

Southampton

Full Libretto



By Hayden Roberts and Erin Ledwith

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Characters

Charles McCrae-

Gender: Male

Age: 23

Nationality: English

Vocal Range: B^b2-D^b5, Tenor

Description: Charles McCrae is a compassionate and pessimistic dock washer. He aspires to become a well-known playwright so that he may move to Stockholm with his wife-to-be, Olivia LeBlanc.

Optional Requirements: Display a convincing British accent in singing, some dance abilities

Olivia LeBlanc-

Gender: Female

Age: 23

Nationality: British/Swedish, Migrated to England

Vocal Range: G3-B^b5, Mezzo-Soprano

Description: Olivia LeBlanc is a strong-willed and carefree school teacher who tends to make decisions on the fly. She wishes to finally have a sustainable living so that she may move back to Stockholm with her husband-to-be, Charles McCrae.

Optional Requirements: Display a convincing French, Swedish, or British accent in singing, some dance abilities

Raphael von Martin-

Gender: Male

Age: 35

Nationality: German-Italian, Migrated to England

Vocal Range: E2-F[#]4, Bass-baritone

Description: Raphael von Martin is a cunning and physically strong yet reclusive banker who is prone to letting his anger get the best of him. After killing his wife Elizabeth when she left him for Ernesto, he began searching for somebody to fill the gap that she'd left, all the while causing suffering for other couples.

Optional Requirements: Ability to display a convincing German, Italian, or British accent in singing.

Victor Angioli-

Gender: Male

Age: 32

Nationality: English/Italian

Vocal Range: D^b2-F4, Bass

Description: Victor Angioli is a headstrong and charismatic yet vengeful lamplighter and former police detective. He wishes to get revenge upon Raphael von Martin for separating him and his girlfriend Alice and forcing him into poverty.

Optional Requirements: Ability to display a convincing British or Italian accent in singing.

Alice St. John-

Gender: Female

Age: 31

Nationality: English

Vocal Range: A3-B5, Soprano

Description: Alice St. John is a soft-spoken and kind seamstress who sometimes fails to speak up for herself and is unhealthily obedient. Before the show began, Alice and her boyfriend Victor lived a sustainable life thanks to her remarkable resourcefulness. She wishes to settle down and have a calm life with Victor once they reunite after they'd been split up by von Martin.

Optional Requirements: Ability to display a convincing British accent in singing.

Elizabeth-

Gender: Female

Age: 31

Nationality: English

Vocal Range: E3-E5, Alto

Description: Elizabeth was a witty bookkeeper with a wild spirit and a tendency to only think about the immediate future. Her pursuit of a more interesting life was often achieved in self-destructive ways. She was once married to Raphael before she left him to be married to Ernesto. Shortly after the two of them got engaged, however, they were both killed by Raphael out of envy.

Optional Requirements: Ability to display a convincing British accent in singing, some dance abilities

Ernesto-

Gender: Male

Age: 29

Nationality: Spanish/Portuguese, Migrated to England

Vocal Range: G2-A4, Tenor

Description: Ernesto was a seductive and charismatic libertine with narcissistic tendencies. He had no respect for existing relationships and often took pride in intruding upon them. He wooed Elizabeth before she left Raphael to get engaged to him. About a month after they met, Raphael killed both of them.

Optional Requirements: Ability to display a convincing Spanish accent in singing, some dance abilities

Ensemble-

Gender: Any

Age: Any, generally adult

Nationality: Largely English

Vocal Range: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, or Bass

Description: An assorted cast of characters.

NOTE: The use of the term “nationality” does not refer to a character’s race as much as it does their country of origin in the canon of the musical. The races of the characters are unstated and may fluctuate between productions or even performances if need be.

Synopsis:

Act 1:

The musical begins with a flashback narrated by Victor Angiolli portraying Raphael von Martin's past. Raphael used to be married to a girl named Elizabeth, but she abandoned him to be with a libertine named Ernesto. After Raphael found out, he tracked her down and killed the two of them, setting the story in motion.

After the flashback ends, we see the pessimistic playwright Charles McCrae washing docks. After a discussion with a sailor about the failure of his recent play, he sees Victor fishing. Charles walks up to him. Although startled at first, Victor calms down and the two talk before Victor leaves to beat the approaching snowfall.

Charles goes home and greets his fiancée, Olivia LeBlanc. The two discuss how their days went before Charles plays a record. Olivia recognizes it as the piece they were listening to when they first met before the two dance. Olivia goes to bed and Charles sits at his bedside telling of how he wishes to get away from his mundane job and leave Southampton with Olivia for her hometown of Stockholm. He then joins her in rest.

Later on, Olivia and Charles walk through the forest on their way to the cinema. They run into a girl named Alice St. John. She strikes up a conversation with them. It's during this time that Alice tells of how the relationship between her and her lover ended abruptly after an encounter with Raphael. The two feel bad for her and invite her to join them, to which she gladly accepts.

While in the theater preparing to watch the movie, Charles bumps into Raphael. The two seem to get along just fine, until Charles mentions Olivia. Raphael slowly gets more and more agitated with him. Charles is forced to end the conversation as the film is about to start, but not before they exchange names and he realizes his mistake. Once the movie is over, Charles rushes Olivia and Alice out of the theater. When Olivia asks why Charles is doing this, he tells her about the encounter with Raphael. Alice leaves and the two run away from the theater, but run into Raphael along the way. Olivia sacrifices herself so that Charles may escape. Charles mourns her death as Act 1 ends.

Act 2:

At the start of Act 2, we see Charles lamenting Olivia. A few days have passed since they separated and he lost his job at the docks. Charles declares that either Raphael will be killed by him or he will kill himself. Just before he jumps after putting the noose around his neck, Victor comes in and stops him. Victor tells Charles about his own lost love, and they begin to plan revenge.

Victor then leads Charles to where all the people who escaped murder from Raphael reside. During a speech Victor makes, he mentions Alice to be his lost love, which prompts Charles to direct her to him. Alice and Victor embrace one another and Victor swears to Alice that he will avenge her honor. This leads to Charles looking for Olivia, with the blessing of Victor and Alice.

Charles encounters a townspeople and asks her if she knows what happened to Olivia, which leads him to learn that Raphael kidnapped Olivia, but let her live. Charles, Victor, and Alice rally the ninety-two other people in the residence and they prepare to take down Raphael.

The scene changes to Raphael's house, where Olivia is tied to a chair. Raphael tells his perspective of the events shown in the flashback, phrasing it as if he was in the right. Once Olivia is left alone, she tells of how she's seeing a new side of Raphael, but she begins to realize that Raphael could be manipulating her. She vows that, once she meets up with Charles again, she will escape with him to Stockholm to begin a new life together.

Raphael envisions that the ghosts of those he killed are tormenting him, leading to him declaring that Olivia will fill the gap in his heart that Elizabeth left him with. Knocks come at the door. When Raphael answers the knocks, he is greeted by Victor. The group tries to talk Raphael down, but it doesn't work, and Alice is attacked. Raphael tries to shoot Alice, but Charles tackles him, eventually taking the gun from his hands and preparing to kill him. Just as he does so, however, Olivia is freed by Victor. Seeing her, Charles hesitates, resulting in Raphael grabbing the gun and trying to kill Charles before Olivia takes the bullet for him. Raphael fears that he's returned to his old mindset and Charles mourns her death. He then turns to Raphael and attacks him once more. The fight ends with Raphael bludgeoning Charles with a frying pan. Charles manages to live for a short while longer to see Victor shoot Raphael and tell him their last will before finally succumbing to blood loss. Charles and Olivia's bodies are sent on a boat with Victor to be buried in Stockholm. The show ends with a funeral march and the characters addressing the audience, imparting the moral that "true love never dies" and continues beyond the lifespans of either party.

act 1:

SCENE 1: PROLOGUE

#1: PRELUDE

(The theatre is completely darkened. Curtains rise to a pitch-black and empty stage. All of the cast, with the exception of Victor (currently making his entrance in the dark), enter through the audience with candles in hand. They blow out the candles once they are on stage as the music *sequesters into "Summer '08"*.)

#2: "SUMMER '08"

(*VICTOR ANGIOLLI*, an impoverished lamplighter, walks onstage with an unlit lamp and a match, still invisible to the audience. He strikes the match and uses it to light the lamp. He blows the match out, keeping the lamp lit.)

VICTOR

1908, WHEN THE SUMMER SUN WAS SHOWING
WHEN IN THE NIGHT YOU'D SEE THE PALE MOON GLOWING
YOU WOULDN'T THINK THAT THIS PORT TOWN HAD A STORY
MUCH LESS THE TALE OF THIS MAN'S DESCENT FROM GLORY
YET, IT'S AN EPIC WE HOLD DEAR
AND I THINK IT'S ONE YOU MUST ADHERE

(*VICTOR* heads over to a lamppost and lights it with a different match before blowing that one out.)

SEE IN THIS TOWN, THERE'S A TALE AS STRONG AS LEGEND
YET MANY DOUBT IT, SO THEY PREFACE WITH "ALLEGED"
IT TELLS THE STORY OF A MAN NAMED RAPHAEL
WHO LOVED HIS WIFE, MORE THAN HE COULD TELL
BUT NEXT CAME A CRUEL TWIST OF FATE
IN THE SUMMER OF 1908

(*VICTOR* exits, followed by the entrance of *RAPHAEL von MARTIN*, a physically strong banker, and his wife *ELIZABETH ASHTON*, a bookkeeper with a wild spirit. *ELIZABETH* is making breakfast as *RAPHAEL* enters the room.)

RAPHAEL

GOOD MORNING, MY LOVE, MY TREASURE
HOW DO YOU DO ON THIS GLORIOUS MORN?

ELIZABETH

YOU KNOW HOW I FEEL. GLORIOUS MORNING?
THE BIRDS STILL REST IN THEIR NESTS IT'S REALLY RATHER BORING
ALTHOUGH I FIND IT AMUSING THAT YOU CARE AT ALL
IT'S SELDOM YOU DO, AS FAR AS I CAN RECALL

RAPHAEL

I HEARD THAT - NEVER MIND, I HAVE AN IMPORTANT CLIENT TODAY
HE'S NOT THAT BRIGHT, THIS SHOULD BE BUT SIMPLE CHILD'S PLAY

ELIZABETH

THAT SOUNDS LIKE TRICKERY

RAPHAEL

WHAT ARE YOU EXPECTING, CHIVALRY?

ELIZABETH

NO, SIMPLE HUMAN DECENCY

RAPHAEL

YOU WANT THE JOB? THAT'S JUST FINE
SEE HOW MUCH YOU CAN EARN WORKING SEVEN TO NINE
THEN, YOU'LL SEE MY WAY

ELIZABETH

ALRIGHT THEN, GOOD LUCK, MY LOVE

RAPHAEL

Goodbye, Elizabeth.

(*RAPHAEL* closes the door, getting back on stage directly afterward in order to appear in the next segment. Directly afterward, the stage transforms to evoke the idea of a summer festival. Within the crowd, *ERNESTO di ANTONIO*, a narcissistic libertine, spots *ELIZABETH*.)

