

Death of a Salesman

LD: Abbey Lynn Smith | ALD: Caroline Nowak | HE: Kennedy Wilcher | AHE: :

DONE?	NOTES	CUE	LABEL	WHAT CUE DOES	SET ORIENTATION
PRESHOW					
		0.1	PRESHOW (HALF HOUR)	preshow look	HOUSE FULLY AWAY
		0.5	PRESHOW (8 MIN TO TOP OF SHOW)	House 1/2	HOUSE FULLY AWAY
		0.7	CURTAIN SPEECH		HOUSE FULLY AWAY
ACT ONE SCENE ONE					
		1	WILLY ENTERS		inside house
		2	WILLY ON STEPS		inside house
		3	HOUSE MOVE		inside house
		5	HOUSE SETTLE / LINDA SPEAKS	est. kitchen and bedroom	inside house
		7	LINDA IN KITCHEN	lose bedroom	inside house
		10	ISOLATE	isolate	inside house
		12	RESTORE	restore, LX for Linda more	inside house
		15	FRIDGE	fridge lx, follow cue for slow fade up on boys room	inside house
		17	BLUE BRIGHTEN	blue brighten	inside house
		20		slowly bring up apartment more	inside house
		22	LAMP SWITCH	bring up boys room practical reinforcement; something w/ apt building too? Then follow soften for Willy's line "You're..."	inside house
		24	SLOW FADE	slow fade up more on boys	inside house
		25	CYAN SEEPS IN	cyan seeps in	inside house
		27		run up on boys, slowly raise out downstairs & leave in cyan for some visibility for Willys lines.	inside house
		30	WITH WILLY EXIT	fade LX downstairs	inside house
	DELETED	33	FOCUS BIFF	focus biff? Where at?	inside house
	DELETED	35	RESTORE	slow restore	inside house
		40	WILLY RE-ENTER	willy re-enters porch door	inside house
ACT ONE SCENE TWO					
		50	FOCUS DOWNSTAIRS	focus downstairs isolate before follow cue takes boys fully out	inside house
		52	WILLY STEPS OFF PLAT	lose inside house; follow cue platform rotates, follow cue establish yard	outside house
		53			
		55	BOYS ENTER	fully in memory colorful; tree has been flown in, can add LX that hits it now	outside house
		60	BOYS SIT TO LISTEN	area LX	outside house
		62	RESTORE	they stand again, restore full apron	outside house

		65	COLOR SHIFT	lighter, less color so we forget not reality	outside house
	DELETED	67	BERNARD ENTERS	focus SR	outside house
	DELETED	70	BERNARD RUNS SR	anticipate bernard run off, full width of apron	outside house
		72	LINDA ENTRANCE	LX for Linda entrance	outside house
		74	L&W GO INSIDE		outside house
ACT ONE SCENE THREE					
		75	LX INSIDE HOUSE	lx inside house for them to walk into, house rotates, follow cue to bring up LX for open orientation, less colorful, follow sloooooow fade as reality seeps into memory	inside house
ACT ONE SCENE FOUR					
		80	WOMAN ENTERS	Woman enters down HL aisle	inside house
		82	SIGN FLY IN	delay timing so flicker doesn't happen until fully in; ch 352 follow cue, ch 1 low level, keep house scene flicker hotel sign?	inside house
		85	WILLY WALKS OUT OF HOUSE	Linda frozen, establish hotel	inside house
ACT ONE SCENE FIVE					
		90	WOMAN EXITS, LINA UNFREEZES	hotel gone, establish kitchen again; same day? Time of day?	inside house
		95		new day, reality in memory; warmth to shift day later on in H.S	inside house
		100	LINDA EXITS	lx slowly boys room; follow cue takes us out of memory and into present day, night again down stairs; follow cue LX upstairs out, leave faint blue for when Hap goes back upstairs	inside house
ACT ONE SCENE SIX					
		105	SHIFT TREE TEXTURE	shift, tree texture up for Charley low level	inside house
ACT ONE SCENE SEVEN					
		110	SLOW FADE	slow fade up HR aisle LX for Ben, follow cue LX up SL and aisle LX out	inside house
		112	BEN STANDS AT DSL CORNER OF HOUSE	ghostly special	inside house
		115	BEN MOVES	area lx SR for ben	inside house
		117	CHARLEY LEAVES, WILLY LEAVES KITCHEN	from SR, grow apron for memory with Linda	inside house
		120		follow cue brings in for picture posed memory of family	inside house
		122	SLOW FADE	slow fade up restore apron	inside house
		125	BOYS EXIT, CHARLEY ENTERS	a new memory crossing into this one	inside house
		127	BERNARD ENTERS	shifts SL then follow cue out of SL	inside house
		130	CHARLEY EXITS	shift, Willy alone with Ben	inside house
	IS NOW FOLLOW CUE	132	BEN STARTS TO EXIT	HR aisle LX	inside house
ACT ONE SCENE EIGHT					
		135	LINDA ENTRANCE	back to reality, finds Willy in yard (house still in open position), boys in kitchen lit by practicals, take out aisle LX	inside house
		138	WILLY EXITS	transition to kitchen, exit from yard to SL	inside house

