

Stage Management Portfolio

Sarah Lillian Brownstein



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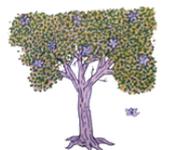
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Blocking Scripts



Scene III

1 G ent usR x usc . F

[MUSIC NO. 4: "HOW WILL I KNOW?"]

2 G x SL . ds □

¹(The grounds of the villa, just outside the salon. A moon and starlit garden on a promontory overlooking a large nearby lake. **GRAZIA** is alone as music begins under.)

3 G ^f on ds □

GRAZIA. Buona sera, luna! (to herself) But something did happen, didn't it? Something ¹thrilling in that strange darkness.

4 G s → on F

(She sings.)

5 G s → on sr □

³[IN THE MIDDLE OF YOUR LIFE
ANYTHING CAN HAPPEN,
⁴[IN THE MIDDLE OF THE ROAD
THAT YOU'RE TRAV'LING UPON.

6 G s ↓

⁵[IN THE MIDDLE OF THAT ROAD
MAYBE ANYTHING *DID* HAPPEN!
FOR AN INSTANT, THERE WAS CHANGE
IN A MOMENT BRIGHT AND STRANGE
THE FAMILIAR WORLD I'VE ALWAYS RECOGNIZED
WAS...GONE...⁶

7 G x dsr

⁷[AND, WITH IT, ALL THE CONFIDENCE
IN CHOICES I HAVE MADE
THAT NOW I FEEL I CANNOT STILL RELY UPON...

8 G x C, f F

HOW ⁸WILL I KNOW
IF THE LIFE I HAVE CHOSEN
IS THE ONE MEANT TO BE FOR ME?
HOW WILL I KNOW
IF I'M DESTINED FOR SOMEPLACE ⁹
FAR BEYOND WHAT MY EYES CAN SEE? ¹⁰

9 G ^f

10 G x dsL, f □

NO WAY TO PREDICT
THE PATH THAT LEADS ME TO THE END
WHAT IF SOMETHING DEEPER IS WAITING
OUT AROUND BEYOND THE BEND?
LIFE ¹¹NOW ¹²SEEMS SO DIFFERENT!

11 G ^f

12 G x (sp. in) C

SOMEHOW I KNOW
THAT THE WORLD'S MORE ENORMOUS

1 G S → ds

THAN I DREAMED IT COULD EVER BE!
SOMEHOW I KNOW
THINGS I THOUGHT WERE IMPOSSIBLE
ARE POSSIBLE NOW FOR ME! ¹

2 G S → ds

I FLEW THROUGH A WIND
THAT NEARLY TOOK MY BREATH AWAY!
ONCE I'VE TASTED THAT
HOW COULD MY LIFE
EVER BE THE SAME TODAY?

3 G S → vs

4 G ↺ dsR to vsC (ex)

OH! NOW! ² I KNOW
I MUST MAKE EVERY EFFORT
TO BE SURE I WILL EACH DAY GIVE
THE ONE LIFE I HAVE TO LIVE
A SOUL THAT WILL FOREVER GROW
³ [I WON'T REST UNTIL THAT'S SO
AND FINALLY THEN I'LL TRULY KNOW!] ⁴

*(As she finishes the song, on the applause, GRAZIA exits,
and DEATH appears alone on stage staring after her; he
sings.)*

5 D x dC

[MUSIC NO. 5: "CENTURIES II"]

DEATH.

⁵ YET ONCE MORE I REFUSED TO TAKE HER HAND
TIRED FROM YEARS AT MY TOIL
MIGHT I REST BUT A MOMENT
TO EXPLORE EARTH'S SOIL?

FAMINES, EARTHQUAKES HOW THEY COST ME!
WAR AND ILLNESS, THEY EXHAUST ME
WOULD A RESPITE FROM MY BURDEN
BREAK ETERNAL LAWS?

EVERY TIME THEY VENTURE NEAR ME
HOW THEY SHUDDER, HOW THEY FEAR ME
COULD I COME TO LIFE, JUST ONCE
TO FINALLY LEARN THE CAUSE?

(segue at once into...) ⁶

6 D ex msR

Scene IV

[MUSIC NO. 6: "WHY DO ALL MEN FEAR ME?"]

¹(VITTORIO's downstairs study in the villa. Music, misterioso, continues. VITTORIO, half dozing, is in an easy chair. Beside him, on his desk, a half-consumed brandy snifter. DEATH materializes.)

DEATH. (sings)

VITTORIO LAMBERTI...

VITTORIO. Who is it? Who's there? Show yourself!

DEATH.

²VITTORIO LAMBERTI...

VITTORIO. ³(standing and cowering back) Good God. So, you've come for me, have you? ⁴

DEATH. (interrupting, to allay his fear)

⁵NO, DON'T RUN AWAY FROM ME

I'VE COME TO ASK A SIMPLE FAVOR...

⁶HEAR ME OUT, I BEG YOU TO COMPLY

THOUGH I'M EXACTLY WHO YOU THINK I'D BE

I'M HERE FROM CURIOSITY

BELIEVE ME, I DON'T WANT TO HURT A FLY...

⁷ALL I WISH TO KNOW IS: WHAT IS LIFE?

I SWEAR, I COULD NOT SPEAK A LIE.

⁸PUSH A CHILD ON A SWING

OR TOUCH A NEWBORN WITH YOUR FINGER...

⁹HOW I HAVE BEEN TANTALIZED TO TRY!¹⁰

WHAT COULD THAT BE? I'VE NOT A CLUE

TO BE INSIDE THE WORLD OF YOU,

I CAN'T IMAGINE WHAT IT'S LIKE

TO BREATHE A SIGH...

¹¹NOR CAN YOU IMAGINE ALL THE THINGS
THAT MAKE ME ASK THE QUESTION: WHY?

WHY DO ALL MEN¹² FEAR ME?

CLING TO LIFE SO DEARLY?

WHAT IS IT THEY FEAR THEY'D LOSE?

1 v s dsr h
D (hidden) usc

2 USC curtains open
3 v s f
4 v s h (cower), h y

5 D s ds
6 D x c

7 D s sr
8 D s sl

9 v s f
10 D x d L

11 D x d R
V x b s L

12 D look out to audience

1 D↔SR
 2 D end @ C
 3 D↔DR
 4 D pause ↗ h
 5 P x C
 6 V x CR

7 D↔V
 8 V↔SR

9 D x CL
 V↔se

10 D x DSL
 V follow

11 D stare out to audience

12 V x dSR H, S

13 D x V

14 V leans away

WHY HAVE I BECOME
 THE DREADED SPECTER ALL MEN SEE?

¹I MUST KNOW THEIR REASONS
 LIVE THEIR CHANGE OF SEASONS
 SEE MY PRESENCE FROM THEIR VIEW²
 THAT IS WHY I NOW INTEND TO SPEND³
⁴A LITTLE HOLIDAY... WITH YOU!

⁵I'LL BE HERE TWO DAYS
 THEN I WILL BE GONE⁶
 MIDNIGHT, SUNDAY NIGHT
 THAT'S MY ONLY GOAL
⁷I'LL NOT⁸HARM A SOUL...

NO, I HAVE NOT COME TO TAKE YOU
 I THINK YOU HAVE MANY YEARS LEFT
 TREAT ME AS A HOUSE GUEST IN JULY
 IF I COULD LEARN⁹ WHAT WORDS LIKE HOPE AND LOVE
 AND KINDNESS TRULY ARE MADE OF...

IF I COULD LEARN WHAT IT MAY BE TO CRY...
¹⁰THAT WOULD BE A LESSON WORTHY
 OF THIS ONE-TIME-ONLY JOURNEY
 IN RETURN I CAN ASSURE YOU
 WHILE I'M HERE, NO ONE ON EARTH
 WILL DIE! ¹¹

¹²**VITTORIO.** *(with music underscoring, continues)* I'm dreaming.
 Of course, that's it, dreaming. I fell asleep in the
 middle of my brandy, and now this is all a dream.

DEATH. Sorry, my dear Duke, but it's no dream.

[MUSIC NO. 6A: "FALLING PETALS"]

*(He touches the rose boutonniere in the DUKE's lapel and
 it instantly wilts and dies.)*

I'm Death.

VITTORIO.¹⁴ Apparently you are. But let me get this straight.
 You're here on holiday?

DEATH. Yes. My first ever. Since the dawn of time.

1 D x SL

VITTORIO. You don't say. I suppose, in a way, I should be honored. But why here? Why with us?

2 V S[↑], S → VS

DEATH.¹ I, uh, chanced to be in the neighborhood. And, why not with you? You're rich. You have a luxurious lakeside villa aswarm with servants. My first holiday? Would you expect me to check into a cheap hotel?

3 D x H (SR), S

VITTORIO.² No, no, of course not. Be my guest.

4 V S → ds

DEATH.³ Thank you, I will. To be perfectly frank, I need a rest. The war, you know. Four years of round-the-clock slaughter. You know something? You people are crazy. Allowing yourselves to be led by madmen, scoundrels and fools into one senseless bloodbath after another.

5 D S[↑] x C

VITTORIO. Yes, I agree. We are crazy.⁴ I lost my only son, Roberto, in the war.

DEATH. Yes, of course. I remember when I took him.⁵ While here with you, however, I shall do something that I've never done before. That is, take the form of a flesh and blood human being. I shall be a not unhandsome Russian gentleman of royal blood named Prince Nikolai Sirki!

6 D x SL

VITTORIO. But I know Sirki! He's the son of a friend of mine. Wonderful chap! Very fond of him.

DEATH. Oh...dear...

VITTORIO. I certainly hope that nothing unpleasant has befallen him.

DEATH. It hasn't. But, in ten minutes time, at the Hotel de Paris in Monte Carlo, after having lost his entire fortune at the roulette tables, he will kill himself.

VITTORIO. Ah...poor Sirki...

(They both shake their heads sadly.)

7 D x C

DEATH. Yes, well in any event, I can delay escorting Prince Sirki to "the other side" until after my holiday has ended and thus his physical being will be of great convenience to me.⁷ For I will soon return in the guise of a weekend guest. But I must impose one further condition before I go.

Rehearsal & Performance Reports



The 7th Voyage of Egon Tichy

Performance Report #11

January 19, 2025

Schedule:

4:00p Sound Check
4:40p House Open
5:12p Performance #12 GO
6:05p Curtain
6:08p END

Weather:

Snowy with a high of 40°

GENERAL NOTES

- Today's performance was not ideal as both Gelb and stage management were both thrown off by the issues that came up right before GO and were unfortunately mentally preoccupied. Despite this, the audience was forgiving, and very engaged. House management reported that audience members were very pleased and enthralled by the performance. They were a quiet house, but really enjoyed triptych and the violence that ensued.
- Dante disconnected from the livestream prior to performance, Staab gave Gelb his license number and it was seemingly fixed. However, right before GO there were more issues, seemingly connected to Dante wanting to restart the computer or perhaps storage. The stream did not happen as a result. Those who were supposed to watch via stream today were sent a message in the chat and should be allowed to rebook for next Sunday. If this happens again we will hold house for technical difficulties.
- This evening's performance ran for 53 minutes.

NYTW

- Please see general note #2.

SOUND

- Please see general note #2.
- Rhys was great!

VIDEO

- The projector was having the same lamp issue as yesterday -- where darkness seemed to drag and lift on the top of the video. This was fixed by closing out of touchdesigner and reopening. Is this a lamp issue or more related to how the video is started?

