

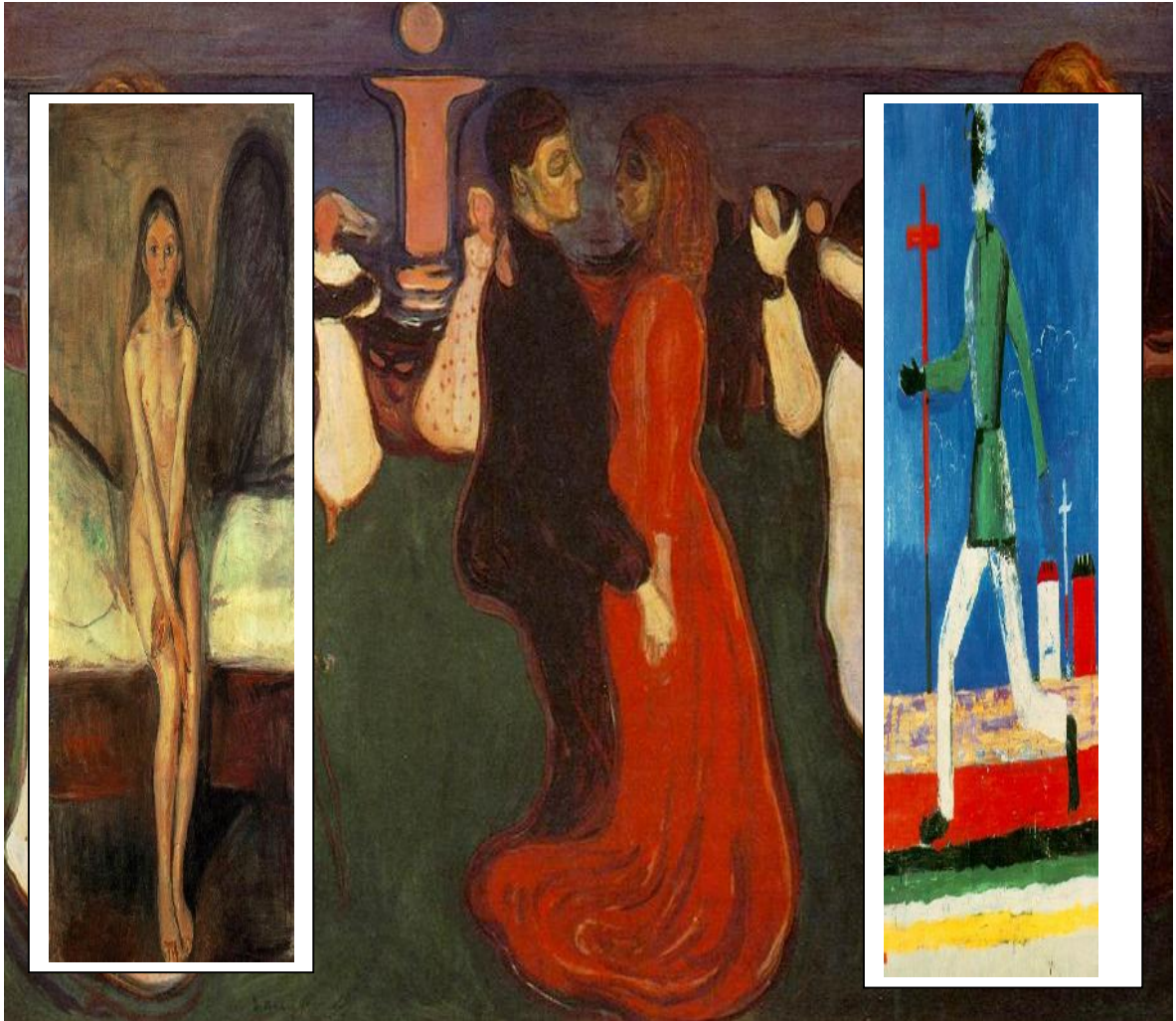
The
SWEET STAIN
Of
SUCCESS

FROM ROMANCE TO RITUAL

(A PSYCHO-BALLET)

by

Kalu Singh



***But don't my gal look fine
When she's coming after me.***

Dylan : It's Takes A Train of Thought to Stop Crying (1966)

INTRODUCTION

Is it better to say or to show? The deranged philosopher-genius of the 20C, Wittgenstein, was much preoccupied with this. Music was to him the highest medium for showing-without-saying. The most common criticism of films of novels is that they fail to find a visual correlate for the interior life of the characters that the writer has so subtly expressed in words on paper. One could argue that dance, unlike drama & opera, can show without saying – and even without music!

Reader, I am going to show you a dance-story.

My characters will say nothing at all. I will give directions for their movements. From these you will get, I hope, a sense of drama and thought. In an ideal world, the story would be danced: and with the dancers' interpretation/showing of the actions providing more complex meanings & delight.

I have provided only brief descriptions of the stage-set. For the directions I have deliberately chosen a spare style. I will use the present tense. The themes may be inchoate or complex but the descriptions of the movements will be as clear as possible. I will repeat names and pronouns and actions as often as is necessary to avoid ambiguity. Such repetition, occasionally nearing incantation, is intended to chime with the reference in the title to ritual.

As well as numbering Act & Scene divisions, I have numbered the stage direction/movements. The Reader can of course ignore the latter notation, the river of numbers pouring down the left-hand column. At best, it will allow critics to note precisely where weaknesses and failures happen.

Stage Positions are always given in italics. Acts are divided by Curtain: scenes are divided by Stage Black-out. Music is to be suggested. The real choreography is yet to be devised! So a bit of a shell of a piece but more than a curate's egg?

I have given in the attached Notes

- a) The Source material
- b) My comments on this source material
- c) Some remarks about staging

I hope the Reader will look at these *after* engaging with the text: and that boredom doesn't force them to skim there earlier.

CAST

Lotte : a woman, 23

Karl : her husband, 25

Gretl : her servant, 19

Linden : her friend, 28

Rainer : her husband's friend, 27

Lt Fr Franz : her Priest, 35

Dr Ufes : her Doctor, 45

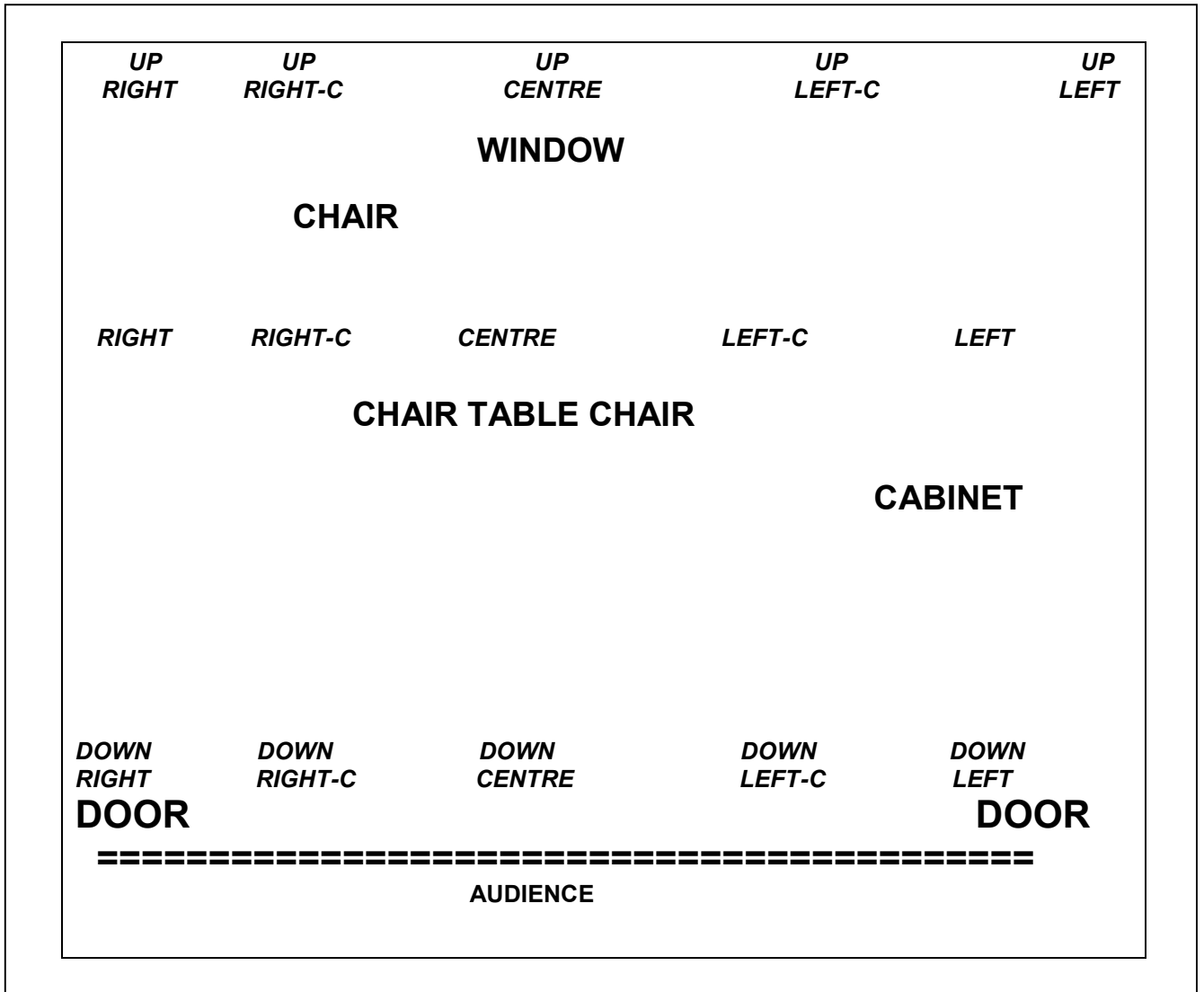
The Place : Baden-Baden

The Time : Early 20C

ACT 1 : IN RITUAL MODE

[1905]

SCENE 1 : Lotte's Drawing Room STAGE POSITIONS & SET



TIME : Morning
DRESS : Lotte is ready for day visitors.
Karl is in work-suit.
Gretl is in servant' s uniform.

POSITIONS : Lotte - behind the table
Karl - *Downstage Right*
Gretl - *Downstage Left*

1.	Karl adjusts his coat and nods courteously to Lotte.
2.	Lotte nods. She looks down, still.
3.	Gretl seeing this, looks away to the wings <i>Downstage Left</i> . She runs off and immediately runs back with a cane. She runs to Karl and gives it him.
4.	Karl takes it, embarrassed.
5.	Gretl laughs as Karl smiles weakly at Lotte, who sneers at him.
6.	Karl leaves <i>Down Stage Right</i> .
7.	Gretl leaves <i>Down Stage Left</i>
8.	Lotte freezes. She hugs herself.
9.	Lotte comes <i>Down Stage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Up Stage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
10.	STAGE BLACK
11.	The light slowly brightens, indicating time passing to noon. The table is set for two: using rudimentary props. The dinner-bell is heard off-stage.
12.	<i>Down Stage Left</i> Gretl enters with meat-roast on a salver. She places the food on the table and stands by the cabinet.
13.	Lotte stands.
14.	<i>Down Stage Right</i> Karl enters. As he moves to the table, Lotte also moves there. They sit.
15.	Gretl carves and offers a leg of meat to Karl. He takes it.
16.	Gretl offers a leg to Lotte She refuses and gestures for a sliver of meat . Gretl gives her this.
17.	They both pick up their knife and fork.
18.	STAGE BLACK

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Downstage Left</i> enter Karl & Lotte. They move in stately spiritual way.
5	Karl and Lotte come <i>Downstage Centre</i> and face the audience. They turn and move towards the altar. They pause and kneel.
6	Franz turns and blesses them and turns back.
7	Karl & Lotte rise and, walking backward, they leave <i>Downstage Left</i> .
8	Franz raises the chalice to the crucifix. He lowers it to the table. He leaves <i>Downstage Right</i> .
9	STAGE BLACK

ACT 1 : SCENE 3 :

SET : As Scene 1
The armchair is in shadow, facing the window audience.

