

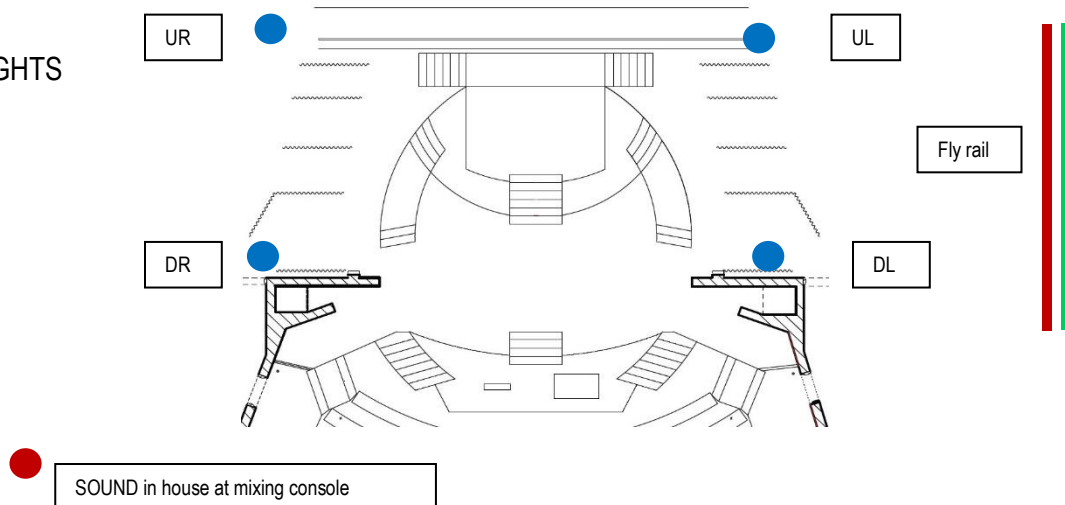


CALLING KEY


ABBREVIATIONS (colors used on score pages)

LX	●	Light Cue
SPOT	●	Follow Spot cue
SQ	●	Sound Cue (<i>all handled by cue light in this production!</i>)
SHIFT	●	Scenic move onstage- fly rail and/or deck
S/B		Standby for one or a series of cues- listed in small yellow post-it, always in above order!
↑ or ↑↑		Cue lights ON (standby)- one arrow for single cue light, double arrow for multiple cue lights
↓ or ↓↓		Cue lights OFF (GO)- one arrow for single cue light, double arrow for multiple cue lights

CUE LIGHTS



PLACEMENT WITHIN SCRIPT

- A cue drawn to a line of text with a box placed around a single word or syllable means the GO is called on that word. An "X" means the GO is called immediately after the word or line/lyric.
- A cue drawn along a line/lyric with no specific box or X but with an action written to the right of the cue means the GO is called visually on that specific action, which generally occurs during the line or lyric underlined
- A cue drawn along a line/lyric with no specific box or X but with "vox" to the right of the cue means the GO is called to anticipate the vocals in that song or verse
- A cue drawn to one in a series of numbers means the GO is called on that specific beat- may also be seen as "on 3" or similar notation for calling GO within the measure preceding the vocals
- A cue drawn to the symbol  means the cue is called with the conductor on the downbeat of the music
- Cues which are bracketed together should be called simultaneously with a single GO
- Descriptions of cue action or sound effect are provided within cue box whenever possible

Act I, Scene 10

Two discrete spaces are revealed. Over the course of the scene, the lights shift back and forth between them.

FRAU GABOR sits, as if in her study, writing a letter.

MORITZ steps forward, on the other side of the stage – in brilliant concert light – reading that letter.

A driving beat underscores the scene, building as MORITZ sings.

#9 – And Then There Were None

LX 165	XDear Herr Stiefel –	FRAU GABOR
SPOT 1 - ASHLEY	(Thinks again)	Moritz. I've spent the entire day thinking about your note. Truly, it touched me, it did, that you'd think of me as a friend. Of course, I was saddened to hear that your exams came off rather less well than you'd hoped, and that you will not be promoted, come fall.
DLQ ↓ MIC	And yet, I must say straightaway, that fleeing to America is hardly the solution. And even if it were, I cannot provide the money you request.	MORITZ UH-HUH... UH-HUH... UH-HUH... WELL, FINE. NOT LIKE IT'S EVEN WORTH THE TIME. BUT STILL, YOU KNOW, YOU WANTED MORE. SORRY, IT WON'T CHANGE – BEEN THERE BEFORE.
LX 166	FRAU GABOR	You would do me wrong, Herr Stiefel, to read into my refusal any lack of affection. On the contrary, as Melchior's mother, I truly believe it to be my duty (to curb this momentary loss of) –
SPOT 2 MORITZ	MORITZ	THE THING THAT SUCKS – OKAY? – FOR ME, A THOUSAND BUCKS, I'M, LIKE, SCOTT FREE. AND I MEAN, PLEASE... THAT'S ALL I NEED. GET REAL – OKAY? BY NOW, YOU KNOW THE SCORE.
LX 167	FRAU GABOR	Should you like, I am ready to write to your parents. I will try to convince them that no one could have worked harder last semester, and also that too rigorous a condemnation of your current misfortune (could have the gravest possible effect on) –
LX 168	MORITZ	
LX 169	FRAU GABOR	
LX 170	MORITZ	

