

BUS STOP LIGHT PLOT BREAKDOWN
DESIGNED BY: SIDDHARTH CHATTORAJ

POTENTIAL CUE NUMBER	PAGE #	ACT	TIME OF DAY	LOCATION	ACTION AND/OR MUSIC	DEVELOPMENT	NOTES
1	0	Preshow	---	---	Before the house opens	---	House lights and preset onstage
2	0	House to 1/2	---	---	When the front of house staff tells you they are ready	---	House lights to 1/2
3	0	House out	---	---	When the audience is settled	---	House lights out. Preset onstage stays.
4	0	Preset out	Full stage black	---	Immediately after the house lights are all the way out	---	Preset out
5	6	1	1 a.m. in early March	Grace's diner, which also serves as a bus stop, in a small Kansas town. There is a blizzard outside.	Top of the show. Elma and Grace are checking supplies behind the counter. Wind and snow comes and goes outside.	The storm outside is heavy. Grace is trying to make a call to ask about the condition of the roads.	Dim yet warm lights in Grace's diner from two badly shaded light bulbs on the ceiling. The outside, as seen from the window, is dark, and white frost has gathered on the window. There is a projection of white snow furiously coming down outside in all directions. The Franklin stove will be lit internally with colored light corresponding to strips of tissue paper (moving around via a fan) that simulates a fire. Signs around the diner are lit with neon lights.
6	8	1	Same	Same	Will enters.	We learn that all the lines are down, so the bus is going to have to stop at Grace's diner.	Slight color change: Highlight Will. The audience should get a glance of the storm brewing outside through the door (same light design as the windows) until it closes.
7	9	1	Same	Same	Elma says that she thinks it is Carl's night to drive the bus.	The idea of Carl pleases Grace. She has a flirtatious crush on Carl.	Grace's face should be highlighted with a hint of red and pink to show her moderately blushing at the idea of Carl.
8	9	1	Same	Same	Cherie enters.	Cherie anxiously seeks a place to hide since Bo is forcing her to travel with him.	Revert to light cue 6, but highlight Cherie.
9	10	1	Same	Same	Cherie asks Will for protection.	Cherie is frantically afraid of going with Bo.	Highlight Will and Cherie together and ensure the background is slightly less warm.
10	11	1	Same	Same	Cherie shudders. Dr. Lyman then enters.	Cherie foreshadows trouble. Dr. Lyman takes in the restaurant.	Slight color change: Flicker and very slightly dim (for 3 seconds) the ceiling lightbulbs. Dr. Lyman should be highlighted when he enters. This lighting is the same when Carl enters shortly afterward.
11	13	1	Same	Same	Dr. Lyman sees Elma.	Dr. Lyman thinks Elma is pretty and has an interest in her.	Slight color change: Add warmth and a sparkle to Dr. Lyman's face. Ensure both Dr. Lyman and Elma are highlighted together and the background is slightly less warm.
12	14	1	Same	Same	Dr. Lyman mixes lemon soda and whiskey. Will moves over to talk to Grace and Carl.	Dr. Lyman drinks alcohol (later on in the play, he becomes drunk). Will, Grace, and Carl catch up.	The background should revert to the original warmth (as in cue 5). The counter and its seats should be highlighted.
13	16	1	Same	Same	Dr. Lyman tells Elma about his marriage history.	Elma is a little astounded.	Slight color change: Elma's face should be highlighted with a hint of white and pink.
14	17	1	Same	Same	Elma hurries back to the counter.	Elma is selling donuts to Cherie, but she is also getting to know her.	Revert to cue 12.
15	19	1	Same	Same	Carl exits to take a walk outdoors.	Carl has a unique personality (e.g. likes taking walks in the cold), which is possibly why Grace and Carl continue to flirt whenever Carl stops by.	Audience should get a glance of dark night and projected snowstorm outside when Carl opens the door.
16	19	1	Same	Same	Dr. Lyman begins to recite a Shakespearean poem.	Dr. Lyman and Elma bond over their love of Shakespeare.	Slight color change: Highlight Dr. Lyman and Elma's location.
17	21	1	Same	Same	Virgil and Bo enter.	Bo's looking for Cherie whom he continues to try to woo. Virgil slightly tries to reign in Bo	Slight color change: Now highlight Bo and Virgil. Audience should see a portion of the dark night and projected snowstorm.

