

Tallinn Beach Café (The Musical) Complete Book



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Music By: John Titor Ensemble
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v 1.2



ACT I

Scene 1: Introductory song, St. Christopher's Medley, commences. When voices begin singing curtains rise. Angels dance fluidly in a misty haze and sing with joy:

ANGELS:

**I think I love you baby
You're all I want
All I want
Always wanted**

The angels are paired up: kid angels, biracial pair, two males, etc, creating a full panoply of colors and voices. Off to the side is a large man dressed in a tunic - St. Christopher . He is reclined on a chaise lounge, face up, eyes closed, with a drink in hand, nodding off, when suddenly he sits up and places his hand to his ear. Slowly these other voices begin to emerge, louder and louder until, four men appear, chanting in unison and walking towards him. The other angels stop singing and bow out of respect the men entering - Jesus, Mohammed, Krishna and Buddha:

THE HOLY ONES:

**Novo documentum
(New forms departing)
Antiquum cedat ritui
(Old rites of grace prevailing)**

ST CHRISTOPHER:

Salus Christo, Buddha, Mohammed Krishna. Quisnam

THE HOLY ONES:

Johannes Titor

All leave the scene.

(Instrumental portion of song continues (Waltz))

A frightened half naked little girl (Petra) runs from a bedroom, followed menacingly by an inebriate (Mart) buckling his trousers. She turns and looks at him with a void and absent stare. The inebriate returns to the room from where he came. A boy (young John Titor) enters the room from a far door. He brushes up against his younger sister, looking at her run by and out the far door he entered. Then he stares at the inebriate.

MART: Go back to bed John

Mart turns around and returns to his room. Young John looks disapprovingly at Mart. Suddenly he turns sensing someone behind him. It is a soldier dressed in high tech looking fatigues (Old John Titor). They stare at each other under spotlight. . All goes dark.

Lights slowly take effect, and out from the far door comes a grown woman in her 30's (Petra) , who unmistakably reminds the audience of the little girl. She looks up at a wall



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with a huge digital television insert. The television broadcast reveals that:

--2036 was a huge set back for the Amero vs. the Euro currency and that the North American Union (NAU) is bracing for further decline until the NEWSCORP pipelines from Alaska go on-line.

--The inter-Islamic war was a huge boon for the defense industries of the NAU, but the peace brought by the sudden Muslim reformation has officially created a bear market in the London and New York exchanges.

-- Speculation is rampant that Brazil has sold some of the last remaining patches of its rainforest to Mexican venture capital firm, perhaps under duress.

--Finally the broadcast ends with the sad news that the last wild polar bear has died in Canada, and the ensuing semi-riot at Alberta Energy, which was responsible for much of the drilling in what is now the ice free North Pole. As the broadcast ends Petra turns the TV off and puts on some dark glasses, while tapping the sides. She begins speaking to an unnamed friend as she walks around her flat ostensibly looking for something.

PETRA: Hello, your computer camera is on and don't tell me you are wearing that to the party. (Pause) Ok. You had me worried. (pause) You want to see my new shoes. (She picks up a remote and points it at the screen. The screen camera comes on), I was at the gym, you like them , (she raises her shoes to the screen camera.) They are from the North American Union so they were real cheap. (Pause) yes, it's my brother's birthday today. Yes, he's still with the Confederation, I think. I miss him. (Pause) I had that dream again, where St. Christopher is with my brother in Tallinn. Strange, no. Sooooo. See you tonight, ciao?.. Manservant!

(Manservant Japanese Robot enters)

PETRA: Please vacuum the bedroom and then store yourself, in the guest closet, not mine; you scare me to death when I'm looking for my robe and see you standing there first thing in the morning.

(Manservant Robot leaves)

Petra slides into a chaise lounge, removes her eyeglass phone and places a headset with a mic on her head. She points a remote at the screen again. . She pauses and begins to speak, as the text she articulates appears real time on the huge screen (which will remain active throughout the musical, showing images of actors and media reports as necessary when activity takes place in this particular flat):

PETRA: Pages, voice not text....Second revision...This story is about people with whom I was close. I'll begin with my step dad Mart—the only dad I have ever known, and the only man I had the privilege of knowing intimately who died violently twice, that I know of. Mart was a very 21st Century cop—equally adept with firearms and with compute software. He rose to be Chief of Police in Tallinn. Even before the War in 2015 he spent many years in America doing things of which I am not sure. I think that is how he also came to work for the Confederation , parenthesis, NAU and UK partners, close parenthesis. Understanding how these Governments were usurped and supplanted by private enterprise may have been part of his work, especially with his familiarity with DREs and electronic voting machines. The point is his work abroad was unbeknownst to his own country much less to his own superiors. For the Confederation, he was security asset manager—mostly targeting the EU's more militant environmental and anti-corporate wings based out of the Baltics, and known as the Urantia Group. Mart and a few others were involved. Had Estonia known of his activities, he probably would have been tried and jailed for treason years before. Mart also had a penchant for drinking and meanness, the latter of which was his most desirable trait when seen from the



vantage of his recruiters from the Confederation.

Mart owed the Tallinn Beach Café, along with the attached flats and adjacent properties. Raija is my mom - my real mom. She was Mart's wife. They met in America shortly after I was born and before the flooding in Florida when many people in the South left. Luckily, the vacation house that had been in my mom's family for years was spared.

Mart was very handsome and smart. But he beat her not infrequently. He had his way with me occasionally ever since we became a new family.. Unlike many victims, I remember many things because, after a while, I began making certain bargains with him. He got certain things, and in exchange my mother remained pain free. She was a kind woman who ran the Café and managed the properties. Mother accepted things as they were for many years for the reasons that women do, and most importantly because Mart was always good to my brother, which wasn't that hard to do as my brother spent a lot more time with our real dad.

Mother rented one of the lower flats in her building to Mary. Poor Mary. She was born with a mind too active for her station in life. She always worked two jobs. I recall her many years of same-day service at the ferry and at the café. Mary was always dreaming of a Prince Charming that she never thought she deserved. She viewed herself as too heavy and too unattractive, although she was neither.

Prince Charming did come - at least for a while. He was Brit. Brit was an Englishman from London, lover of football, fly-fishing and published travel writer of semi-renown who specialized in Southeast Asia.

(intro song medley ends)

*Brit enters far end of stage in a towel and gets in a smoked glass shower under spotlight. He is not in the same location as Petra. Brit sings **Tourist Trap**, and Petra does not resume speaking until instrumental part of song:*

TOURIST TRAP

BRIT:

**Whether solo or on a tour with me
I will teach you all the tourist trade techniques
If you're local a taxi's no big deal
But if you're visiting beware the tripled fee
I will tell you where it's good to eat
And if the local beer will be good company**

**Across Malaysia; the beach in Phuket
That's where I ply my trade to teach you what you need
I'm the tourist, professional tourist
I will teach you all the scams and traps and schemes**

**Don't forget the little purse you hide beneath
Your blouse or shirt, so you aren't prey to the street thieves
And when abroad get to know the embassy
It might end up the only place for your retreat**

**Moscow, Tallinn, Strasbourg , Milan
The coldest places are the easiest to leave
But deep in Java , in- town Jakarta**



Indonesia where my travels most take me

**A game a crowd, larceny by trick
A game where pick-pockets will change you up**

**A con where winners are paid to flash some cash
A con where losers are heaven sent**

**A ruse mastered with labor, guile and flare
A simple ruse where money changes hands**

A simple game of which you all should be aware a simple game that will leave you shaken up

PETRA (During song's bridge) Resume.....I know that he married young and had a wife, Victoria, and two young children who died on the M23. It affected him very much and reinforced his tendency to flee that which hurt him. He lived in this very flat for a time. Besides travel, he liked football and redheads, one of with whom he settled down briefly. Her name was Destry. She was reared mostly in France but had lived all over the UK most of her formative years. She was at least 5 years older than Brit. They met at the New Emirates Stadia. She was beautiful, mysterious and refined. They moved in together within a month. Each traveled professionally. So on the odd accession they were both home, she cooked. She intensely inspired Brit's ardor, and repeatedly startled Brit with her, cynicism, insouciance and self absorption. She was worth it to him I suppose.

