



SPRING AWAKENING

book & lyrics by STEVEN SATER

|| music by DUNCAN SHEIK ||

based on the play by FRANK WEDEKIND

|| directed by JESSE JOU

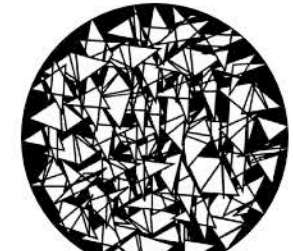
SPRING AWAKENING is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

Texas Tech University School of
Theatre & Dance || November
9-14 || The CH Foundation The
Legacy of Christine DeVitt Black
Box Theatre || \$15 general public
|| \$5 students || 806.742.3603
|| theatre.ttu.edu || 2021-2022

Gobo Image Indicates Orientation in Light



Gobo Man 17 - Coarse Lines



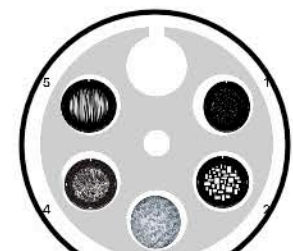
GAM 305-POINTED BREAKUP



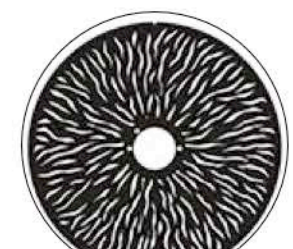
ROSCO 7774-BLOSSOMS



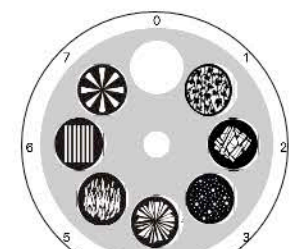
ROSCO 77805- LEAF BREAKUP



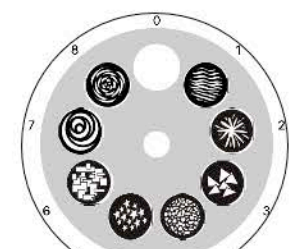
MAC ENCORE PERFORMANCE



MAC ENCORE ANIMATION



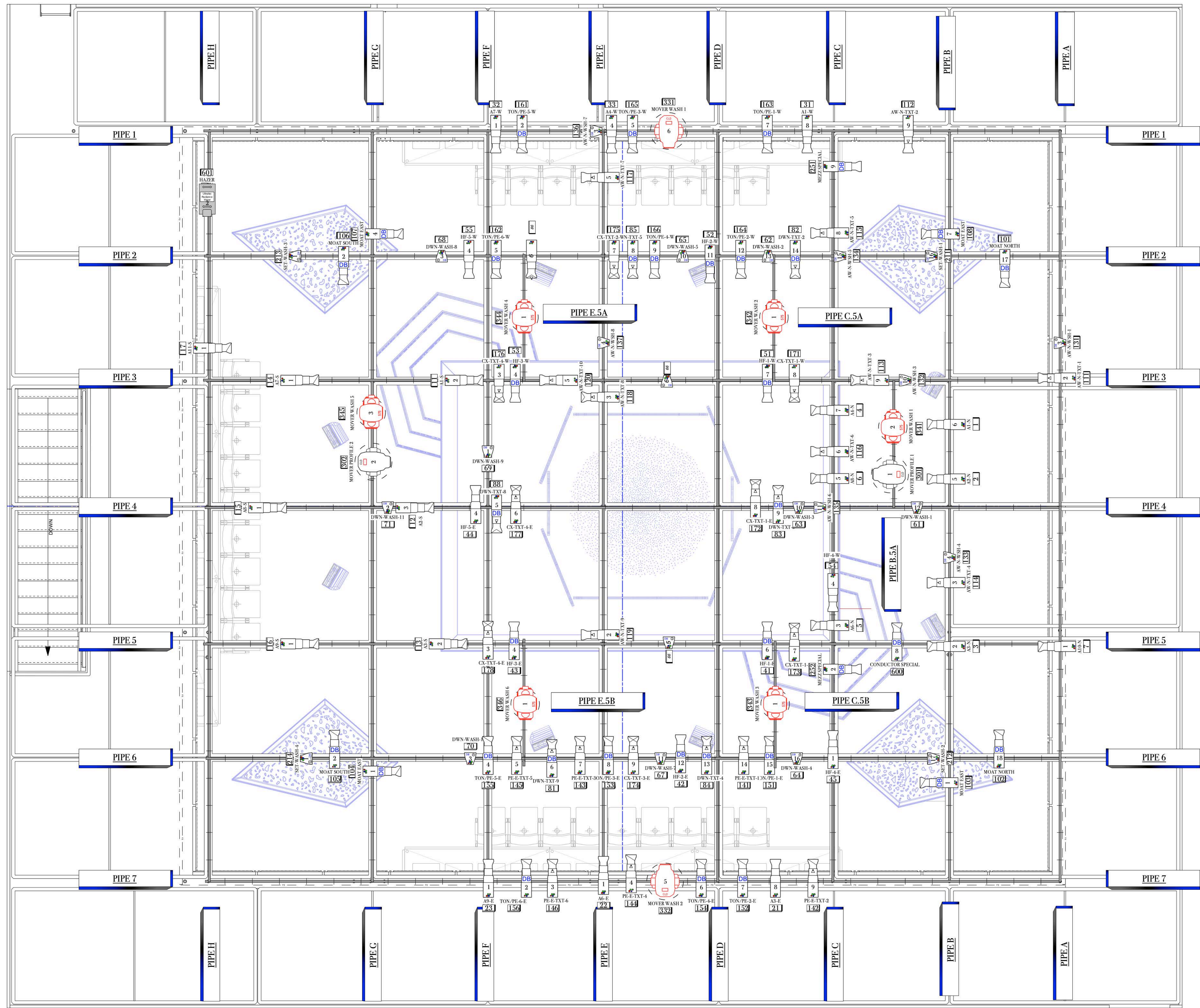
SOLAFRAME THEATRE ROTATING



GAM 64-WIDE SHAFTS



SOLAFRAME THEATRE INTERCHANGE



KEY TO INSTRUMENTATION

LEKOS	Count/Inventory
ETC ColorSource Spot 1900G	8 / 10
ETC ColorSource Spot 2600G	20 / 23
ETC ColorSource Spot 3600G Deep Blue	21 / 23
ETC ColorSource Spot 3600G	18 / 14
ETC ColorSource Spot 3600G Deep Blue	8 / 8
ETC ColorSource Spot 5000G	3 / 1
ETC ColorSource Spot 5000G Deep Blue	7 / 9
S-414 DEG @750	3 / 0

PARS	Count/Inventory
ETC ColorSource PAR Deep Blue Medium Round	27 / 32
ETC ColorSource PAR Deep Blue Wide Round	7 / 32

FOOTS	Count/Inventory
CHAUVET COLORASH Accent	10 / 10

CYC	Count/Inventory
ETC ColorSource CYC	2 / 8

MOVERS	Count/Inventory
MARTIN MAC ENCORE PERFORMANCE CLD	2 / 2
MARTIN MAC ENCORE WASH CLD	2 / 2
HIGH END SYSTEMS SOLA THEATER	2 / 2
HIGH END SYSTEMS STUDIO COLOR 575	6 / 6

ATMOSPHERIC	Count/Inventory
ULTRATEC RADIANCE HAZER	1 / 0

TYPICAL	Count/Inventory
TEMPLATE COLOR	1 / 1
TEMPLATE INDICATOR	1 / 1
PURPOSE	1 / 1
CHANNEL NUMBER	1 / 1

NOTES:
1. All fixtures, hung on 18" center, unless noted.
2. Please have barn doors at focus.
3. Deck mounts to be placed by designer.
4. Final Boom placement to be determined by designer.
5. Units without channel information are spares.

DISCLAIMER
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LIGHTING DESIGNER:
Eb Madry
ebony.madry@gmail.com
(713)8987423
Pre Viz Programmer
Jacob Brinkman
ASSISTANT LIGHTING DESIGNER:
Jesus Rodriguez



PRODUCTION TEAM
DIRECTOR:
Jesse Jou
SCENIC DESIGNER:
L'Hannah Pedigo
COSTUME DESIGNER:
Kelsey Blotter
SOUND DESIGNER:
Johnathan Lee
STAGE MANAGER:
Meagan Pierce
PRODUCTION MANAGER:
Josh Whitt
MASTER ELECTRICIAN:
Jared Roberts

SUBMITTALS:	
HANG PLOT	10/18/2021
FINAL	11/09/2021

OVERALL TWG PLAN
Scale: 3/8"=1'-0"
Drawn By: ECM
PLATE:
1 OF 5

2

Gobo Image Indicates Orientation in Light



GOBO MAN 177 - COARSE LINES



CAM 305-POINTED BREAKUP



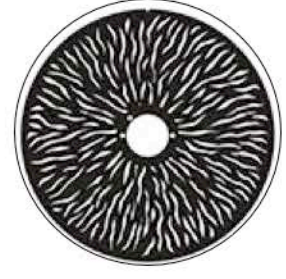
ROSCO 7774-BLOSSOMS



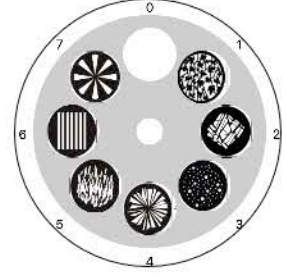
ROSCO 77805- LEAF BREAKUP



MAC ENCORE PERFORMANCE



MAC ENCORE ANIMATION



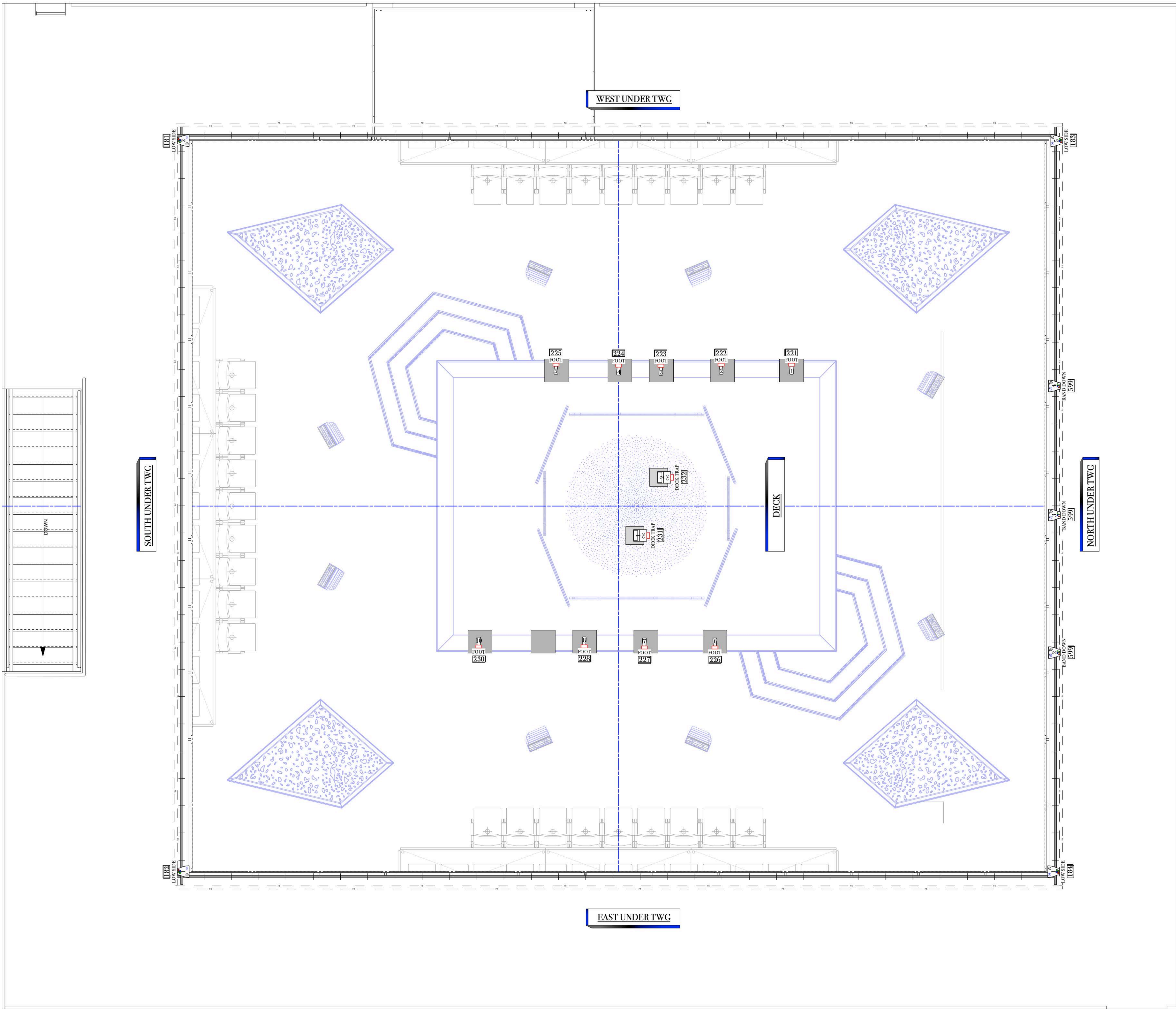
SOLAFRAME THEATRE ROTATING



CAM 64-WIDE SHAFTS



SOLAFRAME THEATRE INTERCHANGE



KEY TO INSTUMENTATION

LEKOS	Count/Inventory
ETC COLORSOURCE SPOT 1900G	8 / 10
ETC COLORSOURCE SPOT 2600G	20 / 23
ETC COLORSOURCE SPOT 3600G DEEP BLUE	21 / 23
ETC COLORSOURCE SPOT 3600G	18 / 14
ETC COLORSOURCE SPOT 3600G DEEP BLUE	8 / 8
ETC COLORSOURCE SPOT 5000G	3 / 1
ETC COLORSOURCE SPOT 5000G DEEP BLUE	7 / 9
S-414 DEG @750	3 / 0

PARS	Count/Inventory
ETC COLORSOURCE PAR DEEP BLUE MEDIUM ROUND	27 / 32
ETC COLORSOURCE PAR DEEP BLUE WIDE ROUND	7 / 32

FOOTS	Count/Inventory
CHAUVET COLORASH ACCENT	10 / 10

CYC	Count/Inventory
ETC COLORSOURCE CYC	2 / 8

MOVERS	Count/Inventory
MARTIN MAC ENCORE PERFORMANCE CLD	2 / 2
MARTIN MAC ENCORE WASH CLD	2 / 2
HIGH END SYSTEMS SOLA THEATER	2 / 2
HIGH END SYSTEMS STUDIO COLOR 575	6 / 6

ATMOSPHERIC	Count/Inventory
ULTRATEC RADIANCE HAZER	1 / 0

TYPICAL	TEMPLATE COLOR	TEMPLATE INDICATOR
	#	... UNIT NUMBER
	PURPOSE	... CHANNEL NUMBER
	800	...

- NOTES:**
1. All Fixtures, hung on 18" center, unless noted.
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PRODUCTION TEAM

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COSTUME DESIGNER:
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SOUND DESIGNER:
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STAGE MANAGER:
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PRODUCTION MANAGER:
Josh Whitt

MASTER ELECTRICIAN:
Jared Roberts

SUBMITTALS:	
HANG PLOT	10/18/2021
FINAL	11/09/2021

UNDER MEZZ & DECK PLAN

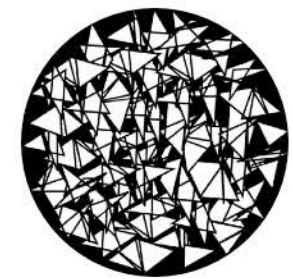
Scale: 3/8" = 1'-0"
Drawn By: ECM

PLATE:
3 OF 5

Gobo Image Indicates Orientation in Light



COBO MAN 117 - COARSE LINES



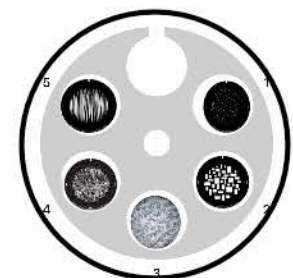
CAM 305-POINTED BREAKUP



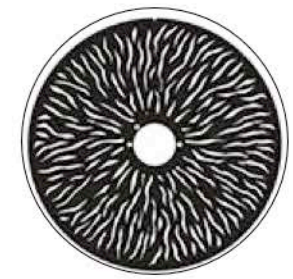
ROSCO 7774-BLOSSOMS



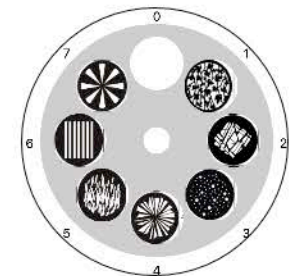
ROSCO 77805- LEAF BREAKUP



MAC ENCORE PERFORMANCE



MAC ENCORE ANIMATION



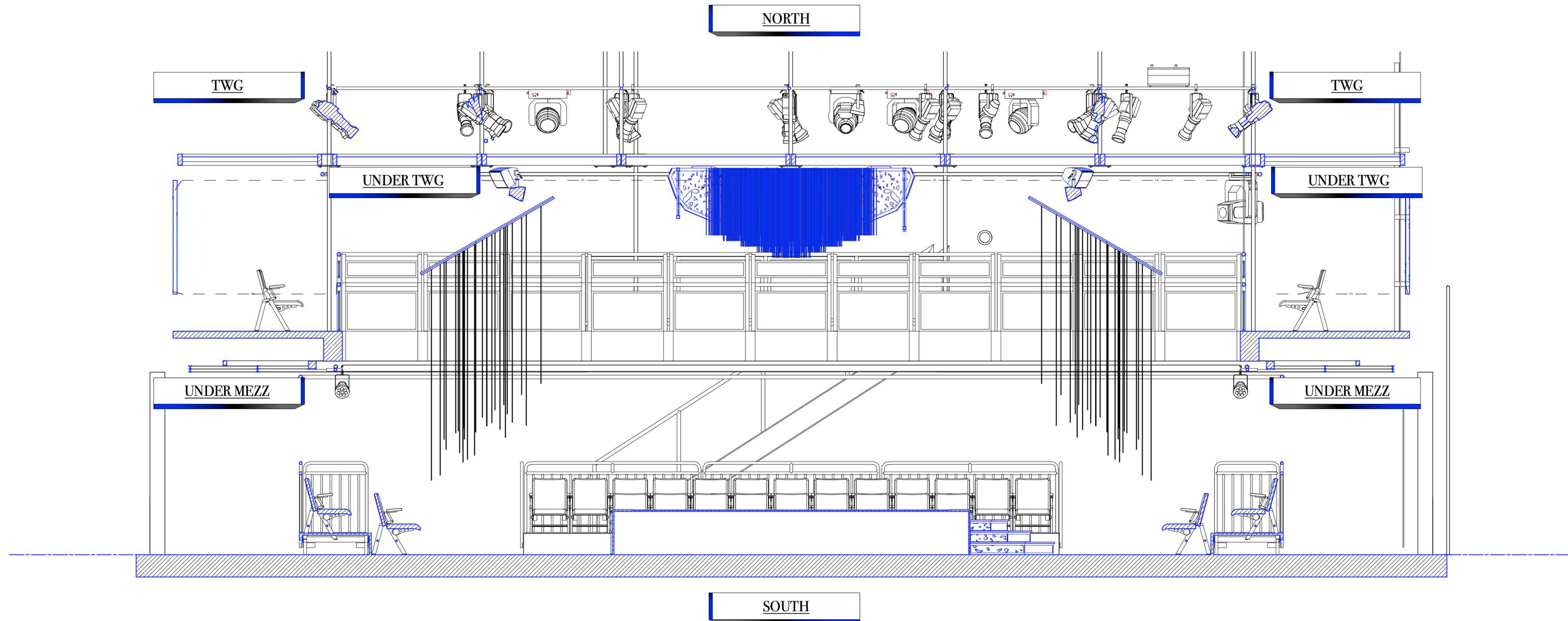
SOLAFRAME THEATRE ROTATING



CAM 647-WIDE SHAFTS



SOLAFRAME THEATRE INTERCHANGE



KEY TO INSTRUMENTATION

LEKOS	Count/Inventory
ETC COLORSOURCE SPOT 190DEG	8 / 10
ETC COLORSOURCE SPOT 260DEG	20 / 23
ETC COLORSOURCE SPOT 260DEG DEEP BLUE	21 / 23
ETC COLORSOURCE SPOT 360DEG	18 / 14
ETC COLORSOURCE SPOT 360DEG DEEP BLUE	8 / 8
ETC COLORSOURCE SPOT 500DEG	3 / 1
ETC COLORSOURCE SPOT 500DEG DEEP BLUE	7 / 9
S-414 DEG @750	3 / 0

PARS	Count/Inventory
ETC COLORSOURCE PAR DEEP BLUE MEDIUM ROUND	27 / 32
ETC COLORSOURCE PAR DEEP BLUE WIDE ROUND	7 / 32

FOOTS	Count/Inventory
CHAUVET COLORASH ACCENT	10 / 10

CYC	Count/Inventory
ETC COLORSOURCE CYC	2 / 8

MOVERS	Count/Inventory
MARTIN MAC ENCORE PERFORMANCE CLD	2 / 2
MARTIN MAC ENCORE WASH CLD	2 / 2
HIGH END SYSTEMS SOLA THEATRE	2 / 2
HIGH END SYSTEMS STUDIO COLOR 575	6 / 6

ATMOSPHERIC	Count/Inventory
ULTRATEC RADIANCE HAZER	1 / 0

TYPICAL	TEMPLATE COLOR	... TEMPLATE INDICATOR	... UNIT NUMBER
PURPOSE	8001	...	... CHANNEL NUMBER

- NOTES:**
1. All Fixtures, hung on 18" center, unless noted.
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SOUND DESIGNER:
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STAGE MANAGER:
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PRODUCTION MANAGER:
Josh Whitt

MASTER ELECTRICIAN:
Jared Roberts

SUBMITTALS:	
HANG PLOT	10/18/2021
FINAL	11/09/2021

SECTION NORTH/SOUTH

Scale: 3/8" = 1'-0"
Drawn By: ECM

PLATE:
4 OF 5



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 Türkiye Cumhuriyeti Milli Eğitim Bakanlığı


 Türkiye Cumhuriyeti Milli Eğitim Bakanlığı

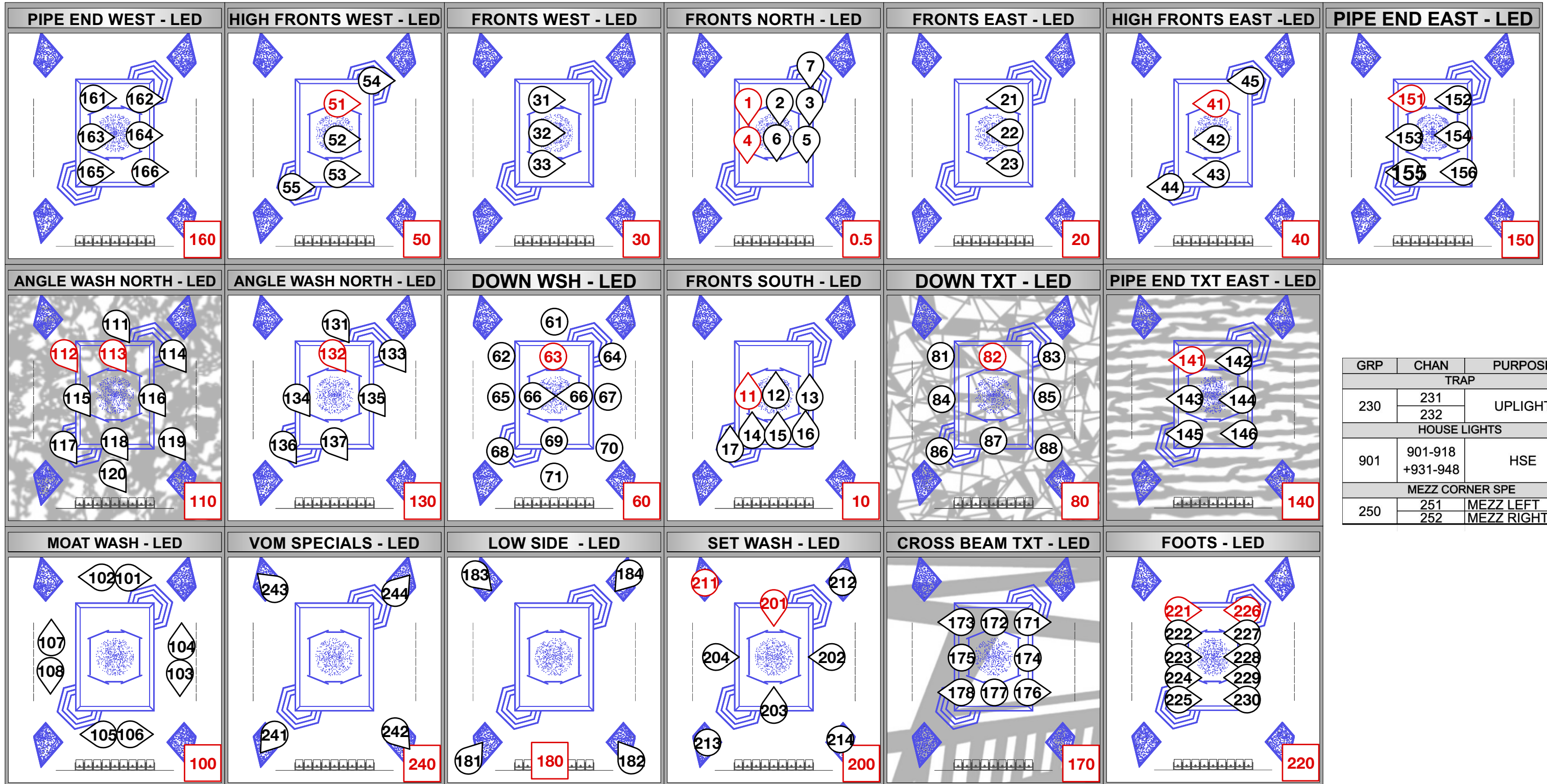


LIGHTING DESIGNER: **EB MADRY**
ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING

SYSTEM

DATE: 11/09/2021
TD/ME: JARED ROBERTS
PRE VIZ: JACOB BRINKMAN
FINAL



GRP	CHAN	PURPOSE
TRAP		
230	231	UPLIGHT
	232	
HOUSE LIGHTS		
901	901-918 +931-948	HSE
MEZZ CORNER SPE		
250	251	MEZZ LEFT
	252	MEZZ RIGHT

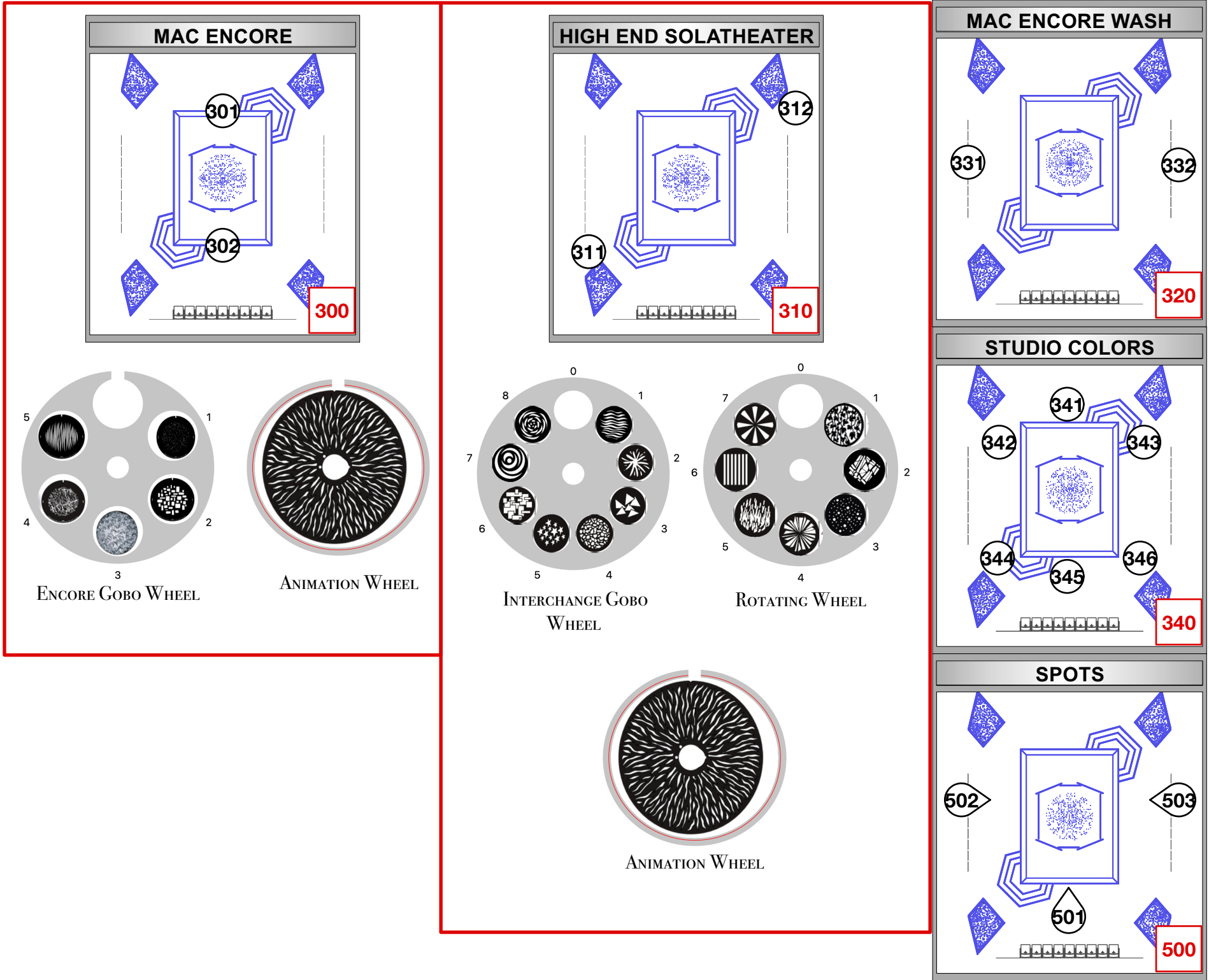


LIGHTING DESIGNER: **EB MADRY**
ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING

MOVERS & SPECIALS

DATE: 11/09/2021
TD/ME: JARED ROBERTS
PRE VIZ: JACOB BRINKMAN
SUBMITTAL 2





SPRING AWAKENING

CHEAT SHEET

Page 1 of 4

11/9/21

21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

CHA	PURPOSE	GOBO	GOBO NAMES
(1)	A1-N		
(2)	A2-N		
(3)	A3-N		
(4)	A4-N		
(5)	A6-N		
(6)	A8-N		
(7)	A10-N		
(11)	A1-S		
(12)	A2-S		
(13)	A3-S		
(14)	A7-S		
(15)	A8-S		
(16)	A9-S		
(17)	A11-S		
(21)	A3-E		
(22)	A6-E		
(23)	A9-E		
(31)	A1-W		
(32)	A7-W		
(33)	A4-W		
(41)	HF-1-E		
(42)	HF-2-E		
(43)	HF-3-E		
(44)	HF-5-E		
(45)	HF-4-E		
(51)	HF-1-W		
(52)	HF-2-W		
(53)	HF-3-W		
(54)	HF-4-W		
(55)	HF-5-W		
(61)	DWN-WASH-1		
(62)	DWN-WASH-2		
(63)	DWN-WASH-3		
(64)	DWN-WASH-4		
(65)	DWN-WASH-5		



