAIR" my hand in "HERE" Dance interlude			
60 62	7 8					end of Dance Interlude MUSICAL BUTTON			
64	8					MUSIC UNDER DIALOUGE			
66 68	8	H -	H		-	Sometime "TODAY!" on music pause "FOR" when my little After Ambrose exits			
70 72	8					I put my hand in "THERE!" B/O / Scene Shift			
						No.2a YONKERS MARCH (Orchestra)			
74	8					ORCHESTRA PLAYS ACT SC.2 VANDERGELDER'S FEED STORE			
76 78	9	E	E			START SCENE OPEN TRAP OR for as you can "GOF MUSIC STARTS			
78 80 82	10 10		E			and pretty daty 100:			
	10					No 3 ITTAKES A WOMAN			
84 86 88	10	Ŀ	E	E		dumping the "ASHES." THE troil young moiden 'YES." 8 lakes a woman			
90 92 94	11				GLEE CLUB MOMNET ISOLATION GLEE CLUB?? MEN DISAPPEAR	*AND" so she'll work			
96	-11		Ė	Ē	MEN DISAPPEAR	'RANI' Rohl Rohl 'AND' in the winter she'll shove! TO' that doinly woman Oh ves. it takes a "WOMAN" MUSIC TEMPO A			
98 100 102	#				GLEE CLUB REAPPEARS MUSICAL BUTTON	Oh ves. it takes a "WOMAN" MUSIC TEMPO ^ "OH" yes, it takes a woman MUSICAL BUTTON			
104 106	11				RESTORE	MOSICAL BOTTOM "ALL" right, out of here RESTORE "A DREAM!" w/ MUSIC			
						No. 3a IT TAKES A WOMAN (REPRISE)			
108 110 112	13					TIT takes a woman w/ vocals dumping the "ASHES" WAYER on Joney to "MAKE!"			
114	14				REVEAL COR and BARN	Owinperg mer Ashts: Mar vs nod losins D-MAKEP Mar vs nod losins D-MAKEP IRAP for InnomentPYP? Ves, Comelaut "PSF" w/ MUSIC NO. 4. PUT ON YOUR SUNDAY CLOTHES			
115	14					Yes, Comelius! "YES!" w/ MUSIC NO. 4 PLIT ON YOUR SUNDAY CLOTHES			
118 120	15					DOLLY HANDS CARD MUSIC PAUSES			
121 122 123	16					DOLLY HANDS CARD MUSIC PAUSES elight o'clock 'TONIGHTI' MUSIC RESUMES EXPLOSION/ FOG EXPLOSION/ FOG			
123	16					EXPLOSION/ FOG			
124 126 130	16 16					"OUT there, theres a world SLAMS TRAP FOG AND FIRE LOOK 5 explosions until we've kissed a "GIRL"			
130 132 134 136	16 17					until we've kissed a "Gilit" as fine as you "LOOK!" h your Sundoy "CLOTHES" "COME" on Bamabyl We're going			
136 138 140	17					PUI on your sunday clothes			
142	17					SEREATH YOUR PORTION THE WOODS Mondary In your Sunday "CLOTHES." Yonkers station SEREATH Your bowler brim Mondary In your Sunday "CLOTHES" DOLLY WHISTIES TRAN EMISSES			
146 148 150	17 18					Monday in your Sunday "CLOTHES" DOLLY WHISTLES			
150 151 152	18					TRAIN ENTERS CYMBAL CRASH CYMBAL CRASH			
153 154 155	18								
155 156	18 18					CYMBAL CRASH CYMBAL CRASH CYMBAL CRASH CYMBAL CRASH			
157 158	18 18					CYMBAL CRASH CYMBAL CRASH			
159 160	18					CYMBAL CRASH			
161 170	18 18					CYMBAL CRASH MUSICAL BUTTON			
172	18					No. 4a PUT ON YOUR SUNDAY CLOTHES-ENCORE			
172 174	18					MUSIC SEGUE No. 4b INCIDENTAL (HAT SHOP) ORCHESTRA			
						ACT I SC.3 NY STREET/ EXT. HAT SHOP			
176 178 180	19 19					SCENE OPEN MES. MOLLOY ENTER SR MUSIC FADES OUT			
180	19					No. 5 RIBBONS DOWN MY BACK			
182 184	20 20		Ē			MUSIC STARTS			
186 188	20		Ė			notice me passing "BY." The gentleman's "EYE"			
190 192	21					That he might notice "ME." "AND" so I will proudly			
194 196	21 21	Ė	E	E		That he might notice "Me!" "MRS" Molloy, wild harses can't			
198	22					No. 5a RIBBONS DOWN MY BACK (REPRISE) "AND" so III by to make it easier			
200 202	22 27	L	E			catch a gentleman's "EYE." what I stand "FOR!"			
