

RAPE OF THE CREATURE

A MUSIC PLAY IN THREE ACTS

By Mark Dunbar

Scored for 7 singer/actors & chamber orchestra

violin 1, violin 2, viola, cello, double bass, 2 flutes (piccolos), 2 oboes, 2 clarinets, 1 tenor sax, 2 bassoons, 3 french horns, 2 trumpets, 2 trombones, piano (electric keyboard), harp, electric bass guitar, percussion:

(drum kit, snare drum, bass drum, cymbal, tambourine, xylophone, vibes, glockenspiel, tam tam, castanets, bongos, maracas, timpani, congas, chimes)

LIBRETTO REHEARSAL DRAFT

13 January 2009

THE ACTION IS SPLIT BETWEEN DIFFERENT LOCATIONS, ON A SINGLE DAY. THE SCENES PRIMARILY OCCUR AT LILLY'S FLAT, AND TIM & DEIDRE'S HOME. OTHER SETTINGS INCLUDE A CONVENT CELL, AND A BAR. DIFFERENT AREAS OF THE PLAYING SPACE SHOULD DESIGNATE EACH LOCATION; OTHERWISE A REVOLVING STAGE COULD BE USED.

ACT 1 – EARLY MORNING

ACT 2 – MID MORNING

ACT 3 – EVENING & NIGHT

ROLES

LUCY/KELLY TODD – MEZZO SOPRANO

A young woman in her mid to late twenties

(NOTE: Sister Paul & Lucy/Kelly are played by the same actor)

SISTER PAUL – MEZZO SOPRANO

Lucy's 'twin'. A catholic postulant nun of the Order of Sister Adorers of the Most Precious Blood of Christ

KANTTELL KAN-SINGH – HIGH SOPRANO

A young woman in her early twenties, Lucy's friend

LILLY – SOPRANO

A friend of Lucy's and Kanttell's

TIMOTHY PACE – TENOR

An aid worker with an NGO, in his early thirties, married to Deidre

DEIDRE PACE – MEZZO SOPRANO, (BLUES/BELT)

Ex – nun, friend of Sister Paul, Tim's wife. She is at home looking after their first baby. Late twenties

DICK TURNBULL – BARITONE

Timothy's workmate, a fellow aid worker, and chain smoker. Late thirties

REVEREND MOTHER BERNARD DAMIEN – MEZZO SOPRANO

Sister Paul's lover and her Mother Superior at the convent, early forties

Notes on the Libretto

To realize their roles, performers should be aware of information (and relationships) that is not immediately apparent to the audience. This is, nonetheless crucial to the delivery of their parts.

Kanttell, Lilly and Sister Paul are all nuns in the convent over which Reverend Mother Bernard Damien (RMBD) presides.

Deidre is an ex-nun, having left the convent to elope with Tim.

The nuns are involved in rehearsing a 'therapy-play' called '*Rape of the Creature*', which is a riff on exorcism and vampirism, written for the nun's edification and amusement by RMBD, to help the nuns with their issues around men. The nuns play vampire witches.

According to RMBD's script, the 'play' should end with the summoning of Lilith and the drinking of life renewing ritual blood, but led by Lucy, the nuns determine to extend the story by picking up a man (Tim) for a blood sacrifice.

Sister Paul is a troubled nun with a background of childhood sexual abuse. She became a nun to retreat from the society of men. If she does not have Multiple Personality Disorder, she certainly has a number of alter egos. They are: Lucy - a revenge seeking lesbian vampire, and Kelly - her imaginary twin who as a child saved her from abuse. While some characters know about, and play along with Sister Paul's personae (Kanttell & Lilly), others are ignorant of them (RMBD). RMBD believes that Sister Paul has a wayward identical twin called Kelly.

Sister Paul and RMBD are lovers. Sister Paul and Deidre are ex-lovers. RMBD is jealous of Deidre and Sister Paul's relationship.

The Apple Hoax – This is Sister Paul's own addition to RMBD's 'play'. None of the nuns know about the practical joke aimed to spook them by Sister Paul.

Kanttell is an aboriginal woman with a 'stolen' past she alludes to in song throughout the work. She has ended up in a convent, a safe and woman-centred life. She dislikes and distrusts men, as do Sister Paul and Lilly.

Deidre, Tim and Dick's story is real. They have no idea about the nun's 'play'. Lucy recognises Tim at the bar from the photo she has examined at Deidre's place earlier and decides to choose him for the revenge-sacrifice.

RAPE OF THE CREATURE - LIBRETTO

ACT 1 SCENE 1

SISTER PAUL'S CELL IN A CONVENT

THROUGHOUT THE SCENE **LAUDS – THE MORNING PRAYER** IS SUNG. IN SISTER PAUL'S CONVENT CELL IS A TABLE WITH A NUMBER OF LARGE, RED, SUMPTUOUS APPLES IN A BOWL. OTHERWISE IT IS AUSTERE; A SINGLE BED, A BOOK, AN OVERNIGHT BAG, HALF PACKED

ALL CAST EXCEPT SISTER PAUL SING OFF-STAGE

SONG: **MORNING PRAYER – LAUDS**

ALL: ***Oh...***

SISTER PAUL ENTERS ON HANDS ON KNEES DRESSED IN FULL RELIGIOUS HABIT. SHE HOLDS A TOY BUG-CATCHER IN ONE HAND, A SLIPPER IN ANOTHER. SHE IS TOTALLY STILL THEN MOVES SUDDENLY AS IF CHASING SOMETHING. THESE MOVEMENTS ARE CUT TO THE MUSIC. SHE IS TRYING TO CATCH COLIN, HER FAVOURITE COCKROACH. COLIN AND HIS MATES ARE REPRESENTED BY A SINGLE TIGHT SPOT OF LIGHT, INSECT-LIKE, AGILE AND ELUSIVE

ALL: ***Oh, oh God come to my aid***
 Oh Lord make haste to help me

SISTER PAUL LISTENS TO THE OFF-STAGE SINGING

SISTER PAUL: Shit Colin, I've missed Lauds again because of you.

SHE FINALLY CORNERS COLIN

SISTER PAUL: Oh, Colin you've grown into a prize cockroach if ever I saw one! You're such a big, muscular beauty.

SISTER PAUL CREEPS SLOWLY TOWARDS HER PREY

SISTER PAUL: Come on my lovely, come back to mummy.

ALL: ***Oh, God come to my aid***
 Oh Lord make haste to help me

SISTER PAUL CAREFULLY REMOVES THE BUG-CATCHER LID

SISTER PAUL: Yes, yes, come join your family, they are in here already...I have a sweet, moist apple for you.

SISTER PAUL SUDDENLY SLAPS THE SLIPPER ON THE FLOOR.
PANDEMONIUM BREAKS OUT, A FLURRY OF HABIT, SLIPPER, BUG
CATCHER AND LIMBS AKIMBO. THEN IN SLOW MOTION SHE GETS COLIN

ALL: ***Oh, God***

SISTER PAUL: Gotcha Col!

ACT 1 SCENE 1A - LAUDS

THE **MORNING PRAYER** IS AUDIBLE OFF-STAGE DURING THE ACTION. SISTER PAUL TAKES THE LARGEST OF THE APPLES FROM THE BOWL. SHE CAREFULLY REMOVES THE TOP BY THE STALK. IT IS CLEAR THE APPLE HAS ALREADY BEEN CORED. SHE TAKES OUT HER CAPTURED COCKROACHES FROM THE BUG-CATCHER AND GENTLY PLACES THEM INSIDE THE APPLE, BEING CAREFUL NOT TO WOUND OR HURT THEM. FINALLY, SHE REPLACES THE TOP AND BEGINS TO APPLY WAX TO SEAL THE APPLE, THUS RESTORING IT TO ITS ORIGINAL APPEARANCE. SHE PLACES THE APPLE BESIDE HER BAG, AND BEGINS TO PACK FOR A JOURNEY

ALL: ***Glory be to the Father and to the Son and the Holy Spirit
Glory be to the Father and to the Son and the Holy Spirit
As it was in the beginning, is now, and ever shall be***

***Glory be to the Father and to the Son and the Holy Spirit
Glory be to the Father and to the Son and the Holy Spirit
As it was in the beginning, is now, and ever shall be***

***World without end, World without end
World without end, without end
World without end, World without end
World without end, without end***

***Oh God come to my aid
Oh Lord make haste to help me
Help me, help me, help me***

REVEREND MOTHER BERNARD DAMIEN ENTERS THE ROOM

RMBD: Who's a naughty nun again? We missed your lovely singing.

SISTER PAUL: Is skipping morning prayers still a mortal sin then?

REVEREND MOTHER BERNARD DAMIEN GIVES AN IRONIC SMILE AND
SEEING THE BIG, JUICY APPLE BESIDE SISTER PAUL'S BAG, PICKS IT UP
AND GOES TO BITE IT

SISTER PAUL: Ah, no! Not that one Reverend Mother dear.

REVEREND MOTHER BERNARD DAMIEN LOOKS DIRECTLY AT SISTER
PAUL, (NOT THE APPLE)

RMBD: But it looks so delicious. (PAUSE) Are you trying to tempt
me, Sister Paul?

SISTER PAUL: It has a bug in it...besides it's a present for the girls.

RMBD: Ah...my thespian nuns, my co-conspirators.

SISTER PAUL: Have this one; it is lovely, juicy and just as... tempting.