SPRING AWAKENING

CHEAT SHEET

Page 2 of 4

11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL.hw6

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

CHA	PURPOSE	GOBO	GOBO NAMES
(66)	DWN-WASH-6		
(67)	DWN-WASH-7		
(68)	DWN-WASH-8		
(69)	DWN-WASH-9		
(70)	DWN-WASH-10		
(71)	DWN-WASH-11		
(81)	DWN-TXT-9	Apollo 2219	● BACK STABBER
(82)	DWN-TXT-2	Apollo 2219	● BACK STABBER
(83)	DWN-TXT-3	Apollo 2219	● BACK STABBER
(84)	DWN-TXT-4	Apollo 2219	● BACK STABBER
(85)	DWN-TXT-5	Apollo 2219	● BACK STABBER
(86)	DWN-TXT-6	Apollo 2219	● BACK STABBER
(87)	DWN-TXT-7	Apollo 2219	● BACK STABBER
(88)	DWN-TXT-8	Apollo 2219	● BACK STABBER
(101)	MOAT NORTH		
(102)	MOAT NORTH		
(103)	MOAT EAST		
(104)	MOAT EAST		
(105)	MOAT SOUTH		
(106)	MOAT SOUTH		
(107)	MOAT EAST		
(108)	MOAT EAST		
(111)	AW-N-TXT-1	R77570	● Spinged
(112)	AW-N-TXT-2	R77570	● Spinged
(113)	AW-N-TXT-3	R77570	● Spinged
(114)	AW-N-TXT-4	R77570	● Spinged
(115)	AW-N-TXT-5	R77570	● Spinged
(116)	AW-N-TXT-6	R77570	● Spinged
(117)	AW-N-TXT-7	R77570	● Spinged
(118)	AW-N-TXT-8	R77570	● Spinged
(119)	AW-N-TXT-9	R77570	● Spinged
(120)	AW-N-TXT-10	R77570	● Spinged
(131)	AW-N-WSH-1		
(132)	AW-N-WSH-3		
(133)	AW-N-WSH-4		
(134)	AW-N-WSH-5		
(135)	AW-N-WSH-6		
(136)	AW-N-WSH-7		



SPRING AWAKENING

CHEAT SHEET

Page 3 of 4

11/9/21

21_110921_SA_LTG-SA-3D PLOT SUB FINAL.hw6

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

CHA	PURPOSE	GOBO	GOBO NAMES
(137)	AW-N-WSH-8		
(141)	PE-E-TXT-1	G117	Coarse Lines
(142)	PE-E-TXT-2	G117	Coarse Lines
(143)	PE-E-TXT-3	G117	Coarse Lines
(144)	PE-E-TXT-4	G117	Coarse Lines
(145)	PE-E-TXT-5	G117	Coarse Lines
(146)	PE-E-TXT-6	G117	Coarse Lines
(151)	TON/PE-1-E		
(152)	TON/PE-2-E		
(153)	TON/PE-3-E		
(154)	TON/PE-4-E		
(155)	TON/PE-5-E		
(156)	TON/PE-6-E		
(161)	TON/PE-5-W		
(162)	TON/PE-6-W		
(163)	TON/PE-1-W		
(164)	TON/PE-2-W		
(165)	TON/PE-3-W		
(166)	TON/PE-4-W		
(171)	CX-TXT-1-W	GAM 696	Construction C
(172)	CX-TXT-1-E	GAM 696	Construction C
(173)	CX-TXT-1-E	GAM 696	Construction C
(174)	CX-TXT-3-E	GAM 696	Construction C
(175)	CX-TXT-2-W	GAM 696	Construction C
(176)	CX-TXT-4-W	GAM 696	Construction C
(177)	CX-TXT-4-E	GAM 696	Construction C
(178)	CX-TXT-4-E	GAM 696	Construction C
(181)	LOW SIDE		
(182)	LOW SIDE		
(183)	LOW SIDE		
(184)	LOW SIDE		
(201)	SET-CHAN-N-WSH		
(202)	SET-CHAN-E-WSH		
(203)	SET-CHAN-S-WSH		
(204)	SET-CHAN-W-WSH		
(211)	SET-WASH-1		
(212)	SET-WASH-2		
(213)	SET-WASH-3		



SPRING AWAKENING

CHEAT SHEET

Page 4 of 4

11/9/21

21_110921_SA_LTG-SA-3D PLOT SUB FINAL.hw6

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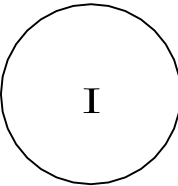
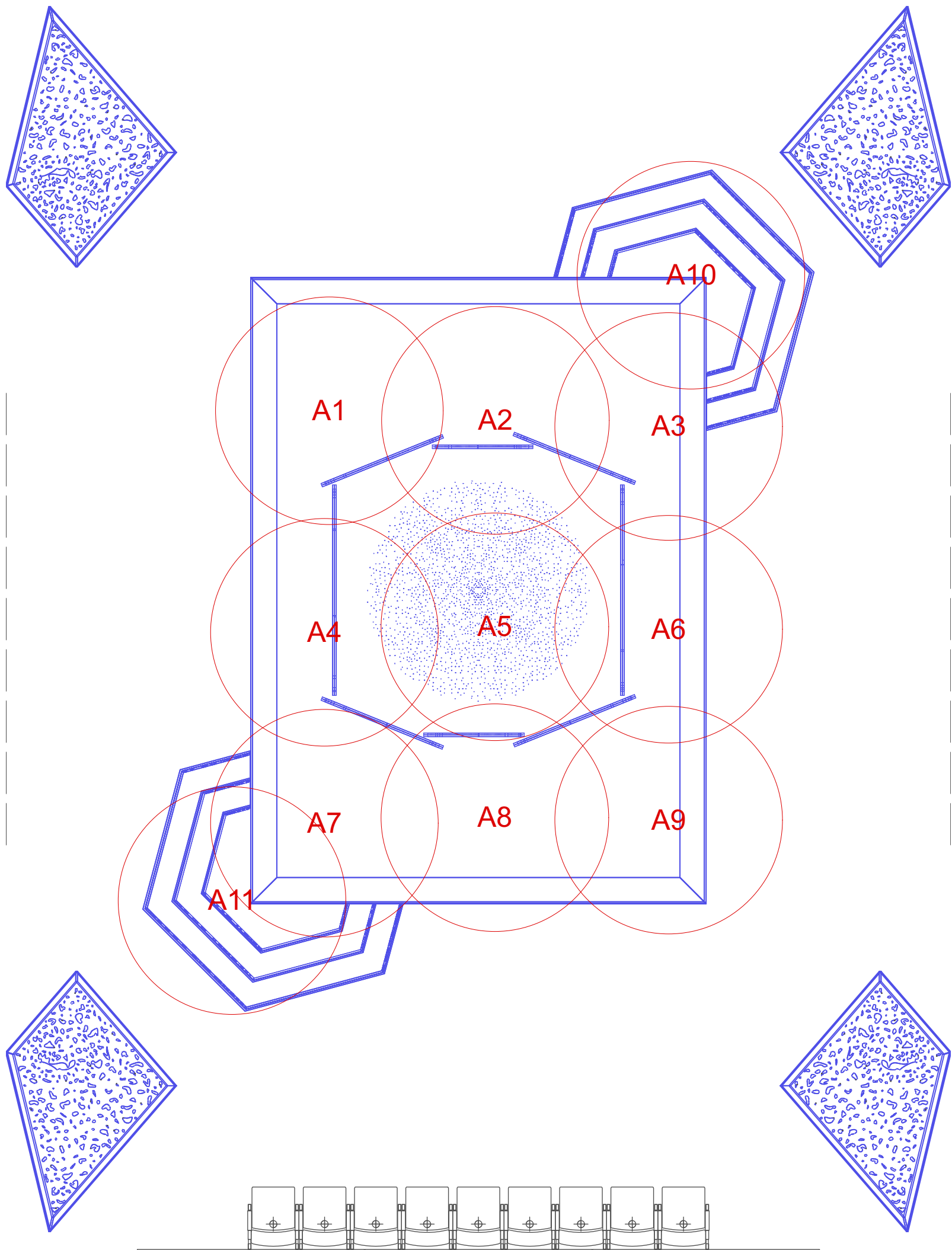
<u>CHA</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GOBO NAMES</u>
(214)	SET-WASH-4		
(221)	FOOT		
(222)	FOOT		
(223)	FOOT		
(224)	FOOT		
(225)	FOOT		
(226)	FOOT		
(227)	FOOT		
(228)	FOOT		
(229)	FOOT		
(230)	FOOT		
(231)	DECK TRAP		
(232)	DECK TRAP		
(251)	MEZZ SPECIAL		
(252)	MEZZ SPECIAL		
(301)	MOVER PROFILE 1		
(302)	MOVER PROFILE 2		
(311)	MOVER PROFILE 3		
(312)	MOVER PROFILE 4		
(331)	MOVER WASH 1		
(332)	MOVER WASH 2		
(341)	MOVER WASH 1		
(342)	MOVER WASH 2		
(343)	MOVER WASH 3		
(344)	MOVER WASH 4		
(345)	MOVER WASH 5		
(346)	MOVER WASH 6		
(501)	FOLLOW SPOT		
(502)	FOLLOW SPOT		
(503)	FOLLOW SPOT		
(599)	BAND DOWN		
(600)	CONDUCTOR SPECIAL		
(601)	HAZER		



LIGHTING DESIGNER: **EB MADRY**
ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING
FOCUS CHRT

DATE: 10/xx/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL I



AREA FOCUS CHART
SCALE: 1/4" = 1'-0"

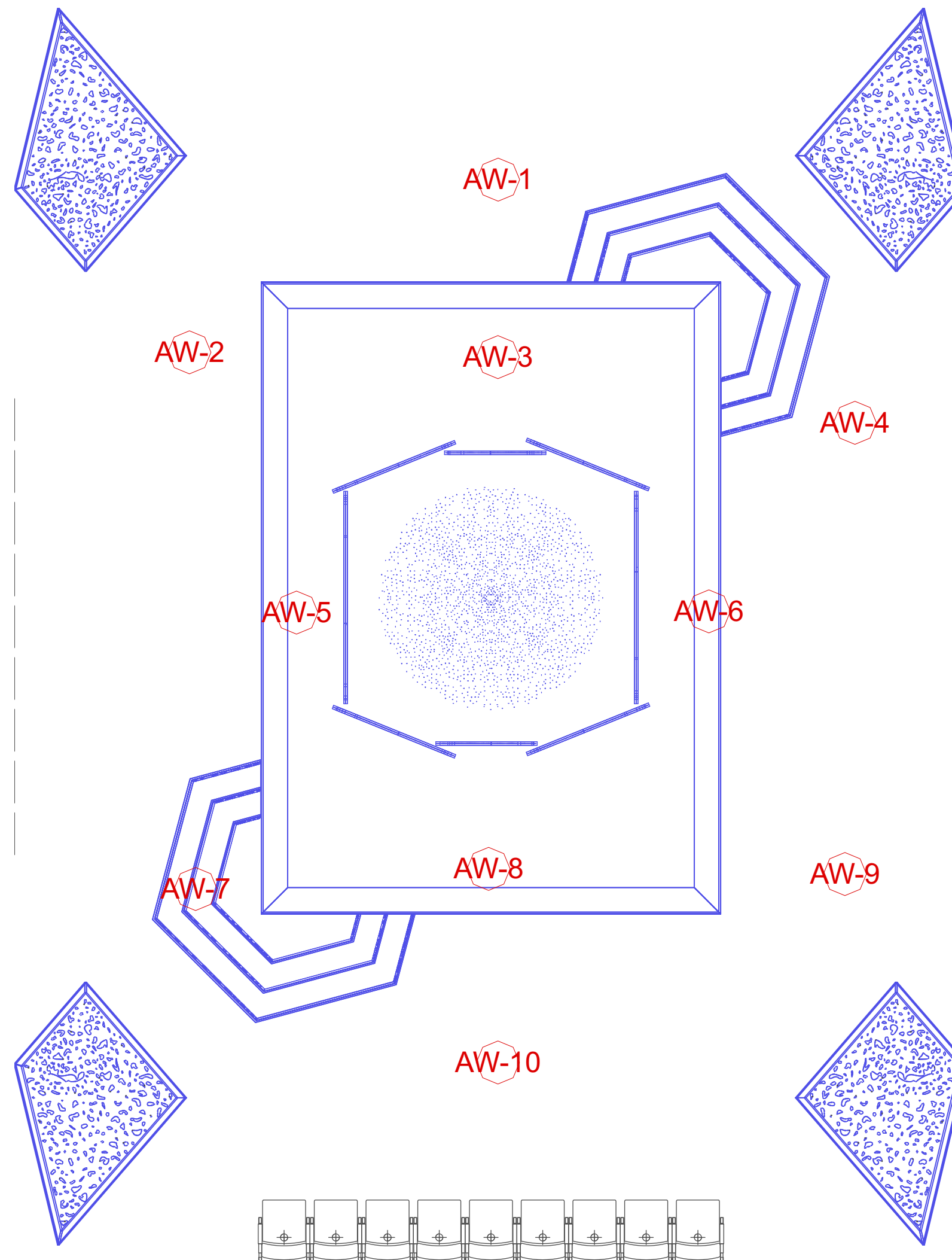


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ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING

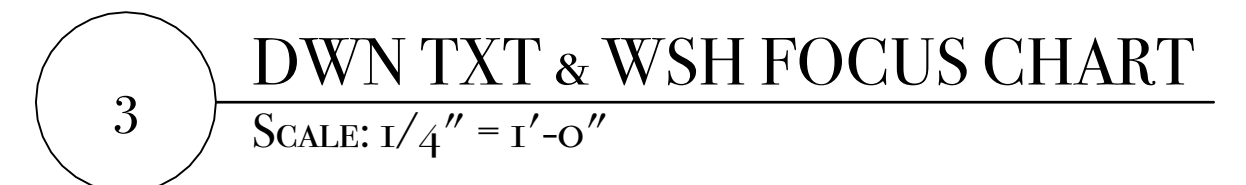
FOCUS CHRT

DATE: 10/XX/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL 1





DATE: 10/XX/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL I





DATE: 10/XX/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL I



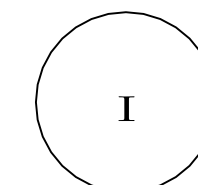
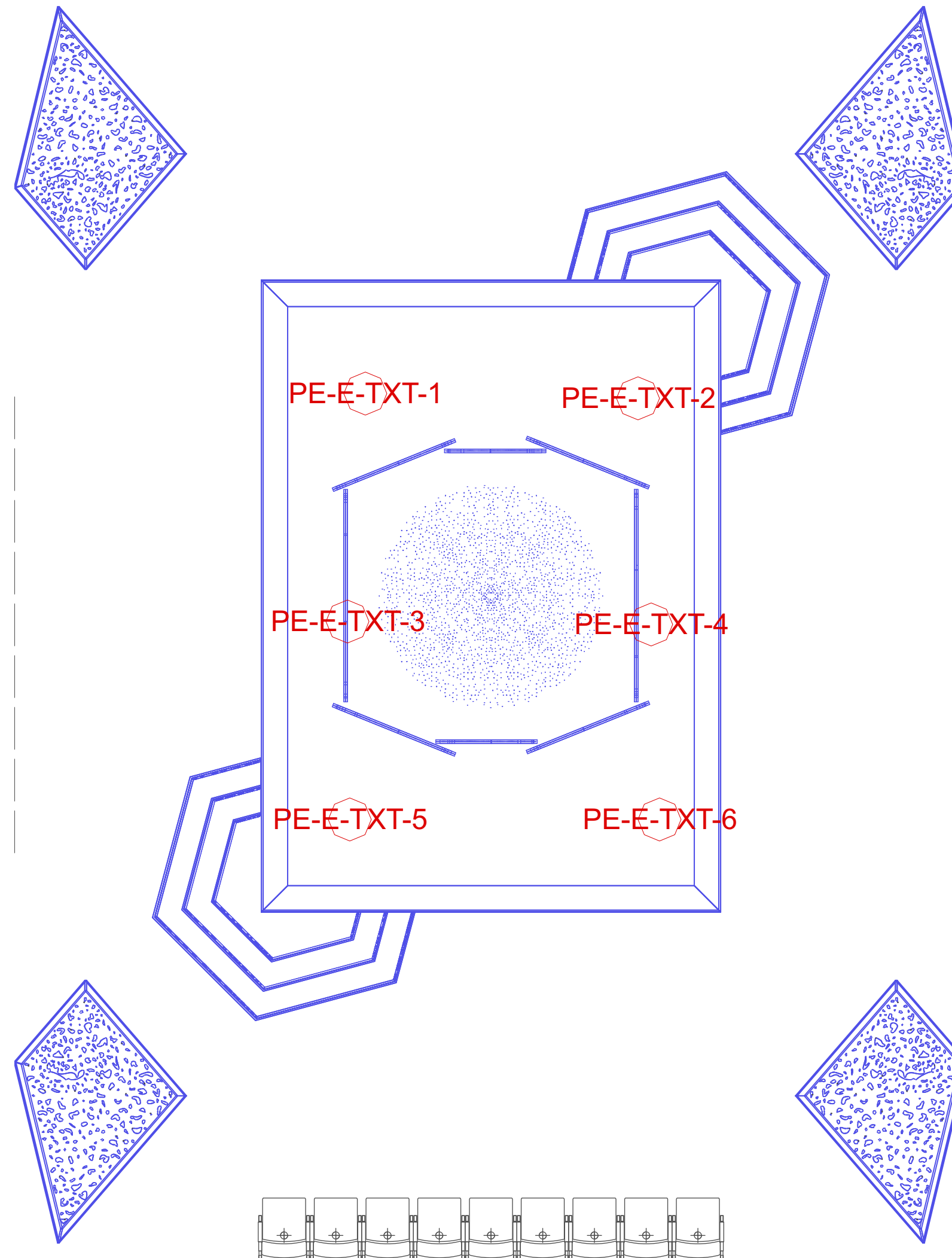


LIGHTING DESIGNER: **EB MADRY**
ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING

FOCUS CHRT

DATE: 10/XX/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL I



PIPE END TXT FOCUS CHART

SCALE: 1/4" = 1'-0"

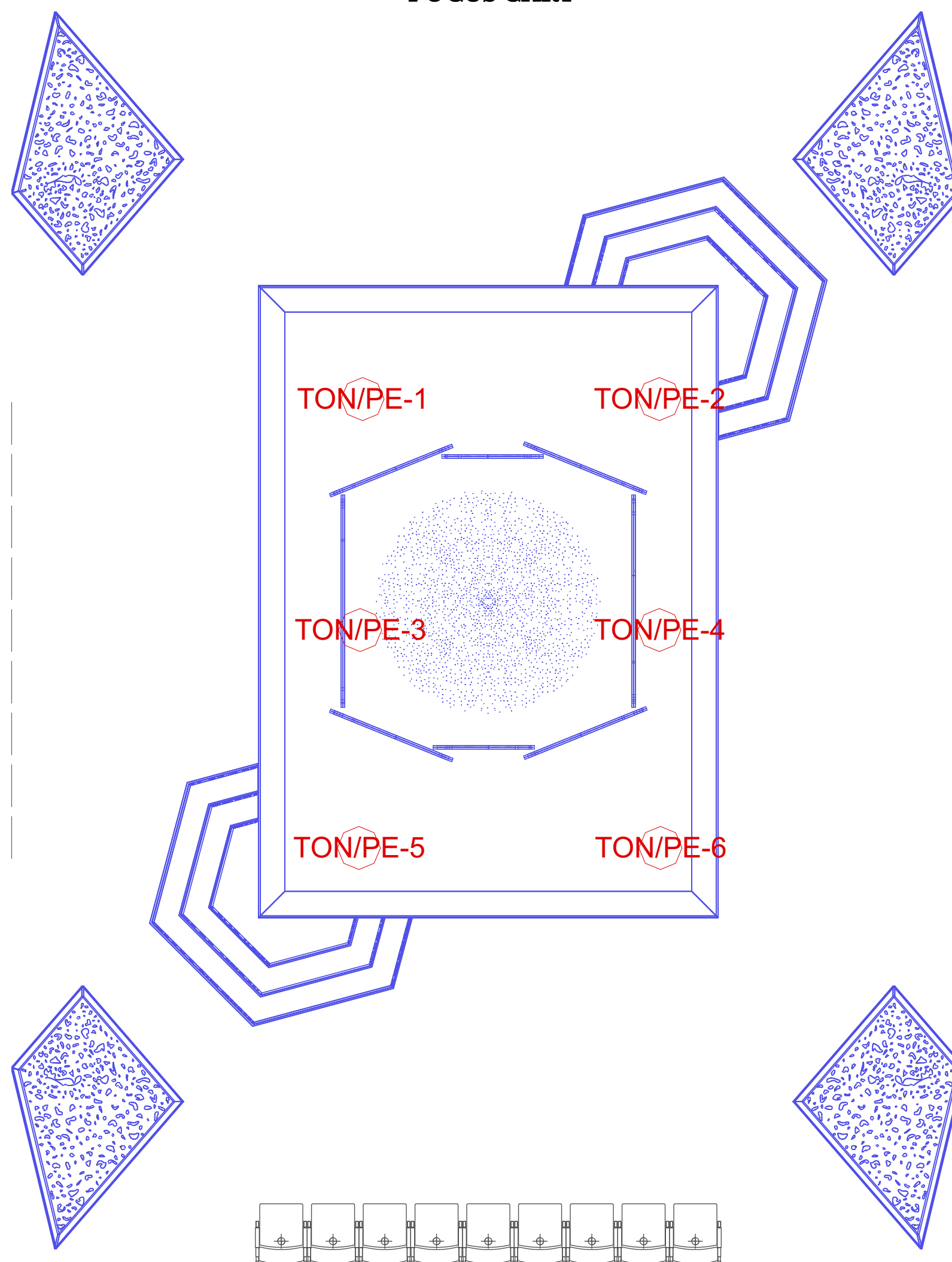


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ASSISTANT LIGHTING DESIGNER: JESUS RODRIGUEZ
VENUE: CHFLCD BB @ TEXAS TECH

SPRING AWAKENING

FOCUS CHRT

DATE: 10/XX/2021
ME: JARED ROBERTS
PRE VIZ PROGRAMMER: JACOB BRINKMAN
SUBMITTAL I





SPRING AWAKENING WHEEL

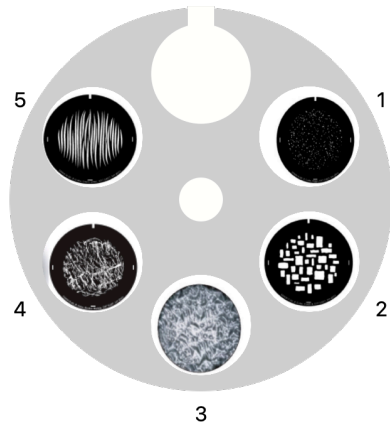
11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

#1: Mac Encore Performance Gobo Wheel



Slots:

	<u>DESCRIPTION</u>	<u>ROTATES</u>	<u>TYPE</u>	<u>GOBO SIZE</u>	<u>COUNT</u>
		No	Gobo		No
1	Higgs	No	Gobo		No
2	Patch It	No	Gobo		No
3	Limbo/Crystal in Holder	No	Gobo		No
4	Broken Marble	No	Gobo		No
5	Grass Lines	No	Gobo		No



SPRING AWAKENING WHEEL

11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

#2: Mac Encore Animation Wheel



Slots:

	<u>DESCRIPTION</u>	<u>ROTATES</u>	<u>TYPE</u>	<u>GOBO SIZE</u>	<u>COUNT</u>
1	Radial Breakup	No	Gobo		No



SPRING AWAKENING WHEEL

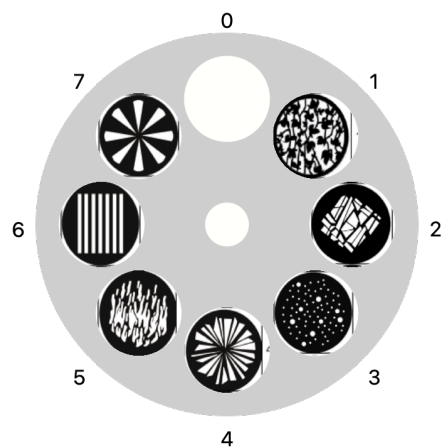
11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

#3: SolaFrame Theatre Rotating Wheel



Slots:

	<u>DESCRIPTION</u>	<u>ROTATES</u>	<u>TYPE</u>	<u>GOBO SIZE</u>	<u>COUNT</u>
0		No	Open		No
1	Foliage (Glass)	No	Gobo		No
2	Fracture	No	Gobo		No
3	Xylern	No	Gobo		No
4	Valient	No	Gobo		No
5	Fire	No	Gobo		No
6	Bars	No	Gobo		No
7	Pin Wheel	No	Gobo		No



SPRING AWAKENING WHEEL

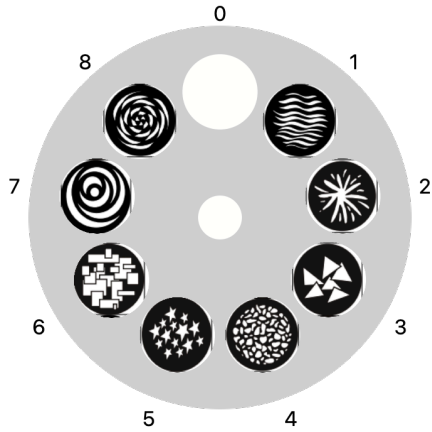
11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

#4: SolaFrame Theatre Interchange Gobo Wheel



Slots:

	<u>DESCRIPTION</u>	<u>ROTATES</u>	<u>TYPE</u>	<u>GOBO SIZE</u>	<u>COUNT</u>
0		No	Open		No
1	Waves	No	Gobo		No
2	Splash	No	Gobo		No
3	Triangles	No	Gobo		No
4	Polymoba	No	Gobo		No
5	Stars	No	Gobo		No
6	Modern	No	Gobo		No
7	Crescents	No	Gobo		No
8	Twist	No	Gobo		No



SPRING AWAKENING WHEEL

11/9/21

21_110921_SA_LTC-SA-3D PLOT SUB FINAL

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

#5: SolaFrame Theatre Animation Wheel



Slots:

	<u>DESCRIPTION</u>	<u>ROTATES</u>	<u>TYPE</u>	<u>GOBO SIZE</u>	<u>COUNT</u>
1	SolaFrame Theatre Animation	No	Gobo		No



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

LD: Ebony Madry
 ALD: Jesus Rodriguez
 Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
 Pre Viz: Jacob Brinkman
 Final

<u>CHANNE</u>	<u>ADDR</u>	<u>POSITIO</u>	<u>UNIT#</u>	<u>INSTRUMENT</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GOBO NAMES</u>
(1)	2/267	PIPE B	6	ETC ColorSource Spot 26deg	A1-N		
(2)	2/260	PIPE B	5	ETC ColorSource Spot 26deg	A2-N		
(3)	2/477	PIPE B	2	ETC ColorSource Spot 26deg	A3-N		
(4)	2/449	PIPE C	7	ETC ColorSource Spot 26deg	A4-N		
(5)	3/387	PIPE C	3	ETC ColorSource Spot 26deg	A6-N		
(6)	2/421	PIPE C	5	ETC ColorSource Spot 26deg	A8-N		
(7)	3/281	PIPE A	1	ETC ColorSource Spot 26deg	A10-N		
(11)	2/183	PIPE 3	2	ETC ColorSource Spot 26deg	A1-S		
(12)	2/302	PIPE 4	3	ETC ColorSource Spot 26deg	A2-S		
(13)	3/22	PIPE 5	2	ETC ColorSource Spot 26deg	A3-S		
(14)	2/176	PIPE 3	1	ETC ColorSource Spot 26deg	A7-S		
(15)	2/274	PIPE 4	1	ETC ColorSource Spot 26deg	A8-S		
(16)	3/8	PIPE 5	1	ETC ColorSource Spot 26deg	A9-S		
(17)	2/253	PIPE H	1	ETC ColorSource Spot 26deg	A11-S		
(21)	3/367	PIPE 7	8	ETC ColorSource Spot 36deg	A3-E		



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.lw6

<u>CHANNE</u>	<u>ADDR</u>	<u>POSITIO</u>	<u>UNIT#</u>	<u>INSTRUMENT</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GOBO NAMES</u>
(22)	3/309	PIPE E	1	ETC ColorSource Spot 36deg	A6-E		
(23)	3/211	PIPE 7	1	ETC ColorSource Spot 36deg	A9-E		
(31)	2/43	PIPE 1	8	ETC ColorSource Spot 36deg	A1-W		
(32)	2/22	PIPE 1	1	ETC ColorSource Spot 36deg	A7-W		
(33)	2/1	PIPE 1	4	ETC ColorSource Spot 36deg	A4-W		
(41)	3/78	PIPE 5	6	ETC ColorSource Spot 36deg Deep Blue	HF-1-E		
(42)	3/71	PIPE 6	12	ETC ColorSource Spot 36deg Deep Blue	HF-2-E		
(43)	3/36	PIPE 5	4	ETC ColorSource Spot 36deg Deep Blue	HF-3-E		
(44)	2/309	PIPE 4	4	ETC ColorSource Spot 36deg	HF-5-E		
(45)	3/295	PIPE C	1	ETC ColorSource Spot 36deg	HF-4-E		
(51)	2/225	PIPE 3	7	ETC ColorSource Spot 36deg Deep Blue	HF-1-W		
(52)	2/218	PIPE 2	11	ETC ColorSource Spot 36deg Deep Blue	HF-2-W		
(53)	2/197	PIPE 3	4	ETC ColorSource Spot 36deg Deep Blue	HF-3-W		
(54)	2/428	PIPE C	4	ETC ColorSource Spot 36deg	HF-4-W		
(55)	2/92	PIPE 2	4	ETC ColorSource Spot 36deg	HF-5-W		
(61)	2/470	PIPE 4	12	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-1		



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.hw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(62)	2/141	PIPE 2	13	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-2		
(63)	2/407	PIPE 4	10	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-3		
(64)	3/190	PIPE 6	16	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-4		
(65)	2/127	PIPE 2	10	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-5		
(66)	2/386	PIPE 3	6	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-6		
	3/400	PIPE 5	5	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-6		
(67)	3/162	PIPE 6	11	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-7		
(68)	2/78	PIPE 2	3	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-8		
(69)	2/330	PIPE F	1	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-9		
(70)	3/106	PIPE 6	3	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-10		
(71)	2/295	PIPE 4	2	ETC COLORSOURCE PAR Deep Blue Medium Round	DWN- WASH-11		
(81)	2/148	PIPE 6	6	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-9	Apollo 2219	 BACK STABBER
(82)	2/400	PIPE 2	14	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-2	Apollo 2219	 BACK STABBER
(83)	3/169	PIPE 4	9	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-3	Apollo 2219	 BACK STABBER
(84)	2/113	PIPE 6	13	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-4	Apollo 2219	 BACK STABBER
(85)	3/155	PIPE 2	8	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-5	Apollo 2219	 BACK STABBER



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.hw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(86)	2/71	PIPE 2	6	ETC ColorSource Spot 50deg	DWN-TXT-6	Apollo 2219	 BACK STABBER
(87)	2/316	PIPE 6	10	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-7	Apollo 2219	 BACK STABBER
(88)	3/99	PIPE 4	5	ETC ColorSource Spot 50deg Deep Blue	DWN-TXT-8	Apollo 2219	 BACK STABBER
(101)	3/302	PIPE 2	17	ETC ColorSource Spot 26deg Deep Blue	MOAT NORTH		
(102)	3/120	PIPE 6	18	ETC ColorSource Spot 26deg Deep Blue	MOAT NORTH		
(103)	3/232	PIPE B	1	ETC ColorSource Spot 26deg Deep Blue	MOAT EAST		
(104)	3/204	PIPE C	1	ETC ColorSource Spot 26deg Deep Blue	MOAT EAST		
(105)	3/1	PIPE 6	2	ETC ColorSource Spot 26deg Deep Blue	MOAT SOUTH		
(106)	3/15	PIPE 2	2	ETC ColorSource Spot 26deg Deep Blue	MOAT SOUTH		
(107)	2/288	PIPE C	4	ETC ColorSource Spot 26deg Deep Blue	MOAT EAST		
(108)	3/57	PIPE B	7	ETC ColorSource Spot 26deg Deep Blue	MOAT EAST		
(111)	3/288	PIPE A	2	ETC ColorSource Spot 36deg	AW-N-TXT-1	R77570	 Sponged
(112)	2/50	PIPE 1	9	ETC ColorSource Spot 36deg	AW-N-TXT-2	R77570	 Sponged
(113)	2/239	PIPE 3	9	ETC ColorSource Spot 50deg	AW-N-TXT-3	R77570	 Sponged
(114)	2/484	PIPE B	3	ETC ColorSource Spot 36deg	AW-N-TXT-4	R77570	 Sponged
(115)	2/85	PIPE C	8	ETC ColorSource Spot 36deg	AW-N-TXT-5	R77570	 Sponged