Tourist Trap resumes to completion.

PETRA(At instrumental end of song): Resume. As you might imagine in these types of relationships, something had to give. Well in this case, Destry left Brit, like you and I would leave a lavatory. It was simply time to go. Brit cried for days, and did stupid things like driving around all day and night searching their old haunts trying to find Destry. Thing is, Brit discovered that the Destry he thought he knew didn't exist, literally.

After Brit found Mary, they had a daughter Tannith. I knew Tannith very well both from the Café and from my babysitting. .

My name is Petra Titor . My brother's name is John. He is a soldier.

End introduction. Pause.

Petra stands, take off her headset and mic and walks away.

Scene 2: Tallinn at dusk near the beach. Little girl (Mary) on a swing sings Flirt.

Flirt

MARY(as a child):

**On my swing mind free to glide, what shall I do
In my dreams a handsome prince if my mother knew
A chamber of daisies, tulips, and pansies too
Higher and higher climb I to sky blue
Gaze up near the sea oh how the seagulls move
How they dive into the clouds would they approve
Of my sandcastle built on dreams-come-true**



Hope they discern the smile, of the moon

I dreamt of a man from so far away
He'd traveled the world and had things to say
Who'd enter my life and was wise and safe
But to my dismay, so short was his stay

Oh dear mother, oh dear father how you fight for me
Remember how you taught me that short-story
About the young maiden who wished greater beauty
Then granted her wish perished she

(Mid song Little Mary gets off the swing with the help of her parents who take her by the hands. Parents harmonize to the following verse):

MARY'S PARENTS:

(She won't build sandcastles)
(She won't tear she won't cry)
(Maudlin is she, will joy set a fee ?)
(Is true love for her meant to be)

Mary's parents lead her into an outbuilding, and seamlessly little Mary emerges out of the other side as adult into disco full of people as the song changes up-tempo into the latter part Flirt.

MARY(as adult):

Look at me I am so unique scan the darkened room what do you see
am I ordinary, is she more pretty a bit too heavy who am I supposed to be

meet my eyes see behind the smile

I am beautiful but you are blind , yet I don't care, just come and flirt with me
dance with me, flirt with me stand close to me, send me an invitation
make my friends root for me and whisper with a hint of envy

and who might you be to reject me all I wanted was for you to flirt with me
is -it possible a man have heart, courage, strength, and perhaps a little means
to be my prince a good kind man all I ask is for you to flirt with me

can you see the moon, see behind the smile (repeat)

MEN IN DISCO:

(Maybe he'll hit on her
Think he's gonna talk to her
What/will he mean to her
Is he good enough for her)

(Well she' sort of kind of pretty, but in her eyes sadness I see)



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Scene 3: Beach Plaza adjacent to Tallinn Café. There is a crowd of protesters ready to clash with police. Some protesters chant and hold signs saying: “ No 2026 NAU-EU Summit;” “Governments by people, not companies;” On a terrace salient above the fray is a soldier (John Titor) and (St Christopher) Several Robot police form a perimeter to fend off protestors. The Police shout through an amplification system,

POLICEMANL: Do not touch the Robos. Anyone doing so will be arrested.

As the fray turns into a melee, John asks St Christopher:

JOHN: Tallinn is defiant tonight. Cristobal, check out those old LE2 Samsung Robots the police are using as a security wedge-- way more style than the Japanese ones we use now.

Cristobal smiles and shrugs. John begins singing:

REMEMBER JOHN TITOR

JOHN:

**When they're huddled in the cold, need a vodka kick, did they ever
Ponder events leading here
When I -was young I was the same, but little did I know my fate
Would change
As volunteer fighting, with pride or tears,
In America with courage and fear**

**Remind the Lord, I know these streets, I know this town,
But thanks so much for comin' around
As for my step dad oh the things we did, a little too
Intense, incredible still
That he never struck me, or gave me lip, but when he drank
It gave me chills**

**I'm a soldier, I'll never be a father, I'm never getting older,
Remember me
But I'm not bothered, I'll get to see my father, before he was my father ,
Remember me**

**Sanitized/digitized is all they know, narrated and highly edited
A virus unleashed, Confederation freaked, the-masses uncontrolled
And the question is piqued
Why the EU, Russia, China too and even the Muslims
Have got a clue
So the world must choose between get rich quick, unsustainable
Or what makes sense
You might disagree with why I'm here , or what I'll do or what the
Future says
But I will assure if you think of me, I'll find what's wrong and
Make amends**



I'm a soldier, I'll never be a father, I'm always getting older,
remember me
And my mother, she'll never have a baby, and she will never raise me,
remember me
I'm a stranger, and John's my name and yes everything happens
everything

ST CHRISTOPHER, harmonizing at second verse:

The World has reached a cross roads
And your mission is more than you know
It won't be easy please be-ware
Though denying vengeance you swear
This worldly fate in your care).

Near song's end, the police push all the protestors offstage. The streets empty. Evening News , instrumental portion commences.

ST CHRISTOPHER: Remember my job is to give you safe passage, even though you returned for retribution
No one can see you until you emerge, and you cannot see me until your return.

JOHN: I did not return for vengeance. Like last time—the 2012 trip, I am the most qualified. The Confederation always suspected the Russians knew how to open source the DRE code and in turn unclasp their hold on power. But they couldn't prove it so they thought the best chance was to go back to the beginning and figure out how to prevent it from happening. This time...

ST CHRISTOPHER: John,

JOHN No , I'm not an assassin. I'm strictly intelligence. I'm on a new project now. Others learned in 2012 about the Microsoft malware. Fourteen years had to pass before the time was ripe In this time 14 years later, to I will get the evidence once and for all to implicate Microsoft once and for all for the release just before it purchased the security firms. This was a crime."

ST CHRISTOPHER: " You are what you say you are not. , Look at me John. You think I don't know what this is all about. Duplicity does not work here. The BS does not work here. You know jack about the malware. You had strings pulled. The malware should have been someone else's job. And frankly, you didn't need to come to Tallinn. That's proof enough of your self delusion."

JOHN : I need to understand

ST CHRISTOPHER: "You already understand everything you need to know. That happened on the winter solstice 2012, the last time you journeyed and saw one of the bad timelines. You cannot understand everything because everything is too much to understand. May the light shine on you..... though I fear you are entering darkness."

The streets empty as the police contain the protest.

Scene 4: London. A pub. Local band is on small stage and goes into the heart of the song while the same news loop that was on in Petra's flat plays on the muted tv in the pub:



THE EVENING NEWS

BAND SINGER:

**The world is in need of a biological scrub but it's hard to chip the ring off the political tub
It's time to change, 'willing to pay the Dues?
See Mother Nature Dying on the Evening News**

**See Mother Nature Dying on the Evening News
See Mother Nature Dying on the Evening News
Diplomats stepping on each others toes, demands on one another they wish to impose
Nations gone to war over scuffed shoes
See Mother Nature Dying on the Evening News**

**See Mother Nature Dying on the Evening News
See Mother Nature Dying on the Evening News**

**Big money has made the world unkind, global sanity is hard to define
If you wonder why the world is so confused
Simply tune in on the Evening News**

**See Mother Nature Dying on the Evening News
See Mother Nature Dying on the Evening News**

**It's difficult to analyze whose mess is whose
But we'll sort it out on The Evening News**

Football fans stream in after a match. Prominent among the revelers is Brit. He settles in at the bar. Shortly thereafter, the crowd outside thins. Destry enters pub, stands at the far end of bar, orders a drink, and makes a call on her cell. Brit is shocked to see her and ponders how to approach her. He glides behind her and tries to get close to overhear her call. She senses him and turns. She looks him over. He looks at her without emotion. Destry pulls Brit aside near a corner. They talk but with muted words not heard. She finally speaks so the audience can hear.

DESTRY: For the last time, it's over.

He tugs her arm as she turns. She spins and confronts Brit, saying

DESTRY: I'm gone John. Please move on with your life.

