



# Thomas T

Book and Lyrics by  
John McGie

Music by  
Carl Craig  
and  
John McGie

Orchestration by  
Carl Craig

Thomas T Character Breakdown.....	5
ACT ONE.....	7
Scene One.....	7
["Music Box Music"].....	7
Scene Two.....	7
["Laborious"].....	7
Scene Three.....	9
Scene Four.....	9
["Grubby Little Field Mouse"].....	9
Scene Five.....	11
["Show Mercy on Me"].....	11
Scene Six.....	12
["Prissy Missy Gypsy"].....	12
Scene Seven.....	13
["Don't You Cry Little Child"].....	13
Scene Eight A.....	14
["To a Thirsty Man"].....	14
Scene Eight B.....	14
["The Triangulation Dance "].....	14
Scene Nine.....	15
Scene Ten.....	16
Scene Eleven.....	17
Scene Twelve.....	17
Scene Thirteen.....	18
["Sleeping Around"].....	18
Scene Fourteen-A.....	18
Scene Fourteen-B.....	19
["Sweet Lord How Do You See Me?"].....	19
Scene Fifteen - A.....	19
Scene Fifteen - B.....	20
["Hold Me in Your Arms"].....	20
Scene Sixteen.....	20
["Father Forgive Him"].....	21
["She Will Not Bare My Name"].....	21
Scene Seventeen.....	22
["Not a Person Not a Man"].....	22
Scene Eighteen.....	23
Scene Nineteen.....	23
Scene Twenty.....	23
[He Looked at Me].....	24
Scene Twenty-One.....	25
Scene Twenty-Two.....	25
["Sweet Lord How Do You See Me? - reprise"].....	25
Scene Twenty-Three.....	25
["Death is Nigh"].....	25
Scene Twenty-Four.....	26
["Hold Me in Your Arms" - death bed reprise].....	26
Scene Twenty-Five.....	26
Scene Twenty-Six.....	27
["Only Death Gave Me the Strength"].....	27
Scene Twenty-Seven.....	27
["He Looked At Me" – instrumental (8 bar in and out)].....	27
Scene Twenty-Eight.....	28
["Who Could Conceive"].....	28
Scene Twenty-Nine.....	30
["Have I Lost My Way?"].....	30

Scene Thirty .....	31
Scene Thirty-One .....	32
[“Servitude”] .....	32
Scene Thirty-Two.....	34
Scene Thirty-Three.....	36
[“Suckle Sweet of this Soured Breast”] .....	36
Scene Thirty-Four.....	37
[How Many People Are Missing] .....	37
Scene Thirty-Five.....	38
[“MARKETPLACE MUSIC”] .....	38
Scene Thirty-Six.....	39
Scene Thirty-Seven .....	40
[“A FINAL DOOR CLOSING”].....	40
Scene Thirty-Eight.....	43
[How Many People Are Missing – reprise].....	43
- FIRST INTERMISSION - .....	44
ACT TWO.....	45
Scene One.....	45
Scene Two .....	45
[“Brand New Day”].....	45
Scene Three .....	47
[“Taunting Song”] .....	47
Scene Four.....	48
Scene Five .....	49
[“There Goes the Neighbourhood”].....	49
Scene Six .....	50
Scene Seven.....	51
[“Meant To Be Friends”].....	51
Scene Eight.....	52
[“Meet the Skinners”].....	53
Scene Nine.....	54
[“Explanation Song”].....	54
Scene Ten .....	56
[“Don't Believe Him”].....	56
Scene Eleven .....	58
Scene Twelve .....	59
[“Don't You Fret”] .....	59
Scene Thirteen.....	61
Scene Fourteen .....	61
[“Don't Let Tears Fall from Your Eyes”] .....	61
Scene Fifteen.....	62
[“Making Fun of Simians”] .....	62
Scene Sixteen .....	64
Scene Seventeen.....	64
[“MARKETPLACE MUSIC – 12 YEARS LATER”] .....	64
Scene Eighteen .....	67
[“FIRST A PENNY AND THEN A POUND”] .....	67
Scene Nineteen .....	69
[“There's Got to be a Better Way”] .....	69
Scene Twenty .....	70
Scene Twenty-One .....	70
[“The Word is Getting Around”].....	71
Scene Twenty-Two.....	72
[“I'm Just a Miracle”].....	72
- SECOND INTERMISSION - .....	74
[“Intermission Music” – instrumental].....	74

