

Crime And Punishment, Dir. Peter Richards
 VIDEO AND SOUND CUE LIST, SD: Mark Van Hare
 12/7/19

VQ	SQ	Name	Pg / Cue Line	Notes
	800	Opening Music	1 Top of Show	Male voices, chanting, looping, heavy; Try very short snippet buried in verb, with gap of silence after, 10-15s
600	802	CAM 2 (Overhead)	1 POR: "It might."	
605		CAM 1 (Close-Up)	2 POR: Please, it could be very helpful." R. sits	
610	803	CAM 5 (Overhead) / Drone	3 RAS: "Yes. Terrible." POR walks to SL of table	R. stands and moves downstage, P. drifts away and exits
615	805	CAM OUT / Sonia Knock 1	4 RAS: "All hope and color turned a dull, shiny grey."	
	810	God Grants Peace 1	5 RAS: "No, Sonia. Please don't go, I'm sorry."	Subtle music, "God grants peace" theme, solo female voice
625	815	CAM 2 (Overhead) / Music Out	5 RAS: "God grants <i>us</i> nothing. That's right, isn't it?"	
628	820	CAM 2 (Overhead) / Alyona Knock 1	6 POR: "...when you went to see the old pawnbroker?"	In memory
630	825	CAM OUT / Alyona Knock 2	6 POR: "...when you went to see the old pawnbroker?"	In memory, then Raskolnikov walks to upstage door
	830	Alyona Knock 3	6 On viz: RASKOLNIKOV arrives at upstage door	A realistic series of knocks
	835	Door Opens	7 RAS: Please don't sell it!"	Door opening sound, creaky
	840	Door Closes	8 RAS: "You're so suspicious. Goodbye." Door Closes	
635		CAM 2 (Overhead)	8 POR: "You asked about her sister?"	
640		CAM OUT	10 RAS: "Not quite. Close, but not quite."	
645		CAM 3 (Porfiry) CUT	11 RAS: "...for these actions in his conscience."	
650		CAM 1 (Close-Up)	12 POR: "I would have thought you were a nonbeliever."	
655	855	CAM OUT / God Grants Peace 2	12 POR: "Do you believe in Lazarus, rising from the dead?"	5-8 seconds, solo female voice, now more insistent, overlaps with beginning of R's next line, "God grants peace..."
	860	Street Atmos	13 MAR: "May I be so bold..."	
	865	Sound Out	14 MAR: "...absolutely nowhere to turn." On exit	Swell, then fade out over 10s
	866	Marmeladov VO	14 RAS: "That's all you need to know, now get out!"	4-5 second trans, RASKOLNIKOV internal moment; We hear MARMELODOV saying, "Do you understand what it means to have nowhere to turn?" echoing over and over
660	867	CAM 2 (Overhead) / Sound Out	14 On viz: RASKOLNIKOV sits in SR chair	
665		CAM 3 (Porfiry)	15 RAS: "She's an idiot!"	
670	870	CAM 1 (Close-Up) / Mother Music	15 RAS: "...why should it be like this for me? Tell me!"	Music under Mother scene, female choir, voices, warm; Raskolnikov looks directly into the camera
675	875	CAM OUT / Church Bell	17 POR: "You need money, don't you?" / RAS: "Yes."	Realistic soundscapes (town, nighttime, cemetery)
677	877	CAM 4 (Dream) / Dreamscape	17 POR: "And do you believe in God?" On viz: US clear	
	880	Tradesman	18 RAS: "It's only a dream."	Dreamscape fades away, leaving us with low, uneasy drone
680		CAM OUT	18 RAS: "What did you say?" RASKOLNIKOV exits frame	
	881	God Grants Peace 2.5		
	882	Sound Out	19 RAS: "God grants peace to the dead."	
685		CAM 2 (Overhead)	20 On viz: PORFIRY forces RASKOLNIKOV into a chair	
690		CAM 3 (Porfiry)	22 On viz: PORFIRY lands USL of the table	
695		CAM 1 (Close-Up)	23 POR: "Your unique perspective."	
	885	Colleague Knock	25 POR: "Because he is human after all."	From SL
700	890	CAM 5 (Close-Up) / Fly Buzzing	25 On viz: RASKOLNIKOV runs his hand through his hair	Fly buzzing is elevated, theatricalized
705	892	CAM 1 (Close-Up) / Sound Out	25 On sound: RASKOLNIKOV slaps the fly (on neck)	

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710	895	CAM OUT / Sonia Knock 2	25 RAS: "Dear Mother... I'm... I'm..."	From SR
	900	Lazarus Music	29 SON: "...in the grave four days already."	Music under monologue
	905	Music Ends	30 SON: "...loose him and let him go. Let him go."	
	910	Street Atmos	31 RAS: "When Lizaveta was alive."	
	915	Sound Out	32 POR: "Tell me, sir, are you sorry or not?"	Fade out, 10s
	920	Alyona Knock 4	32 RAS: "One way or the other."	And door creaking open sound
715	925	CAM 5 (Audience) / Murder Drone	32 On viz: RASKOLNIKOV turns upstage and raises his arm behind his back (as if holding an ax)	Camera angle from audience perspective showing RASKOLNIKOV facing upstage and holding an ax behind his back; ALYONA is USR with her mouth obscured / Ominous, tense, dreamy drone sound fades in
720	930	CAM 5 (Audience) / Sound Louder	32 ALY: "How you have it all wrapped up!" On viz: ALYONA turns away to look at cigarette case	RASKOLNIKOV is now much closer to ALYONA and the ax is at his side, ALYONA sees the ax and runs away US
	935	Ax Blow	33 On viz: Alyona and Raskolnikov/Alyona on video exit	We hear ALYONA scream, an ax blow, another scream
725	940	CAM 5 (Close-Up) / Lizaveta VO	33 On: Immediately after Alyona is murdered	Cut to fake live feed of LIZAVETA in close-up. She sees her sister dead on the ground and realizes what has happened, then implores RASKOLNIKOV not to kill her too, then we see a shadow of the ax cross her face, which is mirrored onstage by RASKOLNIKOV raising his arm with the imaginary ax / Voiceover of LIZAVETA's lines sync'd with video, we hear her breath, very intimate, vulnerable, continues into scream
730		CAM OUT	33 On viz: The ax is about to hit	We see on LIZAVETA's face that RASKOLNIKOV is about to kill her, then video cuts out / Audio continues from previous cue into a horrific scream
	945	Porfiry Knock	33 On: After a long beat in darkness after the murder	Perhaps a few knocks in darkness first
732		CAM 1 (Close-Up)	36 RAS: "No! I don't canre about my sentence!"	
733		CAM OUT	37 POR: "When are you going to arrest me?"	
734		CAM 3 (Porfiry)	37 POR: "No, you won't run away." On viz: RAS stands	
735		CAM 1 (Close-Up)	38 RAS: "I'll never stop loving..."	
	950	Music From Street	39 RAS: "...wiped out by thousands of good deeds?"	Voices from the sidewalk below, a choir, simple, lovely, possibly from the rear speakers
	955	God Grants Peace 3	39 RAS: "God grants peace to the dead..."	Return of God Grants music, solo female voice on top
740	960	CAM OUT / Sound Out	39 RAS: "Man is a disgusting creature!"	Cam snaps off, music ends abruptly
745		CAM 2 (Overhead)	45 RAS: "What am I going to do now?"	
750	965	CAM OUT / End of Play	47 SONIA: "It might." With LX	Music, a conclusion