LIGHTING

- Nothing today, thank you!

COSTUMES

- Nothing today, thank you!

The 7th Voyage of Egon Tichy

Performance Report #11

January 19, 2025

PROPS/SCENIC

- Gloves were forgotten to be placed today, this was noted and will be double checked.
- Thank you for the extra posters.

NEXT PERFORMANCE

Tuesday, January 21, 2025

Time	What	Called
5:30p	Pre Show Call	
6:00p	Pre Show Checks	Sarah, Gelb, Iz
6:30p	Open House // Half Hour	
7:00p	Performance #13	

The 7th Voyage of Egon Tichy

Rehearsal Report #02

December 16, 2024

Schedule:

10:00a Set for Recording
10:30a Sound Adjustments // Post Processing
11:00a Recording
12:50p LUNCH
1:50p Recording
3:10p BREAK
3:25p Recording
5:00p END OF DAY

Weather:

Rainy with a high of 51°

GENERAL NOTES

- Another busy and productive day. Thank you all for the support and hard work.

NYTW

- We would like the tech guys to scan our computer so we are able to connect it to the ethernet when they have time tomorrow. We know they are expected around 2p tomorrow, but please let us know when we should expect them.
- We will return the lobby tables after tech, however, if they are needed before then, please let us know and we are happy to move them back.

SOUND

- Nothing today, thank you!

RECORDING

- Nothing today, thank you!

LIGHTING

- Nothing today, thank you!

COSTUMES

- Gelb's socks have tears in them. We bought a small sewing kit to mend them. Peiyi will be dyeing more socks today, and sending them via uber delivery to Josh so we will have them ready first thing in the morning.
- NYTW has some laundry soap, but they suggest that we buy our own.

PROPS

The 7th Voyage of Egon Tichy

Rehearsal Report #02

December 16, 2024

- Nothing today, thank you!

SCENIC

- Nothing today, thank you!

NEXT REHEARSAL

Time	What	Called
10:00a	Gelb in Costume // Preset	Matt, Sarah, Peiyi, Suki, Ethan, J's, Staab
10:30a	Recording / Post Processing	
1:00p	LUNCH	
	Continue Recording / Post Processing	Matt, Sarah, Peiyi, Suki, Ethan, J's, Staab
5:00p	END OF DAY	

The 7th Voyage of Egon Tichy

Rehearsal Report #05

December 20, 2024

Schedule:

3:00p Edits/Prep
5:00p Recording
6:05p DINNER
6:50p Edit Triptych
8:05p Troubleshoot Kids Camera
8:30p Cable Management
9:00p END OF DAY

Weather:

Snowing with a high of 38°

GENERAL NOTES

- Please note: NYTW is on holiday break through the New Year. Please leave all labeled doors open so pipes do not freeze.
- We should find time to clean up wires around the closet.
- Thank you all for the work today. We will be designating which departments will be taking care of what is left to do on the closet list.
<https://docs.google.com/document/d/1u3Gtmp7JTkEzGUfV9At8SXOgkDyAvKFG7Q41sNLQksc/edit?tab=t.0>
- Would it be beneficial for Jon to be available for paper tech on Monday the 23rd?
- Carly -- Is there a reason why we are not scheduled to start until 11a on the 30th?

NYTW

- Nothing today, thank you!

SOUND

- Nothing today, thank you!

RECORDING

- Nothing today, thank you!

LIGHTING

- The LED strip lights on the greenscreen side will need some love.

COSTUMES

- Nothing today, thank you!

PROPS

- Nothing today, thank you!

SCENIC

The 7th Voyage of Egon Tichy

Rehearsal Report #05

December 20, 2024

- On the SL side of the closet, can we find a way to protect the controllers from getting kicked?

NEXT REHEARSAL

Time	What	Called
10:00	Recording	J's, Sarah, Matt, Ethan, (Evan TBC)
1:00p	LUNCH	
2:00p	Work Through	
9:00p	END OF DAY	J's, Sarah, Matt, Ethan, (Evan TBC)

The 7th Voyage of Egon Tichy

Performance Report #04

January 12, 2025

Schedule:

3:30p Video Troubleshooting // Sound Check
4:56p House Opens
5:05p GO
5:59p Curtain
6:02p END

Weather:

Partly cloudy with a high of 35°

GENERAL NOTES

- After the chaos of prepping for this evening's performance, we were lucky to have a lively and excited audience. They laughed at the typical things, elevator, wrench humor, etc. They seemed to really enjoy triptych as a whole and seriously got a kick out of Gelb fighting with himself. A lot of audience members were sitting there with huge smiles on their faces all the way through -- it was lovely to see.
- The live stream went well today, audience members from the other side of the screen were very impressed by all the technical elements used throughout the show and the passion that Gelb exudes during the performance.
- Today's performance ran for 54 minutes without interruption.

NYTW

- House management and stage management worked together prior to the performance as there were some larger technical issues that caused the house to be held until 4:56p. Big props and an even bigger thank you to house management.

SOUND

- Nothing today, thank you!

VIDEO

- There were major issues prior to performance, starting with the kid's cam not working and merging into issues with the main camera. This took about an hour and a half to resolve with the help of Gelb and Jesse. Due to these issues, the extra feed created for today's live stream had to be changed -- some of the parts needed were supplemented to make all camera work.

LIGHTING

- After bows, the house lights come up perfectly, however there seems to be an extra cue that makes them turn off and then turn back on. Is this intentional? If not, can we please resolve.

COSTUMES

- From 1/11 - Gelb's blue sweater is falling apart and there is a concern that it will not last through the

The 7th Voyage of Egon Tichy

Performance Report #04

January 12, 2025

duration of the run -- especially with an extension. Could we have someone fix it or have a spare handy?

PROPS/SCENIC

- Stage management will acquire some tape to fix the maps for tomorrow's performance.

NEXT PERFORMANCE

Time	What	Called
5:30p	Pre Show Call	
6:00p	Pre Show Checks	
6:30p	Open House // Half Hour	Sarah, Gelb, Iz
7:00p	Performance #7	

Calendars



September						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
14	15	16	17	18	19 ROYAL FAMILY Music Rehearsal	20
21 ROYAL FAMILY Music Rehearsal	22 ROYAL FAMILY Read Through - Full Company	23	24	25 ROYAL FAMILY Death & Grazia Work	26	27
28	29 ROYAL FAMILY Blocking	30 ROYAL FAMILY Blocking				

October						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2 ROYAL FAMILY Blocking	3	4
5	6 ROYAL FAMILY Blocking	7 ROYAL FAMILY Blocking	8	9 ROYAL FAMILY Music Rehearsal	10	11
12	13 ROYAL FAMILY Blocking	14 ROYAL FAMILY Blocking	15	16 ROYAL FAMILY Blocking	17	18
19	20 ROYAL FAMILY Blocking	21 ROYAL FAMILY Blocking	22	23 ROYAL FAMILY Blocking	24	25
26	27 ROYAL FAMILY Music	28 AMDA Blocking	29	30 ROYAL FAMILY Blocking	31	

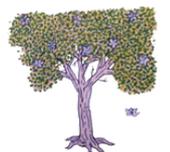
November						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3 ROYAL FAMILY Transition Work	4 ROYAL FAMILY Work Through	5	6 ROYAL FAMILY Work Through	7	8
9	10 ROYAL FAMILY	11 ROYAL FAMILY	12	13 ROYAL FAMILY	14	15
16 ROYAL FAMILY	17 AMDA	18 AMDA	19	20 ROYAL FAMILY	21	22
23 ROYAL FAMILY	24 ROYAL FAMILY	25 ROYAL FAMILY	26	27	28	29
30 ROYAL FAMILY LAST RUN AT RF						

December						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 FLEA THEATER Tech	2 FLEA THEATER Tech	3 FLEA THEATER Tech	4 FLEA THEATER Dress Rehearsal	5 FLEA THEATER Performance 1	6 FLEA THEATER Performances 2 & 3
7 FLEA THEATER Performance 4 & Load Out						

APRIL						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Rehearsal 12:00p – 6:00p
2 DAY OFF	3 Rehearsal 6:00p – 9:00p	4 Rehearsal 6:00p – 9:30p	5 DAY OFF	6 Rehearsal 6:30p – 9:00p	7 Rehearsal 6:30p – 10:00p	8 Rehearsal 12:00p – 6:00p
9 DAY OFF	10 Rehearsal 6:00p – 9:00p	11 Rehearsal 6:00p – 9:30p	12 DAY OFF	13 Rehearsal 6:30p – 9:00p	14 Rehearsal 6:30p – 10:00p	15 Rehearsal 12:00p – 6:00p
16 DAY OFF	17 Rehearsal 6:00p – 9:00p	18 Rehearsal 6:00p – 9:30p	19 DAY OFF	20 Rehearsal 2:30p – 6:00p 7:00p – 10:00p	21 Rehearsal 6:30p – 10:00p	22 Rehearsal 12:00p – 6:00p
23 DAY OFF	24 Rehearsal 6:00p – 9:00p	25 Rehearsal 6:00p – 9:30p	26 DAY OFF	27 Rehearsal 6:30p – 9:00p	28 Rehearsal 6:30p – 10:00p	29 Rehearsal 10:00a – 1:00p 2:00p – 5:00p
30 DAY OFF						

Director: Richard Feldman
 Stage Manager: Sarah Brownstein (443) 545-4344

Daily Calls



Sunday, November 23rd

Time	What	Called	Location
6:15p	Lift Choreography	Lauren, Maggie, Jack, Jordan, Mark, Cody	Royal Family 145 W 46th St, New York, NY 10036
6:30p	Intimacy	Rick, Noelle	
6:40p	Intimacy	Jean, Carly	
6:50p	Intimacy	Jean, Maggie	
6:50p	Vocal Warm Up		
7:00p	Set for Stumble	Full Company	
7:15p	Act II Stumble		
10:00p	END OF DAY		

Up Next		
Monday, November 24th	Rehearsal	7:00p - 10:00p
Tuesday, November 25th	Rehearsal	7:00p - 10:00p
Wednesday, November 26th	OFF	
Thursday, November 27th	OFF	
Friday, November 28th	OFF	
Saturday, November 29th	OFF	
Sunday, November 30th	Rehearsal	6:00p - 10:00p
Monday, December 1st	TECH	6:00p - 10:00p
Tuesday, December 2nd	TECH	6:00p - 10:00p

PLEASE NOTE THAT THE SCHEDULE ABOVE IS SUBJECT TO CHANGE!

SM: Sarah Lillian - (443) 545-4344, sarahlillian.sm@gmail.com

Sunday, November 30th

Time	What	Called	Location
4:30p	<i>Shimmy</i>	Jean, Carly	Royal Family 145 W 46th St, New York, NY 10036
5:20p	Death Music/Scene Work	Jean	
6:10p	Alice & Eric Scene Work	Cody, Carly	
6:20p	“Reveal” Transformation	Jean, Cody, Lauren, Pam (Jordan excused)	
7:00p	“The Spin” adding fabric	Maggie, Jack, Mark, Cody, Lauren, Pam (Jordan excused)	
7:45p	Death & Grazia	Maggie, Jean	
8:40	<i>Who is this man</i>	Maggie	
9:00p	END OF DAY		

Up Next

Monday, December 1st	TECH	6:00p - 10:00p
Tuesday, December 2nd	TECH	6:00p - 10:00p
Wednesday, December 3rd	TECH	6:00p - 10:00p
Thursday, December 4th	TECH	6:00p - 10:00p
Friday, December 5th	PERFORMANCE #1	7:30p
Saturday, December 6th	PERFORMANCES #2 & #3	2:30p & 7:30p
Sunday, December 2nd	PERFORMANCE #4	2:30p

PLEASE NOTE THAT THE SCHEDULE ABOVE IS SUBJECT TO CHANGE!

