

## Final Lighting Cue Sheet

<b><i>Q #</i></b>	<b><i>WAIT</i></b>	<b><i>ACT/SCENE</i></b>	<b><i>SONG</i></b>	<b><i>MEASURE</i></b>	<b><i>DESCRIPTION</i></b>	<b><i>FADE</i></b>	<b><i>MACRO</i></b>
2		PRESHOW			SM: When House Opens. *	2s	
4		PRESHOW			SM: After SFX of gunshots. *	2.5s	
6		PRESHOW			SM: After Preshow Announcement. *	3s	
8		PRESHOW			SM: After the sound cue.*	2s	
10		I.1	"Overture"	AA	MASTER OF CEREMONIES: "Thank you." *	2s	
10.5	1s	I.1	"Overture"		AUTOFOLLOW	14s	
12		I.1	"Overture"	DD	VIS: DANCER removes hat.*	0.7s	
14		I.1	"Overture"	A	VOICE: "5,6,7,8..." *	2s	
16		I.1	"Overture"	1	LQ With Music Notation. *	2s	
17		I.1	"Overture"	17	LQ With Music Notation. *	12s	
18		I.1	"Overture"	33	LQ With Music Notation. *	4s	
20		I.1	"Overture"	49	LQ With Music Notation. *	2s	
21	2.5s	I.1	"Overture"		AUTOFOLLOW	0.5s	
22		I.1	"Overture"	60	LQ With Music Notation. *	0.3s	
24		I.1	"Overture"	62	LQ With Music Notation. *	2s	
26		I.1	"Overture"	65	LQ With Music Notation. *	6s	
28		I.1	"Overture"	69	LQ With Music Notation. *	BUMP	

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38		I.1	"All That Jazz"	3	LQ With Music Notation. *	9s	
40		I.1	"All That Jazz"	8	VELMA: "And all that jazz." *	9s	
42		I.1	"All That Jazz"	17	VELMA: "All...that..." *	8s	
44		I.1	"All That Jazz"	21	LQ With Music Notation. *	8s	
46		I.1	"All That Jazz"	45	VELMA: "To do that..." *	4s	
60		I.1	"All That Jazz"	53	LQ With Music Notation. *	6s	
64		I.1	"All That Jazz"	60	LQ With Music Notation. *	2s	
66		I.1	"All That Jazz"	90	VELMA: "Her husband is not at home." *	2s	
66.5	2	I.1	"All That Jazz"		AUTOFOLLOW	2s	
74		I.1	"All That Jazz"	98	COMPANY: "And all that jazz." *	3s/6s	
76		I.1	"All That Jazz"	109	LQ With Music Notation. *	4s	
88		I.1	"All That Jazz"	121	LQ With Music Notation. *	2s/6s	
92		I.1	"All That Jazz"	126	CHORUS: "Her mother's blood'd curdle." *	2s	
96		I.1	"All That Jazz"	134	LQ With Music Notation. *	1s/2s	
98		I.1	"All That Jazz"	139	LQ With Music Notation. *	4s	
100		I.1	"All That Jazz"	146	CHORUS: "And all that jazz." *	10s	
102		I.1	"All That Jazz"	154	LQ With Music Notation. *	2s	
104		I.1	"All That Jazz"		ROXIE: "Oh, Fred."*	0.5s	
106	2s	I.1	"All That Jazz"		AUTOFOLLOW	0.5s	
108		I.1	"All That Jazz"		ROXIE: "Nobody walks out on me." *	0.5s	GL:2
113		I.1	"All That Jazz"		ROXIE: "Don't sweetheart me. You son of a bitch!" *	0.5s	GL:2
116	2.5s	I.1	"All That Jazz"		AUTOFOLLOW	2s	
118		I.1	"All That Jazz"	157	ROXIE: "I gotta pee." *	2s	
128		I.1	"All That Jazz"	166	LQ With Music Notation. *	BUMP	
130		I.1	"All That Jazz"	169	Button. *	BUMP	
132		I.2			Scene Shift. *	2s	
133		I.2			VIS: Actors in place. *	2s	