ACT THREE .....	75
Scene One.....	75
[MINI FILM].....	75
Scene Two .....	75
["The Age of the Indispensable"] .....	75
Scene Three .....	76
["Well Oiled Humming Machine"].....	76
Scene Four.....	77
["Shouldn't Talk"].....	77
Scene Five .....	81
["It's Not Easy"] .....	81
Scene Six .....	82
["Nice Factory" – instrumental].....	82
Scene Seven.....	83
["Meant To Be Friends Variation" – instrumental] .....	83
Scene Eight.....	83
["Don't Let Tears Fall from Your Eyes" - reprise].....	83
Scene Nine.....	84
["The Real World"] .....	84
Scene Ten .....	85
["Who is this Thomas T.?" ].....	85
Scene Eleven .....	86
Scene Twelve .....	87
["Who to Pray To?"] .....	87
Scene Thirteen .....	88
Scene Fourteen .....	88
["There's a New Day Coming"].....	88
Scene Fifteen .....	89
Scene Sixteen .....	89
["Bye-Bye Doctor"].....	89
Scene Seventeen .....	90
Scene Eighteen .....	91
Scene Nineteen .....	91
["No Absolution"].....	91
Scene Twenty .....	92
Scene Twenty-One .....	92
["I Wonder Can You Hear Me"].....	92
Scene Twenty-Two.....	93
["I Wonder Can You Hear Me" – reprise – acappella ].....	93
Scene Twenty-Three.....	93
["Hold Me In Your Arms" – acappella] .....	94
Scene Twenty-Four-A .....	94
Scene Twenty-Four-B .....	95
["Hold Me In Your Arms" – acappella] .....	95
Scene Twenty-Five.....	96
["Keep the Dream Alive"] .....	96
Scene Twenty-Six.....	97
["Music Box Music' ].....	97

## SET = SOUND

## **Thomas T Character Breakdown:**

### **Gypsy**

To play 14-15, soprano.

A strikingly beautiful street urchin. Timid. Superb singing voice. She will also play the role of Terry-Anne.

### **Terry-Anne**

To play 14-27, soprano.

Slowly damaged she fades before our eyes. Strong acting ability required.

### **Squire Thompson**

Mid 30's, tenor.

Aristocratic. Not comfortable in his own skin. Weak. Has trouble with his authority. Excellent singing voice.

### **Thomas T**

To play 12, alto.

A runt and a survivor. Emotionally damaged yet charismatic.

### **Doctor Skinner**

Late 20s – early 40s, high baritone/tenor.

Handsome, clean cut and seemingly upstanding.

### **Mrs. Skinner**

Mid 20s – late 30s, alto.

Beautiful in a practical way. Martha Stewart type.

### **Cook**

Mid 50s, alto.

Aunt Jemima type. Strong but caring.

### **Add Man**

60's, tenor

Absent minded professor type. Likable but ruthless.

### **Joshua Skinner**

To play 12-13, alto/tenor.

The quarterback who is a straight A student.

### **Millie Skinner**

To play 7, soprano.

A precocious young girl with her whole life ahead of her.

**Ensemble**

Men and Women, teens and up, all vocal ranges and physical types, excellent singers, several smaller roles will be cast from the ensemble.

Other parts include:

Foreman	Boy 1
Staff One	Boy 2
Staff Two	Boy 3
Staff Three	Boy 4
Staff Four	School Master
Staff Five	Goon 1
Staff Six	Goon 2
Staff Seven	TV Host
Priest	Simian 1
High Society Woman 1	Simian 2
High Society Woman 2	Simian 3
High Society Woman 3	Simian 4
High Society Woman 4	Supervisor
High Society Woman 5	Plant Manager
Market Vendor 1	Simian Thug 1
Market Vendor 2	Simian Thug 2
Market Vendor 3	Simian Thug 3
Market Customer 1	Resistance Troop 1
Market Customer 2	Resistance Troop 2
Market Customer 3	Resistance Troop 3

## **ACT ONE**

### **Scene One**

*Black.*

**["Music Box Music"]**

*...fades in and stops.*

### **Scene Two**

*A spot hits The Foreman centre stage.*

FOREMAN: All right! Breaks over!

*Lights quick up.*

*The stage is filled with the STAFF of THOMPSON MANOR.*

*Amongst the STAFF is the COOK and SIMIANS.*

**["Laborious"]**

STAFF CHORUS:

The anvil Beats like the rower's drum  
The sun sweats It's rage into our brittle bones  
Laborious  
We toil Captive in our drudgery  
Our lives Callous with monotony  
Woe, is us

Life sucks  
Leaching marrow from our bones  
We cut  
To put our blood into this stone  
Babel Nouveau  
The spires  
Reaching up to heaven's gates  
Our Squire  
Thompson likes to mitigate  
To us below

Working from morn  
Till the sun dies away  
Exhaustion is slumber  
The best part of the day  
No union wage  
No dental plan  
No worker's say  
He is the great I am

SQUIRE THOMPSON:

I am –

*SQUIRE crosses and exits. The COOK leaves with him.*

STAFF ONE:

I got  
A sliver in me little thumb

STAFF TWO:

My back  
Hurts right down into me bum

STAFF THREE:

And I smell bad

STAFF FOUR:

My feet  
Hurt right into next week

STAFF FIVE:

I broke a nail

STAFF SIX:

I've frizzy hair

FOREMAN:

My complexion's a mess  
Doesn't anyone care?