Brit is about to speak and hesitates as the song Evening News winds down and band begins Please don't go , which Brit sings:

PLEASE DON'T GO

BRIT:

**I was with you just a short time ago, how was I to know
you would pur-sue a life of your own oh no please don't go
The park at sunset, our hideaway, that we called our own**



summer days oh my mind it raced on and on and on
our first match , out our first embrace, regret no time at home
how I missed your cooking, your scent, tried-to-size-up what it meant

DESTROY:

Gave it my best shot so difficult it was
how at long distance we'd carry on
But back to the basic, I'd torment you , betray you,
that said forget me, cause trust me I'll break your heart
To disposses you from my soul, would take away my wealth

BRIT:

I'm not as deep, perhaps not as dark but to you my love I swear
Please don't go, you are what I know, you replaced all that I had
You look at me, Like I'm a fool, but no no
I start to shudder, I'm so cold, if only I had said
how I loved you, what-you meant so no no please don't go

DESTROY:

Gave it my best shot so difficult it was
how at long distance we'd carry on
But back to the basic, I'd torment you , betray you,
that said forget me, cause trust me I'll break your heart

BRIT:

When I told you to hold me and love me and trust me you smiled and your eyes said that

DESTROY:

I would never fall for you

BRIT:

When you said that I was so special a treasure, you eyes were so kind and they said

DESTROY

to never fall for me

BRIT:

Unraveled disheveled bedeviled forever

DESTROY:

can't you get-it- in-to your head

BRIT:

Please don't go from me

During the song Brit follows Destroy out of the Pub. Destroy gestures to a stranger, and takes the stranger's arm as a defense to Brit's potential advances. Brit is about to chase Destroy when musician panhandler grabs Brit . The Panhandler sings Times are Changing, preventing Brit from going after Destroy as walks away.

TIMES ARE CHANGING

PANHANDLER:

Follow your heart and you will find your life unwinding
Don't get hung up on little things 'cause they are blinding.
Strip away the things that will keep you from proceeding
stop looking back 'cause the world it is speeding



if you walk around with your eyes closed you may as well be blind
you'll lose your place, lose yourself and then you'll lose your mind.

Times they are changing a new age is on the rise
Times they are changing don't you get left behind
Times they are changing be careful don't close your eyes
Times they are changing the world will make you blind

Smoke your cigarettes and drink away your insecurities
Life's but a test on how we cope with the reality
We live it to the death so what's the point running away
Life is but a test to meet ourselves in every way
The times they are changing it is us that we are finding
Take a look inside bring out that person you are hiding.

Times they are changing a new age is on the rise
Times they are changing don't you get left behind
Times they are changing be careful don't close your eyes
Times they are changing the world will make you blind

Pull yourself together it's pointless when you stall
Stop looking down quit thinking that you're small
We are of the nature and the positive is all
Working in the universe linking it to all
If you break away you will find the emptiness unkind
You'll lose your place, lose yourself and then you'll surely lose your mind.

Times they are changing a new age is on the rise
Times they are changing don't you get left behind
Times they are changing be careful don't close your eyes
Times they are changing the world will make you blind

Pull yourself together it's pointless when you stall
Stop looking down quit thinking that you're small
We are of the nature and the positive is all,
Working in the universe linking it to all,
If you break away you will find the emptiness unkind
You'll lose your place, lose yourself and then you'll surely lose your mind

Brit listens for some time but can't stand the thought of her leaving. He begins walking but then Brit sits on a bench to massage his temples, the Panhandler offering comfort with his song. Song ends abruptly:

PANHANDLER: Say, can you spare a bit. I'd like to earn enough to see the World Cup qualifier in Tallinn. It's for all the marbles.. You should come along with me—you, in need of serious fun, no?

Brit hands him some change and leaves, but turns and looks at the Panhandler with a curious gaze, not once, but twice.



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Scene 5: *A gymnasium where hangs prominently the flags of the Confederation (the same insignia as worn by John Titor on his uniform) and the Stars and Stripes. Two men are fencing, Mart and another unnamed agent. They wear black shoes with distinctive bright yellow soles. The same ass worn by John when in uniform).. The unnamed agent takes off his mask to take a drink. Destry walks in. She is carrying an attaché which she opens on a table . She tells Mart, who remains unmasked and is unknown to the audience.*

DESTRY: These are your assets. They work for you. These are the targets. If they are here, you notify me immediately.

The men look over the paperwork curiously. Destry looks at the masked man (Mart) and then turns her attention to the unnamed agent.

DESTRY: You have one job: take constant pics and listen to everything that happens in this man's room. If he so much as sneezes, I want to know. One mistake and I am using his people (pointing to Mart) in Tallinn.

She is very matter of fact, and leaves. The unnamed agentt looks her up and down as Destry leaves. He looks at masked man(Mart) and says , as Pleasant Screams begins

UNNAMED AGENT: You know about her?

Mart waves that they should resume fencing. and behind his mask Mart begins singing.



PLEASANT SCREAMS

MART & UNNAMED AGENT (alternate lines singing)

somewhere things went wrong
perhaps no parent bond
this girl she is so cold
Medussa in the North
did-she suffer in some way
tragic unspeakable
do-I dare try to understand
or is best left on other's hands

she's an arctic breeze on a summer's eve

she-said not only is god dead
he never even had a hand
in what we call the litmus test
creation, beauty, love or death
she befriended thieves and thugs
cons the white collar types
who clean out bank accounts
but that for which she's most renown
she's an arctic breeze on a summer's eve

she ridicules true believers
scorns those who dare ask
what meaning we attach
what transpires when we pass

spiritually bereft
do-I-pray-for-her scratch my head
feel a chill, smell no scent
she struts by so intense
we grow old, we grow cold
a lifetime some prepare
for divinity or peace or rest
when-she's-dying how do I express

In your last night's dream have pleasant screams
In your last night's dream have pleasant screams

(Scene goes dark as fencing continues to Conclusion of song)

Scene 6: Tallinn. Winter Solstice at the Ferry terminal. Mary is work attire. She's wiping down a table at Ferry terminal. There is a guitar player sitting on the floor panhandling, the same one that was in London.

PANHANDLER: Your boyfriend not greeting you tonight?

Mary replies maudlin as can be,



MARY: He left me for the bus driver.

*There is a pause. The Panhandler starts strumming*Where Has All the Music Gone.

PANHANDLER: I put music to the poem you showed me.

Where Has All the Music Gone?

PANHANDLER:

**Where has all the music gone?
It's taken a turn for the worse.
And where's the love when lovers part?
Is it all gone or all saved away?
And who drew first blood and who fought back?
Or was it just all a waste of time?
And who is listening to our voice?
This is our song, our choice.**

-chorus-

**And who is listening to our song?
The one we made when we were young.
And who has faith in our inner light?
Only we can set it right.
I know, only we can set it right.**

**Where have all the children gone?
The children that played with me.
And where's the light when you're away?
Does it still shine so far away?
And if I miss you how will I say,
That I still love you?**

-repeat chorus-

**Did we go wrong or just finally learn,
That we need love to make it through?
And does the distance always burn?
Or does it just make us strong?**

-repeat chorus-

During the song we hear sound of horns and people and the nascent bustle of the crowd as a Ferry arrives. There's dozens of people exiting terminal., some toss coins into the panhandler's guitar case. Slowly Brit and enters the scene. He walk slowly, unlike everyone else, such that one identifies him immediately. Brit and Mary spot each other and freeze with that love at first sight kind of glaze in their eyes. But soon they lose sight of each other through the bustle of the crowd. The Panhandler ends the song, gathers his cash and leaves, never noticing Brit. Mary stands alone looking in the direction Brit walked away.



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Scene 7: *Dusk, Tallinn at a bustling town plaza and adjacent semi-crowded Tallinn café. Waltz (instrumental plays). Raija is working in the café with her kids, Petra and John, who are wearing their Karategi. Youngster John is a teenager working furiously at a laptop. Petra is a younger little girl. Raija is pointing giving a server instructions. Server takes Petra by the hand and leads her away. John sees this unfold, slaps shut his laptop and follows them. At that moment when they leave . Mart comes in drunk. He openly flirts with other women. He then proceeds to the upstairs flat. . Raija follows; there is a confrontation.*

RAIJA: Why do I even ask where you've been all night?