ERNESTO

WHO IS THAT GIRL IN THE CROWD?
THAT RADIANT FIRE THAT GOD HAS ENDOWED UPON MY EYES
SHE'S GLOWING, SHE'S GLEAMING, SHE'S GLISTENING, BOLD
ALMOST TOO MUCH FOR ME TO BEHOLD
THOSE EYES, ABLAZE. THAT NOSE, ENDEARING.
THOSE LIPS SEND ME INTO A HAZE
I SHALL BE WITH YOU, MY BLUSH SAYS IT'S TRUE
BUT THAT DOESN'T MATTER, AS IT IS FOR YOU
FOR YOU

DEAR GOD, I DON'T EVEN KNOW HER NAME
BUT I SHALL FIND IT ALL THE SAME
EVERYTHING ABOUT HER, PERFECTION, I'D THOUGHT IT IMPOSSIBLE
BUT NOW I KNOW IT HAD NEVER BEEN TRUE
FOR I'VE FOUND AN IMPECCABLE WOMAN
AND WHATEVER I OWN, I SHALL BESTOW IT TO YOU

(*ERNESTO* approaches *ELIZABETH*, who is onstage alongside *RAPHAEL*.)

ERNESTO

EXCUSE ME, MY LADY, PARDON ME SO,
BUT I COULDN'T HELP BUT NOTICE YOUR FACE IN THE CROWD SO AGLOW

ELIZABETH

MY HEAVENS, GOOD SIR, I THANK YOU PROFUSELY!
I DON'T LOOK MY BEST, MY SKIRT RUFFLED, MY HAIR TIED UP LOOSELY

ERNESTO

NO MATTER TO THAT, YOUR BEAUTY SHINES THROUGH
I CAN SEE WHO YOU ARE, THIS FEELING OF DEJA VU
HAVE I SEEN YOU BEFORE?

ELIZABETH

I DON'T BELIEVE SO, IN ANOTHER LIFETIME PERHAPS?

ERNESTO

WOULD YOU LIKE AN ENCORE?

(*RAPHAEL* interjects after standing there in envy throughout the entire encounter.)

RAPHAEL

I THANK YOU, GOOD MAN, BUT I MUST SAY, ANYHOW
THAT WOMAN IS MY WIFE, AND I MUST ASK YOU TO LEAVE NOW

ERNESTO

Von MARTIN CAN'T YOU SEE?
SHE DOESN'T LOVE YOU SHE LOVES ME
NOW, MAY I TAKE THIS CHANCE
AND ASK OF YOU A DANCE?

(*ERNESTO* and *ELIZABETH* begin to dance a waltz. As the two dance, *RAPHAEL* goes up to a merchant and purchases a knife, a Bowie knife if one is available. After the waltz is over, *ELIZABETH* leads *ERNESTO* somewhere else where they can speak with one-another alone.)

ERNESTO

THAT WAS MARVELOUS
BUT I PROPOSE A QUERY
WHAT IS IT THAT DRIVES YOU, MAKES YOU FEEL ALIVE
WHAT KEEPS LIFE FROM BEING WEARY?

ERNESTO

I SIMPLY COULD NEVER RESIST

MY EMOTIONS SHALL ALWAYS
PERSIST
NEVER HAVE THE GODS CRAFTED A
WOMAN THAT GIVES ME MORE BLISS
THAN HER
HER SOFT, SUNLIT, SCARLET, LOCKS
HAVE MADE ME HER PRISONER
ELIZABETH, I SHALL MAKE YOU
MINE
OF ALL THE WORLD'S CREATURES
YOU ARE THE MOST DIVINE

ELIZABETH

WHY SHOULDN'T I GET UP AND
FLEE?
WHAT HAPPENED TO THE DAYS
I WAS FREE?
DRINKING CHAMPAGNE, LETTING
THE WORLD FADE AWAY

FLYING SO HIGH WE FORGOT THE
GROUND
BUT NOW I'M STUCK WITH A MAN
WHO'D RATHER KEEP ME BOUND
YOU CAN GIVE ME MY LIFE, AND LET
ME LIVE, SAFE AND SOUND

(Scene change to RAPHAEL's HOUSE. RAPHAEL grabs ELIZABETH by the arm as she tries to leave the bedroom after entering and seeing him in there.)

RAPHAEL

HOW COULD YOU DO THAT TO ME?
STARTING A NEW FANTASY
YOU'RE WITH ME, ALRIGHT? END OF STORY
AND IF YOU TRY TO RUN OFF WITH THAT MAN, YOU'LL BE SORRY

ELIZABETH

WHY DO I HAVE TO LISTEN TO YOU?
I CAN HAVE FUN, IT'S NOT YOUR ISSUE
BESIDES, HE GAVE ME MORE PLEASURE THAN YOU DID LAST NIGHT
HE'S RATHER CHARMING COMPARED TO YOUR DREADFUL PLIGHT

(RAPHAEL slaps ELIZABETH before grabbing both of her arms in a tight position)

RAPHAEL

NOW YOU LISTEN TO ME, LOOK AT ME AND STAY STILL
YOU ARE MINE, NO ONE ELSE CAN CLAIM YOU, IT'S IN OUR WILL
YOU MADE A PLEDGE, AND I MADE MINE
NEVER DO THAT AGAIN, UNLESS YOU WANT TO CUT, YOU SWINE

ELIZABETH

OKAY
I'LL STAY
RELAX AND REST WELL, MY LOVE
I WILL OBEY

(*RAPHAEL* goes to sleep, but *ELIZABETH* stays awake at bedside)

ELIZABETH (con't)

WHO DOES HE THINK HE IS?
HOW DARE HE SAY THAT TO HIS WIFE!
I'M DONE WITH THE MUNDANE MIS'RY
WHO CARES IF HE TAKES MY LIFE?
ERNESTO IS MY ONLY WAY OUT
I'VE BEEN STUCK IN ONE PLACE FOR TOO LONG
I'LL DO WHATEVER, KICK, SCREAM, AND SHOUT
I'M NOT THE PERSON HERE WHO'S IN THE WRONG

(*ELIZABETH* hurriedly removes the ring and leaves it on the nightstand before running offstage, presumably to find *ERNESTO*. *RAPHAEL* wakes up as *VICTOR* sings, appearing distraught at the realization that his wife had left him.)

VICTOR

WHEN MORNING CAME AND VON MARTIN HAD AWOKEN
HE SAW SHE HEHEDED THE WORDS HE'D SPOKEN
HER RING LAY ON THE NIGHTSTAND AS HE STOOD THERE MOURNING
HE SOUGHT REVENGE, SHE HAD DISOBEYED HIS WARNING

(Growing more enraged, *RAPHAEL* leaves the bed and heads over to his drawer. *A vocal ensemble enters on both sides*, making sure not to obscure the audience's view of *RAPHAEL*.)

RAPHAEL

MY DEAR ELIZABETH
WHY MUST YOU BETRAY ME
YOU LEFT ME FOR THAT
WRETCHED MAN
IF I CAN'T BE WITH YOU
THEN IT'S DECIDED
I'LL MAKE SURE THAT NOBODY
CAN

ENSEMBLE

AH, AH
AH, AH
AH
AH, AH
AH, AH
AH
AH

(*ENSEMBLE* moves behind *VICTOR* to give off the illusion of a changed set.)

VICTOR	ENSEMBLE
HE BRANDISHED HIS KNIFE	AH
AS HE TOOK TO THE STREETS	
TO FIND OUT WHERE SHE	AH
MIGHT HAVE GONE	
AND THEN HE FOUND HER	AH
ELIZABETH WAS NOW ENGAGED	AH
TO THAT BASIC DON JUAN	

(*VICTOR* walks offstage as *RAPHAEL* enters the house. *ENSEMBLE* follows suit. He unsheathes his knife as he looks at the two in bed, ensuring that they're asleep. After this is done, he jumps onto the bed and slits *ERNESTO*'s throat. This awakens *ELIZABETH* before he slices her throat also. Now covered in their blood, he slits their wrists for good measure and slices *ERNESTO*'s face a few times.)

RAPHAEL
AT LAST, VENGEANCE IS MINE!

(*VICTOR* returns at the front of the stage as the *ENSEMBLE*, as well as *RAPHAEL*, *ELIZABETH*, and *ERNESTO* begin to slowly make their way on either side of him)

VICTOR
THREE YEARS HAVE PASSED AND HE'S GONE INTO A FRENZY
HE FELT WHAT HE'D DONE WAS WHAT HE FANCIED
NO COUPLE SPARED, MYSELF INCLUDED IN THAT NUMBER
ONLY A FEW COULD ESCAPE ETERNAL SLUMBER
NOW YOU WILL SEE WITHOUT A DOUBT
THE LOVERS WHOSE FORTUNE RAN OUT!

ENSEMBLE
THEIR FORTUNES HAD RUN OUT!

(On the final chord, *VICTOR* blows out the lamp, signalling the scene change)

SCENE 2: THE DOCKS

#3: ON THE DOCKS

(A *SAILOR* leaves his ship and arrives on the dock, heaving a sigh of satisfaction. At the same time *CHARLES*, who had been washing the docks up to this point, heaves a sigh of disappointment)

SAILOR

GOOD EVENING, MR. McCRAE
HOW DID IT GO, THE PREMIERE OF YOUR PLAY?

CHARLES

SORRY TO BEAR BAD NEWS, MY FRIEND
BUT I FEAR I'M STUCK HERE TO THE BITTER END
THE SHOW ONLY GOT A MINUTE OVATION
BARELY A CAUSE FOR CELEBRATION

SAILOR

WELL, THAT'S A PITY I GOTTA SAY
BUT DON'T BE DISCOURAGED, YOU COULD BE A STAR SOMEDAY

CHARLES

THAT MAY BE SO, BUT IT WON'T BE WHEN I'M WASHING DOCKS
IT MIGHT NOT BE 'TIL, AT MY DOOR, THE REAPER KNOCKS

(*SAILOR* looks aside with an expression of discomfort due to how much of a downer *CHARLES* seems to be. He looks at his pocket watch to find anything resembling an excuse to leave)

SAILOR

WOULDN'T YOU KNOW, I MUST BE ON MY WAY
I CERTAINLY WISH I WAS ABLE TO STAY
BUT MY LOVER IS WAITING AT HOME
SHE MIGHT SUSPECT THINGS IF I WERE TO ROAM

(*SAILOR* hurries Stage Left as *CHARLES* turns toward the audience.)

CHARLES

THIS IS WHERE I AM STUCK
'TIL GOLD IS FINALLY STRUCK
WE WILL MAKE IT TO STOCKHOLM, UNTIL THEN WE'RE CRAMPED IN
THIS TOWN AWAY FROM FAMILY, WE'RE STUCK IN SOUTHAMPTON

ALL MY TALES, FAR TOO MUNDANE
MY ASPIRATIONS ALL IN VAIN
YOU'LL NEVER KNOW
THE SHAME, THE GUILT, INTENSE SELF-DOUBT
WHEN THE CRITICS CRY OUT
"IT'S THE SAME OLD SHOW!"

#4: VICTOR

(*CHARLES* takes notice of the man who had been fishing there. The sun is beginning to set and the man seems at peace)

CHARLES

WHO COULD THIS MAN BE?

(*CHARLES* walks up toward *VICTOR*, whose profile had been facing the audience up to that point. Upon feeling somebody tap on his shoulder, *VICTOR* is slightly startled, but calms down rather quickly.)

VICTOR

I APOLOGIZE
I THOUGHT YOU WERE SOMEBODY ELSE
I WAS SIMPLY FISHING HERE ON THE DOCK
THIS IS THE SPOT WHERE THE ICE BEST MELTS

(*CHARLES* peers over the dock and sees a spot where the ice appears to thin.)