TIME : Dusk : end of the working day.

1	Karl is behind the table facing the audience. In front of him on the table are three piles of silver coins and a fan of large notes. He adjusts the piles for symmetry and moves around the table to look. Without turning, he raises his hand and clicks his fingers.
2	Lotte, who'd been sat half-hidden, rises and comes forward and stands in front of the table. She stands half-turned to the audience.
3	Karl comes round the table the other way and is facing her.
4	Karl beckons her nearer. She comes.
5	Karl takes a silver coin from the centre pile. He holds it out to her. She goes to take it. As their hands meet he palms it. Her hand and his hands are shown to be empty.
6	Karl motions her to kneel, as in communion. She does.
7	He tilts her head and seems to produce the silver coin from her mouth.

8	He laughs. He turns and starts moving to <i>Downstage Left</i> . As he does he tosses the coin over his shoulder towards her.
9	Lotte lurches forward to catch it. She misses it. There is a highly amplified sound of a coin rolling on a wooden floor. Lotte doesn't know which way to turn.
10	STAGE BLACK
11	There is late evening light.
1 2	<i>Downstage Left</i> Lotte enters in her nightgown. She is holding a candle.
13	She places this on the cabinet.
14	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
15	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
1 6	She picks up her candle and exits. <i>Downstage Left</i> .
17	STAGE BLACK

ACT 1 : SCENE 4

SET & TIME : As Scene 1 : Drawing Room : Morning

1	Karl adjusts his coat and nods courteously to Lotte.
2	Lotte nods. She looks down, still.
3	Gretl seeing this, looks away to the wings <i>Downstage Left</i> . She runs off and immediately runs back with a cane. She runs to Karl and gives it him.
4	Karl takes it, embarrassed.
5	Gretl laughs as Karl smiles weakly at Lotte, who sneers at him.
6	Karl leaves <i>Down Stage Right</i> .
7	Gretl leaves <i>Down Stage Left</i>
8	Lotte freezes. She hugs herself.

9	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Up Stage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
10	More sunshine enters the room to show time passing.
11	<i>Downstage Right</i> Gretl introduces Linden and leaves.
12	Linden dances to the window <i>Upstage Centre</i> & points to the sunshine. She dances with her parasol and invites Lotte to rise.
1 3	Lotte refuses courteously
14	Linden exits <i>Downstage Right</i>
15	STAGE BLACK
16	The light slowly brightens indicating time passing to noon. The table is set for two, using rudimentary props. The dinner-bell is heard off-stage.
17	<i>Down Stage Left</i> Gretl enters with meat roast on a salver. She places the food on the table and stands by the cabinet.
1 8	Lotte stands.
19	<i>Downstage Stage Right</i> Karl enters. As he moves to the table, Lotte also moves there. They sit.
20	Gretl carves and offers a leg of meat to Karl. He takes it.
21	Karl offers a leg to Lotte She refuses and gestures for bread. Karl gives her this.
2 2	They both pick up their knife and fork.
2 3	STAGE BLACK

ACT 1 : SCENE 5

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Downstage Left</i> enter Lotte & Linden. They move in stately spiritual way.
5	Lotte & Linden come <i>Downstage Centre</i> and face the audience. They turn and move towards the altar. They pause and kneel.
6	Franz turns and blesses them and turns back.
7	Lotte & Linden rise and, walking backward, they leave <i>Downstage Left</i> .
8	Franz raises his hands to the crucifix. He lowers them to the table. He leaves <i>Downstage Right</i> .
9	STAGE BLACK

ACT 1 : SCENE 6 :

SET & TIME : As Scene 3 : Dusk : end of the working day.
The armchair is facing the window audience.

1	Karl is behind the table facing the audience. In front of him on the table are three piles of silver coins and a fan of large notes. He adjusts the piles for symmetry and moves around the table to look. He raises his hand and clicks his fingers.
2	Lotte, who'd been sat half-hidden, rises and comes forward and stands in front of the table. She stands half turned to the audience.
3	Karl comes round the table the other way and is facing her.
4	Karl beckons her nearer. She comes.

5	Karl takes a silver coin from the centre pile. He holds it out to her. She goes to take it. As their hands meet he palms it. Her hand and his hands are shown to be empty.
6	Karl motions her to kneel, as in communion. She does.
7	He tilts her head and seems to produce the silver coin from her mouth.
8	He laughs. He turns and starts moving to <i>Downstage Left</i> . As he does he seems to toss the coin over his shoulder towards her.
9	Lotte lurches forward to catch it. She can't see it or hear it. She doesn't know which way to turn.
10	STAGE BLACK
11	There is late evening light.
1 2	<i>Downstage Left</i> Lotte enters in her nightgown. She is holding a candle.
13	She places this on the cabinet.
14	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
15	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
1 6	She walks more quickly round the table, a second time. She adjusts a flap casually. She exits <i>Down Stage Left</i> .
17	STAGE BLACK

ACT 1 : SCENE 7

SET & TIME : As Scene 1 : Drawing Room : Morning

1	Karl adjusts his coat and nods courteously to Lotte.
2	Lotte nods. She looks down, still.
3	Gretl seeing this, looks away to the wings <i>Downstage Left</i> . She runs off and immediately runs back with a cane. She runs to Karl and gives it him.
4	Karl takes it, embarrassed.

5	Gretl laughs as Karl smiles weakly at Lotte, who sneers at him.
6	Karl leaves <i>Stage Right</i> .
7	Gretl leaves <i>Stage Left</i>
8	Lotte freezes. She hugs herself.
9	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Up Stage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
10	More sunshine enters the room to show time passing.
11	<i>Downstage Right</i> Gretl introduce Linden and leaves.
12	Linden dances to the window <i>Upstage Centre</i> & points to the sunshine. She dances with her parasol and invites Lotte to rise.
1	Lotte pretends sleep
14	Linden exits <i>Downstage Right</i>
15	STAGE BLACK
16	The light slowly brightens indicating time passing to noon. The table is set for two, using rudimentary props. The dinner-bell is heard off-stage.
17	<i>Down Stage Left</i> Gretl enters with meat roast on a salver. She places the food on the table and stands one step behind centre table.
1 8	Lotte stands.
19	<i>Down Stage Right</i> Karl enters. As he moves to the table, Lotte also moves there. They sit.
20	Gretl carves and offers a leg of meat to Karl. He takes it.
21	Gretl offers a sliver to Lotte She refuses and gestures for bread. Gretl gives her this.
2 2	They both pick up their knife and fork.
2	STAGE BLACK

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ACT 1 : SCENE 8

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Downstage Left</i> enter Lotte & Gretl. They move in stately spiritual way.
5	Lotte & Gretl come <i>Downstage Centre</i> and face the audience. They turn and move towards the altar. They pause and kneel.
6	Franz turns and blesses them and turns back.
7	Lotte & Gretl rise and, walking backward, they leave <i>Downstage Left</i> .
8	Franz undoes his outer vestments to reveal a hair-shirt.
9	Franz takes a wine bottle from under the altar.
10	Franz raises the bottle to the crucifix and takes a swig
11	Franz exits with the bottle <i>Upstage Right</i>
	STAGE BLACK

ACT 1 : SCENE 9 :

SET & TIME : As Scene 3 : Dusk : end of the working day
The armchair is facing the window.

1	Karl is behind the table facing the audience. In front of him on the table are three piles of silver coins and a fan of large notes. He adjusts the piles for symmetry and moves around the table to look. He raises his hand and clicks his fingers.
2	Lotte, who'd been sat half-hidden, rises and comes forward and stands in front of the table. She stands half turned to the audience.

3	Karl comes round the table the other way and is facing her.
4	Karl beckons her nearer. She comes.
5	Karl takes the pile of notes and fans them. He fans himself and then her.
6	He presents the fan to her.
7	She takes the note (he has trickily foregrounded)
8	She sees the note is half money half blank-paper – worthless. He laughs. She doesn't laugh.
9	He gives – without tricks – a coin. He moves <i>Downstage Left</i>
10	STAGE BLACK
11	There is late evening light.
1 2	<i>Downstage Left</i> Lotte enters in her nightgown. She is holding a candle.
13	She places this on the cabinet.
14	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
15	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
1 6	She walks more quickly round the table, a second time. She adjusts a flap casually.
17	She walks round the table, a third time, brushing the surface, and 'ironing' non-existent creases. She exits <i>Down Stage Left</i>
18	STAGE BLACK

ACT 1 : SCENE 10

SET & TIME : As Scene 1 : Drawing Room : Morning

The chair is lopsided from a missing wheel.

1	Karl adjusts his coat and nods courteously to Lotte.
2	Lotte nods. She looks down, still.
3	Gretl seeing this, looks away to the wings <i>Downstage Left</i> . She runs off

	and immediately runs back with a cane. She runs to Karl and gives it him.
4	Karl takes it, embarrassed.
5	Gretl laughs as Karl smiles weakly at Lotte, who sneers at him.
6	Karl leaves <i>Down Stage Right</i> .
7	Gretl leaves <i>Down Stage Left</i>
8	Lotte freezes. She hugs herself.
9	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Up Stage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
10	More sunshine enters the room to show time passing.
11	<i>Downstage Right</i> Gretl introduces Linden, gives her a wine bottle and leaves.
12	Linden dances to the window <i>Upstage Centre</i> & points to the sunshine. She dances to the table with the wine bottle.
1 3	Linden invites Lotte to the table and wine.
14	Lotte sighs begs excuse.
15	Linden exits <i>Downstage Right</i>
16	STAGE BLACK
17	The light slowly brightens indicating time passing to noon. The table is set for two, using rudimentary props. The dinner-bell is heard off-stage.
18	<i>Stage Left</i> Gretl enters with meat roast on a salver. She places the food on the table and stands by the cabinet.
1 9	Lotte stands.
20	<i>Stage Right</i> Karl enters. As he moves to the table, Lotte also moves there. They sit.

21	Gretl carves and offers a leg of meat to Karl. He takes it.
22	Gretl offers bread to Lotte She refuses and gestures for a lemon. Gretl gives her this.
2 3	They both pick up their knife and fork.
2 4	STAGE BLACK

ACT 1 : SCENE 11

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Down Stage Left</i> enter Rainer & Gretl. They move in stately spiritual way.
5	Rainer & Gretl come <i>Down Stage Centre</i> and face the audience. They turn and move towards the altar. They pause and kneel.
6	Franz turns and blesses them and turns back.
7	Rainer & Gretl rise and walking backward they leave <i>Down Stage Left</i> .
8	Franz undoes his outer vestments to reveal a white-silk ruffled poet's shirt and a crown of flowers.
9	Franz raises the coronet to the crucifix.
1 0	Rainer re-enters and stands still watching.
11	Franz throws the coronet so it lands on Christ.
12	Franz exits <i>Upstage Right</i>
13	Rainer blesses the vanishing Franz and exits.
1 4	STAGE BLACK

ACT 1 : SCENE 12

SET & TIME : As Scene 3 : Dusk : end of the working day.
The armchair is facing the window audience.