		145	MORE INTENSE	Slowly more intense - not fighting tension, but harsh reality	inside house
		148	MORE INTENSE	more intense, follow cue slow fade up stairs	inside house
		150	MORE INTENSE	MORE intense, follow cue fade stairs	inside house
		155	HAP CROSSES SL	more focus at table Biff and Linda	inside house
		160	SLOW FADE UP	slow fade up LX for Willy enter from yard	inside house
		162	WILLY ENTERS KITCHEN	harsh truths, blame game	inside house
		165		soften, hope	inside house
		168		even brighter	inside house
		170		intense again, slow build	inside house
		172		Same intense cue, but follow has hall LX for Willy exit to bathroom	inside house
		175	BOYS HEAD UP TO ROOM		inside house
		176	LINDA ENTERS, GOES TO BEDROOM	still focus on boys in room	inside house
		178		Focus W&L bedroom, they wander out to kitchen	inside house
		180	BOYS RUN INTO KITCHEN	everyone in kitchen	inside house
		182	BIFF HEADS TO ROOM	LX in bedrooms w/ kitchen	inside house
ACT ONE SCENE NINE					
		185	W&L BEDROOM		inside house
ACT ONE SCENE TEN					
		190	BIFF COMES DOWNSTAIRS	fade slowly on bedroom, hall LX and kitchen up	inside house
		192	BIFF MOMENT AT KITCHEN TABLE	L&W included in final picture in bedroom	inside house
		194	BLACK OUT W/ BIFF SLAM ON TABLE		inside house
INTERMISSION					
		195	INTERMISSION	close no house	inside house
		197	HOUSE 1/2		inside house
		199	BLACKOUT		inside house
ACT TWO SCENE ONE					
		200		kitchen morning-hopeful rose-colored glasses	inside house
		220	PHONE CALL	isolate	inside house
ACT TWO SCENE TWO					
		221	WITH REVOLVE	see linda through screen door	outside house
		222		Establish office with practical look	outside house
		225	WILLY ENTERS	fully fade house (but give scenic love)	outside house
		230	ISOLATE	isolate more	outside house
		240		slow isolation	outside house
		245		more intense top LX	outside house
		250	HOWARD EXIT		outside house
		252	FADE RESTORE	fade restore	outside house
ACT TWO SCENE THREE					
		255	TRANSITION TO BEN SR		outside house
		257	GROW FOR BOYS CENTER		outside house
ACT TWO SCENE FOUR					
		260	BEN LEAVES TRANSITION TO NEW MEMORY	grow from SR	outside house

ACT TWO SCENE FIVE

		270	ESTABLISH CHARLEYS OFFICE	slowly lose memory-- Willy is still in it	outside house
		275	SLOW FADE	slow fade, an honest moment	outside house
		280	CHARLEY ENTERS	restore to base office look	outside house
		285	"CHARLEY LOOK..."		outside house
		290	SHIFT	shift	outside house
		295	"FUNNY Y'KNOW..."		outside house
		297	"CHARLEY... YOU'RE THE ONLY FRIEND..."		outside house

ACT TWO SCENE SIX

		300	TRANSITION TO RESTAURANT	use restaurant sign to draw the eye SR	outside house
		305		establish for Miss Forsythe	outside house
		308	MF SITS WITH HAP		outside house
		310	BIFF ENTERS, GOES CENTER	slowly fade up, so we notice when Hap does	outside house
		320	"I DID A TERRIBLE THING..."		outside house
		325	WILLY ENTERS		outside house
		330	"I WAS FIRED"		outside house
		335	"I'VE BEEN WAITING..."		outside house