SHE SEDUCTIVELY GIVES REVEREND MOTHER BERNARD DAMIEN ONE
OF THE OTHER APPLES FROM THE BOWL. REVEREND MOTHER
BERNARD DAMIEN COMPARES AND EXAMINES THEM BOTH. THE
SECOND APPLE IS SMALLER AND OBVIOUSLY INFERIOR TO THE ONE
SHE ORIGINALLY CHOSE. SHE PLACES THE 'BUGGED' APPLE BACK ON
THE TABLE

RMBD: Ummm, second best eh? Well I guess your eyes are better than mine. But if the other's tainted then why keep it? Throw it out my love.

SISTER PAUL: You know it pains me to willfully mutilate one of God's creatures. I should've been a Buddhist in a pagoda. Instead, look at me, wretch that I am, God preserve me from all vanity, I'm a postulant nun in the Order of Sister Adorers of the Most Precious Blood of Jesus...

BOTH: Christ!

THEY BOTH LAUGH

ACT 1 SCENE 2

THE LOUNGE ROOM OF LILLY'S FLAT

THE MORNING PRAYER SEGUES INTO THE **CASTRATING SONG**. LILLY AND KANTTELL PERFORM A STRANGE RITE WITH RITUAL OBJECTS. IT IS PLAYFUL AND OVER-THE-TOP

SONG: **CASTRATING SONG**

LILLY/KANTTELL: *Blood is boiling*
Tears are red, fore-
Skin is peeling
From raptured head

***Blood is boiling
Tears are red, fore-
Skin is peeling
From ruptured head
He, haw, he, haw
He, haw, he, haw***

***Mix his life blood
Drink it down
Take his sex strength
For our own***

***Symbolize
Man's dread demise
By this brew
He will eschew
All ascendancy
Over us, now wise***

***Symbolize
Man's dread demise
By this brew
He will eschew
All ascendancy
Over us, now wise***

***Blood is boiling
Tears are red, fore-
Skin is peeling
From ruptured head***

Necromancy
Castrated, spent
Skin, semen, bones
Semen skin, bones
All hell bent

ACT 1 SCENE 3

TIM & DEIDRE'S BEDROOM

SOUND OF AN ALARM CLOCK

THE ***CASTRATING SONG*** SEGUES INTO ***OOH YOU LEFT ME (SO UNDONE)*** SIGNIFYING TIM AND DEIDRE'S PLACE. TIM AND DEIDRE ARE IN BED MAKING LOVE. HE IS MOANING, POST-COITAL. SHE IS VISIBLY ANNOYED. DEIDRE JUMPS OUT OF BED AND INTO HER DRESSING GOWN

DEIDRE: Tim darling, you'll have to work harder than that, big boy!

DEIDRE LAUGHS OUT LOUD AT HER JIBE; A CRUEL, LARGE, DIABOLICAL LAUGH. TIM GROANS AGAIN. DEIDRE SINGS AT TIM AS IF WITH A SONG ON THE RADIO TAUNTING AND TEASING HIM PLAYFULLY ABOUT HIS SEXUAL PROWESS...OR LACK THEREOF. OTHER CAST OFF-STAGE ACT AS DEIDRE'S BACKING VOCALS

SONG: ***OOH YOU LEFT ME (SO UNDONE)***

DEIDRE: ***Oooh... baby, baby I'm the one***

ALL OFFSTAGE: ***You're number one***

DEIDRE: ***Oooh... baby, baby you're the one***
I'm not a nun

ALL OFFSTAGE: ***You' not a nun***

DEIDRE& ALL: ***I tell you, no-one ever done me, never done
No-one ever done me, (Ooh...)
And left me
So undone, it's hard to fathom (cry)
You were born to try, try, try
I was born to cry, cry, cry
You were born to try, try, try
I was born to cry, cry, cry***

DEIDRE: ***Oooh... baby, baby I'm the one***

ALL OFFSTAGE: ***You're number one***

DEIDRE: ***Oooh... baby, baby I'm the one***

ALL OFFSTAGE: ***You're number one***

DEIDRE: ***Oooh... baby, baby you're the one
I'm not a nun (those days are done)***

ALL OFFSTAGE: ***Those days are gone***

ALL OFFSTAGE: ***You're number one***

DEIDRE& ALL: ***And left me
So undone, it's hard to fathom, ah...
So undone, it's hard to fathom, ah... I tell you
So undone, it's hard to fathom, ah...***

ACT 1 SCENE 4**SISTER PAUL'S CELL IN A CONVENT**

THE *MORNING PRAYER* IS SUNG OFF-STAGE UNDER THE DIALOGUE

ONE VOICE: *Glory be to the Father and to the Son and to Holy Spirit*
 Glory be to the Father and to the Son and to Holy Spirit

WHILE REVEREND MOTHER BERNARD DAMIEN IS LOOKING AWAY
SISTER PAUL PLACES THE 'BUGGED' APPLE IN HER BAG

RMBD: What time is the bus?

SISTER PAUL: 6:30ish. Gracious God, let the bus driver be a woman!

RMBD: (LAUGHS) You can't avoid the rough sex all your life dear!

SISTER PAUL: I wish!

THEY LAUGH TOGETHER

RMBD: You've got the script?

SISTER PAUL: Yep, and this time, thank God I don't have to find a female
 chemist!

RMBD: Ha, ha, very funny.

THEY LAUGH TOGETHER

ALL: ***Oh God come to my aid***
 Oh Lord make haste to help me

RMBD: Now Sister Paul, I hope this won't take all weekend like last time? It should only be one night at the most by my reckoning.

SISTER PAUL: (WITH MOCK RESPECT) Reverend Mother Bernard Damien do not worry yourself, we'll be back tomorrow by vespers.
 Thanks for letting me sneak out early... again.

RMBD: You know I can't deny you, pet. You going alone?

SISTER PAUL: (LOOKING UP TO HEAVEN) Never alone.
 But what if it's not me that returns?

RMBD: (STARTLED) Mercy Mary don't let it be big, bad sister Kelly. I fell for that ruse once before!

SISTER PAUL: (LAUGHING) That you did poor love! Anyhow she tells me she is called Lucy now, short for... (PAUSE) Lucretia apparently.

RMBD: A trifle Shakespearian but topical! But hey, what's in a name, we of all people know how transient names can be!

SISTER PAUL: ...and, just to be accurate, she's my little sister; I'm the oldest by 6.66 minutes ...precisely.

RMBD: Couldn't get away fast enough eh?

SISTER PAUL: Oh, she's not that bad really, just a bit of the devil in her as we well know. But being a twin does have its ups... and downs.

A MUSICAL CHANGE AS SISTER PAUL REMEMBERS...

ACT 1 SCENE 4A

SONG: **ANGEL KELLY & OF TWIN SINS**
(Mezzo sings Kelly's lines off-stage throughout)

SISTER PAUL: ***Footsteps staggering***

KELLY: (OFF STAGE) ***He's been drinking beware***

SISTER PAUL: ***Mummy working late again***

KELLY: ***He is stumbling up the stairs***

SISTER PAUL: ***And me wet and shivering***

KELLY: ***He takes a swig and grins***

He smells, I'm scared

Hand on his rude thing

SISTER PAUL: ***That's how a nun is made, that's how I become a nun***

SP & KELLY: ***Sniveling us both in one tepid bed***

Identical, reciprocal, indistinguishable thread

Could he tell the difference?

Between twin step daughters

Between life and death

Between terror and dread

SISTER PAUL: *That's how a nun is made, that's why I become a nun*
Ah ...
Oh sister my trickster
My sister soul saver

KELLY: *Oh God come to my aid*

RMBD: *Our Sister Paul she*
Sings a tune, to
Which I suppos'd I
Was immune
A harmless prank
For some you see
May cause a lover
A coronary!

She sets a trap
Designed to confuse and
This wise gay nun fell for
Love's cruel ruse
Two they say is as good as one
But in my case the math
Was a dangerous sum

Oh sister my trickster
Oh sister sweet sister
Oh sister my trickster
Oh sister sweet sister

SISTER PAUL: *Pee – she whispers*
Piss! piss now – she cries

*He can't stand the smell
It turns his insides
That's how I become a nun*

*So I squeeze it, squeeze it out
Each golden drop
Drenched with Mary's tears
While Angel Kelly cops the lot
That's how a nun is made
That's why I become a nun*

*My sister sweet trickster
Oh sister sweet sister
Oh sister my trickster
My sister soul saver*

KELLY: *Oh Lord make haste to help me*

RMBD: *Well, months we'd yearned and
Fondled, caressed
In love's delicate monastery
Sister Paul and her reverend mother
Embraced in a catholic celibacy*

*Well, she was young and
She was coy
I, her guide in erotics
A quick learner was she as we
Sweetened our nights,
Game slaves to love's despotics*

*On my cot sized bed
Spoon-fashion we lay
Giggling like girls at a fair
Particular friends, from the waist up,
As chaste as orphan Jane Eyre
Yes so chaste in our motherhouse lair!*

RMBD & SP: *Oh sister my trickster
Oh sister sweet sister
Oh sister my trickster
Oh sister sweet sister*

SISTER PAUL: *I was sopping wet,
She was bone dry
I cried blood for tears
Heard her desert cry
As the devil's finger
Kept slashing her insides
So many times
Each time
She got quieter still
(I love you Kelly)
Each time quieter still
With each dry, quiet, dying sigh
That's how a nun is made
That's how I became a nun*

*I do love you Kelly
Beyond our twinning
Whatever you are*

*Whatever you become
I love you and honour you
Forever, thanks giving*

RMBD:

*One day she arrived
All smiling and flirt
Nothing under her habit
But a black mini skirt*

*We kissed in full view
In public and full
Said I this is not right
This is does not seem like you*

*How prophetic those words
Her sly grin wafer thin
I'm Lucy not Paulie
I am her twin!*

*I fell in a faint
Who had I just kissed?
With identical eyes
Hair, breast and lips*

RMBD & SP:

*We collapsed in a heap
Two bent nuns, a twin
A dozen hail Mary's
To absolve us of sin*

RMBD:

*That identical form
Keeps me wond'ring anew*

***When laid cheek to cheek
On our celibate pew
Celibate pew!***

***How I wish she would get
Just a little tattoo
So innocent me
Could tell Kelly***

SISTER PAUL: (SPOKEN) Actually it's Lucy

RMBD: Whatever!

