

UNIVERSITY OF CENTRAL OKLAHOMA  
Edmond, Oklahoma  
Joe C. Jackson College of Graduate Studies

**Soul on Fire** *A Musical*

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements

for the degree of

MASTER OF ARTS IN ENGLISH  
WITH A MAJOR IN CREATIVE WRITING

By

Tyrone Stanley

Edmond, Oklahoma

2010

**Soul on Fire A Musical**

A THESIS

APPROVED FOR THE DEPARTMENT OF ENGLISH

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ABTRACT OF THESIS

AUTHOR: Tyrone Stanley

TITLE: Soul On Fire *A Musical*

DIRECTOR OF THESIS: Dr. J. David Macey, Jr.

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SOUL ON FIRE is a haunting musical about a young girl who decides to take matters into her own hands when justice refuses to serve her. Broken and desperate, Kisha must prove her story is true: She was raped by a popular political figure who, in the eyes of her family and utopian community, can do no wrong. The musical addresses the societal values placed upon a small group of people who are not what they seem and call themselves "one big family." SOUL ON FIRE is a tale of hope for all who have endured the aftermath of rape and other abuse, and for families and communities who feel beyond the reach of healing. The music infuses rich and diverse genres with cutting-edge dialogue as it explores the powers of the spirit realm through the mind of a young woman scorned. It is the battle of good and evil; of angels and demons; the choice of love versus hate; of forgiveness and redemption; forbidden love; and of secrets and lies, all woven in a web of hypocrisy and

devious ambition. The story of Kisha is the story of many  
who never tell. Break the Silence.

**Soul on Fire** *A Musical*

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## Cast of Characters

- Kisha: Early 20's. African American. Labeled the town whore after being raped by a high society figure. Family and town will not believe her story. Desperate to prove her innocence. Soprano to high B Flat
- Mozes: 20's to 30's. Any ethnicity. Male angel sent to Earth by angelic superiors. Devoted to Kisha and her cause. Falls in love and wants to be human. Tenor to High B Flat
- Lyla: Early 40's. African American. Kisha's mother. A socialite and politician. Very successful and loves high society living. Plagued by the embarrassment from her daughter's scandal. Soprano with strong belt
- Joshua: Mid 40's. Any Ethnicity. Kisha's father. Blue Collar Wrker. Very attentive to his daughters. Resents his wife Lyla. Very removed and does not want to deal with the true conditions of his marriage and family. Devoted to family but more devoted to occupation. Bass-Baritone to Low C to High G (Also plays Raphael)
- Jessica: Late teens. African American. Very bright complexion, almost white. A lot like her mother Lyla. Works very hard to fit in with popular college crowd. Mezzo Soprano/Alto
- JD Biggs: 30's. African-American. Very confident, smooth, macho. Dangerously ambitious politician with a chip on his shoulder. Candidate for Mayoral office. Man with a dark but well hidden past. Tenor
- Diana: Mid 20's to early 30's. Caucasian. Publicist and assistant to Biggs but really a fallen angel (demon) sent to counter the actions of Mozes and to protect Biggs. Real name is ISIS. Soprano with strong belt



Carlton: Mid 20's to 30's. African American. Campaign Manager to Biggs. Good hearted man but indentured servant to his boss. Works very hard to please his superior. Bari-Tenor to A Flat

Clara: 30's. Lyla's estranged sister from Virginia. Takes Kisha as her own. Soprano.

Gabriel: Late 30's to 40's. Any ethnicity. Arch Angel. Motherly figure to Mozes. Runs the council of Angels. Soprano

Raphael: 30's. African American. Healing Angel. Second in command to Gabriel. Loves Mozes like a son. Identify's with his dilemma. Bari-Tenor (Could also play Carlton.)

Michael: Mid 40's Any ethnicity. Angel. Always ready to do battle. Bass-Baritone (Could also play Joshua or Carlton)

Isis: DIANA'S true identity. Arch demon. Soprano

Osiris: Asexual sidekick to Isis. Taunting and funny. Good comic timing. Strong dancer. Only shows up to do battle. Mezzo Soprano/Alto (Played by Jessica)

Soul: Kisha's baby boy. Five years old.

Ensemble: 20's to 40's Singers who dance and/or move well. Males and females to understudy principals, play members of community, Tribe of Demons, and Council of Angels.

SOUL ON FIRE

ACT ONE

Scene One

SETTING:

The front steps of the town church. A wedding.

AT RISE:

Noon. SOUND: Church bells ringing. Four TOWNSWOMEN are bringing in items for the wedding. The members of BRIDAL PARTY are posing for pictures and greeting guests as they arrive. A mysterious GIRL enters and weaves her way cautiously through the crowd.

GIRL

(Sings.)