MART with speech slurred: Where have I been? That is a state secret! (Mart knocks over a lamp) This place is a mess!

Waltz ends.

Mart sings How Come as he humiliates Raija by trashing his own house making her clean it up.

HOW COME

MART:

**How come every time I look at you my heart starts to flutter?
How come every time I look at you my words begin to stutter?
How come every time I look at you the world around don't matter?
How come every time I look at you my world around get's sadder?**

**What is new, all we love's what matters
It's up to me I don't want my world to shatter
So what's new?**

**How come you? How come me?
How come you? what are we supposed to be?
How come you? How come me?
How come you? what are we supposed to be?**

**How come every time I think about you, the world around get's brighter?
How come every time I think about you, 'wish one moment to be side you?
How come every time I think about you, my thoughts become timeless?
How come every time I think about you, seeing you I'm blind less?**

**What is new, all we love's what matters
It's up to me I don't want my world to shatter
So what's new?**

**How come you? How come me?
How come you? what are we supposed to be?
How come you? How come me?
How come you? what are we supposed to be?**

**Rough it up rough it up, one thing the matter
Clean it up clean it up, we'll see for miles**

How come every time I look at you, the world around don't matter?



How come every time I look at you, my world around get's sadder?
How come every time I think about you, I think that things are over?
How come every time I think about you, my heart tells me never?

What is new, all we love's what matters
It's up to me I don't want my world to shatter
So what's new?

How come you? How come me?
How come you? what are we supposed to be?
How come you? How come me?
How come you? what are we supposed to be?

Mid song's end Mart's espionage partner Andres arrives to give him an envelope, but pauses as he is shocked to see Mart strike his wife and disrespect her. Mart takes the envelope and leaves goes downstairs to study the contents. and drink to sober up. The songs ends. Andres helps Raija to her feet and offers her a handkerchief Andres clearly is struck by Raija and her plight. They stare at each other for a duration not insignificant.

Then at the far end of the stage, Brit is at the edge of the plaza overlooking the sea out towards the harbor. He sings Summer Solstice.

SUMMER SOLSTICE

BRIT:

look across the water everything I was meant to see is ahead of me
and it feels like Christmas, around/the/world the summer solstice sets a very festive scene
this landscape new to me, the old one's gone, back to ash, I burned it down
I am the emigrant, fled my pain, relax, get sane and settle down

and who are you my pretty, you make me weak at the knees
without a doubt you'd be the one to make my world go round
and maybe you my pretty, will be the one that I need to keep my feet firmly planted on ground
so take my hand my pretty,....we'll-go and take the ferry
Helsinki and get back before the spires sound
as the sun shines night and day

a landscape new to me, the old one's gone, back to ash I burned it down
I am the emigrant, fled my pain, relax, get sane and.....
Down at the old town café where I'm made to feel safe and I feel at home
the one with eh cherry wood face overlooking the water with the broken stones
where I found my escape with all of the regular working folks

and who are you my pretty, you make me weak at the knees
without a doubt you'd be the one to make my world go round
and maybe you my pretty, will be the one that I need to keep my feet firmly planted on ground
so take my hand my pretty,... We'll-go and take the ferry to
Helsinki and get back before the spires' sound
as the sun shines night and day

look across the water everything I was meant to see is ahead of me



and it feels like christmas a-round/the/world the summer solstice sets a very festive scene

During the song Brit flirts with some school girls amusing themselves with him. At the end of the song her turns and walks into the Tallinn Café. Mart is still there. Andres escorts Raija so she can resume her duties. When Mart sees her he dons a top-hat and tails and begins singing Satellite glibly to Raija and to entertain the patrons.

SATELLITE

MART:

**My satellite....., your my satellite.
Up with the stars, that's where you are shining so bright.
My satellite....., your my satellite.
You dance with the moon, my heart you may swoon any old time.**

**We don't need to hear the morning's story, when you're here with me in all your glory.
Just have a good time, have a good time tonight.
My satellite....., Oh my satellite,
You might not be a star but you'll still go far, don't give up the fight.
My satellite....., Your my satellite,
(once number one and you've now begun dimming your light)
We don't need to hear the morning's story, when you're here with me in all your glory.
Just have a good time, have a good time tonight.**

**Dreaming of your face inside a fashion magazine,
Waiting for the day you'll break the scene.
And you feel life coming apart at the seams.
(Reach for the top, now give it up, just give up your dreams)
And your teardrops tell me that you know exactly what I mean.
We don't need to hear the morning's story, when you're here with me in all your glory.
Just have a good time, have a good time tonight.
Just have a good time, have a good time tonight.
Just have a good time, have a good time tonight.**

During the song , Mary enters the café , goes behind he counter, takes off her ferry terminal uniform, puts on a barrista apron and begins working her second job at café. Mary and Brit eye each other immediately. They nod in agreement at how disrespectful Mart is to his wife. At song's end, Brit speaks

BRIT: You my dear are ,how do you say, Kaunis.

MARY: That's Finnish. But thank you anyway. What do you do here?

BRIT: I travel.

St Christopher walks on-stage on-cue. He is not seen by mortals. Brit settles over a beer talking to Mary in words unheard. Mary shrugs off a co-worker who tells her its time to start her shift. St Christopher sings Gypsy Girl as Brit's eyes follow Mary.



GYPSY GIRL

ST CHRISTOPHER:

If his life was a film the actors would strike
the reel'd fall apart, and it'd serve him right
For his penchant to fancy the darkest light

can barely converse in the crowded café
of the deep cherry wood some-how misunderstood
Kali and coffee smell so good

Oh fate sealed when he encouraged the flirt of the girl
with the wild wrist bracelets tight blouse and flared skirt
her passionate dance- earrings bouncing around
she puckered a kiss and delivered with bliss
and she had t his eyes all night
Heart racing. Mind chasing as he raises a glass to the dance
a tongue that he can't understand
then the girl takes the boy by the hand
absent any regrets it'll be time quite well spent

MARY(to Brit):

would you like to stay here?

Scene 8: *An interrogation room at a secret security facility (otherwise known as Dark Place):
Confederation flag displayed prominently, along with Flag of England. A naked man is dragged
into the room. He is hooded, body bloody and bruised. There is an indecipherable discussion
among three security guards. Destry walks in and gives instructions to the men.*

DESTRY: Get him wet.

*Two of the guards tie man supine to a table. Once secure, the third man partially removes the
hood and shoves what appears to be a piece of rubber in the man's mouth. He then re-hoods the
man. The guard then starts pouring water into the man's face begins to slowly drown him.*

*The first two guards sing Guards sing New world order. Other guards film
the sequence and give instructions, as to proper method.*

A NEW WORLD ORDER

CONFEDERATION GUARDS:

I Wake up morning everything is all right breathe the breath of life
Look your eyes everything is so bright the sun is shining bright

We make choices that is what we do it's a way of life
Take away the chance to make choices that is when we die

A new world order in place
Your mind soon will erase



**A new world found human race
Are you ready?**

**A new day comes open mind sunshine I greet the day with life
I am myself everything is my life everything is fine
Gather your thoughts put them in a bundle prepare to save them all
Wrap them up tight just before you run to coming to a fall**

**Life is right everything is alright I can have it all
Nothing in my way I see it all bright never will I fall**

**A new world order in place
Your mind soon will erase
A new world found human race
Are you ready?**

(The torture stops for a moment; the prisoner is raised up and allowed to breath for a moment. He then sings):

PRISONER:

**A new world order has come to be
I feel the worse I'm not feeling free
I'm about to cry
I'm about to die**

GUARDS: (who resume torturing of the prisoner)

**You are you it is all up to you to be free
All your life it is all up to your mind to be free
Follow your heart it will always lead you lead you to be smart
Follow your heart it will always lead you it's been you from the start**

**Life is right everything is alright I can have it all
Nothing in my way I see it all bright never will I fall**

Destry returns and gestures that they stop.

DESTRY: Basta!

Guards end torture and drag prisoner away

Scene 9 : Morning in Mary's flat adjacent to the café; below Raija's flat. Brit gets out from under the covers, and sitting up on Mary's bed, says:

BRIT: I came here to escape an old flame, who was very beautiful, but who was incapable of love. It is in keeping with my character. I flee just as I did when I went to Indonesia after my family.....
perished in the car crash.