SM: Sarah Lillian - (443) 545-4344, sarahlillian.sm@gmail.com

Monday, December 1st

Time	What	Called	Location
10:00a	Load in		
1:00p	LUNCH		
2:00p	Load in/Lighting	Lighting Crew + Creative Team	The Flea Theater THE SAM 20 Thomas St, New York, NY 10007
5:00p	DINNER		
5:00p	Curtain Hang	Scenic + Stage Management	
6:00p	ACTOR CALL/Spacing Rehearsal	Full Company	
11:00p	END OF DAY		

Tuesday, December 2nd

Time	What	Called	Location
10:00a	Lighting		The Flea Theater THE SAM 20 Thomas St, New York, NY 10007
1:00p	LUNCH	Lighting Crew + Creative Team	
2:00p	Lighting		
5:00p	DINNER		
5:00p	Scenic	Scenic + Stage Management	
6:00p	ACTOR CALL/Q2Q	Full Company (In costume)	
11:00p	END OF DAY		

Wednesday, December 3rd

Time	What	Called	Location
9:30a	Lighting		The Flea Theater THE SAM 20 Thomas St, New York, NY 10007
1:00p	LUNCH	Lighting Crew + Creative Team	
2:00p	Lighting		

PLEASE NOTE THAT THE SCHEDULES ABOVE IS SUBJECT TO CHANGE!

SM: Sarah Lillian - (443) 545-4344, sarahlillian.sm@gmail.com

5:00p	DINNER	
5:00p	Scenic	Scenic + Stage Management
6:00p	ACTOR CALL	Full Company
6:00p	Intimacy Call	Jean, Carly, Maggie, Noelle, Rick
6:30p	Lift Call	Lauren, Maggie, Jack, Jordan, Mark, Cody
6:40p	Vocal Warm Up	
6:50p	Into Costume	Full Company
7:30p	Run	
11:00p	END OF DAY	

Thursday, December 4th

Time	What	Called	Location
9:30a	Lighting	Lighting Crew + Creative Team	
10:30a	Piano Tuning	Stage Management	
11:30a	Lighting		The Flea Theater
1:00p	LUNCH	Lighting Crew + Creative Team	THE SAM
2:00p	Lighting		20 Thomas St, New York,
5:00p	DINNER		NY 10007
5:00p	Scenic	Scenic + Stage Management	
6:00p	ACTOR CALL	Full Company	
6:00p	Intimacy Call	Jean, Carly, Maggie, Noelle, Rick	
6:30p	Lift Call	Lauren, Maggie, Jack, Jordan, Mark, Cody	
6:40p	Vocal Warm Up		
6:50p	Into Costume	Full Company	

PLEASE NOTE THAT THE SCHEDULES ABOVE IS SUBJECT TO CHANGE!

SM: Sarah Lillian - (443) 545-4344, sarahlillian.sm@gmail.com

7:30p	Dress
11:00p	END OF DAY

Friday, December 5th

Time	What	Called	Location
6:00p	ACTOR CALL	Full Company	The Flea Theater THE SAM 20 Thomas St, New York, NY 10007
6:00p	Intimacy Call	Jean, Carly, Maggie, Noelle, Rick	
6:30p	Lift Call	Lauren, Maggie, Jack, Jordan, Mark, Cody	
6:40p	Vocal Warm Up		
6:50p	Into Costume	Full Company	
7:30p	Performance #1		

PLEASE NOTE THAT THE SCHEDULES ABOVE IS SUBJECT TO CHANGE!

SM: Sarah Lillian - (443) 545-4344, sarahlillian.sm@gmail.com

Tracking & Run Sheets



PRESET LIST		
Where	Who	What
Dressing Rooms (See Assignment List)	Joe T. Haumschilt-Roch	<i>Anonymous Man</i> Mask, Shirt, Tie, Two-Piece Suit, Undershirt, Socks, Suspenders, Watch, Pocket Square, Shoes
	Cabral M. Hong	<i>Anonymous Man</i> Mask, Three-Piece Suit, Suspenders, Shirt, Tie, Shoes, Undershirt, Socks, Wedding Band(?), Watch, Pocket Square
	Elaine J. Saunders	<i>Elaine Look #1</i> Orange Dress, Body Shaper, Bra, Stockings, Wedding Ring, Wig
	Gus J. Werlein	<i>Gus Look #1</i> Shirt, Suspenders, Tie, Vest, Pants, Wedding Band, Watch, Undershirt, Socks, Shoes
	Jimmy C. Aikins	<i>Anonymous Man</i> Mask, Shirt, Tie, Sweater, Blazer, Pants, Socks, Shoes, Suspenders, Watch, Pocket Square
	Rose J. Ward	<i>Elaine Double</i> Mask, Sheer Orange Dress, Slip Dress, Bra, Body Shaper, Stockings, Elaine Wig <i>No shoes</i>
	Sheldon S. Rosner	<i>Anonymous Waiter</i> Mask, Bow Tie, Gloves, Jacket, Suspenders, Pants, Shoes, Undershirt, Tuxedo Shirt w/ Pleats, Cummerbund, Wedding Band

	Ruth G. Nha	<i>Ruth Look #1</i> Teddy, Bra, Earrings, Shaping Panties, Stockings, Wig No Shoes
	Valentina S. H. Lee	<i>Ruth Double</i> Mask, Teddy, Bra, Earrings, Shaping Panties, Stockings, Ruth Wig No Shoes
	Estelle L. Altus	<i>Estelle Look #1</i> Burgundy Dress, Body Shaper, Slip, Stockings, Earrings, Hat, Shoes, Wedding Ring (?), Watch, Purse, Cape, Gloves, Wig
	Thelma L. Hayes	<i>Estelle Double</i> Mask, Sheer Burgundy Dress, Slip, Body Shaper, Stockings, Estelle Wig No Shoes
SR Green Armchair	Wardrobe	<i>Ruth's Shoes</i>
SR Prop Table		<i>Ruth's Purse and Har</i>
SR Blue Couch		<i>Elaine's wrap, shoes, and purse</i>
SR Side Table		<i>Elaine's Jewelry</i>
SL Unit, US Part of Window		<i>Gus' Coat and Hat</i>

Exit Location Scene/Page/Time	Reentrance Location Scene/Page/Time	Total Time for Change	Who	Change Location	What
Onstage Scene 1 P. 9 4:30	Onstage Scene 1 P. 11 5:30	1:00	Elaine J. Saunders	SR (Onstage)	<i>Elaine Look</i> Add shoes and jewelry
Onstage Scene 1 P. 16 7:15	Onstage Scene 1 P. 20 9:50	2:35	Gus J. Werlein	SR (Onstage)	<i>Gus Look</i> Remove vest

Exit Location Scene/Page/Time	Reentrance Location Scene/Page/Time	Total Time for Change	Who	Change Location	What
Onstage Scene 1 P. 22 10:15	--	--	Elaine J. Saunders	SR (Onstage)	<i>Elaine Look</i> <i>Add</i> wrap, purse
Onstage Scene 1 P. 24 11:35	--	--	Gus J. Werlein	SR (Onstage)	<i>Gus Look</i> <i>Add</i> vest
Onstage Scene 1 P. 26 13:00	--	--	Gus J. Werlein	SL (Onstage)	<i>Gus Look</i> <i>Add</i> coat, hat
--	DSL Scene 2 P. 39 21:45	8:45	Gus J. Werlein	SL	<i>Gus Look</i> <i>Remove</i> coat, hat
DSL Scene 1 P. 26 13:00	USL Scene 4 P. 58 34:20	21:20	Cabral M. Hong	SL	<i>Cabral Look</i> <i>Remove</i> mask <i>Add</i> hat (held), coat (held)
USR Scene 1 P. 26 13:45	USR Scene 4 P. 67 38:10	24:35	Rose J. Ward	Dressing Room 4	<i>Rose Look</i> <i>Remove</i> mask, orange dress, slip dress, Elaine wig <i>Add</i> black dress, gloves, purse, fur stole, bracelet, earrings, wedding band, shoes, <i>Wig Change</i>
DSL Scene 1 P. 26 13:00	USR Scene 5 P. 69 38:50	25:50	Jimmy C. Aikins	SR	<i>Jimmy Look</i> <i>Remove</i> mask

Exit Location Scene/Page/Time	Reentrance Location Scene/Page/Time	Total Time for Change	Who	Change Location	What
SL Scene 2 P. 41 23:10	USL Scene 4 P. 65 37:10	5:00	Thelma L. Hayes	Dressing Room 3	<i>Thelma Usherette Look</i> Remove mask, burgundy dress, slip, Estelle wig Add blue uniform jumpsuit, hat, white gloves, jewelry, watch, heels Wig Change
USL Scene 4 P. 63 36:00	--	--	Cabral M. Hong	USL (Onstage)	<i>Cabral Look</i> Add coat, hat
Onstage Scene 4 P. 59 34:45	Onstage Scene 4 P.64 36:15	1:30	Ruth G. Nha	DSR (Onstage)	<i>Ruth Traveling Look</i> Add green dress, hat, purse, gloves, heels, coat (held)
USL Scene 4 P. 64 36:30	USR Scene 4 P. 67 38:10	1:30	Sheldon S. Rosner	SR	<i>Sheldon Look</i> Remove mask, bow tie, glove, jacket Add bow tie, tux jacket, watch, opera scarf
USR Scene 4 P. 54 32:15	USR Scene 5 P. 68 38:35	5:20	Valentina S. H. Lee	SR	<i>Valentina Look</i> Remove mask, teddy, Ruth wig Add pink dress, shoes, purse, cape, hair flower, gloves, watch, earrings, wedding ring (?) Wig Change
DSL Scene 4 P. 41 23:15	USR Scene 5 P. 79 42:40	19:25	Joe T. Haumschilt- Rocha	SL	<i>Joe Look</i> Remove mask
USR Scene 5 P. 83 44:45	USR Scene 6 P. 139 61:05	16:40	Gus J. Werlein	SR	<i>Anonymous Man at theater</i> Add Mask

Exit Location Scene/Page/Time	Reentrance Location Scene/Page/Time	Total Time for Change	Who	Change Location	What
USL Scene 5 P. 114 55:15	USL Scene 6 P. 118 58:00	2:45	Sheldon S. Rosner	SL	<i>Sheldon Look</i> <i>Add hat and coat</i>
USL Scene 6 P. 139 61:15	USR Scene 6 P. 147 62:00	0:45	Gus J. Werlein	SL	<i>Gus Look</i> <i>Add Coat</i>
DSL Scene 6 P. 118 58:00	USL Scene 7 65:00	7:00	Thelma L. Hayes	Dressing Room 3	<i>Thelma Automat Look</i> Remove blue uniform jumpsuit, hat, white gloves Add dress, slip, green coat, hat, black gloves, purse
SL Scene 6 P. 148 62:15	SL Scene 7 P. 153 65:15	3:00	Estelle (Automat Waitress) L. Altus	SL	<i>Automat Waitress Look</i> Remove burgundy dress, hat, purse, cape, earrings, watch, gloves, blue shoes, wig Add mask, waitress dress, apron, black shoes, headpiece, jewelry Wig Change
SR Scene 6 P. 148 62:15	SR Scene 7 P. 152 65:15	3:00	Jimmy C. Aikins	SR	<i>Anonymous Man - Transition</i> Add mask
SL Scene 7 P. 153 66:00	USR Scene 7 P.163 72:30	12:30	Jimmy C. Aikins	SR	<i>Jimmy Look</i> Remove mask