STAFF CHORUS:

Oh, woe is us



### **Scene Three**

*A young gypsy girl named GYPSY (bloody clever writing), appears at the MANOR'S FRONT GATE.*

GYPSY: Please sir, show mercy.

### **Scene Four**

#### **["Grubby Little Field Mouse"]**

FOREMAN:

Scurry off  
You grubby little field mouse

STAFF ONE:

What makes you think  
We would ever help the likes of you?

STAFF TWO:

You are merely  
One of many thousand  
Misbegotten babies born of passion  
And some brew

STAFF THREE:

To put it simply  
You are not one of us

STAFF FOUR:

You are merely  
Jetsam that has washed upon our shores

STAFF FIVE:

Understand us  
Simply when we tell you

STAFF SIX:

You are nothing

STAFF SEVEN:

But a blemish that is on an open sore

STAFF CHORUS:

You are something that we all abhor

STAFF CHORUS:

Scurry off  
You grubby little field mouse  
What makes you think  
We would ever help the likes of you?  
You are merely  
One of many thousand  
Misbegotten babies born of passion  
And some brew

To put it simply  
You are not one of us  
You are merely  
Jetsam that has washed upon our shores  
Understand us  
Simply when we tell you  
You are nothing  
But a blemish that is on an open sore  
You are something that we all abhor

## **Scene Five**

*The Squire spots Gypsy across the courtyard.*

*The blocking for the staff remains the same as "Grubby Little Field Mouse".*

### **["Show Mercy on Me"]**

GYPSY:

Please sir, show mercy on me

SQUIRE:

What vision befalls me?

GYPSY:

I'm weary with nothing to eat

SQUIRE:

What graces my eyes?

GYPSY:

A crumb from your most bitter bread

SQUIRE:

Such beauty so tender

GYPSY:

A place to rest my head

SQUIRE:

An angel lost from the skies

GYPSY:

Please sir, just look in my eyes

SQUIRE:

Don't worry my sweet child

GYPSY:

I'm empty and hollow inside

SQUIRE:

I will keep you from harm

GYPSY:

Life holds no beauty for me

SQUIRE:

Come enter my manor

GYPSY:

I have no home, no family

SQUIRE:

Come in out of the storm

*The Squire crosses the courtyard and leads Gypsy in.*

SQUIRE: *(to Foreman)* Give her a position in the manor.

FOREMAN: *(as Squire walks away)* Oh, I'll give her a position all right.  
*The Foreman squeezes Gypsy's bum and then leads off the MALE STAFF.*

## Scene Six

### ["Prissy Missy Gypsy"]

FEMALE STAFF CHORUS:

Isn't she pretty  
Prissy Missy Gypsy, wow!  
It is such a pleasure  
Make yourself at home  
To think that you would be  
Living in our humble house  
Grubby little field mouse  
Who would have known?

Gypsy is her name  
And she doesn't belong to our lot  
Though she might try to be  
Our Prissy Missy Gypsy  
Pretty little Gypsy  
Lovely little Gypsy  
Is not!

*Gypsy is thrown into the chores of the staff.*

Scrub out the pots and pans  
You lovely little rose  
Remove the finger from your nose  
Get things done  
Now let me show you  
All the work that I must do  
Gypsy, you can do it too  
Oh, what fun!

Gypsy is her name  
And she doesn't belong to our lot  
Though she might try to be  
Our Prissy Missy Gypsy  
Pretty little Gypsy  
Lovely little Gypsy  
Is not!

*The Female Staff spit on Gypsy.*

*The Staff exit leaving Gypsy curled up and crying. The Cook emerges and comforts Gypsy.*

## **Scene Seven**

### **["Don't You Cry Little Child"]**

COOK:

Don't you cry  
Little child  
All the pain  
And all the fear  
Down deep inside you  
Don't you cry anymore

Close your eyes  
And you'll see  
There is no one  
But you and me  
And I'm beside you  
So close your eyes and dream away

Someday it'll be easier  
I swear this will be true  
They don't know you Gypsy  
As I do  
I will keep you near my arm  
And keep you from their words  
Don't you hear the thoughts  
Of little minds

Don't you cry  
Little child  
All the pain  
And all the fear  
Down deep inside you  
Don't you cry anymore

Close your eyes  
And you'll see  
There is no one  
But you and me  
And I'm beside you  
So close your eyes and dream away  
Dream away

## **Scene Eight A**

### **["To a Thirsty Man"]**

SQUIRE AND FOREMAN

To a thirsty man  
Sweet water 's what he wants  
Even if to quench his thirst  
He drinks from the baptismal font  
Forbidden fruit tastes sweetest  
When plucked  
Before ripe  
And I've a wicked appetite