Mary, feeling desperate kinship with Brit, does not want Brit to flee and does not want their coupling to have been a mere one night fling.



MARY: Here's a towel, and pointing to the shower in the same gesture.

Brit smiles and gets up and goes to shower. At that moment Raija knocks twice and enters the room to see Mary. Mary sings Please be with me. Her audience is first Raija, then Brit when he emerges from the bath,

PLEASE BE WITH ME

MARY:

**to please me, not- only- does -he give his body
but all his mind and all his soul**

**as he was dreaming, I see the motion of his eyes
like code of hidden memories**

**as his chest heaves, I swear I almost heard him cry
I'm not ashamed this much I'll tell**

**I need no pennies, it seems I seem to know his thoughts
I wish to be his artesian well?**

**oh please be with me, I wish to kiss your pretty face
oh please be with me, I'm so attached to your embrace
oh please be with me, there is this journey we should take
oh please be with me, it -is our destiny at stake**

**when he was dreaming, he said that I was there
he barely knows me, what can this mean**

**here's to believing, is it stars that I am seeing
I never thought that this would come to be**

**but what I fear, is that his water runs too deep
and then I'll drown in his mystery**

(Raija looks at her watch, gives Mary a hug and leaves)

Repeat Chorus

Tallinn Beach Café - The Musical

Scene 11: *TV studio with live audience. A TV personality is preparing to interview Mart. Application of makeup, sound checks and lighting checks are on going while Starlight (instrumental) plays. Mart speaks to the program host:*

MART: Don't ask me why. No follow-up.

PROGRAM HOST: With all due respect, I dictate the direction of the program within the parameters my producers grant me.

MART: What I will say without any doubt is that the summit is good. The NAU and the UK confederation do want to end the oil economy once and for all. But they need access to your markets. Their own people have accepted that private enterprise runs government better than government. We need shared sacrifice, hence, the NAU must be allowed to have the airbase it wants here. And Russia must stand down. We don't want an electronic Armageddon like in the United States where 2012 is known as the year they were THIS CLOSE to being sent back to medieval times.

The crowd in the audience hisses and heckles Mart for expressing his controversial views.

As soon as the technician counts down to show-time, the stage goes dark except for one small light at a far end which illuminates a battered, bloodied and hooded prisoner/ enemy combatant. One cannot tell if he's living or dead. An instrumental intro version of Tallinn Beach café plays. A guards come in and pulls the seemingly lifeless body by the arms from under spot light. That prisoner is replaced by another, who is unceremoniously tossed to the ground. First Act ends.



Tallinn Beach Café - The Musical



ACT II

Scene 1: *A Chapel. Mary and Brit are at the altar about to be wed. She is visibly pregnant. Raija, Mart, friends and the vicar are present. . Mary is happy and seems to relish defying her fate.*

VICAR: Do you take this man to be your husband

MARY: I do

St Christopher appears and sings Real life love story, with help from Brit

A REAL LIFE LOVE STORY

ST CHRISTOPHER:

Somewhere underneath the moon, very soon.
Two lovers standing face to face, they embrace.
No other could feel the way they do, very true.

This is a story about life and how it all unfolds,
And this is how it's told.

Two souls existing far apart, from the start.
Come together, the reasons are unknown, they have grown.
When united the heavens hear a sound, so profound.

And as the story goes, for the lovers time stood still.
For them life had just begun.

Oh this girl, her heart made of gold, no one felt the pain, very strange.
Oh this boy, he turned to her and asked, "Will you share the love from above?"

BRIT:

My lover, will you marry me?

ST CHRISTOPHER:

was the boy's only plea.

BRIT:

An island floating in the sea is where we'll be.

ST CHRISTOPHER:

This girl agreed to share his life, as his wife.

So off they both went, so much time they would spend.
And oh how there laughter sang.

Oh this girl, her heart made of gold, no one felt the pain, very strange.
Oh this boy, he turned to her and asked, "Will you share the love from above?"



And time it wore on, and the years as they passed,
Love would sing their last song, fate beginning to move along.
And so the story goes my friend...

Oh this moon, it still shines a light, waiting for a love from above.
Oh this love it all fades away, nothing lasts for good, like it should.

While singing, St Christopher is scrutinizing the Vicar's conduct of the ceremony. Vicar actually sees St Christopher for a moment and is startled. Mart, takes drinks at times from a flask pulled out of his pocket. The ceremony ends and all leave the church for photos except for Mart who waves on his family. On the way out Brit's boutonniere falls away from its pin to the floor. Mart remains alone to make a cell call in privacy. Raija returns looking for him to come along for photo shoot. Mart waves her one again. Finally, Raija sends Petra to get Mart for photo shoot. Petra arrives near song's end. Mart grabs her stay and proceeds to touch Petra sexually and inappropriately. She attempts to squirm away. Brit barges in from the church looking for his boutonniere. He sees what is unfolding with Mart and Petra. Mart's eyes meet Brit's in a chilling moment of silence, immediately after the song.

Curtain down, Waltz instrumental plays

Cries are heard. It is Raija. She is being beaten by Mart, the audience privy to John's and Petra's screams as they try to intervene.

Scene 2: *A bright day in Mary and Brit's flat. An older Brit and Mary play with their little 3 or 4 year old Tannith. Mary is getting ready to leave for work. Brit sings Indonesia Song to his family.*

INDONESIA'S SONG

BRIT:

Here's an ode to the breast of the world,
The place where we all once came from.
I'm not sure about the rest of the world,
But I've heard that song has been sung.
Melting nights, relief in sight with the rain.

The milk of the mother supplies me with strength,
The breath from her foliage so clean.
Her sweetness and fire a marriage whose length,
Goes unmeasured and lost in esteem.
Her fruit is ripe, her fortune and her fame.

She gives everything I need,
Her magic makes me want to believe.
She gives everything I need,
And I find that I may never leave.

The days eye opens so fast,



And floats to the top of the world.
It's endless gaze radiates life,
It's closure marks the dawn of a dream.
Her grip is tight yet I feel no pain.

My plain words just can't explain,
The taste of the life in her veins.
Or the sound of her voice when she whispers to me,
Comfort lost is opportunity gained.
If she puts me down, I'll scream to pick me up again.

-chorus-

Her almond eyes, enough to drive a man insane.
If I'm dreaming, turn out the light, I may never wake up again.

-chorus-

Dia memberi semua yang aku mau ('she gives everything I need' in Indonesian)

Brit sends off Mary with a kiss. He stays to play with his daughter and he puts on his football kit (shin-guards, socks, jersey etc). A teen young Petra comes downstairs, and enters the room. Brit hands her some cash, gives her and Tannith kisses and says,

BRIT: Our game will not be long today. Now don't let her play at her mother's vanity. She gets upset when things are strewn about.

Tannith grins.

Scene 3: *Street scene outside the Café on the Plaza. Many people gather to protest a conference sponsored by GE and Alberta Energy, and Lukoil . It's a very energetic crowd. Some have megaphones yelling slogans against the shale. Others hold signs saying "people are not commodities." Suddenly Brit appears with a group of dirty, sweaty men in football garb. They walk to the Café when things start getting out of hand with the crowd. Some protestors take wood to the head of the Police Robots acting as line of demarcation. Police start beating a group of protestors as some flee up a ladder which is being used by one protester to hang a sign which reads. "Lukoil—don't negotiate with terrorists." As the police let the batons fly, some protestors are trapped and flee up the ladder. John Titor arrives above the ladder helping some protestors escape the fray. Brit sings St John of the ladder.*

ST JOHN OF THE LADDER

BRIT:

List night I had a dream , déjà vu man this spells trouble
I saw St John of the ladder
Thirty steps then free
But what a bitch of a climb
Men turned into demons
Enemies of themselves
Fighting the ascent
Like that man-dispassionate, free of fear to lend a helping hand
Because if someone fell, it would be into the abyss of hell
And you my dear friends were companions to me as it unfolded on the plaza



Sur-real to me is that such drama plays out right now
Yes, he's the one I was dreaming of
And in the dream a tuniced monk
And in the dream a lothario
An abuser and a drunk
And because of John of the ladder on the high road we walk

Last night I woke up with a bullet in the gullet
You could say a mere nightmare
Though vivid in its scope
manacled my hands

Starved of my longing
Something is going down
I can't run it it feels like now

Yes, he's the one I was dreaming of
And in the dream a tuniced monk
And in the dream a lothario
An abuser and a drunk
And because of John of the ladder on the high road we walk

Mart appears from his balcony on the opposite side of plaza; Raija appears beaten and bruised. She runs to Mary's flat. Mart smokes and relaxes watching the scene below.