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134		I.2	"Funny Honey"	A	AMOS: Yeah, freely and gladly. I say, freely and gladly." *	2s	
136		I.2	"Funny Honey"	D	BANDLEADER: "...dedicated to her dear husband Amos." *	2s	
138		I.2	"Funny Honey"	17	LQ With Music Notation. *	2s/16s	
140		I.2	"Funny Honey"	24	ROSIE: "...greater than the sum of his parts." *	2s	
142		I.2	"Funny Honey"	27	ROXIE: "I know you'd agree." *	2s	
144		I.2	"Funny Honey"	37	ROXIE: "That funny sunny hubby of mine." *	8s	
152		I.2	"Funny Honey"		AMOS: "Burglar, huh?" *	6s	
154		I.2	"Funny Honey"		AMOS: "Boy, what a sap I was!" *	BUMP	
158		I.2	"Funny Honey"	78	Button. *	2s	
160	2s	I.2			VIS: Roxie halfway down stairs. *	2s	
164		I.2			ROXIE: "Son of a bitch." *	2s	
165		I.3			VIS: Roxie exiting. *	2s	

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170		I.3	"Cell Block Tango"	7	LIZ: "Pop." *	0.5s	
172		I.3	"Cell Block Tango"	8	ANNIE: "Six." *	0.5s	
174		I.3	"Cell Block Tango"	9	JULIE: "Squish." *	0.5s	
176		I.3	"Cell Block Tango"	10	HUNYAK "Uh-uh." *	0.5s	
178		I.3	"Cell Block Tango"	11	VELMA: "Cicero." *	0.5s	
180		I.3	"Cell Block Tango"	12	MONA: "Lipschitz." *	0.5s	
184		I.3	"Cell Block Tango"	13	LQ With Music Notation. *	2s/6s	
186		I.3	"Cell Block Tango"	21	ALL: "Lipschitz." *	BUMP	
190		I.3	"Cell Block Tango"	31	ALL: "Lipschitz." *	3s	
192		I.3	"Cell Block Tango"		LIZ: "So, I said to him, I said Bernie..." *	8s	
194		I.3	"Cell Block Tango"	41	LIZ: "...two warning shots...into his head." *	BUMP	
196		I.3	"Cell Block Tango"	46	ALL: "I betcha you would have done the same." *	3s	
198		I.3	"Cell Block Tango"		ANNIE: "I mixed him his drink as usual." *	2s	
200		I.3	"Cell Block Tango"		ANNIE: "Some guys just can't hold their arsenic." *	0s/2s	
204		I.3	"Cell Block Tango"	69	VELMA & HUNYAK: "Cicero, Lipschitz." *	3s	
208		I.3	"Cell Block Tango"		JUNE: "And then he ran into my knife." *	1s	
210		I.3	"Cell Block Tango"	89	ALL: "I betcha you would have done the same." *	2s	
214		I.3	"Cell Block Tango"	115	HUNYAK: "Uh-uh, not guilty." *	3s	
218		I.3	"Cell Block Tango"	118	VELMA: "I even knew they were dead." *	2s	
220		I.3	"Cell Block Tango"	126	ALL: "How could you tell me that I was wrong." *	3s	
222		I.3	"Cell Block Tango"	135	ALL: "He had it..." *	2s	
226		I.3	"Cell Block Tango"	152	MONA: "He saw himself as alive and I saw him dead." *	BUMP	
229		I.3	"Cell Block Tango"	164	ALL: "How could you tell us that we were wrong." *	2s	
230		I.3	"Cell Block Tango"	172	ALL: "I betcha you would have done the same." *	2s	
244		I.3	"Cell Block Tango"	181	Button. *	0s/2s	
245		I.4			Scene Shift. *	2s	
246		I.4			VIS: Actors in place. *	2s	

