

Mozart and the end of time

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a short play

by

Alex Broun

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Cast

WENDY - 36

MORRIS – early 50s

Setting

Lounge room, a couch

Time

Evening, winter.

Mozart and The End of Time by Alex Broun

Music. Mozart – Divertimento (String Trio) In E Flat, KV 563
(Played by the Grumivaux Trio)

**WENDY SITS ALONE IN DARKNESS, LISTENING TO THE MUSIC.
MORRIS ENTERS, WITH SHOPPING.**

MORRIS: She's up.

WENDY: It would appear so.

MORRIS TURNS ON A LIGHT.

MORRIS: And you're listening to music, in the dark ?

WENDY: Not anymore. (BEAT) Sorry.

MORRIS: No need to apologise.

WENDY: I go into a world. Like when we ...

MORRIS: Did we ... ?

WENDY: I believe so. Once. Maybe even twice.

BEAT. MORRIS LISTENS TO THE MUSIC.

MORRIS: K 563 ?

WENDY: Grumiaux.

MORRIS: Lovely.

BEAT.

MORRIS: You went to the hospital ?

WENDY: Not today. The paper.

MORRIS: Oh yes. How was it ?

WENDY: Good.

MORRIS: Yes ?

WENDY: Although I'm not sure 'good' is the right word.

MORRIS: You can choose another.

WENDY: I can. It was about dark energy.

MORRIS: Dark energy ?

WENDY: In space.

MORRIS: I'm intrigued.

WENDY: After the Big Bang.

MORRIS: That narrows it down.

WENDY: After the "Big Bang", millions of years ago, matter – planets, stars, atoms – were propelled through space at the speed of light. Now millions of years later they're slowing down. A process that can be studied through reflexor microscopes.

MORRIS: If you happen to have one handy. And where does the Dark Energy fit in ?

WENDY: Getting to it. Now the matter is meant to be slowing down but actually it's not.

MORRIS: Really ?

WENDY: It's speeding up. Not all of it. In the middle, millions of years away from us it is slowing down but further out – millions and millions of years away – it is speeding up.

MORRIS: So we're heading towards another Big Bang.

WENDY: No, it's just Dark Energy.

MORRIS: That is consuming you.

WENDY: I didn't say that.

MORRIS: No. You didn't. And what is Dark Energy ?

WENDY: We don't know. That's why it's called Dark Energy.

MORRIS: Maybe it should be called something else then, like "Not Understood Energy" or "We don't know energy". Dark Energy implies we know something about it. And we don't.

WENDY: But we do. We do know something. It's slowing down ...

MORRIS: And speeding up. (BEAT) What if you're wrong ?

WENDY: I'm not.

MORRIS: But what if you are and there is another Big Bang coming ?

WENDY: One thing's certain.

MORRIS: What ?

WENDY: We won't be around to see it. (BEAT) This wine is good.

MORRIS: Shall I get a glass ?

WENDY: As you wish. (BEAT) And you ?

MORRIS: Do I wish ?

WENDY: No.

MORRIS: Sorry ?

WENDY: How was your day ?

MORRIS: Your mind jumps around. I can't keep up.

WENDY: And that's my fault.

MORRIS: Just an observation. I shopped. Beetroots, leeks, wild figs. No Big Bang in vegetables and fruit just yet.

BEAT. THEY LISTEN TO THE MUSIC.

MORRIS: It's what I so like about him. The natural freshness.

WENDY: Mozart ?

MORRIS: Grumiaux. I actually first encountered him in Bach's Violin Concertos.

WENDY: Really ?

MORRIS: He never tries to add sweetness to the slow movements. The bow is always full and glorious. His playing comprises a classical sunlit quality which is particular suitable for the music of Bach and of course Mozart.

WENDY: Of course.

MORRIS: You know he was Belgian ?

WENDY: French surely.

MORRIS: No, Belgian. It was said that Grumiaux possessed the gift of absolute pitch. Too many take his immaculate technique too easily but the

MORRIS: (CONT) sensitivity of his playing could only come from a cultured master. Did you know he worked with Alfred Dubois ?

WENDY: As well as Absil ?

MORRIS: And despite a lifelong struggle with diabetes –

WENDY: Those Belgians love their chocolates.

MORRIS: He continued a rigorous schedule of recording and concert performances, primarily in Western Europe, until a sudden stroke in Brussels took his life at the age of 65.

WENDY: And this is where I'm meant to be so dazzled by your casual offhand knowledge I fall conveniently at your feet on which you make gentle but masterly love to me before adjourning to the kitchen to cook us up a majestic leek, beetroot and wild fig tart.

BEAT.

MORRIS: Soup actually. The figs are for desert.

WENDY: Of course.

BEAT.

MORRIS: Clearly you're still being consumed by Dark Energy. Your particles are rushing towards ...

WENDY: Something. Have you ever heard of Professor Raveevarn Choksombatchai ?

MORRIS: Can't say that I have. If I could even say it in the first place.

WENDY: Never. The great and learned Morris Wightman has not heard of someone.

MORRIS: Where is this –

WENDY: Stay with me. On 24th June 2002, Professor Raveevarn visited the School of Architecture at Assumption University and gave a casual talk to the students in the Hall of Fame at Hua Mak Campus. Professor Raveevarn spoke mainly of architectural education, professional practice, and, especially, the potentially revealing energy between architecture to other related fields. Professor Raveevarn cited several projects, ranging from small installations to city-scale projects, each exploring the surrounding contextual issues thus confirming the interdisciplinary correlation. One of these topics was "The Shadow Chair".

MORRIS: I have heard –

WENDY PUTS HER FINGER ON MORRIS' LIPS SILENCING HIM.

WENDY: The 'Shadow Chair' project experimented with the construction of shadow, as an independent entity from its casting object. Thus the shadow of the chair may remain even if the chair itself no longer exists. This in turn leads me back to dark energy.

MORRIS: How so ?

WENDY: Stay with me Doctor Morris. The original energy – the light energy – the chair – has gone but the dark energy – the “Shadow Chair” remains. And the particles are slowing down -

MORRIS: Or speeding up.

WENDY: And the funny thing is because the particles are still moving – the people seeing the shadow – think the chair is still there. But the chair disappeared long ago.

BEAT.

MORRIS: Long ago ?

WENDY: I believe so.

BEAT.

MORRIS: But Dark Energy is still Energy ?

WENDY: And ?

MORRIS: So there is still something there. It's not just the shadow. There is a remnant. A trace.

WENDY: No. It's just a shadow.

BEAT.

MORRIS: I'll just ...

MORRIS STANDS AND GOES TO THE KITCHEN DOOR. HE STOPS.

MORRIS: One more question.

WENDY: Dark Energy or Shadow Chairs ?

MORRIS: This one's a little closer to home. (BEAT) Do you love me ?

BEAT.

WENDY: Present tense ?

MORRIS: Please.

BEAT.

WENDY: No. I'm quite sure that I don't.

BEAT.

MORRIS: Would you like me to go ?

BEAT.

WENDY: No.

BEAT.

MORRIS: Would you like to go ?

BEAT.

WENDY: No. I'd be alone then and we can't have that can we ?

BEAT.

MORRIS: I'll make the soup then.

BEAT.

WENDY: You know Mozart didn't think about any of these things.

MORRIS: He didn't have to. He died when he was thirty six.

WENDY: And unlike me – in that he didn't have a choice. (BEAT) Morris ?

MORRIS: Yes.

WENDY: Turn off the light.

MORRIS TURNS OFF THE LIGHT. **WENDY** IN DARKNESS. MUSIC.

FADE.