CHARLES

THAT I DO SEE
WHY ARE YOU FISHING HERE SO LATE
WHY, IF IT WERE ME
I'D PROBABLY GO HOME BY NOW

VICTOR

WAIT. YOU DRIVE A FAIR POINT, MY FRIEND
THE CLOUDS ARE GETTING DARKER AND SNOW MAY SOON DESCEND
I MUST BE GOING FOR THE DAY

(*VICTOR* grabs the lamp he'd hung beside him and his fishing rod as he prepares to leave)

CHARLES

I'M CHARLES, CHARLES McCRAE

VICTOR

THE NAME'S VICTOR

I HOPE OUR PATHS CROSS ONCE MORE SOME DAY

(*VICTOR* exits Stage Right as *CHARLES* clocks out and exits Stage Left)

SCENE 3: CHARLES'S HOUSE

#5: HOME SWEET HOME

(*Change scene* to Charles and Olivia's house. *CHARLES* enters *Stage Left* as he sees his wife, *OLIVIA LeBLANC*, lounging on the sofa, worn out from the day's events. She sits up when she sees him walk in, her eye being caught by his return.)

CHARLES

OH, HOME SWEET HOME

THIS SIMPLE PALACE EXCEEDS ALL THE RICHES OF ROME

MY DARLING, MY SWEET, MY ENTIRE HEART

THIS HOME IS NOT COMPLETE WHEN WE ARE APART

OLIVIA

OH, HOME SWEET HOME

LET IT BE KNOWN MY LOVE,

YOU MAKE MY SPIRIT FLY LIKE A DOVE

AT THE END OF THE DAY

YOU MAKE YOUR WAY THROUGH THE DOOR

AND I FEEL MY HEART SOAR

CHARLES & OLIVIA

I FEEL L'AMOUR

WHO COULD EVER ASK FOR MORE

LET US HOLD EACH OTHER TIGHT

IN THIS NOCTURNAL DELIGHT

CHARLES

SO, HOW WAS YOUR DAY?

OLIVIA

FRANKLY, I'M READY TO FAINT

BUT NOT BECAUSE OF THE CHILDREN MORE SO ALL THE FALSE SAINTS

WHO CLAIM TO DISCIPLINE THEM, YOU KNOW?

CHARLES

SORRY, MY DEAR

I TOOK SOME MORE WORK, MORE THAN I CAN ENDURE

BUT THE MAN'S WIFE WAS NEAR LABOR

SO I TRIED TO BE A HELPFUL NEIGHBOR

OLIVIA

JUST A FEW MORE MONTHS AND WE'LL GO TO STOCKHOLM

CHARLES

IT MIGHT NOT BE ENOUGH THOUGH

OLIVIA

THE POINT IS WE CAN GO,
WE'RE HOMEWARD BOUND

CHARLES & OLIVIA

MAKE NO MORE SOUND
WITHIN YOU MY LOVE IS FOUND
MY WANDERING HEART WILL NEVERMORE ROAM
OH, HOME SWEET HOME

(*CHARLES* begins to play Chopin's Nocturne in E^b major, Op. 9 No. 2 through a 33 ⅓ RPM record. The actual audio is still coming from the pit orchestra.)

OLIVIA

I REMEMBER IT LIKE YESTERDAY
THIS IS THE PIECE THE PIANIST PLAYED
WHEN I SAW YOU FROM THE CORNER OF MY EYE

CHARLES

I THOUGHT "THIS IS THE GIRL"

OLIVIA

AND I THOUGHT "THIS IS THE GUY"

CHARLES

I APPROACHED YOU SO SLOWLY

OLIVIA

IT FELT LIKE TIME ITSELF STOPPED

CHARLES

YOU REACHED OUT YOUR HAND, SO DELICATE, YET GRAND

OLIVIA

AND YOU KISSED IT, IT FELT SO RIGHT, JUST BEFIT

CHARLES

I GUESS YOU COULD SAY I WAS SURPRISE

OLIVIA

I FEARED I HAD SHOWN TOO MUCH NEED
BUT IT TURNED OUT THAT INITIATIVE
WAS WHAT LET ME SUCCEED

CHARLES

OH HOW THE YEARS SLIPPED AWAY FROM US

OLIVIA

SO MUCH LOST TIME WE'LL NEVER GET BACK

CHARLES

BUT THE TRUTH IS, WE'RE MAKING IT UP TOGETHER
IN THE TIME THAT WE SHARE IN THIS MODEST OLD SHACK

OLIVIA

AND YET, WE ASPIRE FOR MORE
THIS LONELY PORT TOWN IS NOT ENOUGH
WE WOULD HAVE LEFT FOR STOCKHOLM BY NOW
IF TIMES HAD NOT BEEN SO TOUGH

CHARLES

BUT ROME WASN'T MADE IN A DAY
AND NEITHER IS A GREAT PLAY

CHARLES & OLIVIA

FOR NOW, TAKE ME IN YOUR EMBRACE
HOLD ME CLOSE AND NEVER LET GO

CHARLES

GOODNIGHT

OLIVIA

GOODNIGHT

CHARLES & OLIVIA

GOODNIGHT, OUR HOME SWEET HOME

(*OLIVIA* and *CHARLES* embrace one another before *OLIVIA* tucks herself in.)

#6: "JUST ONE"

(*CHARLES* stays awake as *OLIVIA* sleeps. He sits at bedside, gazing either out into the distance or out a window)

CHARLES

I TRY BUT ANY THOUGHTS I WRITE FLOUNDER, SEE
THEY'RE BLAND, WEAK, PATHETIC, WE ALL CAN AGREE
WHenever I RECOUNT MY DULL AND STAGNATING TALES
GOOD IDEAS REVEAL THEIR LIES AND THE STORY FAILS
I CAN'T WRITE STARING AT THE GROUND ON THE BAY
I MUST VENTURE ONWARD AND SEIZE THE DAY

SO MANY STORIES TOLD,
BUT NOT A SINGLE ONE AS BOLD
AS I WOULD LIKE
BUT MAYBE I COULD WRITE THAT TALE
THAT LIVES FOREVER, NEVER FAILS
TO FLOOD THE DIKES

(*CHARLES* gets up from bedside and walks over to his desk, tapping his pencil against his desk, trying to come up with a new idea for a play)

A YOUNG MAN IS PUT INTO A SPINNING WHIRL
WHEN HE MEETS A MOST LIVELY AND GREGARIOUS GIRL
HER EYES ARE FILLED WITH PASSION AND JOY
HE FOLLOWS ALONG LIKE A LOVESICK SCHOOL BOY
AND THEN- SCRATCH THAT, IT'S FAR TOO BLAND
I WANT SOMETHING MORE, THIS TALE, IT MUST BE GRAND

I TURN ANOTHER PAGE
AND CLIMB UPON THE GOLDEN STAGE
BUT THEN I SEE
NO ONE APPLAUDS, NOT ONE MAN CRIES
'CAUSE WHEN THE DRAMA FINALLY DIES
THEY'RE STILL IN THEIR SEATS

BUT I KNOW I NEED MY OWN STORY
AND I KNOW I'M WALKING WHEN I WANT TO RUN
'CAUSE I KNOW DOCK WASHERS DON'T GET GLORY
SO GIVE ME MY TALE, GIVE ME JUST ONE

OH, YES I COULD CHANGE THE WORLD IF I TRIED
AND I COULD TEAR THE HOUSE DOWN
BUT AS THEY SAY, YOU NEVER KNOW HOW HIGH YOU CAN FLY
UNTIL YOUR SIX FEET UNDERGROUND

(Having no better ideas, *CHARLES* decides on the plot that he came up with, wearing an expression of shame)

I WRITE THAT FINAL PAGE
AND SUDDENLY THE GOLDEN STAGE
DRIFTS OUT OF SIGHT
BUT I TRUDGE ON I NEVER STOP
'CAUSE WHEN AT LAST I REACH THE TOP
I'LL NEVER DIE

BUT I KNOW I NEED MY OWN STORY
AND I KNOW I'M WALKING WHEN I NEED TO RUN
'CAUSE I KNOW DOCK WASHERS DON'T GET GLORY
SO GIVE ME MY TALE, GIVE ME JUST ONE

(As the last chord rings out, *CHARLES* joins *OLIVIA* in rest.)

SCENE 4: THE FOREST

#7: IN THE FOREST

(Open scene to a somewhat lush forest. *CHARLES* and *OLIVIA* enter Stage Left.)

OLIVIA

COME ON, CHARLES, WE'RE ALREADY RUNNING LATE

CHARLES

FOR WHAT, THE TRAILERS OF THE LAST SHOWING?

OLIVIA

NO, THE PICTURE STARTS IN TEN MINUTES
SO PICK UP THE PACE, AND LET'S GET GOING

(*ALICE* peeks out from behind a tree after hearing the word "picture")

ALICE

A PICTURE, YOU SAY?

CHARLES

WHY, YES. AND WHO WOULD YOU HAPPEN TO BE?

ALICE

ALICE ST. JOHN IS THE NAME
DON'T WORRY ABOUT INTRODUCING YOURSELF, FOR YOU SEE
I'VE SEEN SOME OF YOUR PLAYS, MR. McCRAE

CHARLES

WELL, I MUST ADMIT THAT I'M FLATTERED
MEETING A FAN IS QUITE RARE
AFTER MY LAST WORK, MY REPUTATION WAS SHATTERED

ALICE

WELL, I THOUGHT IT WAS ALRIGHT

CHARLES

MAYBE WHEN YOU'RE OUT OF THE LIGHT
BUT WHEN YOU'RE NOT IN THE DARK
THE WORK APPEARS LESS BRIGHT

ALICE

SO...WHAT PICTURE ARE YOU VIEWING?

CHARLES

NICHOLS' LATEST, *THE HIGHER LAW*

OLIVIA

WHAT CAN I SAY, HE LIKES HIS DRAMAS

ALICE

AS TO BE EXPECTED OF A BOURGEOIS

CHARLES

I CAN ASSURE YOU, MA'AM, WE DON'T HAVE THAT MUCH
WE'RE TRYING TO SAVE SOME, MUCH MORE THAN A TOUCH
FOR MY LOVER AND I WISH TO MOVE AWAY
AND WE HAD SOME SPARE CHANGE TODAY

ALICE

I PRESUME THEN THAT THIS GIRL IS YOUR LOVER

OLIVIA

THAT'S RIGHT, OLIVIA LeBLANC AT YOUR SERVICE

ALICE

I MUST SAY THEN THAT I AM QUITE NERVOUS
I FEAR THAT WHAT I'VE BEEN THROUGH
MAY HAPPEN TO YOU TOO

(Segue.)