Exit Location Scene/Page/Time	Reentrance Location Scene/Page/Time	Total Time for Change	Who	Change Location	What
SL Scene 6 P. 164 73:30	SL Scene 7 P. 164	1:00	Estelle L. Altus	SL	<i>Estelle</i> Remove mask, waitress dress, apron, black shoes, headpiece, jewelry Add burgundy dress, hat, purse, cape, earrings, watch, gloves, blue shoes, wig <i>Wig Change</i>

The Brothers Paranormal
Full Tracking/Run Sheet

Category	Act	Scene	Page	What	How	Location	Scene Details
Props	I	2	2	Purse	Delia	Off stage	Put down US of SL chair
“	“	“	“	Credit Card	Preset	In Purse	Delia puts back in purse
“	“	“	“	Clipboard	Preset	In briefcase	-
“	“	“	“	Pencil	Preset	In briefcase	-
“	“	“	“	Credit Card Machine	Preset	In briefcase	Ends on US table
“	“	“	“	Briefcase	Max	Off stage	Put down DS of SR chair

Transition	I	2 -> 3	5	Credit Card Machine	Max	US Table	In briefcase
“	“	“	“	White soup bowl w/ soup	Visarut	Off stage	DS table
“	“	“	“	purse	Delia	US of SL chair	Off stage, by door

Props	I	3	6	Clipboard	Preset	US table	-
“	“	“	“	Pencil	Preset	US table	-
“	“	“	“	Spoons	Preset	Shelf above stove	-
“	“	“	“	White Bowls	Preset	One shelf above stove One DS table	Ends on dish tray on shelf
“	“	“	“	Soup	Preset	In soup pot and one white bowl	Eaten, put in bowls
“	“	“	“	Soup pot	Preset	On stove	-
“	“	“	“	Ladle	Preset	In pot	-
“	“	“	“	Dirty Dish Tray	Preset	Shelf above stove	-

Transition	I	3->4	12	Briefcase	Sarah	DS of SR (US) chair	Off stage
“	“	“	“	Clipboard	Sarah	US table	move to US table drawer
“	“	“	“	Pencil	Sarah	US table	move to US table drawer

Director: Randy Reyes
SM: Makayla Michael
ASM: Sarah Brownstein

The Brothers Paranormal

Full Tracking/Run Sheet

“	“	“	“	Bag with Equipment	Sarah	On platform DS of table	Equipment set up and struck during scene
“	“	“	“	Ella Record	Felix	Off SR	In hand, ends on record holder

Props	I	4	13	Packet	Preset	Bookshelf	-
“	“	“	“	Candles	Preset	Bookshelf and side table	-
“	“	“	“	Lighter	Preset	Bookshelf and side table	-
“	“	“	“	Clippings	Preset	Bookshelf	-
“	“	“	“	Camera	Max	Equipment Bag	Set and then put back in bag
“	“	“	“	EMF	Max	Equipment Bag	Set and then put back in bag
“	“	“	“	Audio Equipment	Max	Equipment Bag	Set and then put back in bag
“	“	“	“	Flashlight	Max	Equipment Bag	Set and then put back in bag
“	“	“	26	Tray with Snacks	Delia	Off SR	US table

Transition	I	4->5	48	Jai set in couch	Sarah and Jai	Couch	-
“	“	“	“	Pillows	Sarah	Off stage	Bring on and then take off
“	“	“	“	Hook US door	Sarah	US	Hook door
“	“	“	“	Candles	Sarah and Visarut	Side table and bookshelf	Blown out and moved out of pushing range
“	“	“	“	Equipment bag	Max	On stage	Off SL

FX	I	5	52	Hands on door	Visarut	US	Hands pressing on fabric
“	“	“	“	Face in picture frame	Sarah	SR	Bust pressed into frame
“	“	“	“	Record player opening	Sarah	SR	Line on wall

Director: Randy Reyes
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 ASM: Sarah Brownstein

The Brothers Paranormal

Full Tracking/Run Sheet

“	“	“	“	Record playing	Sarah	SR	Hitting switch
“	“	“	“	Record flying	Felix	SR	Undoing slip knot and letting rig go
“	“	“	“	Things falling off bookshelf	Sarah	SR	Using dowels to push books from behind wall
“	“	“	54	Jai coming out of couch	Jai	Couch	Preset in couch, crawling up through hole
“	“	“	“	Jai climbing wall	Jai	USR Wall	Bricks cut out

Intermission	-	-	-	Clean up bookshelf	Sarah and Makayla	-	-
“	“	“	“	Hospital Bed	Sarah and Makayla	Off SR	Unhook and place US
“	“	“	“	Curtain	Sarah	Open	Closed
“	“	“	“	Hospital Chair	Sarah and Makayla	Off SR	Place US
“	“	“	“	Head board	Sarah and Makayla	Off USR	Place US of bed, put pins in
“	“	“	“	US chairs	Sarah and Makayla	US	Off SL, behind window
“	“	“	“	US table	Sarah and Makayla	US	Off SL behind window
“	“	“	“	Fix couch	Sarah and Makayla	-	Clean up
“	“	“	“	Remove soup dishes	Sarah and Makayla	Shelf and stove	Moved off stage
“	“	“	“	Place candles and lighters	Sarah and Makayla	-	2 on Side table and 2 on bookshelf
“	“	“	“	Move slot machine	Sarah and Makayla	Off SL	Move to off SR of US door
“	“	“	“	Put boxes into place	Sarah and Makayla	-	Move off SR
“	“	“	“	Remove tray	Sarah and Makayla	US table	Off stage
“	“	“	“	Reset equipment	Sarah and Makayla	Off SL	Camera out of bag and on tripod and rest set in bag

Director: Randy Reyes
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The Brothers Paranormal

Full Tracking/Run Sheet

“	“	“	“	Hospital Bedding	Sarah and Makayla	Off SR	On bed (pillow with dowels on top)
“	“	“	“	Unhook US door	Sarah	US	Unhook latch
“	“	“	“	Plug in LED headboard light	Sarah	Headboard	Plug in
“	“	“	“	Turn off record player	Sarah	SR	Switch off

Props	II	1	57	Purse	Delia	off stage	By US chair
“	“	“	“	Coffee Cup	Delia	In purse	In hand

FX	II	1	65	Pillow suffocating Felix	Sarah	US	Sarah set behind headboard, dowels in pillow that lift and pull back to drop
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Transition	II	1->2	65	Equipment Bag	Max	Off SL	DSC
“	“	“	“	Camera	Max	Off SL	USL
“	“	“	“	Curtains	Sarah	Closed	Open
“	“	“	“	Audio	Max	In bag	DSC
“	“	“	“	EMF	Max	In bag	DSC
“	“	“	“	Flashlight	Max	In bag	DSC
“	“	“	“	Hospital Bed	Sarah and Visarut	US	Lift and turn so the head of the bed is facing ds, off DSR, lock into place
“	“	“	“	Head board	Sarah and Leslie	US	Sarah turns around and places in doorway, Leslie pulls off to USR
“	“	“	“	Hospital chair	Max	US	Off SL
“	“	“	“	Hospital Bedding	Max	On bed	Off SL
“	“	“	“	US door	Max	Closed	Open all the wal
“	“	“	“	Unlatch Wall	Sarah	Latched	Unlatch

Director: Randy Reyes
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The Brothers Paranormal
Full Tracking/Run Sheet

FX	II	2	85	Fog	Sarah	Off US	Press Red button, then unplug
“	“	“	“	US wall opening	Sarah	USL	Use bar to open
“	“	“	“	US wall closing	Sarah/Visarut	USL	Use bar to close

Transition	II	2->3	85	Camera	Sarah	USL	Off stage
“	“	“	“	Audio	Max	DSC	Off stage
“	“	“	“	EMF	Max	DSC	Off stage
“	“	“	“	Flashlight	Max	DSC	Off stage
“	“	“	“	Candles	Sarah	Side table and Bookshelf	Blow out
“	“	“	“	Equipment Bag	Max	DSC	Off stage
“	“	“	“	Move SR couch pillow	Sarah	Couch	Move so Leslie can lay on it
“	“	“	“	Rice	Tasanee	Off SL	On DS table
“	“	“	“	Latch Wall	Sarah	Unlatched	Latch
“	“	“	“	Turn fan on	Sarah	US (off)	Switch on

Props	II	3	87	Purse	Delia	Off USR	Off SL
“	“	“	88	Duffle bag	Delia	Off USR	Off SL
“	“	“	“	Coins	Max	Shelf	Slot machine
“	“	“	“	Boxes	Max and Delia	Off USR	Off SL
“	“	“	“	Slot machine	Max	Off USR	USC

FX	II	3	87	Knock on US door	Sarah	US door	For Delia's entrance
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Director: Randy Reyes
SM: Makayla Michael
ASM: Sarah Brownstein

Fun Home
Prop Tracking/Run Sheet

Top of Show - Preset				
Page	Prop	Starting Location	Who	Details
-	H's purse	Off SR	-	
-	Silver and rag	Off SR	-	
-	SA's sketchbook and pencil	Off SR	-	
-	SA's dress shoes	Off SR	-	
-	Barrette	Off SR		
-	Rags x2	Off SL	-	
-	Throw Pillow x2	Off SL	-	
-	Beer in paper grocery bag	Off SL	-	
-	Letter board	Off SL	-	
-	Pledge	Off SL	-	
-	Tote with period dresses	Off SL	-	
-	Sapling	Off SL	-	
-	Gardening gloves	Off SL	-	
-	Gardening shovel	Off SL	-	
-	Peat moss	Off SL	-	
-	Sleeping bags x3	Off SL	-	
-	Duffle bag	Off SL	-	
-	NY shopping bag with chocolates, big book, and playbill	Off SL	-	
-	Toiletry bag with cologne	Off SL	-	
-	Newspaper	Off SL	-	
-	Diner chairs x2	Off SL	-	
-	Papers to grade and pen	Off SL	-	
-	New airplane	Off SL	-	
-	R's tool box	Off SL	-	
-	B's boxes x2 with pot, dead mouse, and linen (and other random objects)	Off SL	-	
-	Joint and lighter	Off SL	-	
-	B's book	Off SL	-	
-	Backpacks x2	Off US	-	
-	Folding chair	Off US	-	
-	Cleaning supplies box	Off US	-	
-	Broom and dustpan	Off US	-	
-	B's tool bag	Off US	-	
-	Tray with tools and scissors	Off US	-	
-	Tambourine	Off US	-	
-	B's letter to MA	Off US	-	
-	Fun home brochures	Off US	-	
-	Recorder	Off US	-	