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248		I.4	"When You're Good To Mama"	1	MASTER OF CEREMONIES: "Matron Mama Morton." *	2s	GL:8
250		I.4	"When You're Good To Mama"	5	LQ With Music Notation. *	2s	
252		I.4	"When You're Good To Mama"	14	MATRON: "Hit it." *	1.5s	
254		I.4	"When You're Good To Mama"	35	MATRON: "She'll do one for you." *	12s	
256		I.4	"When You're Good To Mama"	52	LQ With Music Notation. *	16s	
258		I.4	"When You're Good To Mama"	85	VELMA: "You must get a lot of wrong numbers, Mama." *	6s	
260		I.4	"When You're Good To Mama"	119	MATRON: "Mama's strokin' you." *	8s	
262		I.4	"When You're Good To Mama"	123	MATRON: "So what's the one conclusion I can bring this number to?" *	8s	GL:8
263		I.4	"When You're Good To Mama"	126	MATRON: "When you're good to Mama..." *	6s	
264		I.4	"When You're Good To Mama"	127	LQ With Music Notation. *	8s	
266		I.4	"When You're Good To Mama"	132	Button. *	4s	
268		I.5			Scene Shift. *	BUMP	
269		I.5			ANNIE: "Burbon." *	2s	
270		I.5			MATRON: "Katilyn Hunyak..." *	8s	
272		I.5			HUNYAK: "Not Guilty." *	2s	
274		I.5			MATRON: "You bet we will." *	5s	
276		I.6			ROXIE: "Now, where in the hell am I gonna get five thousand dollars?!" *	2s	
280		I.6			MASTER OF CEREMONIES: "Ladies and gentlemen, a tap dance." *	2s	
284		I.6			AMOS: "I'll get it." *	2s	
285		I.7			VIS: Actors in place. *	2s	
286	2s	I.7			AUTOFOLLOW	2s	

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287		I.7	"All I Care About"	1	LQ With Music Notation. *	2s	
288		I.7	"All I Care About"	19	LQ With Music Notation. *	10s	
292		I.7	"All I Care About"		VIS: BILLY halfway down the stairs. *	2s	
293		I.7	"All I Care About"		VIS: BILLY on deck. *	1s	
294		I.7	"All I Care About"	73	BILLY: "All I care about is love." *	10s	
296		I.7	"All I Care About"	101	CHORUS: "All he cares about is love." *	4s	
298		I.7	"All I Care About"	117	CHORUS: "All he cares about is love." *	2s	
302		I.7	"All I Care About"	125	BILLY: "And physical love ain't so bad either." *	10s/2s	
310		I.7	"All I Care About"	148	BILLY: "Keep your money that's enough for me." *	10s	
312		I.7	"All I Care About"	157	BILLY: "All I care about is..." *	8s	
314		I.7	"All I Care About"	161	BILLY: "That's turning the screw..." *	6s	
316		I.7	"All I Care About"	163	BILLY: "All I care about..." *	5.5s	
318		I.7	"All I Care About"	165	Button. *	0s/2s	
320		I.8			Scene Shift. *	2s	
321		I.8			VIS: Actors in place. *	2s	
321.5		I.8			VIS: Amos and Billy cross right. *	2s	
322		I.8			Scene Shift. *	1.5s	
324		I.8	"A Little Bit Of Good"	A	BILLY: "Sob-sister from the evening star is coming." *	0.5s	
332		I.8	"A Little Bit Of Good"	E	BILLY: "Because that's what she wants." *	2s	
334		I.8	"A Little Bit Of Good"	1	BILLY: "Her name is Mary Sunshine." *	2s	
346		I.8	"A Little Bit Of Good"	57	LQ With Music Notation. *	2s	
350		I.8	"A Little Bit Of Good"	68	Button. *	2s	
354		I.8			BILLY: "Oh no? Get this..." *	2s	
358		I.8			BILLY: "And cut out God, too. Stay where you're better acquainted." *	2s	
359		I.8			BILLY: "That's your grounds. Self-defense." *	2s	

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359.5		I.8	"We Both Reached For The Gun"	A	BILLY: "...and you both reached for the gun." *	2s	
360		I.8	"We Both Reached For The Gun"	B	BILLY: "Sit down, dummy." *	2s	
361		I.8	"We Both Reached For The Gun"	C	MATRON: "The Press Conference Rag." *	BUMP	
362		I.8	"We Both Reached For The Gun"	D	MATRON: "...his mouth never moves. Almost." *	1s	
366		I.8	"We Both Reached For The Gun"	73	BILLY: "...and we both reached for the gun." *	8s	
368		I.8	"We Both Reached For The Gun"	88	CHORUS: "...for the gun." *	3s	
370		I.8	"We Both Reached For The Gun"	106	BILLY: "It's so defensible." *	0.7s	
372		I.8	"We Both Reached For The Gun"	137	BILLY: "...came upon me when we both reached for the gun." *	2s	
374		I.8	"We Both Reached For The Gun"	155	BILLY: "It's so defensible." *	18s	
378		I.8	"We Both Reached For The Gun"	171	LQ With Music Notation. *	BUMP	GL:3
380		I.8	"We Both Reached For The Gun"	189	CHORUS: "the gun, the gun, the gun..." *	0.7s	
384		I.8	"We Both Reached For The Gun"	190	BILLY: "Both reached for the..." *	6s	
386		I.8	"We Both Reached For The Gun"	198	Button. *	BUMP	
387		I.9			Scene Shift. *	1s/2s	
401		I.9			SIXTH REPORTER: "Jazz and liquor, Roxie's downfall." *	2s	
402		I.9			VIS: Roxie on platform. *	2s	
403		I.9			VIS: Roxie stepping off the hexagon. *	2s	
403.5	2s	I.9			AUTOFOLLOW	55s/1s	

