

# ACT ONE

<b>PRESET</b>
LX 1 – Preshow
Work Lights OFF
Blue Lights ON
Projection Screen IN
Austrian IN
Traveler SL CLOSED
Traveler SR OPEN
Gramophone ONSTAGE and PLAYING

<b>6:50/1:20</b>	<b>7:00/1:30</b>	<b>7:15/1:45</b>	<b>7:25/1:55</b>	<b>7:30/2:00</b>
Safety Call	Half Hour	15 Minutes	5 Minutes	Places

<b>7:28/1:58 CHECK IN</b>
Natalie – Deck
Madisen – Deck
Merna – Deck
Kat – Traveler Curtain SR
Monica – Traveler Curtain SL
Jason – Conductor
Julia – Fly Rail
Greyson – Mixer
Sophie – Qlab
Ray – A2
Patrick – Light Board Operator
Alex – Projections
Bayley – Spot Op HL (1)
Maddy – Spot Op HR (2)

**HOUSE?**

**PLACES?**

**HAVE A GREAT SHOW!**

WARN

Top of Show

Lights 2 - 255

Sound 2 - 100.5

Projections 5 - 125

Conductor on [4]

Mixer on [5]

SR traveler on [7]

"SR 1 on red"

Clairissa & Journey [9]

\* START TIMER \*

When Ready	(Horse to 1/2)	Lx 2
Beat	(C+J curtain speech)	[9] OFF
QUICK ↓		Lx 3
VIS on (C) + (J) DS of curt.		SW 2.0 [7] OFF

WARN  
[7] ON SR 1.5 red  
[8] ON SR 1.75 green

## UCF AGGTLAM Pre-Show Announcement

**Journey:** We would like to welcome you to Theatre UCF's production of A Gentleman's Guide to Love and Murder

**Clarissa:** Book and lyrics by Robert L. Freedman with music and lyrics by Steven Lutvak.

**Journey:** Please take a moment to silence your cell phone or make any adjustments that may disturb your fellow audience members during the show.

**Clarissa:** Be aware of the emergency exits that are directly underneath the red exit signs.

**Journey:** The taking of photographs, video, or any other recordings of this production is prohibited.

**Clarissa:** This show contains fake gun shots, none of guns are real! Mainly because with the way actors like to play with other people's props, EVEN THOUGH WE'RE TOLD NOT TO, we would all be dead by now.

**Journey:** We hope you will join the cast, and crew for an opening night reception immediately following tonight's performance.

**Both:** And now, A Gentleman's Guide to Love and Murder. 1.5 7 OFF

**Journey:** Ooops, one last thing, no foxes were harmed during the mounting of this production. Mainly because when we got it, it was already dead. Enjoy! vis on exit LX 4

1.75 8 OFF

9 OFF

10 OFF

vis to

LX 5

#1 Overture

1 2 3 4 5 6 7 8

2 2 3 4 5 6 7 8

3 2 3 4 5 6 7 8

4 2 3 4 5 6 7 8

(AUS OUT)

ACT ONE PROLOGUE  
London, 1909.

#1a-Prologue

1 2 3 4 5 6 7 8

2 2 3 4 5 6 7 8

ENSEMBLE/OFFSTAGE

FOR THOSE OF YOU OF WEAKER CONSTITUTION,  
FOR THOSE OF YOU WHO MAY BE FAINT OF HEART,  
THIS IS A TALE OF REVENGE AND RETRIBUTION,  
SO IF YOU'RE SMART,  
BEFORE WE START,  
YOU'D BEST DEPART.

WARN  
[ ] ON SR 3 red

JACKSON

YOU'D BEST DEPART

CLARISSA

AN USHER FAINTED IN THE AISLE.

SAMMY P

A NUN FROM LEICESTER LOST HER WITS.

OLGA

YOU MIGHT AVOID THE FIRST OR SECOND ROW.

ENSEMBLE/OFFSTAGE

BLOOD MAY SPILL,  
AND SPINES MAY CHILL,  
IT'S GHASTLY, STILL  
WE THOUGHT YOU OUT TO KNOW

MONTY

YESTERDAY I WAS MONTY NAVARRO!

MISS SHINGLE

YOU COULD BE AN EARL TOMORROW!

MONTY

AND HIGHHURST COULD BE MY HURST!  
I'M A D'YSQUITH!

MISS SHINGLE

Lx 33

YOU' RE A D'YSQUITH!

MONTY &amp; MISS SHINGLE

A D'YSQUITH!  
A D'YSQUITH!  
A D'Y!  
SQUITH!