202	27					No. 6 MOTHERHOOD MARCH what I stand "FOR!"			
204 206	27 27		F			Stand up and march, "march, "MARCH!" Dolly "I" stand for matherhood, America, Malloy			
208 210	28					Stand up and march, march, "MARCH!" Molloy T stand for molherhood! YFOUR score and seven years ago!			
204 206 208 210 212 213	28 28	ŧΞ	Ē	Ē					
215	28 29		E			TO" form a perfect union! "MARCH", more Alt. "DAMN the transfer, full record.			
216 217 218 220	29 29 29		F			DAMN the torpedos, full speed "MARCH" march MUSICAL BUTTON			
220	29					MMSICAL BUTTON 30" you see. Mr. Vanderaelder, there No. 7 DANCING			
222	30					let's go back to Lesson "ONE."			
224 226 228	30 31 31		F			lef's go back to Lesson "ONE." AND "one, two, three LOOK," I'm dannelight left, i was TAKE the scene to whose crims you're in Wow, I'm "DAKENO"			
230	31		F			Who cares it lever "STOP!"			
222 224 226 228 230 232 234 236 238 240	31		E						
238 240	31	ŧΞ	Ē	Ē		stand aside "DANCES" "HE'S" dancing! "FOR" my heart is about to burst			
244	31 31					Cares if we ever "STOP!" "WHEN" ther's someone you hardly "MAKE" the music weave a spell.			
246 248 250	32 32		F			"AS" around & around you go. hit the top. "AND"			
252	32		Е		-	DANCE BREAK	-		
H	Ξ	E	E	E					
H		E	E	E					
260	32		Е		-	MUSICAL BUTTON			
262 264	32 32	E	Ē	Ė		"WELL," well, ;look who's here!			
266 268	33					No. 8 BEFORE THE PARADE PASSES BY It want you to give me "AWAY!" MUSIC IN			
268 270	33		Е		_	Before the parade passes "BT"			
270 272 274 276 278 280 282	33	ŧΞ	Ė	Ė		Before the parade passes "BY." Dolly Before the parade passes "BY." Dolly Give me an old "BATON" All			
276 278 280	34					Before the parage passes "BT. All			
282 284	34		F			'TM' going raise the roof, MUSICAL BUTTON 'MRS.'Levil, she's beautiful			
	Ja					No. 9 FINALE ACT I			
286	35	1			1	He's as good as "MINE."	1		

Jello, Dolly! LIGHTING DESIGNER: CHRISTIAN SPECHT

	_	T	_		MASTER ELECTRICIAN: ERIC NELSON	ALD: CUE LET			
288	35 35		D	F	DESCRIPTION	PLACEMENT Before the parade passes "BY." Dolly	PRESET	· ·	PRESET
290	35					B/O INTERMISSION			
292 294 296	35 35-36					INTERMISSION HOUSE 1/2 HOUSE OUT			
298	35-36 35-36					8/O			
						No. 10 ENTR'ACTE (ORCHESTRA)			
301	36					ACT II SC. 1 OUTSIDE HOFFMAN HOUSE HOTEL			
						No. 11 ELEGANCE			
303 305 307 309 311	36 36					OPENING SCENE MUSIC A never ever carry # "OFF" (8 Measure dance break)			
307 309 311	37					"ALL" who are well bred Carry It "OFF" (4 measure dance break)			
	37								
315 317 319	37 37					"HAVE" you noliced when I hold my cup That "WE" got elegance We'll cary it "OFFI" (Dance break)			
331	38					"WE" got elegance.			