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.hw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(116)	2/442	PIPE C	6	ETC ColorSource Spot 36deg	AW-N-TXT-6	R77570	 Sponged
(117)	2/64	PIPE E	5	ETC ColorSource Spot 36deg	AW-N-TXT-7	R77570	 Sponged
(118)	2/365	PIPE E	3	ETC ColorSource Spot 50deg	AW-N-TXT-8	R77570	 Sponged
(119)	3/64	PIPE E	2	ETC ColorSource Spot 36deg	AW-N-TXT-9	R77570	 Sponged
(120)	2/204	PIPE 3	5	ETC ColorSource Spot 36deg	AW-N-TXT-10	R77570	 Sponged
(131)	3/380	PIPE A	3	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-1		
(132)	2/246	PIPE 3	10	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-3		
(133)	2/491	PIPE B	4	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-4		
(134)	2/155	PIPE 2	15	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-5		
(135)	2/414	PIPE 4	11	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-6		
(136)	2/15	PIPE 1	3	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-7		
(137)	2/211	PIPE E	4	ETC COLORSOURCE PAR Deep Blue Medium Round	AW-N-WSH-8		
(141)	3/176	PIPE 6	14	ETC ColorSource Spot 26deg	PE-E-TXT-1	G117	 Coarse Lines
(142)	3/274	PIPE 7	9	ETC ColorSource Spot 26deg	PE-E-TXT-2	G117	 Coarse Lines
(143)	3/134	PIPE 6	7	ETC ColorSource Spot 26deg	PE-E-TXT-3	G117	 Coarse Lines
(144)	3/239	PIPE 7	4	ETC ColorSource Spot 26deg	PE-E-TXT-4	G117	 Coarse Lines



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.lw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(145)	3/127	PIPE 6	5	ETC ColorSource Spot 26deg	PE-E-TXT-5	G117	 Coarse Lines
(146)	3/225	PIPE 7	3	ETC ColorSource Spot 26deg	PE-E-TXT-6	G117	 Coarse Lines
(151)	3/183	PIPE 6	15	ETC ColorSource Spot 26deg Deep Blue	TON/PE-1-E		
(152)	3/260	PIPE 7	7	ETC ColorSource Spot 26deg Deep Blue	TON/PE-2-E		
(153)	3/141	PIPE 6	8	ETC ColorSource Spot 26deg Deep Blue	TON/PE-3-E		
(154)	3/253	PIPE 7	6	ETC ColorSource Spot 26deg Deep Blue	TON/PE-4-E		
(155)	3/113	PIPE 6	4	ETC ColorSource Spot 26deg Deep Blue	TON/PE-5-E		
(156)	3/218	PIPE 7	2	ETC ColorSource Spot 26deg Deep Blue	TON/PE-6-E		
(161)	2/36	PIPE 1	2	ETC ColorSource Spot 26deg Deep Blue	TON/PE-5-W		
(162)	2/134	PIPE 2	5	ETC ColorSource Spot 26deg Deep Blue	TON/PE-6-W		
(163)	2/29	PIPE 1	7	ETC ColorSource Spot 26deg Deep Blue	TON/PE-1-W		
(164)	2/120	PIPE 2	12	ETC ColorSource Spot 26deg Deep Blue	TON/PE-2-W		
(165)	2/8	PIPE 1	5	ETC ColorSource Spot 26deg Deep Blue	TON/PE-3-W		
(166)	2/99	PIPE 2	9	ETC ColorSource Spot 26deg Deep Blue	TON/PE-4-W		
(171)	2/232	PIPE 3	8	ETC ColorSource Spot 19deg	CX-TXT-1-W	GAM 696	 Construction C
(172)	2/393	PIPE 4	8	ETC ColorSource Spot 19deg	CX-TXT-1-E	GAM 696	 Construction C



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(173)	3/85	PIPE 5	7	ETC ColorSource Spot 19deg	CX-TXT-1-E	GAM 696	Construction C
(174)	3/148	PIPE 6	9	ETC ColorSource Spot 19deg	CX-TXT-3-E	GAM 696	Construction C
(175)	2/106	PIPE 2	7	ETC ColorSource Spot 19deg	CX-TXT-2-W	GAM 696	Construction C
(176)	2/190	PIPE 3	3	ETC ColorSource Spot 19deg	CX-TXT-4-W	GAM 696	Construction C
(177)	2/337	PIPE 4	6	ETC ColorSource Spot 19deg	CX-TXT-4-E	GAM 696	Construction C
(178)	3/29	PIPE 5	3	ETC ColorSource Spot 19deg	CX-TXT-4-E	GAM 696	Construction C
(181)	5/350	SOUTH UNDER MEZZ	2	ETC COLORSOURCE PAR Deep Blue Medium Round	LOW SIDE		
(182)	5/360	SOUTH UNDER MEZZ	1	ETC COLORSOURCE PAR Deep Blue Medium Round	LOW SIDE		
(183)	5/370	NORTH UNDER MEZZ	5	ETC COLORSOURCE PAR Deep Blue Medium Round	LOW SIDE		
(184)	5/380	NORTH UNDER MEZZ	1	ETC COLORSOURCE PAR Deep Blue Medium Round	LOW SIDE		
(201)	5/10	NORTH UNDER TWG	1	ETC COLORSOURCE PAR Deep Blue Medium Round	SET-CHAN- N-WSH		
(202)	5/20	EAST UNDER TWG	2	ETC COLORSOURCE PAR Deep Blue Medium Round	SET-CHAN- E-WSH		
(203)	5/40	SOUTH UNDER TWG	1	ETC COLORSOURCE PAR Deep Blue Medium Round	SET-CHAN- S-WSH		
(204)	5/60	WEST UNDER TWG	1	ETC COLORSOURCE PAR Deep Blue Medium Round	SET-CHAN- W-WSH		
(211)	2/162	PIPE 2	16	ETC ColorSource PAR Deep Blue Wide Round	SET-WASH- 1		
(212)	3/197	PIPE 6	17	ETC ColorSource PAR Deep Blue Wide Round	SET-WASH- 2		
(213)	2/57	PIPE 2	1	ETC ColorSource PAR Deep Blue Wide Round	SET-WASH- 3		



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.lw6

<u>CHANNE</u>	<u>ADDR</u>	<u>POSITIO</u>	<u>UNIT#</u>	<u>INSTRUMENT</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GOBO NAMES</u>
(214)	3/92	PIPE 6	1	ETC ColorSource PAR Deep Blue Wide Round	SET-WASH- 4		
(221)	6/100	DECK	1	Chauvet COLORdash Accent	FOOT		
(222)	6/110	DECK	2	Chauvet COLORdash Accent	FOOT		
(223)	6/120	DECK	3	Chauvet COLORdash Accent	FOOT		
(224)	6/130	DECK	4	Chauvet COLORdash Accent	FOOT		
(225)	6/140	DECK	5	Chauvet COLORdash Accent	FOOT		
(226)	6/150	DECK	6	Chauvet COLORdash Accent	FOOT		
(227)	6/160	DECK	7	Chauvet COLORdash Accent	FOOT		
(228)	6/170	DECK	8	Chauvet COLORdash Accent	FOOT		
(229)	6/180	DECK	9	Chauvet COLORdash Accent	FOOT		
(230)	6/190	DECK	10	Chauvet COLORdash Accent	FOOT		
(231)	6/70	DECK TRAP	1	ETC ColorSource CYC	DECK TRAP		
(232)	6/80	DECK TRAP	2	ETC ColorSource CYC	DECK TRAP		
(251)	3/418	PIPE C	9	ETC ColorSource Spot 36deg Deep Blue	MEZZ SPECIAL		
(252)	3/411	PIPE C	2	ETC ColorSource Spot 36deg Deep Blue	MEZZ SPECIAL		
(301)	4/250	PIPE B.5A	1	Martin MAC Encore Performance CLD	MOVER PROFILE 1		



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTG-SA-3D PLOT SUB FINAL.hw6

<u>CHANNE</u>	<u>ADDR</u>	<u>POSITIO</u>	<u>UNIT#</u>	<u>INSTRUMENT</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GOBO NAMES</u>
(302)	4/100	PIPE G	2	Martin MAC Encore Performance CLD	MOVER PROFILE 2		
(311)	5/100	EAST UNDER TWC	1	High End Systems SolaTheater	MOVER PROFILE 3		
(312)	5/150	WEST UNDER TWC	2	High End Systems SolaTheater	MOVER PROFILE 4		
(331)	4/50	PIPE 1	6	Martin MAC Encore Wash CLD	MOVER WASH 1		
(332)	5/250	PIPE 7	5	Martin MAC Encore Wash CLD	MOVER WASH 2		
(341)	4/200	PIPE B.5A	2	High End Systems Studio Color 575	MOVER WASH 1		
(342)	4/300	PIPE C.5A	1	High End Systems Studio Color 575	MOVER WASH 2		
(343)	4/350	PIPE C.5B	1	High End Systems Studio Color 575	MOVER WASH 3		
(344)	4/400	PIPE E.5A	1	High End Systems Studio Color 575	MOVER WASH 4		
(345)	4/150	PIPE G	3	High End Systems Studio Color 575	MOVER WASH 5		
(346)	5/300	PIPE E.5B	1	High End Systems Studio Color 575	MOVER WASH 6		
(501)	5/481	MEZZ	1	S-4 14 DEG @750	FOLLOW SPOT		
(502)	5/485	MEZZ	2	S-4 14 DEG @750	FOLLOW SPOT		
(503)	5/483	MEZZ	3	S-4 14 DEG @750	FOLLOW SPOT		



SPRING AWAKENING

CHANNEL HOOKUP

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21_110921_SA_LTC-SA-3D PLOT SUB FINAL.lw6

CHANNE	ADDR	POSITIO	UNIT#	INSTRUMENT	PURPOSE	GOBO	GOBO NAMES
(599)	5/90	NORTH UNDER MEZZ	2	ETC ColorSource PAR Deep Blue Wide Round	BAND DOWN		
	5/80	NORTH UNDER MEZZ	3	ETC ColorSource PAR Deep Blue Wide Round	BAND DOWN		
	5/70	NORTH UNDER MEZZ	4	ETC ColorSource PAR Deep Blue Wide Round	BAND DOWN		
(600)	3/450	PIPE 5	8	ETC ColorSource Spot 26deg Deep Blue	CONDUCTO R SPECIAL		
(601)	2/510	PIPE H	2	Ultratec Radiance Hazer	HAZER		



SPRING AWAKENING

INSTRUMENT SCHEDULE

11/9/21

21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

TABLE OF CONTENTS

PIPE 1	1	PIPE E.5A	9
PIPE 2	2	PIPE E.5B	9
PIPE 3	3	PIPE F	9
PIPE 4	4	PIPE G	10
PIPE 5	5	PIPE H	10
PIPE 6	6	NORTH UNDER TWG	10
PIPE 7	7	EAST UNDER TWG	10
PIPE A	7	SOUTH UNDER TWG	10
PIPE B	8	WEST UNDER TWG	11
PIPE B.5A	8	MEZZ	11
PIPE C	8	NORTH UNDER MEZZ	11
PIPE C.5A	9	SOUTH UNDER MEZZ	11
PIPE C.5B	9	DECK	12
PIPE E	9	DECK TRAP	12



SPRING AWAKENING

INSTRUMENT SCHEDULE

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11/9/21

21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

LD: Ebony Madry
 ALD: Jesus Rodriguez
 Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
 Pre Viz: Jacob Brinkman
 Final

PIPE 1

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>COBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 36deg	(32)	2/22	A7-W		
2	ETC ColorSource Spot 26deg Deep Blue	(161)	2/36	TON/PE-5-W		
3	ETC COLORSOURCE PAR Deep Blue Medium Round	(136)	2/15	AW-N-WSH-7		
4	ETC ColorSource Spot 36deg	(33)	2/1	A4-W		
5	ETC ColorSource Spot 26deg Deep Blue	(165)	2/8	TON/PE-3-W		
6	Martin MAC Encore Wash CLD	(331)	4/50	MOVER WASH 1		
7	ETC ColorSource Spot 26deg Deep Blue	(163)	2/29	TON/PE-1-W		
8	ETC ColorSource Spot 36deg	(31)	2/43	A1-W		
9	ETC ColorSource Spot 36deg	(112)	2/50	AW-N-TXT-2	R77570	● Sponged



SPRING AWAKENING

INSTRUMENT SCHEDULE

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PIPE 2

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	GOBO	GBN
1	ETC ColorSource PAR Deep Blue Wide Round	(213)	2/57	SET-WASH-3		
2	ETC ColorSource Spot 26deg Deep Blue	(106)	3/15	MOAT SOUTH		
3	ETC COLORSOURCE PAR Deep Blue Medium Round	(68)	2/78	DWN-WASH-8		
4	ETC ColorSource Spot 36deg	(55)	2/92	HF-5-W		
5	ETC ColorSource Spot 26deg Deep Blue	(162)	2/134	TON/PE-6-W		
6	ETC ColorSource Spot 50deg	(86)	2/71	DWN-TXT-6	Apollo 2219	 BACK STABBER
7	ETC ColorSource Spot 19deg	(175)	2/106	CX-TXT-2-W	GAM 696	 Constructio n C
8	ETC ColorSource Spot 50deg Deep Blue	(85)	3/155	DWN-TXT-5	Apollo 2219	 BACK STABBER
9	ETC ColorSource Spot 26deg Deep Blue	(166)	2/99	TON/PE-4-W		
10	ETC COLORSOURCE PAR Deep Blue Medium Round	(65)	2/127	DWN-WASH-5		
11	ETC ColorSource Spot 36deg Deep Blue	(52)	2/218	HF-2-W		
12	ETC ColorSource Spot 26deg Deep Blue	(164)	2/120	TON/PE-2-W		
13	ETC COLORSOURCE PAR Deep Blue Medium Round	(62)	2/141	DWN-WASH-2		
14	ETC ColorSource Spot 50deg Deep Blue	(82)	2/400	DWN-TXT-2	Apollo 2219	 BACK STABBER
15	ETC COLORSOURCE PAR Deep Blue Medium Round	(134)	2/155	AW-N-WSH-5		
16	ETC ColorSource PAR Deep Blue Wide Round	(211)	2/162	SET-WASH-1		
17	ETC ColorSource Spot 26deg Deep Blue	(101)	3/302	MOAT NORTH		



SPRING AWAKENING

INSTRUMENT SCHEDULE

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PIPE 3

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	GOBO	GBN
1	ETC ColorSource Spot 26deg	(14)	2/176	A7-S		
2	ETC ColorSource Spot 26deg	(11)	2/183	A1-S		
3	ETC ColorSource Spot 19deg	(176)	2/190	CX-TXT-4-W	GAM 696	 Construction C
4	ETC ColorSource Spot 36deg Deep Blue	(53)	2/197	HF-3-W		
5	ETC ColorSource Spot 36deg	(120)	2/204	AW-N-TXT-10	R77570	 Sponged
6	ETC COLORSOURCE PAR Deep Blue Medium Round	(66)	2/386	DWN-WASH-6		
7	ETC ColorSource Spot 36deg Deep Blue	(51)	2/225	HF-1-W		
8	ETC ColorSource Spot 19deg	(171)	2/232	CX-TXT-1-W	GAM 696	 Construction C
9	ETC ColorSource Spot 50deg	(113)	2/239	AW-N-TXT-3	R77570	 Sponged
10	ETC COLORSOURCE PAR Deep Blue Medium Round	(132)	2/246	AW-N-WSH-3		



SPRING AWAKENING

INSTRUMENT SCHEDULE

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21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

PIPE 4

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	GOBO	GBN
1	ETC ColorSource Spot 26deg	(15)	2/274	A8-S		
2	ETC COLORSOURCE PAR Deep Blue Medium Round	(71)	2/295	DWN-WASH-11		
3	ETC ColorSource Spot 26deg	(12)	2/302	A2-S		
4	ETC ColorSource Spot 36deg	(44)	2/309	HF-5-E		
5	ETC ColorSource Spot 50deg Deep Blue	(88)	3/99	DWN-TXT-8	Apollo 2219	BACK STABBER
6	ETC ColorSource Spot 19deg	(177)	2/337	CX-TXT-4-E	GAM 696	Construction C
8	ETC ColorSource Spot 19deg	(172)	2/393	CX-TXT-1-E	GAM 696	Construction C
9	ETC ColorSource Spot 50deg Deep Blue	(83)	3/169	DWN-TXT-3	Apollo 2219	BACK STABBER
10	ETC COLORSOURCE PAR Deep Blue Medium Round	(63)	2/407	DWN-WASH-3		
11	ETC COLORSOURCE PAR Deep Blue Medium Round	(135)	2/414	AW-N-WSH-6		
12	ETC COLORSOURCE PAR Deep Blue Medium Round	(61)	2/470	DWN-WASH-1		



SPRING AWAKENING

INSTRUMENT SCHEDULE

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21_110921_SA_LTG-SA-3D PLOT SUB FINAL.lw6

PIPE 5

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 26deg	(16)	3/8	A9-S		
2	ETC ColorSource Spot 26deg	(13)	3/22	A3-S		
3	ETC ColorSource Spot 19deg	(178)	3/29	CX-TXT-4-E	GAM 696	 Construction C
4	ETC ColorSource Spot 36deg Deep Blue	(43)	3/36	HF-3-E		
5	ETC COLORSOURCE PAR Deep Blue Medium Round	(66)	3/400	DWN-WASH-6		
6	ETC ColorSource Spot 36deg Deep Blue	(41)	3/78	HF-1-E		
7	ETC ColorSource Spot 19deg	(173)	3/85	CX-TXT-1-E	GAM 696	 Construction C
8	ETC ColorSource Spot 26deg Deep Blue	(600)	3/450	CONDUCTOR SPECIAL		



SPRING AWAKENING

INSTRUMENT SCHEDULE

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PIPE 6

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	GOBO	GBN
1	ETC ColorSource PAR Deep Blue Wide Round	(214)	3/92	SET-WASH-4		
2	ETC ColorSource Spot 26deg Deep Blue	(105)	3/1	MOAT SOUTH		
3	ETC COLORSOURCE PAR Deep Blue Medium Round	(70)	3/106	DWN-WASH-10		
4	ETC ColorSource Spot 26deg Deep Blue	(155)	3/113	TON/PE-5-E		
5	ETC ColorSource Spot 26deg	(145)	3/127	PE-E-TXT-5	G117	Coarse Lines
6	ETC ColorSource Spot 50deg Deep Blue	(81)	2/148	DWN-TXT-9	Apollo 2219	BACK STABBER
7	ETC ColorSource Spot 26deg	(143)	3/134	PE-E-TXT-3	G117	Coarse Lines
8	ETC ColorSource Spot 26deg Deep Blue	(153)	3/141	TON/PE-3-E		
9	ETC ColorSource Spot 19deg	(174)	3/148	CX-TXT-3-E	GAM 696	Constructio n C
10	ETC ColorSource Spot 50deg Deep Blue	(87)	2/316	DWN-TXT-7	Apollo 2219	BACK STABBER
11	ETC COLORSOURCE PAR Deep Blue Medium Round	(67)	3/162	DWN-WASH-7		
12	ETC ColorSource Spot 36deg Deep Blue	(42)	3/71	HF-2-E		
13	ETC ColorSource Spot 50deg Deep Blue	(84)	2/113	DWN-TXT-4	Apollo 2219	BACK STABBER
14	ETC ColorSource Spot 26deg	(141)	3/176	PE-E-TXT-1	G117	Coarse Lines
15	ETC ColorSource Spot 26deg Deep Blue	(151)	3/183	TON/PE-1-E		
16	ETC COLORSOURCE PAR Deep Blue Medium Round	(64)	3/190	DWN-WASH-4		



SPRING AWAKENING

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PIPE 6

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
17	ETC ColorSource PAR Deep Blue Wide Round	(212)	3/197	SET-WASH-2		
18	ETC ColorSource Spot 26deg Deep Blue	(102)	3/120	MOAT NORTH		

PIPE 7

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 36deg	(23)	3/211	A9-E		
2	ETC ColorSource Spot 26deg Deep Blue	(156)	3/218	TON/PE-6-E		
3	ETC ColorSource Spot 26deg	(146)	3/225	PE-E-TXT-6	G117	 Coarse Lines
4	ETC ColorSource Spot 26deg	(144)	3/239	PE-E-TXT-4	G117	 Coarse Lines
5	Martin MAC Encore Wash CLD	(332)	5/250	MOVER WASH 2		
6	ETC ColorSource Spot 26deg Deep Blue	(154)	3/253	TON/PE-4-E		
7	ETC ColorSource Spot 26deg Deep Blue	(152)	3/260	TON/PE-2-E		
8	ETC ColorSource Spot 36deg	(21)	3/367	A3-E		
9	ETC ColorSource Spot 26deg	(142)	3/274	PE-E-TXT-2	G117	 Coarse Lines

PIPE A

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 26deg	(7)	3/281	A10-N		
2	ETC ColorSource Spot 36deg	(111)	3/288	AW-N-TXT-1	R77570	 Sponged
3	ETC COLORSOURCE PAR Deep Blue Medium Round	(131)	3/380	AW-N-WSH-1		



SPRING AWAKENING

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PIPE B

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	COBO	GBN
1	ETC ColorSource Spot 26deg Deep Blue	(103)	3/232	MOAT EAST		
2	ETC ColorSource Spot 26deg	(3)	2/477	A3-N		
3	ETC ColorSource Spot 36deg	(114)	2/484	AW-N-TXT-4	R77570	● Sponged
4	ETC COLORSOURCE PAR Deep Blue Medium Round	(133)	2/491	AW-N-WSH-4		
5	ETC ColorSource Spot 26deg	(2)	2/260	A2-N		
6	ETC ColorSource Spot 26deg	(1)	2/267	A1-N		
7	ETC ColorSource Spot 26deg Deep Blue	(108)	3/57	MOAT EAST		

PIPE B.5A

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	COBO	GBN
1	Martin MAC Encore Performance CLD	(301)	4/250	MOVER PROFILE 1		
2	High End Systems Studio Color 575	(341)	4/200	MOVER WASH 1		

PIPE C

UNIT#	INSTRUMENT TYPE	CHAN	ADDRESS	PURPOSE	COBO	GBN
1	ETC ColorSource Spot 36deg	(45)	3/295	HF-4-E		
2	ETC ColorSource Spot 36deg Deep Blue	(252)	3/411	MEZZ SPECIAL		
3	ETC ColorSource Spot 26deg	(5)	3/387	A6-N		
4	ETC ColorSource Spot 36deg	(54)	2/428	HF-4-W		
5	ETC ColorSource Spot 26deg	(6)	2/421	A8-N		
6	ETC ColorSource Spot 36deg	(116)	2/442	AW-N-TXT-6	R77570	● Sponged
7	ETC ColorSource Spot 26deg	(4)	2/449	A4-N		
8	ETC ColorSource Spot 36deg	(115)	2/85	AW-N-TXT-5	R77570	● Sponged
9	ETC ColorSource Spot 36deg Deep Blue	(251)	3/418	MEZZ SPECIAL		



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PIPE C.5A

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	High End Systems Studio Color 575	(342)	4/300	MOVER WASH 2		

PIPE C.5B

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	High End Systems Studio Color 575	(343)	4/350	MOVER WASH 3		

PIPE E

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 36deg	(22)	3/309	A6-E		
2	ETC ColorSource Spot 36deg	(119)	3/64	AW-N-TXT-9	R77570	● Sponged
3	ETC ColorSource Spot 50deg	(118)	2/365	AW-N-TXT-8	R77570	● Sponged
4	ETC COLORSOURCE PAR Deep Blue Medium Round	(137)	2/211	AW-N-WSH-8		
5	ETC ColorSource Spot 36deg	(117)	2/64	AW-N-TXT-7	R77570	● Sponged

PIPE E.5A

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	High End Systems Studio Color 575	(344)	4/400	MOVER WASH 4		

PIPE E.5B

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	High End Systems Studio Color 575	(346)	5/300	MOVER WASH 6		

PIPE F

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(69)	2/330	DWN-WASH-9		



SPRING AWAKENING

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PIPE G

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 26deg Deep Blue	(104)	3/204	MOAT EAST		
2	Martin MAC Encore Performance CLD	(302)	4/100	MOVER PROFILE 2		
3	High End Systems Studio Color 575	(345)	4/150	MOVER WASH 5		
4	ETC ColorSource Spot 26deg Deep Blue	(107)	2/288	MOAT EAST		

PIPE H

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource Spot 26deg	(17)	2/253	A11-S		
2	Ultratec Radiance Hazer	(601)	2/510	HAZER		

NORTH UNDER TWG

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(201)	5/10	SET-CHAN-N-WSH		

EAST UNDER TWG

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	High End Systems SolaTheater	(311)	5/100	MOVER PROFILE 3		
2	ETC COLORSOURCE PAR Deep Blue Medium Round	(202)	5/20	SET-CHAN-E-WSH		

SOUTH UNDER TWG

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(203)	5/40	SET-CHAN-S-WSH		



SPRING AWAKENING

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WEST UNDER TWG

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>COBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(204)	5/60	SET-CHAN-W- WSH		
2	High End Systems SolaTheater	(312)	5/150	MOVER PROFILE 4		

MEZZ

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>COBO</u>	<u>GBN</u>
1	S-4 14 DEG @750	(501)	5/481	FOLLOW SPOT		
2	S-4 14 DEG @750	(502)	5/485	FOLLOW SPOT		
3	S-4 14 DEG @750	(503)	5/483	FOLLOW SPOT		

NORTH UNDER MEZZ

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>COBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(184)	5/380	LOW SIDE		
2	ETC ColorSource PAR Deep Blue Wide Round	(599)	5/90	BAND DOWN		
3	ETC ColorSource PAR Deep Blue Wide Round	(599)	5/80	BAND DOWN		
4	ETC ColorSource PAR Deep Blue Wide Round	(599)	5/70	BAND DOWN		
5	ETC COLORSOURCE PAR Deep Blue Medium Round	(183)	5/370	LOW SIDE		

SOUTH UNDER MEZZ

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>COBO</u>	<u>GBN</u>
1	ETC COLORSOURCE PAR Deep Blue Medium Round	(182)	5/360	LOW SIDE		
2	ETC COLORSOURCE PAR Deep Blue Medium Round	(181)	5/350	LOW SIDE		



SPRING AWAKENING

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DECK

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	Chauvet COLORdash Accent	(221)	6/100	FOOT		
2	Chauvet COLORdash Accent	(222)	6/110	FOOT		
3	Chauvet COLORdash Accent	(223)	6/120	FOOT		
4	Chauvet COLORdash Accent	(224)	6/130	FOOT		
5	Chauvet COLORdash Accent	(225)	6/140	FOOT		
6	Chauvet COLORdash Accent	(226)	6/150	FOOT		
7	Chauvet COLORdash Accent	(227)	6/160	FOOT		
8	Chauvet COLORdash Accent	(228)	6/170	FOOT		
9	Chauvet COLORdash Accent	(229)	6/180	FOOT		
10	Chauvet COLORdash Accent	(230)	6/190	FOOT		

DECK TRAP

<u>UNIT#</u>	<u>INSTRUMENT TYPE</u>	<u>CHAN</u>	<u>ADDRESS</u>	<u>PURPOSE</u>	<u>GOBO</u>	<u>GBN</u>
1	ETC ColorSource CYC	(231)	6/70	DECK TRAP		
2	ETC ColorSource CYC	(232)	6/80	DECK TRAP		



SPRING AWAKENING INSTRUMENT TYPE COUNT

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11/8/21

21_110921_SA_LTC-SA-3D PLOT SUB 3.lw6

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

INSTRUMENT TYPE COUNT

<u>QTY</u>	<u>INSTRUMENT TYPE</u>	<u>LOAD</u>		
8	ETC ColorSource Spot 19deg	160w	8	Total
20	ETC ColorSource Spot 26deg	160w	20	Total
21	ETC ColorSource Spot 26deg Deep Blue	160w	21	Total
18	ETC ColorSource Spot 36deg	160w	18	Total
8	ETC ColorSource Spot 36deg Deep Blue	160w	8	Total
3	ETC ColorSource Spot 50deg	160w	3	Total
7	ETC ColorSource Spot 50deg Deep Blue	160w	7	Total
3	S-4 14 DEG @750	90w	3	Total
27	ETC COLORSOURCE PAR Deep Blue Medium Round	90w	27	Total
7	ETC ColorSource PAR Deep Blue Wide Round	90w	7	Total
2	ETC ColorSource CYC	133w	2	Total
10	Chauvet COLORdash Accent	10w	10	Total
2	Martin MAC Encore Performance CLD	596w	2	Total
6	High End Systems Studio Color 575	700w	6	Total
2	Martin MAC Encore Wash CLD	596w	2	Total
1	Ultratec Radiance Hazer	675w	1	Total
TOTAL LIGHTS:			145	



SPRING AWAKENING

GOBO COUNT

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11/8/21

21_110921_SA_LTC-SA-3D PLOT SUB 3.lw6

LD: Ebony Madry
ALD: Jesus Rodriguez
Venue: CHFLCD BB @ Texas Tech

ME: Jared Roberts
Pre Viz: Jacob Brinkman
Final

GOBO COUNT

G117

6 for ETC ColorSource Spot 26deg

6 Total



R77570

8 for ETC ColorSource Spot 36deg

2 for ETC ColorSource Spot 50deg

10 Total



GAM 696

8 for ETC ColorSource Spot 19deg

8 Total

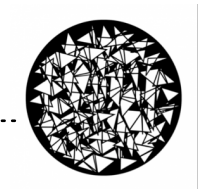


Apollo 2219

7 for ETC ColorSource Spot 50deg Deep Blue

1 for ETC ColorSource Spot 50deg

8 Total



Act I, Scene 1

WENDLA is revealed in song light — as if at a mirror. She gently explores her newly maturing body, pulls on a near-transparent schoolgirl dress.

#1 — Mama Who Bore Me

WENDLA

MAMA WHO BORE ME.
MAMA WHO GAVE ME
NO WAY TO HANDLE THINGS. WHO MADE ME SO SAD.

MAMA, THE WEEPING.
MAMA, THE ANGELS.
NO SLEEP IN HEAVEN, OR BETHLEHEM.

Enter Text

SOME PRAY THAT, ONE DAY, CHRIST WILL COME A-CALLIN'.
THEY LIGHT A CANDLE, AND HOPE THAT IT GLOWS.
AND SOME JUST LIE THERE, CRYING FOR HIM TO COME AND
FIND THEM.
BUT WHEN HE COMES, THEY DON'T KNOW HOW TO GO...

MAMA WHO BORE ME.
MAMA WHO GAVE ME
NO WAY TO HANDLE THINGS. WHO MADE ME SO BAD.

MAMA, THE WEEPING.
MAMA, THE ANGELS.
NO SLEEP IN HEAVEN, OR BETHLEHEM

(The lights shift to the world of 1891: a provincial German living room.
FRAU BERGMAN suddenly enters, beaming)

FRAU BERGMAN

Wendla!

WENDLA

Mama?

FRAU BERGMAN

Goodness, look at you — in that... that kindergarten dress! Wendla, grown-up girls cannot be seen strutting about in such...

- :LIGHTING 1 PRE-SHOW

:SOUND 701

:LIGHTING 5 HOUSE OUT

:SOUND 703

:LIGHTING 7 AFTER ANNOUNCEMENT

:LIGHTING 11 W/ MUSIC

:SOUND 705

:LIGHTING 13 WENDLA "MAMA WHO BORE..."

