

# FOTR Cue-to-Cue

Light Cue #:	Page #:	Act & Scene #:	Dialog Cue (for transition into light cue):	Lighting Area & Descriptions:	Scene Location, Season, Time of Day:	Musical Numbers:	Vocals by Character:
1	NA	A1 Pre-Show	Music Cue	Full-stage: silhouette, just before dawn	SPRING		
2	T pg. 1	A1 Prologue	Tevye: That I can tell you in one word ... Tradition.	Full-Stage: silhouette continues w/ spot on Tevye added DSL <i>Possible</i> second spot on Fiddler USL house	A Village Street Corner  SPRING Dawn	Tradition	Tevye, Papas, Golde, Mamas, Sons, Daughters, Chorus
3	T pg. 1	A1 Prologue	ALL: TRADITION (Repeat)	Full-Stage Lighting: morning light, spot(s) out on Tevye & Fiddler	Morning  SPRING		
4	B pg. 2	A1 Prologue		Full-Stage, US lighting dims on group by 60%, MS & DS pools remain at full	SPRING		
5	B pg. 4	A1 Prologue	Tevye: But that's all settled now	Full-Stage, lighting returns to full across entire stage	SPRING		
<b>6 – scene change lighting</b> <b>SCENE CHANGE to Act 1, Scene 1: INTERIOR OF TEVYE’S HOSUE, Interior of Tevye’s house rotated into view and brought DS</b>  <b>CUE FOR SCENE CHANGE – Dialogue: Tevye: “... as shaky as ... as a fiddler on the roof.”</b>							
7	B pg. 4	A1, S1	Completion of scene change	MSL & DSL, Interior of Tevye’s house, near dusk	Kitchen in Tevye’s House SPRING Late afternoon, near dusk	Matchmaker	Chava, Hodel, Tzeitel,
8	T pg. 9	A1, S1	Tzeitel: Oh, Yente... Yente...	Open to designer suggestions, song enhancements needed	SPRING		
<b>9 – blackout</b> <b>SCENE CHANGE to Act 1, Scene 2: EXTERIOR OF TEVYE’S HOUSE, no set pieces move</b>							
10	T pg. 12	A1, S2	DAUGHTERS: “ULESS	SR, suggestions of late	Exterior of	If I Were a	Tevye

			HE'S A MATCHLESS MATCH.”	afternoon, near dusk. Light dim to 15% SL in Tevey's home	Tevey's House SPRING	Rich Man	
11	T pg. 13	A1, S2	Tevey: We've got the sickness already.	SR, light fades to 30%, spot on Tevey for “Rich Man”	SPRING		
12	B pg. 14	A1, S2	TEVYE: IF I WERE WEALTHY MAN	SD, light returns to full, slow light cue w/ lighting growing gradually dimmer as dusk approaches	SPRING		

**13 – scene change lighting**

**SCENE CHANGE to Act 1, Scene 2: INTERIOR OF TEVYE'S HOUSE, 4 smaller Sabbath tables brought in SR**

**CUE FOR SCENE CHANGE – Dialogue: Tevey: ... something about a chicken. Good Sabbath.**

14	T pg. 19	A1, S3	Completion of scene change	MSL & DSL, Interior of Tevey's house, near dusk	Interior of Tevey's House SPRING Dusk	Sabbath Prayer	Tevey, Golde
15	B pg. 23	A1, S3	Tevey: Come children, come.	MSL & DSL light <i>slowly</i> dims to about 40% w/ maybe one special on T's table SL	SPRING Dusk		
16	T pg. 24	A1, S3	TEVYE & GOLDE: KEEP THEM FROM THE STRANGER'S WAYS	SR specials or light pools brought up on SR Sabbath tables to 40%	SPRING		

**17 – scene change lighting**

**SCENE CHANGE to Act 1, Scene 4: THE INN, Tevey's home rotates back to exterior façade and moves US, tables, chairs, bar, stools, etc. brought in**

**CUE FOR SCENE CHANGE – Vocals: ALL: OH, HEAR OUR SABBATH PRAYER, AMEN (end of song)**

18	B pg. 24	A1, S4	Completion of scene change	Full-Stage, warm interior lighting, perhaps blues and purples on cyc	The Inn SPRING Early Evening	To Life	Tevey, Lazar, Russian, Other Russians
19	B pg. 28	A1, S4	Lazar: I like her. What do you think?	Full-Stage lighting dims to 60%, special or spot on Tevey at DS, L of C	SPRING		
20	T pg. 29	A1, S4	Tevey: ... he will try to make her happy.	Full-Stage lighting returns to normal special or spot out	SPRING		