#8: "SUNSET"

ALICE (con't)

IT SOUNDS SO CLICHE, BUT I THOUGHT HE WAS THE ONE
WHENEVER I SAW HIM, I BECAME STUNNED
TIME STOPPED MOVING, THE SUN HUNG IN THE SKY
AND WE WERE TOGETHER, I FELT SATISFIED

IT WAS SO PEACEFUL THEN, T'WAS NOT DECEITFUL THEN
I HAD NEVER BEEN TAUNTED BY LOVE
BUT THEN I FOUND MYSELF MOCKED AND TORTURED
BY SOMETHING WE DID NOT BEHOVE

A MONSTER MORE THAN MAN
TOOK THE LOVE WE HAD WITH HIS DASTARDLY PLAN
ALTHOUGH WE TRIED TO HOLD FAST
IT SEEMS OUR LOVE WASN'T MEANT TO LAST
HE STOLE MY SUN
NOW I SEARCH FOR LOVE, MAYBE THERE'S NONE
I KNOW I WILL NEVER SEE HIM AGAIN
I WISH IT WOULD HAPPEN, BUT I KNOW IT'S INSANE

HE TRIED TO FIGHT HIM OFF, AND YET, DESPITE IT ALL
HE HAD LOST HIS LIFE IN THE CLASH
AND THEN von MARTIN CHASED AFTER ME AS WELL
BUT I ESCAPED WITH ONLY A GASH

BUT OF COURSE, YOU COULD TELL ME THAT I CAN GET BY
WHEN THE SUNSHINE OF MY LIFE IS GONE
ALTHOUGH I'M KEEPING MYSELF ALIVE
I FEEL MY SORROWS LINGER ON

I SEE THE SUN RISE UP
AND FALL TO THE DUSK DAY AFTER DAY
I HAD MY MOMENT IN THE SUN
BUT THEN THAT MOMENT WENT AWAY
NOW THE SCATTERED MEMORIES TRY TO RECALL
A LOVE THAT COULD HAVE LASTED FOREVER
THEY EMBRACE ME AS I BRACE FOR THE LIGHT OF DAY
BUT REMIND ME THAT MY SUNLIGHT IS SEVERED
LOVE MAY BE PATIENT, IT MAY BE KIND
AND YES, LOVE MAY BE TRUE
BUT MINE HAD FADED AWAY
LIKE EVERY SUNSET IS MEANT TO

I USED TO MOPE AROUND, BUT I AM COPING NOW
WITH THE LOSS OF THE LOVE OF MY LIFE
BUT THEN THE KNIFE WAS TWISTED WHEN I LEARNED ABOUT HOW
HE WAS GOING TO ASK ME TO BE HIS WIFE

AND SURE, YOU CAN TELL ME THAT I CAN GET BY
WHEN THE SUNSHINE OF MY LIFE IS GONE
BUT LITTLE DO YOU KNOW THAT WHAT'S KEEPING ME ALIVE
IS THE HOPE OF SEEING DAWN

#9: A NEW ACQUAINTANCE

(*OLIVIA* breaks the silence after *ALICE* is done.)

OLIVIA

I'M SO SORRY ABOUT YOUR LOVER

ALICE

DON'T WORRY, I'LL BE ALRIGHT
I'LL MAKE IT THROUGH THIS WINTER
IF I CONTINUE TO SCRATCH AND BITE

OLIVIA

SAY, YOU LOOK FRAIL, YOU MUST BE FREEZING OUT HERE
WE'LL TAKE YOU ALONG WITH US, WON'T WE DEAR?

CHARLES

EXCUSE US FOR ONE MOMENT, ALICE

ALICE

Alright then.

(*CHARLES* and *OLIVIA* walk upstage and stand close to one another throughout this discussion.)

CHARLES

ARE YOU OUT OF YOUR MIND? SHE'S A TOTAL STRANGER
AND SHE OPENED HERSELF UP TO US WITH NO HESITATION
THERE ARE SO MANY RED FLAGS SHE RAISES
IF WE DO THIS, WE WON'T END THIS WITH FEELING ELATION

OLIVIA

ARE YOU LISTENING TO YOURSELF? JUST LOOK AT HER
SHE COULDN'T BRING HERSELF TO HURT A FLY

CHARLES

OKAY THEN, BUT I'M HOLDING YOU TO THIS
SO YOU'D BETTER NOT TURN A BLIND EYE

(To *ALICE*)

WE'VE DECIDED THAT WE'LL TAKE YOU ALONG

ALICE

THANK HEAVENS! IT TOOK YOU A WHILE TO RESPOND
BUT DON'T WORRY ABOUT PAYING FOR ME, MR. McCRAE
I HAVE MY OWN MONEY, I HOPE THAT'S OKAY

OLIVIA

THAT'S SPLENDID, NOW LET'S GO
OR ELSE WE'LL BE LATE TO THE SHOW

(The three of them exit Stage Right. *End of Scene 4.*)

SCENE 5: THE THEATER

#10: IN THE THEATER

(Scene opens and the cinema is being filled with people. While trying to get to his seat, *CHARLES* bumps into *RAPHAEL*.)

RAPHAEL

PARDON ME GOOD SIR
I DON'T BELIEVE WE'VE MET
I'VE BEEN ALL ACROSS TOWN
BUT I HADN'T SEEN YOU YET
WHY WOULD THAT BE?
IS THERE A REASON I'M TOO BLIND TO SEE?

CHARLES

WELL, IF A GENTLEMAN SUCH AS YOU NEEDS TO KNOW
WE DON'T HAVE MUCH FOR LUXURY
ALL THAT SHE AND I HAVE IS THE WEALTH OF OUR LOVE
BUT WE'RE TRYING TO GET BY
SO WE CAN BE FREE

(Upon hearing this, *von MARTIN* seems slightly more agitated)

RAPHAEL

FREE FROM WHAT, MIGHT I ASK?
THERE ARE NO THREATS AROUND HERE
WHAT I'M SAYING IS
YOUR REASON'S NOT QUITE CLEAR

CHARLES

MY FIANCE AND I WISH TO MOVE TO HER NATIVE STOCKHOLM
IT'S WHERE HER FAMILY RESIDES, IT'S THE PLACE SHE CALLS HOME

OLIVIA

PLEASE HURRY, MY LOVE. THE PICTURE'S ABOUT TO START

ALICE

THE COUNTDOWN'S BEGUN, WE'RE ABOUT TO SEE THE OPENING FRAME

CHARLES

I'LL BE RIGHT THERE, MY DEAR, MY FRIEND
PERHAPS WE SHOULD EXCHANGE NAMES
SO WE MAY MEET AGAIN

RAPHAEL

THAT WOULD BE SPLENDID, I MUST SAY!

CHARLES

I'M CHARLES, CHARLES McCRAE

RAPHAEL

MY NAME'S VON MARTIN, HAVE A GOOD DAY

(*RAPHAEL* returns to his seat. As *CHARLES* lets the man's identity sink in, an expression of distress appears. He wears the expression until he finds his seat with *OLIVIA*. *End of Scene 5.*)

SCENE 6: THE STREETS

#11: ALICE'S ESCAPE

(*CHARLES* hurriedly escorts *ALICE* and *OLIVIA* onstage after exiting as the lights went out.)

CHARLES

ALICE, OLIVIA, YOU WON'T BELIEVE WHO I SAW BY MY SEAT

OLIVIA

WAS IT THAT FRIEND WHO CLEANS THE DOCKS ON THE NORTH STREET?

CHARLES

WORSE THAN THAT, I'VE ONLY HEARD OF THIS MAN ONCE BEFORE
AND NOW I FEEL THAT ENCOUNTER HAS DAMNED US TO BLOOD AND GORE
HIS CRIMES WERE BRUTAL, HIS EYES INTENSE, HIS MIND IS DARKENED
THE MAN THAT I MET IN THE THEATRE WAS-

ALICE

RAPHAEL von MARTIN

OLIVIA

IS THAT A FAMILIAR NAME?

ALICE

WE ENCOUNTER SO OFTEN, OTHERS DIE ALL THE SAME

OLIVIA

YOU'VE MET HIM BEFORE?

ALICE

I WISH NOT TO REMINISCE, IT'S A THOUGHT I ABHOR

CHARLES

THAT'S THE LAST THING WE WANT YOU TO DO
NOW HURRY AND BREAK FAST BEFORE HE CAN PURSUE

ALICE

I CANNOT THANK YOU ENOUGH

CHARLES

THANK ME WHEN YOU'RE SAFE, NOW GO, BEFORE THINGS GET ROUGH

(*ALICE* exits in the opposite direction from which they entered.)

OLIVIA

PRAY ALICE IS SAFE, NOW WHAT'S THE PLAN

CHARLES

IF I HAD ONE, I'D TELL YOU, BUT I DIDN'T KNOW WE NEEDED ONE UNTIL
THIS ORDEAL BEGAN

OLIVIA

WHAT OF THE POLICE?

CHARLES

THEY'RE MILES AWAY, BY THE TIME WE ARRIVE WE'D BE DECEASED

OLIVIA

WHAT IF WE WERE TO GO BACK INSIDE?

CHARLES

RIGHT BACK TO WHERE von MARTIN HIDES?

CHARLES & OLIVIA

WE'VE NO CHOICE BUT TO RUN

IT'S AN OPTION THAT WE FEAR

BUT IT'S ALL WE HAVE, HE WON'T STOP UNTIL IT'S DONE

SOMEONE IS NEAR

HE'S HERE!

(Segue as the two try to run offstage.)

#12: "RAPHAEL'S ARRIVAL"

(RAPHAEL steps in front of the two, stopping them dead in their tracks.)

RAPHAEL

DID YOU THINK YOU WOULD GET AWAY?

DID YOU THINK YOU'D LIVE TO SEE ANOTHER DAY?

I HATE TO BREAK IT TO YOU, BUT I AM YOUR REAPER

THE HILL OF YOUR SURVIVAL GROWS EVER STEEPER

CHARLES

WE MUST HURRY! FOLLOW ME!

RAPHAEL

ESCAPE IS NOW BUT A MYTH

OLIVIA

THIS FATE, I HATE TO SEE

RAPHAEL

I BLOCK YOUR PATH LIKE A MONOLITH

(CHARLES and OLIVIA hurriedly run from RAPHAEL. He gives chase. ENSEMBLE moves across the stage like people walking down the street, unaware of the events. Wordless vocals are being sung by the ensemble during this time.)

RAPHAEL

POOR FOOLS, CAN'T YOU SEE?
THERE'S NO ESCAPE 'TIL YOUR LAST BREATH
TODAY IS NOT THE DAY WHERE I END MY SPREE
THIS I SWEAR, YOU WILL MEET YOUR DEATH

(*RAPHAEL* reveals his Bowie knife.)

CHARLES

NO ONE IS IMMUNE TO PAIN
WHICH IS WHY IT PAINS ME TO GIVE YOU THIS STAIN

(*CHARLES* kicks *RAPHAEL* very lightly)

RAPHAEL

TRY HARDER, YOU PRICK
YOU CALL THAT BOOT YOUR KICK?

CHARLES

THANK YOU IN ADVANCE FOR YOUR COMPLIANCE

RAPHAEL

IN WHAT? YOUR DEFIANCE?

CHARLES

NO, RATHER, MORE LIKE THIS

(*CHARLES* delivers another kick, this time in the groin. They run off as *RAPHAEL* follows. After a while, they lose him behind a building and he pauses before slowly searching for the two, never quite finding their location. He turns a corner and starts to take a different approach before *CHARLES* and *OLIVIA* join each other behind the opposite building of the direction *RAPHAEL* went.)

CHARLES

LET'S GO OLIVIA
BEFORE IT'S TOO LATE!

OLIVIA

WE MIGHT NOT MAKE IT TOGETHER
WHO KNOWS, IT MIGHT BE FATE

CHARLES

WHAT ARE YOU TALKING ABOUT?
WE HAVE TO GO, RUN AWAY, WE'LL BE DEAD IF NOT, WITHOUT A DOUBT

OLIVIA

I CAN'T GO WITH YOU
I WANT TO, BUT WE WON'T GET OUT ALIVE
LET ME STAY HERE
AND MAYBE YOU CAN THRIVE

CHARLES

No!

I WON'T LET YOU STAY
KEEP RUNNING, LET ME LOVE YOU 'TIL OUR DAYS FADE AWAY

OLIVIA

FATE CAN'T BE STOPPED
TIME PASSES, REGARDLESS OF WHAT COUPLES ARE CHOPPED
I LOVE YOU CHARLES, I REALLY DO
BUT IF YOU LOVE ME, THEN BID ME ADIEU
I WILL SEE YOU AGAIN, I DON'T KNOW WHERE, I DON'T KNOW WHEN
BUT WHEN I'M UNCHAINED FROM FATE, WE SHALL MEET AGAIN
GOODBYE MY LOVE, I WILL BE OKAY

(*CHARLES* hugs *OLIVIA* and pauses for a brief moment before running. *RAPHAEL* enters from the opposite direction. *Cut the lights*. Return the lights to an empty stage with *CHARLES* running in from the opposite direction he left from. He pauses and looks back from where he entered.)