:LIGHTING 15 W/ MUSIC BUILD

:LIGHTING 17 W/ END OF SONG

:LIGHTING 18 W/ BOTH IN SPACE

- 2 -

SPRING AWAKENING

WENDLA

Let me wear this one, Mama! I love this one. It makes me feel like a little... faerie-queen.

FRAU BERGMAN

But you're already... in bloom.

(Off her look)

Now, sssh. You made me forget all our good news. Just imagine, Wendla, last night the stork finally visited your sister. Brought her another little baby girl.

WENDLA

I can't wait to see her, Mama.

FRAU BERGMAN

Well, put on a proper dress, and take a hat.

(WENDLA starts out, hesitates)

WENDLA

Mama, don't be cross — don't be. But I'm an aunt for the second time now, and I still have no idea how it happens.

(FRAU BERGMAN looks stricken)

Mama, please. I'm ashamed to even ask. But then, who can I ask but you?

FRAU BERGMAN

Wendla, child, you cannot imagine that I could —

WENDLA

But you cannot imagine I still believe in the stork.

FRAU BERGMAN

I honestly don't know what I've done to deserve this kind of talk. And on a day like today!

Go, child, put your clothes on.

WENDLA

And if I run out, now, and ask Gregor? Our chimney sweep...?

(A beat)

FRAU BERGMAN

Very well, I'll tell you everything.

But not today. Tomorrow. Or the day after.

WENDLA

Today, Mama.

SPRING AWAKENING

- 3 -

FRAU BERGMAN

Wendla Bergman, I simply cannot...

WENDLA

Mama!

FRAU BERGMAN

You will drive me mad.

WENDLA

Why? I'll kneel at your feet, lay my head in your lap... You can talk as if I weren't even here.

(No response)

Please.

FRAU BERGMAN

Very well, I'll tell you.

(WENDLA kneels. Flustered, FRAU BERGMAN buries the girl's head in her apron)

WENDLA

(Waits)

Yes?...

FRAU BERGMAN

Child, I...

WENDLA

Mama.

FRAU BERGMAN

All right, then. In order for a woman to conceive a child...

You follow me?

WENDLA

Yes, Mama.

FRAU BERGMAN

For a woman to bear a child, she must... in her own personal way, she must... love her husband. Love him, as she can love only him. *Only* him... she must love — with her whole... heart.

There. Now, you know everything.

WENDLA

Everything?...

:LIGHTING 20 W/ CROSS TO CHAIR

- 4 -

SPRING AWAKENING

("Yes")

WENDLA

(Not budging)

Mama!

:LIGHTING 21 W/MUSIC

#2 - *Mama Who Bore Me (Reprise)*

(The lights shift – we are back in the song world. Contemporary music sounds. The GIRLS appear. WENDLA rises and joins them. Shedding her nineteenth-century formality, she sings, as do all the GIRLS, in the manner of a contemporary young woman)

GIRLS

MAMA WHO BORE ME.
MAMA WHO GAVE ME
MAMA THE ANGELS. WHO MADE ME SO SAD.

WENDLA & GIRLS

MAMA WHO BORE ME.
MAMA WHO GAVE ME
NO WAY TO HANDLE THINGS. WHO MADE ME SO SAD.

MAMA, THE WEEPING.
MAMA, THE ANGELS.
NO SLEEP IN HEAVEN, OR BETHLEHEM.

:LIGHTING 22 W/ GRILS AT CORNER

SOME PRAY THAT, ONE DAY, CHRIST WILL COME A-CALLIN'.
THEY LIGHT A CANDLE, AND HOPE THAT IT GLOWS.
AND SOME JUST LIE THERE, CRYING FOR HIM TO COME AND
FIND THEM.
BUT WHEN HE COMES, THEY DON'T KNOW HOW TO GO...

:LIGHTING 23 W/ ALL AT TABLE

MAMA WHO BORE ME.
MAMA WHO GAVE ME
NO WAY TO HANDLE THINGS. WHO MADE ME SO BAD.

MAMA, THE WEeping.
MAMA, THE ANGELS.
NO SLEEP IN HEAVEN, OR BETHLEHEM...

(End of Act I, Scene 1)

:LIGHTING 25 W/ BUMP

: SOUND 709

Act I, Scene 2

School. The BOYS sit upright at their desks, reciting from Virgil's Aeneid. They stand, one after the other, for their recitation. HERR SONNENSTICH walks the aisles beside them, listening.

HERR SONNENSTICH

Again.

OTTO

(Mid-recitation)

... vi superum saevae memorem Iunonis ob iram...

HERR SONNENSTICH

("Well done")

Better, Herr Lammermeier. Continue, Herr Zirschnitz.

GEORG

... multa quoque et bello passus, dum conderet urbem.

HERR SONNENSTICH

Herr Rilow. From the beginning.

HANSCHEN

Arma virumque cano, Troiae qui primus ab oris —

HERR SONNENSTICH

Herr Robel. And...

ERNST

...Italiam, fato profugus, Laviniaque venit litora —

HERR SONNENSTICH

Herr Stiefel.

(But, alas, MORITZ is asleep)

HERR SONNENSTICH

Herr Stiefel.

MORITZ

(Waking)

Sir...?

HERR SONNENSTICH

Continue. Please.

(MORITZ hesitates)

Herr Stiefel...

:LIGHTING 31 TOP OF SCENE

- 6 -

SPRING AWAKENING

MORITZ

(Haltingly)

...Laviniaque venit...

HERR SONNENSTICH

Yes...?

MORITZ

...litora... multum enim —

HERR SONNENSTICH

"Multum enim...?"

MORITZ

(Taking another stab at it)

...multum olim —

HERR SONNENSTICH

(Losing patience)

"Olim"?! "Multum olim"...?! So then, somehow the Pious Aeneas has "already" suffered much "in the days still to come"...?

(No response)

Herr Stiefel?

(No response)

Do you have any idea what you're saying, Herr Stiefel?

(MORITZ is too mortified to respond. MELCHIOR rises)

MELCHIOR

If you please!

HERR SONNENSTICH

Pardon me?

MELCHIOR

(Covering gracefully)

If you please, Herr Sonnenstich... can't we at least consider "multum olim" as a plausible conjecture for how the text might read?

HERR SONNENSTICH

Herr Gabor. We are hardly here today to conjecture about textual conjectures. The boy has made an error.

MELCHIOR

Yes. But an understandable error, sir. Indeed, if we could only entertain the fitness of the conjecture —

SPRING AWAKENING

- 7 -

HERR SONNENSTICH

"Multum olim"?!

MELCHIOR

Look to the fresh rhetorical balance — *"multum olim"* introducing *"multa quoque"* — a parallel, sir, between what Aeneas has already suffered in war and those sufferings on land and sea just ahead.

HERR SONNENSTICH

Herr Gabor, since the days of Servius, Aulus Gellius, and Claudius Donatus — nay, since the moment of Virgil's death — our world has been littered with more than sufficient critical commentary on textual conjecture.

MELCHIOR

With all respect, sir, are you then suggesting there is no further room for critical thought or interpretation? Why indeed, then, do we even —

HERR SONNENSTICH

(Striking MELCHIOR with his teacher's cane)

I am suggesting no such thing. I am confirming that Herr Stiefel has made an error. And I am asking — nay, demanding — that you emend his faulty text and proceed from there. Do I make myself clear?

(MELCHIOR's jaw locks)

HERR SONNENSTICH

Herr Gabor?

(No response. He strikes MELCHIOR more forcefully)

Herr Gabor, do I make myself clear?

MELCHIOR

Yes, Herr Sonnenstich: *"litora multum ille."*

HERR SONNENSTICH

All of you — together with Melchior Gabor:
"Lavinaque venit..."

BOYS

... litora, multum ille et terris iactatus et alto
 vi superum saevae memorem Iunonis ob...

#3 — All That's Known

(The BOYS' recitation grows louder, more insistent, more numbing — as if somehow we were entering into MELCHIOR's psychic experience of it. A bit of contemporary, electronic music drifts through. Shimmering song light finds MELCHIOR. He turns out and sings — like a rocker in concert.)

**Q-35 ALL SPOTS
 MELCHIOR**

:LIGHTING 33 W/BOYS SPEAKING TOGETHER

MELCHIOR

ALL THAT'S KNOWN
IN HISTORY, IN SCIENCE,
OVERTHROWN
AT SCHOOL, AT HOME, BY BLIND MEN

YOU DOUBT THEM,
AND SOON THEY BARK AND HOUND
YOU –
TILL EVERYTHING YOU SAY IS
JUST ANOTHER BAD ABOUT YOU

ALL THEY SAY
IS "TRUST IN WHAT IS WRITTEN".

WARS ARE MADE,
AND SOMEHOW THAT IS WISDOM.

BOYS

...iram;
multa quoque et bello
passus, dum conderet
urbem...
Arma virumque cano, Troiae
qui primus ab oris
Italiam, fato profugus,
Laviniaque venit
litora, multum ille et
terris iactatus et alto
vi superum saevae memorem
Iunonis ob iram;
multa quoque et bello
passus, dum conderet
urbem...

MELCHIOR

THOUGHT IS SUSPECT,
AND MONEY IS THEIR IDOL,
AND NOTHING IS OKAY UNLESS IT'S SCRIPTED IN THEIR BIBLE.

BUT I KNOW
THERE'S SO MUCH MORE TO FIND –
JUST IN LOOKING THROUGH MYSELF, AND NOT AT THEM.

STILL, I KNOW
TO TRUST MY OWN TRUE MIND,
AND TO SAY: "THERE'S A WAY THROUGH THIS..."

ON I GO,
TO WONDER AND TO LEARNING –
NAME THE STARS AND KNOW THEIR DARK RETURNING.

I'M CALLING,
TO KNOW THE WORLD'S TRUE YEARNING –
THE HUNGER THAT A CHILD FEELS FOR EVERYTHING THEY'RE SHOWN.

:LIGHTING 35 W/ MELCHIOR BREAKING AWAY

SPRING AWAKENING

- 9 -

(MELCHIOR)

YOU WATCH ME –
 JUST WATCH ME –
 I'M CALLING,
 AND ONE DAY ALL WILL KNOW...

YOU WATCH ME –
 JUST WATCH ME –
 I'M CALLING,
 I'M CALLING,
 AND ONE DAY ALL WILL KNOW...

(MELCHIOR's song concludes. As he rejoins the BOYS in their recitation, the lights shift back to the classroom)

THE BOYS & MELCHIOR

...multa quoque et bello passus, dum conderet urbem...

HERR SONNENSTICH

(On to fresh matters)

Thank you, gentlemen. Now, if you please: "inferretque deos Latio..." The following seven lines of Pious Aeneas' journey. From memory.

(The Boys begin scribbling. HERR SONNENSTICH steps away. MORITZ taps MELCHIOR's shoulder)

MORITZ

(Sotto voice)

Melchi, thank you.

MELCHIOR

It's nothing.

MORITZ

Still, I'm sorry. You didn't need to –

MELCHIOR

("Not to worry"; ironic)

Think what Aeneas suffered.

MORITZ

But I should have known it. "Multum ille." It's just... I didn't sleep all night. In fact, I, uh, suffered a visit from the most horrific, dark phantasm...

MELCHIOR

You mean, a dream...?

:LIGHTING 37 W/MEL REJOING @ TABLE

:LIGHTING 38 ANTICIPATE HERR SONNENSTICH "THANK ...

:LIGHTING 39 SONNENSTICH EXITS

- 10 -

SPRING AWAKENING

MORITZ

A nightmare, really. Legs in sky blue stockings, climbing over the lecture podium.

MELCHIOR

Oh. *That* kind of dream.

MORITZ

("Indeed")

Have you ever suffered such... mortifying visions?

MELCHIOR

Moritz, of course. We all have. Otto Lammermeier dreamt about his mother.

MORITZ

Really?!!

MELCHIOR

Georg Zirschnitz? Dreamt he was seduced by his piano teacher.

MORITZ

Fraulein Grossebustenhalter?!

HERR SONNENSTICH

**Q-41 ALL SPOTS
MORITZ**

(Suddenly, grabbing MORITZ by the ear)

Moritz Stiefel. I need hardly remind you that, of all our pupils, you are in no position to be taking liberties. I will not warn you again.

#4 - *The Bitch of Living*

(MORITZ nods -- absolutely petrified. An intense alt-rock guitar riff. HERR SONNENSTICH freezes. The world around MORITZ comes to a halt, as concert-like light finds him. He turns out in song:)

MORITZ

GOD, I DREAMED THERE WAS AN ANGEL, WHO COULD HEAR ME
THROUGH THE WALL,
AS I CRIED OUT -- LIKE, IN LATIN: "THIS IS SO NOT LIFE
AT ALL.
HELP ME OUT -- OUT -- OF THIS NIGHTMARE." THEN I HEARD
HER SILVER CALL --
SHE SAID: "JUST GIVE IT TIME, KID. I COME TO ONE
AND ALL".

:LIGHTING 41 W/MUSIC

MORITZ

SHE SAID: "GIVE ME THAT HAND, PLEASE,
AND THE ITCH YOU CAN'T CONTROL,
LET ME TEACH YOU HOW TO HANDLE ALL
THE SADNESS IN YOUR SOUL.
OH, WE'LL WORK THAT SILVER MAGIC,
THEN WE'LL AIM IT AT THE WALL."
SHE SAID: "LOVE MAY MAKE YOU BLIND,
KID -- BUT I WOULDN'T MIND AT ALL."

BOYS

AHHHHHH...

(All the BOYS except MELCHIOR begin to move, joining MORITZ one by one, their
energy building to a dance)

MORITZ & BOYS

IT'S THE BITCH OF LIVING
WITH NOTHING BUT YOUR HAND.
JUST THE BITCH OF LIVING
AS SOMEONE YOU CAN'T STAND...

GEORG

SEE, EACH NIGHT, IT'S, LIKE, FANTASTIC --
TOSSING, TURNING, WITHOUT REST,
'CAUSE MY DAY'S AT THE PIANO -- WITH MY
TEACHER AND HER BREASTS;
AND THE MUSIC'S, LIKE, THE ONE THING
I CAN EVEN GET AT ALL,
AND THOSE BREASTS! I MEAN, GOD, PLEASE,
JUST LET THOSE APPLES FALL...

BOYS

IT'S THE BITCH OF LIVING
WITH NOTHING GOING ON.
JUST THE BITCH OF LIVING,
ASKING: WHAT WENT WRONG?

DO THEY THINK WE WANT THIS?
OH -- WHO KNOWS?

ERNST

SEE, THERE'S SHOWERING IN GYM CLASS...

HANSCHEN

BOBBY MALER, HE'S THE BEST --

Q44 - All Spots on
GEORG

Q-45 ALL SPOTS
ERNST THEN HANSCHEN
ON LINES

:LIGHTING 43 W/ BOYS JOINING "IT'S THE BITCH OF..."

:LIGHTING 44 W/ GEORG ON CHAIR

:LIGHTING 44.1 W/GEORG OFF CHAIR

:LIGHTING 45 ANT ERNST STANDS

- 12 -

SPRING AWAKENING

ERNST

GOD, MY WHOLE LIFE'S, LIKE, SOME TEST.

OTTO

THEN THERE'S MARIANNA WHEELAN - AS IF SHE'D RETURN MY CALL.

HANSCHEN

IT'S LIKE, JUST KISS SOME ASS, MAN - THEN YOU CAN SCREW 'EM ALL.

(MELCHIOR joins the song)

MELCHIOR, MORITZ & BOYS

IT'S THE BITCH OF LIVING -

AND LIVING IN YOUR HEAD

IT'S THE BITCH OF LIVING

AND SENSING GOD IS DEAD.

Q-49 ALL SPOTS
MORITZ

MORITZ & BOYS

IT'S THE BITCH OF LIVING

AND TRYING TO GET AHEAD.

IT'S THE BITCH OF LIVING -

MELCHIOR

YOU WATCH ME -

JUST WATCH ME -

I'M CALLING,

AND ONE DAY ALL WILL KNOW...

MORITZ

JUST GETTING OUT OF BED.

MORITZ & BOYS

IT'S THE BITCH OF LIVING -

AND GETTING WHAT YOU GET.

JUST THE BITCH OF LIVING -

MELCHIOR

AND KNOWING THIS IS IT.

MELCHIOR, MORITZ & BOYS

GOD, IS THIS IT?

THIS CAN'T BE IT.

OH GOD, WHAT A BITCH!

(The song ends. The lights shift back. The school day resumes)

HERR SONNENSTICH

Gentlemen, turn in your verses, and clear away your personal effects. I will see you tomorrow, seven A.M.

:LIGHTING 46 W/ OTTO AT SOUTHEAST CORNER

:LIGHTING 47 W/ MELCHIOR "IT'S THE BITCH"

:LIGHTING 49 W/ BOYS CIRCLING MOAT

:LIGHTING 50 W/ CROSS BACK TO DECK

:LIGHTING 51 W/ STANDING ON CHAIRS

:LIGHTING 52 MUSIC BUMP

:LIGHTING 53 ANT HERR SONNENSTICH "GENTLEMEN" S...

(HERR SONNENSTICH goes out. The BOYS gather their books)

OTTO

(Heading out)

Well, I'm off.

ERNST

Me too.

HANSCHEN

I'll walk with you, Ernst.

ERNST

(Pauses, turns back)

You will?

HANSCHEN

("Yes"; suggestively)

We'll huddle over the Homer. Maybe do a little Achilles and Patroclus...

(HANSCHEN leads ERNST off)

GEORG

("Good night")

Melchior, Moritz.

MELCHIOR

(Archly)

Home to Bach...?

GEORG

Fraulein Grossebustenhälter will not be kept waiting.

(GEORG shivers involuntarily, and goes. MELCHIOR turns to MORITZ with a wink, but MORITZ waves it away)

MORITZ

Ach, Melchi! Sixty lines of Homer, all those quadratic equations... I'll be up all night again. And still I won't get through it. Try and sleep. Who can sleep? I'll be haunted by another of those dreams.

MELCHIOR

Oh, yes. Your dream.

- 14 -

SPRING AWAKENING

MORITZ

("The horror!")

Melchi, why — why — am I haunted by the legs of a woman? By the deepening conviction: some dark part of my destiny may lie there between them...?

MELCHIOR

All right then. I'll tell you. I got it out of books. But prepare yourself: it made an atheist out of me.

(A beat)

So —

MORITZ

No no — not here! I can't talk it! No — do me a favor: write it down. *All* of it. Conceal it in my satchel — after Gymnastics — tomorrow.

(A beat)

If you like, you could add some illustrations in the margins.

(A beat)

MELCHIOR

Top to bottom?

MORITZ

Everything.

(HEADMASTER KNOCHENBRUCH and his associate, FRAULEIN KNUPPELDICK, stroll past and pause)

HERR KNOCHENBRUCH

Unfathomable. Fraulein Knuppeldick.

FRAULEIN KNUPPELDICK

Herr Knochenbruch...?

HERR KNOCHENBRUCH

Look at that. Melchior Gabor, a young man of distinct intellectual capability —

FRAULEIN KNUPPELDICK

Thoroughly distinct.

HERR KNOCHENBRUCH

A young man who could be our finest pupil —

FRAULEIN KNUPPELDICK

Our finest, Herr Knochenbruch.

HERR KNOCHENBRUCH

But there he is, polluting himself, cavorting about with that, that...

:LIGHTING 54 W/ HK AND FK Entering

FRAULEIN KNUPPELDICK

Neurasthenic imbecile, Moritz Stiefel?

HERR KNOCHENBRUCH

Thank Heaven the upper grade only holds sixty.

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK go off.

End of Act I, Scene 2)

- 16 -

SPRING AWAKENING

Act I, Scene 3

In the afternoon. A bridge in the countryside. WENDLA, MARTHA, THEA, and ANNA walk home, talking excitedly.

THEA

(Mid-conversation)

...And the bodice all in lace, with a satin bow in back...

ANNA

Ooh! And Wendla — what will you wear to Greta Brandenburg's wedding?

WENDLA

Mama said we cannot go.

THEA

To Greta's wedding?!

MARTHA

Because she's marrying that forest inspector?

WENDLA

Mama felt it was a little improper.

ANNA

But, they're decking the entire sanctuary in orchids and chrysanthemums!...

WENDLA

Mama said no.

(ANNA and THEA exchange a look)

ANNA

I certainly hope your mama approves the man I marry.

THEA

And the man I marry!

WENDLA

(Teasing)

Well, we all know who Thea longs to marry!

MARTHA

Melchior Gabor!

THEA

(“Gimme a break”)

And who doesn't?

:LIGHTING 61 W/GIRLS ENTERING

:SOUND 711

SPRING AWAKENING

- 17 -

ANNA

(Still playful)

He is rather handsome...

WENDLA

So wonderful.

MARTHA

(Her secret crush)

But not so wonderful as that sad soulful sleepyhead, Moritz Stiefel...

ANNA & THEA

Moritz Stiefel!?

THEA

How can you even compare them? Melchi Gabor, he's such a radical. You know what the whisper is?

(All the GIRLS lean in, eager to hear)

THEA

He doesn't believe in anything. Not in God.

(The GIRLS gasp in wonder)

THEA

Not in Heaven.

(Another gasp)

THEA

Not in a single thing in this world.

(The GIRLS utter a final, collective sigh)

ANNA

They say he's the best, in everything. Latin, Greek, Trigonometry...

THEA

The best part is: he doesn't care a whit about any of it...

(Music begins – an innocent uptempo feel. The GIRLS turn out – glistening in girl-group light:)

#5 – My Junk

WENDLA

IN THE MIDST OF THIS NOTHING, THIS MISS OF A LIFE,
STILL, THERE'S THIS ONE THING – JUST TO SEE YOU GO BY.

:LIGHTING 69 W/MUSIC

:SOUND 713

- 18 -

SPRING AWAKENING

MARTHA

IT'S ALMOST LIKE LOVIN' — SAD AS THAT IS.

THEA

MAY NOT BE COOL, BUT IT'S SO WHERE I LIVE.

ANNA

IT'S LIKE I'M YOUR LOVER — OR, MORE LIKE YOUR GHOST —
I SPEND THE DAY WONDERIN' WHAT YOU DO, WHERE YOU GO...

THEA

I TRY AND JUST KICK IT, BUT THEN, WHAT CAN I DO?
WE'VE ALL GOT OUR JUNK, AND MY JUNK IS YOU.

GIRLS

SEE US WINTER WALKIN' — AFTER A STORM.
IT'S CHILL IN THE WIND — BUT IT'S WARM IN YOUR ARMS.
WE STOP, ALL SNOW BLIND — MAY NOT BE TRUE.
BUT WE'VE ALL GOT OUR JUNK, AND MY JUNK IS YOU.

*(The lights shift, revealing GEORG at his piano. FRAULEIN
GROSSEBUSTENHALTER hovers)*

FRAULEIN GROSSEBUSTENHALTER

Well done, Georg. And now, the Prelude in C Minor...

*(GEORG begins playing Bach's Prelude. As he does, FRAULEIN
GROSSEBUSTENHALTER touches his hand. He lets out an illicit sigh —
a moment of private bliss. The lights shift, revealing HANSCHEN seated in his
bathroom, wearing his nightshirt. He pulls a reproduction of Corregio's Io from
his pocket. His free hand sneaks under his nightshirt)*

HANSCHEN

(To Io/Desdemona)

Have you prayed tonight, Desdemona? You don't look like you're praying, darling
— lying there, contemplating the coming bliss...

(A KNOCKING on the door. HANSCHEN freezes)

HERR RILOW

Hanschen, you all right?

HANSCHEN

My stomach again, Father. But I'll be fine.

HERR RILOW

Yes?

⌚LIGHTING 70 W/ GIRLS STANDING WITH MUSIC SHICT

⌚LIGHTING 73 W/ GEORG PLAYING

⌚LIGHTING 75 W/ HANSCHEN SPEAKING

SPRING AWAKENING

- 19 -

HANSCHEN

Fine.

HERR RILOW

Well, then.

(HERR RILOW goes. Slowly and steadily, HANSCHEN begins to masturbate -- building steam as the scene continues)

HANSCHEN

(To Iq/Desdemona)

Darling, don't think I take your murder lightly. The truth is, I can hardly bear to think of the long nights ahead... But it's sucking the marrow from my bones, seeing you lie there. Motionless. Staring at me, so innocently. One of us must go -- it's you or me.

(The lights shift... FRAULEIN GROSSEBUSTENHALTER sternly interrupts GEORG's playing)

FRAULEIN GROSSEBUSTENHALTER

No, no! Georg, please. Again. And this time, bring out the left hand.

(FRAULEIN GROSSEBUSTENHALTER touches his hand again -- increased bliss.

HANSCHEN dutifully switches hands -- to the left)

HANSCHEN

Darling, why -- why -- do you press your knees together? Even now, on the brink of eternity? Don't you see it's your terrible chastity that's driving me to...

(A KNOCKING at the bathroom door. HANSCHEN freezes)

HERR RILOW

Hanschen, that's enough in there.

HANSCHEN

Yes, sir.

HERR RILOW

Back to bed.

(HANSCHEN does not move)

HERR RILOW

Son?

HANSCHEN

One minute.

(HANSCHEN waits, listening. HERR RILOW goes. HANSCHEN redoubles his exertions)

:LIGHTING 76 W/HANSCHEN LEAES VOM

:LIGHTING 77 W/HANSCHEN "IT'S YOU OR ME"

:LIGHTING 78 W/ HANSCHEN "DARLING"

:LIGHTING 78.1 HERR RILOW "HANSCREN, THAT'S ENOU...

- 20 -

SPRING AWAKENING

HANSCHEN

One last kiss. Those soft, white thighs... those girlish breasts... oh, those cruel cruel
'nees...

(FRAULEIN GROSSEBUSTENHALTER claps, interrupting GEORG's playing)

FRAULEIN GROSSEBUSTENHALTER

Repetez, s'il vous plait.

(GEORG turns out and sings. We enter the world of his fantasy)

GEORG

WELL, YOU'LL HAVE TO EXCUSE ME, I KNOW IT'S SO OFF,

I LOVE WHEN YOU DO STUFF THAT'S RUDE AND SO WRONG.

(FRAULEIN GROSSEBUSTENHALTER *rips open her bodice, exposing her bustier.*
GEORG *beckons her onto his lap and fondles her.* As he does, HANSCHEN turns out,
in a world of his own.)

HANSCHEN

I GO UP TO MY ROOM, TURN THE STEREO ON,

SHOOT UP SOME YOU IN THE "YOU" OF SOME SONG.

(The GIRLS surround HANSCHEN, dancing. Oblivious to their charms, he only has eyes – and thumbs – for his Io. The BOYS join in, as a vocal CHORUS:)

GIRLS, MORITZ, GEORG & OTTO

I LIE BACK, JUST DRIFTIN', AND PLAY OUT THESE SCENES.

I RIDE ON THE RUSH – ALL THE HOPES, ALL THE DREAMS...

ANNA

I MAY BE NEGLECTIN' THE THINGS I SHOULD DO.

WE'VE ALL GOT OUR JUNK, AND MY JUNK IS YOU.

BOYS & GIRLS

SEE, WE STILL KEEP TALKIN' — AFTER YOU'RE GONE.

YOU'RE STILL WITH ME THEN -- FEELS SO GOOD IN MY ARMS.

THEY SAY YOU GO BLIND – MAYBE IT'S TRUE.

BUT WE'VE ALL GOT OUR JUNK, AND MY JUNK IS YOU...

(As the song reaches a climax, so does HANSCHEN)

IT'S LIKE, WE STOP TIME. WHAT CAN I DO —

WE'VE ALL GOT OUR JUNK, AND MY JUNK IS YOU.

AND MY JUNK IS YOU –

YOU — YOU — YOU.

(End of Act I, Scene 3)

:LIGHTING 79 EXITS VOMS

:LIGHTING 80 W/ GEORG "WELL, YOU'LL..."

:LIGHTING	81	W/OTHERS " I LIE BACK, JUST..."
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:LIGHTING 83 W/ YEAHS AND GIRLS STANDING ON TABLE

:LIGHTING 85 W/BUMP

Q-80 SPOT 1
GEORG

Act I, Scene 4

Evening. MELCHIOR's study. A lamp burning on the table. MELCHIOR sits alone, writing in his journal.

MELCHIOR

(Reading aloud as he writes)

16 October. The question is: Shame. What is its origin? And why are we hounded by its miserable shadow?

Does the mare feel Shame as she couples with a stallion? Are they deaf to everything their loins are telling them, until we grant them a marriage certificate? I think not.

To my mind, Shame is nothing but a product of Education. Meanwhile, old Father Kaulbach still blindly insists, in every single sermon, that it's deeply rooted in our sinful Human Nature. Which is why I now refuse to go to Church —

FRAU GABOR (from off)

Melchior?

MELCHIOR

Yes, Mama?

FRAU GABOR (from off)

Moritz Stiefel to see you.

(MELCHIOR sits up. MORITZ enters, looking pale and agitated)

MELCHIOR

Moritz?...

MORITZ

Sorry I'm so late. I yanked on a jacket, ran a brush through my hair, and dashed like some phantom to get here.

MELCHIOR

You slept through the day...?

MORITZ

("Yes")

I'm exhausted, Melchi. I was up till three in the morning — reading that essay you gave me, till I couldn't see straight.

MELCHIOR

Sit. Let me roll you a smoke.

(MELCHIOR rolls MORITZ a cigarette)

⌚LIGHTING 91 W/ TOP OF SCENE

MORITZ

Look at me — I'm trembling. Last night I prayed like Christ in Gethsemane: "Please, God, give me Consumption and take these sticky dreams away from me."

MELCHIOR

With any luck, he'll ignore *that* prayer.

MORITZ

Melchi, I can't focus — on *anything*. Even now, it seems like... Well, I see, and hear, and feel, quite clearly. And yet, everything seems so strange...

MELCHIOR

But all those illustrations I gave you — didn't they help illuminate your dreams?

MORITZ

They only multiplied everything ten times! Instead of merely seeing Stockings, now I'm plagued by Labia Majora and —

(FRAU GABOR enters with tea)

FRAU GABOR

Well, here we are, with tea. Herr Stiefel, how are you?

MORITZ

Very well, thank you, Frau Gabor.

FRAU GABOR

(Skeptical)

Yes?

MELCHIOR

(Busting him)

Just think, Mama. Moritz was up, reading all through the night.

MORITZ

Uh, conjugating Greek.

FRAU GABOR

You must take care of yourself, Moritz. Surely, your health is more important than Ancient Greek.

(Indicating his books)

Now, what have *you* been reading, Melchior?

MELCHIOR

Goethe's FAUST, actually.

FRAU GABOR

Really? At your age?...

MELCHIOR

It's so beautiful, Mama.

MORITZ

(*"Indeed"*)

So haunting.

FRAU GABOR

Still, I should have thought..

But surely, you boys are now of an age to decide for yourselves what is good for you and what is not.

(*Sighs*)

If you need anything else, children, call me.

(*FRAU GABOR goes out*)

MORITZ

Well, your mother certainly is remarkable.

MELCHIOR

(*"Yes, but"*)

Until she catches her son reading Goethe.

MORITZ

I think she meant the story of Gretchen and her illegitimate child.

MELCHIOR

Yes. You see how obsessively everyone fixes on that story. It's as if the entire world were mesmerized by penis and vagina.

MORITZ

Well, I am. All the more so, I'm afraid, since reading your essay. What you wrote about the... *female*... I can't stop thinking about it.

(*Pulls out the essay*)

This part here — is it true?

MELCHIOR

Absolutely.

MORITZ

But, how can *you* understand that, Melchi? What the *woman* must feel.

MELCHIOR

(*"Why not?"*)

Giving yourself over to someone else?... Defending yourself until, finally, you surrender and feel Heaven break over you?...

(*MORITZ nods*)

MELCHIOR

I just put myself in her place – and imagine...

MORITZ

("You've got to be kidding")

Really?!

(Flipping through the essay – one diagram after another – increasingly mesmerized)

What it feels like?... for the woman?...