1	Karl is behind the table facing the audience. In front of him on the table are three piles of silver coins and a fan of large notes. He adjusts the piles for symmetry and moves around the table to look. He raises his hand and clicks his fingers.
2	Lotte, who'd been sat half-hidden, rises and comes forward and stands in front of the table. She stands half turned to the audience.
3	Karl comes round the table the other way and is facing her.
4	Karl beckons her nearer. She comes.
5	Karl is about to do the money trick.
6	She takes a silver coin from the table, drops it in her cleavage.
7	She invites him to take it.
8	He is embarrassed. He scoops up the notes and coins and starts to leave. <i>Downstage Left</i>
9	As he reaches the door, she throws a handful of coins after him.
10	She runs off <i>Upstage Right</i> , returns instantly with a suitcase
11	She runs and throws that after him – off stage.
1 2	STAGE BLACK
13	There is late evening light.
14	<i>Downstage Left</i> Lotte enters running in her nightgown. She is holding a candle.
1 5	She places this on the cabinet.
16	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
17	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
18	She walks more quickly round the table, a second time. She adjusts a flap casually.

19	She walks round the table, a third time, brushing the surface, and 'ironing' non-existent creases.
20	She looks over her shoulder quickly at the table.
21	She runs forward, squats eye-level and moves round the table.
22	She rises and exits <i>Stage Left</i> .
23	STAGE BLACK

ACT 1 : SCENE 13

SET & TIME : As Scene 1 : Drawing Room : Morning
The chair is lopsided from a missing wheel.

1	Lotte is behind the table.
2	Gretl enters <i>Downstage Left</i>
3	Lotte raises her chin authoritatively.
4	Gretl looks down and away to the wings <i>Downstage Left</i> . She runs off and immediately runs back with Karl's cane.
5	Gretl comes forward to give it to Lotte.
6	Lotte dismisses her. Gretl leaves <i>Stage Left</i>
7	Lotte freezes. She hugs herself.
8	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Up Stage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
9	More sunshine enters the room to show time passing.
10	<i>Downstage Right</i> Gretl introduces Linden, gives her a wine bottle and leaves.

11	Linden dances to the window <i>Upstage Centre</i> & points to the sunshine. She dances to the table with the wine bottle.
1 2	Linden invites Lotte to the table and wine.
13	Lotte tries to get up, fails, sighs and begs excuse.
14	Linden exits <i>Downstage Right</i>
15	STAGE BLACK
16	The light slowly brightens indicating time passing to noon. The table is set for one, using rudimentary props. The dinner-bell is heard off-stage.
17	<i>Stage Left</i> Gretl enters with meat roast & fish on salvers. She places the food on the table and stands one step behind centre table.
1 8	Lotte stands.
19	She waits as if for Karl then moves to the table and sits.
20	Gretl carves and offers a leg of meat to Lotte. She refuses it.
21	Gretl offers fish. Lotte refuses.
2 2	Lotte asks for bread and water and takes it.
2 3	Lotte picks up her knife and fork.
2 4	STAGE BLACK

ACT 1 : SCENE 14

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Downstage Left</i> Enter Karl alone. He moves in a stately spiritual way
5	Karl comes <i>Downstage Centre</i> and faces the audience. He turns and

	move towards the altar. He pauses and kneels.
6	Franz turns and blesses him and turns back.
7	Karl rises and walking backwards, he leaves <i>Downstage Left</i> .
8	Franz undoes his outer garment to reveal an old blood-stained shirt.
9	Franz takes off the shirt, raises it to the crucifix.
10	Franz throws the shirt
11	Franz throws the shirt so it covers Christ.
12	Franz exits <i>Upstage Right</i>
13	STAGE BLACK

ACT 1 : SCENE 15

SET & TIME : As Scene 3 : Dusk : end of the working day.

The armchair is facing the window audience.

1	Lotte is seated on a dining chair at the centre of the table facing the audience. On the table is a pile of coins.
2	She practices palming a coin.
3	STAGE BLACK
4	There is late evening light.
5	<i>Downstage Left</i> Lotte enters running in her nightgown. She is holding a candle.
6	She places this on the cabinet.
7	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
8	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
9	She walks more quickly round the table, a second time. She adjusts a flap casually.

10	She walks round the table, a third time, brushing the surface, and 'ironing' non-existent creases.
11	She looks over her shoulder quickly at the table.
1 2	She runs forward, squats eye-level and moves round the table
13	She goes to the sideboard and rings the bell. She stands sentry by the table.
14	Gretl enters from <i>Downstage Stage Left</i>
15	Lotte beckons her to the table.
1 6	Gretl comes and Lotte nods to an imaginary mark on the table.
17	Gretl looks, but is puzzled. She looks to Lotte for direction.
18	Lotte dismisses her.
19	Gretl exits <i>Downstage Left</i> .
20	Lotte strokes tablecloth.
21	She exits <i>Downstage Stage Left</i> .
22	STAGE BLACK

ACT 1 : SCENE 16

SET & TIME : As Scene 1 : Drawing Room : Morning
The chair is lopsided from a missing wheel.

1	Lotte is behind the table.
2	Gretl enters <i>Downstage Left</i>
3	Lotte raises her chin authoritatively. She imitates a man (Karl) leaning confidently on his cane.
4	Gretl understands. She runs off and immediately runs back with Karl's cane.
5	Gretl comes forward to give it to Lotte
	Lotte dismisses her. Gretl leaves <i>Down Stage Left</i> .

6	Lotte holds the cane. She moves slowly as if she is about to lean on it like a man, but then slowly brings it to her other hand. She holds it in both hands in front of her, between her legs and then slowly raises it.
7	She freezes and drops the cane. She hugs herself.
8	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She smells the pillow and then runs to <i>Upstage Right</i> . She places the pillow under her dress and sits down with her feet under her thighs, trapping the pillow. She begins to rock sadly.
9	More sunshine enters the room to show time passing.
10	<i>Downstage Right</i> Gretl introduces Linden, gives her a wine bottle and leaves.
11	Linden dances to the window <i>Upstage Centre</i> & points to the sunshine. She dances to the table with the wine bottle.
1 2	Linden invites Lotte to the table and wine.
13	Lotte tries to get up, fails, sighs and begs excuse.
14	Linden goes over to Lotte. She tries to help her up by adjusting the cushion/pillow.
15	Lotte who is terrified the pillow will be seen, slaps Linden.
1 6	Linden is shocked, bursts into tears and leaves <i>Downstage Right</i>
17	STAGE BLACK
18	The light slowly brightens indicating time passing to noon. The table is set for one, using rudimentary props. The dinner-bell is heard off-stage.
19	<i>Stage Left</i> Gretl enters with fish and bread on salvers. She places the food on the table and stands one step behind centre table.
2 0	Lotte stands.
21	She waits as if for Karl then moves to the table and sits.
22	Gretl offers fish. Lotte refuses it.
23	Gretl offers bread. Lotte refuses.

2 4	Lotte asks for water. Gretl pours her a glass of water.
2 5	Lotte picks up her knife and fork.
2 6	STAGE BLACK

ACT 1 : SCENE 17

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	<i>Downstage Right</i> Fr Franz enters without his face being visible to the audience.. He is dressed as a priest.
2	Franz kneels at the altar.
3	Franz stands at the altar.
4	<i>Downstage Left</i> Enter Lotte alone. She moves in a stately spiritual way
5	Lotte comes <i>Downstage Centre</i> and faces the audience. She turns and move towards the altar. She pauses and kneels.
6	Meanwhile Franz has been unbuttoning. He turns round to face her. His chest is visible. It is covered in ash. He is drunk.
7	He picks up the chalice and the bottle. He fills it to the brim.
8	He makes a naughty-boy face. He drinks some, then blesses it and then tries to offer it dignified way to Lotte. But he stumbles & sloshes it over her.
9	She crosses herself quickly and runs out. <i>Downstage Left</i>
1 0	Franz gives a drunken toast to the crucifix and exits <i>Upstage Right</i>
11	STAGE BLACK

ACT 1 : SCENE 18

SET & TIME : As Scene 3 : Dusk : end of the working day.
The armchair is facing the window audience.

1	Lotte is seated on a dining chair at the centre of the table facing the audience. On the table is a pile of coins.
2	Lotte practices palming a coin.
3	<i>Downstage Right</i> Gretl enters & introduces Rainer. They share a private joke & she leaves.
4	Lotte rises and come to the front of the table.
6	Rainer comes forward, both hands out to greet her.
7	Lotte takes his hands but steps back embarrassed. She sweeps her hand across her dress, lifts some torn lace to indicate poverty.
8	Rainer puts his hand in his waistcoat.
9	Lotte does a motion with her hands to show she can palm coins.
10	Rainer laughs and very plainly without tricks gives her a silver coin.
11	Lotte nods gracious thanks.
12	Rainer takes off top-hat. He pulls out of it a string of magician's play-money and wraps it round her. He laughs.
13	Lotte seems to laugh. She spins to unravel the string, moving away from him as she does.
14	He is <i>Downstage Centre</i> and she is <i>Downstage Left</i>
15	They are both still. Rainer nods.
16	Lotte runs at him. He is surprised but catches her confidently. He holds her at the waist and spins her round.
17	She leans back laughing.
18	As Rainer slows down she takes off her crucifix and holds it in her hand.
19	When they come to a standstill, she leans further back, presenting her bosom to him He leans forward, but she stops him with both her hands.
20	She closes his eyes, slides down, then jabs the crucifix into his forehead, He is shocked, he puts up his hand, feels blood.

21	As he does, this she pushes him out <i>Downstage Right</i> : and throws the coin after him.
22	STAGE BLACK
23	There is late evening light.
2 4	<i>Downstage Left</i> Lotte enters running in her nightgown. She is holding a candle.
25	She places this on the cabinet.
26	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
27	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
2 8	She walks more quickly round the table, a second time. She adjusts a flap casually.
29	She walks round the table, a third time, brushing the surface, and 'ironing' non-existent creases.
30	She looks over her shoulder quickly at the table.
3 1	She runs forward, squats eye-level and moves round the table
32	She goes to the sideboard and rings the bell. She stands sentry by the table
33	Gretl enters from <i>Down Stage Left</i>
34	Lotte beckons her to the table.
3 5	Gretl comes and Lotte nods to an imaginary mark on the table.
36	Gretl looks, but is puzzled. She looks to Lotte for direction.
37	Lotte grabs Gretl's arm and pulls her to the 'mark' on the cloth.
38	Gretl is bewildered.
39	Lotte dismisses her.
40	Gretl exits <i>Stage Left</i> .
41	Lotte strokes tablecloth: then places her cheek on the table-cloth.

42	She exits <i>Stage Right</i> .
43	STAGE BLACK

ACT 1 : SCENE 19

SET & TIME : As Scene 1 : Drawing Room : Morning
The chair is lopsided from a missing wheel.

1	Lotte is behind the table.
2	Gretl enters <i>Downstage Left</i>
3	Lotte raises her chin authoritatively. She imitates a man (Karl) leaning confidently on his cane.
4	Gretl understands. She runs off and immediately runs back with Karl's cane.
5	Gretl comes forward to give it to Lotte
	Lotte dismisses her. Gretl leaves <i>DownStage Left</i> .
6	Lotte holds the cane. She moves slowly as if she is about to lean on it like a man, but then slowly brings it to her other hand. She holds it in both hands in front of her, between her legs and then slowly raises it.
7	She snaps the cane across her thigh and throws it on the floor. .
8	Lotte comes <i>Downstage Centre</i> . She looks left and right. She goes to the cabinet and gets out a cushion with an ornately embroidered cover. She returns <i>Downstage Centre</i> and looks left and right. She takes off the cover to reveal a small white pillow with two red hand prints. She places the pillow in the centre of the table, climbs onto the table and lies down on it. She then undulates slowly.
9	Sunshine enters the room to show time passing.
10	Unseen by Lotte, Gretl and Karl appear at <i>Downstage Right</i> .
11	Karls covers his face in embarassment.
1 2	Gretl leads him out <i>Downstage Right</i> .