333	38					We got TELEGANCE No. 11a MARCH to HARMONIA GARDENS			
335 337	38 38					MUSIC STARTS BUT' I don't want to be on the stage			
339 341	38				LIGHTS SLOW A HARMONIA GARDENS	Fastert-Harfs "IT." Ithle "ROSE"			
341	38				LIGHTS SLOW * HARMONIA GARDENS	ACT II SC. 2 HARMONIA GARDENS RESTAURANT			
343	39					SCENE BEGINS			
345	39					No. 12 WAITERS' GALOP RUDOLPH BLOWS WHISLTE			
345 347 349 350	39 40 40		F			everything on the menut "WAITER" RUDOLPH BLOWS WHISLTE Only It's in my garter! MUSIC ^ Comelius shuts curtain			
350.5 351	41		E	E		CURTAINS CLOSE CURTAIN OPENS			
351 351.5	41		E	Ε	-	CURTAIN SHUTS			
F									
			E						
157	,		Ė	Ξ	-	WAITERS ERECTE			
357	41					WAITERS FREEZE No. 12a HELLO, DOLLY-AGITATO			
358	43					MUSIC IN No. 13 HELLO. DOLLY			
359 360	43 43		E	E	FREEZE OF SILENCEDOLLY REVEAL	Rudy! She's "HERE" STEP 1 VISUAL			
360.1 360.3 360.6 360.9	43 43 43		E						
360.6	43		E			SIEF 2 YISUAL SIEF 4 YISUAL SIEF 6 YISUAL SIEF 6 YISUAL			
301	43 43 43		F			STEP 7 VISUAL			
361.6	43 43 43					STEP 8 VISUAL STEP 9 VISUAL STEP 10 VISUAL STEPS CHASE			
361.3 361.6 361.9 362 363	43					Dolly'll never go away AGAIN!			
303	44					from way back when." SO" "I" went away from the lights			
367 371 373 375	44					than the good old "DAYS." "HELLO," well hello Dolly. "T hear the ice tinkle.			
375	44 44					Dolly'll never go gwgy "AGAIN." DOLLY AND MEN DANCE			
						SOFT SHOE #			
						OUT OF SOFT SHOE			
381.1	44 44 44					WELL WELL			
381 381.1 381.2 381.3 383	44 44		F			HELLO DOLLY You're lookin swell "DOLLY"			
	44 44 45					We can fell, "DOLLY"			
387 389 391 393 395	45 45 45					Tisou miss recommends. **HEY, your **LOOK" of the old girl rw, fellos. **WOW!"			
393 395 397	45					"WOW!"			
	45								
	45					No. 13a HELLO, DOLLY-ENCORE			
399 401	45 45 45 45					T hear the ice Inicia MALE CHORUS Dolly'I never go "AWAY."			
399 401	45					MOST ASSISTED NO. 13 of HELLO, DOLLY-ENCORE Thear the ice thick MALE CHORUS ONLY INSYSTED OF WANT* NO. 14 WAITERS' GALOP (REPRISE) MUSIC States			
399 401 403	45 45 45 45					No. 13 a HELLO, DOLLY-ENCORE These for a first MAYE CHORDS Official Process No. 14 WAITERS' GALOP (REPRISE) MUSIC Beds No. 15 POLKA			
399 401 403 404 405	45 45 45 45 48 49 49					AND A SUBMINION OF THE LLO, DOLLY-ENCORE There has to Say Mar. CROSS Order lever on ANNA. No. 14 WAITERS GALOP (REPRISE) MUSC 4598 No. 15 POLKA Competition about to "BESIN"			
399 401 403 404 405	45 45 45 45 48 49 49					AND A SUBMINION OF THE LLO, DOLLY-ENCORE There has to Say Mar. CROSS Order lever on ANNA. No. 14 WAITERS GALOP (REPRISE) MUSC 4598 No. 15 POLKA Competition about to "BESIN"			
399 401 403 404 405	45 45 45 45 48 49 49					MODEL AND THE PROPERTY OF THE			
399 401 403 404 405	45 45 45 45 48 49 49					No. 124 HELD, DOLLY-ENCORE The The Re Not MAL COME DOWN INCOME THE			
399 401 403 404 405 407 409 411 413 415	45 45 45 45 45 48 49 49 49 49 49 50					No. 124 HELD, DOLLY-ENCORE THOSE THE SENSE OF THE SENSE TO THE SENSE OF THE SENSE NO. 15 POLKS NO. 15 POLKS OMBREDE NO. 15 POLKS OMBRED			