#6 – Touch Me

(A twelve-string guitar sounds – subtle chords, a world of longing. The BOYS and GIRLS gather around MELCHIOR and MORITZ in radiant light, singing and moving as a CHORUS. The BOYS hold copies of MELCHIOR's essay)

MELCHIOR

WHERE I GO, WHEN I GO THERE,
NO MORE MEMORY ANYMORE –
ONLY DRIFTING ON SOME SHIP;
THE WIND THAT WHISPERS, OF THE DISTANCE, TO SHORE...

MORITZ

WHERE I GO, WHEN I GO THERE,
NO MORE LISTENING ANYMORE –
ONLY HYMNS UPON YOUR LIPS;
A MYSTIC WISDOM, RISING WITH THEM, TO SHORE...

BOYS & GIRLS

OOOOOO...

Q-103 SPOT 1-2
MORITZ

SPOT 1
SLIDE TO ERNST

ERNST

TOUCH ME – JUST LIKE THAT.
AND THAT – O, YEAH – NOW, THAT'S HEAVEN.
NOW, THAT I LIKE.
GOD, THAT'S SO NICE.
NOW LOWER DOWN, WHERE THE FIGS LIE...

(MELCHIOR turns back to MORITZ. The lights shift back to the lamplit study, but the BOYS and GIRLS hover, singing quietly, underscoring the scene)

MORITZ

(Still in his private moment with the diagrams)

... Still, you must admit... with all the differing...

(Mispronouncing, with a "hard g")

geni... geni...

:LIGHTING 101 W/MUSIC

:LIGHTING 103 W/MELCHIOR "WHERE I GO..."

:LIGHTING 105 W/ERNST "TOUCH ME-JUST..."

:LIGHTING 107 W/ERNST LAYING DOWN

MELCHIOR

(Correcting his pronunciation)

Genitalia?

MORITZ

Genitalia. It truly is daunting — I mean, how... everything might...

MELCHIOR

Measure up?

(MORITZ looks stricken)

MELCHIOR

Fit?

(More stricken)

MELCHIOR

Moritz, not that I'm saying I *myself* have ever —

MORITZ

Not that I'm saying I wouldn't want... Would ever want to *not* — Would ever *not* want...

MELCHIOR

Moritz?

MORITZ

I have to go!

(MORITZ abruptly rushes out)

MELCHIOR

Moritz, wait —

(But he's gone)

MELCHIOR

(More to himself)

Moritz...

(FRAU GABOR enters, and clears the tea)

FRAU GABOR

Melchior, what is it?

MELCHIOR

Nothing, Mama.

FRAU GABOR

Has Moritz gone?

MELCHIOR

Yes.

FRAU GABOR

Well, he does look awfully pale, don't you think? I wonder, is that FAUST really the best thing for him?

(FRAU GABOR exits. MELCHIOR shakes his head, incredulous. The world recedes. All reenter the song)

OTTO

WHERE I GO, WHEN I GO THERE,
NO MORE SHADOWS ANYMORE -
ONLY YOU THERE IN THE KISS;
AND NOTHING MISSING, AS YOU'RE DRIFTING, TO SHORE...

Q-109 SPOT 1 & 3
OTTO SLIDE TO
GEORG ON HIS LINE

:LIGHTING 109 W/OTTO "WHERE I GO"

GEORG

WHERE I GO, WHEN I GO THERE
NO MORE WEeping ANYMORE -
ONLY IN AND OUT YOUR LIPS;
THE BROKEN WISHES, WASHING WITH
THEM, TO SHORE...

BOYS & GIRLS

WHERE I GO
NO MORE WEeping
OH NO NO NO

:LIGHTING 113 W/GEORG EXITING STEPS

BOYS & GIRLS

TOUCH ME -

MELCHIOR & MORITZ

TOUCH ME - ALL SILENT.
TELL ME - PLEASE - ALL IS FORGIVEN.
CONSUME MY WINE.
CONSUME MY MIND.
I'LL TELL YOU HOW, HOW THE WINDS SIGH..

BOYS & GIRLS

ALL SILENT - BABY JUST TELL ME
ALL IS FORGIVEN
OH -
OH -
OH - THERE I GO, THERE I GO

:LIGHTING 115 W/ GEORG ON TABLE

GEORG

- JUST TRY IT.
NOW, THERE - THAT'S IT - GOD,
THAT'S HEAVEN.
I'LL LOVE YOUR LIGHT.
I'LL LOVE YOU RIGHT...
WE'LL WANDER DOWN WHERE THE
SINS CRY...

- JUST TRY IT
NOW THAT'S IT GOD OH THAT'S
HEAVEN
I LOVE YOUR LIGHT

WHERE SINS CRY

BOYS & GIRLS

TOUCH ME – JUST LIKE THAT.
NOW LOWER DOWN, WHERE THE SINS LIE...

LOVE ME – JUST FOR A BIT...
WE'LL WANDER DOWN, WHERE THE WINDS SIGH...

WHERE THE WINDS SIGH...
WHERE THE WINDS SIGH...
WHERE THE WINDS SIGH...

(End of Act I, Scene 4)

⌚LIGHTING 119 W/MELCHIOR ALONE

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SPRING AWAKENING

Act I, Scene 5*Afternoon. MELCHIOR and WENDLA discover each other in the woods.***WENDLA**

Melchior Gabor?

MELCHIOR*(In disbelief)*

Wendla Bergman?! Like a tree-nymph fallen from the branches. What are you doing — alone up here?

WENDLA

Mama's making May wine. I thought I'd surprise her with some woodruff. And you?

MELCHIOR

This is my favorite spot. My private place — for thinking.

WENDLA*(Starts away)*

Oh. I'm sorry —

MELCHIOR

No — no. Please.

*(She pauses)***MELCHIOR**

So... how have you been doing?

WENDLA

Well, this morning was wonderful. Our youth group brought baskets of food and clothing to the day-laborers' children.

MELCHIOR

I remember when we used to do that. Together.

WENDLA

You should have seen their faces, Melchior. How much we brightened their day.

MELCHIOR

Actually, it's something I've been thinking a lot about.

WENDLA

The day-laborers?

:LIGHTING 121 W/ MEL CROSS TO TABLE

:SOUND 715

MELCHIOR

("No")

Our little acts of charity. What do you think, Wendla, can our Sunday School deeds really make a difference?

WENDLA

They have to. Of course. What other hope do those people have?

MELCHIOR

I don't know, exactly. But I fear that Industry is fast determining itself firmly against them.

WENDLA

Against us all, then.

MELCHIOR

Thank you, yes!

WENDLA

It seems to me: what serves *each* of us best is what serves *all* of us best.

MELCHIOR

Indeed.

(A beat)

Wendla Bergman, I have known you all these years, and we've never truly talked.

WENDLA

We have so few opportunities. Now that we're older.

MELCHIOR

True. In a more progressive world, of course, we could all attend the same school. Boys and girls together. Wouldn't that be remarkable?

(In the moment of intellectual engagement, MELCHIOR has drawn so close to WENDLA that she grows self-conscious and has to pull back)

WENDLA

What time is it?

MELCHIOR

Must be close to four.

WENDLA

Oh? I thought it was later. I paused and lay so long in the moss by the stream, and just let myself dream... I thought it must be... later.

MELCHIOR

Then, can't you sit for a moment? When you lean back against this oak, and stare up at the clouds, you start to think hypnotic things...

WENDLA

WATCHING HIS WORLD SLIP THROUGH MY FIST...

MELCHIOR

PLAYING WITH HER IN YOUR FANTASIES.

WENDLA & MELCHIOR

HAVEN'T YOU HEARD A WORD — HOW I WANT YOU?

:LIGHTING 137 W/CROSING BACK TO TABLE

O, I'M GONNA BE WOUNDED.
O, I'M GONNA BE YOUR WOUND.
O, I'M GONNA BRUISE YOU.
O, YOU'RE GONNA BE MY BRUISE.

(The lights shift. Back to the woods)

WENDLA

The sun's setting, Melchior. Truly, I'd better go.

MELCHIOR

:LIGHTING 139 W/MUSIC FADE

(Touches her)

We'll go together. I'll have you on the bridge in ten minutes.
(She hesitates, then allows him to take her hand. They walk off together.
End of Act I, Scene 5)

Act I, Scene 6

The Schoolyard. GEORG, HANSCHEN, ERNST and OTTO wait expectantly.

OTTO

(Pointing)

Look — there he is!

(MORITZ bounds on)

HANSCHEN

So, did you get caught?

MORITZ

No — no — Thank God —

ERNST

But, you're trembling.

MORITZ

For joy. For pure and certain joy!

GEORG

(Sarcastic)

Cross your heart?

MORITZ

Twice over!

(MELCHIOR enters)

ERNST

Melchior!

MELCHIOR

Moritz, I've been looking for you.

GEORG

He snuck into the headmaster's office.

MELCHIOR

Moritz, what were you thinking?

MORITZ

I had to, Melchi. I just had to.

The good news is: I *passed!*

HANSCHEN

The middle-terms, that is.

:LIGHTING 141 W/ TOP OF SCENE

:SOUND 719

MORITZ

Yes. Everything will now be determined by the final exams. Still, I know I passed. Truly, Heaven must feel like this.

(MELCHIOR embraces MORITZ. The lights shift.)

HEADMASTER KNOCHENBRUCH is revealed, as if in his office. He turns to FRAULEIN KNUPPELDICK

HERR KNOCHENBRUCH

Well, well. Fraulein Knuppeldick.

FRAULEIN KNUPPELDICK

Herr Knochenbruch?

HERR KNOCHENBRUCH

Now that...that skittish, near-aphasic moron...

FRAULEIN KNUPPELDICK

Moritz Stiefel.

HERR KNOCHENBRUCH

("Indeed")

Has somehow passed our middle-term exams, it would appear we face a certain dilemma.

FRAULEIN KNUPPELDICK

Ah.

HERR KNOCHENBRUCH

The upper grade, as we know, will hold only sixty. I hardly think we can promote sixty-one.

FRAULEIN KNUPPELDICK

Hardly, Herr Knochenbruch. But, let us look to the finals ahead.

HERR KNOCHENBRUCH

Yes?...

FRAULEIN KNUPPELDICK

Remember, it is I who shall be marking *them*.

HERR KNOCHENBRUCH

Then I am assured the good name of our school is secure.

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK exchange a look. End of Act I, Scene 6)

:LIGHTING 143 W/ HF AND KF SPEAKING

:SOUND 721

:LIGHTING 149 W/EXIT

- 34 -

SPRING AWAKENING

Act I, Scene 7*Afternoon. A windy day. WENDLA, MARTHA, THEA and ANNA walk arm in arm.*

ANNA

Shall we take the short way home?

THEA

No no — by the bridge.

WENDLA

After two hours marching with that medicine ball?!

THEA

Come on!

ANNA

(Teasing)

Someone wants to see: has Melchi Gabor taken a raft out?

THEA

(“Even so”)

Last one there has to hold hands with Hanschen...!

(The GIRLS start off)

ANNA

Martha, careful — your braid’s coming loose.

MARTHA

(Concerned)

No.

THEA

Just let it. Isn’t it a nuisance for you — day and night. You may not cut it short, you may not wear it down...

WENDLA

Tomorrow, I’m bringing scissors.

MARTHA

For God’s sake, Wendla, no! Papa beats me enough as it is.

WENDLA

Really?

MARTHA

No, no, I — It’s nothing.

:LIGHTING 151 W/TOP OF SCENE

:SOUND 723

Martha...? THEA

ANNA

Martha, we're your friends...
(A beat)

MARTHA

Well, when I don't do as he likes...

ANNA

What?

MARTHA

Some nights... Papa yanks out his belt.

THEA

But where is your mama?

MARTHA

"We have rules in this house. Your father will not be disobeyed."
(A beat)

The other night, I ran for the door. "Out the door? All right, I like that. That's where you'll spend the night — out on the street."

THEA

No!

MARTHA

It was so cold.

ANNA

My God.
(A beat)

WENDLA

He beats you with a belt?

MARTHA

Anything.

WENDLA

With a buckle?

MARTHA

(Rolls up her sleeve)

Right there...

ANNA

Oh my God!

WENDLA

Martha, the welts — they're terrible.

ANNA

We must tell someone.

MARTHA

Anna, no!

ANNA

But we must.

MARTHA

No, no, please. They'd throw me out for good.

THEA

Like what happened to Ilse, you mean.

WENDLA

Remember!

ANNA

But still...

MARTHA

Anna, no.

(The utter degradation)

Just look what's become of Ilse now! Living who knows where -- with who knows who?!

WENDLA

I just wish I could somehow go through it for you...

(A beat)

THEA

My Uncle Klaus says, "If you don't discipline a child, you don't love it."

MARTHA

That must be.

(A beat)

ANNA

When I have children, I'll let them be free. And they'll grow strong and tall.

THEA

Free? But how will we know what to do if our parents don't tell us?

#8 – The Dark I Know Well

(A menacing eighth-note guitar riff. The lights shift. We enter the song world of MARTHA. Her mother, FRAU BESSELL, casting a long shadow.

Over the course of the first verses, WENDLA, ANNA and THEA walk off, one after the other)

FRAU BESSELL

Martha, time for bed now.

MARTHA

THERE IS A PART I CAN'T TELL
ABOUT THE DARK I KNOW WELL...

FRAU BESSELL

Martha, darling...?

(No response)

Put on that new nightgown. The pretty ruffled one your father bought you.

MARTHA

YOU SAY, "TIME FOR BED NOW, CHILD,"
MOM JUST SMILES THAT SMILE –
JUST LIKE SHE NEVER SAW ME.
JUST LIKE SHE NEVER SAW ME...

SO, I LEAVE, WANTIN' JUST TO HIDE.
KNOWIN' DEEP INSIDE,
YOU ARE COMIN' TO ME.
YOU ARE COMIN' TO ME...

YOU SAY ALL YOU WANT IS JUST A KISS GOOD NIGHT,
THEN YOU HOLD ME AND YOU WHISPER, "CHILD, THE LORD
WON'T MIND.
IT'S JUST YOU AND ME.
CHILD, YOU'RE A BEAUTY."

"GOD, IT'S GOOD – THE LOVIN' – AIN'T IT GOOD TONIGHT?
YOU AIN'T SEEN NOTHIN' YET – GONNA TREAT YOU RIGHT.
IT'S JUST YOU AND ME.
CHILD, YOU'RE A BEAUTY."

:LIGHTING 161 W/MUSIC

:SOUND 725

Q-163 ALL SPOTS
MARTHA

:LIGHTING 163 W/SINGING

:LIGHTING 165 W/ FB EXIT

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SPRING AWAKENING

(A KNOCKING on a door. ILSE is revealed in song light. Her father, HERR NEUMANN, peers out of the dark)

HERR NEUMANN

Ilse...? Ilse. Story time.

**Q-167 SPOT 3
SLIDE TO ISLE**

ILSE

I DON'T SCREAM. THOUGH I KNOW IT'S WRONG.
I JUST PLAY ALONG.
I LIE THERE AND BREATHE.
LIE THERE AND BREATHE...

I WANNA BE STRONG -
I WANT THE WORLD TO FIND OUT
THAT YOU'RE DREAMIN' ON ME,
ME AND MY "BEAUTY."

ILSE & MARTHA

ME AND MY "BEAUTY"...

ILSE, MARTHA & BOYS

YOU SAY ALL YOU WANT IS JUST A KISS GOOD NIGHT,
THEN YOU HOLD ME AND YOU WHISPER, "CHILD, THE LORD
WON'T MIND.
IT'S JUST YOU AND ME.
CHILD, YOU'RE A BEAUTY."

"GOD, IT'S GOOD - THE LOVIN' -
AIN'T IT GOOD TONIGHT?
YOU AIN'T SEEN NOTHIN' YET -
GONNA TEACH YOU RIGHT.
IT'S JUST YOU AND ME.
CHILD, YOU'RE A BEAUTY."

THERE IS A PART I CAN'T TELL
ABOUT THE DARK I KNOW WELL.

THERE IS A PART I CAN'T TELL
ABOUT THE DARK I KNOW WELL.

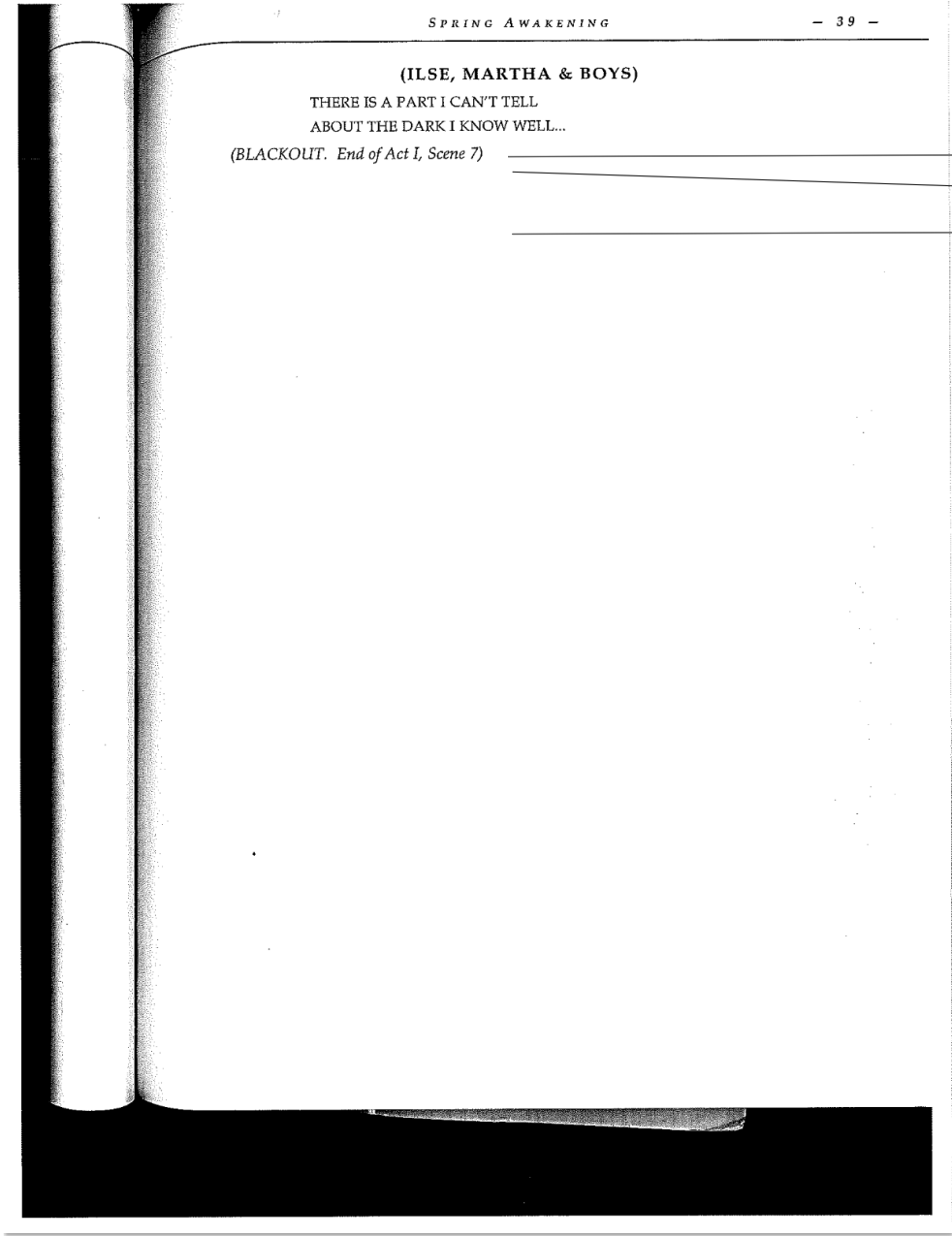
THERE IS A PART I CAN'T TELL
ABOUT THE DARK I KNOW WELL.

:LIGHTING 167 W/ISLE ENTERING

:LIGHTING 168 W/ HERR NEUMANN EXITING

:LIGHTING 169 W/ALL JOINING

:LIGHTING 170 W/FIRST KICKS



:LIGHTING 171 W/BUMP

:SOUND 727

:LIGHTING 172 TRANSITION

- 40 -

SPRING AWAKENING

Act I, Scene 8*The woods. MELCHIOR sits, writing in his journal.***MELCHIOR***(Reading aloud as he writes)*

27 November. The trouble is: the terrible prerogative of the... Parentocracy in Secondary Education...

*(The lights shift, rising on MORITZ in the schoolyard. HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK summon him)***FRAULEIN KNUPPELDICK***Herr Stiefel, may we have a word with you?**(MORITZ stiffens)***MELCHIOR***(Continuing in his journal)*

... a world where teachers — like parents — view us as merely so much raw material for an obedient and productive society...

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK approach MORITZ, and address him in private conference)

... a unified, military-like body, where all that is weak must be hammered away...

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK continue on their way, leaving MORITZ looking like a ghost)

... where the progress of the students reflects back only on the rank and order of the faculty, and therefore a single low mark can be seen as a threat to —

*(MORITZ wanders off — lost. WENDLA approaches MELCHIOR)***WENDLA**

Melchior?

MELCHIOR*(Jumps up, startled)*

You?!...

WENDLA*(Shrugs)*

I was lying by the stream, and then... I saw you here...

MELCHIOR

Yes.

(An awkward pause)

:LIGHTING 181 W/ TOP OF SCENES

:LIGHTING 183 ANT FK SPEAKING

:SOUND 729

:LIGHTING 185 AFTER MOMENT WITH MORITZ

:LIGHTING 186 W/ WENDLA CROSS TO PLAT

:SOUND 731

WENDLA

So...

MELCHIOR

So... the stream. Dreaming again?...

WENDLA

I was, I guess.

MELCHIOR

And, what were you dreaming of?

WENDLA

It's silly.

MELCHIOR

Tell me.

WENDLA

I dreamed I was a clumsy little girl, who spilt my father's coffee. And when he saw what I had done, he yanked out his belt and whipped me.

MELCHIOR

Wendla, that kind of thing doesn't happen anymore. Only in stories.

WENDLA

Martha Bessell is beaten almost every evening — the next day, you can see the welts. It's terrible.

Really, it makes you boiling hot to hear her tell it. Lately, I can't think about anything else.

MELCHIOR

Someone should file a complaint.

WENDLA

You know... I've never been beaten. Not once. I can't even imagine it. It must be just awful.

MELCHIOR

I don't believe anyone is ever better for it.

WENDLA

I've tried hitting myself — to find out how it feels, really, *inside*.

(WENDLA sees a switch on the ground and picks it up)

With this switch, for example? It's tough. And thin.

(She offers MELCHIOR the switch. He takes it. Tries it, through the air)

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SPRING AWAKENING

It'd draw blood.

WENDLA

You mean, if *you* beat me with it?...

MELCHIOR

Beat you?

WENDLA

Me.

MELCHIOR

Wendla, what are you thinking?!

WENDLA

Nothing.

MELCHIOR

I could never beat you.

WENDLA

But if I let you?

MELCHIOR

Never.

WENDLA

But if I asked you to?

MELCHIOR

Have you lost your mind?

WENDLA

Martha Bessell, she told me —

MELCHIOR

Wendla! You can't envy someone being beaten.

WENDLA

But I've never been beaten — my entire life. I've never... felt...

MELCHIOR

What?

WENDLA

Anything.

(No response)

:LIGHTING 187 W/ MELCHIOR "WENDLA! YOU CANT ENVY..."

:SOUND 733

WENDLA

Please. Melchior...

(She offers him her backside. He considers, then strikes her lightly)

I don't feel it!

MELCHIOR

Maybe not, with your dress on.

(WENDLA hikes her skirt, offering MELCHIOR the prospect of her somewhat more exposed backside)

WENDLA

On my legs, then.

MELCHIOR

Wendla!

WENDLA

Come on. Please.

MELCHIOR

I'll teach you to say: "Please"...

(He firmly takes her by the arm, and strikes her with the switch)

WENDLA

(Winces from the pain, but...)

You're barely stroking me.

(He strikes her again)

MELCHIOR

How's that then?

WENDLA

Martha's father, he uses his belt. He draws blood, Melchi.

(MELCHIOR strikes her again)

MELCHIOR

How's that?

WENDLA

(A lie)

Nothing.

MELCHIOR

And that?

WENDLA

Nothing.

:SOUND 735

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SPRING AWAKENING

MELCHIOR

You bitch. I'll beat the hell out of you.

(MELCHIOR flings the switch aside and throws WENDLA to the ground, so violently that she begins sobbing.)

Suddenly, he realizes what he's done. He stumbles, sobbing, into the woods. OTTO and GEORG are revealed, soulful members of the band)

:LIGHTING 189 W/ MEL EXIT

#8a - The Word of Your Body (Reprise 1)**OTTO**

(Gently)

O, YOU'RE GONNA BE WOUNDED.

O, I'M GONNA BE YOUR WOUND...

OTTO & GEORG

OH I'M GONNA BRUISE YOU.

OH YOU'RE GONNA BE MY BRUISE...

(End of Act I, Scene 8)

:LIGHTING 191 W/OTTO AND GEORG ENTERING

Act I, Scene 9

The Stiefel Sitting Room. Moritz approaches his father, HERR STIEFEL.

MORITZ

Father...?

HERR STIEFEL

Moritz.

(MORITZ remains silent)

Yes...?

MORITZ

Well, I, uh, was wondering — hypothetically speaking — what would happen if...

HERR STIEFEL

"If...?"

MORITZ

If, one day, I, uh, failed. Not that —

HERR STIEFEL

You're telling me you've failed?

MORITZ

No — no! I only meant —

HERR STIEFEL

You've failed, haven't you? I can see it on your face.

MORITZ

Father, no!

(HERR STIEFEL strikes MORITZ)

MORITZ

Father, please!

(HERR STIEFEL strikes MORITZ again. And again. He turns away in disgust)

HERR STIEFEL

Well, it's finally come to this. I can't say I'm surprised.

(A beat)

Failed.

(A beat)

So, now, what are your mother and I supposed to do?

(No response)

You tell me, Son. What?

⋮LIGHTING 201 W/TOP OF SCENE

(HERR STIEFEL)

(No response)

How can she show her face at the Missionary Society?

(No response)

What do I tell them at the Bank?

(No response)

How do we go to Church?

(No response)

What do we say?

(No response)

My son. Failed.

(A beat)

Failed.

(A pause)

Thank God my father never lived to see this day.

(End of Act I, Scene 9. The lights fade, and simultaneously rise on...)

Act I, Scene 10

Q-209 SPOT 1 MORITZ
SPOT 2-3 FRAU GABOR

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

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

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

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

⌚LIGHTING 209 W/ BAND PLAYING

#9 – And Then There Were None**FRAU GABOR**

Dear Herr Stiefel –

(Thinks again)

Moritz. I've spent the entire day thinking about your note. Truly, it touched me, it did, that you'd think of me as a friend. Of course, I was saddened to hear that your exams came off rather less well than you'd hoped, and that you will not be promoted, come fall.

And yet, I must say straightaway, that fleeing to America is hardly the solution. And even if it were, I cannot provide the money you request.

MORITZ

UH-HUH... UH-HUH... UH-HUH... WELL, FINE.

NOT LIKE IT'S EVEN WORTH THE TIME.

BUT STILL, YOU KNOW, YOU WANTED MORE.

SORRY, IT WON'T CHANGE – BEEN THERE BEFORE.

⌚LIGHTING 213 W/SINGING

FRAU GABOR

You would do me wrong, Herr Stiefel, to read into my refusal any lack of affection. On the contrary, as Melchior's mother, I truly believe it to be my duty (to curb this momentary loss of) –

⌚LIGHTING 215 W/CROSSING

MORITZ

THE THING THAT SUCKS – OKAY? – FOR ME,

A THOUSAND BUCKS, I'M, LIKE, SCOTT FREE.

AND I MEAN, PLEASE... THAT'S ALL I NEED.

GET REAL – OKAY? BY NOW, YOU KNOW THE SCORE.

FRAU GABOR

Should you like, I am ready to write to your parents. I will try to convince them that no one could have worked harder last semester, and also that too rigorous a condemnation of your current misfortune (could have the gravest possible effect on) –

- 48 -

SPRING AWAKENING

MORITZ

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

FRAU GABOR

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

MORITZ

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

FRAU GABOR

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

MORITZ

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

BOYS

AHHHHH..
WELL, WHO KNOWS?

FRAU GABOR

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

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

MORITZ & HANSCHEN

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

:LIGHTING 216 W/ MORITZ SINGING

:LIGHTING 217 W/CROSS AND BOYS JOINING

:LIGHTING 218 W/ FRAU GABOR SPEAKING

:LIGHTING 219 W/ JOINING

HANSCHEN

OKAY, SO NOTHING'S CHANGED.

MORITZ

HEARD THAT BEFORE.

MORITZ & OTTO

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

OTTO

YOU'RE GONNA CRASH AND BURN.

MORITZ

RIGHT, TELL ME MORE.

MORITZ & ERNST

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

GEORG

YOU WANT TO CRUMBLE UP, AND CLOSE THAT DOOR.

FRAU GABOR

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

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

Q-221 SPOTS 2-3
SLIDE TO MORITZ

MORITZ

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

MORITZ & OTTO

AND THEN THERE WERE NONE...

MORITZ, OTTO, & GEORG

AND THEN THERE WERE NONE...

MORITZ & BOYS

AND THEN THERE WERE NONE...

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

:LIGHTING 220 W/ FRAU GABOR

:LIGHTING 221 W/SINGING

:LIGHTING 223 W/BUMP

:LIGHTING 224 W/MORITZ CROSS TO DESK FOR GUN

Act I, Scene 11

#10 – The Mirror – Blue Night

A minimalist electronica motif sounds. MELCHIOR is revealed in a haunted world of song. Distraught. Unable to shake the thought of what he's done to WENDLA. He hounds his body with his hands. The BOYS look on, and join as a CHORUS.

BOYS

FLIP ON A SWITCH, AND EVERYTHING'S FINE –
NO MORE LIPS, NO MORE TONGUE, NO MORE EARS, NO MORE EYES.
THE NAKED BLUE ANGEL, WHO PEERS THROUGH THE BLINDS,
DISAPPEARS IN THE GLOOM OF THE MIRROR-BLUE NIGHT.

MELCHIOR

BUT THERE'S NOWHERE TO HIDE FROM THESE BONES, FROM MY MIND.
IT'S BROKEN INSIDE – I'M A MAN AND A CHILD.
I'M AT HOME WITH A GHOST, WHO GOT LEFT IN THE COLD.
I'M LOCKED OUT OF PEACE, WITH NO KEYS TO MY SOUL.

BOYS

AND THE WHISPERS OF FEAR, THE CHILL UP THE SPINE,
WILL STEAL AWAY TOO, WITH A FLICK OF THE LIGHT.
THE MINUTE YOU DO, WITH FINGERS SO BLIND,
YOU REMOVE EVERY BIT OF THE BLUE FROM YOUR MIND.

MELCHIOR & BOYS

BUT THERE'S NOWHERE TO HIDE, FROM THE GHOST IN MY MIND, IT'S
COLD IN THESE BONES – OF A MAN AND A CHILD.
AND THERE'S NO ONE WHO KNOWS, AND THERE'S NOWHERE TO GO
THERE'S NO ONE TO SEE WHO CAN SEE TO MY SOUL...

(WENDLA enters, holding MELCHIOR's journal. The lights shift abruptly – from a cool "mirror-blue" to the warm light of dusk – revealing MELCHIOR in a hayloft)

WENDLA

So, here you are.

MELCHIOR

Go away. Please.

WENDLA

There's a storm coming, you know. You can't sit sulking in some hayloft.

:LIGHTING 231 W/MUSIC

:LIGHTING 233 W/MELCHIOR SINGING

:LIGHTING 235 W/ MOVEMENT ON PRIM OF PLAT

:LIGHTING 236 WHEN IN CORNER SPOTS

:LIGHTING 237 W/WENDLA SPEAKING

:SOUND 737

Q-233 ALL SPOTS
MELCHIOR

MELCHIOR

Out.

(A beat)

WENDLA

Everyone's at Church. Rehearsing for our Christingle chorale. I slipped out.