Fun Home
Prop Tracking/Run Sheet

-	Cadaver sheet	Off US	-	
-	Laundry basket with clothes	Off US	-	
-	Aneurism hook	Off US		
-	Wires that hold flowers	Off US		
-	Flags with magnets	Off US		
-	Smelling salts	Off US		
-	BA's box with old airplane, pot, MA's sketchbook, and SA's diary	On Stage	-	On top of book box
-	BA's sketchbook	On Stage	-	Desk
-	Mug with pencils and sharpener	On Stage	-	Desk
-	Water mug	On Stage	-	Desk
-	Bust	On Stage	-	Bookshelf
-	Phones x2	On Stage	-	1 by bed, 1 by bookshelf
-	Colette book	On Stage	-	By bed
-	Word is Out book	On Stage	-	By bed
-	Boxes	On Stage	-	Scattered across stage
-	Sherry and sherry glasses x2	On Stage	-	Bar
-	Wine and wine glasses	On Stage	-	Bar
-	Crayons	On Stage	-	DSL corner of couch
-	Slinky	On Stage	-	SR side of couch
-	Toy box	On Stage	-	US of bar
-	Pile of books	On Stage	-	DSR floor
-	Candelabra	On Stage	-	on piano

Opening				
Page	Prop	Location	Who	Details
9	Old airplane	BA's box	BA	Moves onto desk
	SA diary	BA's box	BA	Moves onto desk
	MA sketchbook	BA's box	BA	Moves onto desk
	Coffee pot (1)	BA's box	BA	Moves onto desk
	Water mug	Desk	BA	
	Mug of pencils and sharpener	Desk	BA	
	BA sketchbook	Desk	BA	
	New Airplane	Off SL	SA	Brings in, leaves DSC
	B's boxes	Off SL	B	Places down DSC
	Linen	In B's box	B	Ends back in box
10	Coffee pot (2)	In B's box	B	Ends back in box
	Dead mouse	In B's box	SA	On new airplane
12	Cardboard boxes	On stage	JO, MA, R	Take off SL and SR
	Throw pillows	Off SL	J and C	On couch
	B's boxes	DSC	B	Take off SL

Fun Home
Prop Tracking/Run Sheet

	Toy Box	On bar/bench	C	Move to couch
	Candelabra	Under box on piano	H	Put upright

Maple Avenue				
Page	Prop	Location	Who	Details
13	Wooden blocks	In toy box	C	Dropped on floor in front of couch, put back in toy box
	GI Joe	In toy box	C	Dropped on floor in front of couch
	Slinky	SR on couch	J	Ends in toy box
	Cleaning supplies box	Off US	C	Couch
	Broom	Off US	C	J sweeps
	Crayons	DSL corner on couch	SA	Ends in toy box
	Duster	In cleaning supplies box	H	Throws to C
	Pledge	In cleaning supplies box	SA	Ends in box
	Rags	In cleaning supplies box	H	Ends in box
	New airplane	DSC floor	BA	Placed on piano, ends off US
14	Wooden blocks	In toy box	J	Dumps back on floor, cleaned up again
	Dustpan	Off US	J	Moved SL
	Books	In pile CS	J, C, SA, H	Placed on bookshelf
	Toy box	On floor CS	SA	Ends off US
15	Cleaning supplies box	Hidden behind backs	H	Ends off US
	Broom	Hidden behind backs	H	Ends off US
	Dustpan	Hidden behind backs	H	Ends off US

College Phone Call				
Page	Prop	Location	Who	Details
17	MA sketchbook	Desk	BA	Place on bed
18	Phones x2	One SR one SL		

Come to the Fun Home				
Page	Prop	Location	Who	Details
19	Letter Board	Off SL	JO	Ends off US with R
	Casket	Off US	P and B	SR
	Brochures	Off US	B	Hands to P, Off SL
	Pledge	Off SL	JO	Ends off US
	Rags x2	Off SL	JO	Ends in casket
	Recorder	Off SL	-	On casket
21	Recorder	C's hands	SA	Couch

Fun Home
Prop Tracking/Run Sheet

24	Aneurism hook	In casket		Ends off US
	Wires that hold flowers	In casket		Ends off US
	Flags with magnets	In casket		Ends off US
	Smelling salts	In casket		Ends off US

Embalming				
Page	Prop	Location	Who	Details
25	Tray with tools	Off US	B	Off US
	Scissors	On tray	B	Off US
	Casket	On stage		Off US (C and B)
	Cadaver sheet	Off US	R	Off US

Danke				
Page	Prop	Location	Who	Details
26	Gay Union sign	BA sketchbook	BA	On door, ends in sketchbook
	MA backpack	Off SL	MA	Off SR, moved US
	JO backpack	Off US	JO	Off US

Trees				
Page	Prop	Location	Who	Details
26	Sapling	Off SL	B	B takes off SL
	Gardening shovel	Off SL	B	B takes off SL
	Gardening gloves	Off SL	B	B takes off SL
	Peat moss	Off SL	SA	B takes off SL
	Tote with period dresses	Off SL	H	Ends off SR
27	R's tool box	Off SL	R	Ends off SL
30	Sherry glasses x2	On stage	B	End on bar

Gay Union				
Page	Prop	Location	Who	Details
32	MA sketchbook and pencil	Desk	BA	Put on bed, ends in MA backpack
	MA backpack	Off US	MA	Ends off US
	JO backpack	Off US	JO	Ends off US
33	Colette book	MA backpack	MA	Ends in backpack
35	Word is Out book	MA backpack	MA	Ends in backpack

Tough Titty				
Page	Prop	Location	Who	Details
36	Barrette	Off SR	SA	Off SL
	SA dress shoes	Off SR	B	SA puts them on

Fun Home
Prop Tracking/Run Sheet

	Tee-shirt	On SA	SA	B takes off SL
	SA sneakers	On SA	SA	Takes them off SL, puts them back on

Changing My Major				
Page	Prop	Location	Who	Details
37	MA backpack	Off US	MA	Ends off US
	MA sketchbook	In backpack	MA	Ends off US
	MA Journal	In Backpack	MA	Ends off US moved SR
	JO backpack	Off US	JO	Ends off US moved SR

Maps				
Page	Prop	Location	Who	Details
42	SA Sketchbook and pencil	Off SR	SA	Ends off SL
	B's book	Off SL	B	Ends off SL
	Papers to grade and pen	Off SL	H	Ends off US
	Map	In sketchbook		

Bruce and Mark				
Page	Prop	Location	Who	Details
45	Beers	In bag	B	MR takes off SR
	Paper grocery bag	Off SL	B	MR takes off SR

Danville				
Page	Prop	Location	Who	Details
47	Laundry Basket	Off US	H	Ends off US

Raincoat of Love				
Page	Prop	Location	Who	Details
49	Tambourine	Off US	BJ	Ends off SL

New York and Pony Girl				
Page	Prop	Location	Who	Details
52	Sleeping Bags x3	Off SL	Kids	Ends off SL
	Duffle	Off SL	B	C takes Off SL
	Toiletry bag with cologne	In duffle		
	NY shopping bag	Off SL	B	C takes Off SL
	Chocolates	In bag		
	Big book	In bag		
	Playbill	In bag		

Fun Home
Prop Tracking/Run Sheet

Bruce's Response				
Page	Prop	Location	Who	Details
54	Letter	Off US	MA	Ends off US

Ring of Keys				
Page	Prop	Location	Who	Details
55	Water mug	In basket	BA	Desk
	Diner chairs	Off SL	R and B	On stage C, R and JO take off SL
	Newspaper	Off SL	B	Ends on bookcase
	Barrette	Off SL	SA	In hair

Letter Phone Call				
Page	Prop	Location	Who	Details
57	Phones x2	On stage SL and SR		

Brinley				
Page	Prop	Location	Who	Details
59	Tool Bag	Off US	B	Ends off US
	Purse	Off SR	H	Ends off SL

Home with Joan				
Page	Prop	Location	Who	Details
61	MA backpack	Off SL	MA	Ends behind couch
	JO backpack	Off SL	JO	Ends off US

Days				
Page	Prop	Location	Who	Details
62	Wine glasses x2	On bar	H and MA	One on side table, one on piano

Bruce at Piano				
Page	Prop	Location	Who	Details
64	Silver	Off SR	JO	Ends off SR
	Rag	Off SR	JO	Ends off SR

Finale				
Page	Prop	Location	Who	Details
74	BA sketchbook	Desk	SA	Gives to BA
	Pencil	Desk	MA	Gives to BA

Calling Scripts



Lights up - Lx 345

Scene VI

[MUSIC NO. 9: "ALIVE"]

(PRINCE SIRKI's bedroom. Early the following morning, Saturday.)

(Music: cheerful, upbeat, quietly under.)

(PRINCE SIRKI is sitting up in bed, taking in his surroundings. He is about to address the audience when there's a KNOCK at the door and SIRKI sits up, bewildered, at first not quite sure where he is.)

(The door opens and FIDELE enters carrying a breakfast tray; throughout the following, he carefully and obviously avoids any physical contact with SIRKI/DEATH.)

FIDELE. Excuse me, Your Highness, your breakfast, sir.

SIRKI. Yes, thank you.

(examining the tray as FIDELE sets it down)

Fidele?

FIDELE. Sire?

SIRKI. What are those things?

FIDELE. They're called eggs, sir, fried eggs.

SIRKI. Ah, so. And one eats them?

FIDELE. Yes, sir. At least we do. Perhaps one doesn't in Minsk.

SIRKI. Oh, yes, yes, of course we do. Fried eggs.

FIDELE. Sunnyside-up, sir.

SIRKI. Sunnyside-up.

FIDELE. Your highness.

Music - Lx 350

(FIDELE quickly exits.)

SIRKI. Sunnyside up!

(He sings.)

Lx 355 - [MY FIRST MORNI G
I SLEPT GREAT

MY FIRST BREAKFAST
IS ON THAT PLATE
LOOK! HERE'S A ROSE
DO YOU SUPPOSE
IT WILL SURVIVE AND REMAIN IN THIS STATE?

*(He wraps his hand around it, then finds it undamaged;
he's elated.)*

LOOK! HOW EASILY I TOUCH IT
AND REALLY DON'T AFFECT IT MUCH
IT CAN CLEARLY BE OBSERVED

Music Swell — [THAT IT'S STILL ALIVE!
Lx 360

FEEL THE HEART WITHIN ME BEATING
THAT BREAKFAST I WILL SOON BE EATING
MEANS I AM, AS I KEEP REPEATING,

ALIVE! Lx 365

OFF ON A HOLIDAY!
MAKING A HOLIDAY!
WHY DIDN'T I THINK OF
THIS BEFORE?

HOW COULD I NOT HAVE KNOWN
WHAT WOULD BE WAITING IN STORE?

*(Talking happily to himself as music continues under
while he proceeds to test his senses, first smelling a rose.)*

Lx 370 — [Ah. so this is what they mean when they say that
nothing smells more lovely than a rose. Yes, lovely.

(trying a forkful of the eggs)

Ah. fried eggs! And so this is what they mean by taste.
Delectable.

(rubbing his hands on his silk dressing gown)

And touch. Smooth. music — Lx 375

SIRKI.

NOT A MOMENT MORE TO WASTE
I CAN BREATHLESSLY BEGIN TO TASTE
EVERY SIGHT AND SOUND AND SMELL
THAT MAY SOON ARRIVE...

Transition- Lx 380

STARTING WITH THE SUNLIGHT STREAMING
AND WARMING UP MY SKIN, AND BEAMING
WITHIN ME THIS NEW GLOW
OF COMING ALIVE! Lx 383

OH WHAT A HOLIDAY!
GO ON A HOLIDAY
WORTH EVERY MOMENT I WILL BE HERE
FILL EVERY MINUTE AND THRILL
AS THE WONDERS APPEAR!