Well tell her from you!

RMBD & SP: ***Oh sister my trickster
Oh sister sweet sister
Oh sister my trickster
Oh sister sweet sister
Oh sister my trickster
Oh sister sweet sister***

SISTER PAUL CLOSES HER BAG. THEY EMBRACE AND KISS...IT BEGINS
WARMLY AND BECOMES PASSIONATE.

SISTER PAUL: Speaking of dramas, now don't be surly, I will also be visiting
Deidre; or should I say 'Sister Slag'... as you cruelly used to
call her.

RMBD: Well...in 6 months in here, an honest gardener plus three nuns defiled, as well as an elopement hardly qualified her for sainthood.

SISTER PAUL NOT TO BE OUTDONE

SISTER PAUL: Umm...if I remember my history right, a bit on the side never got in the way of quite a number of cardinal canonizations!

RMBD: Touché!

REVEREND MOTHER BERNARD DAMIEN CARESSES SISTER PAUL'S BREAST, TAKING A DIFFERENT TACK

RMBD: Must you see her, babe?

SISTER PAUL: Don't be silly! I like her. And I might get to see her hubby, Saint Tim the Pure!

RMBD: (JEALOUSLY) Mmmm, she certainly got to like you, to be sure!

ACT 1 SCENE 5

THE LOUNGE ROOM OF LILLY'S FLAT

LILLY AND KANTTELL ARE CHANTING WHILE PREPARING OBJECTS FOR THE RITUAL

LILLY/K'TELL: *With rotten damp ravish the morning air
Let their exhal'd unwholesome breaths make sick*

*The life of purity, the supreme fair
 Ere he arrive his weary noontide prick
 Ere he arrive his weary noontide prick
 Ere he arrive his weary noontide prick*

*And let thy musty vapours march so thick
 That in their smoky ranks his smoth' red light
 May set at noon and make perpetual night
 May set at noon and make perpetual night*

*Ere he arrive his weary noontide prick
 Ere he arrive his weary noontide prick*

LUCY ARRIVES AND PLACES HER BAG CAREFULLY ONTO A DISHEVELED COUCH. IT IS THE SAME BAG THAT SISTER PAUL PUT THE APPLE IN. SHE WAVES AN APOLOGY FOR BEING LATE AND JOINS IN THE CHANT FROM SHAKESPEARE'S **RAPE OF LUCRETIA**. IT IS AS IF THEY HAVE REHEARSED THIS BEFORE

ALL THREE: *Ere he arrive his weary noontide prick*

LUCY: *His drumming heart cheers up his burning eye
 His eye commands the leading to his hand
 His hand, as proud of such a dignity
 Smoking with pride, march'd on to make his stand
 On her bare breast, the heart of all her land
 Whose ranks of blue veins, his hand did scale
 Left round turrets destitute, destitute and pale*

*Smoking with pride, march'd on to make his stand
 On her bare breast, the heart of all her land*

***Whose ranks of blue veins, his hand did scale
Left round turrets destitute, destitute and pale***

***Ere he arrive his weary noontide prick
Ere he arrive his weary noontide prick
Ere he arrive his weary noontide prick***

ALL THREE: ***Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land
Whose ranks of blue veins, his hand did scale
Left round turrets destitute, destitute and pale***

LUCY: ***Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land
Whose ranks of blue veins, his hand did scale
Left round turrets destitute, destitute and pale***

LILLY/K'TELL: ***Ere he arrive his weary noontide prick
Ere he arrive his weary noontide prick
Ere he arrive his weary noontide prick***

KANTTELL: (INTERRUPTING)

Oh Lord, men are putrid, stinking shitheads

THEY LOOK AT KANTTELL AS IF TO SAY "WHERE DID THAT COME FROM?"

LUCY: (To Lilly) Soz for being late, I think we nailed it but!
Except for that last bit! I don't recall anything in the script
about the male sex being putrid, stinking or...shitheads? And
even though I thoroughly concur, I think Mother will not be
amused.

LILLY AND KANTTELL SHRUG, LUCY CONTINUES IN A SHAKESPEARIAN VEIN

LUCY: Besides, men's faults, Kanttell, do seldom to themselves appear.

LILLY: They appear to me, starting and ending between their legs!

LUCY: And ever lusty in growth!

THEY ALL LAUGH

LUCY: You tasted *real* blood Lilly?

LILLY: Mum used to make us eat black pudding...Yuk!

LUCY: Pigs blood won't nourish you, I mean human blood?

ACT 1 SCENE 5A

SONG: *IN PRAISE OF BLOOD*

LUCY: *It's thicker than mother's milk*

KANTTELL: *And easier to come by*

LUCY: *It's softer than smoothest silk*

BOTH: *As it glides down our oesophagi*

LUCY: *More creamy than buttermilk*

KANTTELL: *And less demanding than semen*

BOTH: *It's the river than sustains
From hades to hell
The suck the good feed
The kiss and don't tell
Thirst never slaked
Of the humble red cell
Thirst never slaked
Of the humble red cell*

LUCY: *As a giggling girl
My brain pulsed vermilion
He rode up and took me on
Sextus Tarquinnius' cruel stallion
Groomed by trust
Unripened sex despoiled by
Hands prising, plunging
Smiling eyes turn wild
Blood fled gold from glistening bruised thighs
Of speed and rough cobble
Of trembling rump, sweat, snorts and cries*

LUCY: My God, I could kill them all!

LIL/KAN: *It's thicker than mother's milk*

KANTTELL: *And easier to come by*

LILLY: ***It's softer than smoothest silk***

ALL: ***As it glides down our oesophagi***

LILLY: ***More creamy than buttermilk***

KAN/LUCY: ***And less demanding than semen***

ALL: ***It's the river than sustains***
 From hades to hell
 The suck the good feed
 The kiss and don't tell
 Thirst never slaked
 Of the pulsing red cell
 Thirst never slaked
 Of the pulsing red cell

KANTTELL: ***As a brown-sad baby***
 My name unknowable
 Ripped down the middle
 Grandmothers crumpled
 Now all undead
 Dreaming zombie purpose
 Pay the rent with white red
 Extinguish the worthless

LUCY/LILLY: ***Extinguish the murderers***

LUCY: ***It's thicker than mother's milk***

KAN/LIL: ***Iron rich and nutritious***

KANTTELL: *And easier to come by*

LUCY: *It's softer than smoothest silk*

KAN/LIL: *Lubricious as cunnilingus*

ALL: *As it glides down our oesophagi*

LUCY: *More creamy than buttermilk*

KAN/LIL: *As fragrant as citrus*

KANTTELL: *Much less demanding than semen*

ALL: *It's the river than sustains*
From hades to hell
The suck the good feed
The kiss and don't tell
Thirst never slaked
The life renewing red cell
Thirst never slaked
The life renewing red cell
Thirst never slaked
Of the humble red cell

KANTTELL: *With each slash we gain their strength*

LUCY: *With each incision their sinews slacken*

LILLY: *Never again fright and dread of night*

ALL: ***We glutting vamps on their fear fatten
We glutting vamps on their fear fatten
We glutting vamps on their fear fatten
Fatten, fatten, fatten, fatten***

LUCY: Hell, I need to feed, and a big one.

ALL: Hell yeah!

ACT 1 SCENE 6

TIM & DEIDRE'S BEDROOM

TIM IS LYING IN BED ALONE. HIS HANDS ARE BUSY UNDER THE SHEET.
DEIDRE IS SINGING AS SHE MAKES BREAKFAST

SONG: ***OOH YOU LEFT ME UNDONE (Fragment)***

DEIDRE: ***So undone it's hard to fathom, ah, ah, ah***

(OTHERS OFFSTAGE): ***So undone it's hard to fathom, ah, ah, ah***

DEIDRE: (CALLING FROM THE KITCHEN) Get up lover boy, breakfast's done.

TIM: I'm coming.