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404		I.9	"Roxie"	49	ROXIE: "I got me a whole world full of yes." *	2s	
405		I.9	"Roxie"	52	ROXIE: "The name on everybody's lips is gonna be..." *	0	
406	0.7s	I.9	"Roxie"		AUTOFOLLOW	5s	
408		I.9	"Roxie"	112	ROXIE: "From just some dumb mechanics wife I'm gonna be Roxie." *	BUMP	
409	0.7s	I.9	"Roxie"		AUTOFOLLOW	2s	
413		I.9	"Roxie"	132	BOYS: "...wait outside in line to get to see." *	BUMP	
413.5	0.7s	I.9	"Roxie"		AUTOFOLLOW	2s	
414		I.9	"Roxie"	145	ROXIE: "I'm a star!" *	BUMP	
415	2s	I.9	"Roxie"		AUTOFOLLOW	2s	
416		I.9	"Roxie"	155	LQ With Music Notation. *	BUMP	GL:5
418		I.9	"Roxie"	158	ALL: "Roxie." *	BUMP	
418.5	1.5s	I.9	"Roxie"		AUTOFOLLOW	BUMP	GL:6
420		I.9	"Roxie"	163	BOYS: "She made a scandal and a start." *	BUMP	
426		I.9	"Roxie"	184	Button. *	BUMP	
427	1.5s	I.9	"Roxie"		AUTOFOLLOW	BUMP	
429		I.9			Scene Shift. *	2s	
431		I.10			ANNOUNCER: "Roxie's nightie raises almost two hundred bucks." *	1s/4s	
431.5	2s	I.11			AUTOFOLLOW	10s	
432		I.11	"I Can't Do It Alone"	1	MATRON: "Well, that's what I call using the old Kanoodle." *	2s	
436		I.11	"I Can't Do It Alone"	5	LQ With Music Notation. *	6s	
438		I.11	"I Can't Do It Alone"	22	VELMA: "Watch this!" *	4s	
460		I.11	"I Can't Do It Alone"	46	VELMA: "But I simply cannot do it alone." *	2s	
462		I.11	"I Can't Do It Alone"	51	VELMA: "Watch this!" *	2s	
464		I.11	"I Can't Do It Alone"	103	VELMA: "Then we'd..." *	2s	
478		I.11	"I Can't Do It Alone"	132	VELMA: "...then those ding-dong daddies..." *	5s	
484		I.11	"I Can't Do It Alone"	146	LQ With Music Notation. *	4s	
488		I.11	"I Can't Do It Alone"	158	Button. *	BUMP	
490		I.11			After applause. "	2s	