CHARLES

RAPHAEL, YOU HAVE BEGUN
A DANGEROUS GAME
YOU'RE BEING BROUGHT TO YOUR DEMISE
LIKE A MOTH INTO FLAME

(*CHARLES* exits, appearing to be distraught. *Curtain falls*.)

INTERMISSION: 15 minutes

Act 2:

#13: ENTR'ACTE

(The theater is completely darkened. Curtains rise on the final chord.)

SCENE 1: CHARLES'S BEDROOM

#14: "GOODBYE"

(The lights come on to reveal *CHARLES* in his room. It's much more of a mess and there's a noose on his desk. He's writing in his journal as the lights come on. After a while, he gets up from his desk and takes a look around his room.)

CHARLES

A COUPLE OF DAYS SEEMS TO LAST AN ETERNITY WHEN WE'RE APART
I COULDN'T BEGIN TO EXPRESS THE SORROWS PLAGUING MY HEART
YOUR SOUL HAS RETURNED HOME, BUT YOUR BODY NEVER WILL
AFTER von MARTIN WENT IN FOR THE KILL

THAT NIGHT WILL CONTINUE TO HAUNT ME WHEN I LIE IN THE EARTH
NEVER HAS ONE MOMENT AFFECTED ME LIKE THIS SINCE MY BIRTH
MY JOB HAS BEEN LOST, NOT EVEN THE DOCKS WANT ME HERE ANYMORE
I'VE NO CHOICE BUT TO SEE WHAT HEAVEN HAS IN STORE

GOODBYE
THE STORY ENDS AND I'M HERE ALONE
GOODBYE
WHY WRITE WHEN THE REASON'S GONE?
GOODBYE
I USED TO HAVE A HEART OF STONE
THEN THEY KILLED MY HOPE AND PRIDE
GOODBYE

I WOULD HAVE MY REVENGE IF ONLY I KNEW WHERE HE LIVED
RAPHAEL HAS TAKEN TOO MUCH, IT'S HIGH TIME HE LEARNED TO GIVE
BECAUSE OF THAT MURDERER'S MALICIOUS BLIGHT
I'M KNOCKING ON THE REAPER'S DOOR TONIGHT

GOODBYE
THIS WEARY LIFE HAS GROWN TOO OLD
GOODBYE
NEVER THOUGHT LOVE WOULD END MY LIFE
GOODBYE
WILL THEY TELL MY SORRY TALE?
OR MUST I ROT IN MY GRAVE AS MY SOUL REACHES THE SKIES
GOODBYE

I'M HARASSED BY MY GUILT, MY DESPAIR, AND MY DOUBT
LIKE A FLOODED RIVER, MY EMOTION FLOWS OUT
MY WILL WAS TAKEN AWAY WITH THE FLICK OF A KNIFE
MY LOVE, I SHALL MEET YOU IN THE AFTERLIFE
THERE'S NOTHING LEFT, THE THRILL IS GONE
THE SHOW IS OVER, THE VILLAIN'S WON
MY HEART IS HEAVY AND FULL OF PAIN
MOCKED BY HER FINAL REFRAIN

SO I SCREAM INTO THIS VOID
THAT MY EXISTENCE IS NOW DEVOID
OF ALL THE JOY I USED TO SEE
WHY IS IT THAT I MUST BE
TRAPPED WITHIN THIS TERROR, I WRITE MY FINAL PAGE
NO FANFARE IN SIGHT, MY SORROW UNASSUAGED
MY FACE, ONCE CRIMSON SHALL NOW TURN BLUE
RAPHAEL, CAN'T YOU SEE YOU'VE KILLED ME TOO!

(*CHARLES* steps back from his rage-induced outbreak for a brief moment.)

WHY MUST FATE
BETRAY ME NOW?
NOW IT'S TOO LATE TO SAY GOODBYE TO HER
I'LL TURN MY BACK ON THE WORLD AND I'LL SHOUT

GOODBYE
TO THE WORLD I USED TO KNOW
GOODBYE
TO THE GIRL WHO ONCE WAS MY LIFE
GOODBYE
I SCREAM INTO THE ABYSS AND HOPE
IT HEARS MY CRY

(*CHARLES* hooks the noose onto a hook on the ceiling, later putting his head into the hole)

GOODBYE
TO THIS WORLD WHICH PROVED SO COLD
GOODBYE
TO RAPHAEL, ONE OF US MUST DIE
GOODBYE
I PROMISE I WILL NOT BE MISSED
BUT I STILL HOPE
THEY HEAR ME CRY
GOODBYE

#15: IN THE NICK OF TIME

(A knock is heard at the door. *CHARLES* ignores the knocking and gets ready to kick the chair over. Just before he's able to, *VICTOR* rushes into the room in a panic)

VICTOR

BY GOD, McCRAE, WHAT ARE YOU DOING?

CHARLES

OLIVIA'S GONE, AND I'VE NOTHING TO LIVE FOR
MY SORROW HANGS ON BY A THREAD
THAT FELON HAS ROBBED ME OF ALL THAT I LOVED
AND THEY WON'T LET GO UNTIL I'M DEAD

VICTOR

THIS IS NOT WHAT SHE'D WANT, CHARLES
SHE'D WANT YOU TO LIVE ON
HOW WILL THE WORLD KNOW OF HER
IF HER LOVER, TOO, IS GONE
I UNDERSTAND YOUR PAIN

CHARLES

HOW COULD YOU EVEN BEGIN TO COMPREHEND
THE PAIN HE'S BROUGHT UPON ME, WE MUST APPREHEND-

VICTOR

WHAT MAKES YOUR OWN LOVE MORE IMPORTANT THAN MINE?

(The outburst takes *CHARLES* aback.)

VICTOR (CON'T)

HE KNEW I WAS A THREAT
HE RUINED MY LIFE AND PUT ME IN DEBT
THAT COWARD KILLED MY LOVE
LIVING WENT TO PUSH AND SHOVE
THE OTHERS WHO HEARD OF MY FATE
WIPE HIS RECORDS OFF OF THE SLATE
HIS CRIMES HAD BEEN ERASED
THEY FIRED ME, DECLARED IT A COLD CASE
FOR THEY WISHED NOT TO BE CONFINED
TO THE SAME TRAGIC FATE AS I

WHAT I'M SAYING IS I'VE BEEN IN YOUR SHOES
AND I HAVE DEALT WITH von MARTIN TOO
FROM MY TIME AS A DETECTIVE, I FEEL I CAN SAY
YOU MIGHT BE ABLE TO HAVE YOUR WAY

CHARLES

IF WHAT YOU SAY IS TRUE, AND YOU KNOW HIS HIDEAWAY
WHY WAIT ANY LONGER? WE SHALL BRING HIM TO JUSTICE TODAY!

(*CHARLES* removes the noose from his neck and leaves Stage Left with *VICTOR*. *End of Scene 1.*)

SCENE 2: THE HIDEOUT

#16: THE ABANDONED LOVERS

(*VICTOR* leads *CHARLES* into a somewhat run-down building. Inside of that building resides many people who had found themselves separated from their romantic partners. As they enter through the door, many look up to see Charles, but soon after return to whatever they were doing.)

ENSEMBLE

ALL HIS VICTIMS RESIDE IN HERE
SOME FOR WEEKS AND SOME A FEW YEARS
WE ARE GATHERED CLOSE TOGETHER
TO MOURN THE LOSS OF OUR OTHER
THEY FELT YOUR SORROW, THEY'VE FELT YOUR PAIN
THAT GUT-WRENCHING UNBEARABLE BANE
YOU MAY FEEL EMPTY, BUT WE'LL PROMISE YOU THIS
WHEN WE GET OUR REVENGE, YOU WILL BE BROUGHT BLISS

(*VICTOR* walks onto a podium and begins to speak.)

VICTOR

MY GOOD COMPATRIOTS,
WE GATHER HERE TONIGHT IN CELEBRATION OF A MILESTONE
ALLOW ME TO INTRODUCE YOU TO CHARLES McCRAE
HE IS THE NINETY-FOURTH TO JOIN US
AND SO HE IS THE EQUALIZER BETWEEN US AND RAPHAEL von MARTIN
LO, WE SHALL AVENGE OUR DEAD LOVERS ON THE MORROW
I SHALL BRING JUSTICE TO MY DEAR ALICE,
OR MY NAME IS NOT VICTOR ANGIOLLI!

CHARLES

THAT NAME, IT SEEMS FAMILIAR
IS IT TRUE, COULD IT BE?
AFTER THREE LONG YEARS OF VICTOR SEARCHING
THAT HIS LONG LOST LOVER IS SHE?

(*CHARLES* escorts *VICTOR* into the woods where he found *ALICE*, assuming that she would have returned there.)

CHARLES

VICTOR, YOU SAID YOU LOST YOUR LOVE?
WHERE DID SHE GO? THE WORLD ABOVE?

VICTOR

ARE YOU MAD?
SHE'S BEEN GONE FOR YEARS
DO YOU WISH TO LURCH THE KNIFE IN MORE?
DO YOU WANT TO FORCE MY TEARS?

CHARLES

BEFORE I SUFFER A SIMILAR FATE,
LOOK OVER THERE, FOR YOURS MIGHT MAKE YOU ELATE

(*VICTOR* sees *ALICE* in front of him. He is doubtful for a moment, until his sight is confirmed.)

VICTOR

Alice?

ALICE

Victor?

VICTOR

ALICE!

ALICE

VICTOR!

#17: "A LIGHT IN THE DARK"

(*ALICE* and *VICTOR* rush toward each other, meeting Center Stage, holding each other in an embrace. *CHARLES*, seeing the two reunite, walks offstage with an expression of joy.)

VICTOR

I GAZED OUT TO THE SUNSET EVERY NIGHT WHEN YOU WERE GONE
THE WARM LIGHT REMINDING ME OF YOU
AND NOW, I'M OVERJOYED THAT ALL OF MY HOPES WERE TRUE
YOU COULD BRING MY WORLD TO A DAWN

ALICE

THROUGH THE FORESTS I WALKED WITH NO ONE ELSE BY MY SIDE
THE TREES WERE NOT THE COMPANY I DESIRED
I HOPED THAT IN THE END THE MISDEEDS THAT TRANSPIRED
WOULD NOT STOP US FROM CONTINUING IN STRIDE

VICTOR & ALICE

AT LAST, WE RETURNED TO ONE ANOTHER
WE ESCAPED A FATE SO UNJUST
FROM THIS CALLOUSNESS WE SHALL RECOVER
WE CAN LEAVE BEHIND OUR DISTRUST

WE HAD THOUGHT OUR LOVE WAS ASH TO ASH AND DUST TO DUST
THE FUTURES OF OUR LIVES WERE STARK
TO THE SURPRISE AND DELIGHT OF THE BOTH OF US
THERE WAS A LIGHT IN THE DARK

VICTOR

I WILL SEE THAT von MARTIN PAYS FOR ALL THE PAIN FROM HIS MISDEEDS
AND THEN WE MAY COMFORTABLY WED

ALICE

IT'S A BLESSING THAT WE FIND IT IN OUR HEAD
TO CONTINUE WITH OUR PLANS, TO FULFILL THIS NEED

VICTOR

HOW I LONGED DEEPLY FOR THE PURE LIGHT OF YOUR EYES
LIVING WITHOUT THEM NEARLY CAUSED MY DEMISE
YOUR FACE, YOUR VOICE, STARS MISSING FROM MY SKY
BUT ALTHOUGH MY LIFE FOR THOSE THREE YEARS HAD GONE AWRY
THROUGH LIFE'S TWISTED WAYS, YOUR LIGHT SHONE AFLAME
WAITING FOR ME TO FIND YOU AGAIN

ALICE

WORDS COULD NOT DESCRIBE THE JOYS SPREADING FROM MY SOUL
MY ONE WISH WAS FULFILLED, I SAW THE MAN von MARTIN STOLE

VICTOR & ALICE

HOLD MY HAND, EMBRACE MY BEING IN YOURS
AND THEN WE WILL COME HOME AND FINALLY OPEN THE DOORS

WE HAD THOUGHT OUR LOVE WAS ASH TO ASH AND DUST TO DUST
THE FUTURES OF OUR LIVES WERE STARK
TO THE SURPRISE AND DELIGHT OF THE BOTH OF US

ALICE

OUR TALE DID NOT YET END

VICTOR

WE NEED NOT ANYMORE PRETEND

VICTOR & ALICE

THAT WE CAN BEGIN AGAIN WITH THE FUTURE WE DISCUSSED
MAKE UP FOR EVERY MISSED STROLL THROUGH THE PARK
AT LAST, I CAN SAY WITH ALL MY TRUST
YOU ARE MY LIGHT IN THE DARK

(The two embrace as the song comes to a close. *Applause segue.*)

#18: CHARLES'S REVELATION

(*CHARLES* walks onto the stage and faces the audience.)