INSTEAD TIM SINGS (WITH SOME HELP)

ACT 1 SCENE 6A**SONG: SECOND COMING**

**TIM: *Have to work harder than harder than that work
Harder, work harder, work harder than that***

***Have to work harder than harder than that
Work harder, work harder, harder than that***

***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

**DEIDRE: *Have to work harder than harder than that work
Harder, work harder, work harder than that***

**TIM: *Have to work harder than harder than that
Work harder, work harder, harder than that***

**DEE & WOMEN: *Have to work harder than that so much harder than
(off stage) So much harder, so much harder, so much harder***

***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

**TIM: *This was not how I imagined life to be
A simple pleasure becomes a dread tyranny***

***This is not how conjugal life should be
What could be bliss she holds under lock and key***

***Have to work harder than harder than that work
Harder, work harder, work harder than that***

***Have to work harder than harder than that
Work harder, work harder, harder than that***

DEIDRE: ***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

TIM: ***Have to work harder than harder than that
Work harder, work harder, harder than that***

DEE & WOMEN: ***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

***Have to work harder than that so much harder than
So much harder, so much harder, so much harder***

TIM: ***This was not how I imagined life to be
A simple pleasure becomes a dread tyranny
This is not how conjugal life should be
What could be bliss she holds under lock and key***

I think of a time when I did no wrong

*Ev'ry moment together a sweet song
 Holding hands as we walk down the avenue
 Laughing at each others quips just me and you*

*Now as I lie in this bed my head flies away
 To someone else, anyone, anyway
 I clasp tight in my palm my hard ring it is
 Trembling, quivering, drowning my misery*

*Come all you fair maids, vamps, whores and sirens too
 Come sing my song, you've worn my crown all along
 Take me away in your, take you away in my glorious
 Fabulous, scandalous, amorous...*

*I think of a time when I did no wrong
 Ev'ry moment together a sweet song
 Holding hands as we walked down the avenue
 Laughing at each others quips just me and you*

*Now as I lie in this bed my head flies away
 To someone else, anyone anyway
 I clasp tight in my palm my hard ring it is
 Trembling, quivering, spouting in ecstasy*

ALL: *Come all you fair maids, vamps, whores and sirens too
 Come sing my song, you've worn my crown all along
 Take me away in your, take you away in my glorious
 Fabulous, scandalous, amorous...*

TIM & DEIDRE: *Conjugal bliss*

ACT 1 SCENE 7**THE LOUNGE ROOM OF LILLY'S FLAT**

LUCY, LILLY AND KANTTELL SING WHILE SETTING UP A RITUAL SPACE
TO BRING FORTH THE DEMONESS LILITH

ALL: ***Blood***
The musty vapour is now concoct'd
Lilith's broth has taken hours to brew

LUCY: ***All herbs are well mixed but one***

ALL: ***Blood of rank noontide prick will do***
Blood of rank noontide prick will do
Blood of rank noontide prick will do

LUCY: (TO KANTTELL) Not the lizard tail dummy, the crow's claw!

KANTTELL: ***My sincere apologies to you, dark queen!***

LILLY: (REFERING TO A FOLDED PAGE)

Have we got everything?

Here's the list...

-Black, and/or purple candles

- Musk incense

- A silver chalice

-The temptress's apple

- A scourging whip

- A Black cape, preferable satin for Main Operator, that's

Lucy

- Red wine

- A scalpel (sterile) or x-acto knife to draw blood

It says here to bring forth Lilith we definitely need blood.

LUCY: (SHUDDERS AS IF SHAKING OFF AN UNWANTED THOUGHT)

And we will get it, don't you worry, lots and lots of blood.
How much longer Lilly? Sis Paul is on her way over, and you know how sanctimonious she is about this stuff, and she still calls me Kelly.

LILLY AND KANTTELL LOOK AT EACH OTHER KNOWINGLY, THEY'VE PLAYED ALONG WITH LUCY'S CONCEIT BEFORE

LUCY: I tell her it's Lucy, short for...

LILLY: Lucretia, as in Rape of...

LUCY: Revenge, not rape Lil. This is the Revenge of Lucretia, that's my story, revenge baby, anyhow what's the big deal in a name, I mean she can talk...

ACT 1 SCENE 7A

SONG: *PIOUS PAUL*

LUCY: *Sister Paul
She seems so pious
That's her own deluded godly bias
Yes she is devout*

But I do not doubt

Sister Paul

She acts so pious

That's her own deluded godly bias

Yes she is devout

But I do not doubt

That it covers her rage

Twins share the same page

Sister Paul

She smiles so pious

That's her own deluded godly bias

But I do not doubt

That she is devout

That it covers her rage

Twins still share the same page

Her forgiveness is so rich

I scratched the bastard's itch

Her sanctimonious flight

From the sacrificial night

Sister Paul, pious Paul

Sister Paul, pious Paul

LUCY: Sister Paul, really where did that name come from, Sister Paul...appalling!

LILLY AND KANTTELL LOOK AT ONE ANOTHER, A NOD AND A WINK, LUCY EXITS IN A HURRY

ACT 1 SCENE 7B

SONG: TO BE A VORACIOUS VAMPIRE QUEEN

KANTTELL: *The brew is ready to taste!*

LILLY: *There's a great history that supports us*

KANTTELL: *A glorious line of sorceresses*

SISTER PAUL: (OFF STAGE) *A make-believe world of cannibaleses*

ALL: *To be a voracious vampire queen!*

SISTER PAUL ENTERS IN HER HABIT, AMUSED AND JOINS IN THE SPIRIT OF THE SONG

To be a voracious vampire queen!
There's a great history that supports us
A glorious line of sorceresses
A make-believe world of cannibaleses
To be a voracious vampire queen!
To be a voracious vampire queen!

ALL: *Voracious vampires, Sapphic daughters*
Voracious vampires, Sapphic daughters
Devouring vampires
We the undead, you the unliving
Nourishment, renewal

From man-blood distilling

LILLY: ***In Babylon stalks temptress Lilith***

KANTTELL: ***Empusa and Lamia stroll Grecian earth***

SISTER PAUL: ***The evil succubae prowl pews for converts***

ALL: ***To be a voracious vampire queen!***
To be a voracious vampire queen!

There's a great history that supports us
A glorious line of sorceresses
A make-believe world of cannibalesses
To be a voracious vampire queen!
To be a voracious vampire queen!

LILLY: ***Men suck from us in womb, at breast***
Sap our strength, gestation's jest

KANTTELL: ***Then suck our culture, thief our young***
Dilute the potent, desecrate midden

SISTER PAUL: ***They suck the joy from child-grown dreams***
Turn sleep-making airs into heart-tearing screams

ALL: ***Voracious vampires, Sapphic daughters***

KANTTELL: ***Men are forks and knives, vengeful killers***

ALL: ***Voracious vampires, Sapphic daughters***

KANTTELL: ***Ravage the world, take no pris'ners***

ALL: ***Devouring vampires***

KANTTELL: *Devour our flesh*

ALL: *We the undead, men unforgiving*
Nourishment, renewal
From man-blood distilling

LILLY: *We are carnal, lesbian, sadomasochistic*

KANTTELL: *Monsterised, called names the press will go ballistic*

SISTER PAUL: *Spooky, kooky, struth! Can't seem to resist it!*

ALL: *To be a voracious vampire queen!*
To be a voracious vampire queen!

SISTER PAUL: *There's a great history that supports us*

LILLY: *Food maintains life only blood renews it*

KANTTELL: *A glorious line of sorceresses*

LILLY: *We amputate, desecrate, mutilate and castrate*
Your cock, short arm, pole and reason

SISTER PAUL: *A make-believe world of cannibalesses*

ALL: *To be a voracious vampire queen!*
To be a voracious, audacious, salacious, outrageous
Vampire queen, vampire queen!

SISTER PAUL: Where's Kel?

LILLY: Please, don't make her madder than she is!

KANTTELL: She needs to be called...

ALL: Lucy!

ACT 1 SCENE 8

TIM & DEIDRE'S KITCHEN

TIM AND DEIDRE ARE PREPARING BREAKFAST, DICK ENTERS
BREATHLESS AND SMOKING

DICK: (GASPING) It's me, (PAUSE FOR BREATH) ya, (PAUSE) ya ready Tim?

DEIDRE: Shit!

TIM: Dee!

DEIDRE: Put it out Dick, you'll fucking kill yourself...if it weren't for the baby and other collateral damage I wouldn't really mind.

TIM: Dee!

DICK: Breakfast that good, or just not getting any Deidre?

DEIDRE: Very funny.

DICK: Shake a leg Tim, big meeting today. See the news? The crisis is worsening. It's chaos over there! I think they will send us over there ASAP as part of the 'Preliminary

International Response & Verification Emergency Relief Team' or PIRVERT...you have to visualize it; it looks better than it sounds.

DEIDRE: I don't know...an apt acronym in your case, a hole in one.

THEY ALL LAUGH

DICK: This is serious Dee, my guess; we'll go sometime this week.

TIM: Shit, ya think so? God overseas, my first real, hands-on relief work...

DEIDRE: It will be a relief for us... just to get rid of him.

TIM: Dee!

DICK: (LAUGHS) Don't worry mate, you'll be in safe hands, coz I'm the best relief worker Ozy-Aid ever had.

DEIDRE: Safe hands is right...it's his cock they need to worry about.

TIM: Dee!

DEIDRE: Spooky how he uses the words 'hand' and 'relief' in the same breath.

TIM: Dee enough!

DICK: (LAUGHS) It's OK mate, (TO TIM) premenstrual?

THE BLOKES LAUGH TOGETHER

DICK: (TO DEE) I'd be glad to show you my... (HE LOOKS AND WINKS AT TIM) CV anytime you like Dee. How about later tonight?

DEIDRE IGNORES HIM

DICK: (TO TIM) Come on mate, shake a leg...the civilized world beckons, time to do our bit for fellow humanity.

DEIDRE: Listen to him, so self-righteous....'the civilised world'! Shit...your so-called 'civilised world' has killed over 100 million people in only the last hundred years, in wars alone, and mostly civilians. That's more than 'savages' achieved in a millennium...so much for civilisation.

DICK: God Dee, there's been a fuckin' mega flood, a tsu-fucking-gami; it's all over the news. What should we do...pray?

DEIDRE: Might help.

DICK: Listen to little miss Bible belt! You religious nutters make me puke...at least we are trying. What did you missionaries do? Travelled the world in righteous glory administering in about equal portions the Bible and the belt.

TIM LAUGHS

DEIDRE: Shut up Tim. Anyway who causes these tsunamis, these floods these ecological catastrophes? Us, the rich, that's who. It's our voracious appetite that has poisoned the

world...in Brazil the forests are raped so we can live like pampered poodles. What you are doing is like standing at the brink of hell's inferno tossing down snowballs to quell the flames. You might feel better, but souls are burning just the same.