## **Scene Eight B**

### **["The Triangulation Dance "]**

*The Squire comes and gets Gypsy.*

*He sits her down at a piano/harpsichord and begins playing a very basic pattern.*

SQUIRE:

Softly  
Sweetly  
Come and be near me  
Lovely  
Meekly  
Come and play a while

Quiet  
And secret  
You mustn't reveal it  
No one must know  
You lovely little child

FOREMAN:

There's only on thing you're good for  
After you clean and wash the floor  
You're nothing but a little whore  
Come give us a feel

Don't be playing hard to get  
You little piece of lovely shit  
I'm the best you're ever going to get  
Come give us a feel

SQUIRE:

Softly  
Sweetly  
Come and be near me  
Lovely  
Meekly  
Come and play a while

Quiet  
And secret  
You mustn't reveal it  
No one must know  
You lovely little child

FOREMAN:

There's only on thing you're good for  
After you clean and wash the floor  
You're nothing but a little whore  
Come give us a feel

Don't be playing hard to get  
You little piece of lovely shit  
I'm the best you're ever going to get

SQUIRE:

Softly  
Sweetly  
Come and be near me  
Lovely  
Meekly  
Come and play a while

Quiet  
And secret  
You mustn't reveal it  
No one must know  
You love -

*The SQUIRE and FOREMAN sing overtop of one another.*

*The dance gets faster and faster with Gypsy being thrown between the Squire and the Foreman.*

*The dance climaxes with Gypsy landing with a thud on the harpsichord bench beside the Squire.*

## **Scene Nine**

SQUIRE: Okay. Now try one more time.

*Gypsy plays an elementary version of the music box music.  
The Squire brings out a music box and opens the lid. It is the same melody we heard at the top of the show. Gypsy's playing and the music from the music box meld.*

SQUIRE: Our little secret.

## Scene Ten

*Gypsy leaves the piano bench, memorized by the music of the music box.  
Lights out on Squire.*

*The Foreman grabs the music box from Gypsy. The music abruptly stops.*

FOREMAN: Where'd you steal this from? Well, I'll just steal it back, won't I? It's not really stealing when you take it from a thief.

*The Squire enters the scene. (Ta da!)*

SQUIRE: Foreman, what are you doing?

FOREMAN: Oh, I...I caught this little trollop. She...

SQUIRE: What's that in your hands?

FOREMAN: This? She...

SQUIRE: If I'm not mistaken, sir, that does not belong to you.

FOREMAN: I know. I...

SQUIRE: Thieves are not tolerated here, sir. Consider yourself terminated.

FOREMAN: What? No! It was her. You can't trust her kind. She...

SQUIRE: Are you questioning me, Foreman?

FOREMAN: No. It's just that she...

*The Foreman realize he is defeated.*

SQUIRE: Now, get out of my sight. *(taking the music box)* I'll take that.

FOREMAN: *(upon exiting)* A curse. A curse on you both. On you and your families.

*The Foreman spits on the ground and rubs his shoe in it.*



## **Scene Eleven**

*The Squire hands the music box to Gypsy.*

SQUIRE: Here you go, my dear. I believe this is yours.

GYPSY: Thank you.

*A nice moment.*

*Gypsy opens the music box. The music begins playing.*

*The Squire moves behind Gypsy and kisses her on the back of the neck and begins to undo her dress for the shoulder.*

*Gypsy quietly cries to herself as she listens to the music of the music box.*

*Fade to black.*

*Music fades out.*

## **Scene Twelve**

*Solo spot fade up on Gypsy and Cook. Gypsy and the Cook have their hands on Gypsy's stomach.*

COOK: Who is the father?

GYPSY: I can not say.

*Light out on Gypsy.*

*Solo spot up on Squire who is on the opposite side of the Cook.*

SQUIRE: Who is the father?

COOK: She will not say.

*Fade out on Cook and Squire.*

### **Scene Thirteen**

*A pregnant Gypsy scrubs the floor while the Staff gossip around her.*

#### **["Sleeping Around"]**

FEMALE STAFF CHORUS:

Sleeping around  
No surprise  
Just like a Gypsy Girl  
To get herself pregnant

Wiggle the tush  
And bat the eye  
Spreading your legs  
All over the pavement

Putting your brain  
Between your legs  
Porking the pigs  
For ham and eggs  
When the Squire finds out  
You'll hit the dregs  
You little slut!

*The Cook and Squire enter. The Staff quickly behave and retract out of scene.*

### **Scene Fourteen-A**

*Looking over at the pregnant Gypsy who is still scrubbing floors. Gypsy stops and holds her stomach.*

COOK: She is so big for one so small. I fear for her. Perhaps I'd best fetch the doctor.  
SQUIRE THOMPSON: No! She belongs to this house. She deserves our love. We shall take care of her.