CHARLES

AND SO THE LOVERS REUNITED AFTER THREE YEARS
BUT I WAS BUSY FINDING WAYS TO STOP MY OWN TEARS
SINCE THERE WAS PRECEDENT I FOUND I COULD CONSIDER
THAT MY LIFE'S ENDING MAY NOT BE SO BITTER

(*CHARLES* turns to *VICTOR*.)

CHARLES

VICTOR, I FEEL THAT THE TIME IS RIGHT
I MUST SEARCH FOR MY OLIVIA, EVEN IF IT TAKES ALL NIGHT

VICTOR

EXCUSE ME IF I COME OFF AS RUDE, BUT YOU MUST SEE
THAT THIS WAS ALREADY FAIRLY RARE, SO I PLEAD
“PLEASE, LET IT BE,” YOU MAY NOT LIKE THE TRUTH
OR WORSE, YOU COULD DIE IF YOU'RE FOUND BY THAT BRUTE

ALICE

DEAR, JUST LET THE MAN GO AND LET HIM MAKE CERTAIN
FOR ONCE HE HAS CLEARANCE, HE CAN DRAW THIS CURTAIN
WHO KNOWS? MAYBE HE CAN LEARN TO MOVE ON

(*VICTOR* thinks for a moment before turning to *CHARLES*.)

VICTOR

WELL, WHAT ARE YOU WAITING FOR? GET GOING, BE GONE!

CHARLES

THANK YOU SO MUCH, VICTOR, FOR THIS GOLDEN CHANCE
FOR ONCE I FIND YOU, OLIVIA, OUR LIVES MAY FINALLY ADVANCE

(*Lights out, end of Scene 2.*)

SCENE 3: THE STREETS

#19: THE SEARCH FOR OLIVIA

(*CHARLES* goes onto the streets and finds himself in the same alley from the end of Act 1. He sees a townspeople that he recognizes and talks to her.)

CHARLES

PARDON ME, MA'AM, BUT WOULD YOU HAPPEN TO KNOW
OF WHAT HAPPENED TO A GIRL JUST SOME DAYS AGO
I'D SEEN YOU ON THE STREET FROM THE CORNER OF MY EYE
I NEED SOME ANSWERS, SOME HOPE, THAT SHE DID NOT DIE

(*TOWNSPERSON* looks around, paranoid that Raphael may be near.)

TOWNSPERSON

I'M SORRY SIR, I DOUBT I'D BE ANY HELP
I RECALL YOUR FACE, BUT I FLED THE SCENE AFTER SHE YELPED

(Once the *TOWNSPERSON* sees that Raphael is absent, she provides a proper testimony)

TOWNSPERSON (con't)

BUT IN TRUTH I TURNED THE CORNER AND LOOKED BACK
TO SEE THE AFTERMATH OF THE ATTACK

YOU SEE, WHEN YOU LEFT TO ESCAPE, AS SHE FACED von MARTIN,
BRACING FOR DEATH,
SHE FELT UPON HER FACE ITS RANCID BREATH
BEFORE HE COULD TAKE HER FROM THIS WORLD, SHE COLLAPSED ON THE
STREET

TOWNSPERSON (con't)

Von MARTIN LOOKED UPON HIS VICTIM AND TOOK HER UP FROM THE
CONCRETE
HE MUST'VE PITIED HER, I GUESS, AND DECIDED TO TAKE HER IN
SO PERHAPS YOUR SITUATION IS NOT SO GRIM

(Pause.)

CHARLES

I HOPED I WOULD GET MY HAPPY ENDING
RETURN TO MY LOVE, IN ALL HER ETHEREA
BUT LO, SUCH LUCK HAS RUN OUT
FOR von MARTIN STOLE MY OLIVIA

#20: "THERE WILL BE BLOOD"

(Scene change. CHARLES is now back at the hideout with VICTOR, ALICE, and the rest of the survivors.)

CHARLES

VICTOR, SHE'S ALIVE! I FOUND OUT JUST NOW
BUT WE HAVE TO STOP von MARTIN, NO MATTER HOW

VICTOR

DON'T YOU WANT TO REUNITE WITH HER? WHY DO YOU WISH TO DELAY?

CHARLES

SHE'S IN THAT MAN'S HOUSE! SHE WAS KIDNAPPED THAT DAY
I MUST LEAD THE CHARGE, BE IN CHARGE OF THE ATTACK
AND I'M GONNA NEED SOMEONE TO WATCH MY BACK

VICTOR

McCRAE, YOU SHOULD KNOW THE PRICE THAT YOU PAY
WHEN YOU PLAY THIS DANGEROUS GAME YOU PROPOSE
TO DISPOSE OF THE MAN WHO LED OUR LIVES TO DECOMPOSE
YOUR PROSE WON'T GET YOU CHOSEN BY THE PEOPLE, I'M THEIR LEADER

CHARLES

IT'S COWARDICE FOR ME NOT TO LEAD IN THE FRAY
WHEN THE PERSON WE'RE RESCUING IS MY FIANCE

VICTOR

YOU HAVE NO CHARISMA AND EVEN LESS PANACHE
SO, UNLESS I LEAD, OUR ODDS OF VICTORY ARE DASHED

ALICE

ENOUGH YOU TWO! THE POINT IS BEING LOST
WE SHOULDN'T FOCUS ON THE SETUP, WE SHOULD FOCUS ON THE COST
IF YOU WORK TOGETHER, YOU CAN SEE ANOTHER DAY

CHARLES

SHE SAYS “WORK TOGETHER”

VICTOR

AND WE SAY

VICTOR & CHARLES

OKAY

ENSEMBLE (SOLOIST)

FORMING A PLAN, PIECE BY PIECE

JUST TRY AND STOP US, JUST TRY, YOU BEAST

ENSEMBLE (DIFFERENT SOLOIST)

PLOTTING AND PLANNING, THINKING WITH TACT

NOTHING WILL HAPPEN UNTIL WE FINALLY ACT

CHARLES

IT’S BECOMING IMPOSSIBLE TO BRIDGE OUT

WITH THAT SELF-RIGHTEOUS MACHIAVELLIAN ALWAYS TEARING IT DOWN

SO I SAY IT’S ABOUT TIME

TO GIVE SOME REASON TO THIS RHYME

SAVING HER MAY FINALLY RESOLVE

THE TRIALS OF THOSE WHO CAN’T BE SAVED AT ALL

VICTOR, THREE SOLOISTS

WE WERE TWENTY-FIVE STRONG, BUT NOW WE’RE EVEN STRONGER

THE TIDES WILL UNLEASH AND THE DAMS WILL FLOOD

WHAT’S THE POINT IN WAITING ANY LONGER

THE GODS HAVE DECIDED TONIGHT THERE WILL BE BLOOD

ENSEMBLE (SOLOIST)

JUSTICE IN HAND, BOLD AND TRUE

von MARTIN WILL TREMBLE, HIS DEEDS HELD ACCRUE

ENSEMBLE (DUO)

VENTURE INTO THE NIGHT, NOT A GLIMMER OF FEAR

MAKE NO MISTAKE, THE END IS DRAWING NEAR

ENSEMBLE (QUARTET)

DON’T BE FOOLED BY HIS WORDS NOR BY HIS EYES

WE’RE THE ONES THAT WILL BRING HIM TO HIS DEMISE

CHARLES, SOLOIST

RESCUE HER AND THE GHOSTS WILL REJOICE

AVENGED ARE WE, WE’LL HAVE OUR VOICE

CHARLES, SOLOIST (con't)

WE SHALL TRIUMPH ON THIS NIGHT
WE WON'T LET von MARTIN GIVE US A FRIGHT

VICTOR, ALICE, FOUR SOLOISTS

WE WERE SEVENTY STRONG, BUT NOW WE'RE EVEN STRONGER
THE TIDES WILL UNLEASH AND THE DAMS WILL FLOOD
WHAT'S THE POINT IN WAITING ANY LONGER
THE GODS HAVE DECIDED TONIGHT THERE WILL BE BLOOD

CHARLES

LISTEN HERE, AND LISTEN FAR
A DANGEROUS MAN MAKES EVIL IN HIS REPERTOIRE
HIS NAME IS RAPHAEL von MARTIN, AND DARE I SAY
HE GOES BEYOND THE EVIL OF SATAN IN HIS DAY

VICTOR

HIS CRIMES ARE VILE, HIS HANDS COVERED IN BLOOD
HIS WORK IS CRUDE, HIS MIND RAKED THROUGH THE MUD

CHARLES

HE HAS CAPTURED MY LOVER WITHOUT HER CONSENT
HE CUT MANY LIVES SHORT FROM HIS MALCONTENT

VICTOR, CHARLES, ALICE, AND FIVE SOLOISTS

HE SEEKS ONLY HIS NEEDS, THINKS NOTHING OF HIS FELLOW MAN
SO THE ONLY LOGICAL CHOICE IS TO MAKE UP A PLAN

(The members of the mob shift Stage Left as *OLIVIA* and *RAPHAEL* are revealed in the positions in which they start the next scene.)

VICTOR, CHARLES, ALICE, AND ENSEMBLE

TO STOP HIM AT LAST, BRING AND END HIS MISDEEDS

ALL

TONIGHT, HE'LL (R: THEY'LL; O: YOU'LL) BE ONLY ONE(S) THAT BLEED(S)

ALL

WE'RE NINETY-FIVE STRONG, COMPARED TO HIM WE'RE STRONGER
WE'LL DRAG HIS DEAD BODY THROUGH THE MUD
NOTHING CAN STOP US, WE'LL FIGHT 'TIL WE DIE

(In the ensemble, *OLIVIA* replaces "we're" and "we'll" with "they're" and "they'll", as well as replacing "him" and "his" with "you" and "your". *RAPHAEL*, does the inverse of the rest, replacing "ninety-five" with "ninety-four")

CHARLES
I SWEAR TONIGHT
OLIVIA
IF YOU DON'T SET ME FREE
VICTOR
I'LL SHINE THE LIGHT TO PROVE
RAPHAEL
THE SPIRITS HAUNTING ME ARE TELLING ME
ALICE
WORK TOGETHER AND WE'LL SEE
ENSEMBLE
THE STREETS WILL FLOOD
ALL
THERE WILL BE BLOOD!