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492		I.11	"I Can't Do It Alone (Reprise)"	1	VELMA: Nothing's ever personal." *	4s	
498		I.11	"I Can't Do It Alone (Reprise)"	7	VELMA: "I simply cannot do it..." *	4s/6s	
499		I.11	"I Can't Do It Alone (Reprise)"	11	Button. *	BUMP	
500		I.11			VIS: Actors in place. *	2s	
502		I.11			BANDLEADER: "Chicago After Midnight." *	2s	
508		I.12			VIS: GO-TO-HELL KITTY walks down the stairs. *	2s	
510		I.12			MATRON: "She notices something rather odd." *	2s	
512		I.12			GO-TO-HELL KITTY: What I see. *	BUMP	
513		I.12			AUDIO: After gunshots. *	BUMP	
514	1s	I.12			AUTOFOLLOW	2s	
516		I.12			BANDLEADER: "Goodnight folks." *	2s	
518		I.13			VIS: Actors in place. *	4s	
520		I.13			VIS: ROXIE walks down the stairs. *	8s	
522		I.13			VELMA: "Socialite You lose again Velma." *	1s	
526		I.13	"My Own Best Friend"	1	BANDLEADER: "Unmitigated ego." *	65s	
530		I.13	"My Own Best Friend"	54	ROXIE AND VELMA: "I am my own best friend." *	12s	
532		I.13	"My Own Best Friend"	80	CHORUS: "And I..." *	2s	
534		I.13	"My Own Best Friend"	98	Button. *	2s	
536		I.13			VIS: ROXIE faints. *	2s	
537	3s	I.13			AUTOFOLLOW	2s/4s	
538		I.13	"First Act Curtain"	1	BILLY: "Somebody pick that girl up." *	2s	GL:24
540		I.13	"First Act Curtain"	4	VELMA: "And all that..." *	5s	GL:24
542		I.13	"First Act Curtain"	7	Button. *	0s	
543		I.13			Blackout.	0s	
544		INTERMISSION			House Up.	2s	
545		INTERMISSION			VIS: End of MATRON's whistle bit. *	2s	

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550		II.1	"I Know A Girl"	5	VIS: MATRON exits. *	5s	
552		II.1	"I Know A Girl"	9	LQ With Music Notation. *	12s	
554		II.1	"I Know A Girl"	25	VELMA: "Heaven knows." *	2s	
568		II.1	"I Know A Girl"	67	VELMA: "I mean..." *	2s	
570		II.1			VIS: VELMA's exit. *	2s	
572		II.1	"Me and My Baby"	2	LQ With Music Notation. *	0s	GL:23
574		II.1	"Me and My Baby"	12	LQ With Music Notation. *	2s	
576		II.1	"Me and My Baby"	47	ROXIE: "Look at my baby and me." *	1s	
582		II.1	"Me and My Baby"	67	AMOS: "I'm the father." *	1.5s	
586		II.1	"Me and My Baby"	107	LQ With Music Notation. *	2s	
590		II.1	"Me and My Baby"	124	AMOS: "That's my kid!" *	2s	
604		II.1	"Me and My Baby"	134	ROXIE AND BOYS: "And incedently so am I." *	0.7s	
612		II.1	"Me and My Baby"	181	Button.	BUMP	
614		II.2			VIS: End of the playoff. *	3s	
616		II.2	"Mr. Cellophane"	9	AMOS: "And when I came home they moved." *	5s	
618		II.2	"Mr. Cellophane"	27	AMOS: "You'd notice him." *	2s/18s	
622		II.2	"Mr. Cellophane"	44	AMOS: "I tell ya..." *	16s	
624		II.2	"Mr. Cellophane"	52	LQ With Music Notation. *	2s/5s	
626		II.2	"Mr. Cellophane"	71	BILLY: "I thought you'd gone." *	8s	
628		II.2	"Mr. Cellophane"	81	BILLY: "Yeah, I'm still here. I think. *	6s	
630		II.2	"Mr. Cellophane"	97	AMOS: "You'd notice him." *	20s	
636		II.2	"Mr. Cellophane"	106	AMOS: "Undistinguished. You know..." *	4s	
642		II.2	"Mr. Cellophane"	127	AMOS: "Never even..." *	2s	
648		II.2	"Mr. Cellophane"	131	Button. *	2s	
649		II.3			VIS: Actors in place. *	2s	
649.5		II.3			MASTER OF CEREMONIES: "Ladies and gentlemen, the poker game." *	2s	
650		II.3			MATRON: "The same place you got four aces." *	6s	

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652		II.3	"When Velma Takes the Stand"	1	LQ With Music Notation. *	2s	
670		II.3	"When Velma Takes the Stand"	64	QUARETTE: "Till she's got 'em gone." *	2s	
672		II.3	"When Velma Takes the Stand"	81	LQ With Music Notation. *	2s	
676		II.3	"When Velma Takes the Stand"	96	VELMA: "And finally, I faint." *	2s	
678		II.3	"When Velma Takes the Stand"	105	Button. *	BUMP	
679		II.3	"When Velma Takes the Stand"	106	After applause. *	2s	
680		II.3	"Velma Takes the Stand Exit Music"	A	VELMA: "May I have my exit music, please?" *	2s	
682		II.3	"Velma Takes the Stand Exit Music"	10	VIS: VELMA exits. *	BUMP	
686		II.3			VIS: BILLY and ROXIE enter. *	5s	
690		II.3			ROXIE: "And I want my five grand back, too." *	2s	
692	2.5s	II.4			AUTOFOLLOW	8s	
696		II.4			VIS: HUNYAK ascends stairs. *	6s	
700		II.4			MATRON: "...and her famous Hungarian rope trick." *	2s	
702		II.4			VIS: HUNYAK slides down pole. *	BUMP	
704	1s	II.4			AUTOFOLLOW	2s	
706		II.5			ANNOUNCER: "Not guilty." *	2s	
708		II.5			ROXIE: "You goddamned old crook." *	2s	