DICK: Ok Dee, fair enough, you may be right...we may have fucked up so bad that it is too late...nature will shrug her shoulders and decide that letting the apes run the show was fun for a bit, but in the end maybe a bad idea...

DEIDRE: Yeah, but for one silverback gorilla there's still some fun to be had...eh Dicky-boy?

TIM LAUGHS

DICK: Shut up Tim.

SONG: SONG OF INSULT

DICK: ***Oh what a pleasant wifey dear
So sweet and so suave***

DEIDRE: ***He is the complete arsehole (the full package)
He thinks he's such a card***

TIM: ***Would you like a cup of tea Dick?
Before the day's hard yard***

DICK: (together) ***No thanks Tim we've got to go***

DEIDRE: ***No way Tim, he's got to go!***

DICK: ***Who would've thought
My mate Tim would marry a nun?***

TIM: ***(Ex-nun)***

DICK: ***And the babe even has ideas
Marx, Mao, Castro rolled into one***

DEIDRE: ***The prick's an opportunist
A revisionist, a rat
Tim drank the dregs
When he made friends with that!***

TIM: ***Like to hold the baby Dick?
She's my little kitty - kat***

DICK: ***No thanks Tim***

DEIDRE: ***No way Tim***

DICK: (to himself) ***Wouldn't touch the brat***

DEIDRE: ***His lungs would kill a cat***

DICK: ***She wears her fey politics
On her selfless, smug sleeve
And like all pious do-gooders
Her purity's naïve, very naïve***

DEIDRE: ***He has no genuine politics
He pretends to believe
It's all ego on his sleeve
Just to be seen to achieve***

DEIDRE: *He does not fool me
Like he baffles my Tim
He'll reap what he sows
And I'll rub it well in*

DICK/ DEIDRE: *He/she does not fool me
As he/she baffles poor/my Tim
He'll/she'll reap what he/she sows
And I'll rub it well in
He'll/she'll reap what he/she sows
And I'll rub it well in*

DEIDRE: *They say opposites attract*
DICK: *And friends should have things to share*
DEIDRE: *And that sly words bite with irony*
DICK: *Bearing barbed meanings to snare*

DICK/ DEIDRE: *The kindness that bind us
Of the mouth seldom be
When we speak there's a flood
Where lies only dross and debris*

TIM: *Me thinks they protest
Far, far, way too much
Me thinks they protest, too much*

DICK/ DEIDRE: *They say opposites attract
And friends should have things to share*

ALL: *The kindness that bind us
Of the mouth seldom be*

*When we speak there's a flood
Where lies only dross and debris*

TIM: *They say*

ALL: *Opposites attract*

(TIM'S SPELL IS SUDDENLY BROKEN)

DICK/DEIDRE: *Arsehole!*

DICK/DEIDRE: We're/Get out of here!

TIM AND DICK EXIT, ON THE WAY OUT TIM GRABS AN APPLE FROM THE
FRUIT BOWL

End of Act One

ACT 2 – PROLOGUE

REVEREND MOTHER BERNARD DAMIEN SITS ALONE ON A SIMPLE CHAIR
FIDDLING WITH HER ROSARY

SONG: ***ALL THE WORLD'S A STAGE***

RMBD: ***All the world's a stage on high
My given role, my given role
Is God's reluctant directress
Is God's reluctant directoress***

***All the world's a stage on high
Full of folly and mirth
That's why God's directoress
Is born to worry and to stress***

***I put the worry in a play
Cast a trinity
A healing, soothing skit
But do three know its limit?***

***The road has a twist in it
A choice to make
A small mistake
Can lead to great avenues of flames
The grave mistake***

*All the world's a stage but I
Fear you are apt to confuse
Life's consequences
With a therapeutic ruse*

*All the world's a stage and my
My given role, my given role
Is God's reluctant authoress
Is God's reluctant authoress*

**ACT 2 SCENE 1
IN A CAFE**

TIM AND DICK ARE HAVING COFFEE IN A BAR BEFORE HEADING TO THE OFFICE, TIM'S MUNCHING A VERY RED, EXTRAORDINARILY LARGE APPLE

DICK: I was in Bangkok in 2005. The fucking was outrageous!

TIM: You mean you were fucking outrageous! (MIMICKING A NAGGING SPOUSE) Its OK for you Dick, you're not married Dick.

DICK: I was then.

THE BLOKES LAUGH TOGETHER

TIM: Never let a vow, a ring, a baby get in the way of a good fuck eh?

DICK: Exactly! And nor should you mate. This trip is your chance to have some fun for a change. Deidre has got you dangling by the balls. Besides what she don't know won't hurt her, right?

TIM: Right?

DICK: It's the perks of the job mate. You're going OS to fucking help put lives back together big time, a bit on the side... a lot on the side (THEY LAUGH) it's their way of saying 'thank you'.

TIM: Thank you?

DICK: Hey...I've seen you, I know what you like... you like unbruised fruit, sixteen, fifteen, thirteen? No problem. Quantity, they say many hands make light work (LAUGHS) you like two three, four at a time, good as done, organised ...we're aid workers for God's sake; we know how to organise things, we're Gods on fucking high over there.

TIM: A fucking high all right.

DICK: Come on mate, get with the picture. I know what you need.

TIM: You do?

DICK: You need a little practice before we go.

TIM: Do I? How do we organise that?

DICK: (THINKS) Just leave that one to me, mate.

SONG: PERKS, LURKS AND JERKS

DICK: *So you have not been to Bangkok?*
 (To Tim) *An innocent, in perfect wedlock*
 (To himself) *A fool, an absolute laughing stock*

The young girls are sublime
They are most exquisite
One, two, three per night
They smile so polite
The young girls are sublime
They are most exquisite
Come morning shake your hand and
Thank you kindly for the visit

DICK: *So you have not been to Bangkok?*

TIM: *Is a lie*

DICK: *An innocent, in perfect wedlock*

TIM: *Still a lie*

DICK: *So you have not been to Bangkok?*

TIM: *Is a lie still a lie, when there's no repercussion?*

DICK: *An innocent, in perfect wedlock*

DICK: *Well these are the perks
Our bleeding heart smirks
For we who make romance from poverty
These are the lurks
Not for bleeding hearted jerks
A rip-roaring sexual odyssey*

DICK & TIM SING AT THE SAME TIME

TIM: *How would it be?
To cheat on my Deidre
While overseas?
If she could never find out
Are such flings such a rout?
Of one's hard won ethical position
If she could never find out
Are such flings such a rout?
Of one's hard won ethical position*

DICK: *These are the perks
Our bleeding heart smirks
For we who fuck our way through adversity
These are the lurks
Not for bleeding hearted jerks
A rip-roaring sexual odyssey
These are the lurks
Not for bleeding hearted jerks
A rip-roaring sexual odyssey*

DICK: (SOLO) *From Asia through to darkest Africa*

Wherever we choose to tread

TIM: (SOLO) ***Am I not a hard worker?
Bringing home the sweet bread
Deserving a little seduction***

DICK: ***Like Ulysses we succumb
To the siren's sweet song
Lashed to the mast
Of medicine and bread
Each tsunami and quake
Is a call-girl to make
Love amidst destruction and dread***

TIM: ***Am I the only fool?
Who never breaks the rule?
While mates go for the ride?***

DICK & TIM SING AT THE SAME TIME

DICK: ***Like Ulysses we succumb
To the siren's sweet song
Lashed to the mast
Of medicine and bread
Each tsunami and quake
Is a call-girl to make
Love amidst destruction and dread***

TIM: ***Am I the only fool?
Who never breaks the rule?
While mates go for the ride?***

*Am I the only fool?
 Who never breaks the rule?
 While mates go for the ride?
 Am I the only fool?
 Who never breaks the rule?
 While mates go for the ride?*

TIM: (SOLO) *How would it be?
 To cheat on my Dee
 Cloaked by an overseas commission
 If she could never find out
 Are such flings such a rout?
 Of one's hard won ethical position
 Hell, I think too much
 Just let fate call the shots
 And grasp what life may offer*

DICK & TIM SING AT THE SAME TIME

DICK: *These are the perks
 Our bleeding heart smirks
 For we who make love to poverty
 These are the lurks
 Not for bleeding hearted jerks
 A rip-roaring sexual odyssey
 These are the perks
 Our bleeding heart smirks
 For we who make love to poverty
 These are the lurks
 Not for bleeding hearted jerks
 A rip-roaring sexual...*

***These are the lurks
Not for bleeding hearted jerks
A rip-roaring sexual***

TIM:

***How would it be?
To cheat on my Deidre
While overseas?
If she could never find out
Are such flings such a rout?
Of one's hard won ethical position
Hell, I think too well
Just let fate ring the bell
And grasp what life...
Hell, I think too well
Just let fate ring the bell
And grasp what life...***

DICK:

So whaddaya reckon mate? Ya up for it?