13	STAGE BLACK
14	The light slowly brightens indicating time passing to noon. The dinner-bell is heard off-stage.
19	Lotte gets up from the table, picks up the cushion, and carelessly throws it on the dining chair. The blood stains are visible.
20	<i>Down Stage Left</i> Gretl enters with fish and bread on salvers. She places the food on the table and stands one step behind centre table.
20	Lotte stands. She waits as if for Karl then moves to the table and sits.
21	Gretl sees the bloody cushion and offers a napkin.
22	Lotte refuses it and sits down.
23	Gretl offers bread. Lotte refuses.
24	Lotte asks for water. Gretl pours her a glass of water and exits. <i>Down Stage Left</i>
25	Lotte picks up her knife and fork.
26	Lotte faints.
27	STAGE BLACK

ACT 1 : SCENE 20

SET & TIME : As in Scene 2 : The Chapel : Late Afternoon

1	Enter a man <i>Downstage Right</i> : back to the audience. He has long curly hair and is in a smart green suit. He is carrying a suitcase in one hand and a rosary in the other.
2	At the altar he stands: He puts down the suitcase.
3	He takes off a wig. It is Franz.
4	He walks slowly round the altar three times.
5	At the second turn Karl enters <i>Downstage Left</i> .
6	Karl watches Franz, who hasn't seen but senses him.
7	Facing the altar, he tosses the rosary over his shoulder, near to Karl.

8	Karl leaps forward and catches it.
9	Franz still doesn't turn. But he takes a step left of centre of the altar.
1 0	Karl comes closer. He throws the rosary onto the crucifix.
1 1	He stands behind Franz. Franz falls backwards. Karl catches him, steadies him and taking his shoulders, he wheels him round to face the audience, beside him.
12	Karl picks up the suitcase in his right hand. He begins walking downstage, prompting Franz to join him in step.
13	Karl has his hand on his waistcoat as if to get his watch.
14	As they both reach the front of the stage, facing the audience, Franz puts his arm into Karl's. They both smile and exit <i>Downstage Left</i> .
1 5	STAGE BLACK

ACT 1 : SCENE 21

SET & TIME : As Scene 3 : Dusk : end of the working day.
The armchair is away from the window.

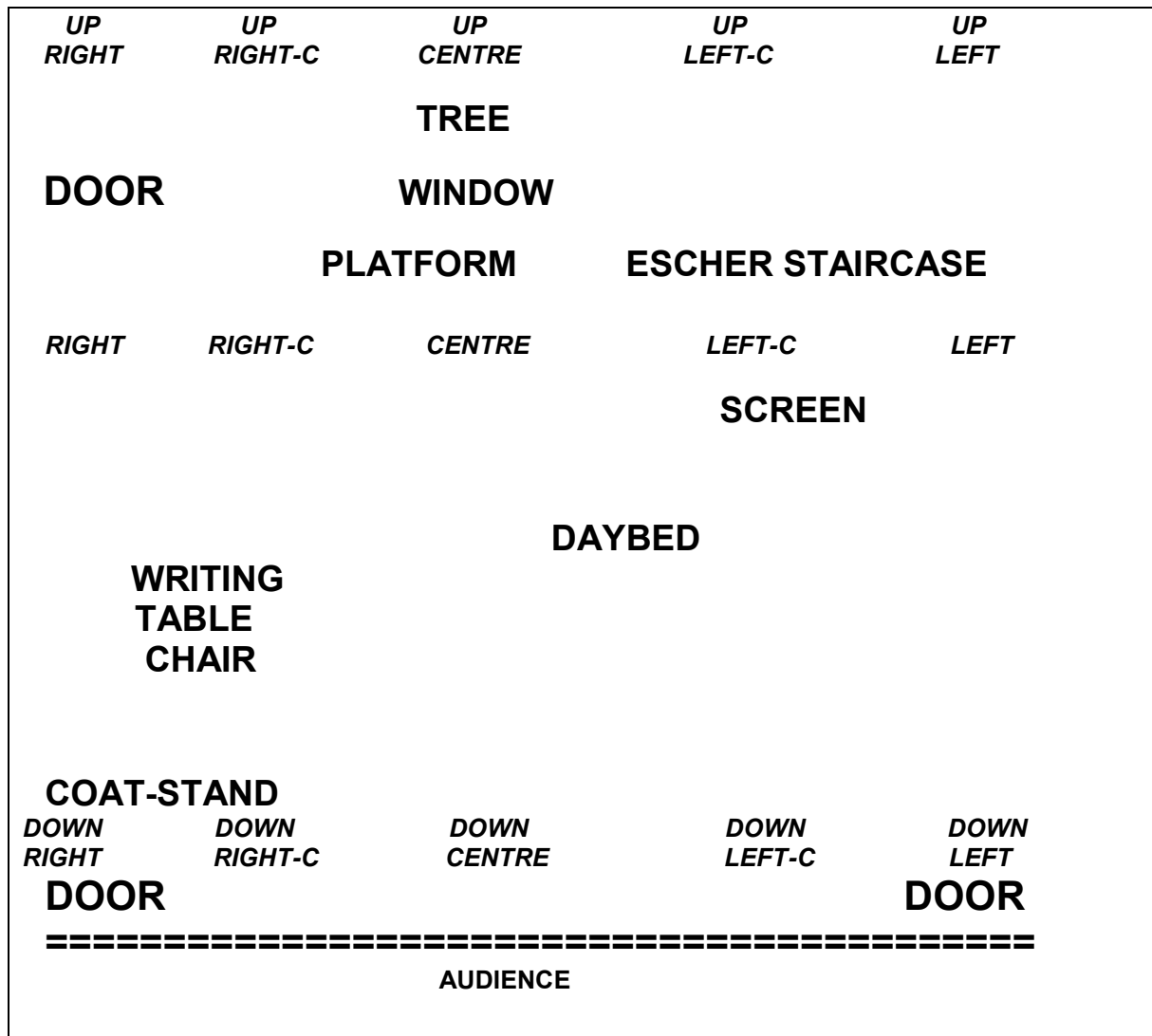
1	Lotte is seated on a dining chair at the centre of the table facing the audience. On the table is a pile of money-notes
2	Gretl enters <i>Stage Left</i> with a ledger book a red ink bottle and pen. She places these on the table and leaves
3	Lotte, with some ceremony, fills her pen, and then takes a money-note.
4	She examines it carefully and then writes down the serial number.
5	She repeats this.
6	The light fades to show time passing.
7	STAGE BLACK

8	There is late evening light.
9	<i>Downstage Left</i> Lotte enters running in her nightgown. She is holding a candle.
10	She places this on the cabinet.
11	She runs quietly tiptoes to the four corners of the stage, to check she is alone.
12	She comes back <i>Centre Stage</i> . She walks slowly round the table, once.
1 3	She walks more quickly round the table, a second time. She adjusts a flap casually.
14	She walks round the table, a third time, brushing the surface, and 'ironing' non-existent creases.
15	She looks over her shoulder quickly at the table.
1 6	She runs forward, squats eye-level and moves round the table
17	She goes to the sideboard and rings the bell. She stands sentry by the table.
18	Gretl enters from <i>Down Stage Left</i>
19	Lotte beckons her to the table.
2 0	Gretl comes and Lotte nods to an imaginary mark on the table.
21	Gretl looks, but is puzzled. She looks to Lotte for direction.
22	Lotte grabs Gretl's arm and pulls her to the 'mark' on the cloth.
23	Gretl is bewildered, rooted to the spot.
24	Lotte walks round the table and behind Gretl.
25	Lotte grabs Gretl by the neck and slams her face into the table. She grinds it into the table cloth.
26	Gretl concussed and still. Her hair loose over the table-cloth,
27	Lotte waks towards <i>Downstage Left</i> . As she passes the cabinet she takes the flowers from the vase.

28	She throws the flowers over her shoulder in Gretl's direction and exits <i>Down Stage Left</i> .
29	The damp flowers wake Gretl. She rises, gathering the table cloth to her face, which is still not visible to the audience.
30	She slowly lowers the cloth. She and the audience can see that it is stained with blood.
31	She bursts into tears and runs out <i>Downstage Left</i> trailing the tablecloth.
	STAGE BLACK & END-OF-ACT CURTAIN

ACT 2 : IN EXPRESSIONIST MODE

[1906]



PLACE : DOCTOR UFES'S HOUSE

A strange house in shadows. *Upstage Centre* there is a window: a tree is visible. In front of that there is an Escher staircase. At the top there is a narrow platform suspended from the ceiling. To the left of the platform are three ropes suspended from the ceiling and resting on the platform. *Centre Stage* there is an odd piece of furniture: a sofa? or a daybed? *Left Centre Stage*, there is a screen. *Downstage Right Centre* there is a writing table and chair. On the table is an unusual one-foot latticed wooden cube. *Downstage Right* there is a coat-stand.

TIME : The seasons will be indicated by the state of the tree. The time of day will be shown by stage lighting.

SCENE 1 : Summer : DUSK

1	Franz is skipping up and down the staircase. He is putting on his coat and adjusting his hat, preening.
2	Ufes is standing magisterial on the platform, with a staff.
3	Knocking sounds are heard from <i>Down Stage Left</i> .
4	Franz stops, looks up to Ufes, who doesn't move. He bangs his staff to indicate 'Enter'. Franz moves behind the screen.
5	Karl and Linden enter <i>Down Stage Left</i> carrying a prostrate Lotte & her coat and shoes.
6	They pause <i>Downstage Centre</i> and look round. They do a circle.
7	Ufes bangs his staff.
8	Karl and Linden look up.
9	Ufes motions with his staff to the daybed.
10	Karl & Linden place Lotte on the daybed: and come to <i>Centre Stage</i>
1 1	Ufes starts coming downstairs. As this is an Escher staircase, it should appear to the audience – through the lighting technician's skills - that Ufes is going up as well as down. There is a sequence of a flash of light and darkness and steadily increasing lamplight and Ufes is facing them while shaking hands with Franz, who has his back to them.
12	Franz wheels round towards the exit <i>Downstage Right</i> .
13	Franz and Karl recognise each other, but almost pretend not to.. Linden is troubled by half-recognising the in-shadow Franz in civvies.
1 4	Franz bows graciously, and seems to offer the good Dr Ufes to them. He exits <i>Downstage Stage Right</i> .
15	Karl gestures 'one moment' to Linden and runs after Franz.
16	Linden is afraid. She runs to <i>Downstage Stage Left</i> .
17	Ufes coughs.

1 8	She stops and turns and sees, through a trick of the light, Ufes as a Moses figure with staff.
19	The light changes to full lamplight and Ufes looks just like an ordinary doctor.
20	Linden comes forward. She points to Lotte, and gestures with her hands that Lotte's mind has exploded. She walks up and down and is trembling on the edge of tears.
21	Ufes watches her. He offer her his hands. She takes them but is still trembling.
2 2	When she is still, he lets them go. She stands still, reassured.
23	Ufes walks round Linden, by Lotte and returns to where he was.
24	Ufes raises his arms and hands level with her Linden's face.
25	Ufes makes with them a chalice, then he draws his fingers together to make a closed birdcage, as if holding a broken bird.
2 6	Linden understands. She dabs her eyes. She gives him Lotte's coat and shoes. She exits <i>Down Stage Left</i> .
27	Ufes puts the shoes by the couch & goes towards the hat-stand <i>Downstage Right</i> with Lotte's coat.
28	At <i>Centre Stage</i> he is overcome by an awful cough. He throws the coat on the table and coughs badly. He quickly gets his handkerchief to his mouth. The coughing stops.
29	He looks at the content. There is blood. He nods. He folds it neatly & puts it back quickly in his pocket. He goes to the table.
	STAGE DARK
30	The house clock chimes loudly. The stage is in shadows.
3 1	Lotte wakes and sits up. She turns and puts her feet on the floor. She sits very still a la Munch-girl.
32	She looks round and sees movement at the hat-stand. She is startled to see a figure 'wearing' her coat. It is Ufes hanging it up.
33	She crosses herself.
34	She gets up slowly. She walks round the daybed, so it is between them.