Be ready for 172!

DRA↑ table
DLA↑ mic
RED RAIL↑ hayloft

MORITZ

¹²
YOU WANNA LAUGH.
IT'S TOO ABSURD.
YOU START TO ASK.
CAN'T HEAR A WORD.
YOU WANNA CRASH AND BURN –
RIGHT, TELL ME MORE.

LX 171

to AH

FRAU GABOR

5

Still, Herr Stiefel, one thing in your letter disturbed me. Your – what shall we call it? – veiled threat that, should escape not be possible, you would take your own life.

LX 172

to MO

MORITZ

¹¹
OKAY SO, NOW WE DO THE PLAY.
ACT LIKE WE SO CARE. NO WAY.
YOU'LL WRITE MY FOLKS? WELL, OKAY. BABE, THAT'S
HOW IT GOES.

LX 173

to AH

FRAU GABOR

6 steps

My dear boy, the world is filled with men – businessmen, scientists, scholars even – who have done rather poorly in school, and yet gone on to brilliant careers. Consider, for example, that rare and estimable essayist, Leopold Habebald –

LX 174

to MD

MORITZ

BOYS

19

THEY'RE NOT MY HOME. NOT ANYMORE.
NOT LIKE THEY SO WERE BEFORE.
STILL, I'LL SPLIT, AND THEY'LL, LIKE...
WHO KNOWS?
WHO KNOWS?

AHHHHH..

WELL, WHO KNOWS?

LX 175

to AH

FRAU GABOR

3

In any case, I assure you that your present misfortune will have no effect on my feelings for you, or on your relationship with Melchior.

LX 176

to boys

(The BOYS stride forward, one after the other, and join MORITZ – a rousing punk-pop anthem)

MORITZ & HANSCHEN

¹⁷
UH-HUH... UH-HUH... UH-HUH... WELL, FINE.
NOT LIKE IT'S EVEN WORTH THE TIME.
BUT STILL, YOU KNOW, YOU WANTED MORE.



HANSCHEN

OKAY, SO NOTHING'S CHANGED.

MORITZ

HEARD THAT BEFORE.

MD+OT

MORITZ & OTTO

YOU WANNA LAUGH. IT'S TOO ABSURD.
YOU START TO ASK. CAN'T HEAR A WORD.

OTTO

YOU'RE GONNA CRASH AND BURN.

MORITZ

RIGHT, TELL ME MORE

COLOR/OPEN

MORITZ & ERNST

YOU START TO CAVE. YOU START TO CRY.
YOU TRY TO RUN. NOWHERE TO HIDE.

GEORG

YOU WANT TO CRUMBLE UP, AND CLOSE THAT DOOR.

FRAU GABOR

So, head high, Herr Stiefel. And do let me hear from you soon. In the meantime, I am unchangingly and most fondly yours, Fanny Gabor

(Lights out on FRAU GABOR. MORITZ commands his post-punk space)

MORITZ

JUST FUCK IT - RIGHT? ENOUGH. THAT'S IT.
YOU'LL STILL GO ON. WELL, FOR A BIT.
ANOTHER DAY OF UTTER SHIT -
AND THEN THERE WERE NONE.

MORITZ & OTTO

AND THEN THERE WERE NONE...

MORITZ, OTTO, & GEORG

AND THEN THERE WERE NONE...

MORITZ & BOYS

AND THEN THERE WERE NONE...

(MORITZ withdraws a gun from his vest pocket and strides off. End of Act I, Scene 10)

LX 177

LX 178

SPOT 1 to GEORG

LX 179 + SPOT 1 back to AH

LX 180 ON J

SPOT 1 OUT

LX 180.5

LX 181

LX 183

LX 184 + SPOT 2 OUT

SQ 13 THUNDER

RED RAIL ↓ HAYLOFT

DRQ ↓ MIC OFF