*The Cook exits.  
Light out of Gypsy.*

*The Squire sings over her cries in the background.*

## **Scene Fourteen-B**

### **["Sweet Lord How Do You See Me?"]**

SQUIRE:

Sweet Lord  
How do you see me?  
If I be damned  
Why did you make me?  
What of my soul?  
What curse am I?  
Afraid to live  
Afraid to die

Sweet Lord  
I thought you knew me  
Knew my heart  
And what ran through me  
How can you look  
Look down on me?  
I am not what  
I thought I'd be

*The cries from Gypsy stop.*

*Beat.*

*The cry of a newborn.*

## **Scene Fifteen - A**

*The COOK, bloodied, hands the newborn to the SQUIRE.*

SQUIRE: How's Gypsy...?

*The COOK shakes her head 'no' and walks away.*

## **Scene Fifteen - B**

### **["Hold Me in Your Arms"]**

SQUIRE (*sung as a lullaby to the child and farewell to Gypsy*):

Hold me in your arms  
Like you use to do  
Let me hear your heart  
Beating time with mine

Wipe away these tears  
Never go away  
Whisper in my ear  
You are mine always

I'll never let you go  
Feel me by your side  
Every breath I take  
Is with you  
On my mind  
Till the end of time

## **Scene Sixteen**

*The Squire continues holding the newborn as the scene changes into Gypsy's funeral scene.*

*SFX: Bell chimes. Wind.*

PRIEST: Ashes to ashes  
Dust to dust  
May she rest in peace  
We don't want a fuss...

Now, if we could all turn to hymn number forty-two. Hymn number forty-two.

*The Squire attempts to hand the baby over to the Cook.  
The following happen with a hushed intensity.*

**["Father Forgive Him"]**

*The follow is sung in the background during "She Will Not Bare My Name".*

PRIEST:

Father  
Forgive him  
For he knows not  
What he does

Father  
Forgive him  
May he  
One day know Your love

Such a poor little lamb  
Sacrificed and quietly damned  
By one hell of a man

**["She Will Not Bare My Name"]**

COOK:

This is not my concern.

SQUIRE:

I must think of my position.

COOK:

The child is your own.

SQUIRE:

It's an awkward situation.

COOK:

She will need a home.

SQUIRE:

It can't be my obligation  
Raise her as your own

COOK:

That is not my station

SQUIRE:

You raised me.

COOK:

I'm ashamed to say.

SQUIRE:

It must be you or the orphanage.  
There is no other way.

COOK:

How many lives will you ruin  
So you won't be ashamed?

SQUIRE:

Raise her as your own.  
For that child will not bare my name.

*The Squire forces the newborn into the arms of the Cook.*

PRIEST:

Amen –

*The Cook gives a look of disdain toward the Squire and exits.*

### **Scene Seventeen**

*In the background Terry-Anne, his child, goes through the same torment as her mother – first as baby held by the Cook, then a small child and finally as a 14 year old.*

SQUIRE:

#### **["Not a Person Not a Man"]**

What hellish guise have I retained?  
Am I no more than a trodden grain of sand?  
Not a man but a fool disdained by himself  
Sacrificing innocence for position

What feeble imp have I become?  
Quaking from the deeds that I have done in shadows  
How narrow is the trail I choose to tumble  
Navigating round my morals

Fate has born you below me sweet child  
Do not hate me for what I am  
A decorated empty vessel  
Not a person  
Not a man

Fate has born you below me sweet child  
The choice it is never mine  
My duties imprison me  
I am not what I wish to be  
A wedded groom to this dynasty  
A mighty castle in the sand  
Not a person  
Not a man

## **Scene Eighteen**

*Terry-Anne winds up the music box and listens to the music. The music catches the Squire's attention and he move over to her.*

*The Squire runs his hands through her hair. Terry-Anne is uncomfortable.*

SQUIRE: So beautiful.

*The Cook enters.*

COOK: Is there anything I can do for you, Squire?

SQUIRE: She looks so much like her mother.

COOK: Her mother's dead, sir. Come along Terry-Anne.

*The Cook leads Terry-Anne off.*

*The music box music fades.*

## **Scene Nineteen**

*The Squire remains in a stark, dim light.*

*The Cook enters with Doctor Skinner.*

COOK: He won't eat.

*Doctor Skinner spots the grown up Terry-Anne who is peeking around a corner.*

DOCTOR: And who do we have here?

COOK: Terry-Anne. You shouldn't be here.

DOCTOR: Terry-Anne. That's a lovely name.