Lx 385 [THE SECRET MYSTERY OF LIFE
I'VE NEVER QUITE DEFINED
COULD SOON UNFOLD TO BE REVEALED
AND OPEN TO MY MIND!

(Music continues under as he admires himself in a mirror, only to be interrupted by FIDELE carrying a paper on a tray.)

F ent- Lx 390

FIDELE. The morning newspaper, your highness.

SIRKI. Thank you.

(FIDELE again exits as he begins leafing through the newspaper.)

First, let me see – sports, certainly not! – where are the obituaries? What, no obituaries! Oh, yes, of course, I forgot. My, my!!

SIRKI. *(sings)*

Lx 395 - [LOOK! A FERRY BOAT'S GONE UNDER
THE PASSENGERS ARE THROWN ASUNDER
AND EVERY SINGLE ONE OF THEM STILL

Lx 400 - [ALIVE! ...

HERE, A SPEEDING TRAIN'S DERAILING
AND THERE, A SICKLY FELLOW'S AILING
AND EVERY BLESSED ONE OF THEM IS

Lx 405 - [ALIVE!

TIME FOR A HOLIDAY!
I'M ON A HOLIDAY
NEW AND PHENOMENAL
WAY TO BE!

NO WAY TO KNOW
 WHAT THE NEXT MOMENT'S HOLDING
 FOR ME! beat - SQ 4, Lx 410

(Throwing off his robe and grabbing a shirt, he is again interrupted by a knock at the door.)

What is it now, Fidele?

(The door opens and a pretty young maid, SOPHIA, enters carrying an armful of fresh towels)

SOPHIA. It is not Fidele, sir. I am Sophia. Your maid.

SIRKI. *(Flustered, he holds up a shirt to cover his bare chest.)* Oh, yes, my maid. How nice. What do you want?

SOPHIA. I brought you fresh towels, sir.

SIRKI. Ah. Towels.

(Bolder now, he lowers his shirt.)

SOPHIA. Over there, sir?

SIRKI. Yes, thank you.

S x DL - Lx 415 *(He watches somewhat open-mouthed as she wriggles sexily across the bedroom and bends over, placing the towels on a lower shelf.)*

(SIRKI. stands admiring her "assets.")

SOPHIA. *(standing tantalizingly close in front of him)* Will you be needing anything else, your highness?

SIRKI. No, uh, thank you, Sophia. Though it's possible that I, uh, might need more towels. Later.

SOPHIA. *(very sexy as they make strong eye contact)* You need only to ring, sir, and I'll come right away.

Sex - Lx 420 *(She smiles, curtsies, and exits.)*

Ding - Lx 425 SIRKI. *(does a slight take to register and hide his erection and then sings.)*

Lx 430 - WHAT EXACTLY HAPPENED THERE?
 IN THAT MUTUAL AND FROZEN STARE
 COULD THAT INSTANT OF ATTRACTION
 GROW AND SURVIVE?

THERE'S SO MUCH I NEED TO LEARN
 I HAVE HARDLY STARTED, YET I BURN
 WITH A PASSIONATE AND UNMISTAKABLE DRIVE

OH WHAT A HOLIDAY!
 NOW FOR A HOLIDAY
 WHAT WILL THIS HOLIDAY
 BRING MY WAY
 COULD ALL THE PLANS I'VE DESIGNED
 NOW DEVELOP AND THRIVE?

CURIOSITY WILL WIN THE DAY
 FOLLOWING THE ROLE I SAID I'D PLAY
 BEING ON HOLIDAY, HOLIDAY, HOLIDAY
 WHILE I'M ALIVE!

Servants exit -
 Lx 435

Circle D - Lx 440

To Corners - Lx 445

Transition - Lx 450

*(Following the song, he happily continues dressing as
 Scene VI ends and we segue into...)*

Before lights + Music - SQ 5

House 1/2 - Lx825

House out - Lx830

ACT TWO

Scene I

[MUSIC NO. 20: "ENTR'ACTE"]

(Following the entr'acte, the music segues into "What To Do" as the curtain rises on the Villa Felicita and its grounds. Various locations.)

[MUSIC NO. 20A: "SOMETHING'S HAPPENED"]

(Two o'clock in the afternoon of the following day, Sunday. Yesterday, Saturday, was bright and sunny; today, Sunday, is cloudy and rainy. From time to time, the sound of distant thunder will be heard and occasional lightning flashes above.)

(All except for GRAZIA, SIRKI, ALICE and ERIC are discovered on stage at rise, assembled in three singing groups: The family: VITTORIO, STEPHANIE, DARIO and EVANGELINA making up group #1; CORRADO and DAISY (later joined by ALICE) making up group #2; and the four servants, FIDELE, LORENZO, SOPHIA and CORA making up group #3.)

On music shift - SQ 6
Lights up - Lx840

STEPHANIE.

CALL IT MOTHER'S INTUITION
SOMETHING HAS TRANSFORMED MY DAUGHTER...

STEPHANIE (& 2).

WHAT TO DO
WHAT TO DO
WHAT TO DO
ABOUT GRAZIA?

SHE IS LOCKED INSIDE HER ROOM
IT'S TWO IN THE AFTERNOON
NO ONE HAS SEEN HER!

LORENZO & CORA.

NO ONE'S SEEN HER YET

DARIO & EVANGELINA.

WHAT TO DO
WHAT TO DO
WHAT TO DO

ABOUT GRAZIA?

GROUP #1.

SHE IS LOCKED
INSIDE HER ROOM
IT'S TWO IN THE AFTERNOON
AND
SIRKI'S NOT BEEN SEEN
WHAT TO DO?
SHE'S NOT SAID A WORD!

ALL.

EVER SINCE...
LAST NIGHT!

GROUP #1, 2 & 3.

OUR RUSSIAN PRINCE'S PRESENT WHEREABOUTS
CAN'T BE FOUND
AND GRAZIA'S IN HER ROOM AND NOBODY'S
HEARD A SOUND!

GROUP #3.

AND MAJOR ERIC FENTON HASN'T BEEN SEEN TODAY
BEFORE THE SUNRISE HE APPARENTLY FLEW AWAY...
(*eyes narrowed in suspicion*)

VITTORIO & CORRADO.

WHAT TO DO
WHAT TO DO
WHAT TO DO
ABOUT GRAZIA?

FIDELE & SOPHIA.

WHAT TO DO
WHAT TO DO

GROUP #2.

SHE IS LOCKED
INSIDE HER ROOM
IT'S TWO IN THE
AFTERNOON
AND...

GROUP #2.

WHAT TO DO
WHAT TO DO
WHAT TO DO
ABOUT GRAZIA?
WHAT TO DO,
WHAT TO DO
WHAT TO DO
WHAT TO...

WHAT TO DO?

Downbeat-Lx 855

Lx 860

Lx 865

Lx 870

DA DA DAT DAT DAT DAT DA
DA DA DAT DAT DAT DAT DA SQ 7

Start S → d s
Lx 875

ALL.
SOMETHING'S HAPPENED
SOMETHING'S NOT RIGHT
SOMETHING'S DIFFERENT
SINCE THAT EPISODE LAST NIGHT!
THERE'S BEEN SOUNDED
A SOUR NOTE
IN THE HARMONY
THAT'S KEPT THIS HOUSE AFLOAT...
IN THE HARMONY
THAT'S KEPT THIS HOUSE...

Group split - Lx 880

GROUP #1.	GROUP #2.	GROUP #3.
LIKE A TEACUP THAT HAS A CRACK	WHAT TO DO WHAT TO DO WHAT TO DO ABOUT GRAZIA?	SHE IS LOCKED INSIDE HER ROOM IT'S TWO IN THE AFTERNOON AND
THERE'S A WHOLENESS THAT IS GONE AND WON'T BE BACK	SHE IS LOCKED INSIDE HER ROOM IT'S TWO IN THE AFTERNOON, AND	WHAT TO DO WHAT TO DO WHAT TO DO ABOUT GRAZIA?
SOMETHING'S BROKEN THAT CAN'T BE FIXED	WHAT TO DO WHAT TO DO BROKEN, CAN'T BE FIXED!	WHAT TO DO WHAT TO DO? WHAT TO DO WHAT...
EVER SINCE WE HEARD!		

ALL.
WHAT ALICE SAW
LAST NIGHT!

ALL.
WHAT ALICE SAW
LAST NIGHT!

ALICE. *(entering and joining in)*
Lx 885] I COULDN'T SLEEP AT ALL, MY WORRIES BEGAN TO RACE

I SAT BESIDE MY BEDROOM WINDOW AND STARED IN SPACE

A land C - Lx890

I SAW THEM ENTERING THE GROTTO ACROSS THE LAWN
ALICE.

THEY DIDN'T REAPPEAR TILL A MOMENT BEFORE
THE DAWN!

THERE, HAND IN HAND...

I SAW THEM KISS!

ALL.

WHO IS THIS MAN?

WHAT'S GOING ON

WHAT KIND OF TURN OF EVENTS IS THIS?

(four groups; the first splitting into two parts)

Group Splits
Lx895

GROUP #1 & 2.

SOMETHING'S

HAPPENED

[2] SOMETHING'S

DIFFERENT

SOMETHING HAS

CHANGED

[2] SOMETHING'S

NOT RIGHT!

THINGS ARE

UTTERLY COMPLETELY

REARRANGED!

SOMETHING'S NOT

RIGHT!

GROUP #3.

WHAT TO DO

WHAT TO DO

WHAT TO DO

ABOUT GRAZIA?

SHE'S LOCKED

INSIDE HER

ROOM IT'S TWO

IN THE

AFTERNOON

AND WHAT TO

DO ABOUT

GRAZIA...

GROUP #4.

SHE IS LOCKED

INSIDE HER

ROOM

IT'S TWO IN THE

AFTERNOON

AND...

WHAT TO DO

WHAT TO DO

WHAT TO DO

ABOUT GRAZIA

GROUP #1.

SOMETHING'S ALTERED

WE CANNOT NAME...

GROUP #2.

SOMETHING'S

ALTERED

WE CANNOT

NAME...

GROUP #3.

WHAT TO DO

WHAT TO DO

WHAT TO DO?

All land C - Lx900

ALL.

THERE'S SOMETHING DIFFERENT Lx901

SOMETHING'S BROKEN Lx902

SOMETHING'S HAPPENED Lx903

IN THIS HOUSE!

Lx 905 [AND THINGS WILL
NEVER BE THE...
NEVER BE THE

Lx 910 [SAME! Button - SQ 8, Lx 915

Restore - Lx 920 SIRKI. (*sauntering on during the applause for the number; cheerfully*) Ah, good afternoon all. I seem to have overslept. But otherwise, I assure you, everything with me is bellissima!

(SIRKI *exits.*)

VITTORIO. Overslept? I don't believe him.

STEPHANIE. Neither, somehow, do I.

(*Both exit.*)

DARIO. Yes, none of us quite believe him, do we?

music - Lx 925 [MUSIC NO. 20B: "SOMETHING'S HAPPENED (REPRISE)"]

ALL.

NO, THINGS WILL
NEVER BE THE...
NEVER BE THE

sq 9 [SAME! Button - Lx 930

(*The end of this brief reprise marks the end of Scene I as lights change, and we segue into...*)

Lights up - Lx 1315

Scene XI

(Another part of the garden. Moments before midnight on Sunday evening.)