Lx 34

1 OFF

#2a - You're a D'Ysquith (Playoff)

VIS on (15)

Spot 2

Lx 35

*(MONTY moves downstage of the Parlor as MISS SHINGLE exits. HE composes a letter.)*

VIS X to SL STAIRS

MONTY

"Lord Asquith D'Ysquith, Chief Officer, D'Ysquith Banking House, Bond Street, London. Allow me to introduce myself. I am the son of your late cousin, Isabel D'Ysquith Navarro. It happens I am in need of employment, and I am writing to ask if you could possibly find room for me in the office of your stockbroking firm. I am considered honest and reliable, not without intelligence or common sense, and I am not daunted at the prospect of hard work. I look forward to your reply most eagerly. Sincerely yours, Montague D'Ysquith Navarro."

VIS (M)

Lx 35.5

UP

*(MONTY puts the letter in a mailbox.)*

Lx 36

16 OFF

Lx 36.5

VIS on curly handoff

Lx 40

Spot 2

TAB 15

VIS (M) turn (Aus OUT)



(MONTY)

IN A CASTLE THEY LOVE,  
THAT IS SO FAR ABOVE,  
THEY'RE ACCUSTOMED TO LOOKING DOWN.

Lx 67

AND THE FAM'LY ORDAINS vis off chair  
THAT THE BLOOD IN MY VEINS  
IS MORE THAN A TRIFLE IMPURE.  
THEY CONSPIRED WITH EACH OTHER  
CONDEMNING POOR MOTHER  
TO A HEART-BREAKING LIFE SHE COULD HARDLY ENDURE.

WITH NO CONSCIENCE OR CARE  
THEY DISPOSED OF AN HEIR  
TO THEIR GLORIOUS FAM'LY TREE.  
DO I LIE DOWN AND DIE,  
OR DETERMINE TO TRY  
TO ALTER THE COURSE OF MY DESTINY?  
OTHERWISE, WHAT WILL BECOME OF ME? vis x DS

Lx 68

AM I FOOLISH TO THINK I COULD EVER BE,  
WILL I NEVER BE  
MORE THAN I AM TODAY?

I CAN SEE ME AS  
A MAN OF RESPECT  
YOU COULD NEVER DETECT  
HAD ONCE BEEN SO HEARTLESSLY CAST AWAY, vis x DS

WARN  
[ ] on SLIored  
[ ] on Tourists

Lx 69

AM I FOOLISH TO DREAM I'LL BE EARL ONE DAY,  
A TOWERING MAN AMONG MEN?  
THEN WHO COULD DENY  
NOW AND THEN PIGS CAN FLY, vis x DS

Lx 70

WHO WILL LOOK FOOLISH THEN?  
WHO WILL LOOK FOOLISH THEN? (Spot 1 out)

Lx 71

vis on (M) EX(tourists)

[ ] OFF

Lx 75

Spot 2

[ ] OFF

Lx 78

TAB 20

(TG) CS(Ans Out)

**MONTY**  
WHAT CAN I TAKE FROM THE D'YSQUITHS?  
EXCEPT, PERHAPS,  
EXCEPT, PERHAPS-

**REVEREND LORD EZEKIAL (DARREN)**

Please...!

**MONTY**  
EXCEPT, PERHAPS, THEIR LIVES...

*(LORD EZEKIAL unfreezes. It takes very little for MONTY to "help" LORD EZEKIAL fall over the side of the bell tower. MONTY watches until HE hits the ground below.)*

vis/listen on landing

Land/beat (Blood)

vis on (M) x DS (Austin)

WHO WILL LOOK FOOLISH THEN?

Music and applause

# 7a - Winter Drear in Chizzlemere

**MONTY (Recorded V-O)**

*(To AUDIENCE:)*

It was a windy day in Lincolnshire, rather typical for that time of year. And it was no secret among his flock that the Lord Reverend was prone to inebriation.

vis (M) x 10 SR mini

WARN

[7] ON SR 11 red

S 18

Lx 105

TAB 33

TAB 35

Lx 105.5

TAB 37

Lx 106

TAB 40

\$20

WATCH



[7] OFF

IF WE KNEW THE TRUTH ABOUT EACH OTHER  
ON SIGHT...

*(Defeated at last, HENRY sinks to the ground, against the ground, writhing in agony, until HE can writhe no more. PHOEBE and MONTY are unaware)*

LX 167  
TAB 78  
S 42.4  
[9] OFF

VIS (H) dies

LX 167.5

**PHOEBE**

THE WORLD MIGHT JUST MAKE SENSE.

