

Cue	Page	Cue Name	Line/Action	Description
		1 Pre-Show	30 minutes before show	Songs fitting themes and concepts from the show.
1		1 DCP Announcement	At house to half	
11		9 VO 1	As house lights dim.	Voice over audio.
91		9 Ignition 1	After "You and your Driver Education."	Sound of a car revving
92		9 Monologue Music 1	As L1 Bit walks out.	Music for L1 Bit's first monologue. Establishes her theme.
119		11 Sacred Music	After "It's... okay."	Sacred music. Organ/Choir
124		12 VO 2/Ignition 2	After "I'll drive."	Voice over cuts out the sacred music. Leads to car turning on.
125		12 Monologue Music 2	As L1 Bit "comes to us."	Variation of L1 Bit's theme. Peck's melody potentially eeking in as he shows up. Music fades at dinner?
132		13 VO 3	After "People who love to bicycle."	Voice over audio.
156		15 Peck's Theme	After "Peck's so good with them when they get to be this age."	Music cue that more prominently establish's Peck's motif.
165		16 VO 4	After "Tonight."	Voice over audio.
166		16 Monologue Music 3	After "Shifting Forward from First to Second Gear."	L1 Bit's Theme, possibly mix in sounds of the '65 Mustang she's referencing.
171		17 VO 5	After "He taught me well."	Voice over audio.
173		17 Restaurant Ambience	After "A celebration dinner."	Sounds for the restaurant. Going to play around with volume levels and when to fade.
184		18 fade/Mother's Guide 1	After female Greek Chorus Appears.	Sitcom/Supermarket style music that parallels "Mother's" tips for drinking. Could seamlessly transition from restaurant music.
190		19 Restaurant Ambience 2	After "Full speed ahead!"	Sounds for the restaurant. Going to play around with volume levels and when to fade.
195		19 Restaurant Ambience 3	At "Your Drink is empty."	Sounds for the restaurant. Going to play around with volume levels and when to fade.
204		20 Mother's Guide 2	After female Greek Chorus Appears.	Variation on the above theme. Establishment of a "Mother" motif?
209		20 Restaurant Ambience 4	After "the men's room."	Sounds for the restaurant. Going to play around with volume levels and when to fade.
217		21 Mother's Guide 3	After female Greek Chorus Appears.	For lack of a better term, a completely "drunk" version of the established "Mother" motif.
219		21 VO 6	After "steal your virtue."	Voice over audio.
221		22 Night Ambience	After VO.	Sound of crickets.
239		23 Ignition 3	After Peck smiles.	Sound of a car revving. Cuts out the sacred music.
239.5		23 Dutchman	After Peck moves down to the audience.	Faint sounds of a cue from Wagner's "Flying Dutchman."
239.6		12 VO 7		Voice over audio.
241		24 River Ambience	After "Idling in the Neutral Gear."	Sounds of water, bugs, birds, and other wildlife.
241.5		24 Peck Theme 2	After "We are going to have a delicious little-"	Test out seeing if Flying Dutchman works during scene. If not, can be replaced with original score that develops Peck's motif.
259		25 Mother's Guide 4	After "On Men, Sex, and Women: Part I."	Just a little jingle.
284		28 VO 8	After L1 Bit walks out.	Voice over audio.
285		28 Bus Ambience	After "When Making a Left Turn, You Must Downshift While Going Forward."	Sound of a slightly rumble, moving bus.
285.5		28 Monologue Music 4	After "1979."	Slightly more "mature" sounding variation of L1 Bit's theme. Maybe played on Peck's instrument?
295		29 Mother's Guide 5	After "On Men, Sex, and Women: Part II."	Slower, more intimate variation of the "Mother/Family" theme. Maybe hinting at in the still of the night?
317		31 Motown Song	As the male greek chorus unfreezes.	Intricate sound cue. Will involve working with actors to sing, and a multitude of other small details.
319		31 VO 9	After "How can you hear yourself think?"	Voice over audio.
324		32 Monologue Music 5	After "How do I defend myself?"	L1 Bit-Peck counterpoint. Peck's Theme proves more dominant in this scene.
334		33 "1960s Tune"	At the line "I tune the radio from Mama's old fart tunes to-"	L1 Bit tunes radio. Very quickly transitions from an older sounding tune, to a more modern 60s pop track.