(Music underscoring segues into a super romantic tune. Then, as if by magic, GRAZIA suddenly appears standing alone in the center of the garden. She is breathtakingly beautiful, dressed all in white. After several further beats, SIRKI enters behind GRAZIA and stands longingly gazing at her. At last he speaks.)

SIRKI. Grazia. I told myself I wouldn't, but I had to see you one last time before I left. To say goodbye.

GRAZIA. Goodbye? Don't joke with me, please, Nikolai. I'm coming with you.

SIRKI. Grazia, while there's still time, listen to me. No matter what I said this afternoon, or how much I might want to, I can't take you with me.

GRAZIA. But that's ridiculous. Of course you can!

SIRKI. No. You must stay here with those who love you. If you went with me you would never see any of them again. Your mother, your father. No one.

GRAZIA. Why not?

SIRKI. Because I'm going very far away, to a distant country, to a place that might seem very strange to you.

GRAZIA. *(thrilled at the thought)* I know! Siberia!

SIRKI. Grazia! You're not listening!

GRAZIA. And neither are you! I couldn't go on living without you.

SIRKI. But you have no idea who I really am.

GRAZIA. Yes, I do, you are the man I love and will love forever.

SIRKI. Stop, please. Don't make me have to tell you!

GRAZIA. Tell me anything, it makes no difference.

SIRKI. Grazia, listen...

[MUSIC NO. 28: "MORE AND MORE (REPRISE)"]

Lx 1320 [

GRAZIA. *(She sings)*
 ALL THE MORE
 YOU TURN AWAY
 ALL THE MORE
 YOU TRY TO HIDE YOUR SECRET

 ALL THE MORE
 YOU TRY TO TURN BLACK WHITE
 AND MAKE DAY NIGHT
 AND FIGHT MY HEARTBEAT

(Interrupting her song, he kisses her.)

[MUSIC NO. 28A: "MIDNIGHT"]

(Suddenly, from inside the house, we hear the sound of the first chime of a clock striking twelve; the sound of the chiming continues under the following.)

ON music shift - SQ 18,
Lx 1325

Lx 1336 [

SIRKI. Grazia, it's midnight, I'm going now.

GRAZIA. Fine. I'm ready.

SIRKI. Alone!

(He embraces her, holding her tightly to him.)

Goodbye, Grazia... I must go alone, I gave my word.

GRAZIA. But I didn't give mine! It is my decision to make, not yours, and I won't let you!

SIRKI. You don't know who I am!

GRAZIA. You are my love. Nothing else matters.

SIRKI. You leave me no choice...

(He runs off as the stage fills with fog.)

GRAZIA. Nikolai! Wait!

[MUSIC NO. 28B: "REVEAL"]

(The sound of the chiming, having reached twelve, stops. The music of "Deus" begins. We see DEATH return, his back to the audience.)

D ex - SQ 19, Lx 1335

Curtains close - SQ 20

Lx 1345

DEATH.] This is who I am, Grazia. This is who I really am.

GRAZIA. *(after a long beat)* You are...Death?

Curtains open / D reveal - Lx 1340

DEATH. Yes.

GRAZIA. And so you think that I now no longer love you?

DEATH. Of course.

GRAZIA. Then you are wrong. Nothing is changed. I love you more than life itself.

SIRKI. You do?

[MUSIC NO. 29: "IN THE MIDDLE OF YOUR LIFE (REPRISE)"]

(GRAZIA extends her hand to DEATH who slowly joins her.)

DEATH AND GRAZIA.

Lx 1350 [IN THE MIDDLE OF YOUR LIFE
ANYTHING CAN HAPPEN,
IN THE MIDDLE OF THE ROAD
THAT YOU'RE TRAV'LING UPON...

IN THE MIDDLE OF YOUR LIFE
ANYTHING CAN HAPPEN,
WHAT YOU FEAR IS MOVING BACK
MAY WELL BE MOVING ON...

[MUSIC NO. 29A: "END OF SHOW"]

(*on music) GRAZIA. I'm ready to go.

Hold hands -
Lx 1355 (Music continues as DEATH (still dressed as SIRKI) slowly lifts his hand, GRAZIA in time with the music places her hand in his and the lights shift to a bright white.)

GRAZIA. Oh, eternity! I always dreamed, and now it has turned out to be true! Love is stronger than death!

(While GRAZIA and DEATH disappear upward into the stars, music comes to a huge orgasmic finish and the entire stage is diffused with a bright and almost blinding white and then rapidly the light drops to just GRAZIA and DEATH's faces and then blackout as the final curtain falls.)

Lx 1360

Curtain - Lx 1365

Bows - Lx 1370

House up - Lx 1375

T2.0 TITLE CARD: TUESDAY

G Ready - 160
x2 Beats - 162
dunk pan - 163

T2.0

2.10 **KITCHEN - TUESDAY MORNING**

2.10

A groggy TICHY is washing a frying pan after breakfast, listening to lite Soviet jazz.

TICHY (V.O.)

Another fitful night. Was I dreaming about sleeplessness, or actually lying awake? I could barely think. My head... [throbbed.] But I had to get to work. 165

VFX TURBULANCE

VFX

The ship shakes and judders. TICHY is thrown about, and drops the frying pan.

TICHY

What was that? There shouldn't be any turbulence in this sector.

He pulls out his paper star map. > 1/2 unfold - 165.1

TICHY

(muttering)

Here's Betelgeuse, got dinged by the meteor at Parenago-1972, and-- (alarmed)

--is that Bellatrix? How the hell did I...

He does a take. This is not good news.

TICHY

I'm parsecs off course! 165.11

OH NO. 165.12
(reading map)

"Warning: extreme danger..." 165.13

"Massive gravitational vortices..."

Vortices?? 165.14

"Unknown quantum impact..."

Nooo no no | no. 165.15

"Avoid sector at all cost..."

(MORE)

TICHY (CONT'D)

Well SHIT. I can't steer. If I hit a vortex...

The relativistic consequences are almost impossible to calculate. Even for me. 165.2

TICHY (V.O.)

I pulled out my pocket copy of the General Theory of Relativity and although I thought I was making progress, I found myself reading the same paragraph over and over again, as if time was folding back on itself.

Start Reading - 165.3

TICHY 165.5

If I fall into a vortex, I'll be sucked into an Einsteinian Quagmire. I'll be crushed to the 165.6 size of an atom, or stretched like a piece of cosmic taffy. Or I 165.7 could be caught for eternity in a time loop. xi beat - 165.8

TICHY (V.O.)

Which is when it hit me.

The ship hits some--

VFX

TURBULANCE

VFX

--and the book knocks him in the face.

TICHY

Yes! I could be caught in a TIME LOOP! 168

He pulls open a hatch and crawls into: G Fully ? - 170

2.20

MAIN CABIN - TUESDAY MORNING

2.20

TICHY enters from the kitchen, and takes another look at the star map. All panels closed - 171

TICHY (V.O.)

Maybe I needed a co-pilot after all--myself. I was the only person who could get me out of this mess. And I thought I knew just where to find me.

He pulls open a hatch and gets into the elevator. 175

TICHY (V.O.)
It would be extremely dangerous,
like nothing I'd ever done before.
But I had to try.

Close - 175.1
↓ - 175.2

He descends. _____ out of view - 180

2.30 ENGINE ROOM - TUESDAY MORNING

2.30

TICHY hauls on levers.

TICHY (V.O.)
With the rudder broken, I couldn't
properly steer but I thought if I
pulled on this thing, and
repatched that one, then applied
the portside parking brake, I
might be able to cause the ship to
pivot just enough to direct it
into the nearest vortex, loop back
to Monday, and persuade the
earlier version of myself to help
me fix the rudder and get the ship
out of danger.

185

187

The ship hits a:

VFX

VORTEX

190

VFX

Everything goes--

= Light check =

2.40 BLACK

2.40

TUESDAY
(darkness)
Where I am? 200

2.41 BLUEPRINT CLICKS ON

2.41

TUESDAY
(from the darkness)
Did it work? 205

2.42 SLEEPING QUARTERS - TUESDAY NIGHT

2.42

Dark, except for the stars outside the cabin window.

A loud SNORE. TUESDAY TICHY CLICKS the light on, revealing the two of them: TUESDAY standing in the corner, MONDAY sleeping at his feet.

Beat, as TUESDAY takes it in.

TUESDAY
It worked! Tichy!
(beat)
Tichy, it--

In his sleep, MONDAY reaches out and CLICKS off the light.

TUESDAY clicks it back on.

TUESDAY
Egon! Get up, I--

MONDAY clicks the light off. TUESDAY clicks it back on.

TUESDAY
No, Egon, I don't know how long
we've--

MONDAY clicks the light off. TUESDAY clicks it back on.

TUESDAY
STOP IT. Wake up.

MONDAY
(still sleeping)
Nooo I'm sleeping.

TUESDAY
(banging on the wall)
Hey! Hey! Hey! Hey! Hey!

Tuesday Night (Monday Repeat) / The 7th Voyage / 12-16-24

Our Country

ANNIE: Tails. 8 - LQ 20 / SQ 44 (FADEOUT FILM REEL)

THEY SHIFT BACK TO KIDS

JESSE: I remember when I was 8 ...

(Relates an audience story)

ANNIE RESPONDS TO AUDIENCE STORY

ANNIE RAISES A HAND TOWARDS JESSE

W/ NOSE FLICK - LQ 20.5 / SQ 50 (LITTLE SHOOTOUT)

PUPPET SHOOTOUT

JESSE/ANNIE HOLD UP THEIR ARMS AS THE PRAIRIES AND SHADOW FINGERS AS PUPPETS.

ANNIE'S FINGER PUPPET: Take seven paces and draw you lily-livered cow-suckin' son of a serpent. - SQ 52 (PUNCTUATION)

ANNIE'S PUPPET WALKS DOWN HER ARM

JESSE'S PUPPET COUNTS

ANNIE'S FINGER PUPPET: No one ever dared to go so far as you have dared to go and now you have stumbled and will soon shed your blood upon the marble staircase of the law.

JESSE'S FINGER PUPPET: I am the law. This motherfucker impugned my character. I'll have her taken to a desert place where no man ever walked. I'll have her shut up inside a cave, a living death in silence and darkness and solitude forever.

ANNIE'S FINGER PUPPET: What? Man, this is the wild west, you are in the wild west. Quit yer yappin and Draw. - SQ 54 (CARTOON GUNS)

ANNIE MAKES HER HANDS A GUN - W/ THUMB - SQ 56 (GUN COCK)

FAST TINY BEAT AFTER - SQ 58 (SHOT INTO VO)

WITH (3rd Beat) RETREAT - LQ 21

JESSE FALLS AGAINST THE SL LADDER - DEAD

AFTER THE LIGHT GOES OUT - ANNIE MOVES COAT RACK BACK TO UCS ISH AND PULLS DOWN THE WALLS OF THE FORT AS THE FOLLOWING PLAYS:

RACISM/(FORT DISAPPEARING) FORT EXPANSION

RECORDED RAFF: So he said "What the fuck did you do? You killed him." And then I scooped up my shit and left. Nobody knows what happened. I got into a debate with some Indians about racism toward Native Americans and I said I'm gonna buy everyone in the bar a shot and a beer and we're all gonna do our shot and our beer, and then there will be no more

Our Country

racism. And I will be known as the one who cured racism. And I bought everybody a shot and a beer and they drank em And then one of em said “Fuck you white boy” And I got really pissed off and left. Anyway.

ANNIE: What about the time before that?