21	T pg. 31	A1, S4	All: Mazeltov... wonderful... etc.	Open to designer suggestions, song enhancements needed	SPRING		
22	B pg. 31	A1, S4	All: DAI-DAI-DAI-DAI-DAI-DAI-DAI	I'd love a nice lighting change to come into play just as Fyedka begins his solo, open to designer suggestions	SPRING		
23	M pg. 32	A1, S4	All: TO LIFE!	Perhaps a final intensified light increase for close of song	SPRING		

**24 – scene change lighting**

**SCENE CHANGE TO Act 1, Scene 5: STREET OUTSIDE THE INN, chairs, tables, bar, stools, props struck**

**CUE FOR SCENE CHANGE – Dialogue: All: To life!**

25	M pg. 32	A1, S5	Completion of scene change	Full-Stage, late evening	Street Outside the Inn SPRING Late Evening	N/A	N/A
26	T pg. 34	A1, S5	Tevye: ... a husband for my Tzeitel... L'Chaim.	Full-Stage, lighting cue of some reds brought in DSL as Fiddler re-enters & dances w/ Tevye	SPRING		

**27 – scene change lighting**

**SCENE CHANGE TO Act 1, Scene 6: OUTSIDE TEVYE'S HOUSE, a bench is brought in just L of C, pump brought in DS of house, laundry tub and washboard brought in and placed DSL**

**CUE FOR SCENE CHANGE – Music: Tevye & Fiddler dance off DSL**

28	M pg. 34	A1, S6	Completion of scene change	Full-Stage, bright, intense, morning light, heavy yellows, painful and glaring light	On A Bench Outside Tevye's House SPRING Mid-Morning	Tevye's Monologue  Miracles of Miracles	Tevye  Motel
29	T pg. 42	A1, S6	Tzeitel: Yes, papa, we gave each other a pledge.	Full-stage lighting cut to 60%, spot on Tevye for monologue			
30	B pg. 42	A1, S6	Tevye: WHERE DOES IT STOP?	Spot out on Tevye, full-stage lights return to full			
31	T pg. 43	A1, S6	Motel: ...your daughter will	Full-stage lighting cut to 60%,			

			not starve.	spot on Tevye for monologue			
32	M pg. 43	A1, S6	Tevye: Tradition	Spot out on Tevye, full-stage lights return to full			
33	M pg. 44	A1, S6	Motel: It was a miracle.	Open to designer suggestions, song enhancements needed			

**34 – scene change lighting**

**SCENE CHANGE TO Act 1, Scene 7: TEVYE’S BEDROOM, Tevye’s bed is brought into position MCS**

**CUE FOR SCENE CHANGE – Vocals: Motel: GOD HAS GIVEN YOU TO ME. (end of song)**

35	M pg. 45	A1, S7	Completion of scene change	MCS, dark, evening lighting.	Tevye’s Bedroom SPRING Late Evening	The Dream	Grandma, Rabbi, Tevye, Chorus, Solo Voices, Fruma-Sarah, Golde, Tevye
36	M pg. 46	A1, S7	Tevye: In the beginning I dreamt that we were having a celebration...	Full-Stage, evening lighting washes across the stage			
37	T pg. 47	A1, S7	CHOURS: SHAH! SHAH!	Full-Stage, lighting darkens a bit, reds, purples, greens added to the mix. <i>A slow</i> light cue change for Fruma-Sarah’s entrance			
38	B pg. 47	A1, S7	CHORUS: FRUMA-SARAH, FRUMA-SARAH	A pool of red or green light washes just L of MSC on Fruma-Sarah’s zone			
39	M pg. 47	A1, S7	FRUMA-SARAH: HER BY THE TRHOAT AND ...	Lighting is intensified, perhaps even bumped L of MSC on Fruma-Sarah as she chokes Tevye			
40	M pg. 51	A1, S7	FRUMA-SARAH: IF SHE MARRIES LAZAR WOLF	Lighting returns to cue 35, just at MSC on bed			

**41 – scene change lighting**

**SCENE CHANGE TO Act 1, Scene 8: VILLAGE STREET AND MOTEL’S TAILOR SHOP, bed is struck, USR building is spun and moved DS to reveal interior of Motel’s shop, chair and table are added to shop**