Scene 4: Same scene as antecedent, but lights dim signifying darkness. That night Raija is packing her bags and leaving. She has her kids in tow. She is in her tears but soon regains her composure and leaves. She enters the café, which is about to close, with travel bags in hand.

EMPLOYEE: Madame when will you return?

Mart and Andres enter the cafe

MART: Right now.

Mart is about to strike Raija when Andres intervenes. This enrages Mart who is about to get in a fight with Andres. However little Petra short-circuits the fist fight when she says,

PETRA: I will stay if mother and John can go.

MART: John take care of your mother. I will take care of Petra, and then come for you when I am ready.

Raija cries uncontrollably.

JOHN: No.

MART Yes.

Andres walks away with Raija and John. Mart yells



MART: Be back at your post at 700 hours!

Then John Titor, wearing his hi-tech military fatigues, appears on a balcony on the other side of plaza.

OLDER JOHN TITOR: I can't see you but I know you're here. I remember this. But I need to see this played out again."

*St Christopher appears near Raija and sings **She's Gone**.*

SHE'S GONE

ST CHRISTOPHER(singing to Raija):

**So she's gone, what'd you expect may I be direct and speak freely
your loss is only desire designed from duress that you made not me
time seems to only expire to free what you desire u must toss the key
now, look at her life, why all the strife you should have set her free**

**but she' always close cause in your heart's her home
now let her go for she is never alone
she's never alone, I assure you so**

**Inspired, Petra tamed fire, she loved everything about living
she could fly, but u clipped her wings, like a wild bird in captivity
you answer, not to me, just-to-you-borne of past life's deeds**

Scene 5: *Street scene in the square outside the Café. The Lights brighten to signify new day. This is the second day of protests. Instrumental version of Fall of Urantia plays. Security forces in the black and yellow shoes are in an alley changing into street clothes. Mart is giving them instructions. They go undercover into the crowd of protesters, including Brit and his friends who happen to be watching from the Café. Suddenly the security forces in street clothes maneuver behind Brit and throw rocks at some uniformed Police. It is clear they are provocateurs! The uniformed Police think it is Brit and his friends. Mayhem breaks out; suddenly some men wearing black fatigues with the trademark black and yellow shoes literally sweep in and drag Brit and his friends away.*

Scene 6: *Dark place (At least it appears to be, but the Flag of Confederation hangs alone—no England Flag). Mart sits in a chair, looking sated, smoking. Petra is curled up in ball under a light. Suddenly the doors swing open. Mart is alarmed. He stands up and demands to know*

MART: What is going on here; my order was that these men were not to be brought in until the morning.

*Some men are brought in naked and hooded. Then Destry comes, shocked that a child is in the room. (For the first time the connection is made that the dark place is in Tallinn). She gestures for Mart and Petra to come into adjacent room. Destry begins singing **Princess**.*



PRINCESS

DESTROY:

deep brown flowing hair
blinding shining brilliant yes she will
give all that she can give
Delicate , elegant
took some time to recognize her gift
Her power within
And everything within your will
You take her like the silk that drapes her skin
Why in the hell is she here?

You love her taste , you touch her with, such finesse
You think you're owed some twisted kind of reverence
But Oh "oooooooooooo" you think the princess is bad
But Oh "oooooooooooo" this little princess is sad

it's so hard to police the land
responsibility and such demands
oh so few understand
neither chancellor nor minister
Would understand our need for secret plans
But keep your filth under wraps
You think your needs are so intense
But she is me, I know each day presents
For her, more dread than suspense

summer's scent fades away toy shortened days
winters gray everything a shade opaque
so, oh "oooooooooooooooooooo" stick to the business at hand
and oh you better watch your back

We deal with rival sinister kings
letting this enchantress cast a spell
oh precarious tale
She drains your karma, strength as well
make for victory; no more travails
I shall not warn you again
No more liquor, not more hay
what she means to you I cannot say
But I will take her away!

So get to work in secrecy and without mistake
Otherwise I shall make you groan and rue the day
Oh, little girl don't be sad
Oh, little girl watch your back

Song ends and Destry tells Mart,



DESTRY: Leave now, you are relieved of your duties.

*Destry goes to the next room commences and another horrific interrogation by herself. At the same time. Two of the guards sings **The Fall of Urantia**. Contemporaneously, Mart drags Petra away. However, Petra breaks free and is seen running away but not in the direction Mart was taking her. Mart chases after her. Both disappear.*

THE FALL OF URANTIA

CONFEDERATION GUARDS:

For 300,000 years he was prince, the seraphim cheered,
“He’s beautiful, born of the light.”
Yet darkness would prevail, willing the people to bow down and hail,
“He’s beautiful, our wonderful prince.”

His will was free and intentions grand.
He spread the wisdom across our great land,
How beautiful, but all was not well.
Among the superiors, signs of trouble and whispers of war,
They reached our home, Caligastia was sold.

He was so bold,
With malice so cold,

-chorus 1-

And much of what we see today,
Came from Caligastia’s way,
In his own mind he had the right to take it.
And now it seems we’re trapped in time,
Payments made for other’s crimes,
And you say you’ll do your best to make it.
But I think that you’d fake it.

A declaration of liberty, our prince cried it would set us all free.
A disputable gesture,
And most of those under his command put their faith in Lucifer’s hands.
Such a sad mistake,
Our will they would take.

A story so old,
But it must be told.

-chorus 2-

There’s still time to offer prayer for all of those that didn’t care,
And those who took God’s will and would forsake it.
Our destiny is so sublime; it makes no sense, reason or rhyme,
But you say you’ll do your best to make it.
Don’t even try to fake it.



(repeat chorus 2)

After song ends, an instrumental version of Pleasant Screams commences. Destry approaches a new enemy combatant that has been brought in. He is hooded, she strikes him with a book, telling him.

DESTRY: Viral attacks on Venezuelan refineries threaten to shut them down, and destroy the truce with China, thanks in no small part to the eco-crowd and their Urantia sychophants

Under his hood, the man being struck screams

HOODED MAN: I didn't even know there was an Urantia group. If they are extremists, then pretty much the whole-non English-speaking world is comprised of extremists.

Destry hits him again and explains

DESTRY: And that little riot in Rio on the anniversary of the Kyoto Treaty Dissolution, you know how NAU Security died?... peace is only profitable in places like Russia which essentially sold itself off to the Chinese and the thirsty rag-tops. We need the resources; and we will take all the Euro-Nanos. Dog eat dog, you piece of .

She slaps the hooded man

DESTRY: The EU and all their small scale, sustainable crap won't raise enough money to make people happy, even with the Nanos. There is an ongoing global economic war and, where I come from, association with any groups slandering the Confederation is a crime.

Destry removes the man's hood. It is Brit!

After a moment he looks up with shock to see Destry. The shocked look on her face is reciprocal. They are silent for an uncomfortably long time. She asks that Brit be taken to a separate room with her alone, and guards escort them to a separate room, where the door is closed behind them. The only other exit from this room is a rear stairwell.

Although Destry assumes Brit is a criminal at best or terrorist at worst, in a gesture of pity Destry touches Brit on the cheek and simply asks him incredulously

DESTRY: Why these people?