355		35 VO 10	After "Decided to not change the gender."	Voice over audio.
357		35 Rhythmic Beeping	After "You and the Reverse Gear."	Rhythmic beeping, like a transmitter.
357.5		35 Monologue Music 6	After "You and the Reverse Gear."	Potentially unneeded, but we could feature a variation of Bit's theme that aligns with the beeping rhythm.
359		35 Bell Ring	As the male greek chorus appears?	School bell ringing.
365		36 VO 11	After "Get a sense of humor."	Voice over audio.
366		36 Showers	After "Gym Class: In the showers."	Sound of running water.
370		37 VO 12	After "Jerome owes me 50 cents!"	Voice over audio.
371		37 Dancing in the Streets	After "Were you prepared?"	Motown song. Investigate options.
383		38 Baby Love	After "I wish I had your problems."	Motown song. Investigate options.
394		39 Surfer Girl	After "Watch me jiggle."	Slower, Beach Boys-style song.
394.5		39 Rhythmic Beeping	Along with the above song.	Beeping from the "transmitter." Sounds evolves into becoming an "electromagnetic force."
399		39 VO 13	After "Uncle Peck's turf."	Voice over audio.
405		40 Sweet Dreams	After "Let's try some different music."	Roy Orbison-type music that bleeds into from the previous song.
415		41 Camera Whir	After "Just move for me, L1 Bit."	Sounds of a camera's gears shifting around.
417		41 Camera 1	After "Do you know that?"	Click of a camera.
419		42 Camera 2	After "It's gonna take a while for them to catch up."	Click of a camera.
422		42 Camera Whir 2	Turn your head away, same position.	Sounds of a camera's gears shifting around.
424		42 Camer 3	After "You're not listening to the music."	Click of a camera.
426		42 Camera 4	After L1 Bit laughs.	Click of a camera.
437		43 Camera 5	After "I love you"	Click of a camera.
440		44 VO 14	After L1 Bit starts unbuttoning her blouse.	Voice over audio.
443		44 Aunt's Monologue	After "Idling in Neutral Gear."	A piece of music for Aunt Mary's monologue. Potentially an inverted version of the previous "Mother's Guide"/family theme. It's close. Intimate. As if we're hearing something we're not meant to be hearing.
456		45 VO 15	After "I am counting the days."	Voice over audio.
469		45 Bit-Peck Counterpoint	After "I suppose there are."	A version of L1 Bit and Peck's themes that slowly eek closer to one another. Signifying this is the first real time they connect on a higher level.
478		47 VO 16	After "Merry Christmas, Uncle Peck."	Voice over audio.
479		48 Contemplative Montage	After "Shifting Forward from Second to Third Gear."	A piece of contemplative montage-like music for the section where Peck's letters are read. It grows more and more uneasy as he becomes more desperate. Possibly played on a lone fiddle.
488		48 VO 17	After "I will not be there."	Voice over audio.
501		50 A Rendezvous	After "maybe you should join me in the champagne."	A variation of Peck's theme that carries over the fiddle from the previous cue. The strings work as a motif for Peck's deterioration.
514		51 Bit-Peck Counterpoint 2	After the conversation "runs out of gas."	L1 Bit and Peck's counterpoint evolving in reverse, as a rift begins to form around them. The themes start as one, but then separate.
527		52	After Greek Chorus and Mary enter.	Either the final erosion of Peck's theme, or a development of Mary's music.
545		55 Monologue Music 7	After Peck downs his shot glass.	Penultimate monologue music. L1 Bit's theme is solo. Notably absent is anything aurally relating to Peck.
553		55 VO 18	After "release him."	Voice over audio.
562		56 Engine	After "1962."	Sound of the car driving. Then powering off, as Peck lets Bit take the wheel.
576		57 VO 19	After Peck "disappears."	Voice over audio.
577		58 Monologue Music 8	Following VO.	Final monologue music. Starts as L1 Bit's theme solo, then evolves to have Peck's theme glide in underneath. He's a part of her, and always will be. engine.
583		58 Static	After "the radio."	Static from the radio.
586		59 Sweet Dreams	After "Am I doing it right?"	Roy Orbison's "Sweet Dreams," or something similar.
599		59 Ignition 4	After "I floor it."	Sound of a car revving
600		60 Curtain	After blackout.	Curtain music. Inquire options.