

EXTRACT

Mozart and the end of time

a short play

by

Alex Broun

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Cast

WENDY – 36 – a scientist

MORRIS – early 50s – a College Professor of music

Setting

Lounge room, a couch

Time

Evening, winter.

Mozart and The End of Time

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. WE SEE THAT WENDY'S HEAD IS
COVERED WITH A SCARF. SHE IS THIN AND PALE.**

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

WENDY: Not anymore.

MORRIS: Sorry.

WENDY: No need to apologise. 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 matter.

MORRIS: Dark matter?

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 Matter 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's speeding up.

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

WENDY: No, it's just Dark Matter.

MORRIS: That is consuming us.

WENDY: I didn't say that.

MORRIS: No. You didn't. (BEAT) And what is Dark Matter?

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

MORRIS: Maybe it should be called something else then, like "Not Understood Matter" or "We don't know matter". Dark Matter implies we know something about it. And it sounds like 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: I 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: 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. Silver beets, leeks, wild figs. No Big Bang in fruit and vegetables. 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 particularly suitable for the music of Bach and of course Mozart.

WENDY: Of course.

MORRIS: You know he was Belgian? Grumiaux.

WENDY: French surely.

MORRIS: No, Belgian. It was said that he possessed the gift of absolute pitch. Many dismiss his immaculate technique too easily but the sensitivity of his playing could only come from a cultured master. Did you know he worked with Alfred Dubois?

WENDY: I didn't.