(Lights out for more complete scene change)

SCENE 4: RAPHAEL'S HOUSE: THE BASEMENT

#21: "STOCKHOLM-PART 1"

(Lights come back. RAPHAEL turns to OLIVIA, who is tied to a chair.)

RAPHAEL	OLIVIA
HEAR ME, YOU MUST LISTEN	
OH, HOW YOU MAKE YOUR STORY GLISTEN	
RAPHAEL	OLIVIA
I GAVE HER ALL I HAD	DIRTY LIAR, YOU FILTHY SCUM
SHE LEFT ME, HE MOCKED ME	HOW COULD
THEY PRIVATELY SMILED	YOU MAKE YOURSELF LOOK GOOD
WITH GLEE	
AND JOY AT MY MISERY	
THERE'S ONLY SO MUCH A	BUT HOW CAN YOU FEEL FOR THEM
MAN CAN TAKE	WHEN YOU WERE THE ONE WHO
BEFORE HE BREAKS	KILLED THEM?
WHY DO YOU BELIEVE THEM	A MAN SUCH AS YOU WOULD ONLY
AND NOT ME	FEEL AS THEY FELT ABOUT YOU
I HAVE DONE NOTHING TO	
SPEAK FOR THE DEAD	AS YOUR SIDE CONTINUES TO
ONLY TOLD THE TRUTH	CONSTRUE
THAT GOD CAN SEE	
PLEASE HEAR MY PLEA	

AND TRY TO LISTEN TO ME
I'VE TOLD YOU THE TRUTH
OF MY UNFORTUNATE
YOUTH
SO THINK WHATEVER YOU
THINK
BUT KNOW THAT I'VE TOLD
YOU WHAT'S REAL AND
WRITTEN MY DECREE
DO YOU BELIEVE ME?

WHY IS HE SO
CONNIVING AND YET
CONVINCING

I FEEL MYSELF BELIEVING HIM
AND THEN LIST'NING TO FIND
A DEGREE OF TRUTH IN HIM

(*OLIVIA* silently nods before *RAPHAEL* walks upstairs, leaving her tied to the chair)

#22: "STOCKHOLM-PART 2"

(*OLIVIA*, still in the chair, hangs her head in disbelief. She tries to budge the ropes, but finds she is unable. She wears an expression of fear, but also guilt, as if she had failed at what she'd set out to do.)

OLIVIA

WHAT DID I JUST SAY?
I CAN'T BELIEVE MY OWN WORDS WOULD BETRAY ME THAT WAY
BUT IT FELT SO RIGHT
TO FORFEIT MY CONSCIENCE TO HIM BUT ONLY TONIGHT

BUT THAT'S WRONG, HE IS WRONG
TO THINK HE'S FREE FROM ALL CONSEQUENCE
HE'S EVIL IN EV'RY REGARD
MY MIND IS NOW MUDDLED WITH ALL OF THIS NONSENSE
BUT NOW I SEE HIS LIFE WAS HARD

(The ropes on the chair loosen and *OLIVIA* gets up.)

THIS HAS MADE ME DISTRAUGHT
I LEARNED A NEW SIDE OF THE STORY I WISH I HAD NOT
BLISS IN SUBMISSION TODAY
WHAT IN THE WORLD MADE ME FEEL THIS WAY

WHY AM I STILL ALIVE
WHY COULDN'T THAT FELON JUST LET ME DIE
WHY MUST I LIVE ON IN THIS HELL
THAT JIG WAS SUPPOSED TO BE SUICIDE
SO CHARLES WOULD NOT DIE AS WELL

HOW COULD I SYMPATHIZE?
HIS LIES PIERCE MY SKIN, HIS EYES CAN CHASTISE
HE HAS NO EMOTION, EVEN LESS OF A HEART
BUT SOMETHING DEEP INSIDE OF ME TEARS ME APART
YET NO MATTER HOW I FEEL
THIS TRUTH IS CLEAR AND REAL

HE TOOK A KNIFE AND PUT IT IN HIS WIFE
UNFEELING, UNCARING, A MADMAN
HE TOOK ME FROM THE LOVE OF MY LIFE
UNFEELING, UNCARING, A MADMAN
HE HAS NO REGARD FOR THE REST OF THE WORLD
SO I'LL DO THE SAME, I'LL CLOSE ALL THE DOORS
WHATEVER HE SAYS WILL STRENGTHEN ME
TO RETURN TO CHARLES ONCE MORE

CHAGRIN IS ALL THAT I FEEL
MY WOE THAT I FAILED TO PROTECT HIM COULD NOT BE MORE REAL
BEGIN THE NIGHTMARE AGAIN
I MUST LEAVE TO RETURN TO WHERE I HAD ONCE BEEN

YES IT'S TRUE, BLACK AND BLUE
MY THOUGHTS HAVE BEEN BRUISED BEYOND HEALING NOW
YET NOBODY SHALL EVER CARE
I'LL BE SAILING HOME, AND NO MATTER HOW
AT LAST, I'LL FEEL WHOLE, THIS I SWEAR

THERE IS NO PLACE LIKE HOME, THEY ALWAYS SAY
SO IT'S THERE I MUST RETURN, von MARTIN GET OUT OF MY WAY
BY THIS TIME NEXT YEAR, I'LL FORGET THIS ALL
WE'LL STAY UNITED, EVEN AFTER WE FALL
THE AUTUMNS WILL PALE TO OUR BEAUTY, THE WINTERS WARMED BY
OUR LOVE
WE'LL RIVAL EVEN THE BRIGHTEST SUMMER, AND IN SPRING WE'LL BE
MORE FREE THAN A DOVE
I'M NOT TAKING THIS ANYMORE, I'M THROUGH
MOTHER, FATHER, I'M COMING HOME TO YOU

HE TOOK A KNIFE AND PUT IT IN HIS WIFE
UNFEELING, UNCARING, A MADMAN
HE TOOK ME FROM THE LOVE OF MY LIFE
UNFEELING, UNCARING, A MADMAN
HE HAS NO REGARD FOR THE REST OF THE WORLD
SO I WILL DO THE SAME, CLOSE ALL THE DOORS
WHATEVER HE SAYS WILL STRENGTHEN ME
TO RETURN TO CHARLES ONCE MORE

WHY DO I BELIEVE EACH TWISTED LIE THIS MAN WEAVES?
I FEEL AN IRRATIONAL HONESTY, EVEN THOUGH HE CLEARLY DECEIVES
I GUESS THERE'S NEVER BEEN A BETTER TIME TO FIND MY WAY HOME
CHARLES AND I WILL SOON BE LEAVING, WE WILL GO TO STOCKHOLM
WHY STAY ON THESE DOCKS FOR THE REST OF YOUR LIVES
WHEN YOU CAN GET AWAY FROM THE HEARTBREAK AND THE KNIVES
SO PLEASE, IF YOU CAN HEAR ME, RELIEVE ME OF MY PAIN
SHOW ME OUR EFFORTS WON'T BE ALL BUT IN VAIN

(*OLIVIA* hangs her head as she sits down in the chair, and has the ropes tied around her. *Lights out for a scene change.*)

SCENE 5: RAPHAEL'S HOUSE: THE KITCHEN

#23: "PEACE OF MIND"

(*RAPHAEL* paces in the kitchen)

RAPHAEL

THE POUNDING IN MY HEAD IS ENOUGH TO MAKE ONE MAD
MY EYES AND HANDS CAN'T FOCUS, AND I WONDER IF PEACE CAN BE HAD
AS I PACE AROUND MY ROOM, FIGURES OF SHADOW TRY TO SMOTHER ME
WITH THEIR TORTUROUS PHILOSOPHY
THESE FIGURES GAINED COMPANIONS AS I PURGED THE WORLD OF SIN
NOBODY KNOWS WHERE IT WILL END, ONLY WHERE IT WOULD BEGIN
I'VE VANQUISHED VILE VILLAINS AS FAR AS THE EYE COULD SEE
BUT THEY REFUSE TO LEAVE ME BE

(*ERNESTO* and *ELIZABETH* enter on opposite sides behind a white scrim sheet, lit from behind. The two must not come together, but instead remain on both sides behind *RAPHAEL*.)

AND NOW I'LL NEVER SEE THE WORLD THE SAME
TONIGHT I'M LETTING THESE DEMONS OUT OF MY BRAIN

ERNESTO

TONIGHT, WE'VE BECOME THE DEMONS INSIDE YOUR BRAIN

RAPHAEL

WHY WON'T YOU LEAVE ME ALONE?

ELIZABETH & ERNESTO

WHY COULDN'T YOU DO THAT FOR US?

RAPHAEL

JUST LET ME BE ON MY OWN

ELIZABETH & ERNESTO

SUCH PLEAS WOULD BE SUPERFLUOUS

RAPHAEL

YOU'RE THE ONES WHO KILLED ME FIRST

THE ACTIONS TAKEN LATER ARE WHAT I BEMOAN

HER SOUL STILL HAUNTS ME, I CAN SEE IT IN HER EYES

ERNESTO & ELIZABETH

YOU'RE SO DISILLUSIONED

RAPHAEL

I SIMPLY COULDN'T BRING MYSELF TO CAUSE HER DEMISE

ERNESTO & ELIZABETH

BUT WHY DID WE DESERVE THIS FATE?

RAPHAEL

A PART OF ELIZABETH DWELLED IN THAT GIRL

ERNESTO

OH, WHAT GREAT DELUSION!

RAPHAEL

MY PRAYERS WERE ANSWERED BY THE WORLD

ELIZABETH

BUT IT WAS FAR TOO LATE

(As *RAPHAEL* continues, the ensemble grows larger.)

RAPHAEL

EYES FROM EVERY ANGLE

FOLLOW ME IN SHAME

AND AS I SHALL FACE JUSTICE,

IS THERE NO ONE TO BLAME?

WHAT COULD HAVE BEEN IS LONG SINCE DEAD

WITH A LIFE THAT TREATS ME ROTTEN,

AND A MIND THAT COULD NOT STOP THINKING

THE TRUTH IS THAT I'VE BEEN FORGOTTEN

RAPHAEL (con't)
SOMEWHERE ALONG THE PAVEMENT
FALLING THROUGH THE CRACKS
YOUR ACTIONS HAD SO KINDLY
HANDED ME THE AX!

(*RAPHAEL* faces the ensemble, which has reached its maximum number.)

I NEED NOT EXPLAIN MYSELF

ENSEMBLE

ARE YOU SURE THERE'S A REASON TO THIS RHYME?

RAPHAEL

MY SOUL'S IN A JAR ON SATAN'S SHELF

ENSEMBLE

DO YOU CLAIM IT'S ARTISTIC AND NOT A CRIME?

RAPHAEL

A TOY FOR THE GODS TO DO THEIR BIDDING

SO JUST ADMIT TO YOURSELVES THAT YOUR DEATHS WERE FITTING!

ENSEMBLE

MURDERER! CRIMINAL!

RAPHAEL

IT WASN'T A POINTLESS KILL

ENSEMBLE

HELLSPAWN! PURE EVIL!

RAPHAEL

THOSE TWO WERE NOT A CHEAP THRILL!

ENSEMBLE

BUT WHAT OF US? WERE WE NOT INNOCENT?

RAPHAEL

DEAR GOD, WHAT HAVE I DONE?

ENSEMBLE

CONTROLLED BY ENVY, DIABOLICAL, INSULTENT

RAPHAEL

I CAN'T TURN BACK ANYMORE, MY CRIMES OVERRUN
SO WHY EVEN TRY TO PLAY NICE?

(The ensemble leaves their place behind *RAPHAEL* and exits the stage.)