3 5	He comes forward: level with the couch.
36	She takes two steps and is about to dart towards the coat-stand.
37	He puts up his hand. She stops.
38	He goes to the hat-stand. He brings the coat and offers to help her to put it on.
3 9	She stops: surprised to be offered freedom. She walks to the front of the couch. She stops looks down and realises she is not wearing her shoes.
40	She sits on the couch and puts on her shoes.
41	He invites her to lie down.
42	She stands up and laughs hysterically.
4 3	She begins to do a sluttish dance.
44	He stands still. He lights a cigar.
45	She gestures "Where's the money?"
4 6	He puts his cigar in his mouth and his hands behind his back..
47	She continues to dance, with her back to him at <i>Down Stage Left Centre</i> . It becomes a gentler dance, a solitary melancholy waltz.
48	He goes to the staircase, dancing a little himself.
49	He ascends the staircase, goes to the platform, where he releases the three ropes anchored in the ceiling. They fall to the floor.
5 0	He watches her.
51	Her dancing ceases. She turns round and is surprised to see him gone.
52	She runs behind the couch, and looks round.
53	He descends the staircase – again with the unusual light effects.
5 4	She rubs her eyes at the illusion.
55	Suddenly he is coming to centre stage and then the writing table. He is carrying a pad of paper and big ink bottle.
56	He places both on the table.

57	She quietly walks to the couch. She bends down and positions her shoes. She stands up and looks at the couch intently. She walks round it (as in the table scene). She seems to see a mark. She winces. She steps back. She looks for a cloth.
58	Ufes stands steady, smoking and watching her.
59	She turns towards him. She stares intently and then starts walking towards him.
60	He still does not move.
61	She rushes forward, pounces on his handkerchief and runs back to the couch.
62	He is startled, and frozen with embarrassment. It takes him a few seconds to recover.
63	In that time she unfolds the handkerchief to get it ready for wiping the couch.
64	She sees the blood. She retches and retches, a dry hysterical retch. She tilts her head back. She lurches back a step, so she is near Centre Stage but sideways to the audience. She tilts her head right back. An arc of vomit - made of confetti - pours out of her vertically. This goes on&on.
65	The lights flash – as to a person with a migraine/epilepsy. The confetti keeps pouring.
	The stage lights return to normal.
66	Ufes is calmly smoking.
67	<i>Centre Stage</i> is a huge figure, one-and-a-half human size, a bride made of confetti.
68	Ufes confidently steps forward. He takes a drag of his cigar. He takes it out of his mouth and touches the figure and steps back.
69	A balloon bang and rushing air are heard. The confetti dress flies directly to the ceiling.
70	Lotte faints.
71	Ufes goes to the table and rings the servant's bell.
72	Gretl (wearing a head bandage) enters <i>Downstage Left</i>
73	Ufes and Gretl carry Lotte to the couch. STAGE DARK

ACT 2 : SCENE 2

SET : The Same : Autumn dusk. Brown leaves show at the window.

1	Ufes comes <i>Downstage Centre</i> with the lattice cube.
2	Franz gets up from the couch.
3	Ufes throws the lattice to him.
4	Franz catches it. He manipulates it into a Parthenon, places it on the table and leaves <i>Downstage Right</i> .
5	Ufes nods. He goes to the table, picks it up and comes <i>Downstage Centre</i> and changes the Parthenon into a Star of David. He returns to the table to place it carefully. Now he is in shadow and has back to the audience
6	Meanwhile Lotte enters <i>Downstage Stage Left</i> moving in a dream.
7	She places her coat on his back as if he were the coat-stand.
8	He does not flinch.
9	She moves to the couch.
36	As she does he takes the coat by its lapels, turns matador-like and elegantly hangs it on the coat-stand.
37	She wipes the couch with her own handkerchief and lies down.
38	He goes and sits on the bottom stair, behind her.
3 9	The ropes sway. The hour bell strikes.
40	They both stand up.
41	He brings her coat.
42	She places it over her arm and leaves <i>Downstage Right</i> .
4 3	He ascends the stairs to the platform and drops the ropes.
4 4	STAGE DARK

ACT 2 : SCENE 2

SET : The Same : Winter dusk. No leaves show at the window.

1	Ufes comes down the stairs with the wooden-lattice Star of David to <i>Centre Stage</i> .
2	Franz enters. <i>Down Stage Left</i> .
3	As Franz wheels forward and to the couch Ufes throws the Star to him.
4	Franz lies down and holding the Star he transforms it into a Cross.
5	He throws it up in the air and as it is falling he gets off the couch.
6	Ufes is at <i>Down Stage Centre</i> , smoking.
7	Franz sweeps past Ufes. With a fluent motion he throws the Cross over his shoulder as he gets his coat and leaves <i>Down Stage Right</i> .
8	Ufes catches the cross one-handed. He puts the cigar in his mouth and manipulates the cross into a Hieroglyph.
9	He returns to the table to place it carefully. Now he is in shadow and has back to the audience.
10	Meanwhile Lotte enters <i>Downstage Stage Left</i> moving in a dream. She places her coat on his back as if her were the coat-stand.
1	He does not flinch.
1	
12	She moves to the couch.
13	As she does, he takes the coat by its lapels, turns matador-like and elegantly hangs it on the coat-stand.
14	She wipes the couch with her own handkerchief and lies down.
1	He goes and sits on the bottom stair, behind her.
5	
16	The ropes sway.
17	She gets up as in a dream and walks past him, up the stairs.
18	There is a Escher light-effect of her going up and down.
19	At the platform she hauls up the three ropes and plaits them.

20	She holds the plait and starts to sway as if she might fall from the platform.
2 1	There is the flashing lights migraine effect.
22	There is a sound half-human, half-animal of a long scream as of falling.
23	The lights still flicker. The sound fades away.
24	The hour bell chimes.
2 5	The lights return to normal and reveal Lotte on the couch and Ufes on the stairs.
26	Ufes and Lotte rises simultaneously and normally.
27	Ufes gets her coat.
28	She takes it and leaves <i>Downstage Right</i>
2 9	STAGE DARK

ACT 2 : SCENE 3

SET : The Same : Spring dusk. Some Green leaves show at the window.

1	Ufes comes down the stairs with the wooden-lattice hieroglyph to <i>Centre Stage</i> .
2	He is manipulating into a composite male-female symbol when Lotte enters <i>Down Stage Left</i> .
3	She walks past him and hangs up her coat.
4	He goes to the table.
5	As she returns to go the couch he throws her the lattice.
6	She catches it. She wheels round and crushes it between her hands. and throws open her hands, confetti pours out. (It was a substituted magic-trick lattice)

7	She laughs and turns to him, challenging him to play Scissors , Paper, & Stone. She laughs again and goes to the couch.
8	She lies down without wiping the couch.
9	There is silence. Lotte is asleep.
10	Ufes is leaning against the table smoking.
11	Suddenly Lotte gets up. She goes behind the screen.
1 2	Ufes goes to the couch and lies down. He blows smoke upwards.
13	A figure appears at the top of the stairs.
14	The figure starts to descend. The descending figure is not visible to Ufes or the audience. There is no light-trick. It is just coming down backwards.
15	The descending steps are amplified and sound menacing.
1 6	Ufes continues to smoke nonchalantly.
17	The figure turns sideways as it reaches <i>Centre Stage</i>
18	As the figure reaches <i>Downstage Centre</i> we recognise Karl's hat, scarf coat and cane from Act 1.
19	The figure turns to Ufes. It takes out an unusually large fountain pen from the inside of the overcoat.
20	It turns to Ufes and then to the audience and finally back to Ufes, each time holding up the pen and pointing to the empty ink-cavity, and begging for ink. The third motion with the 'pen' is blatantly sexual.
21	Ufes points to the table.
2 2	The figure goes to the table. Its back is to Ufes. It puts down the pen, and takes off the hat, scarf and coat.
23	It turns to Ufes who is not looking at it and Lotte is revealed.
24	Lotte gets her coat and leaves <i>Downstage Right</i>
25	Ufes gives the departing figure a wave.
2 6	STAGE DARK

ACT 2 : SCENE 4

SET : The Same : Early Summer dusk. More Green leaves show at the window.

1	Ufes comes down the stairs with a pair of shears to <i>Centre Stage</i> .
2	He gets out a ridiculously large cigar and is trying to trim the tip with the shears when Lotte enters <i>Down Stage Left</i> .
3	She looks pregnant. She waddles past him and hangs up her coat. She turns holding her belly.
4	He goes to the table to put down the shears.
5	As she passes him she, almost in rugby like move, produces a stone baby and throws it towards him.
6	He just manages to catch it.
7	She laughs and applauds and goes to the couch.
8	She lies down without wiping the couch.
9	There is silence. Lotte is asleep.
10	Ufes is recovered from his momentary subordination and is leaning against the table smoking.
11	Suddenly Lotte gets up. She goes behind the screen.
1	Ufes goes to the couch and lies down. He blows smoke upwards.
2	
13	A figure appears at the top of the stairs.
14	The figure starts to descend. The descending figure is not visible to Ufes or the audience. There is no light-trick. It is just coming down backwards.
15	The descending steps are amplified and sound menacing.
1	Ufes continues to smoke nonchalantly.
6	
17	The figure waddles forward and turns sideways as it reaches <i>Centre Stage</i>
18	As the figure comes <i>Downstage Centre</i> we recognise Linden's hat, scarf coat from Act 1.

19	The figure turns to Ufes. It takes out an unusually large and full womb-shaped ink-bottle from the inside of the overcoat. The inside of the bottle shows a sloshing red liquid.
20	The figure puts down the bottle at its feet. Then it turns to Ufes and then to the audience and finally back to Ufes, each time holding up an empty hand and begging for ink. The third motion with its hips is blatantly sexual.
21	Ufes points to the table.
2 2	The figure picks up the bottle and goes to the table. Its back is to Ufes. It puts down the bottle and takes off the hat, scarf and coat. It rings the servant's bell.
23	It turns to Ufes who is not looking at it and Gretl is revealed in servant uniform. She runs behind the screen.
24	Lotte appears from behind the screen, gets her coat and leaves <i>Downstage Right</i>
25	Ufes gives the departing figure a wave.
2 6	STAGE DARK and CURTAIN

ACT 2 : SCENE 5 :

