



GOTTA GET AWAY

by The Black Keys

Concert Lighting

Lighting Design by Jessica Winward

please note that haze should be incorporated into every cue in the song

CUE SHEET

CUE NO.	TIME	PART OF SONG	NOTE	DESCRIPTION
A	0:00 - 0:08	INTRO		With the start of the song up until the addition of the second guitar, backlight on the CS singer using the Shapeshifter and moving the different panels around in a clockwise pattern in a medium pink.
B	0:08 - 0:15	INTRO		The addition of the second guitar should bring up the TurboRays in the same tilt downstage like the Shapeshifter, giving a ray of light effect across the room. The faces should use the digital breakup to get colors between the medium pink and a darker blue.
C	0:15 - 0:23	INTRO		Symbol crash illuminates the back wall Q-Lites and then start with a sparkling effect as the intro continues. TurboRays in the same color digital breakup start moving clockwise around the face. Shapeshifter becomes stationary.
D	0:23 - 0:31	INTRO		Symbol crash again stops the sparkle effect and then restarts it again. TurboRays in the same color digital breakup start moving clockwise around the face. Shapeshifter is still stationary.
E	0:31 - 0:46	VERSE 1		2500s from both sides center on singer CS in a lighter yellow/tungsten to cut through the saturated color of the C-200s. Backwall C-200s in a deep purple and blue, lower intensity to keep focus on singer but to still give a background, moving in a wave motion like a lava lamp.

F	0:46 - 1:02	CHORUS 1	Back wall Q-Lites start sparkle effect again w/ 2500s remaining the same on the singer. C-200s out. TurboRays in same digital face moving clockwise w/ lighter blue and pink, Shapeshifter moving clockwise on face as well in the med. Pink. Both floor movers are tilted again to act as rays of light behind the CS singer.
G	1:02 - 1:16	VERSE 2	2500s from both sides center on singer CS in a lighter yellow/tungsten to cut through the saturated color of the C-200s. Backwall C-200s in a deep purple and blue, lower intensity to keep focus on singer but to still give a background, moving in a wave motion like a lava lamp.
H	1:16 - 1:32	CHORUS 2	Back wall Q-Lites start sparkle effect again w/ 2500s remaining the same on the singer. C-200s out. TurboRays in same digital face moving clockwise w/ lighter blue and pink, Shapeshifter moving clockwise on face as well in the med. Pink. Both floor movers are tilted again to act as rays of light behind the CS singer.
I	1:32 - 1:48	BRIDGE	VL3500s in a swirl or spiral type gobo slowly gliding around the stage and over the "audience" in a blue, 2500s on the singer in a saturated hot pink along with both sides of scrollers.
J	1:48 - 2:05	INSTRUMENTAL	Sharpys and Sharpy Washses in random colors of purple, pink, and blue strobe the stage while moving around the whole stage and the audience, matching the guitar riff with their strobing rate. VL3500s out, 2500s out, Scrollers out. TurboRays in the back also strobing with guitar riff and the face in digital display with blue/pink.
K	2:05 - 2:19	VERSE 3	2500s from both sides center on singer CS in a lighter yellow/tungsten to cut through the saturated color of the C-200s. Backwall C-200s in a deep purple and blue, lower intensity to keep focus on singer but to still give a background, moving in a wave motion like a lava lamp.

<p>L</p>	<p>2:19 - 2:50</p>	<p>CHORUS 3</p>		<p>Back wall Q-Lites start sparkle effect again w/ 2500s remaining the same on the singer. C-200s out. TurboRays in same digital face moving clockwise w/ lighter blue and pink, Shapeshifter moving clockwise on face as well in the med. Pink. Both floor movers are tilted again to act as rays of light behind the CS singer.</p>
<p>M</p>	<p>2:50 - 2:54</p>	<p>FADE OUT</p>		<p>Q-Lites fade out, TurboRays fade out towards the singer, Shapeshifter fades out last.</p>