*Lights out on all but Terry-Anne.*

## **Scene Twenty**

*Over the following song Doctor Skinner makes several visits – each time exchanging smiles with Terry-Anne.*

**[He Looked at Me]**

TERRY-ANNE (*to Cook*)

He looked at me  
Gave a smile and then he winked  
How could this be?  
Who am I  
That he should turn and look at me?  
I wonder how do I look?  
What does he see?  
Why would he possibly look at me?  
I am not important  
And as far as I can see  
He is too important  
He looked at me  
He looked at me

He looked at me  
Should I turn away from him?  
What does it mean?  
He's so very handsome  
It's just like a dream  
Should I fall in love with him?  
Do you think that he love me?  
Why would he possibly look at me?  
I am not important  
And as far as I can see  
He is too important  
He looked at me  
He looked at me

He looked at me  
I can hardly wait each time  
He visits me  
I know he's here to tend the Squire  
But can't you see  
Every time he comes  
He looks at me  
Why would he possibly look at me?  
I am not important  
And as far as I can see  
He is too important  
He looked at me  
He looked at me



## **Scene Twenty-One**

*A delusional Squire walks in from the shadows and attempts to seduce Terry-Anne. The Cook walks in.*

COOK: *(slapping the Squire)* My god! What are you doing?! She's your daughter!  
You're daughter!

*Terry-Anne is shocked at the news. The Cook embraces her. The Squire runs off.*

## **Scene Twenty-Two**

*The Squire comes across the Doctor's bag. He pulls medicine/poison from it.*

### **["Sweet Lord How Do You See Me? - reprise"]**

SQUIRE:

Sweet Lord  
How do you see me?  
If I be damned  
Why did you make me?  
What of my soul?  
What curse am I?  
Afraid to live  
Afraid to...*(orchestral chord)*

*The Squire drinks the poison. The Cook enters.*

COOK: No! Doctor!

## **Scene Twenty-Three**

*The Cook runs out looking for the Doctor. The Squire slumps to the ground.*

### **["Death is Nigh"]**

SQUIRE:

Please open up the curtains  
Death is nigh and I am waiting  
For the cold hand to touch my brow  
I'm so tired for this living  
Let me slip down to the mire  
Angels hear me  
Come take me now

*The Cook and Doctor enter. The Doctor checks the Squire for vitals and then looks over and sees his open doctor's bag.*

*The Doctor lifts up the Squire and carries him over to a bed.*

## **Scene Twenty-Four**

*The music of the music box approaches as TERRY-ANNE enters holding the music box.*

### **["Hold Me in Your Arms" - death bed reprise]**

SQUIRE: Gypsy...

COOK: It's your daughter.

*Terry-Anne moves beside the bed and holds the Squire's hand.*

SQUIRE:

I'll never let you go  
Feel me by your side  
Every breath I take  
Is with you  
On my mind  
Till the end of time

*The Squire dies.*

*Terry-Anne breaks down and cries.*

COOK: There are people I should let know.

*The Cook closes the eyes of the Squire and crosses his arms.*

COOK: (to Squire) You damn fool.

DOCTOR: (referring to the Cook closing the eyes) Thank you.

COOK: (to Squire) Such a lost little lamb.

*The Cook kisses the Squire on the forehead.*

COOK: Terry-Anne, you stay with the doctor. Is that okay?

DOCTOR: Of course.

*The Cook exits.*

## **Scene Twenty-Five**

*Doctor Skinner moves over and puts his hand on Terry-Anne's shoulder. The Doctor pulls a sheet over the Squire. Terry-Anne immediately latches onto the Doctor and cries into his chest. The doctor consoles her by stroking her hair. She looks up to him and attempts to kiss. The doctor resists. She is insistent and the doctor succumbs. Passion. To black.*

## Scene Twenty-Six

*In black we hear the 'reading of the will'. It is spoken by a solicitor and sung by the ghost of the Squire.*

### ["Only Death Gave Me the Strength"]

Being of sound mind  
In the shadow of my sin  
Only death gave me the strength  
To do the proper thing

*The lights come up on Terry-Anne and the Cook sitting before a Solicitor reading from a will.*

I, Squire Thompson  
Leave you everything  
A morose offering  
From a faulty man  
I'm so sorry Terry-Anne

## Scene Twenty-Seven

### ["He Looked At Me" – instrumental (8 bar in and out)]

*Back at the manor Terry-Anne eagerly awaits her guest. She wears the garb of high society but is giddy as a little girl. The Cook directs the staff with authority. They resent it and she knows it.*

COOK: Terry-Anne, settle down. He'll be here soon enough.

*Knock at the door. The Cook signals to one of the staff to answer it.*

STAFF: Presenting Dr. Skinner. *(under breath)* Bloody Simian.

*The COOK clocks the STAFF on the back of the head as he exits.  
Doctor Skinner enters. Terry-Anne tries to remain composed but she can't help herself.*

TERRY-ANNE: *(bursting)* Isn't it wonderful?

DOCTOR: Wonderful?

TERRY-ANNE: Now we can be together and live happily ever after.

DOCTOR: Terry-Anne, I...