RAPHAEL (con't)

IF SHE'LL BE MINE, MY FRUSTRATION WILL SUBSIDE
BEFORE I FALL INTO MY PAST AS IT ROBS ME BLIND
SHE WILL GIVE ME MY PEACE OF MIND!

(Applause segue.)

#24: THE MOB'S ARRIVAL

(VICTOR knocks on RAPHAEL's front door)

RAPHAEL

COME IN

(VICTOR, ALICE, and CHARLES, as well as the entire ensemble, enter from Stage Left.)

VICTOR

WE HEARD YOU KIDNAPPED A WOMAN
RIGHT OFF THE STREET
RETURN THAT WOMAN TO US
FOR WE WILL NOT RETREAT

CHARLES

WE HAVE OUR MEN

ALICE

AND WOMEN

CHARLES

HERE TO BRING HER BACK

VICTOR

SO TELL US HER LOCATION OR ELSE
WE'VE NO CHOICE BUT TO ATTACK

(RAPHAEL notices CHARLES in the crowd)

RAPHAEL

CHARLES, WHY SEEK REVENGE? YOU KNOW YOU WON'T SURVIVE

CHARLES

KEEP QUIET, MAN

I KNOW YOUR TRICKS, I KNOW YOUR GAME, I'VE COME WITH OTHERS

RAPHAEL

YES, I SEE, AND IT FILLS ME WITH GLEE

CHARLES

HOW SO?

RAPHAEL

SILVER SHALL BECOME RED

CHARLES

THE DEVIL HAS SENT YOU, HE IS YOUR MASTER

(*RAPHAEL* lets out a slight laugh to himself as he turns from *CHARLES*)

WHY THE LAUGHTER?

RAPHAEL

POOR BOY, CAN'T YOU SEE?

I AM MY OWN LORD, MY OWN SLAVE

(He takes notice of *ALICE* near one side of the mob)

AND YOU, MY OLD FRIEND, SHALL NOT ESCAPE ME AGAIN

MARK MY WORDS, YOU SHALL MEET YOUR GRAVE

(*RAPHAEL* begins to attack *ALICE*. She enters a fetal position after a while. All characters onstage except for *CHARLES* freeze as *RAPHAEL* points his revolver at *ALICE*. Optional modification: slow movement instead of perfect stillness)

CHARLES

I CAN'T TAKE HIM

HE'S MUCH STRONGER THAN I

I KNOW I'D DIE IF I TRIED TO FIGHT

IT'S AN IMPOSSIBLE CONTEST OF MIGHT

WHAT DO I DO?

CAN SOMEONE SEND ME A SIGN?

I KNOW THERE'S A RIGHT CHOICE

BUT PLEASE LET THERE BE ANOTHER WAY

HAS HER LIFE MORE VALUE THAN MINE?

IF ONE'S MORE IMPORTANT, THAN WHO'S TO SAY?

WE BOTH LIVED, AND WE'LL BOTH DIE

THE QUESTION IS WHEN, BUT ALSO WHY

I CAN'T EVEN FATHOM WHAT THAT CRIMINAL'S BEEN THROUGH

AND THOUGH MY EFFORTS MAY FAIL, THERE'S SOMETHING I CAN DO

MY LIFE'S BUT ANOTHER STAIN ON HIS KNIFE

YES, MY DEATH HAS MEANING, SHE WILL LEAVE ALIVE

(*CHARLES* faces a frozen-in-place *ALICE* before turning back toward the audience)

ALICE, DEAR GOD, I HOPE YOU LIVE LONG
AND LIVE IN THE WAY THAT I NEGLECTED TO
I KNOW WHAT I MUST DO!

(*Segue*)

#25: SHOWDOWN

(Tableau ends and *CHARLES* tackles *RAPHAEL*. The two battle over the gun. The *ENSEMBLE*, seeing how well *CHARLES* is handling *RAPHAEL*, turns to exit. *VICTOR* grabs onto the sleeve of one of the men.)

VICTOR

WHERE DO YOU ALL THINK YOU'RE GOING?
YOU'RE RUNNING AWAY, YOUR COWARDICE IS SHOWING?

SOLOIST

DID YOU SEE HOW HE HIT HER? HOW HE'S FIGHTING HIM OFF?
IF THE RUMORS WERE TRUE, THEY BOTH WOULD HAVE DIED
SO THE ONLY REASONABLE CONCLUSION IS
THAT, ALL THIS TIME, von MARTIN LIED
WE DON'T NEED NINETY-FIVE, WE TRUST THAT THREE IS ENOUGH
TO AVENGE THOSE THAT DIED

RAPHAEL & CHARLES

OPEN YOUR EYES AND REALIZE YOUR DEMISE IS NEAR!

(The fighting continues between *CHARLES* and *RAPHAEL*. Eventually, *CHARLES* grapples the gun out of *RAPHAEL*'s hand and points it to his head.)

ALICE

YOU'VE GOT HIM NOW! YOU CAN END IT ALL TONIGHT
HIS JUSTICE IS COMING, AVENGE THEM FOR HIS BLIGHT

CHARLES

I MUST SAY, I'M APPALLED AT THE PAIN HE'S INSTALLED
I WILL HAVE MY REVENGE, I WILL NO LONGER STALL
HE WILL PAY ONCE AND FOR-

(*VICTOR* enters, *OLIVIA* in tow. *CHARLES* looks over to her, preventing him from making the shot)

CHARLES

Olivia...

(*RAPHAEL* grabs the gun from *CHARLES*' hand and tries to fire at him. Acting fast, *OLIVIA* stands between the two and takes the bullet. *CHARLES* catches her as she collapses.)

#26: "RAPHAEL'S LAST STAND"

(Placing his hand against the point of impact, he begins to mourn. *RAPHAEL* stands, dumbfounded by his actions, holding onto the gun. He holds the gun up without pointing at anybody as his hand begins to shake.)

RAPHAEL

WHY MUST MY CROWDED MIND
ALLOW ME TO DO THIS?
THROWN BACK IN MY CRUEL POINT OF VIEW
MY PAST HAS ROBBED ME BLIND
IT'S MASSACRED MY SOUL
THE BLADE THAT KILLED WAS SWIFT AND TRUE

CHARLES

DEAR GOD! WHY MUST I BE TEMPTED WITH A HAPPY END
ONLY TO HAVE IT SHATTERED BEFORE ME

OLIVIA

I FEAR THAT I'VE BEEN BROKEN, FAR TOO BENT
THIS MAY BE THE END OF OUR STORY
THE WORLD IS STARTING TO FADE
IN THAT MOMENT, MY PURPOSE WAS FOUND
I COULDN'T LIVE WITH MYSELF IF YOU DIED

CHARLES

MAKE NO MORE SOUND
NOTHING SHALL EVER BRING YOU
DOWN, ANYMORE
YOU'LL BE AWAY FROM THE GORE
WALKING THROUGH HEAVEN'S GATE
I MUST BID YOU ADIEU

OLIVIA

I WISH I COULD BE HERE LONGER
I WISH I WERE JUST A LITTLE BIT
STRONGER
BUT I'M AFRAID WE'RE TOO LATE
WHEN I'M THERE, I WILL WAIT FOR
YOU ALONE

CHARLES & OLIVIA

WE'LL FIND A NEW HOME

(*OLIVIA dies. CHARLES*, stricken with grief, turns to her murderer after closing her eyelids.)

CHARLES

YOU SHALL BE CONDEMNED TO THE FIRES OF HELL
YOU HAVE BROUGHT US BUT A WORLD OF PAIN
IT'S TIME TO END THIS CRUEL GAME, RAPHAEL
OLIVIA'S DEATH WILL NOT BE IN VAIN

(*CHARLES* and *RAPHAEL* continue to slug it out, both of their knuckles now stained red with blood. *CHARLES* begins to gain the upper hand as he pushes *RAPHAEL* against the kitchen counter. Just as he begins to throw another punch, *RAPHAEL* dodges it, grabs a frying pan, and hits *CHARLES* three times over the head with it before throwing it to the floor. He unsheathes his knife and prepares to make the killing blow. Throughout this period, *VICTOR* tries to stop *RAPHAEL*, often unsuccessfully.)

RAPHAEL

NOW I KNOW
THE END IS FAST APPROACHING
YES, I KNOW
THERE'S NOWHERE TO HIDE, NOWHERE TO RUN
AND I KNOW
THAT YOU WILL BE FORGOTTEN
'CAUSE THIS IS THE END
AND I HAVE WON

(*RAPHAEL* raises the blade above his head, but *VICTOR* grabs the revolver and fires it at *RAPHAEL'S* head, *killing him upon impact*. *ALICE*, in a traumatized state, clings to *VICTOR* as he consoles her.)

VICTOR

IT WILL BE ALRIGHT, WE'RE FREE FROM THIS DAY ON
OUR SORROW IS OVER, von MARTIN'S GONE

CHARLES

YOU'VE AVENGED THE HUNDREDS WHO LOST THEIR LIVES
AND THOSE WHO LOST THEIR HUSBANDS AND WIVES
I WISH YOU BOTH THE BEST
I'VE JUST ONE LAST REQUEST
YOU MUST TAKE US TO STOCKHOLM, IT'S OUR WILL
PLEASE DO THIS
WE'LL BE WITH OUR FAMILIES
WE HOPE YOU WON'T DISMISS

(*VICTOR* nods to show his approval of his newfound duties. *CHARLES* crawls over to *OLIVIA'S* corpse, the blood still dripping from his head. He holds her close to him and begins to cry.)

#27: "GOODBYE (REPRISE)"

CHARLES

HEAR THAT, MY LOVE?
WE'LL SOON BE ON OUR WAY
I'LL STAY BESIDE YOU
UNTIL I'M GONE
VICTOR, I'VE ONLY ONE LAST THING TO SAY

GOODBYE
WE SHALL LEAVE SOUTHAMPTON SOON
GOODBYE
TO THE MAN WHO SAVED MY LIFE
GOODBYE
HEAVEN KNOWS WE SHALL BE MISSED
BUT I HOPE
THEY HEED OUR CRIES
GOODBYE

(*CHARLES* collapses, dead.)

#28: FINALE ULTIMO-PART 1

(*ENSEMBLE* slowly returns to the stage. The cast slowly put the corpses of *RAPHAEL*, *CHARLES*, and *OLIVIA* on the kitchen table. During this entire endeavor, some cast members begin to dismantle the set. After a certain point the ensemble begins to move toward the front of the stage.)

#29: FINALE ULTIMO-PART 2

(*CHARLES* slowly begins to stand up on the table in front of the now entirely blank stage, reaching full position before singing, later joined by *RAPHAEL* and *OLIVIA*. After the three of them get off of the table, a few ensemble members move the table offstage.)

CHARLES

AND SO AT LAST HIS REIGN OF TERROR HAD CONCLUDED

VICTOR & ALICE

STOPPED BY THE PEOPLE THAT HAD ALLUDED

RAPHAEL

THE FOOL TOO BLIND TO SEE THE TRAGEDY HE'D FASHIONED

(ADD ELIZABETH AND ERNESTO)

THE TRIO BLINDED BY THEIR SELF-FULFILLING PASSIONS

VICTOR & ALICE

NOW, YOU HAVE SEEN BEFORE YOUR EYES

CHARLES & OLIVIA

THE PROOF THAT TRUE LOVE NEVER DIES!

ENSEMBLE

TRUE LOVE, IT NEVER DIES!

(ALL CAST MEMBERS exit in various directions. Lights out. Curtains begin to close, but stop halfway. The cast members take their bows after walking onto the front of the stage through the half-closed curtain.)

END OF SHOW

Property of Hayden Roberts, Erin Ledwith, and the Nomad Theatre Company