ACT 2 SCENE 2**TIM & DEIDRE'S KITCHEN**

DEIDRE IS ALONE IN THE KITCHEN NURSING THE BABY. SHE SINGS TO HER BUT ALSO TO HERSELF

SONG: ***THE COLOR GREY***

*Hush my fragile one
I'm alone with you again
The awesome world
Simply passes you by*

*Hush my hapless burnt one
Smoldering on the vine
An old crone cradles you
Warbling her swan song*

*And you hold yourself tight
Trying not to cry
Each grey morning lingering
Each minute ticking by*

*Hush my fragile one
I'm alone with you again
The awesome world
Simply passes you by*

*And I hold myself tight
Trying not to pine
Each wasted hour so grey
The veil of death's outline*

*Hush my careless one
I'm alone with you again
The awesome world outside
Simply passes me by*

*Hush my fragile one
The awesome world
Simply passes us by*

ACT 2 SCENE 3

THE LOUNGE ROOM OF LILLY'S FLAT

LILLY, LUCY AND KANTTELL ARE SINGING THE *INVOCATON OF LILITH*. THE RITUAL IS HIGH CAMP, FUNNY YET SINISTER. LUCY IS DEADLY SERIOUS THROUGHOUT. KANTTELL AND LILLY ARE PLAYING ALONG, AT THE START TONGUE-IN-CHEEK WITH MANY AMUSED GLANCES BETWEEN THEM. AS THE RITUAL PROGRESSES THEY GET CAUGHT UP IN LUCY'S INTENSITY AND BEGIN TO BEND TO HER WILL

SONG: **INVOCATION OF LILITH (AND COLIN)**

ALL: *Lilith! Blood of our host, we thirst for your word*****

KANTTELL: *I am the daughter of Fortitude and ravished every hour
from my hot youth*****

LILLY: *For behold, I am Understanding*****

LUCY: *Science dwelleth in me*****

KANTTELL: *And the heavens oppress me*****

LILLY: *They covet and desire me with infinite appetite*****

LUCY: *None that are earthly have embraced me*****

KANTTELL: *I am shadowed with the Circle of Stars*****

LILLY: *Covered with the morning clouds*****

LUCY: *My feet are swifter than the wind*****

KANTTELL: *My hands are sweeter than morning dew*****

LILLY: *My garments are from the beginning*****

LUCY: *My dwelling place is in myself*****

KANTTELL: *The Lion knows where I walk*****

- LILLY: ***The beasts of the field understand me***
- LUCY: ***I am deflowered, yet a virgin***
- ALL: ***We sanctify but are not sanctified***
- ALL: ***Happy is he that embraceth me, for in the night season
I am sweet, and in the day full of pleasure***
- My company is a harmony of many symbols
And my lips sweeter than health itself***
- LUCY: ***I am a harlot for those who ravish me***
- KANTTELL: ***And a virgin for those who know me not***
- LUCY: ***Flesh she will eat, blood she will drink***
- KANTTELL: ***Flesh she will eat, blood she will drink***
- LILLY: ***Flesh she will eat, blood she will drink***
- ALL: ***Flesh she will eat, blood she will drink***
- LILLY: ***Her lips are red as rose, kissing the entire universe***
- KANTTELL: ***Dark is she, but brilliant***
- KANTTELL: ***Black is her wing, black on black***

LILLY: ***She is Lilith, who leadeth forth the hordes of the abyss,
and leadeth man to ruin***

KANTTELL: ***She is the seer of desire the irresistible fulfiller of all lust***

LILLY: ***First of all women was she***

ALL: ***Lilith***

LILLY: ***Not Eve***

ALL: ***Lilith was the first!***

LUCY: (SPOKEN) It's time to bring forth the apple

KAN/LILLY: ***The apple- temptress, the apple***

LUCY: (SPOKEN) We will know Lilith is among us when the apple doth moveth

KAN/LILLY: ***When the apple moveth she bends to our will***

LUCY: ***Her hand brings forth the revolution of the will and true
freedom of the mind, she is...***

ALL: ***Lilith, apple- temptress
Lilith
Queen of the Necromancers
Lilith
Look on her in lust and despair
Lilith! Lilith! Lilith! Lilith!***

LUCY: ***Don't let me down Col!***

LILLY AND KANTTELL GIVE LUCY A LOOK, THEN LUCY GIVES THE TABLE A THUMP UNDER THE APPLE, STIMULATING COLIN INTO MOVEMENT

KANTTELL, GENUINELY SURPRISED, FOR THE FIRST TIME SPEAKS

KANTTELL: Shit, look at that...it's moving, the apple is bloody moving!

THE OTHERS STARE AT THE APPLE IN WONDER

LILLY: ***Lilith hath cometh.***

LUCY: Good is done! Give thanks, the six-legged one moveth.

ONE BY ONE THEY PASS AROUND THE SCALPEL AND CUT THEIR LEFT THUMBS AND ANOINT THEIR FOREHEADS WITH BLOOD. THEY THEN PASS AROUND THE CHALICE (WHICH IS FILLED WITH RED WINE) AND TOUCH IT TO THEIR FOREHEADS ONE BY ONE. THE CHALICE IS BROUGHT TO WHO DRAINS IT IN A SINGLE DRAUGHT THEN RUNS OUT OF THE ROOM IN A FRENZY

LILLY: Gone?

KANTTELL: (sung) ***Chameleon and leopard rolled into one.***

ACT 2 SCENE 4**TIM & DEIDRE'S KITCHEN**

THE PHONE RINGS, DEIDRE ANSWERS IT

DEIDRE: Speak! Hey darling Sister Paul, how are you? Yep I'm home where else? Not down exactly, just the same. Sure, come on over, it's been ages, yes, now's fine, I'm always here you know, I'll put the kettle on.

SHE HANGS UP SINGING WHILE FUSSING IN THE KITCHEN

SONG: **ONCE**

DEIDRE: ***Once I straddled the world
The smartest in the class
A kind frog in a wondrous pond***

***Then I make a mistake
I kiss a toad
Pond suddenly dries
The drought goes on and on and on
And I cry to the sky
Why?***

***Once I led fiery crowds
Stood up and yelled abuse
And fought with backward bishops
To get women ordained***

*Then I made a mistake
I tied the knot
Knot of the noose
Numbness goes on and on and on
And I cry to the sky
Why?*

*Once I went to El Salvador
Picking coffee with the poor
Crying with the campesinos
When they gunned down Romero*

*I turned my back
On what I loved and knew
To be true, so true, so true
And I cry to the sky
Why?*

*Once I went to El Salvador
Picking coffee with the poor
Praying with the campesinos
When they shot bishop Romero*

Then I made a mistake, why?

*Once life was carefree
Toiling with the nuns
To end poverty
Feeling tired but free*

*Then I made a mistake
Forgot what it gave to me*

*The pond is now dry
Look back I will die
For her go
On and on and on
Why?*

*Once I went to El Salvador
Picking coffee with the poor
Why?*

A KNOCK ON THE DOOR AND SISTER PAUL ENTERS BRIGHT AND BUBBLY. DEIDRE AND SISTER PAUL EMBRACE, LONG AND AFFECTIONATELY, THE EMBRACE OF PAST LOVERS

SISTER PAUL: Where is the little demon?

DEIDRE: Asleep at last, God be praised!

SISTER PAUL: Indeed! Look at you though, ravishing as ever.

DEIDRE: (IRONICALLY) The hormones... and moans...can't beat motherhood,
I guess.

SISTER PAUL: And wifey-hood?

DEIDRE: Well, that's another story.

SISTER PAUL: Where is the young buck, your shining Ulysses?

SISTER PAUL PICKS UP AND EXAMINES CLOSELY A FAMILY PHOTO WITH TIM IN IT

SISTER PAUL: So that's what he looks like. Babe, you run away from me, elope like you're in a fairytale, have a baby, live happily ever after and I never ever meet my nemesis, the Great Seducer, is he wandering the globe?

DEIDRE: (LAUGHING) Tim? At work. He goes OS next week I think. It's quite a life all right, travel, helping people, purpose, ambition; I hardly see him, nor does she. (SHE INDICATES THE BABY, THEN BITTERLY)... When do I get to travel, be clever and have people laugh at my stupid, wet jokes?

SISTER PAUL: (LAUGHING) Seldom there eh? Sounds like the perfect hubby to me!

DEIDRE: Yeah just perfect. (WITH SUDDEN BILE) He hangs out all the bloody time with this fuckface of a mate called Dick Turnbull. Joined at the hip...no the lip, you'd think he married him the way he fawns over his 'Dick'. Whatever Dick says goes, "yes Dick, no Dick", three dicks full Dick. Dick thinks this, Dick thinks that, Dick thinks you're cute, Dick is coming for dinner that OK? Dick Turnbull? Dick fucking Turdball more like it!

SISTER PAUL: (LAUGHING) Quite a dick...

BOTH: head!

SISTER PAUL: He sure has got on your goat, let me guess... good looking, funny, charismatic...me thinks you protest just a wee too...

DEIDRE: (CUTTING HER OFF) Yuk, me thinks absolutely niente!
(CHANGING THE SUBJECT)
Anyway how's your love life,
still... 'Superior'?

SISTER PAUL: You know me; I like to keep the home fires
burning...polyamorously.

THEY LAUGH TOGETHER

DEIDRE: Remember when we were postulantes and had just finished
that first silent retreat?

SISTER PAUL: How could I forget! We all sat demurely, hands in laps
behind those ridiculously tiny school desks while Bishop
Bruce lectured us on the things we must avoid to be...

BOTH: (TOGETHER IMITATING THE BISHOP'S POMPOUS VOICE)

"Exemplary nuns"

THEY LAUGH

DEIDRE: Bishop Bruce was rabbiting on about us being very careful not to get too close to other nuns, not to have any “particular friends”, as he quaintly called it!

SISTER PAUL: Oooh, those evil bonds between people, when we were mean’t to be loyal brides of Christ.

DEIDRE: Saw Bishop Bruce on telly...defrocked at last.

SISTER PAUL: ‘*Particular*’...young boyfriends...who would have thought, he seemed so sincere. If I remember that day dear, you sat next to me and Reverend Mother...eyes lowered, hands in lap...

DEIDRE: Yep, I remember, you had your hand particularly in my lap!

SISTER PAUL: And my other hand particularly in the Reverend Mother’s!

