

Cue Descriptions:

Cue 22:

This cue is an ambience that played through the entire scene four. It is a multi layered cue of jungle birds, insects, small furry mammals, and monkeys. In this scene, the girls, and the audience, meet the jungle for the first time. The many layers faded in and out to replicate a live and immersive setting that supported the director's vision for the play. I used recordings from our student library of the different animals and insects stated above and layered them on top of a few different base layers of much softer birds, wind, foliage rustling, and cicadas. I implemented the individual layers of birds, insects, and mammals to design and sculpt an ever changing and unique sounding ambience that does not sound looped or artificial.

Cue 79:

This multi layered cue played for more than half of scene thirteen: Plot Thickener, beginning as Alex, Fanny, and Mary recognized the changes taking place around them. The sequence swayed and swelled with the building conversations. It supported the excitement felt in the story and drove that energy to its peak as Alex exclaim s, 'Oh Mary! Yes!' and the trekkers accepted that they are traveling into the future with every new step. There were multiple layers to this sequence.

Layer one was designed as a swaying synthesized underscore that fluctuated with an unsteadiness that supported the tension felt at the beginning conversation when the women argued over who the current president was. Half way through this layer, bright and dark arpeggiated sounds were heard and build on the excitement and supporting the action of the play.

Layer two and three build slowly. Layer two was pops, bursts, and flash sounds that symbolized ideas from the future coming into the women's consciousness. I used and designed the sounds of bubble pops, light bulb bursts, cork pops, and bell dings in this layer. Layer three was the sound of the radio static, hiss, and hum . For this sequence, I used all the radio sounds throughout the timeline represented above that captured the full effect of the future in this climactic scene. The use of radio osmosing sounds through the entire sequence emphasized that the women were getting closer to the future and that the future was getting clearer. AM radio sounds transitioned to FM radio and grew clearer as the women osmosed more and more.

Finally, layer four was a loop of intense flashes of the future that played at the climax of the scene. The layer is short, but heightened the excitement of the story and what the female characters were experiencing in that moment. This sequence fades in

and out, allowing for other cues and dialogue to be heard. At the end of the scene, the underscore is all that is left and as the actors exit the stage a light cue flashes, revealing parts of the 1955 night club. With a final light cue that flashes and then goes to black, six final light bursts are heard all over the theatre as the actresses run off stage, ending the act one finale.

Cue 86:

This cue played when Mary osmosis's what mustard gas is, in scene thirteen; Plot Thickener. The actress playing Mary would stumble back and grasp at her neck, taking gasps of air before continuing with her lines. There are few moments in the play that are this dark and this cue highlights the action portrayed by the actress and supports the visual representation of the atrocities that Mary experiences in this osmosis. I designed radio static, hum, and hiss that swelled up and climaxed into a synthesized underscore that bloomed around the space. This underscore represented Mary's yearning for knowledge of the future and is incorporated in other cues involving Mary throughout the play.

Cue 87:

This cue played when Alex osmosis's in scene thirteen: Plot Thickener. This happened just after Mary had osmosed what mustard gas was and Alex exclaims, "Let me try!" This sound highlighted Alex's first intentional osmosis. Previous osmosis had been subtle intrusions, but this sound was overt and supported Alex's full intent of osmosing the future. In the previous scene, Not Quite Robert Lowell, Alex proclaimed herself a lyricist, so for this scene I recorded electric guitar riffs in the style of the 1950's to resolve the swell and tuning sounds of radio static, hum, and hiss. The guitar resolve represented Alex seeing the future and emphasized the character's unique sound.

Cue 109:

This cue is a bell cue that played when Fanny osmosed objects off the tree in scene fourteen: Fanmail From The Future. This cue happened fast and the particular bell sound played on her line, "Mr. Coffee! **No**," The bell would play on 'no,' and not only emphasized her osmosing incorrectly, but that she was resistant to embracing the future. The bell that I chose to represent Fanny's osmosing in this moment was a dull sounding cowbell. The cowbell has a clunky and awkward sound that supported Fanny's

inability and clunkiness in osmosing. The reverberation and resonance of the cowbell does not have a pleasant resolve either, further supporting that Fanny did not osmosis the future.

Cue 138:

Cue 138: Nicky's Paradise played as the lights faded up for scene nineteen: Paradise '55. This is an ambience cue that played for the duration of the scene. Nicky's Peligrosa Paradise Bar and Grill is portrayed as the place to be and the director wanted it to have a sexy and glamorous atmosphere. This ambience is starkly different, compared to cue 22: The Jungle. Cue 138 was the peak of urbanization and represented the women's arrival in 1955. In this cue, the sounds of people, industry, and entertainment fill and define the space. This ambience was a multi layered piece of many different types of sound. For the foundation of the cue I used recordings of restaurants and gentle conversation amongst medium to large groups of people. Building upon that I layered in the sounds of glasses clinking together, people cheering and laughing, wine bottle pops, and the occasional slot machine. I implemented recordings of a local pianist who improvised on my description of 'sexy lounge piano music'. This piano music faded in after Nicky had his big entrance. The ambience enticed listeners to want to be at Nicky's and to take part in the paradise.