*(PHOEBE sees her brother collapsed on the lawn and lets out a cry of horror.)*

Henry!

(AUS IN)

LX 168

TAB 80

S 44

VIS on AUS / Applause

("click" watch) CLEAR

LX 169

Spot 1

[7] OFF

#11a - The Dull-Witted of London

*(MONTY addresses the AUDIENCE.)*

**MONTY (Recorded V-O)**

Naturally, I did everything I could to console her. I shall confess it occurred to me at the funeral that, should I achieve my goal of becoming Earl, I could find no finer woman to be my Countess than Miss Phoebe D'Ysquith.

*(Confidentially:)*

Needless to say, I was greatly relieved that, as a woman of my own generation, Miss D'Ysquith did not stand before me in the line of succession.

BEAT

S 44.2

WARN  
[7] ON SR 23.5 red



(PHOEBE)

LOOK AT ME,  
I'M SO TERRIBLY GRAY AND GRIM,  
YET I'M CHEERED BY THE THOUGHT OF HIM  
RATHER MORE THAN I'D SUPPOSED.

LX 221

Spot 1

(PHOEBE joins MONTY in her drawing room.)

Henry had a great admiration for you, Mr. Navarro. He thought you the gayest person he had ever met.

MONTY

No one could help loving him.

PHOEBE

Henry was not a perfect man, but I was deeply devoted to him. I am afraid now I am at somewhat of a loss.

MONTY

It is a short ride from London, if you should ever need me. For anything... anything at all.

WATCH

WARN  
[7] ON SR28 red  
[8] ON SR29 green  
[9] ON SR door

LX 222

(As MONTY disappears, PHOEBE sings.)

PHOEBE

SOME MIGHT HAVE THOUGHT HIM UNSUITABLE,  
BUT WHAT CAUSE HAVE THEY TO OBJECT?

WHO BUT HE  
STOOD BESIDE ME TO COMFORT ME?  
OUT OF ALL OF THE FAMILY,  
HE'S THE LAST ONE YOU'D EXPECT.

click "9-0"

[7] OFF

LX 225

[9] OFF

## SCENE 11E

## #13e - The Last One You'd Expect (Part 6)

(Out side the Drury Lane Theatre, London. Two NEWSBOYS cross the stage. MUSIC continues under.)

CHRIS (3RD NEWSBOY)

Lady Salome D'Ysquith Pumphrey Returns To The Stage!

JOURNEY (4TH NEWSBOY)

Lady Salome Appearing As Hedda Gabler!

(AUS OUT)

LX 226

Spot 2

[8] OFF

TAB 110

PHOEBE, SIBELLA, ENSEMBLE

MONTY NA-  
VARRO!  
NAVARRO!

ENSEMBLE  
MONTY NA-  
VARRO!  
MONTY  
NAVARRO!

COMPANY

MONTY D'YSQUITH NAVARRO!

MONTY

I AM THE NINTH EARL OF HIGHHURST!

ALL

AND THIS IS NOT-

MONTY

(To AUDIENCE:)

The thought occurs... if I didn't poison the Earl, who did?

(A pin spot hits MISS SHINGLE for a moment.)

MISS SHINGLE

Prussic acid, in just the right amount, works almost instantly. Of course, if Monty had been found guilty, I had every intention of coming forward to confess my crime! Long live the Earl!

MONTY

I'M STILL THE NINTH EARL OF HIGHHURST!

ALL

AND THIS IS NOT THE-

(As MONTY walks off with PHOEBE and SIBELLA, one on each arm, CHAUNCEY D'YSQUITH suddenly appears with a mischievous look on his face.)

CHAUNCEY (DARREN) D'YSQUITH

I AM STANDING HERE WITH POISON IN ME POCKET

ALL

THIS IS NOT THE END!

END OF ACT II

#24 - Bows

#24a - Exit Music

WARN  
[7] [18] ON SR 38 \$38.5  
red \$ Green  
[1] [2] ON SL 39 \$39.5  
red \$ green

Lx 395

Lx 396

Lx 397

Lx 398

Spot 2

Lx 399

Lx 400

TAB 17C

Lx 401

TAB 172

QUICK

VIS on bows for (P) (S) (MS)

[7] OFF [1] OFF

Spot land 2

LX 402

VIS on actors' chair

[8] OFF [3] OFF

(Band up)

TAB 177

VIS to bow (Band out)

TAB 179

VIS on (M) + (D) ex

LX 403

(AUS in)

LX 405

TAB 180