MELCHIOR

Yes. Well.

(A beat)

WENDLA

Your friend Moritz Stiefel is absent. Someone said he's been missing all day.

MELCHIOR

I expect he's had his fill of Christingle.

WENDLA

Perhaps.

(A beat)

You know, I have your journal.

MELCHIOR

You do?!

WENDLA

You left it. The other day. I confess, I tried reading part of it —

MELCHIOR

Just leave it. Please.

(WENDLA crosses into the hayloft, sets down the journal)

WENDLA

Melchior, I'm sorry about... what happened. Truly, I am. I understand why you'd be angry at me. I don't know what I was thinking —

MELCHIOR

Don't.

WENDLA

But how can I not —

MELCHIOR

Please. Please. Don't.

(A beat)

We were confused. We were both just...

- 52 -

SPRING AWAKENING

WENDLA

But it was my fault that —

MELCHIOR

Don't — please — *no!* It was me — all me. Something in me started, when I hit you.

WENDLA

Something in *me*, too.

MELCHIOR

But I hurt you —

WENDLA

Yes, but still —

MELCHIOR

No more! My God. No more. Just — please.

(A beat)

You should go.

(A pause. WENDLA kneels beside MELCHIOR)

WENDLA

Won't you come out to the meadow now, Melchior? It's dark in here, and stuffy.

We can run through the rain — get soaked to the skin — and not even care.

MELCHIOR

Forgive me...

WENDLA

It was *me*. All me.*(WENDLA cradles his head on her breast)*

MELCHIOR

I can hear your heart beat, Wendla.

(MELCHIOR reaches to kiss WENDLA)

WENDLA

Oh Melchi —

(Then, hesitating)

I don't know.

MELCHIOR

(Cradling her head on his breast)

No matter where I am, I hear it, beating...

:LIGHTING 238 W/ RAIN SOUND Q

:SOUND 738

WENDLA

And I hear yours.

(MELCHIOR leans close, kisses WENDLA)

WENDLA

Melchior...

(He kisses her again. Presses his body onto hers)

WENDLA

No — wait — no —

MELCHIOR

Wendla...

WENDLA

Wait — stop. I can't. We're not supposed to.

MELCHIOR

What?

(No response)

Not supposed to what? Love? I don't know — is there such a thing? I hear your heart...

Q-239 SPOTS
WENDLA

#11 — I Believe

(Gospel-tinged music with a modern groove begins. The BOYS and GIRLS are revealed, gathered in quiet CHORUS)

MELCHIOR

...I feel you breathing — everywhere — the rain, the hay...

Please. Please, Wendla.

(He presses himself forward. Kisses her)

BOYS AND GIRLS

(Quietly)

I BELIEVE,

I BELIEVE,

I BELIEVE,

OH I BELIEVE.

ALL WILL BE FORGIVEN — I BELIEVE.

(The song continues under, growing in intensity, for the rest of the scene)

:SOUND 739

:LIGHTING 239 W/MUSIC

WENDLA

Melchi, no — it just — it's...

MELCHIOR

What? Sinful?

WENDLA

No. I don't know...

MELCHIOR

Then, why? Because it's good?

(No response)

Because it makes us "feel" something?

(WENDLA considers, then suddenly reaches and pulls MELCHIOR to her. She kisses him. He holds her, and gently helps her lie back)

BOYS AND GIRLS

I BELIEVE,

I BELIEVE,

I BELIEVE,

OH I BELIEVE.

ALL WILL BE FORGIVEN — I BELIEVE.

I BELIEVE,

I BELIEVE,

OH I BELIEVE.

THERE IS LOVE IN HEAVEN — I BELIEVE.

MELCHIOR

Don't be scared.

(WENDLA hesitates, then nods. MELCHIOR kisses her. Touches her breast)

WENDLA

No.

MELCHIOR

Please —

WENDLA

Don't. It...

MELCHIOR

What?

(WENDLA takes his hand, places it back on her breast)

SPRING AWAKENING

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BOYS AND GIRLS

I BELIEVE,
I BELIEVE,
OH I BELIEVE.
THERE IS LOVE IN HEAVEN – I BELIEVE.

I BELIEVE,
I BELIEVE,
I BELIEVE,
OH I BELIEVE.
ALL WILL BE FORGIVEN – I BELIEVE.

(MELCHIOR starts to unbutton WENDLA's dress. He gently reaches up her legs)

WENDLA

Wait...

MELCHIOR

It's just me.
(Off her look; reassuring her)
It's just me.

BOYS AND GIRLS

I BELIEVE,
I BELIEVE,
I BELIEVE,
OH I BELIEVE,

THERE IS LOVE IN HEAVEN.
ALL WILL BE FORGIVEN.
THERE IS LOVE IN HEAVEN.
ALL WILL BE FORGIVEN.

I BELIEVE...
THERE IS LOVE IN HEAVEN.
I BELIEVE...
ALL WILL BE FORGIVEN.
I BELIEVE...
THERE IS LOVE IN HEAVEN.
I BELIEVE...
ALL WILL BE FORGIVEN.

⌚LIGHTING 241 W/ KUBIAK RELEASE

⌚LIGHTING 242 W/ACTORS WALKING AND TOUCHING KU...

I BELIEVE...
THERE IS LOVE IN HEAVEN.
I BELIEVE...
ALL WILL BE FORGIVEN.

WENDLA

MELCHIOR

WENDLA

(As the song continues, MELCHIOR climbs on top of WENDLA, lowers his pants)

I BELIEVE...
THERE IS LOVE IN HEAVEN.
I BELIEVE...
ALL WILL BE FORGIVEN.

WENDLA

BOYS & GIRLS

(The song ends. The lights fade. End of Act I)

:LIGHTING 251 HOUSE UP

Act II, Scene 1

Dusk. Church. The same time, the same day as at the close of Act One. Music underscores, as FATHER KAULBACH delivers his sermon.

#12 – The Guilty Ones

FATHER KAULBACH

Q-261 ALL SPOTS
FATHER KAULBACH

(Mid-sermon)

... Let us then turn today, children, to an adage much loved of Martin Luther: "To God, to our parents, to our teachers, we can never render sufficient gratitude."

(The scene shifts, revealing WENDLA and MELCHIOR in the hayloft. They are once again in their moment of love-making, as FATHER KAULBACH continues:)

How well we know: these words may strike our modern ear as merely quaint. As dubious. As old. And yet, let us pose this question — each of us — within our dark heart: in what ways have we honored, or dishonored, our father and mother?

In what ways have we strayed — in soul, in body — from all the wise instruction of our clergymen, our teachers?

(The light fades on FATHER KAULBACH.

MELCHIOR gently withdraws himself from WENDLA)

MELCHIOR

Q-263 ALL SPOTS
SLIDE TO TABLE

Are you all right, Wendla?

(The music shifts — subtly sweeping electronic keyboards. The lights shift between the world of cloudless song and the lovers' uncertain moment in the hayloft. The BOYS and GIRLS look on, and sing as a CHORUS)

WENDLA

SOMETHING'S STARTED CRAZY —
SWEET AND UNKNOWN.
SOMETHING YOU KEEP
IN A BOX ON THE STREET —
NOW IT'S LONGING FOR A HOME...

ALL (except MELCHIOR & WENDLA)

AND WHO CAN SAY WHAT DREAMS ARE?...

WENDLA

WAKE ME IN TIME TO BE LONELY AND SAD.

:LIGHTING 253 HOUSE 1/2

:LIGHTING 255 HOUSE OUT

:LIGHTING 261 W/MUSIC

:SOUND 743

:LIGHTING 263 W/SINGING

- 58 -

SPRING AWAKENING

ALL (except MELCHIOR & WENDLA)

AND WHO CAN SAY WHAT WE ARE?...

WENDLA

THIS IS THE SEASON FOR DREAMING...

AND NOW OUR BODIES ARE THE GUILTY ONES,
WHO TOUCH,
AND COLOR THE HOURS;

NIGHT WON'T BREATHE
OH HOW WE
FALL IN SILENCE FROM THE SKY,
AND WHISPER SOME SILVER REPLY...

MELCHIOR*(Still intent on his question)*

Wendla...?

WENDLA

I think so. Yes.

MELCHIOR

PULSE IS GONE AND RACING -
ALL FITS AND STARTS.
WINDOW BY WINDOW,
YOU TRY AND LOOK INTO
THIS BRAVE NEW YOU THAT YOU ARE.

ALL (except MELCHIOR & WENDLA)

AND WHO CAN SAY WHAT DREAMS ARE?...

MELCHIOR

WAKE ME IN TIME TO BE OUT IN THE COLD.

ALL (except MELCHIOR & WENDLA)

AND WHO CAN SAY WHAT WE ARE?...

MELCHIOR

THIS IS THE REASON FOR DREAMING...

ALL

AND NOW OUR BODIES ARE THE GUILTY ONES -
OUR TOUCH
WILL FILL EVERY HOUR.

:LIGHTING 265 W/ALL SINGING

(ALL)

HUGE AND DARK,
OH OUR HEARTS
WILL MURMUR THE BLUES FROM ON HIGH,
THEN WHISPER SOME SILVER REPLY...
WO - O - WO - O - O -

Q-267 ALL SPOTS
SLIDE TO FATHER
THEN BACK TO TABLE

(The BOYS and GIRLS gather like an alt-rock choir around MELCHIOR and WENDLA. FATHER KAULBACH is again revealed in church)

KAULBACH

Ah but children, children, in what ways have we cloaked, and hidden even from ourselves, the secret bargains we have made with our own devils...?

:LIGHTING 267 W/ KAULBACH SPEAKING

ALL

AND NOW OUR BODIES ARE THE GUILTY ONES...

:LIGHTING 268 W/ SINGING

(MORITZ strides on, waving everyone away)

MORITZ

Enough. Enough. Enough.

:LIGHTING 269 W/ MORITZ RUNNING ON

(The lights go electric, holding on MORITZ. End of Act II, Scene 1)

- 60 -

SPRING AWAKENING

Act II, Scene 2

MORITZ looks out as if he were in some garage band.

#13 – Don't Do Sadness

MORITZ

AWFUL SWEET TO BE A LITTLE BUTTERFLY.
JUST WINGIN' OVER THINGS, AND NOTHIN' DEEP INSIDE.
NOTHIN' GOIN', GOIN' WILD IN YOU – YOU KNOW –
YOU'RE SLOWIN' BY THE RIVERSIDE OR FLOATIN' HIGH AND BLUE...

OR, MAYBE, COOL TO BE A LITTLE SUMMER WIND.
LIKE, ONCE THROUGH EVERYTHING, AND THEN AWAY AGAIN.
WITH A TASTE OF DUST IN YOUR MOUTH ALL DAY,
BUT NO NEED TO KNOW, LIKE, SADNESS – YOU JUST SAIL AWAY.
'CAUSE, YOU KNOW, I DON'T DO SADNESS – NOT EVEN A LITTLE BIT.
JUST DON'T NEED IT IN MY LIFE – DON'T WANT ANY PART OF IT.
I DON'T DO SADNESS. HEY, I'VE DONE MY TIME.
LOOKIN' BACK ON IT ALL – MAN, IT BLOWS MY MIND.

I DON'T DO SADNESS. SO BEEN THERE.
DON'T DO SADNESS. JUST DON'T CARE.

(The song ends, and the lights shift. Twilight. A river. MORITZ stands alone. He withdraws a gun from his pocket. ILSE suddenly enters. Sees him)

ILSE

Moritz Stiefel!

MORITZ

(Frantically hiding the gun)
Ilse?! You frightened me!

ILSE

Did you lose something?

MORITZ

Why did you frighten me?
(A beat)
Damn it!

ILSE

What're you looking for?

Q-271 ALL SPOTS
MORITZ

:LIGHTING 271 W/PLAYING

:LIGHTING 272 W/MUSIC PICK UP

:LIGHTING 273 W/LAYING GTR DOWN

:SOUND 745

MORITZ

If only I knew.

ILSE

Then what's the use of looking?

(A beat)

MORITZ

So, where have you been keeping yourself?

ILSE

Priapia — the Artists' Colony?

MORITZ

Yes.

ILSE

All those old buggers, Moritz. All so wild. So... Bohemian. All they want to do is dress me up and paint me!

That Johan Fehrendorf, he's a wicked one, actually. Always knocking easels down and chasing me. Dabbing me with his paintbrush. But then, that's men — if they can't stick you with one thing, they'll try another.

Oh God, Moritz, the other day we all got so drunk, I passed out in the snow — just lay there, unconscious, all night.

Then, I spent an entire week with Gustav Baum.

(Off his look)

Truly. Inhaling that ether of his! Until this morning, when he woke me with a gun, set against my breast. He said: "One twitch and it's the end." Really gave me the goosebumps.

But, how about you, Moritz — still in school?

MORITZ

Well, this semester I'm through.

(A beat)

ILSE

God, you remember how we used to run back to my house and play pirates? Wendla Bergman, Melchior Gabor, you, and I...

#13a — Blue Wind

(A plaintive guitar sounds. A spotlight finds ILSE)

- 62 -

SPRING AWAKENING

(ILSE)

SPRING AND SUMMER,
 EVERY OTHER DAY,
 BLUE WIND GETS SO SAD.
 BLOWIN' THROUGH THE THICK CORN,
 THROUGH THE BALES OF HAY,
 THROUGH THE OPEN BOOKS ON THE GRASS...

**Q-281 ALL SPOTS
 ISLE**

SPRING AND SUMMER...

SURE, WHEN IT'S AUTUMN,
 WIND ALWAYS WANTS TO
 CREEP UP AND HAUNT YOU --

WHISTLING, IT'S GOT YOU;
 WITH ITS HEARTACHE, WITH ITS SORROW,
 WINTER WIND SINGS, AND IT CRIES...

SPRING AND SUMMER,
 EVERY OTHER DAY,
 BLUE WIND GETS SO PAINED.

BLOWIN' THROUGH THE THICK CORN,
 THROUGH THE BALES OF HAY,
 THROUGH THE SUDDEN DRIFT OF THE RAIN...

SPRING AND SUMMER...

(The lights shift -- twilight resumes)

MORITZ

Actually, I better go.

ILSE

Walk as far as my house with me.

MORITZ

And...?

ILSE

We'll dig up those old tomahawks and play together, Moritz -- just like we used to.

MORITZ

We did have some remarkable times. Hiding in our wigwam...

:LIGHTING 281 W/MUSIC

:SOUND 747

:LIGHTING 282 W/ MUSIC BUILD

:LIGHTING 283 W/END OF SINGING

Yes. I'll brush your hair, and curl it, set you on my little hobby horse...

I wish I could.

Then, why don't you?

**Q-291 SPOT 1 &3 ISLE
2 MORITZ**

Eighty lines of Virgil, sixteen equations, a paper on the Hapsburgs...

:LIGHTING 291 W/ MORITZ PLAYING

SO, MAYBE I SHOULD BE SOME KINDA' LAUNDRY LINE –
HANG THEIR THINGS ON ME, AND I WILL SWING 'EM DRY.
YOU JUST WAVE IN THE SUN THROUGH THE AFTERNOON,
AND THEN, SEE, THEY COME TO SET YOU FREE, BENEATH THE
RISIN' MOON.

(The concert light fades)

:LIGHTING 293 W/ILSE SINGING

ILSE

SPRING AND SUMMER,
EVERY OTHER DAY,
BLUE WIND GETS SO LOST.
BLOWIN' THROUGH THE THICK CORN,
THROUGH THE BALES OF HAY —

SPRING AND SUMMER,
EVERY OTHER DAY,
BLUE WIND GETS SO LOST.
BLOWIN' THROUGH THE THICK CORN
THROUGH THE BALES OF HAY –
THROUGH THE WANDERING CLOUDS
OF THE DUST

SPRING AND SUMMER...

I DON'T DO SADNESS. HEY I'VE DONE MY TIME.

MAN, IT BLOWS MY MIND.

I DON'T DO SADNESS.

SO BEEN THERE.

DON'T DO SADNESS

JUST DON'T CARE.

:LIGHTING 295 W/END OF SINGING

Good night, Ilse.

MORITZ

Good night?

ILSE

Virgil, the equations — remember?

MORITZ

Just for an hour.

ILSE

I can't.

MORITZ

Well, walk me at least.

ILSE

Honestly, I wish I could.

MORITZ

You know, by the time you finally wake up, I'll be lying on some trash heap.

ILSE

(ILSE goes. MORITZ winces)

MORITZ

For the love of God, all I had to do was say yes.

ILSE

(Calls after)

Ilse? Ilse...?

MORITZ

(He waits. If only he could run after her... But now, she's gone)

So, what will I say? I'll tell them all, the angels, I got drunk in the snow, and sang, and played pirates... Yes, I'll tell them, I'm ready now. I'll be an angel.

ILSE

(MORITZ sighs, looks out on the night. He withdraws the gun from his pocket)

Ten minutes ago, you could see the entire horizon. Now, only the dusk — the first few stars...

So dark. So dark. So dark...

MORITZ

(MORITZ cocks the hammer of the gun. Sets the gun in his mouth. BLACKOUT. End of Act II, Scene 2)

:LIGHTING 299 W/ GUN FIRE

:SOUND 755

Act II, Scene 3

A cemetery in the pouring rain. MORITZ's FATHER, HERR STIEFEL, stands, stoic, beside an open grave.

Q-301 SPOT 1-2
MELCHIOR

#14 - Left Behind

FRAU GABOR approaches the grave to offer a flower. As she does, MELCHIOR is revealed in song light. He begins to sing, giving voice to HERR STIEFEL's inner thoughts.

One by one, the BOYS and GIRLS step forward, dropping a flower on MORITZ's grave, then continuing on their way, re-joining the CHORUS.

MELCHIOR

YOU FOLD HIS HANDS, AND SMOOTH HIS TIE.
YOU GENTLY LIFT HIS CHIN -
WERE YOU REALLY SO BLIND, AND UNKIND TO HIM?

CAN'T HELP THE ITCH TO TOUCH, TO KISS,
TO HOLD HIM ONCE AGAIN.
NOW, TO CLOSE HIS EYES, NEVER OPEN THEM...?

MELCHIOR, BOYS & GIRLS

A SHADOW PASSED. A SHADOW PASSED,
YEARNING, YEARNING FOR THE FOOL IT CALLED A HOME.

MELCHIOR

ALL THINGS HE NEVER DID ARE LEFT BEHIND;
ALL THE THINGS HIS MAMA WISHED HE'D BEAR IN MIND;
AND ALL HIS DAD EVER HOPED HE'D KNOW.
O - O - O - O - O - O -

THE TALKS YOU NEVER HAD,
THE SATURDAYS YOU NEVER SPENT,
ALL THE "GROWN-UP" PLACES YOU NEVER WENT;

AND ALL OF THE CRYING YOU WOULDN'T UNDERSTAND,
YOU JUST LET HIM CRY - "MAKE A MAN OUT OF HIM."

MELCHIOR, BOYS & GIRLS

A SHADOW PASSED. A SHADOW PASSED,
YEARNING, YEARNING FOR THE FOOL IT CALLED A HOME.

:LIGHTING 301 W/MELCHIOR SITTING

:SOUND 757

:LIGHTING 303 W/ SINGING

GIRLS

AAAAAH

:LIGHTING 305 W/MELCHIOR

AAAAAH

Q-307 SPOT 1
SLIDE TO MORITZ

O-O-O-O-O-O-

(HERR STIEFEL moves to drop his flower, but hesitates. MELCHIOR touches HERR STIEFEL's chest, and the man abruptly collapses in grief, weeping over his son's grave)

MELCHIOR, BOYS & GIRLS

0-0-0-0-0-0...

:LIGHTING 307 W/MORITZ STANDING & PLAYING GTR

○-○-○-○-○-○...

:LIGHTING 308 ON YEARNING

A SHADOW PASSED. A SHADOW PASSED,
YEARNING, YEARNING FOR THE FOOL IT CALLED A HOME.

GIRLS & BOYS

AND, IT WHISTLES THROUGH THE GHOSTS .
STILL LEFT BEHIND...
IT WHISTLES THROUGH THE GHOSTS
STILL LEFT BEHIND...
IT WHISTLES THROUGH THE GHOSTS STILL
LEFT BEHIND...
O-O...

OOOOOH.

AAAAAH.

Q-309 SPOT 1
SLIDE TO MELCHIOR

⋮LIGHTING 309 W/ MELCHIOR SINGING

:LIGHTING 309.1 W/MORITZ EXIT

:LIGHTING 310 W/END OF SONG

(MELCHIOR drops the final flower. End of Act II, Scene 3)

Act II, Scene 4

The Headmaster's Office. HERR KNOCHENBRUCH summons FRAULEIN KNUPPELDICK.

HERR KNOCHENBRUCH

Fraulein Knuppeldick.

FRAULEIN KNUPPELDICK

Herr Knochenbruch...?

HERR KNOCHENBRUCH

We must take immediate and decisive steps, lest we be perceived as one of those institutions afflicted by the veritable epidemic of adolescent suicide.

FRAULEIN KNUPPELDICK

Indeed, sir. But, it will not be an easy war to win. There's not only the moral corruption of our youth, but the creeping sensuality of these liberal-minded times.

HERR KNOCHENBRUCH

I couldn't agree more. It's war. Naturally, there must be casualties.

FRAULEIN KNUPPELDICK

Naturally.

HERR KNOCHENBRUCH

Bring the boy in.

FRAULEIN KNUPPELDICK

Certainly, Herr Knochenbruch.

(FRAULEIN KNUPPELDICK beckons MELCHIOR in)

HERR KNOCHENBRUCH

It would seem, young man, that all roads end in you. You do know what I mean?

MELCHIOR

("But, you don't understand...")

I'm afraid —

HERR KNOCHENBRUCH

(Completing MELCHIOR's sentence for him)

As well one would be. Two days after his father learned of the young, uh...

FRAULEIN KNUPPELDICK

(Supplying the name)

Moritz Stiefel...

⌚LIGHTING 311 W/TOP OF SCENE

⌚LIGHTING 313 W/ MELCHIOR CLOSSES IN TO TABLE

- 68 -

SPRING AWAKENING

HERR KNOCHENBRUCH

...Moritz Stiefel's death, he searched through the boy's effects and uncovered a certain depraved and atheistic document which made terribly clear —

FRAULEIN KNUPPELDICK

Terribly clear...

HERR KNOCHENBRUCH

...the utter moral corruption of the young man. A corruption which, no doubt, hastened the boy's end.

FRAULEIN KNUPPELDICK

Without question, Herr Knochenbruch.

HERR KNOCHENBRUCH

I am referring, as you may know, to a ten-page essay, entitled, coyly enough, "The Art of Sleeping With" ... accompanied by — shall we say — life-like illustrations.

MELCHIOR

Herr Knochenbruch, if I could —

HERR KNOCHENBRUCH

Behave properly? Yes, that would be another affair entirely.

FRAULEIN KNUPPELDICK

Entirely.

HERR KNOCHENBRUCH

For our part, we have made a thorough examination of the handwriting of this obscene document, and compared it with that of every single pupil —

MELCHIOR

Sir, if you could show me only one obscenity —

HERR KNOCHENBRUCH

You must now answer *only* the precisely stated questions. With a swift and decisive "Yes" or "No."

(A beat)

Melchior Gabor, did you write this? _____

:LIGHTING 321 W/MUSIC

#15 — *Totally Fucked*

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK turn and stare at MELCHIOR. Music sounds — a dirty electric guitar chord, seemingly prompting a song. HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK exchange a look, then turn again and stare at MELCHIOR. The guitar chord sounds again)

FRAULEIN KNUPPELDICK

Did you write this?

(HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK turn and stare – awaiting an answer. The lights shift. A rocking beat kicks in. The BOYS and GIRLS appear. MELCHIOR turns out:)

MELCHIOR

THERE'S A MOMENT YOU KNOW... YOU'RE FUCKED – NOT AN INCH MORE ROOM TO SELF-DESTRUCT. NO MORE MOVES – OH YEAH, THE DEAD-END ZONE. MAN, YOU JUST CAN'T CALL YOUR SOUL YOUR OWN.

Q-323 SPOT 3 TO OTTO
SPOT 2 TO GEORG
SPOT 1 TO HANSCHEN
ON LINES

OTTO

BUT THE THING THAT MAKES YOU REALLY JUMP IS THAT THE WEIRDEST SHIT IS STILL TO COME. YOU CAN ASK YOURSELF: HEY, WHAT HAVE I DONE? YOU'RE JUST A FLY – THE LITTLE GUYS, THEY KILL FOR FUN.

GEORG

MAN, YOU'RE FUCKED IF YOU JUST FREEZE UP, CAN'T DO THAT THING – THAT KEEPIN' STILL.

HANSCHEN

BUT, YOU'RE FUCKED IF YOU SPEAK YOUR MIND,

Q-325 ALL SPOTS
BACK TO MELCHIOR

GEORG, OTTO & HANSCHEN

AND YOU KNOW – UH-HUH – YOU WILL.

BOYS & GIRLS

YEAH, YOU'RE FUCKED, ALL RIGHT – AND ALL FOR SPITE. YOU CAN KISS YOUR SORRY ASS GOOD-BYE. TOTALLY FUCKED. WILL THEY MESS YOU UP? WELL, YOU KNOW THEY'RE GONNA TRY.

MELCHIOR

(Mocking the Professors)

BLAA BLAA BLAA BLAA BLAA BLAA BLAA...

BOYS & GIRLS

BLAA BLAA BLAA BLAA BLAA BLAA BLAA...

(The lights shift back: the headmaster's office. HERR KNOCHENBRUCH and FRAULEIN KNUPPELDICK again summon MELCHIOR's attention. Over the course of the next exchanges, the lights shift back and forth – between the worlds of song and scene)

HERR KNOCHENBRUCH

Herr Gabor?

:LIGHTING 322 W/ MELCHIOR SINGING

:LIGHTING 323 ANT OTTO SPEAKING

:LIGHTING 325 W/ALL SINGING

:LIGHTING 327 ANT HERR GABOR SPEAKING

MELCHIOR

DISAPPEAR – YEAH, WELL, YOU WANNA TRY.
WANNA BUNDLE UP INTO SOME BIG-ASS LIE,
LONG ENOUGH FOR THEM TO ALL JUST QUIT.
LONG ENOUGH FOR YOU TO GET OUT OF IT.

HERR KNOCHENBRUCH

Herr Gabor, answer me.

BOYS & GIRLS

YEAH, YOU'RE FUCKED, ALL RIGHT – AND ALL FOR SPITE.
YOU CAN KISS YOUR SORRY ASS GOOD-BYE.
TOTALLY FUCKED. WILL THEY MESS YOU UP?
WELL, YOU KNOW THEY'RE GONNA TRY.

HERR KNOCHENBRUCH

Melchior Gabor, for the last time...

HERR KNOCHENBRUCH & FRAULEIN KNUPPELDICK

Did you write this?

MELCHIOR

Yes.

*(HERR KNOCHENBRUCH gestures, and MELCHIOR is led away.
The lights go psychedelic)*

MELCHIOR, BOYS & GIRLS

YEAH, YOU'RE FUCKED ALL RIGHT – AND ALL FOR SPITE.
YOU CAN KISS YOUR SORRY ASS GOOD-BYE.
TOTALLY FUCKED. WILL THEY MESS YOU UP?
WELL, YOU KNOW THEY'RE GONNA TRY.

(And now even the GROWN-UPS join the song)

ALL

BLAA BLAA BLAA BLAA BLAA BLAA BLAA BLAA
BLAA BLAA BLAA BLAA BLAA,
BLAA BLAA BLAA BLAA BLAA BLAA BLAA BLAA
BLAA BLAA BLAA BLAA BLAA...

BLAA BLAA BLAA BLAA BLAA BLAA BLAA BLAA
BLAA BLAA BLAA BLAA BLAA,
BLAA BLAA BLAA BLAA BLAA BLAA BLAA BLAA
BLAA BLAA BLAA BLAA BLAA...

TOTALLY FUCKED!

(End of Act II, Scene 4)

:LIGHTING 329 ANT MELCHIOR SINGING

:LIGHTING 331 W/ALL SINGING & DANCIE

:LIGHTING 333 ANT HK & FK SPEAKING

:LIGHTING 335 W/ ALL SIGNING

:LIGHTING 337 W/ BLAHS

:LIGHTING 338 W/ LOW TONES

:LIGHTING 339 W/BUMP

:LIGHTING 340 W/ TRANSITION

:SOUND 759

Act II, Scene 5

A vineyard at sunset. Church bells sounding in the distance. HANSCHEN and ERNST loll in the grass.

HANSCHEN

Those bells... So peaceful.

ERNST

I know. Sometimes, when it's quiet, in the evening like this, I imagine myself as a country pastor. With my red-cheeked wife, my library, my degrees... Boys and girls, who live nearby, give me their hands when I go walking...

HANSCHEN

You can't be serious.

(A beat)

Really, Ernst, you're such a sentimentalist! The pious, serene faces you see on the clergy, it's all an act — to hide their envy.

(HANSCHEN deftly scoots closer to ERNST)

Trust me, there are only three ways a man can go. He can let the status quo defeat him — like Moritz. He can rock the boat — like Melchior — and be expelled. Or he can bide his time, and let the System work for him — like me.

(HANSCHEN scoots even closer to ERNST)

Think of the future as a pail of whole milk. One man sweats and stirs — churning it into butter — like Otto, for example. Another man frets, and spills his milk, and cries all night. Like Georg. But, me, well, I'm like a pussycat, I just skim off the cream...

ERNST

Just skim off the cream?...

HANSCHEN

Right.

ERNST

But, what about the...?

(Off HANSCHEN's look)

You're laughing.

What — ?

Hanschen?

⌚LIGHTING 341 W/ TOP OF SCENE

⌚LIGHTING 342 W/ ERNST ON TABLE

⌚SOUND 760

:LIGHTING 343 W/ MUSIC

: SOUND 761

**Q-343 SPOT 1-2
HANSCHEN
SPOT 3 ERNST**

(The lights shift back. HANSCHEN leans over and kisses ERNST)

:LIGHTING 345 W/ERNST SPEAKING

HANSCHEN

ERNST

HANSCHEN

(HANSCHEN kisses ERNST deeply)

On my way here this afternoon, I thought perhaps we'd only... talk.

So, are you sorry we —?

Oh no — I love you, Hanschen. As I've never loved anyone.

And so you should.

:LIGHTING 347 W/SINGING

O, I'M GONNA BE WOUNDED.
O, I'M GONNA BE YOUR WOUND.

ERNST & HANSCHEN

O, I'M GONNA BRUISE YOU.
O, YOU'RE GONNA BE MY BRUISE...

(WENDLA, MELCHIOR, and the BOYS and GIRLS appear in CHORUS. As the song continues, ILSE takes a letter from MELCHIOR and delivers it to WENDLA)

ERNST, HANSCHEN, WENDLA, MELCHIOR, BOYS & GIRLS

O, YOU'RE GONNA BE WOUNDED.
O, YOU'RE GONNA BE MY WOUND.
O, YOU'RE GONNA BRUISE, TOO.
O, I'M GONNA BE YOUR BRUISE...

(End of Act II, Scene 5)

:LIGHTING 348 W/ALL SINGING

:LIGHTING 349 W/END OF SONG

:LIGHTING 350 LATTER HAND OFF

Act II, Scene 6

WENDLA's bedroom. WENDLA reads from MELCHIOR's letter. MELCHIOR is revealed, in a spotlight.

#16a - Melchior Letter Underscore

MELCHIOR

(From his letter)

"... I have now seen, Wendla, how this contemptible bourgeois society works — how everything we touch is turned to dirt. In the end, we have only each other — we must build a different world. Despite what those whispering elders may say, I must set my head against your breast. We must let ourselves breathe and move again in that Paradise —"

(DOCTOR VON BRAUSEPULVER and FRAU BERGMAN enter. WENDLA swiftly hides the letter in her sleeve. DOCTOR VON BRAUSEPULVER attends her, pill bottle in hand. FRAU BERGMAN hovers)

DOCTOR VON BRAUSEPULVER

Now, now, don't fret. I've been prescribing these since before you were born, young lady. In fact, I recently recommended them to the utterly exhausted young Baroness von Witzelben. Eight days later — I'm pleased to report — she's off to a spa in Pyrmont, breakfasting on roast chicken and new potatoes.