RAFE: I thought we were talking about you at 13.

ANNIE: Okay what else do you wanna know?

RAFE: (laughing) I’m just trying to play your game.

ANNIE: Do you want to flip it again?

RAFE: Well, no. Yeah sure, as long as I lose - LQ 21.3/ SQ 58.2

A COIN SHAKES OUT OF THE FORT. ANNIE PICKS IT UP

JESSE’S HEAD COMES THROUGH FORT - LQ 21.35/SQ 58.3 (WHISTLE INTO MUSIC/VO) AND PULL LINE

MIDDLE ROPE LOWERS/JESSE HOOKS TOP OF FORT -LQ 21.37/ SQ 58.5

‘For A Few Dollars More’ VO: ‘When the chimes end, pick up your gun. Try and shoot me, Colonel’

JESSE ATTACHES CENTER POINT

ANNIE JUMPS INTO EXPANDING THE FORT WITH JESSE.

BOTH ON LADDERS - THEN ON CHAIRS ...

JESSE LAYS DOWN SOME LAMPS ON SR

THEY BOTH DO THE BACK FORT PIECES ...

IN POSITION TO CLIP TO US SIDE POINTS

THEY PUT ON THEIR HATS AND BANDANAS ON THEIR WAY DS - SQ 59 - (SWITCH TO WESTERN)

ANNIE+JESSE: HIGHBALL! - LQ 21.4 / SQ 59.2

THEY PULL ON SIDE POINTS

THEY ENTER INTO THE AUDIENCE/HOOK RIGGING TO DS POINTS (BEAT x2) - LQ 21.5 / SQ 59.5 (GROWING/INTO AUDIENCE)

THEY GO INTO AUDIENCE AND MAKE THAT FORT HAPPEN

THEY MOVE BACK TOWARDS ONSTAGE (OUT OF REARS)- LQ 21.6 / SQ 60

Our Country

AS FIRST LAMP IS BROUGHT IN (SL SIDE) - LQ 21.7

AS JESSE'S FRONT LAMP ON STAGE - LQ 21.9

ONCE THEY SIT C TABLE - SQ 61 (FADE MUSIC)

BEACH HANDS

ANNIE: Hey do remember that time when you were little, like, I don't know, 8 maybe 9 years old and you had this favorite Batman costume, but you were in this sort of nudist faze. And you would just be naked except for this little bat cape and bat hat.

JESSE: You are so full of shit. I've never been naked in my life. - SQ 62 (TONAL MUSIC)

HAND CHOREO

ANNIE: And remember when we were little, we used to go to the beach together and put our handprints in the sand and because we were little they were exactly the same size? You got such a kick out of that.

JESSE: I remember when we went to the beach, I used to love to be buried in the sand. I loved the weight of the earth on me.

ANNIE: Weirdo. - LQ 22

W/ ANNIE COIN REVEAL - SQ 63 (PUNCTUATION)

ONCE LYING DOWN - LQ 23 / SQ 64 (WIND) SPOONING

DOUBLE DEAD ARMS

ANNIE: Alright, get off, stay on your side.

JESSE: I am off your side. There's no room.

ANNIE: Just get off -- your head -- get it off my head!

JESSE: Shut up!

ANNIE LOOKS AT THE COIN IN JESSE'S HAND - SQ 68 (SLIGHT SHIFT)

JESSE REACHES OVER W/ LEFT ARM TO GRAB COIN - SQ 70 (MUSICAL SHIFT)

JESSE: It's my turn.

HE GRABS THE COIN (HAND ON HAND) - SQ 72 (MUSICAL SHIFT)

ANNIE: Hey! Just get off.

ANNIE NOTICES HER DEAD ARM. SITS UP - SQ 74 (RUMBLES)

SHE LIES BACK DOWN, A BEAT TOGETHER

JESSE SITS UP, GETS SHEET (SET TO GO OVER ANNIE) - SQ 78 (HORSES INTO VO)

FROM LADDER SL, TUCKS HER IN

RECORDED ANNIE: When I went to the place in Montana, Dad had these guys come.

JESSE LOOKS AT AUDIENCE - LQ 24 & VIOLENTLY PULLS ANNIE UP W/ SHEET AND WRAPS HER UP

ANNIE: Get your dirty hands off me!

JESSE: Take a look at your own dirty hands. The least you can do is be polite. Did she scratch and kick when I grabbed her! Yelling something fierce about “I haven’t finished yet, let me finish!” She ain’t got all her marbles!

STAND UP FOR YOURSELF

ANNIE WRESTLES OUT OF THE SHEET - THROWS IT - SQ 80 (MIC BUMP)

SHE STANDS UP ON THE TABLE

ANNIE: What do you want?

JESSE: What do you mean?

ANNIE: I mean what do you want? What do you want the outcome of this conversation to be?

JESSE MOVES SL OF TABLE THEN LANDS DS SITTING ON EDGE OF IT

ANNIE LIFT ON JESSE’S BACK - SQ 81 (COPS)

JESSE: Is that important?

ANNIE: Yeah, I need to know that there *is* an outcome. Because right now we’re just stuck in a feedback loop. And it’s going nowhere. And also this is a pattern that you do this a pattern that you fall in. and you hold onto it and you won’t allow the issue to just resolve or dissolve or end in any way.

WHEN ANNIE’S FIT HIT THE FLOOR OUT OF LIFT - SQ 82 (SPRINKLERS)

ANY HUMAN BEING (ABSTRACT SHOOTOUT)

ANNIE REVEALS COIN IN HAND

ANNIE TUCKS THUMB IN PALM

WHEN ARM IS DOWN/FLICKS THUMB UP - LQ 25 / SQ 84 (COIN FLIP INTO VO)

ABSTRACT COWBOY. GUNS CHOREO DUEL MOVEMENT DURING THE FOLLOWING:

ANNIE OUTRO

ANNIE SPEAKING INTO MIC W/ HEADPHONES ON: Hi I'm Annie. Like the musical. I was institutionalized between the ages of 14 and 17 in a number of adolescent treatment centers in Utah, Idaho, Montana, and Oregon, all of which have been permanently closed following scandals and lawsuits involving claims of torture, malpractice, and deaths of minors. That these centers are located in frontier states is not a coincidence - the law does not require underage consent for long term inpatient treatment, which means that a minor with no criminal charges or psychiatric diagnosis can be held indefinitely against her will. The girls in there – at least in the wards I was on – were the daughters of coastal, caucasian, liberal elite like me.

So Antigone, in addition to being a wild headstrong crazy girl who gets locked up, is also a big hero right, for those of us who know the story, that's how we all know her. She stood up, she did this thing for her brother, so brave, so strong. She's a hero. And I just wonder, has it ever occurred to anybody that maybe that was not her job. Like maybe she could have just lived her life? Can't you just picture her riding out across the prairie in silhouette? A free individual?

That's what it's all about? - SQ 295

But talking about it and being it are two different things. - (on 3rd) BEAT SQ 296

If you died. And I If you killed somebody because you totally could have killed somebody. You could have killed somebody before.

- ANNIE HEADPHONES LAND ON SHOULDERS - LQ 80 / SQ 297

BOTH ANNIES TALKING

RECORDED ANNIE: I just like think of myself like that you know what it would be like to have to bury you. And also to know that you had killed someone or hurt someone else, which I do already know. - SQ 299 (MIC FADES OUT)

LIVE ANNIE'S MIC VOICE FADES OUT

RECORDED ANNIE: And I'll just be by myself And you're the only person that I have And I feel like somewhere in there there's something to say about America or something.

RECORDED ANNIE+RAFE LAUGH

RECORDED RAFE: Well fuck America, first of all. The show's about you, for christ sake. I love you, Annie. - LQ 81 / SQ 300 (AUDIENCE IN HEADPHONES) And I'll always be here.

AUDIENCE MONTAGE AUDIBLE FROM HEADPHONES FIRST

A+J ENTER THE HOUSE - LQ 82 / SQ 303 (MONTAGE IN HOUSE)

A+J RETURN ONSTAGE (BEHIND FORT BEAT x3) - SQ 305 (LONG FADE TO CRESCENDO THEN JUST SIBS)

THEY RETURN TO THE SAWHORSES, ANNIE PUTS HER HAT ON

LQ 85 - RIGHT WHEN WE HEAR VO ANNIE SAY 'IN THE ANTIGONE STORY ...'
(SHADOW LIGHT)

Our Country

RECORDED RAFF: Because me continuing to die over and over again.... Just trying to block out what was going on, right?

RECORDED RAFF: Well right, but how does the Antigone story end? Does she get out of the cave?

RECORDED ANNIE: No. She gets buried alive in there.

RECORDED RAFF: see this is what I'm saying you picked this story where there's really you might want to put a little spin on the end just so the audience doesn't leave like holy fuck.

ANNIE PUTS HER HAT ON JESSE

LQ 85.1 - W/ FINAL WOOSH SOUND -- BLACKOUT - AUTO-FOLLOW - LQ 85.3

LQ 91 / SQ 310 - BOW MUSIC

SQ 312 - FADEOUT MUSIC

LQ 93 / SQ 315 - POST-SHOW MUSIC

END

Opera Cue Script



36 SR
ES 2.0 (54)
ESTELLE gazes out the window at the street.

19:00

Fool. Just for a moment Through that win-dow All is

p

482

19:15

still. But soon there will be peo - ple rush - ing some - where laugh - ing. Arm

Poco più mosso

485

2 m 14 G + J 8 *allentando a tempo*

19:30

in arm. Just for an instant Through that win-dow, All is

490

19:45

qui - et. But soon it will be Filled with move-ment and light, Mu - sic, Ev -

Poco più mosso

493 Est. **20:00**

- - en joy - - - - - And in here In this emp-ty shab - by lob-by

498 Est. **20:15**

Sits a fool - - - - - lish wo - man, Smart - ly dressed.



Waltz tempo

(Handwritten)
 19324
 G + Jo

503 Est. **20:30**

A-bout to meet a Por-tuguese pi - a-no salesman Who

**2 min for
 Michelle +
 Singers**

509 Est. **20:45**

lives not in Green-wich But Green - wich Vil - lage. Di -

515
Est. *voiced.* A - lone. With So much

521
Est. LIFE.

P
rall. **Slowly (J= 54)**

527

o *stnd*
G + J0

534
Est. *p* *rubato*

There is a chance Through that win-dow Some-thing thril-ling Breath - ing Ask-ing me

Poco più mosso

o Go
G + Jo
ESTELLE remains onstage,
as lights dim on her scene.

III SR
S + V

537 Est out...

Scene 3.

GUS enters on the opposite side of the stage,

Andante (♩=84)

541 Gus At Clan-cy's I can be an - y - bo - dy.

545 Gus Not just an - oth - er no - bo - dy, Try - ing to be some-bo - dy...

548 Gus At Clan-cy's The wife's not a round

552
Gus
To re-mind me how I al - ways let her down.

o stnd
Jo
22:30

Scene 4.

A hotel room. RUTH sits on her bed looking at a letter she is writing; the radio is on.

Q A voice on the radio (Thelma) imitating the Broadway singing style of Gloria Devere.

Bright $\text{♩} = 132$

Singers

557
Radio Voice
Where is the man in Man - hat - tan, Who waits with a smile, While I drift down the aisle, In a

22:45

561
Radio Voice
dream of white lace and sa - tin. Oh where oh where oh where

564
Radio Voice
oh where oh where oh where is the man in Man - hat - tan?

23:00