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| Clue | Sound Cue List | As of: 11/15/23 <i>Laura V. Shaw Theatre</i> <i>Director: Mark Liermann</i> <i>Sound Designer: Emma Pegouske</i> <i>Asst. Sound Designer: Colin Wagner</i> |
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| Cue # | Page | Effect | Recorded Line/Music | Approved? | Notes |
|-------|------|--|---|-----------|--|
| 1 | 0 | Pre-Show | Winter – The Four Seasons, Summer – The Four Seasons, Un Sopriso, Waltz in C Sharp Minor, Piano Sonata No. 16 in C Major, Moonlight Sonata – 3 rd Movement | | |
| 2 | 0 | Rain with occasional thunder | | | Should be played with the pre-show and get louder as the pre-show continues. |
| 3 | 7 | Thunder followed by rain that fades down | | | Rain should underscore the entire play. |
| 4 | 7 | Newscaster VO | “McCarthy’s shrieking denunciations and fear-mongering have created a climate of fear and suspicion across the country-raising the question in households across the nation; who are the un-American Americans amongst us?” | | |
| 5 | 7 | Thunder | | | |
| 6 | 7 | Rain fade up & down | | | Rain should get louder when the door opens and quieter when it closes |
| 7 | 7 | McCarthy VO | “Any man who has been named by | | |

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| | | | either a senator of a committee or a congressman is dangerous to the welfare of this nation.” | | |
| 8 | 7 | Newscaster VO | “President Eisenhower refuses to engage directly with McCarthy. In a letter to his brother however, Eisenhower explains - ‘As for McCarthy- only a short-sighted or completely inexperienced individual would urge the use of the office of the presidency to give an opponent the publicity he so avidly desires.’” | | |
| 9 | 7 | Newscaster VO | “Time and Time again, without apology or evasion, I- and many members of this administration- have stood for the right of the individual, for free expression of convictions, even though those convictions may be unpopular, and for uncensored use of our libraries, except as dictated by common decency.” | | |
| 10 | 8 | Thunder | | | |
| 11 | 8 | Doorbell ring | | | |
| 12 | 9 | Loud dog bark | | | Done by actors backstage |
| 13 | 9 | Champagne bottle “Gunshot” | | | |

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| 14 | 9 | Doorbell ring | | | |
| 15 | 11 | Doorbell ring | | | |
| 16 | 12 | Doorbell ring | | | |
| 17 | 12 | Loud dog bark | | | Done by actors backstage |
| 18 | 13 | Doorbell ring | | | |
| 19 | 14 | Thunder | | | |
| 20 | 15 | Rolling Thunder | | | After Wadsworth's line "I am Wadsworth, the butler." |
| 21 | 15 | A gong | | | Happens twice in the scene. Done on stage by Cook |
| 22 | 18 | Thunder | | | |
| 23 | 19 | Rolling Thunder | | | |
| 24 | 19 | Doorbell ring | | | |
| 25 | 21 | Rolling Thunder | | | |
| 26 | 28 | Door unlocking | | | Happens twice when Wadsworth locks and unlocks the door |
| 27 | 28 | Dog bark | | | Done by actors backstage |
| 28 | 28 | Thunder | | | After Wadsworth's line "There's no way out!" And "...and your blackmailer for life..." |
| 29 | 32 | A revolver shot | | | One revolver shot must be done during the blackout. Additionally, two more random sound effects from the other five weapons will be played. |
| 30 | 32 | A dull thud that echos slightly (Pipe) | | | |
| 31 | 32 | A pipe wrench being swung and hitting something | | | |
| 32 | 32 | A rope being pulled taut | | | |

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| 33 | 32 | A thud that rings slightly (Candlestick) | | | |
| 34 | 32 | Knife being pulled out of its sheath | | | |
| 35 | 34 | Door unlocking | | | |
| 36 | 45 | Safe opening | | | |
| 37 | 46 | Door unlocking | | | |
| 38 | 51 | A dull thud followed by a wrench tightening | | | |
| 39 | 52 | A trapdoor opening | | | |
| 40 | 53 | Voice-Over | Mustard: "Where are we now?" Scarlet: "How should I know? The lights are off." Mustard: "Well, turn them on!" Scarlet: "I would if I could see anything." Mustard: "Well, I'm going to feel me way around." Scarlet: "Don't get any funny ideas..." Mustard: "A table." Scarlet: "A telephone." Mustard: "A chair." Scarlet: "A body..." Both: "A body! Ahhh!!!" | | |
| 41 | 54 | A revolver shot | | | |
| 42 | 54 | Voice-Over | Green: (In slo-mo) "Can somebody please help me?" | | |
| 43 | 54 | Chandelier falling | | | In slo-mo first, then crashes in normal speed. |
| 44 | 54 | Two revolver shots | | | |
| 45 | 55 | Doorbell ring | | | Happens three times with a beat in between each one for the actors' reaction. |
| 46 | 58 | 1950's rock music from the radio | Royalty Free 1950's Music | | |