## Final Lighting Cue Sheet

<b><i>Q #</i></b>	<b><i>WAIT</i></b>	<b><i>ACT/SCENE</i></b>	<b><i>SONG</i></b>	<b><i>MEASURE</i></b>	<b><i>DESCRIPTION</i></b>	<b><i>FADE</i></b>	<b><i>MACRO</i></b>
710		II.5	"Razzle Dazzle"	A	ROXIE: "Yeah, I'm ready." *	3s/1s	
713		II.5	"Razzle Dazzle"	1	BILLY: "The biggest." *	2s/8s	
714		II.5	"Razzle Dazzle"	24	BILLY: "And they'll never catch wise." *	6s	
716		II.5	"Razzle Dazzle"	30A	LQ With Music Notation. *	6s	
722		II.5	"Razzle Dazzle"	53	BILLY: "And they'll beg you for more." *	1.5s/4s	
723	1s	II.5	"Razzle Dazzle"		AUTOFOLLOW	1s/3s	
726	5s	II.5	"Razzle Dazzle"		AUTOFOLLOW	4s	
728		II.5	"Razzle Dazzle"	63	COMPANY: "...big bamboozeler." *	3s	
730		II.5	"Razzle Dazzle"	74	COMPANY: "They'll let ya get..." *	0.5s	
731		II.5	"Razzle Dazzle"	75	COMPANY: "Away with murder." *	3s	
732		II.5	"Razzle Dazzle"	82	COMPANY: "And you've got a romance." *	2s	
734	2s	II.5	"Razzle Dazzle"		AUTOFOLLOW	6s	GL:34
738		II.5	"Razzle Dazzle"	98	COMPANY: "How can they spot..." *	BUMP	
740		II.5	"Razzle Dazzle"	99	COMPANY: "You've got no talents." *	15s	
742		II.5	"Razzle Dazzle"	107	Button. *	BUMP	

## Final Lighting Cue Sheet

<b><u>Q #</u></b>	<b><u>WAIT</u></b>	<b><u>ACT/SCENE</u></b>	<b><u>SONG</u></b>	<b><u>MEASURE</u></b>	<b><u>DESCRIPTION</u></b>	<b><u>FADE</u></b>	<b><u>MACRO</u></b>
744		II.6			Scene shift. *	1s	
746		II.6			VIS: Actors in place. *	2s	
748		II.6			COMPANY: "Thank you." *	2s	
750		II.6			AMOS: "I creatinly do." *	2s	
752		II.6			BILLY: "Step down, daddy." *	2s	
754		II.6			ROXIE: "I do." *	2s	
756		II.6			ROXIE: "Permitted him to drive me home one night." *	2s	
758		II.6			FRED: "It's raining so hard and all." *	2s	
760		II.6			COMPANY: "Charleston, Charleston." *	2s	
762		II.6			VIS: AMOS entrance. *	2s	
764		II.6			ROXIE: "I was being torn apart." *	6s	
768		II.6			BILLY: "There there." *	16s	
770		II.6			BILLY: "And who was there?" *	BUMP	
772		II.6			ROXIE: "I love my husband." *	1s	
774		II.6			COMPANY: "Hallelujah! Hallelujah! Hallelujah!" *	2s	
784		II.6			ROXIE: "I closed my eyes and shot." *	2s	
786		II.6			ROXIE: "My husband's innocent unborn child." *	2s	
790		II.6			COMPANY: "And the'll make you a star." *	0s/2s	