ACT 2 SCENE 4A

DURING THE MUSIC-HALL BURLESQUE SONG THE OTHER CAST MEMBERS ARE BEHIND A BACKLIT SCREEN PERFORMING A MECHANICAL SHADOW PLAY-CUM-DANCE ILLUSTRATING THE SEXUAL INNUENDOS OF THE LYRIC

SONG: ***PARTICULAR FRIENDS***

SISTER PAUL: ***A nun is made for chastity***

DEIDRE: ***Served with obedience and poverty***

SISTER PAUL: *The vows are sacred but flexible*

DEIDRE: *The apple's sweet but inedible*

BOTH: *Particular friends are strictly forbidden
But particular friends help keep life tolerable
Particular friends are a chaste nun's reward
Without them life's diabolical*

DEIDRE: *I left the convent for the marriage bed*

SISTER PAUL: *You abandoned your sacred vows*

DEIDRE: (LOOKING AT SP) *That's not all I abandoned*

SISTER PAUL: *And I'm the poorer for it now!*

SISTER PAUL: *Particular friends are delicate
And particular friends must be dodged in confession
Particular friends provide the juice
Making the apple edible*

SISTER PAUL: *Does married life fulfill you?*

DEIDRE: *That's a word I try to avoid*

SISTER PAUL: *You swapped the clerical for the testicle*

DEIDRE: *Now I'm mostly self-employed*

SISTER PAUL: *You swapped the clerical for something indigestible*

DEIDRE: *A feast for toad in the hole*

DEIDRE: *At the time it seemed incontestable*

BOTH: *Now you / I know he was a troll*

BOTH: *Particular friends are soft and unsemenal
Yes particular friends, delicious and durable
The answer to our most fervent prayers
God's gift to Brides so genital*

SISTER PAUL: *Yet motherhood's a consolation?*

DEIDRE: *So they say my dear*

DEIDRE: *The boredom's quite insufferable*

SISTER PAUL: *Gee ain't life just so queer!*

BOTH: *Particular friends are tarts quite delectable
Yes particular friends do cheer us in our aureole
Particular friends, they're a fun nun's sweet treat
Sustenance for body and soul*

*Particular friends are secretly salacious
And each day we pray for a loose habit to try to drop
Particular friends are a nun's sweetmeat
Our not so Eucharistic congress
Particular friends*

THE TWO FRIENDS EMBRACE

DEIDRE: How is the old bag anyway? You still the teacher's pet? And still getting away with murder?

SISTER PAUL: Mother Slag I think you used to call her?

DEIDRE: Reverend Mother Slag! (THEY LAUGH)

SISTER PAUL: (WITH A WINK & A NOD) Actually, you wouldn't recognise her, she's mellowed quite a lot.

ACT 2 SCENE 5

THE LOUNGE ROOM OF LILLY'S FLAT

LILLY AND KANTTELL GATHER AROUND A SUCCULENT APPLE ON THE SACRIFICIAL PLATTER LIKE BEFORE

LILLY: OK, does this sound all right, this should get the apple moving...

DECLAIMING LIKE LUCY DID BEFORE, BUT LACKLUSTRE. THE APPLE REFUSES TO BUDGE

LILLY: ***On her bare breast, the heart of all her land;
Whose ranks of blue veins, his hand did scale,
Left round turrets destitute and pale***

LILLY: You know what Kanttell; I'd gladly do away with men, fully!

SONG: MANPOWER

**KANTTELL: *Nature in her wisdom
Has the answer to our plight
Without men, no more war
Without men, no more fighting***

**BOTH: *Without men, no more war
Without them, we won't fight***

**LILLY: *No more killing baby girls
To grow the warrior class
No more rape nor torment
Just a female paradise***

**BOTH: *Nature in her wisdom
Has the answer to our plight
Two Y's for the freezer
What use mankind at all?
Tame the wasteful geezer
Dispatch the feral ball***

**KANTTELL: *In the sea swims a breed of fish
Amazon Molly is her name
Not a timeworn mythical beast
But a real girls-only clan***

**BOTH: *Nature in her wisdom
Has the answer, has the plan***

LILLY: *Molly, pirate of fertility*

***Cuckolder of the brine
That all female society
Will be our way in time***

BOTH: ***That all female society
Will be our way too in time
Two Y's for the freezer
What use mankind at all?
For those who know their scripture
Ecclesiastes says it all***

LILLY RECITES: ***“Man’s conversation is a burning fire, and the strongest
women are ruined by him. Man is more bitter than death,
whose heart snares and nets. The sink of vice is the male
body, and it is through the male vessel that the devil
penetrates female hearts”***

KANTTELL: ***A milking farm for growing boys
That is all nature does require
Dr Eve tops up the gene pool
To keep our girl-race eternally sired***

BOTH: ***Without men, no more war
Without them, we won't fight***

BOTH: ***Imagine instead of armies
Convents ruled the world sublime
A world of pleasure and peace
Where men just wither on the vine
A world of pleasure and peace
Where men just wither how divine!***

LILLY: A bunch of Y chromosomes....

KANTTELL: And a bloody good freezer...

BOTH: (UNISON) That is all we ever require... now and forever!

ACT 2 SCENE 6

A TABLE AT A BAR

DICK AND TIM ARE HAVING DRINKS AFTER WORK. BOTH ARE RELAXED, BECOMING INEBRIATED. DICK HOLDS COURT WHILE SMOKING VORACIOUSLY DURING THE ONE-SIDED CONVERSATION. THE REST OF THE CAST 'PEOPLE' THE BAR AND FUNCTION AS A CHORUS DURING THE **JAIL BAIT** SONG

TIM: "...harder than that" ... can you believe that's what she said?

DICK: (LAUGHING AND COUGHING) You've married a werewolf...part nun part black widow spider...she's a ball-breaker Tim!

THEY BOTH LAUGH

DICK: Get thee back to the bloody monastery, that's what I'd do, send her back to her fucking lesbian mates, rolling around with their fucking rosaries...

TIM: Would they take her? I mean, don't ya have to be a virgin?

DICK: Send her to the fucking Virgin Islands and get her re-cycled first then!

THEY BOTH LAUGH, DRUNKEN AND BLOKEY THEN DICK LAUNCHES INTO A SERIOUSLY PISSY RAVE

Seriously mate, ya can't let her henpeck you all the time, 'Tim do this, Tim do that, Tim wipe my arse...' you've got the kid, I know, ya should give it a go, and she is a babe but... that makes it easier...easy on the eye, but shit, show her who's boss, who wears the pants, women are like puppies, ya with me, they need to be trained up, sent to obedience, she needs a few respect lessons Tim, how long ya been married now, six months? A year is it? Shit Tim its time ya did something, time to take some control...

TIM: Its time to point Perce at the porce.

THEY BOTH LAUGH. TIM LEAVES FOR THE LOO. DICK SINGS

SONG: JAIL BAIT

DICK: ***Once a good girl did know her right place
Supporting her man, the best that she can
Questions weren't asked, children were raised
Supporting her man, her man***

CHORUS: ***Supporting her man, poor man***

DICK: ***In return she's worshipped, revered, respected***

*Adored by her man, adored by her man
Placed on a pedestal, made a God
Adored by her man, her man*

CHORUS: *Adored by her man, her man*

DICK: *Then along came a creed putting thoughts in her head
Despising all men, a feminist whim
Upsetting the balance of wisdom and nature
Despised by all men, all men*

CHORUS: *Despised by all men, all men*

DICK: *Once a good girl did know her right place
Supporting her man, the best that she can
Questions weren't asked, children were raised
Supporting her man, her man*

CHORUS: *Supporting her man, poor man*

DICK: *The bitch is killing her husband
Emasculating him daily
I can lend a helping hand
And one day both will repay me*

*I see Tim like a fading wilting flower
Under her unreasonable demands
Time to put on the knight's cleansing armour
Time to make her understand*

Lessons well learned are painful at first

*This we all know, this we all know
We suffer a smidge to reap the reward
Yes this we all know to be true*

CHORUS: *Yes this we all know to be true*

DICK: *I may pay little Dee a wee visit tonight
I'm as horny as hell, I like one with fight
Put her in her place, with a slap and a bite
Yes show her a man's man*

CHORUS: *Yes show her a real man's man*

DICK: *It's a plan that I'm hatching and it can't be wrong to
Help a best mate, yes do something great
One fellow's wife can so easily be
Another man's jail - bait*

CHORUS: *Jail - bait*

DICK: *It's a case of mutual and dual benefit
My gift to Tim, call it win-win
A strong firm hand and a timely debate
Dee will see the real man in him*

ALL: *Dee will see the real man in him*

ACT 2 SCENE 7**THE LOUNGE ROOM OF LILLY'S FLAT**

SISTER PAUL ARRIVES AT THE FLAT. NO-ONE IS AROUND. A LARGE KNIFE CONSPICUOUSLY PINS A NOTE TO THE TABLE, IT IS NEXT TO THE LARGE APPLE. SISTER PAUL RIPS THE PAPER FROM THE NOTE AND DECLAIMS OUT LOUD

SISTER PAUL: Lucy, gone out to 'our bar'. Big thirst, meet us there.

SISTER PAUL CAREFULLY FOLDS THE NOTE AND CONCEALS IT IN HER HABIT. SHE SLOWLY SITS AT THE TABLE AND WORKS THE KNIFE FROM THE TABLE. SHE THEN RAISES THE KNIFE SLOWLY ABOVE HER HEAD AND SUDDENLY SLAMS IT DOWN, SLICING THE APPLE NEATLY IN TWO. COLIN THE COCKROACH AND HIS FRIENDS ARE RELEASED FROM THE APPLE AND SCATTER ACROSS THE TABLE.