*Brit incredibly incurious to the circumstances immediately before him, pauses and sings **Herb De Provence**.*

HERB DE PROVENCE

BRIT:

**Here I stand all alone empty cupboard drawers, I have a house but not a home
at times I'd arrive-you'd grab my tie-kick closed the door
behind the scent of herb de provence**



Our loft our city home our dreams and hopes, pot simmering on the Stove
take the after supper walk laugh and talk, and stop and smell
The garden scent of herb de provence
(chorus)

why did you never share your dreams
how long was it calling, was your promise just talking
why did you leave so suddenly
why did you have to lie to me

off in some far off land my ring still on your hand
For in your search for fame and fortune
to be emotional and a to be wreck, is to understand your accent and scent of
Of your herb de provence

(Repeat chorus)

It stays with me has grounded me/ the scent of all your essence
spicy sweet and intricate/ balanced and aggressive
but you had that must have kind of allure/ the kind that's always sought and wanted
did you give it, did you give me any thought/ when you pursued your own dreams of glamour/
empty cupboard, empty drawers empty house and empty home, but you left me
Herb de Provence

Destry lets down her guard for a moment, and after last chorus, in a fit of rage and madness, Brit tries to overpower Destry. In the scuffle over Destry's sidearm, it discharges. Brit is seriously wounded, but has the presence of mind to grab the firearm and freeze Destry by pointing it at her and he backs up to the stairwell towards the rear door. He explains

BRIT: I am guilty of nothing. What have my friends done for me to deserve this?

Destry turns as something falls from a cabinet. She opens it, Brit demands that she not move, but out of the cabinet emerges Petra, frightened and cold. Brit and Destry hesitate. Brit is horrified, and after several seconds of uncomfortable silence says

BRIT You allowed him to do this to a child, a child.

Suddenly Mart bursts into the room from the door above the stairs where Brit stands in pain, bleeding but armed. Mart sees what is happening and he stops in his tracks. Brit's points the weapon to and fro, between Mart and Destry. He is in agony, and horrified, not by what is happening to him anymore, but by what has happened to the child. He is in the presence of monsters.

*Brit slumps. His wounds are mortal, and St Christopher arrives. Brit and St Christopher commence singing **Our Blues**. (During the song, the guards arrive and place a blanket over little Petra, taking her away.*



OUR BLUES

BRIT:

She took a bite, just to have a taste, a taste of the whole human race.
And she woke up, how she cried oh she cried,
“I forgot how good it feels.”

All washed up...
We wait, in time we'll grow.
Something has just dawned on me,
The world went insane for a moment.
Kami sendiri. ('we are alone' in Indonesian.)

ST CHRISTOPHER:

He took his wife, for the first time in his life,
Oh God how good it felt.
And they made love, and they cried how they cried,
“How could it be so real?”
“I will not waste one more drop of my intelligence”,
He said with a smile, “God you've been good to me.”
This must be the reason that we're here, oh it's so clear,
Show me how good it feels.

BRIT:

All washed up...
We wait, in time we'll grow.
Something has just dawned on me,
The world went insane for a moment.
Kami sendiri.

All washed up, telling us what goes up must come down.
We press our luck, filling our minds not our cups,
Measuring peace by the mile, choking back tears while we smile,
This is our blues, this is our blues, this is our blues.

All washed up...
We wait, in time we'll grow.
Something has just dawned on me,
The world went insane for a moment.
Kami sendiri.

All washed up, telling us what goes up must come down.
We press our luck, filling our minds not our cups,
Measuring peace by the mile, choking back tears while we smile,
This is our blues, this is our blues, this is our blues.

Together we press our luck, filling our minds not our cups.
Measuring peace by the mile, choking back tears while we smile,
This is our blues, this is our blues, this is our blues.



At song's end Brit cries again

BRIT: A child!

In agony he fires at Destry. Mart then fires upon Brit to finish him off with bullet to the gullet. At that moment, other guards rush in and see the carnage, along with Petra and Mart, both frozen with fear Spotlight remains on Mart as he ponders what he has wrought.



Tallinn Beach Café - The Musical

Scene 7: Brit and Mary's Flat, adjacent to café. Mary and Tannith (now a young teen) come in from the rain. They shake off their umbrellas, and unpack the bags full of items they purchased. Mary sings Where all the music has gone. Mid-song, suddenly, a team of men dressed in black with the familiar yellow soled shoes knocks down the door. Mary grabs Tannith trying to protect her, but one of the security personnel yank Tannith away. Mary then loses her senses and tries to seize a weapon thinking the men are armed criminals. Mary is struck a fatal blow with a weapon in the melee. Seeing Mary fallen Tannith fights back and is shot. She crumples to the ground.

AGENT: We have targets down, get a medic.

Flirt End is sung by angelic voices offstage as the curtain goes down.

FLIRT END

VOICES:

When the rain refrains, she shall have her say (repeat)

Tannith moans on the floor as she tries grabs her mother's hand.

Scene 8: Café. *Mart has closed the café to the public as evidenced by a sign hanging prominently. Several well heeled people are in the café and also Andres. Dinner has just ended Everyone mingles with after-dinner cocktails.*

MART: I would like to thank the foreign minister, and town council members for attending Andres says he will play a slide show of the recent protest that was successfully dampened by law enforcement.

Andres plays some slides, pauses and then says,

ANDRES: I thought you gentlemen might be interested in this too....

He proceeds to show slides of Mart compromised with his step-daughter, Petra" Then begins the song Tallinn Beach Café as all hell breaks loose—Mart trying to attack Andres, with others intervening; Raija running into the room to see what's going on and then screaming trying to claw at Mart, Andres screaming

ANDRES: It was immoral for me not to make the disclosure sooner and, if you know what I now know, you will forgive me...



Tallinn Beach Café - The Musical

Scene 9: *Again, the Tallinn Café. Brit is alive and well. Mary is alive and well and acts as his server and does not appear to know Brit. He sings the balance of Tallinn Beach Cafe to and she is smitten by his song as she continues with her duties.*

TALLINN BEACH CAFE

BRIT:

Tallinn beach café, sitting by the sea
See the sea glistening, reflecting my ennui
Like I feel in semi dreams between awake and sleep

And how I miss mom
And my son and daughter
There not here to enjoy my spring bouquet
The shimmer and heft of a foreign see
Time to go home I want to go home
Oh how I love this place I wish that I could stay
A killing view to a place don't belong

Tallinn Beach café a laptop connects me
To my loves what interests me and defy my scenic scene
Take a sip and leave a tip, despite the custom

Line up check the bags
Tired but delighted to fly home again

And how I miss my loves
And how their scent can't leave me
Close my eyes and remember the sight of this
The funny colored money and the salted air
Time to go home I want to go home
Oh how I love this place I wish that I could stay
A killing view to a place don't belong

At the end of the song Brit explains

BRIT "I am here doing a detailed piece about the city. But it is time to go home and see my wife and children."

Mary seems disappointed, saying, as she goes back to work.

MARY "You seem very familiar for some reason."

Scene 10: *Andres and John enter a prison wearing civilian business suits. But John is disguised, wearing a reddish hair wig, looking much heavier than normal. They are escorted by a prison guard who takes them to jails cells which light up one by one, the last one holding Mart. Andres and John approach. Mart screams at Andres and tells him,*

MART What the.....Go away, now!



John himself out-screams Mart and tells Mart

JOHN: Shut up. How hard is it to be a spy, pedophile AND homewrecker all at the same time?

Andres leaves. John calms down and tells Mart,

JOHN: You have no idea do you; I only wish that the things I could change involved more than you,” as he walks away to meet Andres. Andres is smoking a cigarette.

ANDRES: No nicotine, just fake smoke, no lung cancer, Nice heh.

John smiles and sings See My Father(SUPERCOP), as the other prisoners try to bum cigarettes.