**CUE FOR SCENE CHANGE – Vocals: Tevye & Golde: THE TAILOR MOTEL KAMZOIL**

42	B pg. 52	A1, S8	Completion of scene change	Full-stage lighting, bright, late-morning light (minus MSR & DSR in Motel's shop), lighting in shop is at 50%,	Village Street and Motel's Tailor Shop SPRING Late Morning	N/A	N/A
43	T pg. 53	A1, S8	Woman: Yes! All: No!	Lighting outside of shop drops to 50%, lighting inside shop brought up to full			
<b>44 – scene change lighting</b> <b>SCENE CHANGE TO Act 1, Scene 9: SECTION OF TEVYE'S YARD, Motel's shop is spun back to exterior view and moves US, table and chair in shop are struck</b> <b>CUE FOR SCENE CHANGE – Dialogue: Chava: Good day, Fyedka.</b>							
45	T pg. 57	A1, S9	Completion of scene change	Full-stage lighting, evening, blues, with just a little orange washed in MSC on canopy group, ideally a special on Tevye and Golde at DSL and DSR	Section of Tevye's Yard SUMMER Evening	Sunrise, Sunset	Golde, Tevye, Girls, Boys, Perchik, Hodel
46	T pg. 59	A1, S9	ALL: MAZELTOV!	Full-stage, brighter lighting brought up for "Wedding Dance #1" keep evening light in cyc			
<b>47 – scene change lighting</b> <b>SCENE CHANGE TO Act 1, Scene 10: TEVYE'S YARD, chairs, benches, tables, wedding gifts, rope divider, etc. brought onto stage</b> <b>CUE FOR SCENE CHANGE – Music: Completion of "Bottle Dance" sequence</b>							
48	T pg. 59	A1, S10	Completion of scene change	Full-Stage lighting, evening but lit with oranges and yellows, evening light on cyc	Tevye's Yard Evening	N/A	N/A
49	T pg. 65	A1, S10	Constable: Alright, men.	Full-stage lighting slowly adjusts. Many of the oranges and warmer lights are replaced with blues, purples, to signify loss of lanterns during destruction by troops			

50	B pg. 65	A1, S10	Tevey: Clean up. Clean up.	Blackout, end of Act 1			
<b>51 – Intermission lighting</b>							
<b>INTERMISSION/SCENE CHANGE TO Act 2 Prologue, tables, chairs, broken plates, etc. struck, bench and pump brought in for Tevey's yard</b>							
52	T pg. 67	A2 Prologue	Music: End of Entr'acte	Spot on Tevey DSL	N/A	N/A	N/A
53	M pg. 67	A2, S1	Tevey: ...you what the good book says?	Full-stage lighting, early afternoon, bright lighting across stage	Exterior of Tevey's House FALL Early Afternoon	Now I Have Everything  Tevey's Rebuttal  Do You Love Me?	Perchik, Hodel  Tevey  Golde, Tevey
54	M pg. 69	A2, S1	Perchik: I am very happy, Hodel. Very happy.	Open to designer suggestions, song enhancements needed			
55	B pg. 70	A2, S1	PERCHIK: I KNOW WHAT EVERYTHING'S FOR.	Full-stage, lighting returns to cue 53			
56	M pg. 72	A2, S1	Hodel: But we would like your blessing, Papa.	Full-stage lighting cut to 60%, spot on Tevey for monologue			
57	B pg. 72	A2, S1	TEVYE: WHERE HAS IT LED?	Spot out on Tevey, full-stage lights return to full			
58	B pg. 72	A2, S1	Perchik: ...and marry her. I love her.	Full-stage lighting cut to 60%, spot on Tevey for monologue			
59	T pg. 73	A2, S1	TEVYE: SHE LOVES HIM. TRADITION...	Spot out on Tevey, full-stage lights return to full			
60	M pg. 74	A2, S1	Tevey: It's a new world, a new world. Love. Golde...	Open to designer suggestions, song enhancements needed			
<b>61 – scene change lighting</b>							
<b>SCENE CHANGE TO Act 2, Scene 2: VILLAGE STREET, bench and pump struck</b>							
<b>CUE FOR SCENE CHANGE: Vocals: Golde and Tevey: IT'S NICE TO KNOW</b>							
62	M pg. 76	A2, S2	Completion of scene change	Full-Stage lighting, late afternoon	Village Street FALL Late Afternoon	The Rumor	Yente, Others, 1 <sup>st</sup> Woman, 2 <sup>nd</sup> Woman, Mendel, Group, Avram
<b>63 – scene change lighting</b>							

**SCENE CHANGE TO Act 2, Scene 3: A DESOLATE RAIL STOP, train stop bench and signal sign brought in**

**CUE FOR SCENE CHANGE: Vocals: Yente: AND THAT’S WHAT COMES FROM MEN AND WOMEN DANCING!**

64	T pg. 79	A2, S3	Completion of scene change	Full-stage, barren, cold lighting. Daytime, but w/ blue, hints of cold, isolation and the approaching winter. Minimize the US buildings if possible	Exterior of Railroad Station Morning FALL	Far From the Home I Love	Hodel
65	T pg. 80	A2, S3	Tevye: But, Hodel, Baby...	Open to designer suggestions, song enhancements needed			
66	B pg. 80	A2, S3	HODEL: THERE WITH MY LOVE I’M HOME	Lighting returns to cue 64.			