399 401 403 404 405 407 409 411 413 415	45 45 45 45 45 48 49 49 49 49 49 49 49 50					No. 13-A RELIO, DOLLY-ENCORE The Rise Rise MAL (CORE) ONLY-ENCORE NO. 14 WATERS' GALOP (REPRISE) NO. 14 WATERS' GALOP (REPRISE) NO. 14 WATERS' GALOP (REPRISE) NO. 15 WATERS' GALOP (REPRI			
399 401 403 404 405 407 409 411 413 415 417 419 421 423	45 45 45 45 45 48 49 49 49 49 49 50 51 51					The Risk Design ALL COME Dorl Lores or ARMA' No. 1.4 WALLERS' GALOP (REFRISE) WHICE DAY NO. 1.4 WALLERS' GALOP (REFRISE) WHICE DAY Completes stood to YEON Completes stood to YEON Completes stood to YEON Completes stood to YEON Completes tood to YEON ACT II SC. 3 THE COURTROOM COMPLETES COMPLETES ACT II SC. 3 THE COURTROOM COMPLETES ACT II SC. 3 THE COURTROOM COMPLETES CO			
399 401 403 404 405 407 411 413 415 417 417 421 423	45 45 45 45 48 49 49 49 49 49 50 51 51					No. 124 HELD, DOLLY-ENCORE THEN THE MEDICAL CONTROL OF THE MEDICAL CONTROL MIDSC 1499. MARKET SERVICE STATES STATE			
399 401 403 404 405 407 409 411 413 415 417 419 421 423	45 45 45 45 45 48 49 49 49 49 49 50 51 51 51 51					No. 13-A RELIO, DOLLY-ENCORE The Rise Resided (CARPAISE) No. 1.4 I WAITERS' GALOP (REPRISE) NO. 1.5 I WAITERS' A MOMENT NO. 1.5 I WAITERS' A W			
399 401 403 404 405 407 411 413 415 417 417 421 423	45 45 45 45 45 48 49 49 49 49 49 50 51 51 51 51					The Res Test MAL CORRE Dott Drees or AMAT No. 1.5 POINT A SERVICE No. 1.4 WATERS' GALOP (REFAISE) MOLE LONG NO. 1.5 POINTA CONNECTION NO. 1.5 POINTA CONNECTION TO AND THE SERVICE MOLE CONTROL TO AND THE SERVICE MOLE CONTROL TO AND THE SERVICE MOLE CONTROL TO AND THE SERVICE NO. 1.6 ILD ONLY TAKES A MOMENT AND THE SERVICE NO. 1.6 ILD ONLY TAKES A MOMENT NO. 1.6 ILD ONLY TAKES			
399 401 403 404 405 407 409 411 413 415 417 421 423 427 429 431 435	45 45 45 45 45 48 49 49 49 49 49 50 51 51 51 51					The No. 124 HELD, DOLY-ENCORE THE NO. 124 HELD, DOLY-ENCORE THE NO. 124 HELD, DOLY-ENCORE NO. 124 WAITERS' GALOP (REPRISE) WISC LIGHT NO. 125 POLKA MISC LIGHT NO. 125 POLKA CONSISTED AND AND AND AND AND AND AND AND AND AN			
399 401 403 404 404 405 405 407 411 413 415 417 417 421 423 423 423 433 435	45 45 45 45 48 49 49 49 49 49 50 51 51 51 51 52 52 52 52 52 53 53 53					No. 13-A RELIO, DOLLY-ENCORE The Ris Re Sink MAL (COM) DOLL DRIVE, WAS AND			
399 401 403 404 404 405 405 407 411 413 415 417 417 421 423 423 423 433 435	45 45 45 45 48 49 49 49 49 49 50 51 51 51 51 52 52 52 52 52 53 53 53					No. 13-A RELIO, DOLLY-ENCORE The Ris Re Sink MAL (COM) DOLL DRIVE, WAS AND			
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403 403 404 405 405 405 405 407 407 417 417 417 417 417 417 421 421 421 421 421 421 421 421	45 45 45 46 48 48 49 49 49 49 49 49 50 51 51 51 51 51 51 51 51 51 51 51 51 51					The Rise Residence of AMATERS (GALOP (REPAISE) NO. 1.4 I VALIFER'S (GALOP (REPAISE) NO. 1.5 I VALIFER'S (G			
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