*Staff reenters.*

STAFF: Presenting Mrs. Skinner. Dr. Skinner's wife.

*Mrs. Skinner enters. She is pregnant. Awkward silence. Black.*

## **Scene Twenty-Eight**

*Ballroom scene. High society.*

COOK: *(to Terry-Anne)* Come along, dear. It's your coming out party.

STAFF: *(under breath)* In more ways than one.

*They dance around Terry-Anne (their partners are life sized rag dolls) and gossip behind her back.*

### **["Who Could Conceive"]**

HIGH SOCIETY WOMAN 1:

Who could conceive

HIGH SOCIETY WOMAN 2:

I don't believe

HIGH SOCIETY WOMAN 3

Everyone is talking

HIGH SOCIETY WOMAN 1:

I know it isn't prudent

HIGH SOCIETY WOMAN 4:

Darling, did you hear?

HIGH SOCIETY WOMAN 1:

This little Eve

HIGH SOCIETY WOMAN 2:

Plucked from the tree

HIGH SOCIETY WOMAN 3

The sharp tail of a serpent

HIGH SOCIETY WOMAN 1:

Nipped it in the naughties

HIGH SOCIETY WOMAN 4:

Sipped its Holy Grail

HIGH SOCIETY WOMEN CHORUS:

Etiquette taste and funds

HIGH SOCIETY WOMAN 1:  
If I were her  
HIGH SOCIETY WOMAN 2:  
I would ensure  
HIGH SOCIETY WOMAN 3:  
Removal of this blemish  
HIGH SOCIETY WOMAN 1:  
Pluck it from the garden  
HIGH SOCIETY WOMAN 4:  
Throw it in the trash  
HIGH SOCIETY WOMAN 1:  
A single mom  
HIGH SOCIETY WOMAN 2:  
Just isn't done  
HIGH SOCIETY WOMAN 3:  
She should think of her position  
HIGH SOCIETY WOMAN 1:  
This isn't an audition  
HIGH SOCIETY WOMAN 4:  
For Mother of the Year  
HIGH SOCIETY WOMEN CHORUS:  
Etiquette Taste and funds  
HIGH SOCIETY WOMAN 1:  
Who could conceive  
HIGH SOCIETY WOMAN 2:  
I don't believe  
HIGH SOCIETY WOMAN 3:  
Everyone is talking  
HIGH SOCIETY WOMAN 1:  
I know it isn't prudent  
HIGH SOCIETY WOMAN 4:  
Darling, did you hear?  
HIGH SOCIETY WOMAN 1:  
This little Eve  
HIGH SOCIETY WOMAN 2:  
Plucked from the tree  
HIGH SOCIETY WOMAN 3:  
The sharp tail of a serpent  
HIGH SOCIETY WOMAN 1:  
Nipped it in the naughties  
HIGH SOCIETY WOMAN 4:  
Sipped its Holy Grail

HIGH SOCIETY WOMEN CHORUS:

Etiquette Taste and funds

### **Scene Twenty-Nine**

*Terry-Anne is left alone in the ballroom.*

#### **["Have I Lost My Way?"]**

TERRY-ANNE:

Have I lost my way?  
Have I stumbled down the wrong road?  
Have I gone astray?  
Misread every guiding sign?

Inside of me  
I feel something special growing  
So how can it be  
My peers damn it as a crime?

If I must choose  
I choose that of my creation  
This life I won't lose  
To fools lost in their own minds

If I must be damned  
Then damned will be of my choosing  
I am  
The girl who doesn't understand

### **Scene Thirty**

*The Cook brings Dr. Skinner into the manor.*

COOK: She's nearly eight months along, as near as I can tell.

DOCTOR: Has she spoken of the father?

COOK: Not a word. Though, if I had to guess, I would say it happened around the time of the Squire's death. God forgive me for saying this but it could very well have been her own father. Terry-Anne...

*The Cook and Doctor walk in on Terry-Anne.*

TERRY-ANNE: (*rubbing her pregnant belly and refusing to make eye contact*) Please go away.

COOK: Terry-Anne, I brought the doctor here to help.

DOCTOR: (*making a move to examine Terry-Anne's stomach*) Terry-Anne I'm just going to...

*Terry-Anne strikes his hand away.*

TERRY-ANNE: Don't you touch me!

COOK: Terry-Anne he's a doctor.

DOCTOR: It's all right. It's fine.

TERRY-ANNE: How is your wife, Doctor Skinner?

DOCTOR: She's well.

TERRY-ANNE: And your child?

COOK: Terry-Anne, the doctor wishes to ask you something.

DOCTOR: Perhaps this is not the best time.

COOK: Terry-Anne, the doctor has offered to raise your child.

TERRY-ANNE: No!

COOK: Terry-Anne, you're just a child yourself. What do you know of raising a baby?

DOCTOR: I can give it a good home. A family. I would raise it as my own.