**67 – scene change lighting**

**SCENE CHANGE TO Act 2, Scene 4: VILLAGE STREET, train stop bench and signal sign are struck, Motel’s shop moves DS and rotates to reveal interior, table and chair are brought in, along with shirt package**

**CUE FOR SCENE CHANGE: Dialogue: Tevye: See that she dresses warm.**

68	M pg. 81	A2, S4	Completion of scene change	Full-Stage lighting, minus MSR and DSR in shop where lighting is at 50%	Village Street WINTER Afternoon	N/A	N/A
----	----------	--------	----------------------------	---	---------------------------------------	-----	-----

**69 – scene change lighting**

**SOFT SCENE CHANGE TO Act 2, Scene 5: MOTEL’S SHOP, no set pieces change. Scene change occurs mid-scene and is seamless**

**CUE FOR SCENE CHANGE: Dialogue: Chorus: (movement) chorus members enter into Motel’s shop**

70	M pg. 82	A2, S5	Chorus: Mazeltov, etc.	MSR & DSR (interior of Motel’s shop) lighting at full, lighting on remainder of stage goes to 50%	Motel’s Tailor Shop WINTER Afternoon	N/A	N/A
71	B pg. 84	A2, S5	Motel: ...you work it with your foot and your hand.	Full-stage light brought to full, MSR & DSR lighting in shop brought to 50%			

**72 – scene change lighting**

**SOFT SCENE CHANGE TO Act 2, Scene 6: OUTSKIRTS OF THE VILLAGE, Motel's shop is rotated to reveal exterior and is moved US, table and chair in chop are struck**

**CUE FOR SCENE CHANGE: Dialogue: Tevye: Now, let's go home!**

73	T pg. 87	A2, S6	Completion of scene change	Full-stage lighting. Bright, but cold and desolate. A lot of blues	Outskirts of the Village WINTER Mid-Afternoon	Chava Sequence	Tevye, People (Chorus)
74	T pg. 88	A2, S6	Tevye: We will forget her. Go home.	Lights <i>slowly</i> out on full-stage, only cyc lighting remains, a sunset effect is cast across it (MUST achieve silhouette of dancers), spot on Tevye at DSL			
75	M pg. 88	A2, S6	TEVYE: CHAVALEH, CHAVALEH.	Spot goes out on Tevye, only backlighting from cyc remains			
76	M pg. 88	A2, S6	End of "Chava Sequence" choreography	Full-stage lighting, back to cue 73			

**77 – scene change lighting**

**SOFT SCENE CHANGE TO Act 2, Scene 7: THE BARN, barn rafters flown in, tool racks and bales of hay brought in SL & SR, MSC barn wall flown in**

**CUE FOR SCENE CHANGE: Vocals: Chorus: TRADITION. TRADITION. TRADITION.**

78	B pg. 88	A2, S7	Completion of scene change	Full-stage lighting. Interior of the barn, but still suggestions of cold, wintry environment	The Barn WINTER Afternoon	Anatevka	Avram, Golde, Yente, Lazar, Mendel, Tevye
----	----------	--------	----------------------------	--	---------------------------------	----------	---

**79 – Lighting changes to general exterior, but mainly filled with blues, purples, etc.**

**SOFT SCENE CHANGE TO Act 2, Scene 7b: ANATEVKA, barn rafters flown out, tool racks and bales of hay struck, barn wall flown out**

**CUE FOR SCENE CHANGE: Dialogue: Where can I go with a wife, her parents and three children?**

**80 – scene change lighting**

**SCENE CHANGE TO Act 2, Scene 8: EXTERIOR OF TEVYE'S HOUSE, Tevye's cart is brought in to just DS of MSC****CUE FOR SCENE CHANGE: Vocals: Tevye: Maybe that's why we always wear our hats.**

81	B pg. 99	A2, S8	Completion of scene change	Full-stage lighting, with MS & US corridor at 60% light	Outside Tevye's House WINTER Late Afternoon to Dusk	N/A	N/A
82	M pg. 88	A2, S8	Tevye: Come, children – Let's go.	As Fiddler reaches MSR, lighting changes for family groups. Different colored pools of light at different levels hit all across the stage to reflect different locations, time periods, etc. of each family			
83	T pg. 100	A2, S8	Blocking: After chorus stands in 2 <sup>nd</sup> tableau for 8-10 seconds	Blackout			
84	T pg. 100	Bows	Blocking: once chorus has exited from stage	General full-stage lighting for bows			
85	T pg. 100	End of Bows	Completion of bows	Blackout			
86	T pg. 100	Post-shot	Blocking: once actors have cleared the stage for bows	General post-show curtain-warmers brought in at close			