(A beat)

So, my child, three a day — an hour before meals. In a few weeks, you should be fine — breakfasting on suckling pig, no doubt.

FRAU BERGMAN

So, that's all it is, Doctor — anemia?

DOCTOR VON BRAUSEPULVER

C'est tout.

FRAU BERGMAN

And the nausea?

DOCTOR VON BRAUSEPULVER

Not uncommon.

(Turns to WENDLA)

Trust me, child. You'll be fine.

(A beat)

Frau Bergman, if I could have a word with you...?

:LIGHTING 351 W/MELCHIOR SPEAKING

:LIGHTING 353 W/ MELCHIOR EXITING

FRAU BERGMAN

Certainly, Doctor.

(FRAU BERGMAN leads DOCTOR VON BRAUSEPULVER out. WENDLA sits, quietly touches the letter in her sleeve.

DOCTOR VON BRAUSEPULVER withdraws the pill bottle from FRAU BERGMAN and goes.

FRAU BERGMAN reenters, and stares at WENDLA)

WENDLA

Mama...?

FRAU BERGMAN

Wendla...? What have you done? To yourself? To me?

(No response)

Wendla?

WENDLA

I, uh, don't know.

FRAU BERGMAN

(Not a question)

You don't know.

WENDLA

Doctor von Brausepulver said I'm anemic.

FRAU BERGMAN

Well, probably. You're going to have a child.

WENDLA

A child?! But, I'm not married!

FRAU BERGMAN

Precisely.

Wendla, what have you done?

WENDLA

I don't know. Truly, I don't.

FRAU BERGMAN

Oh, I think you know. And now I need his name.

WENDLA

His name? But what are you...

(Abruptly realizing)

⌚LIGHTING 355 W/CROSS TO STAIRS

⌚LIGHTING 357 W/ FB CROSS BACK INTO SPACE

- 76 -

SPRING AWAKENING

(WENDLA)

That? How could that...? I just wanted to be with him...

WENDLA

...To hold him and be
close to him --

FRAU BERGMAN

Wendla, please. No more.
You'll break my heart.*(A beat)*

WENDLA

My God, why didn't you tell me everything?

(FRAU BERGMAN slaps WENDLA)

FRAU BERGMAN

Well, you are going to have to tell me who.

(No response)

Wendla, I'm waiting.

(WENDLA looks off into the distance)

Georg Zirschnitz?

(No response)

Then, who?

(No response)

Hanschen Rilow?

(No response)

Moritz Stiefel?

(No response)

Melchior Gabor?

(WENDLA quietly bursts into tears)

Wendla, Melchior Gabor?

(No response)

Wendla...?

**Q-361 ALL SPOTS
WENDLA**#17 - *Whispering**(WENDLA reluctantly hands MELCHIOR's letter to her mother. As FRAU BERGMAN opens it, WENDLA stands, spotlight, like a singer in concert. She remains in this pool of light, her song playing in counterpoint to the following scenes.)*

:LIGHTING 361 W/MUSIC

WENDLA

WHISPERING...
HEAR THE GHOSTS IN THE MOONLIGHT.
SORROW DOING A NEW DANCE
THROUGH THEIR BONES, THROUGH THEIR SKIN.

LISTENING —
TO THE SOULS IN THE FOOL'S NIGHT,
FUMBLING MUTELY WITH THEIR RUDE HANDS...
AND THERE'S HEARTACHE WITHOUT END...

(The lights shift. MELCHIOR's home. MELCHIOR's father, HERR GABOR, addresses FRAU GABOR)

FRAU GABOR

(Mid-conversation)
Hermann, this is our son.

HERR GABOR

(This is hard for him too)
For fifteen years, my darling, I have followed your lead, we have given the boy room. And now we must eat of the bitter fruit. He has shown himself utterly corrupt.

FRAU GABOR

He has not.

HERR GABOR

Hear me out.

FRAU GABOR

But I have. Melchior wrote an essay — every word of which was true. Are we so afraid of the truth we will join the ranks of cowards and fools? Twisting his naive act into evidence against him?

I will not have Melchior sent to some reformatory, pent up with degenerates and genuine criminals.

(HERR GABOR looks away, pained)

WENDLA

SEE THE FATHER BENT IN GRIEF,
THE MOTHER DRESSED IN MOURNING.
SISTER CRUMPLES,
AND THE NEIGHBORS GRUMBLE.
THE PREACHER ISSUES WARNINGS...

MELCHIOR

TOUCH ME,
HOLD ME CLOSE...

:LIGHTING 363 W/FG & HG SPEAKING

Q-361 ALL SPOTS
WENDLA

:LIGHTING 365 W/WENDLA SINGING

- 78 -

SPRING AWAKENING

HERR GABOR

And now I must break your heart.

(Withdrawing a letter from his pocket)

This afternoon, Frau Bergman came to see me. Bearing a letter Melchior wrote to young Wendla, telling her he has no regret for what transpired in our hayloft...

FRAU GABOR

Impossible!

HERR GABOR

That he only longs to find again that bit of Paradise —

FRAU GABOR

(Reaching for the letter)

Let me see that.

HERR GABOR

Yes, do have a look.

*(FRAU GABOR takes it, and is horrified by what she reads)*Q-369 ALL SPOTS
WENDLA

WENDLA

MELCHIOR

HISTORY...

NO MORE WHISPERING —

LITTLE MISS DIDN'T DO RIGHT.

WENT AND RUINED ALL THE TRUE PLANS —

ONLY YOU...

SUCH A SHAME, SUCH A SIN.

MYSTERY...

NO MORE LISTENING —

HOME ALONE ON A SCHOOL NIGHT.

ONLY YOU...

HARVEST MOON OVER THE BLUE LAND;

SUMMER LONGING ON THE WIND...

HERR GABOR

The wretched fact is: Melchior knew precisely what he was doing. And as that essay shows, he knew the danger of doing it. And yet, he went ahead. Defiling himself and all but destroying that girl.

So, you tell me, Fanny — what shall we do?

:LIGHTING 367 W/HG & FG SPEAKING

:LIGHTING 369 W/WENDLA SINGING

:LIGHTING 370 W/ HG & FG SPEAKING

FRAU GABOR

What you will.

A reformatory.

(HERR GABOR confronts FRAU GABOR. She gazes into the distance, stricken.
The light on them fades)

WENDLA

HAD A SWEETHEART ON HIS KNEES,

SO FAITHFUL AND ADORING.

AND HE TOUCHED ME,

AND I LET HIM LOVE ME.

SO, LET THAT BE MY STORY...

MELCHIOR

HOLD ME,

DON'T LET GO...

DON'T LET GO...

WENDLA

LISTENING...

FOR THE HOPE, FOR THE NEW LIFE —

SOMETHING BEAUTIFUL, A NEW CHANCE.

HEAR, IT'S WHISPERING, THERE, AGAIN...

(End of Act II, Scene 6)

:LIGHTING 371 W/WENDLA SINGING

:LIGHTING 372 W/FRAU BERGMAN EXITS

:LIGHTING 379 W/END OF SONG

- 80 -

SPRING AWAKENING

Act II, Scene 7*A Reformatory. In a darkened corner, MELCHIOR opens a letter from WENDLA.*

#17a - Wendla Letter Underscore

MELCHIOR*(Reading from the letter)*

"My dear Melchior... I only pray this letter reaches you. I have written so many, and have heard nothing back. This evening, when Mama falls asleep, I will leave here and come to you. I will find you in that terrible place. They must let me see you - I have such remarkable news. Something has happened, Melchior. Something I can barely understand myself -"

*(A group of BOYS breaks in. MELCHIOR quickly pockets the letter)***DIETER**

All right, each of you animals put in a coin.

RUPERT

Reinhold can put in for both of us.

REINHOLD

I beg your pardon! -

DIETER

All right, you, calm down.

(Means business)

Reinhold, cough it up.

REINHOLD*(Giving him a coin)*

Christ!

DIETER

Rupert, Ulbrecht - you too.

(DIETER collects their coins, displays them, then sets them down in a pile)

Now, whoever hits 'em, gets 'em.

*(The boys begin their circle jerk)***ULBRECHT**

Wait.

(To MELCHIOR)

What are you lookin' at?

:LIGHTING 381 ON STAGE MANAGER CALL

:LIGHTING 383 W/ BOYS RUNNING

Who?
(MELCHIOR freezes)

Gabor.
He just wants a part of the sport.
No thank you.

(Ironic)
Oh no, why would he dirty his hands?...

("Right")
Saving it for better things.
What do you mean?

(Ironic)
Oh. A "good girl," wasn't she?

Nobody taught the poor boy what parlor maids are for.
He was too busy fucking his slut —

You shit!
(MELCHIOR lunges at RUPERT. RUPERT draws a straight razor, holds it to Melchior's throat)

Careful — razor burn.
Bastard!

(Approaching)
Check his pockets for money.

REINHOLD

RUPERT

DIETER

MELCHIOR

RUPERT

DIETER

MELCHIOR

ULBRECHT

DIETER

RUPERT

MELCHIOR

RUPERT

MELCHIOR

DIETER

:LIGHTING 384 W/BOYS JUMPING OFF

- 82 -

SPRING AWAKENING

REINHOLD

Yes!

ULBRECHT

(Finds the letter in MELCHIOR's pocket)

Now what's this — a letter from his bitch?

MELCHIOR

Animals!

RUPERT

(Reading from the letter; with exaggerated prissiness)

"My dear Melchior... I only pray this letter reaches you. I have written so many, and have heard nothing back..."

(Something in the text catches his eye)

Oooh, hang on, the perfect thing to grease the works. Listen up...

MELCHIOR

Son of a bitch!

(The scene shifts — a private garden. FRAU BERGMAN greets SCHMIDT)

#17b — Abortionist Underscore

SCHMIDT

Frau Bergman?

FRAU BERGMAN

Thank you for meeting me. Your name was given me by a, uh, doctor friend. My daughter —

SCHMIDT

I understand. Now, listen to my instructions carefully. This Thursday, after nightfall, bring the girl to me. Gartenstrasse, Number Eleven. The door below the tavern. Knock three times — and three times only.

FRAU BERGMAN

But my daughter — ! The procedure — is it safe?!

SCHMIDT

(Lifting a hand)

We do what we can.

(The scene shifts back. The circle jerk is well underway)

:LIGHTING 385 MELCHIOR DRAGGED ONSTAGE

:LIGHTING 391 W/ MUSIC

RUPERT

(Further on in the letter, as if he were reading from De Sade's journal)
 "... in my bed each night, I have so many dreams: of the better world that we will
 build, together with our child —"

MELCHIOR

(This is news to him)
 Child?!

RUPERT

You didn't know.
(To the boys)
 Put a pup in the bitch — and didn't even know.

DIETER

Forget the coins, we'll use "Mommy's" letter.
(DIETER tosses the letter into the center of their circle. The circle jerk intensifies)

RUPERT

(Pushing MELCHIOR's face down toward the ground)
 And you can lick it up!

#18 - Melchior's Escape

*(MELCHIOR seizes the moment, wrests the razor from RUPERT, and breaks free.
 MELCHIOR brandishes the blade, fighting the BOYS back)*

ULBRECHT

Get him!

REINHOLD

Grab him!
(MELCHIOR leaps over the reformatory wall, the BOYS in hot pursuit.

The scene shifts. FRAU BERGMAN leads WENDLA up a darkened street)

WENDLA

But where are we going, Mama?
*(FRAU BERGMAN leads the girl on to where SCHMIDT waits. FRAU BERGMAN
 hands him some marks)*

SCHMIDT

Frau Bergman, good. I'll take her now.

:LIGHTING 393 W/RUPERT SPEAKING

:LIGHTING 395 W/MUSIC SHIFT

:LIGHTING 401 W / WENDLA & FRAU BERGMAN ENTERING

- 84 -

SPRING AWAKENING

(FRAU BERGMAN pulls WENDLA by the hand and gives her to SCHMIDT)

WENDLA

Mama?!!

FRAU BERGMAN

I'll be there with you every moment.

(As SCHMIDT takes hold of WENDLA, FRAU BERGMAN lets her go. SCHMIDT leads the girl off)

WENDLA

Mama, don't leave me! Mama???!!!!

(FRAU BERGMAN looks around nervously, then bolts up the block.
End of Act II, Scene 7)

⋮ LIGHTING 409 W/END OF SCENE

Act II, Scene 8

The bridge. The GIRLS huddle around ILSE. She reaches into her dress, pulls out a letter from MELCHIOR.

#18a - Almost Midnight

ILSE

(Reading from the letter)

"... Ilse, I have been running for days, but at last I am back. Now, I beg you -- for the sake of our old friendship. Bring Wendla to meet me tonight, in the graveyard behind the church..."

ANNA

Oh no...

ILSE

"... I will be waiting there at midnight... Melchior Gabor".

(ILSE looks up from the letter)

THEA

(Sighs)

So, he hasn't heard.

MARTHA

Waiting for Wendla...

THEA

Poor Melchior.

ANNA

(Correcting her)

Poor Wendla.

(End of Act II, Scene 8)

:LIGHTING 411 W/ GIRLS ENTERING

:LIGHTING 413 W/MUSIC

:SOUND 769

- 86 -

SPRING AWAKENING

Act II, Scene 9

A graveyard. Moonlight. A sort of underworld in mist. MELCHIOR enters, casts about.

MELCHIOR

Wendla...?!

(No response. MELCHIOR sighs)

Look at this — spend your life running from the Church, and where do you wind up?

(MELCHIOR approaches a grave, kneels)

Moritz, my old friend...

(A beat)

Well, they won't get to me. Or Wendla. I won't — I won't let them. We'll build that world, together, for our child.

(Church bells chime: midnight. MELCHIOR rises and looks about)

Midnight.

(He listens for WENDLA. Hears nothing. Sighs)

My God, all these little tombs... And here, a fresh one...

(He pauses, reads the epitaph)

"Here Rests in God, Wendla Berg —"

No?!

(He bends closer, reads)

"Born the... Died —" ?! "Of anemia"??

(MELCHIOR realizes, in numbed disbelief, what must have happened)

Oh, my God. Wendla too?

No. No. No...

**Q-421 ALL SPOTS
MELCHIOR**

#19 — Those You've Known

(He doubles over, bereft. Spare piano chords — an otherworldly music begins.)

MORITZ appears — in song light — as if rising from his grave)

MORITZ

THOSE YOU'VE KNOWN,
AND LOST, STILL WALK BEHIND YOU...

:SOUND 770

:LIGHTING 421 W/MORITZ ENTERS

:SOUND 771

Moritz?

ALL ALONE,
THEY LINGER TILL THEY FIND YOU...

I've been a fool.

WITHOUT THEM,
THE WORLD GROWS DARK AROUND YOU –
AND NOTHING IS THE SAME UNTIL YOU KNOW THAT THEY HAVE
FOUND YOU.

MELCHIOR

Well, *you* had the right idea. They'll scatter a little earth, and thank their God...
(As MELCHIOR draws the razor to his throat, WENDLA appears – in song light – as if rising from her grave)

THOSE YOU'VE PAINED —————
MAY CARRY THAT STILL WITH THEM...

MELCHIOR

Wendla?!

WENDLA

ALL THE SAME,
THEY WHISPER: "ALL FORGIVEN."

STILL, YOUR HEART SAYS:
THE SHADOWS BRING THE STARLIGHT,
AND EVERYTHING YOU'VE EVER BEEN IS STILL THERE IN THE
DARK NIGHT.

MORITZ

THOUGH YOU KNOW ,
YOU'VE LEFT THEM FAR BEHIND –
YOU WALK ON BY YOURSELF, AND
NOT WITH THEM,

WENDLA

WHEN THE NORTHERN WIND BLOWS
THE SORROWS
YOUR HEART HOLDS

⋮LIGHTING 423 W/ WENDLA SINGING

:LIGHTING 424 W/ MORITZ & WENDLA CROSSING

(MORITZ)

STILL YOU KNOW,
THEY FILL YOUR HEART AND MIND,
WHEN THEY SAY: "THERE'S A WAY
THROUGH THIS."

(WENDLA)

THERE ARE THOSE WHO STILL KNOW -
THEY'RE STILL HOME;
WE'RE STILL HOME.

(MELCHIOR is tempted by his blade, but MORITZ and WENDLA gently intercede)

MORITZ & WENDLA

THOSE YOU'VE KNOWN,
AND LOST, STILL WALK BEHIND YOU.
ALL ALONE,
THEIR SONG STILL SEEMS TO FIND YOU.

THEY CALL YOU,
AS IF YOU KNEW THEIR LONGING -

THEY WHISTLE THROUGH THE LONELY WIND, THE LONG BLUE
SHADOWS FALLING...

(MELCHIOR rises in the moonlight, resolved. He closes the razor)

MELCHIOR

ALL ALONE,
BUT STILL I HEAR THEIR YEARNING;
THROUGH THE DARK, THE MOON, ALONE THERE, BURNING.

THE STARS TOO,
THEY TELL OF SPRING RETURNING -
AND SUMMER WITH ANOTHER WIND THAT NO ONE YET HAS KNOWN...

MORITZ

STILL YOU KNOW
THERE'S SO MUCH MORE TO FIND -
ANOTHER DREAM, ANOTHER LOVE
YOU'LL HOLD.

STILL YOU KNOW
TO TRUST YOUR OWN TRUE MIND
ON YOUR WAY - YOU ARE
NOT ALONE.

MELCHIOR

THEY CALL ME -
THROUGH ALL THINGS
NIGHT'S FALLING,
BUT SOMEHOW ON I GO.

YOU WATCH ME,
JUST WATCH ME -
I'M CALLING
FROM LONGING...

WENDLA

WHEN THE NORTHERN
WIND BLOWS,
THE SORROWS,
YOUR HEART'S KNOWN -

I BELIEVE...
THEY'RE STILL HOME
THEY'RE STILL HOME

:LIGHTING 425 W/ MORITZ & WENDLA CROSS ONSTAGE

DLA

NORTHERN

S,

VS,

TS KNOWN -

HOME

HOME

ALL KNOW -

OWN...

DLA

NORTHERN

S,

VS,

TS KNOWN -

HOME

HOME

SPRING AWAKENING

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(MELCHIOR draws the ghosts of WENDLA AND MORITZ to him, holds them)

MELCHIOR

AND THEY'LL WALK ON MY ARM THROUGH THE DISTANT NIGHT
AND I WON'T LET THEM STRAY FROM MY HEART.
THROUGH THE WIND, THROUGH THE DARK,
THROUGH THE WINTER LIGHT
I WILL READ ALL THEIR DREAMS TO THE STARS.

MELCHIOR

MORITZ & WENDLA

(Receding from MELCHIOR)

I'LL WALK NOW WITH THEM.

I'LL CALL ON THEIR NAMES,

AND I'LL SEE THEIR
THOUGHTS ARE KNOWN.

NOT GONE -
NOT GONE -
THEY WALK WITH MY HEART -
AND I'LL NEVER LET THEM GO.

I'LL NEVER LET THEM GO.

I'LL NEVER LET THEM GO...

MELCHIOR

YOU WATCH ME
JUST WATCH ME,
I'M CALLING.
I'M CALLING -
AND ONE DAY ALL WILL KNOW...

(MELCHIOR stands alone. The lights fade to black. End of Act II, Scene 9)

:LIGHTING 427 W/ALL CTR HOLDING HANDS

:LIGHTING 429 W/ MELCHIOR ALONE

:LIGHTING 430 W/ MUSIC BUMP

- 90 -

SPRING AWAKENING

Act II, Scene 10 (Coda)*ILSE stands alone. A world washed in song light.***Q-431 ALL SPOTS
ISLE****#20 – The Song of Purple Summer****ILSE**

LISTEN TO WHAT'S IN THE HEART OF A CHILD,
A SONG SO BIG IN ONE SO SMALL,
SOON YOU WILL HEAR WHERE BEAUTY LIES –
YOU'LL HEAR AND YOU'LL RECALL...

THE SADNESS, THE DOUBT, ALL THE LOSS, THE GRIEF,
WILL BELONG TO SOME PLAY FROM THE PAST;
AS THE CHILD LEADS THE WAY TO A DREAM, A BELIEF,
A TIME OF HOPE THROUGH THE LAND...

A SUMMER'S DAY,
A MOTHER SINGS
A SONG OF PURPLE SUMMER
THROUGH THE HEART OF EVERYTHING.

*(The BOYS, the GIRLS, and the ADULTS enter, joining her in song)***ADD HANSCHEN, MARTHA, OTTO**

AND HEAVEN WAITS,
SO CLOSE IT SEEMS

ADD ERNST, THEA, ANNA

TO SHOW HER CHILD THE WONDERS
OF A WORLD BEYOND HER DREAMS...

ADD GEORG, MAN, WOMAN

THE EARTH WILL WAVE WITH CORN,
THE DAYS SO WIDE, SO WARM,

ADD ENSEMBLE

AND MARES WILL NEIGH WITH
STALLIONS THAT THEY MATE, FOALS THEY'VE BORNE...

ADD MORITZ, WENDLA

AND ALL SHALL KNOW THE WONDER
OF PURPLE SUMMER...

:LIGHTING 431 W/ MUSIC

:LIGHTING 433 W/ MUSIC SHIFT "A SUMMER'S DAY"

ADD MELCHIOR

AND SO, I WAIT.
THE SWALLOW BRINGS
A SONG OF WHAT'S TO FOLLOW –
THE GLORY OF THE SPRING.

THE FENCES SWAY.
THE PORCHES SWING.
THE CLOUDS BEGIN TO THUNDER,
CRICKETS WANDER, MURMURING –

THE EARTH WILL WAVE WITH CORN,
THE DAYS SO WIDE, SO WARM,
AND MARES WILL NEIGH WITH
STALLIONS THAT THEY MATE, FOALS THEY'VE BORNE...

Q-435 ALL SPOTS
ISLE

:LIGHTING 435 W/ ACAPELLA

AND ALL SHALL KNOW THE WONDER –
I WILL SING THE SONG
OF PURPLE SUMMER...

Q-436 ALL SPOTS
SLIDE TO MELCHIOR ON
ISLE EXIT

:LIGHTING 436 W/ISLE EXIT

AND ALL SHALL KNOW THE WONDER –
I WILL SING THE SONG
OF PURPLE SUMMER...

ALL SHALL KNOW THE WONDER
OF PURPLE SUMMER...

(The End)

:LIGHTING 437 W/ MELCHIOR FINAL MOMENT

:LIGHTING 438 BOOK CLOSE

:LIGHTING 441 CURTAIN CALL

:LIGHTING 443 HOUSE UP

:SOUND 773

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
0.5	1				HOUSE CHECK	
1	1				HOUSE OPEN	
5	1				HOUSE OUT	
7	1				AFTER ANNOUNCEMENTS	
ACT 1, SCENE 1						
1 - MAMA WHO BORE ME - LUSH, WONDERING, EMPTINESS						
11	1				W/ MUSIC	SLOW ROTATION IN MOVERS, DEEP PURPLES,
13	1	WENDLA	WENDLA	WENDLA	W/ WENDLA "MAMA WHO BORE ME"	ALL
15	1	WENDLA	WENDLA	WENDLA	W/ MUSIC BUILD	
17	1	OUT	OUT	OUT	W/ END OF SONG	
18					W/BOTH IN SPACE	
ACT 1, SCENE 1 - HOME INTERIOR - NORTH SIDE OF PLAT. WARM						
20	3				W/ CROSS TO CHAIR	INTERIOR WARM
2 - MAMA WHO BORE ME REPRISE - LUSH, TWINKLE, EXPANDING, TWINKLE						
21	4				W/MUSIC	TEXTURE BUT MORE COLOR AND UPBEAT.
22	4				W/ GRILS AT CORNER	STUDIOS TILTING
23	4				W/ ALL AT TABLE	BUILD SPACE KINETIC. FOCUS TO CENTER
25	4				W/ BUMP	
ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER. STARK TINTY BLUE						
31	5				TOP OF SCENE	INTERIOR DAY TIGHT ON TABLE CENTER
3 - ALL THAT'S KNOWN - ISOLATING, DWN TXT, CYANS, YELLOW, SHADOWS						
33	7				W/BOYS SPEAKING TOGETHER	SLOW PULL DOWN. SHIFT FOCUS
35	8	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR BREAKING AWAY	DEEP BLUE. TEXTURE FEELS SPACE. FOOTS
37	9	OUT	OUT	OUT	W/MEL REJOINING @ TABLE	PULL SPACE DOWN TO TALK
ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER. STARK TINTY BLUE						
38	9				ANTICIPATE HERR SONNENSTICH "THANK YOU..."	RESTORE TO SCENE
39	9				SONNENSTICH EXITS	
4 - THE BITCH OF LIVING - REBELS, SEXUAL DESIRE/TENSION, KINETIC						
41	10	MORTIZ	MORTIZ	MORTIZ	W/MUSIC	SNAP INTO SONG WITH RED AND WHITE
43	11	MORTIZ	MORTIZ	MORTIZ	W/ BOYS JOINING "IT'S THE BITCH OF..." AND JUMP UP FROM CHAIRS	MOVEMENT
44	11	GEORG	GEORG	GEORG	W/ GEORG ON CHAIR	
44.1	11	OUT	OUT	OUT	GEORG OFF CHAIR	
45	11	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	W/ MUSIC SLOW DOWN	SPOT UP ON ERNST ON TABLE SPOT 1
46	12	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	W/OTTO AT SOUTH EAST CORNER	
47	12	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR "IT'S THE BITCH"	

SPRING AWAKENING



CUE #	PAGE	Liv FS 1(501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
49	12	MORITZ	MELCHIOR	MORITZ	W/ CIRCLING IN MOAT	
50	12	MORITZ	MELCHIOR	MORITZ	W/ CROSS BACK TO DECK	
51	12	MORITZ	MELCHIOR	MORITZ	W/ STANDING ON CHAIRS	
52	12	OUT	OUT	OUT	MUSIC BUMP	
ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER. STARK TINTY BLUE						
53	12				ANT HERR SONNENSTICH "GENTLEMEN"	EXPAND INTERIOR SCHOOL
54	14				W/ HK AND FK Entering	SHIFT SPACE TO MORE STARK....
ACT 1, SCENE 3 - LATE AFTERNOON. COUNTRY SIDE BRIDGE - WARM DRAMATIC SUN LIGHT TEXT						
61	16				W/GIRLS ENTERING	EXTERIOR WARM TXT
5 - MY JUNK - PINKS. SLOW KINETIC						
69	17				W/MUSIC	SLOW SHIFT INTO PINKS
70	17				GIRLS ALL STANDING WITH MUSIC SHIFT	
73	17				W/GEORG PLAYING	
75	17				W/HANSCHREN SPEAKING	
76	18				W/ HANSCHEN LEAVNG SOUTH WEST VOM GOING TO SOUTH EAST VOM	
77	18				BACK TO GEORG PLAYING	
78	19				W/ HANSCHEN "DARLING"	SHIFT BACK INTO FANTASY
78.1	19				"HANSCHREN"	LIGHT IN SOUTHWEST VOM
79	19				HANSCHREEN EXIT VOM	NEED SHIFTS FOR WORLDS TO FEEL DIFFERETN
80	20	GEORG	GEORG	GEORG	W/ GEORG "WELL"	SPOT 1. BACK INTO MY JUNK FEELING
81	20	OUT	OUT	OUT	W/OTHERS "I LIE BACK"	
83	20				W/ YEAHS AND GIRLS STANDING ON TABLE	
85	20				W/BUMP	
ACT 1, SCENE 4 - HOME INTERIOR EVENING SCHOOL - MOSTLY AT TABLE ON NORTH SIDE OF PLAT.						
91	21				W/ TOP OF SCENE	INTERIOR ISO CS AND US
6 - TOUCH ME						
101	24				W/MUSIC	SPACE EXPANDS. LUSH PURPLES AND PINKS
103	24	MELCHIOR	MORITZ	MELCHIOR	W/MELCHIOR "WHERE I GO..."	
105	24	SLIDE TO ERNST	SLIDE TO ERNST	SLIDE TO ERNST	W/ERNST "TOUCH ME-JUST..."	FLY IN MOVERS.
107	24	OUT	OUT	OUT	W/ERNST LAYING DOWN	RESTORE MORE TO SCENE FEELING WITH LUSH COLORS OF SONG
109	26	OTTO THEN SLIDE TO GEORG	OTTO THEN SLIDE TO GEORG	OTTO THEN SLIDE TO GEORG	W/OTTO "WHERE I GO"	
113	26	OUT	OUT	OUT	W/GEORG EXITING STEPS	
115	26	GEORG	GEORG	GEORG	W/ GEORG "JUST TRY IT"	
ACT 1, SCENE 5 - AFTERNOON WOODS - MOSTLY AT TABLE ON SOUTH SIDE OF PLAT.						
119	27	OUT	OUT	OUT	W/MELCHIOR ALONE	PULL SPACE DOWN.
121	28				W/ MEL CROSS TO TABLE	ESTABLISH WOODS



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
7 - THE WORD OF YOUR BODY						
129	30				W/MUSIC	FOREST COLOR SHIFTS.
131	30	MELCHIOR	WENDLA	MELCHIOR	ANT SIGNING	
133	30	WENDLA	MELCHIOR	MELCHIOR	ANT MELCHIOR SIGNING	
135	30	SLIDE TO WENDLA	SLIDE TO MELCHIOR	SLIDE TO WENDLA	W/STANDING	LUSH IT UP!
137	31	WENDLA	MELCHIOR	MELCHIOR	W/CROSING BACK TO TABLE	PULL SPACE DOWN TO TABLE
139	31	OUT	OUT	OUT	W/MUSIC FADE	RESTORE SCENE LOOK. LATER IN DAY
ACT 1, SCENE 6 - SCHOOL YARD - BRIGHT DAY. FULL PLAT						
141	32				W/ TOP OF SCENE	AFTERNOON BRIGHT DAY NO TEXTURE
143	33				W/ HF AND KF SPEAKING	SPEAKING IN MEZZ. LOW INT SCENE LOOK ON DECK
149	33				W/EXIT	HF AND FK Exit and transition back to PLAT
ACT 1, SCENE 7 - AFTERNOON EXTERIOR						
151	34				W/TOP OF SCENE	AW IN DAYLIGHT BLUE. SET SKY IN AMBER
8 - THE DARK I KNOW WELL - SLOW SHIFT INTO NIGHT. DANGER, LOW SIDE LIGHT, CUT SPACE						
161	37				W/MUSIC	SHIFT INTO SLOW NIGHT. INTERIOR NIGHT WITH A PUSH FROM AW. ADD SPECIAL FOR MOM ON STEPS. LONG SHADOWS
163	37	MARTHA	MARTHA	MARTHA	W/SINGING	
165	37	MARTHA	MARTHA	MARTHA	W/ FB EXIT	SPE OUT
167	38	MARTHA	MARTHA	SLIDE TO ISLE	W/ISLE ENTERING	COLOR SHIFT. HERR NEUMANN SPE IN USL VOM
168	38	MARTHA	MARTHA	ISLE	W/ HERR NEUMANN EXITING	
169	38	MARTHA	MARTHA	ISLE	W/ALL JOINING	MORE MOVEMENT. EERIE LOW LIGHT
170	38	OUT	OUT	OUT	W/KICKS	
171	39				W/BUMP	
172	40				TRANSITION	
ACT 1, SCENE 8 - THE WOODS EXTERIOR						
181	40				W/ TOP OF SCENES	RESTORE PREVIOUS WOODS FEELING
183	40				ANT FK SPEAKING	SPE IN DSL VOM
185	40				AFTER MOMENT WITH MORITZ	TRANSITION VOM TO WOODS
186	40				W/ WENDLA CROSS TO PLAT	SPE IN DSL VOM
187	42				W/ MELCHIOR \WENDLA! YOU CANT ENVY....\"	
189	44				W/ MEL EXIT	
8a - THE WORD OF YOUR BODY (REPRISE 1)						
191	44				W/OTTO AND GEORG ENTERING	
ACT 1, SCENE 9 - INTERIOR LIVING ROOM OF STIEFEL						
201	45				W/TOP OF SCENE	INTERIOR HS SIDES. DESK IN USR CORNER. FULL PLAT ACTIVE
ACT 1, SCENE 10 - INTERIOR EXTERIOR						
9 - AND THEN THERE WERE NONE						