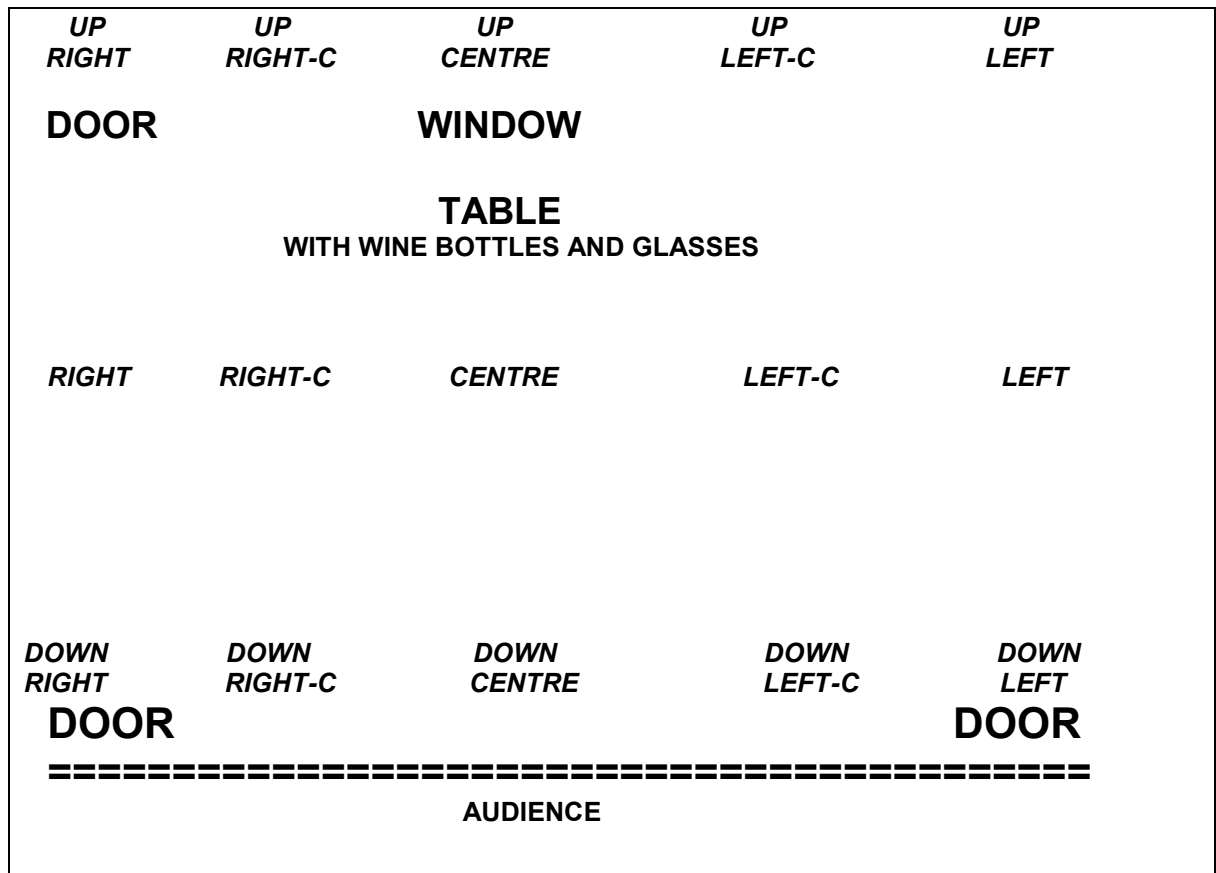
The next day.

1	The couch is at Down Stage Centre.
2	From <i>Downstage Left</i> , in twilight shadow, Ufes brings Lotte to the couch. She is wearing her coat. She is carrying a plait of three white ropes one foot long each. She sits down and Ufes leaves <i>Downstage Right</i> . She begins to unplait the ropes. Waltz music is heard faintly.
3	The Curtain rises to reveal the set for Act 3 Scene 1

ACT 3 : IN ROMANTIC REALIST MODE

TIME : Three Years Earlier: Oh What a night, Late December 1903

PLACE : A COUNTRY HOTEL BALLROOM



SET

The stage is in shadow. The end of a long evening wedding reception: approaching midnight.

DRESS

Lotte & Linden are in ball-gowns. Lotte wears a bridal coronet of flowers. Karl & Rainer are in evening dress suits. Gretl is in her servant's uniform. Franz is in military evening dress & priest's collar.

1	From <i>Centre Stage</i> Rainer comes forward and gives his hand to Lotte. She takes it and rises. As they walks <i>Up Stage</i> she sheds her coat to reveal a ball-gown and coronet. The couch vanishes, the stage lights come on full. The music, played on the violin by Franz at <i>Up Stage Right</i> , almost in the wings, becomes louder. She and Rainer dance perfectly.
2	<i>Down Stage Left</i> Karl is watching, shuffling like a man who can't dance.
3	<i>Down Stage Right</i> : Gretl is helping Linden with her coat
4	Lotte, coming left & right, blows kisses to Karl & Linden.
5	Linden catches the kiss, waves to all, and leaves <i>Down Stage Right</i> .
6	Lotte and Rainer dance <i>Up Stage</i> .
7	Karl attempts to be gallant by waving a handkerchief to Linden <i>Offstage</i> .
8	Gretl sways to the music. She sees Karl drop the <i>handkerchief</i> without realising it. She half-dances-half-runs over and bends over by Karl to pick it up.
9	Karl is flustered, like a virgin, by the sudden appearance of an inviting bottom.
10	She presents him the handkerchief, they both laugh, he nervously. She walks <i>Upstage Left</i> and stands by the table.
11	The dance music stops. Parting music starts. Rainer and Lotte come <i>Downstage</i> out of their dance, and walk to Karl. They are flushed and laughing.
1 2	Rainer ceremoniously 'gives' Lotte to Karl and steps back.
13	Lotte starts, and waves to <i>Offstage Right</i> , where the last guests are leaving. She runs across the stage and off. .
14	Rainer offers a cigar to Karl, but he refuses. Rainer lights up.
15	Lotte runs back on, slightly tipsy, and drags off Karl <i>Downstage Right</i> .
1 6	It is a messy exit of lurching and waving. As she brushes the curtain at the wings, her coronet falls, without her knowing and also unseen by the others.
17	Rainer does a gallant wave. He surveys the stage with a prowling eye.
18	Franz is playing bits of waltz, seemingly just for himself.

19	Rainer taps his foot and watches Gretl.
20	Gretl is collecting glasses. Knowing the Ball is at an end, she dares to dance a little while carrying two glasses. When she sees Rainer watching her, she performs a bit more.
21	Rainer raises an imaginary glass as a toast to her skill.
2 2	She dances <i>Up Stage</i> & pours a fresh glass of wine and beckons him.
23	They meet <i>Centre Stage</i> .
24	Gretl, excited and suddenly nervous, stumbles slightly as she is handing him the glass. In a freakish way, almost the whole glass of wine lands on his white shirt just above the cummerbund .
25	She is mortified and paralysed. Franz plays music of chaos.
2 6	Rainer is impressed by the freak physics, and bursts out laughing at that and the music.
27	She rushes <i>Upstage</i> to get a napkin from the table. She beckons him a second time to <i>Downstage Centre</i> where the light is brightest . As he walks over, he gets his own handkerchief. He starts dabbing.
28	She, with nervous boldness, takes the handkerchief from his hand.
29	He stands, open-legged Colossus, and offers himself; laughing.
3 0	Franz stops playing and comes downstage to <i>Downstage Right</i> . He bows to Rainer.
31	Rainer raises his cigar to him in farewell.
32	As Franz turns he sees the coronet, and picks it up and leaves.
33	Gretl dabs quickly at his chest, and he smokes away: quietly triumphant.
34	They turn towards each other & sideways to the audience to do nearer the waist.
3 5	Lotte and Karl return from <i>DownStage Right</i> , unseen by Rainer & Gretl.
36	They see Gretl dabbing the red stain, and then Rainer take her hand and lead her willingly . Their walk becomes a dance off <i>Upstage Right</i> .
37	Karl & Lotte understand what will happen next. Karl looks up to the imagined hotel bedrooms. Lotte looks down at her feet. She moves her

	feet together. They both pause a moment, with 'stage-fright'. Karl recovers, and mimicking Rainer's confident gesture does successfully give Lotte a dancer's twirl, and leads her happily off <i>Upstage Right</i> .
38	STAGE DARK

ACT 3 : SCENE 2

PLACE : A CHAPEL : As in ACT 1 : SCENE 2

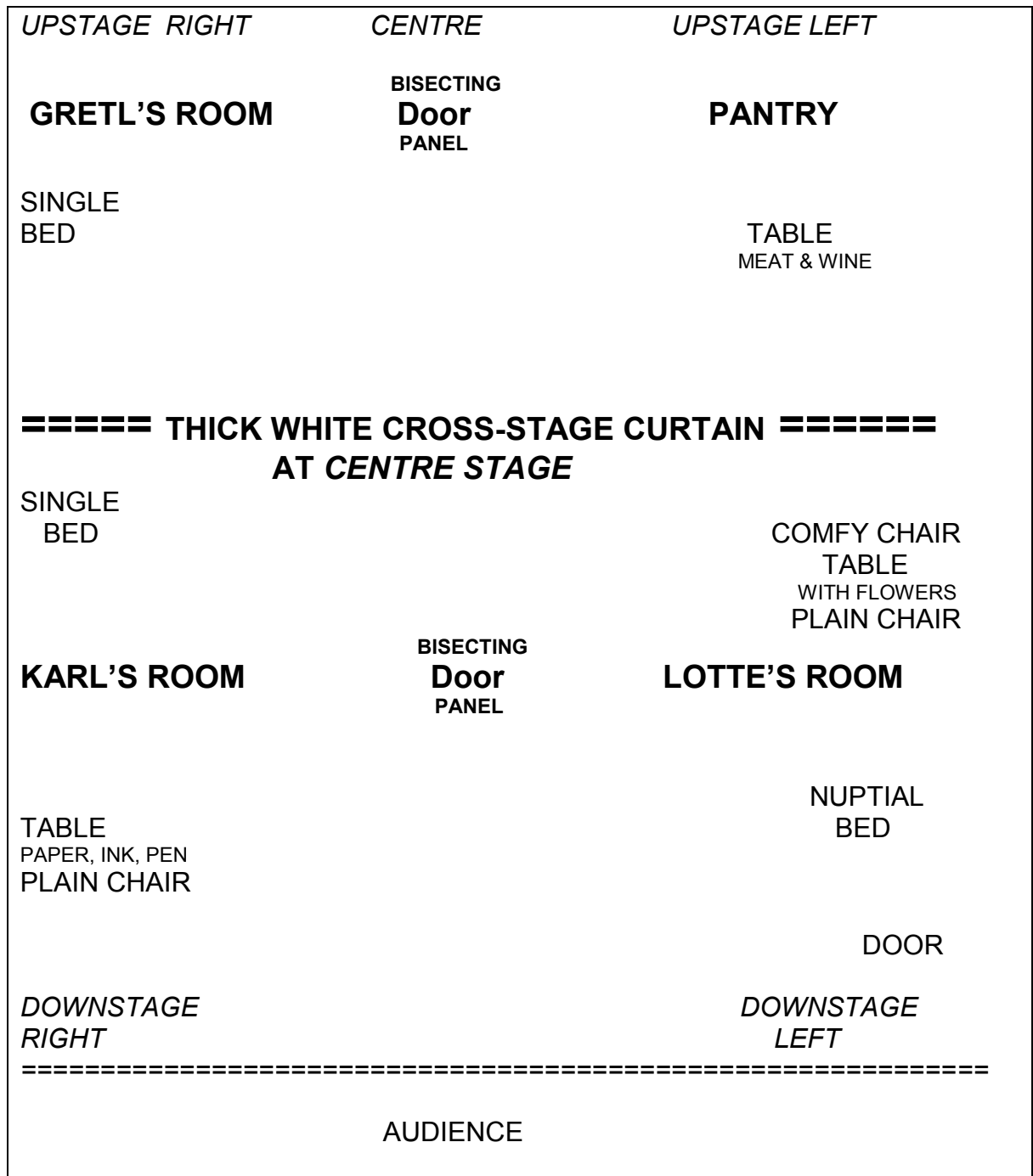
TIME : After midnight.

1	The church-bell chimes twice.
2	<i>Upstage Left</i> Franz enters. He is wearing a deep-red evening-cape. He carries a large silver tray on which there is a wine-bottle, chalice & a smaller silver-tray of wafers.
3	With his back to the audience, he lays them out with due ceremony.
4	He turns to face the audience. He comes <i>Centre Stage</i> . He freezes-alert. He looks round furtively, runs to the four corners of the stage, and, at <i>Downstage Centre</i> , facing the audience, he slowly removes from inside the cape, the nuptial coronet of flowers.
5	He goes <i>Upstage Centre</i> and lays this down on the altar.
6	He runs back to <i>Downstage Centre</i> and with a stylistic flourish removes his cape to reveal a dazzlingly white surplice.
7	He returns to the altar. With his back to the audience, he places the smaller tray in the cape, and makes a silver-head and places the coronet on it.
8	He turns round to triumphantly reveal a 'bride', albeit in red.
9	He dances with it - to the waltz music of Scene 1.
10	He stops <i>Centre Stage</i> . He takes the coronet & drops the cape & tray, so that both fall silently at his feet.
11	With both hands he holds the coronet vertically at arms length before his face. He is intrigued by the hole of the coronet.
1 2	He brings the coronet to his face and kisses the hole, where lips would be if the coronet were a face.