SEE MY FATHER (SUPERCOP)

JOHN:

**See my father, he could drink so hard, he's off the force no longer a super cop
And the world's accusing him of doing wrong
So he turned his badge in and his gun
And dad thinks his life is coming to an end
Because he lost his job his wife prestige and friends
And then he lost me, but he'll al-ways be like a father
He once was a super cop and if he, did it wrong it's my job to do it right**

**Well dad ain't much to be proud of he was a super cop and turned into super drunk
But thanks to him I am opened in mind and feel others' pain
I can live forever I can't complain
And dad' by no means perfect, he's vulnerable to sin
I cannot bail him out now, his sin is his
Yet I now shout out, he'll al-ways be like a father
He once was a super cop and if he, did it wrong it's my job to do it right**

**See my father he's just a child, shaking with TDs soon he will be dying
Wonder if I'm a chip off the trembling block
So I stick to myself and keep myself strong
And dad knows his life is coming to an end
Little does he know he don't know everything
Ooh life goes on he'll al-ways be like a father
He once was a super cop, yeah
He'll al-ways be like a father
He once was a super cop, yeah**

*During the song John wells up. He regains his composure as Mart hold holds him by the shoulders and gently butts heads with him. John and Andres begin to leave, but not before John take off his belt and gives it to one of the prisoners in an adjacent cell. The stage belongs to Mart in his cell under spotlight. Mart sings **The Fool** to one of the other prisoners.*



THE FOOL

MART

Have you a minute? lend me an ear, time is so short now bend down come here.
I'll tell you of a lady lovely as a dream equal to the feelings eyes have not seen.

A man came in the lady's life there lives were filled with joy
but this man never knew love was not a toy.

Love and life continued sifting grains of sand, so did their story go, war came to the land.
The man was so foolish he called it pride he left the lady the lady she cried.

Other suitors came to call while the fool went to fight, killing
to save peoples lives thinking he was right.

CHORUS

The lady met another man a man who loved to live believing
in a peaceful world one where people give.
The two of them they were wed on a clear and starry night
while the fool was engaged in a bloody fight.

VERSE

What happened to the fool when the war was through?
I will tell you I know ending sad but true, I'm the fool lying here too
late I've seen my end is near, yes I'm the fool I called it pride
I left the lady the fool has died.

As the song ends, one adjacent prisoner reaches through the cell bars and pulls Mart close, as another prisoner takes the belt and wraps it around Mart's neck, strangling him to death. John is off to the side seen taking his wig off and removing small pillows from his clothing that added the appearance of weight and girth.

Scene 11: Brit and Mary's flat. Only partially lighted, the walls are a different color and all new furnishings (same colors and furnishings as the introductory scene). Adult Petra, walks in, relaxed, barefoot. She pours tea, and plays with her headset. and begins singing **Ghosts in the House**.

GHOSTS IN THE HOUSE

ADULT PETRA:

within the house we dreamt, we dreamt all about
it had warmth, light and a scent, unmistakable throughout
our-first night did not go well, strange sounds in the house
then the lights would flicker on and a human voice would sound
there are ghost in the house
we'd often find bouquets, arranged another way
Gone for weeks abroad, we'd return to find lights on
I swear I saw the girl, whose voice was so displaced



I saw her near the upright, in a corner, crying
there are ghost in the house
she's just a young girl, not more than a child
I think I hear her mother but only in the dead of night
what must have transpired, I best not Inquire
Now must-be kind but firm, it's time for you to go
no more ghosts in the house
Because I talked to them
Because I was kind to them
Because I prayed for them

At the end of the song, She looks to the other side of the room . John is there. He turns on a lamp. She see him sitting, watching her. Petra runs to greet him with a big embrace. The Television shows near year's celebrations 2037. He holds Petra. With a strange, semi-maudlin stare, he backs away and speaks:

JOHN: I know about your book. I read what you have thus far. But I need to tell you something. I said things and did things that resulted in Mart's death. (Petra sits, stunned in silence). Last night and in 2026. But I could not change anything else because if I did, well it would be very dangerous and I'm not sure what would have happened here.

PETRA: John what are you talking about. I saw Mart no more than a few months ago.

JOHN: Remember I told you about the cat that was both alive and dead at the same time... It's easy. The machine makes it easy. Time and space - they change and you simply emerge. But going against the singularities—ah, what I learned to do-- is life changing. You break through not only space and time... but through this other one dimension—divinity.

PETRA: *(standing up)* Killing someone is not div.ine.

John then sings Trying to Raise the Dead.

Trying to Raise the Dead

JOHN (singing to Petra):

I've opened doors and minds and tasted many wines
I've walked a sharp thin line between both space and time
And now I find that the cross I bear it is my own
And this path I chose still leads somewhere
And this crowded world I call my home
It sings to me inside my head

Chorus

Bite your lip and shut your mouth
And wash off your dirty feet
Now it seems as though
You're trying to raise the dead
Turn around but don't look back



**Now you've cut your baby teeth
And it seems as though you're trying to raise the dead**

Verse

**I've often second guessed and made a pretty mess
I chose the very best and thrown away the rest
But I've past the test a seed was sown
And a sun will rise out of the west
And a brilliant choir of angels plays
And sing to me inside my head**

Chorus

During the song, the stage goes dark except for the television broadcast of violent clashes at the EU- Confederation Trade Negotiations; India, which is the most prosperous nation on earth, refuses to budge on its position rejecting any investment of private capital tied to the Confederation ; the hostile takeover of Venezuela by GE has been completed.

John wearing his military uniform and St Christopher are alone under spotlight at far end of stage.

ST CHRISTOPHER: Well you sure did it this time. How does it feel to be going back?

JOHN: Given what I've done, my career is over, probably my life

There is a pause

ST CHRISTOPHER: *Perhaps here.*

St Christopher smiles.

JOHN: People don't believe you exist.

ST CHRISTOPHER: People don't believe you exist either.

They both guffaw.

ST CHRISTOPHER: And the malware...?

The introduction to The Rapture begins

JOHN: I have the evidence but I'm not bringing it. GE, NEWSCORP. Alberta Energy, and the rest of them who run the NAU don't want profit, they have it; they don't want power; they have it. What they want is... dominion.

I've seen enough now to know that people don't want to surrender everything in exchange for cheap, round the clock sports, entertainment, and porn. You know...bread and circuses. You were there. I would not have had my mind opened had I not come. Microsoft is the first to subvert the order of things. With the malware unresolved, methinks the rest of them will just start a circular firing squad



and start eating their own. I shall be kind of like Chief Joseph: I will help them no more forever,

End scene 12: *Extended introduction to Rapture continues. A beautiful day in a northern mountain meadow. In the backdrop are huge glaciers. Brit writes into a PDA type device, puts it in his pocket and picks up his fly rod to cast. . He is about to cast, when Victoria approaches.*

BRIT: Victoria, where are the kids?

Two exuberant children then burst into the scene. The kids hug their dad.

BRIT'S SON: We saw a polar bear through the binoculars.

BRIT'S DAUGHTER: *Yeah, it was going north.*

VICTORIA: Oh dear, I don't think so, they don't come this far south. They don't like to wander much from the North Pole.

Brit and Victoria sing The Rapture. In the meadow Brit casts his rod, as VVictoria and the children frolic in the meadow.

THE RAPTURE

BRIT AND VICTORIA:

**There's love for us somewhere
It's there for those who care**

**In a dream we are standing there the fields so lush and green
Suddenly we feel no more our minds tune in we are free**

We are free

**There's peace for us somewhere
It's there for those who care
In a dream we are standing there, we are blinded by the sun
Then I look into your eyes, I see that we are one**

**We are free
We are free**

**Then walking towards the mountain
(We found our way)
Love pouring line a fountain
(It fills our heart)**

**Men and woman faces glowing
(Because they see)
Children innocent yet knowing
(We have to be)**



That the time had come
That the time had come

In a dream we are standing there the fields so lush and green
Suddenly we feel no more our minds tune in we are free

We are free
We are free
Then walking towards the mountain
(We know the way)
Love pouring like a fountain
(Our hearts are pure)

Waiting for us like a mountain
(Our destiny)
The starship taking us to heaven

(Just you and me)

It happened in a dream
Happened in a dream
Happened in a dream
A long long time ago
Or is it yet to come
In a dream
In a dream

*Curtains go down as vocals end. Music continues to end of song as adult
Petra walks across the stage speaking into her headset.*

PETRA: I stopped crying a long time ago. I know I will never see John again. I told him it wasn't worth it. Mart that is...playing God is wrong. Mart was sick, yet John chose to play God, to whom he will have to answer for one day. Regardless, thanks to John I sleep better because he drilled into my head that **I am a survivor** and I should celebrate my strength, and **I know** the future will be brighter here, and because we had it much easier elsewhere, in some other place, where there was no drama, at the Tallinn Beach Café.

END



Tallinn Beach Café - The Musical