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
209	47	MORITZ	FRAU GABOR	FRAU GABOR	W/ BAND PLAYING	
213	47	MORITZ	FRAU GABOR	FRAU GABOR	W/SINGING	
215	47	MORITZ	FRAU GABOR	FRAU GABOR	W/CROSSING	
216	47	MORITZ	FRAU GABOR	FRAU GABOR	W/MORITZ SINGING	
217	48	MORITZ	FRAU GABOR	FRAU GABOR	W/CROSS AND BOYS JOINING	
218	48	MORITZ	FRAU GABOR	FRAU GABOR	W/FRAU GABOR SPEAKING	
219	48	MORITZ	FRAU GABOR	FRAU GABOR	W/ JOINING	
220	49	MORITZ	FRAU GABOR	FRAU GABOR	W/FRAU GABOR SPEAKING	
221	49	MORITZ	SLIDE TO MORITZ	SLIDE TO MORITZ	W/SINGING	
223	49					
224	49				TRANSITION W/MORITZ CROSSING TO GUN	
10 - The Mirror Blue Night						
231	50					
233	50	MELCHIOR	MELCHIOR	MELCHIOR	W/MELCHIOR SINGING	
235	50	MELCHIOR	MELCHIOR	MELCHIOR	W/ MOVEMENT ON PRIM OF PLAT	
236	50	MELCHIOR	MELCHIOR	MELCHIOR	BOYS IN CORNER SPOTS	
237	50	OUT	OUT	OUT	W/WENDLA SPEAKING	DUSKY/MOONLIGHT IN HAYLOFT
237.5	50				AUTOFOLLOW	
238	52				W/ RAIN SOUND Q	LIGHTNING
11 - I BELIEVE						
239	53	WENDLA	MELCHIOR	MELCHIOR	W/MUSIC	TEXTURE STARTS TO SLOW CIRCLE
241	55	OUT	OUT	OUT	W/ KUBIAK RELEASE FROM BASKET	
242	56				W/ACTORS WALKING AND TOUCH KAUBIAK	
242.1	56				W/WENDLA "YES"	
243	56				W/KAUBIAK DROP	ADD SPE FOR FINAL MOMENT
245	56				W/ ACTORS EXIT	SEE MOMENT OF
INTERMISSION						
251	56				HOUSE UP	
253	57				HOUSE 1/2	
255	57				HOUSE OUT	
ACT 2, SCENE 1						
12 - THE GUILTY ONES						
261	57	Father (FB) NE Corner	Father (FB) NE Corner	Father (FB) NE Corner	W/MUSIC	COLOR.
263	57	SLIDE TO TABLE	SLIDE TO TABLE	SLIDE TO TABLE	W/SINGING	RESTORE HAYLOFT ADD LUSH
265	58	TABLE	TABLE	TABLE	W/ALL SINGING	
267	59	FATHER THEN TABLE	FATHER THEN TABLE	FATHER THEN TABLE	W/ KAULBACH SPEAKING	
268	59	OUT	OUT	OUT	W/ SINGING	
269	59				W/ MORITZ RUNNING ON	SNAP OUT FANTASY. HARSH

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
13 - DON'T DO SADNESS						
271	60	MORITZ SW Corner	MORITZ SW Corner	MORITZ SW Corner	W/PLAYING	GREEN...FOOTS. LOW SIDES
272	60	MORITZ	MORITZ	MORITZ	W/MUSIC PICK UP	
ACT 2, SCENE 2 - TWILIGHT. A RIVER						
273	60	OUT	OUT	OUT	W/LAYING GTR DOWN	SHIFT TO SCENE LIGHT. EXTERIOR MOONLIGHT
13A - BLUE WIND						
281	62	ISLE	ISLE	ISLE	W/MUSIC	PUSH BEAMS.
282	63	ISLE	ISLE	ISLE	W/Music Build"	
ACT 2, SCENE 2 - TWILIGHT. A RIVER						
283	62	OUT	OUT	OUT	W/END OF SINGING	SHIFT BACK TO SCENE
13B - DON'T DO SADNESS / BLUE WIND						
291	63	Isle	MORITZ	ISLE	W/ PLAYING	COLOR AND TEXTURE.
293	63	Isle	Moritz	ISLE	W/ILSE SINGING	ADD KINETIC
ACT 2, SCENE 2 - TWILIGHT. A RIVER						
295	63	OUT	OUT	OUT	W/END OF SINGING	TRANSITION BACK TO SCENE
299	64				W/ GUN FIRE	FLASH OF LIGHT-MOVERS FLASH OUT AND AWAY
299.5	64				AUTOFOLLOW	
ACT 2, SCENE 3 - CEMETERY IN POURING RAIN.						
14 - LEFT BEHIND						
301	65				W/MELCHIOR SITTING	RAINING AND SLOW MOVEMENT FROM STUDIO COLORS. ACTORS IN MEZZ
303	65	MELCHIOR SW Corner	MELCHIOR SW Corner	MELCHIOR SW Corner	W/SINGING	
305	66	MELCHIOR	MELCHIOR	MELCHIOR	W/MELCHIOR	
307	66	SLIDE TO MORTIZ	MELCHIOR	MELCHIOR	W/MORITZ STANDING & PLAYING GTR	
308	66	MORITZ	MELCHIOR	MELCHIOR	FIRST "YEARNING"	
309	66	Slide to Melchior	MELCHIOR	MELCHIOR	W/ MELCHIOR SINGING	
309.1	66	MELCHIOR	MELCHIOR	MELCHIOR	W/MORITZ EXIT	
310	66	OUT	OUT	OUT	W/END OF SONG	TRANSITON FEELING.
ACT 2, SCENE 4 - THE HEADMASTER'S OFFICE. INTERIOR						
311	67				W/TOP OF SCENE	INTERIOR DSR TO CENTER
313	67				W/ MELCHIOR CLOSSES IN TO TABLE	ADD TABLE SPACE
15 - TOTALLY FUCKED						
321	68	MELCHIOR NE Corner	MELCHIOR NE Corner	MELCHIOR NE Corner	W/MUSIC	FLASHES OF LIGHT
322	69	MELCHIOR	MELCHIOR	MELCHIOR	W/ MEL SINGING	
323	69	SLIDE TO HANSCHEN	SLIDE TO GEORGE	SLIDE TO OTTO	ANT OTTO SPEAKING	MORE OF SCENE FEELING
325	69	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING	RESTORE MOVEMENT
327	69	MELCHIOR	MELCHIOR	MELCHIOR	ANT HERR GABOR SPEAKING	RESTORE SCENE FEELING

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
329	70	MELCHIOR	MELCHIOR	MELCHIOR	ANT MELCHIOR SINGING	
331	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING & DANCIE	TEXTURE IN RED
333	70	MELCHIOR	MELCHIOR	MELCHIOR	ANT HK & FK SPEAKING	MOVEMENT PAUSES
335	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ ALL SIGNING	BACK TO SONG
337	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING BLAH	
338	70	MELCHIOR	MELCHIOR	MELCHIOR	W/SHIFT TO VOCAL SOFT	
339	70	OUT	OUT	OUT	W/BUMP	
340	70				W/ TRANSITION	

ACT 2. SCENE 5 - A VINEYARD AT SUNSET

341	71				W/ TOP OF SCENE	EXTERIOR SUNSET. SOLA THEATRE TEXT
342	71				W/ERNST ON PLATFORM	

16 - THE WORD OF YOUR BODY (REPRISE 2)

343	72	HANSCHEN	HANSCHEN	ERNST	W/ MUSIC	ADD COLOR AND LOW SIDES
345	72	OUT	OUT	OUT	W/ERNST SPEAKING	RESTORE SCENE FEELING
347	72	HANSCHEN	HANSCHEN	ERNST	W/SINGING	RESTORE SONG FEELING
348	73	OUT	OUT	OUT	W/ALL SINGING	
349	73				W/END OF SONG	
350	73				W/LETTER HANDOFF	

ACT 2. SCENE 6 - WENDLA'S BEDROOM

16A - MELCHIOR LETTER UNDERScore

351	74				W/MELCHIOR SPEAKING	SL MOAT ACTIVE
353	74				W/ MELCHIOR EXITING	INTERIOR DOCS OFFICE. TINTY GREEN
355	75				W/CROSS TO STAIRS	DSL STAIRS
357	75				W/ FB CROSS BACK INTO SPACE	

17 - WHISPERING

361	76	WENDLA	WENDLA	WENDLA	W/MUSIC	
363	77	OUT	OUT	OUT	W/FG & HG SPEAKING	PRIM TEXTURE
365	77	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING	RESTORE SONG FEELING
367	78	OUT	OUT	OUT	W/HG & FG SPEAKING	
369	78	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING	
370	78	WENDLA	WENDLA	WENDLA	W/ HG & FG SPEAKING	
371	79	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING	
372	79	WENDLA	WENDLA	WENDLA	W/FRAU BERGMAN EXITS	
379	79	OUT	OUT	OUT	W/END OF SONG	TRANSITION FEELING

17A - WENDLA LETTER UNDERScore

381	80				ON STAGE MANAGER CALL	
383	80				W/ BOYS RUNNING	INTERIOR
384	80				W/BOYS JUMPING OFF	

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION	LIGHTING CHANGE
385	80				W/MELCHIOR DRAGGED ONSTAGE	
17B - ABORTIONIST UNDERSCORE						
391	82				W/ MUSIC	NIGHT.
393	83				W/RUPERT SPEAKING	
395	83				W/MUSIC SHIFT	
18 - MELCHIOR ESCAPE						
401	83				W / WENDLA & FRAU BERGMAN ENTERING	
409	84				W/END OF SCENE	TRANSITION FEELING
18A - ALMOST MIDNIGHT						
411	85				W/ GIRLS ENTERING	
413	85				W/MUSIC	
19 - THOSE YOU'VE KNOWN						
421	86	MELCHIOR	MELCHIOR	MELCHIOR	W/MORITZ ENTERS	TEXTURE EXPANDS
423	87	MELCHIOR	MELCHIOR	MELCHIOR	W/ WENDLA SINGING	
424	87	MELCHIOR	MELCHIOR	MELCHIOR	W/ WENDLA MORITZ CROSSING	
425	88	MELCHIOR	MELCHIOR	MELCHIOR	W/ WHEN MORITZ AND WENDLA CROSS ONSTAGE	
427	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL CTR HOLDING HANDS	
429	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR ALONE	PULL SPACE DOWN
430	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ MUSIC BUMP	
430.5	89	OUT	OUT	OUT	AUTOFOLLOW INTO TRANSITIONS	
20 - THE SONG OF PURPLE SUMMER						
431	90	ISLE	ISLE	ISLE	W/ MUSIC	
433	90	OUT	OUT	OUT	W/ MUSIC SHIFT "A SUMMER'S DAY"	
435	91	ISLE	ISLE	ISLE	W/ ACAPELLA	
436	91	MELCHIOR ON ISLE EXIT	MELCHIOR ON ISLE EXIT	MELCHIOR ON ISLE EXIT	W/ ISLE EXIT	
437	91	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR FINAL MOMENT	
438	92	OUT	OUT	OUT	W/ BOOK CLOSE	B/O
POST SHOW						
441	91				CURTAIN CALL	
443	91				HOUSE UP AFTER	

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
0.5	1				HOUSE CHECK
1	1				HOUSE OPEN
5	1				HOUSE OUT
7	1				AFTER ANNOUNCEMENTS
ACT 1, SCENE 1					
1 - MAMA WHO BORE ME - LUSH, WONDERING, EMPTINESS					
11	1				W/ MUSIC
13	1	WENDLA	WENDLA	WENDLA	W/ WENDLA "MAMA WHO BORE ME"
15	1	WENDLA	WENDLA	WENDLA	W/ MUSIC BUILD
17	1	OUT	OUT	OUT	W/ END OF SONG
18					W/BOTH IN SPACE
ACT 1, SCENE 1 - HOME INTERIOR - NORTH SIDE OF PLAT. WARM					
20	3				W/ CROSS TO CHAIR
2 - MAMA WHO BORE ME REPRISE - LUSH, TWINKLE, EXPANDING, TWINKLE					
21	4				W/MUSIC
22	4				W/ GRILS AT CORNER
23	4				W/ ALL AT TABLE
25	4				W/ BUMP
ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER, STARK TINTY BLUE					
31	5				TOP OF SCENE
3 - ALL THAT'S KNOWN - ISOLATING, DWN TXT, CYANS, YELLOW, SHADOWS					
33	7				W/BOYS SPEAKING TOGETHER
35	8	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR BREAKING AWAY
37	9	OUT	OUT	OUT	W/MEL REJOINING @ TABLE
ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER, STARK TINTY BLUE					
38	9				ANTICIPATE HERR SONNENSTICH "THANK YOU..."
39	9				SONNENSTICH EXITS
4 - THE BITCH OF LIVING - REBELS, SEXUAL DESIRE/TENSION, KINETIC					
41	10	MORTIZ	MORTIZ	MORTIZ	W/MUSIC
43	11	MORTIZ	MORTIZ	MORTIZ	W/ BOYS JOINING "IT'S THE BITCH OF..." AND JUMP UP FROM CHAIRS
44	11	GEORG	GEORG	GEORG	W/ GEORG ON CHAIR
44.1	11	OUT	OUT	OUT	GEORG OFF CHAIR
45	11	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	W/ MUSIC SLOW DOWN
46	12	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	SPILT ERNST AND HANSCHEN	W/OTTO AT SOUTH EAST CORNER
47	12	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR "IT'S THE BITCH"

SPRING AWAKENING



CUE #	PAGE	Liv FS 1(501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
49	12	MORITZ	MELCHIOR	MORITZ	W/ CIRCLING IN MOAT
50	12	MORITZ	MELCHIOR	MORITZ	W/ CROSS BACK TO DECK
51	12	MORITZ	MELCHIOR	MORITZ	W/ STANDING ON CHAIRS
52	12	OUT	OUT	OUT	MUSIC BUMP

ACT 1, SCENE 2 - INTERIOR SCHOOL - MOSTLY AT TABLE CENTER. STARK TINTY BLUE

53	12				ANT HERR SONNENSTICH "GENTLEMEN"
54	14				W/ HK AND FK Entering

ACT 1, SCENE 3 - LATE AFTERNOON. COUNTRY SIDE BRIDGE - WARM DRAMATIC SUN LIGHT TEXT

61	16				W/GIRLS ENTERING

5 - MY JUNK - PINKS, SLOW KINETIC

69	17				W/MUSIC
70	17				GIRLS ALL STANDING WITH MUSIC SHIFT
73	17				W/GEORG PLAYING
75	17				W/HANSCHREN SPEAKING
76	18				W/ HANSCHEN LEAVING SOUTH WEST VOM GOING TO SOUTH EAST VOM
77	18				BACK TO GEORG PLAYING
78	19				W/ HANSCHEN "DARLING"
78.1	19				"HANSCHREN"
79	19				HANSCHREIN EXIT VOM
80	20	GEORG	GEORG	GEORG	W/ GEORG "WELL"
81	20	OUT	OUT	OUT	W/OTHERS "I LIE BACK"
83	20				W/ YEAHS AND GIRLS STANDING ON TABLE
85	20				W/BUMP

ACT 1, SCENE 4 - HOME INTERIOR EVENING SCHOOL - MOSTLY AT TABLE ON NORTH SIDE OF PLAT.

91	21				W/ TOP OF SCENE

6 - TOUCH ME

101	24				W/MUSIC
103	24	MELCHIOR	MORITZ	MELCHIOR	W/MELCHIOR "WHERE I GO..."
105	24	SLIDE TO ERNST	SLIDE TO ERNST	SLIDE TO ERNST	W/ERNST "TOUCH ME-JUST..."
107	24	OUT	OUT	OUT	W/ERNST LAYING DOWN
109	26	OTTO THEN SLIDE TO GEORG	OTTO THEN SLIDE TO GEORG	OTTO THEN SLIDE TO GEORG	W/OTTO "WHERE I GO"
113	26	OUT	OUT	OUT	W/GEORG EXITING STEPS
115	26	GEORG	GEORG	GEORG	W/ GEORG "JUST TRY IT"

ACT 1, SCENE 5 - AFTERNOON WOODS - MOSTLY AT TABLE ON SOUTH SIDE OF PLAT.

119	27	OUT	OUT	OUT	W/MELCHIOR ALONE
121	28				W/ MEL CROSS TO TABLE

SPRING AWAKENING



CUE #	PAGE	Liv FS 1(501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
7 - THE WORD OF YOUR BODY					
129	30				W/MUSIC
131	30	MELCHIOR	WENDLA	MELCHIOR	ANT SIGNING
133	30	WENDLA	MELCHIOR	MELCHIOR	ANT MELCHIOR SIGNING
135	30	SLIDE TO WENDLA	SLIDE TO MELCHIOR	SLIDE TO WENDLA	W/STANDING
137	31	WENDLA	MELCHIOR	MELCHIOR	W/CROSGING BACK TO TABLE
139	31	OUT	OUT	OUT	W/MUSIC FADE
ACT 1. SCENE 6 - SCHOOL YARD - BRIGHT DAY. FULL PLAT					
141	32				W/ TOP OF SCENE
143	33				W/ HF AND KF SPEAKING
149	33				W/EXIT
ACT 1. SCENE 7 - AFTERNOON EXTERIOR					
151	34				W/TOP OF SCENE
8 - THE DARK I KNOW WELL - SLOW SHIFT INTO NIGHT. DANGER. LOW SIDE LIGHT. CUT SPACE					
161	37				W/MUSIC
163	37	MARTHA	MARTHA	MARTHA	W/SINGING
165	37	MARTHA	MARTHA	MARTHA	W/ FB EXIT
167	38	MARTHA	MARTHA	SLIDE TO ISLE	W/ISLE ENTERING
168	38	MARTHA	MARTHA	ISLE	W/ HERR NEUMANN EXITING
169	38	MARTHA	MARTHA	ISLE	W/ALL JOINING
170	38	OUT	OUT	OUT	W/KICKS
171	39				W/BUMP
172	40				TRANSITION
ACT 1. SCENE 8 - THE WOODS EXTERIOR					
181	40				W/ TOP OF SCENES
183	40				ANT FK SPEAKING
185	40				AFTER MOMENT WITH MORITZ
186	40				W/ WENDLA CROSS TO PLAT
187	42				W/ MELCHIOR \WENDLA! YOU CANT ENVY....\"
189	44				W/ MEL EXIT
8a - THE WORD OF YOUR BODY (REPRISE 1)					
191	44				W/OTTO AND GEORG ENTERING
ACT 1. SCENE 9 - INTERIOR LIVING ROOM OF STIEFEL					
201	45				W/TOP OF SCENE
ACT 1. SCENE 10 - INTERIOR EXTERIOR					
9 - AND THEN THERE WERE NONE					

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
209	47	MORITZ	FRAU GABOR	FRAU GABOR	W/ BAND PLAYING
213	47	MORITZ	FRAU GABOR	FRAU GABOR	W/SINGING
215	47	MORITZ	FRAU GABOR	FRAU GABOR	W/CROSSING
216	47	MORITZ	FRAU GABOR	FRAU GABOR	W/MORITZ SINGING
217	48	MORITZ	FRAU GABOR	FRAU GABOR	W/CROSS AND BOYS JOINING
218	48	MORITZ	FRAU GABOR	FRAU GABOR	W/FRAU GABOR SPEAKING
219	48	MORITZ	FRAU GABOR	FRAU GABOR	W/ JOINING
220	49	MORITZ	FRAU GABOR	FRAU GABOR	W/FRAU GABOR SPEAKING
221	49	MORITZ	SLIDE TO MORITZ	SLIDE TO MORITZ	W/SINGING
223	49				
224	49				TRANSITION W/MORITZ CROSSING TO GUN
10 – The Mirror Blue Night					
231	50				
233	50	MELCHIOR	MELCHIOR	MELCHIOR	W/MELCHIOR SINGING
235	50	MELCHIOR	MELCHIOR	MELCHIOR	W/ MOVEMENT ON PRIM OF PLAT
236	50	MELCHIOR	MELCHIOR	MELCHIOR	BOYS IN CORNER SPOTS
237	50	OUT	OUT	OUT	W/WENDLA SPEAKING
237.5	50				AUTOFOLLOW
238	52				W/ RAIN SOUND Q
11-IBELIEVE					
239	53	WENDLA	MELCHIOR	MELCHIOR	W/MUSIC
241	55	OUT	OUT	OUT	W/ KUBIAK RELEASE FROM BASKET
242	56				W/ACTORS WALKING AND TOUCH KAUBIAK
242.1	56				W/WENDLA "YES"
243	56				W/KAUBIAK DROP
245	56				W/ ACTORS EXIT
INTERMISSION					
251	56				HOUSE UP
253	57				HOUSE 1/2
255	57				HOUSE OUT
ACT 2. SCENE 1					
12 - THE GUILTY ONES					
261	57	Father (FB) NE Corner	Father (FB) NE Corner	Father (FB) NE Corner	W/MUSIC
263	57	SLIDE TO TABLE	SLIDE TO TABLE	SLIDE TO TABLE	W/SINGING
265	58	TABLE	TABLE	TABLE	W/ALL SINGING
267	59	FATHER THEN TABLE	FATHER THEN TABLE	FATHER THEN TABLE	W/ KAULBACH SPEAKING
268	59	OUT	OUT	OUT	W/ SINGING
269	59				W/ MORITZ RUNNING ON

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
13 - DON'T DO SADNESS					
271	60	MORITZ SW Corner	MORITZ SW Corner	MORITZ SW Corner	W/PLAYING
272	60	MORITZ	MORITZ	MORITZ	W/MUSIC PICK UP
ACT 2, SCENE 2 - TWILIGHT, A RIVER					
273	60	OUT	OUT	OUT	W/LAYING GTR DOWN
13A - BLUE WIND					
281	62	ISLE	ISLE	ISLE	W/MUSIC
282	63	ISLE	ISLE	ISLE	W/Music Build"
ACT 2, SCENE 2 - TWILIGHT, A RIVER					
283	62	OUT	OUT	OUT	W/END OF SINGING
13B - DON'T DO SADNESS / BLUE WIND					
291	63	Isle	MORITZ	ISLE	W/ PLAYING
293	63	Isle	Moritz	ISLE	W/ILSE SINGING
ACT 2, SCENE 2 - TWILIGHT, A RIVER					
295	63	OUT	OUT	OUT	W/END OF SINGING
299	64				W/ GUN FIRE
299.5	64				AUTOFOLLOW
ACT 2, SCENE 3 - CEMETERY IN POURING RAIN.					
14 - LEFT BEHIND					
301	65				W/MELCHIOR SITTING
303	65	MELCHIOR SW Corner	MELCHIOR SW Corner	MELCHIOR SW Corner	W/SINGING
305	66	MELCHIOR	MELCHIOR	MELCHIOR	W/MELCHIOR
307	66	SLIDE TO MORTIZ	MELCHIOR	MELCHIOR	W/MORITZ STANDING & PLAYING GTR
308	66	MORITZ	MELCHIOR	MELCHIOR	FIRST "YEARNING"
309	66	Slide to Melchior	MELCHIOR	MELCHIOR	W/ MELCHIOR SINGING
309.1	66	MELCHIOR	MELCHIOR	MELCHIOR	W/MORITZ EXIT
310	66	OUT	OUT	OUT	W/END OF SONG
ACT 2, SCENE 4 - THE HEADMASTER'S OFFICE, INTERIOR					
311	67				W/TOP OF SCENE
313	67				W/ MELCHIOR CLOSSES IN TO TABLE
15 - TOTALLY FUCKED					
321	68	MELCHIOR NE Corner	MELCHIOR NE Corner	MELCHIOR NE Corner	W/MUSIC
322	69	MELCHIOR	MELCHIOR	MELCHIOR	W/ MEL SINGING
323	69	SLIDE TO HANSCHEN	SLIDE TO GEORGE	SLIDE TO OTTO	ANT OTTO SPEAKING
325	69	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING
327	69	MELCHIOR	MELCHIOR	MELCHIOR	ANT HERR GABOR SPEAKING

SPRING AWAKENING



CUE #	PAGE	Liv FS 1(501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
329	70	MELCHIOR	MELCHIOR	MELCHIOR	ANT MELCHIOR SINGING
331	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING & DANCIE
333	70	MELCHIOR	MELCHIOR	MELCHIOR	ANT HK & FK SPEAKING
335	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ ALL SIGNING
337	70	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL SINGING BLAH
338	70	MELCHIOR	MELCHIOR	MELCHIOR	W/SHIFT TO VOCAL SOFT
339	70	OUT	OUT	OUT	W/BUMP
340	70				W/ TRANSITION

ACT 2. SCENE 5 - A VINEYARD AT SUNSET

341	71				W/ TOP OF SCENE
342	71				W/ERNST ON PLATFORM

16 - THE WORD OF YOUR BODY (REPRISE 2)

343	72	HANSCHEN	HANSCHEN	ERNST	W/ MUSIC
345	72	OUT	OUT	OUT	W/ERNST SPEAKING
347	72	HANSCHEN	HANSCHEN	ERNST	W/SINGING
348	73	OUT	OUT	OUT	W/ALL SINGING
349	73				W/END OF SONG
350	73				W/LETTER HANDOFF

ACT 2. SCENE 6 - WENDLA'S BEDROOM

16A - MELCHIOR LETTER UNDERSCORE

351	74				W/MELCHIOR SPEAKING
353	74				W/ MELCHIOR EXITING
355	75				W/CROSS TO STAIRS
357	75				W/ FB CROSS BACK INTO SPACE

17 - WHISPERING

361	76	WENDLA	WENDLA	WENDLA	W/MUSIC
363	77	OUT	OUT	OUT	W/FG & HG SPEAKING
365	77	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING
367	78	OUT	OUT	OUT	W/HG & FG SPEAKING
369	78	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING
370	78	WENDLA	WENDLA	WENDLA	W/ HG & FG SPEAKING
371	79	WENDLA	WENDLA	WENDLA	W/WENDLA SINGING
372	79	WENDLA	WENDLA	WENDLA	W/FRAU BERGMAN EXITS
379	79	OUT	OUT	OUT	W/END OF SONG

17A - WENDLA LETTER UNDERSCORE

381	80				ON STAGE MANAGER CALL
383	80				W/ BOYS RUNNING
384	80				W/BOYS JUMPING OFF

SPRING AWAKENING



CUE #	PAGE	Liv FS 1 (501)	Thomas FS 2 (502)	Corynne FS 3 (503)	LINE/ACTION
385	80				W/MELCHIOR DRAGGED ONSTAGE
17B - ABORTIONIST UNDERSCORE					
391	82				W/ MUSIC
393	83				W/RUPERT SPEAKING
395	83				W/MUSIC SHIFT
18 - MELCHIOR ESCAPE					
401	83				W / WENDLA & FRAU BERGMAN ENTERING
409	84				W/END OF SCENE
18A - ALMOST MIDNIGHT					
411	85				W/ GIRLS ENTERING
413	85				W/MUSIC
19 - THOSE YOU'VE KNOWN					
421	86	MELCHIOR	MELCHIOR	MELCHIOR	W/MORITZ ENTERS
423	87	MELCHIOR	MELCHIOR	MELCHIOR	W/ WENDLA SINGING
424	87	MELCHIOR	MELCHIOR	MELCHIOR	W/ WENDLA MORITZ CROSSING
425	88	MELCHIOR	MELCHIOR	MELCHIOR	W/ WHEN MORITZ AND WENDLA CROSS ONSTAGE
427	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ALL CTR HOLDING HANDS
429	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR ALONE
430	89	MELCHIOR	MELCHIOR	MELCHIOR	W/ MUSIC BUMP
430.5	89	OUT	OUT	OUT	AUTOFOLLOW INTO TRANSITIONS
20 - THE SONG OF PURPLE SUMMER					
431	90	ISLE	ISLE	ISLE	W/ MUSIC
433	90	OUT	OUT	OUT	W/ MUSIC SHIFT "A SUMMER'S DAY"
435	91	ISLE	ISLE	ISLE	W/ ACAPELLA
436	91	MELCHIOR ON ISLE EXIT	MELCHIOR ON ISLE EXIT	MELCHIOR ON ISLE EXIT	W/ ISLE EXIT
437	91	MELCHIOR	MELCHIOR	MELCHIOR	W/ MELCHIOR FINAL MOMENT
438	92	OUT	OUT	OUT	W/ BOOK CLOSE
POST SHOW					
441	91				CURTAIN CALL
443	91				HOUSE UP AFTER



Spring Awakening

Electric Operator Check List

DIR: Jesse Jou
LD: Eb Madry
Asst ALD: Jesus Rodriguez
CHFLCDBB @TTU

PM: Josh Whitt
TD/ME: Jared Roberts
ATD/AME: Trey Stephen

IF NEEDED FOR EMERGENCY GROUP 901 WILL TURN ON HOUSE LIGHTS. [901] [At] [At]

Preshow

1. Sign in.
2. Tun on console
3. Go to Snapshot 5
4. Check that Park Channels
 - [Park] [Park]
 - Channel [800] + [1000] + [599] + [600] should be the only thing parked.
 - If not parked [800] [at] [Full].
 - If not [599] + [600] [at] 2/430 [Enter]
 - [599] + [600] [at] [30]
5. Go back to Live by hitting [LIVE]
6. Go into Cue 0.5
7. This is a new step.
 - Set touch panel to system priority to console on Home page (bottom right corner)
8. Do the following via the panel
 - Turn On blues lights
 - Turn Off House, Works, and Perimeter lights
9. Check that studio colors lamped on. [Group 340] [At] [At].
 - If they do not lamp on do the following:
 - [Group] [340] [ENTER]
 - [More SK] (S2 "Lamp Ctrl").
 - (Fixture Global Reset-Wakeup)
10. Close expanded window.
11. [Go into Cue] [0.5]
12. Now prepare for Channel Check.
 - You will need two people on stage.

Channel Check

1. [1] [At] [Full] [S5] [Enter]
2. Hit [Next] or [Last] to step through lights.
 - If you do not see a light turn please make a note of it and call Jesus, Jared, or Eb
 - Channel 601 will not turn on as it is the hazer
3. Check hazer fluid. If low replace. Call for instructions
4. After [Go to Cue] [0.5] [Enter]
 - Remember that when you get to channel 599 you will not see anything change as those are parked on.
5. Focus Footlight [221] [At] [Full] [S5] [Enter]
 - Hit next or last as team checks focus.
6. If Followspots would like to practice [501] thru [503] [at] [Full] [Enter].
 - When they are do [Go to Cue] [0.5] [Enter]

7. Find Meagan to do a Blackout Check

- [Go to Cue] [0.4] [Enter]

8. After Blackout Check [Go to Cue] [0.5] [Enter]

9. If any issues arise during Channel Check please call:

Assistant Lighting Designer Jesus Rodriguez: 254-592-5889

Lighting Designer Ebony Madry: 713-898-7423

Half Hour

1. Before house opens, double tap [Park]. The only channels that should be parked are channels 800,599,600,1000. if anything is parked, select the channel and then type [At] [Enter].
2. Go back to Live by hitting [LIVE]
3. Go to Cue 1 and standby for the show.
4. Make Sure that Sub 5 (Haze Inhib) is all the way up

Post-Show

1. Wait for House to clear
2. Take control of house and works via panel.
3. [Go to Cue] [Out] [Enter]
4. Lamp of Studio Colors
 - [Group] [340] [At] [At]
 - [Group] [340] [Enter]
 - [More SK] (S2 "Lamp Ctrl").
 - (Fixture Shutdown) x2
5. Power off the console. By double hitting power button
6. Place Covers on Console.
7. Check in with stage management to be released.