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18	21	1	Same	Same	Door shuts.	Bo doesn't listen to the sheriff, but Virgil does.	Slight color change: Now highlight Bo and Cherie and the background should be dimmer and significantly less warm. The audience can no longer see the storm outside the door.
19	22	1	Same	Same	Bo begins his monologue ("My name's Bo Decker.").	Bo is self-centered.	Significantly highlight Bo so he is brighter than everyone else.
20	22	1	Same	Same	Bo ends his monologue ("I was some no-count servant.")	Bo is very self-centered.	Revert to cue 12.
21	24	1	Same	Same	Bo tries to show, in full voice, that he has all the women he wants.	Bo has little regard for Cherie's feelings despite liking her. Grace is tired from the whole situation and has a headache.	Slight color change: Add very light yellow to the lighting composition so the scene appears paler. Overhead ceiling lights should flicker for 3 seconds.
22	25	1	Same	Same	Bo crosses the stage to shake Cherie.	Bo is willing to use violence to make Cherie do what he wants, but Will is also willing to stop this.	Dim upstage background. Increase the amount of very light yellow.
23	27	1	Same	Same	Will tells Bo that Cherie doesn't love him.	Bo, for the first time, is left speechless.	Flicker ceiling lights for 3 seconds. Slightly reduce the amount of very light yellow in the scene.
24	29	1	Full stage black	Same	Bo realized that Cherie may not love him.	Bo, for the first time, considers Cherie's feelings about him.	Turn to black 2 beats after "love me."
25	29	Act Change (No Intermission)	Transition cue onstage for the act change.	---	---	---	Full stage blue.
26	29	End of Act Change	Full stage black	---	---	---	Full stage black.
27	30	2	A few minutes later	Same	Virgil takes out his guitar and plays a cowboy ballad. Bo lingers in the corner. Dr. Lyman and Elma converse at the counter. Cherie sits at a table and reads.	The characters are trying to pass the time as the storm continues outside. Dr. Lyman courts Elma, who doesn't realize she's being courted.	Same composition as cue 5, but highlight the counter and the table where Virgil is. The music from Virgil's guitar will play naturally and will be amplified by nearby mics; there are no sound effects.
28	32	2	Same	Same	Virgil finishes playing the ballad. Cherie claps.	Bo gets slightly jealous at seeing Cherie applaud for Bo.	Remove the highlight.
29	32	2	Same	Same	Will enters.	Will is a thoughtful man, worrying about and checking on the other travelers.	Highlight Will at the front door when he enters.
30	33	2	Same	Same	Will exists, and Bo immediately comes down to Virgil. Dr. Lyman drifts to the window.	Bo recognizes the sheriff's authority, but believes that he should be able to force Cherie to do what he wants.	Dim the light near the window where Dr. Lyman is. Also, dim the counter and remove the highlight on the front door and instead highlight Bo and Virgil.
31	33	2	Same	Same	Bo and Virgil sit in silence. Cherie and Elma talk.	Cherie is lonely. Bo wants Cherie but doesn't know how to make that happen.	Revert to the composition of cue 27, but highlight the counter. Add a hint of pink to the counter.
32	35	2	Same	Same	Cherie sits in troubled contemplation. Bo comes downstage and begins to question Virgil.	Cherie considers giving in to Bo's wishes and going with him to Montana. Bo begins to think about Virgil (and not just himself).	Change the highlight to be downstage (where Bo and Virgil are). Add significant warmth to Cherie and downstage where Bo and Virgil are.
33	37	2	Same	Same	Bo is angry and retreats to his corner. Elma observes Bo and converses with Cherie.	Bo still has anger management issues, foreshadowing that he will burst publicly soon. Elma wonders why Cherie just doesn't love him.	Change the highlight to be of Bo in his corner and then Elma and Cherie. Slightly decrease the warmth. Add a hint of pink overall.
34	38	2	Same	Same	Cherie exits out the rear door. Dr. Lyman sits at the counter again.	Dr. Lyman continues his courtship of Elma. Elma still doesn't realize she is being courted.	Change highlight to be of the counter. Add more pink to the counter.
35	39	2	Same	Same	Cherie comes back in shivering.	The storm is still present outside and the travelers are not closer to going home. They need to be cheered up (so Virgil plays a song).	Slightly (very slightly) highlight Virgil. Maintain counter composition and highlight. Highlight the area near the window, where Bo is, as well.
36	40	2	Same	Same	Bo goes to Cherie and Virgil.	Bo is jealous of Virgil and Cherie. Elma still does not know Dr. Lyman's intentions.	Remove the highlight on the window. Add a slight bit of warmth to the counter.
37	41	2	Same	Same	Bo starts to interrogate Virgil about his interactions with Cherie.	Bo is gradually starting to outburst. This is the first step — being outwardly jealous of his father figure.	Add a very slight bit of pale yellow to the overall composition. Flicker the ceiling lights for 3 seconds.