13	He slowly brings the coronet, still vertical, to in front of his loins. He moves his loins towards it and back, turning in a circle.
14	Suddenly, he freezes. He is facing the crucifix.
15	He tears the coronet and tramples on the flowers.
1 6	He kicks the tray under the altar. It clangs very noisily, metal on stone in a dark night.
17	He runs out <i>Up Stage Left</i> and returns slowly with a scourge/whip.
18	He stands before the altar, back to the audience. He knots the surplice at his waist, shuffles out of the top part to reveal a naked back and then begins to scourge his chest.
19	He puts the scourge down on the floor. He pulls-up his surplice, and turns round. His surplice is stained with blood.
20	He looks triumphant.
21	He respectfully picks up the silver tray and wipes it with his bloody surplice.
2 2	He uses the cape to sweep-up the torn flowers and exits <i>Upstage Left</i> .
23	STAGE DARK

ACT 3 : SCENE 3

PLACE: The Wedding Suite : Master & Servant quarters: as below. The *Centre Stage* curtain is in the wings. Bisecting the stage are two panels that each have a door at the centre. These panels are on wheels and can be moved swiftly. With curtain and panels in place the stage is divided into four rooms.



SCENE 3

The furniture of Karl & Lotte's room & their Panel-Door is in the wings. So the stage looks as if it is just Gretl's room. Gretl's Panel-door can be pushed together at *Upper Centre Stage* so Gretl and Rainer can move in the whole stage. The time is after midnight.

1	<i>Up Stage Centre</i> : Rainer enters, with Gretl over his shoulder, her bottom facing the audience. He is still smoking. He comes <i>Down Stage</i> . He turns round slowly, to take in the room. We see Gretl is carefully holding two glasses of red wine. Facing upstage, he kneels to let her slide down safely.
2	He turns round and they face each other, sideways to the audience.
3	She passes him a glass. He takes the glass and gives her the cigar.
4	He raises a toast, and she takes a long drag on the cigar.
5	She stands legs-apart manly-confident, smoking. He walks round her.
6	On the third circle, his walk becomes a dance, almost a run.
7	She begins to sway-dance.
8	He comes <i>Downstage Left</i> and then slaps his knees to beckon her.
9	She does a "Woof" sound and laughs. She ceremoniously puts the glass & cigar down at <i>Centre Stage</i> .
10	She runs a circle round the glass, goes <i>Upstage Right</i> and then runs full-pelt at him, at the last moment flying towards him.
11	He catches her confidently but the force spills more wine over him. She laughs.
1 2	He brings her to <i>Centre Stage</i> and puts her down.
13	They eye each other and both nod.
14	He is still holding his empty wine glass.
15	He toasts her with this and then throws it over his shoulder towards <i>UpStage Left</i> . There is a loud sound of breaking glass.
16	She wags her finger at him in mock threat.
1 7	She picks up the cigar and gestures to her glass with wine.

18	He picks up the glass: as he rises he is close to her.
19	They separate and circle each other, like fencers.
20	She takes a drag and he takes a good mouthful of wine.
2 1	Each places a hand behind their back.
22	They do another circle, and both look to pounce.
23	But she is quicker, and she lurches forward and blows a mouthful of smoke in his face.
24	As she tries to withdraw he grabs her non-smoking hand.
2 5	He pulls her towards him, tilts his head back to get some momentum and tries to spray her face with wine, but she cleverly jumps and it lands on her chest, her white skin and white uniform-bib.
26	As she lands, he gets the cigar from her hand and stubs it in the wine glass to prevent revenge.
27	They both look at their wine stained clothes and laugh joyously.
28	He takes both her hands and spins her round. They come to a stop facing Gretl's bed. They both look at it quietly.
29	Gretl comes slowly to <i>Downstage Centre</i> . She looks down at her feet, shy.
3 0	Rainer comes slowly towards her. When she senses he is directly behind her she falls back.
31	Rainer catches her and sweeps her up, and carries her like a bride to her bed <i>Upstage Right Centre</i> . He lays her down on the bed and comes <i>Centre Stage</i> .
32	She turns to sit on the bed with her feet on the floor, legs apart.
33	With his back to her, he begins to take off his shirt. He has a silk white vest beneath.
3 4	She throws her head towards her feet and undoes her hair. She rises fast flicking her head to spray her hair like a lion's mane.
35	She comes behind him. When he sense she is close, he falls back but she pushes him, so that he has to run to get his balance. She laughs.

36	He undoes his cummerbund and starts pulling out his shirt from his trousers.
37	She starts to undo her bib but stops to watch him.
3 8	Seeing this, he makes more of a show. He takes off the shirt slowly and looks as if he will fold it slowly, as an artistic tease. But he suddenly scrunches it and throws it at her face.
39	She brings up her hands to stop it falling from her face and she breathes in its smells.
40	She puts her arms half through the arms and dances with it, She circles him.
41	She stops <i>Center Stage</i> and beckons him. He comes forward. She motions him to stop. She motions him to close his eyes and open his mouth.
42	She takes off her bloomers, from under her uniform and stuffs them in his mouth.
43	He opens his eyes, takes them in one hand and sniffs them, howling in wolfish delight.
4 4	She laughs.
45	He moves his other hand towards her loins.
46	She motions him down.
47	He goes on all fours, sideways to the audience, facing <i>Stage Left</i> . She puts the shirt on him as it were part table-cloth part-saddle. The she sits on him facing the audience.
4 8	She takes off her stockings, and tying one under each of his arms, she makes a pair of reins. (Neither is naked or even half-naked.)
49	She rides him as he dances like a wolf-horse... round the room. He makes wolf noises, and she laughs.
50	Near <i>Right Center Stage</i> , near the bed, he bucks her, and she falls off laughing. She scurries <i>Downstage Left</i> and stands up.
51	Still on the floor, he comes to <i>Center Stage</i> . He flips over into a crab position and beckons her.

5 2	She begins to walk slowly towards him. The stage lights begin to dim.
13	She straddles him, and begins to lift her dress and drop down slowly.
14	STAGE BLACK

ACT 3 : SCENE 4

PLACE : KARL & LOTTE'S BRIDAL SITE

The furniture as in the diagram above. The white cross-stage curtain is drawn. Both Panel-Doors are in place. Gretl's Room is dark. Lotte's room is softly lit. Karl's room is in shadow.

1	<i>Downstage Left</i> Karl enters, carrying Lotte in traditional fashion.
2	He puts her down. They are both suddenly struck by nuptial-night nerves.
3	He walks round the room, touching furniture, trying to steel himself.
4	She stands in the middle of her room, expectant. She looks at him for direction.
5	He carries on walking.
6	She starts, and puts her hand to her head, for her flower coronet. Not feeling it there, she is almost ready to sob.
7	He sees this, rushes over & takes her hand. He looks round the room, sees the flowers, runs over takes one, runs back and places it in her hair. She is consoled. He feels a sense of control.
8	Reassured, she slowly dances towards the bed. She looks over her shoulder at him, invitingly.
9	He takes off his jacket, walks it over to the chair <i>Upstage</i> . As he is returning, he begins to undo his shirt, but then stops level with her. He panics. He puts up two fingers to gesture 'wait':
10	She turns, drops her head and shakes it.
11	He makes a hand-washing gesture and runs into his room. His room lightens.
12	He collapses in the chair. His room is back in shadow.
1	The light brightens in Lotte's room.

3	
14	She does a slow melancholy dance, her intuition of a failed night, even a wrong marital choice.
15	She removes her ball-gown slowly. She is wearing a white satin chemise. Her hair is still tied, and with one flower. She lays the ball-gown on the bed.
16	She goes to the chair, a safe corner. She sits facing audience. With her feet on the floor she gingerly separates her legs and then instantly closes them.
1 7	She gets up, and slow dances to the bed. She sits down, & though not naked, she looks as naked as Munch's bed-girl.
18	Lotte's room light dims to shadows & Karl's room light is back to full.
19	Karl is revealed in shirt, cummerbund & white-long-johns bottoms, no shoes, sat on his bed : also like a Munch girl.
20	He stands up, paces the room, defeated.
21	He stands behind the simple chair, and seems to be trying to remember how to position a woman. He does this ineptly – a poor dance - and then collapses in the chair.
22	Then with familiar ritual, he positions paper and the ink bottle, and picks up his pen.
2 3	There is a loud scraping noise from Lotte's room. He is surprised drops the pen. It falls into the ink, and ink splashes onto his vest.
24	He shakes his head at this irrelevant piece of bad luck. He stands up, tears off his shirt in anger and throws it at the bed. He is wearing a vest. This seems to invigorate him. He begins a foot-stomping fist-punching dance which gradually becomes more fluent, muscular, erotic .
25	He begins to dance with the chair. He has found its 'orifices'.
26	By his bed, he removes the cummerbund, flings it on the bed, and running and sliding, on his socks, he arrives at the partition door.
2 7	He goes through confidently. Her room light comes up. His room goes into shadow.
28	She senses his tension, so raises both arms to him inviting him to the safety of dance.
29	They dance very slowly. At <i>Downstage Left Center</i> she stops.

30	Facing him & holding his hands, she pulls his hands down to get him to kneel. He sits on his haunches.
3 1	She places his hands on the bottom of her chemise. She strokes the top of his head and pulls it into her belly.
32	She swoons a little in anxiety and desire.
33	He seems paralysed.
34	She tilts his head back and looks down at his face. She moves his hands so they are at her calves. She lifts her head up and at the same time gestures with her hands that he stand up (and in doing so take off her chemise.
3 5	But he suddenly lets go of her chemise, gets up and runs to his room, clutching his long-johns as if they might fall and reveal failure.
36	She goes to the table, takes the flower out of her hair: then returns to the bed where again she sits a la Munch. Her room darkens.
37	His room lightens to reveal Karl at the table, frantically sharpening his pen-nibs.
38	STAGE BLACK

ACT 3 : SCENE 5

Karl & Lotte's room is in shadow. Gretl's room is in full light. She and Rainer's action cast huge shadows on the curtain. They are heard clearly.

1	Rainer, on all fours, makes a good wolf sound.
2	Gretl laughs admiringly but then shushes him even though such a sound is plausible for a country hotel.
3	Rainer stands and walks round the tiny room confidently. He pats his belly.
4	Gretl runs into the pantry. She collects two huge legs of meat and a bottle of red wine.
5	She takes a swig of wine, and hands the bottle and a leg to him.

6	As he is taking a swig, she gestures with her leg 'En garde'.
7	Rainer is even more delighted by her (working-class) gusto. He responds with proper swordsman's respect, without condescension.
8	They dance a play 'fight' : both managing some 'penetrating' gestures in different parts of the body.
9	Finally they slide to the floor. Rainer grabs the bottle. They pour wine into each other's mouths, and into hidden body parts, laughing.
10	They start swaying and rolling and sighing as the room lights dim.
11	MEANWHILE : SIMULTANEOUSLY
12	Karl & Lotte's rooms are in twilight, movement is just about seen.
13	Karl & Lotte aren't disturbed by the wolf noise. But the sounds of running and of Rainer & Gretl's 'fight' and their laughter make them both get up.
14	Lotte goes towards her chair <i>Left Center</i> . It is turned to the curtain with its back to the audience. (That had been the scraping sound) She takes some flowers and nestles in. She is watching & listening to the 'shadow show' in resigned humiliation.
15	Karl turns round sees the sex-shadows and immediately turns back to face the audience.
16	He puts his hands over his ears and shakes his head.
17	His humiliation is complete. He does the impotent man's hand-dance: without touching his crotch. He is imploring his penis, and then dismissing it, and then imploring.
18	He sinks to the ground. He puts his ear to the ground. [At this point Rainer and Lotte are rolling around on the ground] Unknowingly, he begins to roll & sway in rhythm with them.
19	Something seems to transmit from them to him.
20	He springs from lying to standing in one astonishing movement (like the penis).
21	The light comes on full in his room,
22	He is standing cross-legged trying to keep his erection in place. His head also tilts up erect, and he laughs.