TERRY-ANNE: No! No!!

*Terry-Anne runs from the room clutching her belly.*

## **Scene Thirty-One**

### **[“Servitude”]**

FEMALE STAFF:

Servitude  
Serving you  
Is a dream come true  
No words can say  
How much we love you  
A pregnant slut  
I guess we never knew  
What kind of man  
Was inside of you

STAFF 1:

It wasn't all that long ago

STAFF 2:

She was lower than the bottom of my shoe

STAFF 3:

But when she had to put out

STAFF 4:

She sure came through

TERRY-ANNE:

Get out!

STAFF 1,2,3&4:

Slut!

*STAFF 1, 2,3&4 exit the manor.*

STAFF 5:

A little trollop  
Just like her Mom

STAFF 6:

She'd spread her legs  
For anyone

STAFF 7:

I bet they take the baby

STAFF 8:

That's what they should have done with her

TERRY-ANNE:

Get out!



STAFF 5,6,7,&8:

Whore!

*Staff 5,6,7&8 exit and join STAFF 1,2,3&4.*

STAFF 9:

Look at her  
Acting just like a queen

STAFF 10:

Don't forget deary  
I know where you've been

STAFF 11:

She's the most obvious  
I've ever seen

TERRY-ANNE:

Get out!

STAFF 9,10,&11:

Faker!

*STAFF 9,10&11 join the other STAFF outside the manor.*

STAFF CHORUS:

It's so said  
That we must say  
Goodbye –  
Slut!  
(Whore)

*Terry-Anne doubles over in labour.*

*The Cook exits out the door.*

*Black.*

## Scene Thirty-Two

*Screams from Terry-Anne in the darkness.*

*A dim light is brought up on her lying on the floor in the throws of birth. She is in trouble.*

*A light comes up on the front door of the manor. The Cook enters with the Doctor.*

COOK: Please hurry, Doctor. (*calling*) Terry-Anne.

*They follow the screams to Terry-Anne.*

TERRY-ANNE: I'm sorry. I didn't mean... (*sees the Doctor*) What's he doing here?

COOK: I lost your mother. I'm not losing you.

TERRY-ANNE: Get him out of here. I don't want him here.

COOK: Let 's worry about him later. Right now you need to concentrate on bringing that baby of yours into the world.

TERRY-ANNE: Not while he's here.

COOK: Don't be closing your legs, young lady.

DOCTOR: She has to push.

COOK: Terry-Anne, you need to push, honey.

TERRY-ANNE: No. He'll take my baby.

COOK: He won't take your baby. You won't take her baby, will you Doctor?

*The Cook looks to the Doctor knowing he has heard the question but is choosing not to answer it.*

COOK: Doctor...?

DOCTOR: She needs to push. The baby 's breach.

COOK: Terry-Anne, you need to push. The baby 's coming out backwards. You need to push.

TERRY-ANNE: Don't let him take my baby.

COOK: He won't take your baby. Push Terry-Anne.

TERRY-ANNE: Don't let him take my baby.

COOK: I won't let him take your baby, Terry-Anne.

DOCTOR: Push.

COOK: Come on, honey, push.

*One final push and...*

TERRY-ANNE: (*while pushing*) Please don't take my baby! Please don't take my baby. Don't take my baby.

DOCTOR: Terry-Anne, it's a boy. A beautiful baby boy. A son.

*The Doctor holds and gazes upon the newborn for what begins to feel like too long.*

DOCTOR: I am still willing...

*Bloodied and weak Terry-Anne gets up and grabs the newborn from the Doctor.*

TERRY-ANNE: No! No! No! Give me my baby. Give me my baby.

DOCTOR: Terry-Anne, I...

TERRY-ANNE: Get out.

COOK: Doctor, I think...

TERRY-ANNE: Get out!!!

*The newborn starts to cry.*

COOK: You'd better go.

DOCTOR: But I...

COOK: Doctor, I think you've done enough. Don't you?

*The Cook glares at the Doctor. The Doctor looks over at Terry-Anne and his son, lowers his head and leaves.*

COOK: I'm so sorry, Terry-Anne. I didn't know. I'm sorry.

### **Scene Thirty-Three**

*Terry-Anne holds the baby to her breast.*

#### **["Suckle Sweet of this Soured Breast"]**

TERRY-ANNE / COOK:

Don't you cry  
My little child

TERRY-ANNE:

You were born  
On a winter's morn  
So cold and deep  
You look at me  
And all I see  
Is less of me

TERRY-ANNE / COOK:

Don't you cry  
Little child  
Go to sleep

TERRY-ANNE :

Though the seed  
From which you come  
Was forced on me

TERRY-ANNE / COOK:

I will love you  
Little child  
Now go to sleep

TERRY-ANNE:

Suckle sweet  
Of this soured breast  
And go to sleep