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| 47 | 59 | Another 1950's rock music from a record player | Sandstorm – Chris Shards | | |
| 48 | 60 | Door locking | | | |
| 49 | 61 | Rain Fade up | | | At the start of Scene 12 |
| 50 | 61 | Thunder/House powering down | | | |
| 51 | 62 | A rope being pulled taut | | | |
| 52 | 62 | A dull thud that rings slightly | | | |
| 53 | 62 | Rolling Thunder | | | Happens at the blackout after the Cop dies. |
| 54 | 62 | House powering up | | | |
| 55 | 62 | Rain Fade Down | | | After the lights are turned on |
| 56 | 62 | A dial-tone | | | Underscores the scene until being abruptly cut off by Peacock. |
| 57 | 64 | Doorbell ring | | | |
| 58 | 64 | A revolver shot | | | |
| 59 | 64 | Rolling Thunder | | | |
| 60 | 69 | A tape being rewound | | | Repeats 3 times getting faster each time. Does not play on the final rewind |
| 61 | 73 | A revolver shot | | | |
| 62 | 75 | A pistol shot | | | |
| 63 | 77 | Thunder | | | After Green's line "Special Agent Larry Goodman, in the hall, with my gun!" |
| 64 | 77 | A pistol shot | | | |
| 65 | 77 | Post-Show | Moonlight Sonata – 3 rd Movement | | |

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| Clue | Music Cue Tracking List | As of: 11/15/23 <i>Laura V. Shaw Theatre</i> <i>Director: Mark Liermann</i> <i>Sound Designer: Emma Pegouske</i> <i>Asst. Sound Designer: Colin Wagner</i> |
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| Cue # | Page | Placement in Script | Notes |
|-------|------|--|---|
| 1 | 7 | Prologue – Musical overscore before the play begins | |
| 2 | 8 | Prologue – Happens after Cook’s line “Dinner will be ready at 7:30.” A musical sting as Cook reveals a knife | |
| 3 | 8 | Transition between Prologue and Scene 1 | |
| 4 | 10 | Scene 1 – Musical sting as White enters | |
| 5 | 10 | Scene 1 – Musical sting as White and Yvette notice each other | |
| 6 | 11 | Scene 1 – Musical sting as Peacock enters | |
| 7 | 11 | Scene 1 – Musical sting as Peacock and the Cook notice each other | |
| 8 | 12 | Scene 1 – Musical sting as Green enters | |
| 9 | 13 | Scene 1 – Musical sting as Scarlet and Plum enter | |
| 10 | 16 | Transition between Scene 1 and 2 | |
| 11 | 17 | Scene 2 – Musical sting as Peacock and Cook share a sinister glance | |
| 12 | 21 | Transition between Scene 2 and 3 | |
| 13 | 22 | Scene 3 – Musical sting as the characters reveal their letters | |
| 14 | 22 | Scene 3 – Sinister music underscores the scene. Starts on Wadsworth’s line “For some considerable time...” Ends on Wadsworth’s line “The man behind your ransom... is Mr. Boddy himself.” | This cue is typed in the script as a 2 nd #13. |
| 15 | 28 | Scene 3 – Sinister music underscores the scene. Starts on Wadsworth’s line “Indeed. All the doors are locked.” Ends with a musical sting as Mr. Boddy enters | |
| 16 | 30 | Scene 3 – Musical sting as Scarlet takes out the Candlestick, repeats as the others bring out their weapons | |
| 17 | 34 | Transition between Scene 3 and 4 | |
| 18 | 36 | Transition between Scene 4 and 5 | |
| 19 | 36 | Scene 5 – Musical sting as the Cook falls from the fridge | |
| 20 | 39 | Transition between Scene 5 and 6 | |
| 21 | 41 | Scene 6 – Happens as Mrs. Peacock enters with Boddy’s body. A longer musical sting as they enter the Study | |
| 22 | 44 | Transition between Scene 6 and 7 | Pauses on Wadsworth’s line “Shush!” and then restarts |

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| 23 | 46 | Transition between Scene 7 and 8 | |
| 24 | 49 | Scene 9 – Transition piece in the middle of the scene on Wadsworth’s line “After you.” | |
| 25 | 51 | Scene 9 – Sinister music that underscores the Motorist being murdered. Continues until Music Cue #26 | |
| 26 | 51 | Scene 10 – Underscore of the scene | |
| 27 | 53 | Transition between Scene 10 and 11 | |
| 28 | 53 | Scene 11 – Music as they find the dead body. A musical underscore of the VO only | |
| 29 | 55 | Scene 11 – Musical sting as the group opens the Longue door | |
| 30 | 58 | Scene 11 – Pre-recorded 1950’s rock music | Comes from the radio |
| 31 | 59 | Scene 11 – A different pre-recorded 1950’s rock song | Comes from the record player |
| 32 | 61 | Transition between Scene 11 and Scene 12, continues into Scene 12 as sinister underscore. Two musical stings as Yvette and Cop die | |
| 33 | 63 | Scene 13 – Musical sting as Cop’s body is found | |
| 34 | 63 | Scene 13 – Musical sting as Yvette’s body is found. Goes into transition music as the group runs from the Billiard’s room | |
| 35 | 64 | Scene 14 – Underscores Wadsworth’s recounting of events | |
| 36 | 68 | Scene 14 – Musical sting as Plum steps forward to accuse someone | |
| 37 | 68 | Scene 14 – Musical sting as Mustard steps forward to accuse someone | |
| 38 | 69 | Scene 14 – Musical sting as White steps forward to accuse someone | |
| 39 | 70 | Scene 14 – Musical sting as Wadsworth steps forward to accuse everyone | |
| 40 | 76 | Scene 14 – Musical fanfare as the cops actually bust through the door | |