23	With a clumsy but proud, sliding-run he bursts into Lotte's room. This is still in twilight
24	He sees the white outline of a figure on Lotte's bed. He runs and flings himself on it.
25	Her room light comes on full. We see the bed is empty, and room seemingly too.
26	He is shocked. He stands, sweeps up the dress and buries his face in it. Then he holds the waist of the dress at his crotch. He is facing the audience.
27	There is a scraping sound.
28	He turns round to see her standing by the chair, holding a new flower-coronet.
29	He beckons her to come to the bed.
30	She shakes her head, too disappointed.
31	He goes over, looks at her closely, looks away, picks up the plain chair and walks away from her to <i>Down Stage Center</i> and sits down, back to her.
32	Her surprise at this breaks her disenchantment.
33	He slaps his thighs commandingly.
34	She circles him several times, dismantling the coronet , stroking him with each flower before tossing it in his lap.
35	He begins to rock slowly as if she is already upon him, and to keep his blood pumping.
36	Finally she sits in his lap and immediately but very slowly begins to unfurl like a flower. She is perfectly still, horizontal and parallel to the audience, balanced on his knees, without need of his hands.
37	She suddenly rolls forward and he catches her as she is coming off his knees
38	He helps her turn this movement to one in which she is now sitting on his lap, facing the audience. Her legs are apart, her feet outside his feet, and anchored.
39	She smiles happily and confidently.

40	She leans back pushing her hair into his face and then flops her head forward on to her own lap.
41	He takes the hint and unties her hair. Its tips touch the ground at their feet.
42	She flamboyantly tosses her hair back, so it is covering his face.
43	She flings herself forward and balances herself with her hands on the floor.
44	She waits.
45	He grips her at the waist, gets up, kicks the chair back and swings her round twice in a wave motion. She laughs, finally, like Gretl.
46	He stops, lays her on the bed.
47	Starting at her calves he begins to unfurl her chemise.
48	She covers her eyes, with her hands, a flesh blindfold..
49	Above her knees, he stops, clutches his stomach and runs to his room.
50	She doesn't move. Sobs are heard.
51	STAGE BLACK More sobs.

ACT 3 : SCENE 6

To intensify the contrast between the two couples, and also to show time passing, the above scenes are repeated sketchily twice: a couple of details indicating the almost ritual-like repetition. The different rooms can be lit in various permutations. A strobe could be used.

Suddenly it is daylight in both rooms. The Cross-Stage Curtain parts to reveal a tableau of the four rooms.

Upstage Centre the mattress and bedclothes are on the floor. Lying entwined on these are Rainer and Gretl surrounded by wine bottles and chunks of meat. There are red wine stains on anything white.

Downstage Left Lotte is still on her bed, exactly as at the end of Scene 5.

Downstage Right Karl is asleep at the table.

Church Bells are heard. The stage goes black. The Bells continue. Franz crosses the stage very slowly with a tray. He looks immaculate.

ACT 3 : SCENE 7

The growing morning light will come from Upstage to downstage. So Karl and Lotte's room is in shadow as Gretl's room is seen.

1	<i>Right Centre</i> Rainer stands immaculately dressed, smoking.
2	<i>Upstage Left</i> Gretl enters from the pantry. She is smart in her servant uniform, carrying a breakfast tray.
3	They face each other and smile happily.
4	She turns to go, and blows him a kiss.
5	He catches it: bows courteously with his hat and leaves <i>Upstage Right</i>
6	<i>She leaves Upstage Left</i>
7	Light deepens to show Karl's room.
8	A door-knock is heard.
9	In Karl's room, he wakes with a start. The room is a mess. He is too.
10	In Lotte's room there is still shade and no movement.
11	Karl runs into Lotte's room, running downstage.
12	Light comes on. The room is immaculate, as if unused. The bed is empty.
13	He is shocked. He turns round. Gretl is in the chair, perfectly dressed in day-wear, including coat.
14	She gives him a challenging look.
15	He looks down defeated.
16	Gretl appears <i>Downstage Left Apron Stage</i> : outside Lotte's room. She knocks. This is louder.

17	Karl is frightened. He looks at the bed. He looks at Lotte. He looks at the bed, ashamed. He looks at Lotte.
18	She places her hand on her chest. (Me?)
19	He shakes his head: places his hand on his chest and nods in shame.
20	She gets up slowly and walks towards him.
21	He points to the bed.
22	She looks at her watch and shakes her head.
23	He points at the door where Gretl is knocking.
24	She is unconcerned, and walks back to the table to pick up her handbag.
25	He runs after her, coaxes her back to the bed.
26	He picks up the pillows and throws them upstage.
27	He takes off the bed cover, and throws it towards the chair.
28	She finally understands and takes off the first two blankets and throws them over her shoulder. She enjoys this mess-making.
29	They see the pristine, glowing white bed sheet and step back in horror.
30	He begins to scrunch it.
31	She has an idea, runs to handbag, where she had (bitterly) placed the petals of the broken coronet. She returns to the bed and starts scattering these.
32	Gretl gives another knock: even louder, and tinkles the silver cutlery.
33	Karl panics, then alert, runs to his room, picks up the ink-bottle and runs back into the room towards the bed.
34	Lotte is back near the chair, having taken off her coat and thrown her silk scarf over her shoulder downstage.
23	Karl's foot lands on this silk scarf. He slides faster than he intended and to the bottom of the bed and not the middle.
24	He can't stop himself spilling the ink there.
25	He steadies himself & tries to force the ink-stain up the bed-sheet. The stain looks ridiculous.

26	Lotte shakes her head in near-contempt. She commands him to sit on the chair.
27	He goes, recovering enough wit to sit manly-bored, his leg over the arm of the chair.
28	As he is doing this, Lotte goes <i>Downstage Left</i> and lets in Gretl.
29	Gretl pauses taking in the fake chaos of the room.
30	She could walk by the bed to the table: but takes the longest route. She slaloms round the pillows and blankets.
31	Karl gets out his pocket watch to wind it. His red hands are visible, There is an ink-stain on his forehead where he had touched himself thinking.
32	As their eyes meet, to say Good Morning, Gretl is puzzled by the stain.
33	Lotte sees this. She goes over to the table and points exactly to where Gretl must put the tray. The she deliberately manoeuvres her to walk past the bed and the sheet and almost hustles her out.
34	Lotte kicks one of the pillows towards Karl.
35	He catches it. They laugh at this innocent game.
36	Gretl re-enters with breakfast napkins, gestures forgetfulness. She gives Lotte one and moves towards Karl.
37	Karl freezes as he sees his big red handprints on the pillow.
38	Gretl freezes.
39	Lotte takes the other napkin from her and wheels her to the exit.
40	Lotte goes to Karl, gives him the napkins and takes the pillow.
41	Karl buries his face in the clean napkins in shame.
42	She comes forward to the bed. She sweeps the sheet off one-handed and throws it at him.
43	The she sits on the bed, Munch girl hugging the pillow.
	STAGE DARK

ACT 4 : SCENE 1 :

[1907]

Dr Ufes's House

1	Ufes is pacing round his table, with his hands behind his back, without his cigar, – like Darwin on his sandwalk – not like Lotte round the table cloth!
2	Lotte enters <i>Downstage Centre</i> and hangs her coat.
3	As he passes her, she joins him, on the 'thought-walk'.
4	He is not fazed.
5	They do one turn together, then she bows to him with true courtesy and goes towards the couch.
6	He nods graciously accepting her goodwill.
7	She walks past the couch, straight to behind the screen.
8	He lies on the couch.
9	A figure appears at the top of the stairs.
10	Suddenly Lotte's dress comes flying over the screen and lands on Ufes. He does not move.
11	The descending figure is not visible to Ufes or the audience. There is no light-trick. It is just coming down backwards.
1 2	Lotte's undergarments come flying over the screen and land on Ufes. He is completely covered.
13	The descending steps are amplified and sound menacing.
14	The figure turns sideways as it reaches <i>Centre Stage</i>
15	As the figure comes <i>Downstage Centre</i> we recognise the silhouette of Ufes, like a twin, carrying Karl's suitcase from Act 1.
1 6	The Figure turns its back on Ufes and the audience. The suitcase is only partially visible.
17	The Figure squats down, opens the suitcase. It takes from it an implausibly large (because collapsible) writing table and a gift-wrapped box.

18	It turns round and brings the table and gift-box to <i>Downstage Centre</i> . They look almost like a magician's props.
19.	As the Figure was doing this Ufes had stood up and put on the dress over his suit.
20.	The Figure looks up at the transformed Ufes and with perfect male gallantry beckons Ufes to the table.
21.	Ufes comes over with dignity not with comic female gait.
22.	The Figure gives Ufes the gift box and goes to the coat stand.
23.	Ufes unwraps the gift box to reveal a large pen, a large bottle of ink, a large pad of paper and one unusually large cigar.
24.	The Figure meanwhile has swapped its coat for Lotte's. Obviously!
25.	Lotte comes forward with a similarly large cigar, lit.
26.	Ufes raises the cigar to her and bows thanks for the gift.
27.	She moves towards him and touches his 'dress' with her cigar. It being a stage device, it vanishes upward like the confetti dress. She offers her cigar to him to light his.
28.	He accepts.
29.	They both smoke. Or rather they seem to. They activate a device in these prop cigars which will produce red 'writing' smoke.
30.	They both turn to the audience.
31.	Ufes writes backwards to him, so readable by the audience, the word 'Id'.
32.	Lotte writes backwards to her, so readable by the audience, 'Ego'.
33.	They both laugh and move apart looking at each other.
34.	Lotte is very happy. She puts down the cigar on the table. She wheels round joyously on the ball of one foot.
35.	He watches her happily.
36.	She leans back as if she is about to run into his arms.
37.	He understands and doesn't move.

38.	She senses this and she understands propriety (and transference)
39.	She also understands the healthiness of adult playfulness.
40.	So she leans back further and then lurches forward as if she is about to run into his arms. She takes that fast first step forward, slams on her breaks, turns round and goes to the table, laughing.
41.	He smiles.
42.	She picks up her cigar. It is out and has a stage-prop column of ash.
43.	She moves with slinky faux coquetry towards him. She pretends to stumble and deliberately stubs the ash into his waistcoat at his heart.
44.	He makes a mock-hurt face “Oh my poor suit” and then pretend-wags his finger. Finally he raises his two hands and cups the ash around his heart.
45.	She raises her hands and arms and imitates the chalice and bird-cage he had shown Linden. She looks down and without looking up she opens the bird cage, raising her hands, but still not her head. Finally as she lifts her head to face him for the last time, she closes her hands over her heart.
46.	She turns and goes out <i>Downstage Right</i>
47.	He goes to the table, puts down the cigar and from the shadows he gets the hieroglyph lattice.
48.	He manipulates it into a reliquary. He opens the ‘lid’.
49.	He brushes the remaining ash into it.
50.	He does an elegant solitary waltz in professional pride and exits <i>Upstage Centre</i> .
51	STAGE BLACK AND CURTAIN

THE END