End of Act Two

ACT 3 SCENE 1
TWO TABLES AT A BAR

AS FOR **ACT 2 SCENE 6**. THE 'PEOPLE' HAVE BECOME KANTTELL & LILLY SITTING AT A SEPARATE TABLE. THEY ARE JOINED BY LUCY DURING THE **LAUGHING CHORUS**. DEIDRE AND REVEREND MOTHER BERNARD DAMIEN ARE IN SEPARATE SPACES UNCONNECTED TO THE MAIN ACTION

SONG: **LAUGHING CHORUS**

TIM/DICK: **Ha, ha, ha, ha, ha etc.**

LILLY: Those two look ripe for the plucking

KANTTELL/LILLY: **Ha, ha, ha, ha, ha etc.**

DICK: We are on mate; those pretty chickies are checking us out,
big time!

TIM/DICK: **Ha, ha, ha, ha, ha etc.**

TIM: I don't know, do you really think so?

KANTTELL/LILLY: **Ha, ha, ha, ha, ha etc**

LUCY ARRIVES AND JOINS LILLY AND KANTTELL

ALL: **Ha, ha, ha, ha, ha etc.**

LILLY: Hey Luce, you see what I see?

TIM/DICK: ***Ha, ha, ha, ha, ha etc.***

LUCY: Two suckers just for me! The young one, where have I seen that face before?

K'TELL/LILLY/LUCY: ***Ha, ha, ha, ha, ha etc.***

DICK: It's now or never mate, come on let's go over and introduce ourselves, nice and polite

ALL: ***Ha, ha, ha, ha, ha etc.***

THE TWO PARTIES MERGE INTO ONE

ACT 3 SCENE 1A

SONG: PLANS FOR THE LAUGHING OP'RA

KANTTELL: ***The moon is full to sup
Waiting, wanting***

DICK: ***Three babes all done up***

DICK/KANTTELL: ***Waiting wanting***

LILLY: ***Feel Lucy smelling blood***

DICK/K'TELL/LILLY: ***Waiting wanting***

KANTTELL: *The moon is a stillborn pup*

ALL: *The scheme is ripe*
The full moon is singing
Tonight's the night
A night of reckoning

Take the high risk
Strip caution from your skin
Reap the reward
Embrace the whirlwind

Hush, hush, hush etc.
Frozen in time

DIEDRE: *Hush my fragile one*
I'm alone with you again
The awesome world is simply frozen in time

KANTTELL: *The debt will soon be paid*
The law is true

RMBD: *Waiting watching*

TIM: *My chance to fly free*
Which one to pursue?

DEIDRE: *Waiting wanting*

DICK: *Now to set Tim up*
Then test Dee's virtue

KANTTELL: *The moon is a full, red cup*

ALL: *The scheme is ripe*
The full moon is weeping
Tonight's the night a

DEIDRE: *Night of reckoning*

ALL: *Take the high risk*
Throw caution to the wind
Reap the reward

DICK/TIM: *Nothing to rescind*

ALL: *The scheme is ripe*
The full moon is weeping
Tonight's the night a

LUCY: *Night of reckoning*

ALL: *Take the high risk*
Strip caution from your skin
Reap the reward

DICK/TIM: *Nothing to rescind*

KANTTELL: *They've fed on us*

DEIDRE/RMBD: *Waiting, watching, wanting, watching* (throughout section)

KANTTELL: *For far too long*
 We the undead
 The serpent's song

LUCY/K'TELL: *A need to feed*
 To cut, to drink
 River bank flows
 The blood the brink

LILLY/LUCY/K'TELL: *We've lured them in*
 Luce will be sated
 The will of Lilith
 The chosen the fated
 Ah, Ah, Ah etc.

TIM: *It's now or never*
 Coward or traitor?
 Which one is up?
 Can I betray her?

DICK: *Little Tim*
 Will taste his sweet meat
 And I am off
 A promise to keep

ALL: *The tide is high*
 The full moon is beckoning
 The time is nigh a

DEIDRE/RMBD: *Night of reckoning*

ALL: ***Take the high risk***
 Throw caution to the wind
 Reap the reward

DICK/TIM: ***Before all is ruin***

ALL: ***The tide is high***
 The full moon is weeping
 The time is nigh, a

LUCY/LILLY/K'TELL: ***Night of reckoning***

ALL: ***Take the high risk***
 Throw caution to the wind
 Reap the reward
 Before all is ruin

KANTTELL: ***The moon is soon to erupt***

ACT 3 SCENE 2**VARIOUS LOCATIONS**

THE FOLLOWING IMAGES APPEAR IN QUICK SUCCESSION
(ALTERNATIVELY THEY MAY APPEAR IN ANY ORDER AND ANY NUMBER
OF TIMES FOR DRAMATIC EFFECT)

- IMAGE ONE** TIM LEAVES WITH LUCY, LILLY AND KANTTELL. HE IS
ARM IN ARM WITH LUCY
- IMAGE TWO** DICK TOSSES HIS KEYS IN THE AIR, CATCHES THEM
AND LEAVES
- IMAGE THREE** DICK STANDS OPPOSITE DEIDRE, HE IS LAUGHING
SHE IS STANDING AGRESSIVELY, HANDS ON HIPS AND
BELLIGERENT
- IMAGE FOUR** TIM IS UNDESSING, CAREFULLY FOLDING HIS
CLOTHES WHILE LUCY LOOKS ON
- IMAGE FIVE** DEIDRE SLAPS DICK AND LAUGHS RAUCOUSLY
- IMAGE SIX** TIM IS LYING NAKED AND VULNERABLE ON THE
GROUND, LUCY IS STANDING ASTRIDE HIM
- IMAGE SEVEN** DEIDRE IS LYING ON THE FLOOR, DICK IS STANDING
ASTRIDE HER
- IMAGE EIGHT** LUCY REPEATEDLY PLUNGING THE KNIFE,
SPATTERING HERSELF IN BLOOD

IMAGE NINE DEIDRE AND DICK STANDING AND FUCKING. SHE HAS HER LEGS ASTRIDE HIM AND HER HEAD TOSSED BACK

IMAGE TEN LUCY SCOOPING UP AND SMOTHERING HER FACE WITH BLOOD

ACT 3 SCENE 3
THE LOUNGE ROOM OF LILLY'S FLAT

LILLY AND KANTTELL ARE DANCING AN ECSTATIC RITUALISTIC CIRCLE DANCE

SONG: *VAMPIRES' DANCE*

LILLY/KANTTELL: *He is undead, we are well fed*
We are well fed, he is undead

He is undead, we are well fed
We are well fed, he is undead

SISTER PAUL ENTERS

SISTER PAUL: Shut up!

THE DANCE STOPS SUDDENLY, LILLY AND KANTTELL SWAP A KNOWING GLANCE

SISTER PAUL: What have you done? Where's Kelly?

THEY ANSWER BY RESUMING THEIR DANCE

LILLY/KANTTELL: *He is undead, Lucy's well fed*
Lucy's well fed, he is undead

He is undead, Lucy's well fed
Lucy's well fed, he is undead

SISTER PAUL: (YELLING) Where the hell is Lucy?

KANTTELL: (SUNG) *Bathing now, the water's real red*

SISTER PAUL: Christ on a crutch, Lilly quick, get me Kelly's clothes

ACT 3 SCENE 4

TIM & DEIDRE'S KITCHEN

DEIDRE IS CROUCHED ON THE FLOOR DISHEVELLED AND SOBBING

ACT 3 SCENE 5**THE LOUNGE ROOM OF LILLY'S FLAT**

SISTER PAUL FOLDS LUCY'S BLOODIED CLOTHES ON THE TABLE. THERE IS A PROLONGED SILENCE THEN A SUDDEN KNOCK ON THE DOOR

SISTER PAUL: Shit, the cops already. (TO HERSELF) Ok, stay calm, you can do this. She protected me from that bastard, now it's my turn to help her out...you can do this.

(TO LILLY/K'TELL) You two are not involved in this. Piss off out the back way.

LILLY AND KANTTELL QUICKLY EXIT. SISTER PAUL SITS IN SILENCE THEN GOES TO THE DOOR. THE SCENE GOES TO BLACK. AFTER A FEW MOMENTS THE LIGHTS COME UP AND WE SEE SISTER PAUL RETURNING TO THE ROOM. SHE CHANGES INTO LUCY'S CLOTHES, THEN EXITS

ACT 3 SCENE 6**DICK TURNBULL'S PLACE**

DICK IS PACKING A SUITCASE SINGING SMUGLY TO HIMSELF

SONG: ***PERKS AND LURKS***

DICK: ***These are the perks***
 Our bleeding heart smirks
 For we who make romance from poverty
 These are the lurks
 Not for bleeding hearted jerks
 A rip-roaring sexual odyssey

ACT 3 SCENE 7**SISTER PAUL'S CONVENT CELL**

REVEREND MOTHER BERNARD DAMIEN, LILLY AND KANTTELL ARE STANDING DRESSED IN THEIR NUN HABITS. THEY APPEAR ANXIOUS. LUCY RUSHES IN COVERED IN BLOOD

RMBD: What in God's name happened to you?

ACT 3 SCENE 8**TIM AND DEIDRE'S KITCHEN**

DEIDRE IS CROUCHED IN THE FLOOR AS IN **ACT 3 SCENE 4**. SHE HAS RECOVERED SOMEWHAT AND HOLDS HER BABY IN HER ARMS. THERE IS A LOUD KNOCK ON THE DOOR

DEIDRE: Tim? Is that you Tim?

THERE IS ANOTHER KNOCK, THIS TIME MORE INSISTENT

DEIDRE: Tim? Please God help me.

THE END