## Final Lighting Cue Sheet

<b><i>Q #</i></b>	<b><i>WAIT</i></b>	<b><i>ACT/SCENE</i></b>	<b><i>SONG</i></b>	<b><i>MEASURE</i></b>	<b><i>DESCRIPTION</i></b>	<b><i>FADE</i></b>	<b><i>MACRO</i></b>
792		II.7			VIS: Actors in place. *	2s	
794		II.7			MARY SUNSHINE: "With rhinestone buckles." *	2s	
796		II.7	"Class"	1	MATRON: "Things ain't what they used to be." *	30s	
800		II.7	"Class"	73	Button. *	0.5s	
802		II.8			Shift. *	2s	
805		II.8			BILLY: "Things are not always what they appear to be." *	0.5s	
806		II.9			BILLY: "The defense rests." *	2s	
816		II.9			BILLY: "My exit music please." *	2s	
818		II.9			VIS: BILLY and TRAIN fully exit. *	2s	
819		II.9			AMOS: "My exit music please." *	0.5s	
820		II.9			VIS: AMOS'S shrug. *	3s	
822		II.9	"Nowadays"	1	Shift. *	15s	
830		II.9	"Nowadays"	28	VIS: ROXIE exits. *	0.5	
832	1s	II.9	"Nowadays"		AUTOFOLLOW	1s	
834	2s	II.9	"Nowadays"		AUTOFOLLOW	13s	
836		II.9	"Nowadays"	41	MASTER OF CEREMONIES: "Roxie Hart and Velma Kelly." *	2s	
838		II.9	"Nowadays"	65	ROXIE AND VELMA: "But, oh, it's heaven nowadays." *	2s	
840		II.9	"R.S.V.P."	1R	MASTER OF CEREMONIES: "Two moving as one." *	2s	
842		II.9	"R.S.V.P."	26R	LQ With Music Notation. *	25s	

## Final Lighting Cue Sheet

<i><b>Q #</b></i>	<i><b>WAIT</b></i>	<i><b>ACT/SCENE</b></i>	<i><b>SONG</b></i>	<i><b>MEASURE</b></i>	<i><b>DESCRIPTION</b></i>	<i><b>FADE</b></i>	<i><b>MACRO</b></i>
846		II.9	"Hot Honey Rag"	1	VIS: MASTER OF CEREMONIES entrance. *	2s	
848		II.9	"Hot Honey Rag"	13	LQ With Music Notation. *	BUMP	
849	1s	II.9	"Hot Honey Rag"		AUTOFOLLOW	10s	
850		II.9	"Hot Honey Rag"	21	LQ With Music Notation. *	BUMP	GL:26
850.5		II.9	"Hot Honey Rag"	28	LQ With Music Notation. *	0.5s	
851		II.9	"Hot Honey Rag"	29	LQ With Music Notation. *	BUMP	GL:15
852		II.9	"Hot Honey Rag"	37	LQ With Music Notation. *	BUMP	GL:18
853		II.9	"Hot Honey Rag"	45	LQ With Music Notation. *	BUMP	GL:27
853.5	0s	II.9	"Hot Honey Rag"		AUTOFOLLOW	10s	GL:27
854		II.9	"Hot Honey Rag"	53	LQ With Music Notation. *	6s	
854.5		II.9	"Hot Honey Rag"	61	LQ With Music Notation. *	9s	
855		II.9	"Hot Honey Rag"	69	LQ With Music Notation. *	BUMP	GL:17
855.5		II.9	"Hot Honey Rag"	77	LQ With Music Notation. *	BUMP	GL:20
856		II.9	"Hot Honey Rag"	85	LQ With Music Notation. *	BUMP	GL:28
856.5		II.9	"Hot Honey Rag"	89	LQ With Music Notation. *	BUMP	GL:18
857		II.9	"Hot Honey Rag"	91	LQ With Music Notation. *	BUMP	GL:30
857.5		II.9	"Hot Honey Rag"	93	LQ With Music Notation. *	BUMP	GL:31
858		II.9	"Hot Honey Rag"	97	Button. *	BUMP	GL:16
859		II.9			On Applause. *	6s	
862		II.9			VELMA: "What a wonderful country this is." *	2s	
863		II.9			VIS: ROXIE and VELMA pose. *	BUMP	
864	1.5s	II.9			AUTOFOLLOW	BUMP	
865	2s	II.9			AUTOFOLLOW	BUMP	
867		POSTSHOW			VIS: Actors in place. *	2s	
869		POSTSHOW			VIS: After bows are complete. *	5s	