ACT TWO SCENE SEVEN

		340	TRANSITION TO MEMORY	porch LX; restaurant freezes	outside house
		341	FREEZE FRAME		

ACT TWO SCENE EIGHT

		345	TRANSITION BACK TO RESTAURANT		outside house
		350	"YOU STOLE BILL..."		outside house
		352	"STANDISH ARMS..."		outside house
		355	"THEN YOU GOT IT..."		outside house
		357	"LISTEN KID..."		outside house
		360	WOMAN LAUGHS OFFSTAGE	also, like page, takes W to more heightened place	outside house
		365	MF AND FRIEND ENTER		outside house
		367	"WILLY, ARE YOU GOING TO..."		outside house
		370		restaurant look	outside house
		375	"WHY DON'T YOU DO SOMETHING FOR HIM?"		outside house
		380	TRANSITION TO HOTEL	sign coming in on "No that's not..."	outside house

ACT TWO SCENE NINE

		385	BIFF ENTERS		outside house
		390	BIFF ENTERS HOTEL ROOM		outside house
		395	WOMAN ENTERS LAUGHING		outside house
		400	WOMAN EXITS, LINA UNFREEZES		outside house
		405	"DAD..."		outside house

ACT TWO SCENE TEN

		410	BACK IN RESTAURANT	biff runs out, stanley comes SL	outside house
					outside house

ACT TWO SCENE ELEVEN

		415	TRANSITION TO KITCHEN	House = Inside orientation	INSIDE HOUSE
		417			INSIDE HOUSE

ACT TWO SCENE TWELVE					
		425	WILLY IN YARD	L,B,H freeze at door	INSIDE HOUSE
	DELETED	427	BEN AT DSL SPLAY ON HOUSE FLOOR	HR aisle entrance, isolate completely no other LX on stage (This time with Ben different)	INSIDE HOUSE
		430	"OH BEN, THAT'S THE WHOLE BEAUTY OF IT"		INSIDE HOUSE
		432	"HELL CALL YOU A COWARD.."		INSIDE HOUSE
		435	"OH BEN, HOW DO WE GET BACK..."		INSIDE HOUSE
ACT TWO SCENE THIRTEEN					
		440	BEN EXITS		INSIDE HOUSE
		442	BIFF IN YARD		INSIDE HOUSE
		445	"NO I DON'T WANT TO SEE HER"		INSIDE HOUSE
		450	SHIFT TO KITCHEN		INSIDE HOUSE
		455	"MAY YOU ROT IN HELL IF YOU LEAVE THIS HOUSE"		INSIDE HOUSE
		460	"ALL RIGHT PHONEY!"		INSIDE HOUSE
		465	"YOU KNOW WHY I HAD NO ADDRESS..."		INSIDE HOUSE
		470	"NO! NOBODYS HANGING HIMSELF..."		INSIDE HOUSE
		475	"POP! IM A DIME A DOZEN..."		INSIDE HOUSE
		480	"POP IM NOTHING"	follow cue for "Whatre you doing..."	INSIDE HOUSE
		485	"ISNT THAT... ISNT THAT REMARKABLE?"		INSIDE HOUSE
		490	BEN APPEARS	HR door on ground	INSIDE HOUSE
ACT TWO SCENE FOURTEEN					
		500	"I WANT YOU UPSTAIRS"		INSIDE HOUSE
		505	"EVERYTHING IS GONNA BE..."		INSIDE HOUSE
		510	LINDA GOES INTO BEDROOM		INSIDE HOUSE
		515	WILLY WALKS OUT OF DOOR OF HOUSE		INSIDE HOUSE
		520	BEN EXITS		INSIDE HOUSE
		525	WILLY EXITS		INSIDE HOUSE
		550	CAR CRASH	All white down LX w/ blue around? Color is gone	INSIDE HOUSE
		590	BLACK OUT	for brad just in case	INSIDE HOUSE
ACT TWO SCENE FIFTEEN					
		600	TOP OF REQUIEM		HOUSE FULLY AWAY
		605	CHARLEY COMES TO DOOR OF HOUSE		HOUSE FULLY AWAY
		610	ALL WALK OFF STAGE		HOUSE FULLY AWAY
		615	"ILL BE WITH YOU IN A MINUTE"		HOUSE FULLY AWAY
		620	"FORGIVE ME DEAR..."		HOUSE FULLY AWAY
		625	"WE'RE FREE..."		HOUSE FULLY AWAY
		630	BIFF COMES TO HELP HER		HOUSE FULLY AWAY
		650	BLACKOUT		HOUSE FULLY AWAY
BOWS AND POST SHOW					
		700	BOWS		HOUSE FULLY AWAY
		750	POSTSHOW		HOUSE FULLY AWAY