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38	42	2	Same	Same	Elma introduces the performance.	Most of the characters are coming together and understanding one another (Bo still has trouble).	Add significant highlight and warmth to center stage and slightly dim everything else, but the counter, which remains lit since Cherie and Bo converse there afterward.
39	43	2	Same	Same	Elma says "That was swell Virgil."	Dr. Lyman and Elma begin to consider <i>Romeo and Juliet</i> , which is ironic as Dr. Lyman himself, a much older guy, has romantic intentions for Elma.	Add a little more than a hint of pink to the scene.
40	44	2	Same	Same	Dr. Lyman says "But soft! what light through yonder window breaks?"	Dr. Lyman is super drunk and starting not to consider other people.	Flicker the ceiling lights for 3 seconds.
41	45	2	Same	Same	Dr. Lyman says "O! speak again, bright angel"	Dr. Lyman is fully into his performance.	Add more pink and more warmth to center stage. Slightly dim everything else.
42	46	2	Same	Same	Dr. Lyman starts to stumble because he is drunk.	Dr. Lyman is beginning to reveal his true nature outward.	Reduce the pink and add very light yellow to the scene.
43	46	2	Same	Same	Elma starts the next announcement of Cherie's performance.	Bo whistles for Cherie, hinting that he is about to make a move.	Slightly increase the light yellow. Virgil's music is again natural. Bo should have slight pink highlight on him.
44	47	2	Same	Same	Cherie slaps Bo.	Cherie finally stands up to Bo.	Flicker the lights. Slightly dim the background except for that of center stage.
45	48	2	Same	Same	Bo picks Cherie up.	Bo is having his outburst.	Highlight Bo and Cherie.
46	48	2	Same	Same	Will and Bo go outside to fight. Elma and Cherie watch through the window.	Will stands up for Cherie, but Bo does not respect Will or Cherie.	Add warm light throughout the stage, but through the window, the audience can see, via projections, shadows of Will and Bo fighting. Flicker the lights for three seconds.
47	50	2	Same	Same	Dr. Lyman admits his intentions to Elma.	Elma finally realized Dr. Lyman's intentions.	Add a hint of pink and lighten up the stage overall.
48	51	2	Full stage black.	---	---	---	Full stage black.
49	51	Intermission	Same	Same	---	---	House lights and preset onstage
50	51	End of Intermission	---	---	---	---	---
51	51	House to 1/2	---	---	When the front of house staff tells you they are ready.	---	House lights to 1/2
52	52	House out	---	---	When the audience is settled.	---	House lights out. Preset onstage stays.
53	52	Preset out	Full stage black.	---	Immediately after the house lights are all the way out	---	Preset out
54	52	3	5 a.m. the same day	Same	Top of Act 3. The storm has cleared, and the landscape outside looks peaceful. Bo sits in his corner in shame with Virgil. Dr. Lyman is asleep on the bench. Cherie tries to sleep. Elma cleans the tables. Carl and Grace converse.	The characters have been through an ordeal and are tired.	The diner is much brighter than the other two acts. Morning light can be seen indoors from the window. Dim yet warm lights in Grace's diner from two badly shaded light bulbs on the ceiling. The outside, as seen from the window, is a pale blue, and white frost has gathered on the window. There is a projection of a beautiful green landscape outside. The Franklin stove will be lit internally with colored light corresponding to strips of tissue paper (moving around via a fan) that simulate a fire. Signs around the diner are lit with neon lights. Additionally, highlight the counter and the tables. Keep Bo's corner very warm.
55	53	3	Same	Same	Will studies Bo.	Will still cares for Bo despite Bo's actions.	Add a bit of light, more warmth, and a hint of pink to the corner where Bo is.
56	54	3	Same	Same	Will teaches Bo about humility.	Bo is learning a lesson and starts to care about others' feelings.	Decrease the warmth and add more light and add pink in Bo's location. Flicker the ceiling lights for 3 seconds.

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57	55	3	Same	Same	Bo apologizes to Cherie.	The culminating moment of the play! Bo realizes he should treat Cherie better.	Add pale yellow and pink throughout the stage. Increase the morning blue's brightness slightly. This composition will stay for a long time to let the mood settle in.
58	59	3	Same	Same	Virgil exits out the front door.	Virgil leaves Bo alone to talk to Cherie.	Audience gets a glance of the outside, which is pale blue, has hints of a green landscape, and there is no snow.
59	62	3	Same	Same	Elma learns Dr. Lyman is not a good man and has been in trouble before.	Elma learns more about the word (she's only a high schooler).	Darken the set very very slightly.
60	64	3	Same	Same	Virgil lets Bo know that he is not coming with him. Bo and Cherie get ready to exit.	Bo is about to finally become an "adult" (no more father figure).	Add warmth throughout the stage and add highlight and a significant amount of pink on Virgil and Bo.
61	65	3	Same	Same	Grace and Elma converse about Dr. Lyman.	Elma is relieved to know that Grace cares about her.	Highlight the counter.
62	67	3	Same	Same	Virgil is alone.	Virgil has no next steps. He is truly alone.	Increase the warmth. Dim the whole stage, but highlight Virgil slightly.
63	67	3	Same	Same	"some people" (last line)	Play ended	Flicker the ceiling lights for 3 seconds.
64	67	End of Play	Full stage black.	Same	Everyone applauds.	---	Applause, beat GO.
65	67	Curtain Call	Full stage, bright and fun.	Same	---	---	Make sure the set looks good.
66	---	Post Set	---	---	As the actors exit from the curtain call.	---	House lights and post set onstage.