PEOPLE SEE ME, THEY DON'T KNOW  
THERE'S A STORY TO BE TOLD  
ABOUT A GIRL SMILING THROUGH A TRAGEDY  
A COMMUNITY IGNORES.

GOLDEN CITY! THEY DON'T SEE ME!  
THE PERFECT WORLD THAT OFFERS ME NO HOME  
HIDING LIES AND SECRETS OF THEIR OWN  
THE GOOD, GODLY FOLK OF GOLDEN CITY.

(SHE exits.)

IDA MAE

Hazel Mae, get the sewing kit off my front seat!

HAZEL MAE

I have it sister Ida Mae.

EVA MAE

Where is the blushing bride?

HAZEL MAE

She'll be coming along with her father after while.

(She starts to cry.)

EVA MAE

Don't cry, sister. You've done well. She did just as we taught her.

IDA MAE

She went off to college and found herself a fine young husband to bring back to our community.

ANNIE MAE

Seems like yesterday, she was just starting out.

HAZEL MAE

Now she will be the very FIRST wedding in our new community.

EVA MAE

(Sings.)

IT'S A PERFECT DAY

ANNIE MAE

(Sings.)

IN OUR PERFECT WORLD

IDA MAE

(Sings.)

THE WEDDING DAY

HAZEL MAE

(Sings.)

FOR MY PERFECT GIRL

ALL

(Sing.)

GOLDEN CITY, OUR COMMUNITY  
IS HEAVEN ON EARTH  
AND THE PEOPLE OF UTOPIA  
ARE THE TREASURES OF THE WORLD.

EVA MAE (To Ida and Annie.)

She know good and well Harry and Lou Lou's boy had the first wedding.

IDA MAE

That doesn't count sister. They eloped -

ANNIE MAE

- and had a reception.

(SOUND: A car horn. The BRIDE enters with HER attendants.)

BRIDE (Aside.)

(Sings.)

IT'S MY WEDDING DAY. SHOULDN'T FEEL THIS WAY.  
I'M DOING WHAT I'M TOLD. I'LL NEVER BE THE SAME.

GOLDEN CITY, A SOCIETY  
WHERE MY LIFE IS NOT MY OWN.  
TO ESCAPE THIS CRUEL UTOPIA  
IS A DREAM I'LL NEVER KNOW.

(The TOWNSWOMEN enter and surround the BRIDE with gifts in hand.)

TOWNSWOMEN

(Sing.)

WEDDING BELLS ARE RINGING,  
THERE IS MUSIC IN THE AIR!

SOMETHING OLD, SOMETHING NEW  
SOMETHING BORROWED, SOMETHING BLUE,

SOMETHING GOLDEN!

(The scene changes to the church.  
The GROOM places a golden wedding band on the BRIDE'S finger.)

HAZEL MAE

My Baby!

(Sings.)

I COULDN'T BE MORE PROUD OF YOU!

MEN

(Sing.)

IT'S A PERFECT DAY!

GROOM  
(Sings.)  
FOR A BRIDE AND GROOM!

BIGGS  
(Sings.)  
ON ELECTION DAY, I'M THE MAN FOR YOU!

Mayor! A word with you please?

JOSHUA  
Certainly, Chief Biggs.

LYLA (To Jessica.)  
Jessica, I can't wait to plan your wedding!

JESSICA  
Mom -

LYLA  
This is nothing compared to what I have in mind for your big day!

JESSICA  
Mom, I -

LYLA  
Of course, you have to go to college and meet the right young man, and -

JESSICA  
Mom! I am not getting married!

(Everyone stops. Gasps.)

LYLA (Embarrassed.)  
Right now, she means! She's not getting married right now!

(Snatches Jessica to side.)

(Sings.)  
A GIRL'S WEDDING DAY IS HER CROWN AND GLORY.  
ANY BOY WOULD BE LUCKY TO HAVE A GIRL LIKE YOU!

(JOSHUA rejoins them.)

LYLA & JOSHUA  
(Sing.)  
GOLDEN CITY! OUR FAMILY  
IS THE SOUL  
OF ALL THE LAND.

JESSICA (Giving in.)  
(Sings.)  
I WANT TO  
MAKE MY PARENTS  
PROUD.

JESSICA  
(Sings.)  
WE'RE THE GOOD, GODLY FOLK OF GOLDEN CITY.

LYLA, JESSICA & JOSHUA  
(Sing.)  
AND THE WORLD EXPECTS UTOPIA  
TO BE BETTER THAN THE REST.

CHORUS  
(Sings.)  
OUR PERFECT WORLD IS ABOVE THE REST.  
A WORLD OF LOVE AND PEACE AND HAPPINESS.

GOLDEN CITY! OUR COMMUNITY IS HEAVEN ON EARTH.  
OUR BEAUTIFUL UTOPIA  
IS THE TREASURE OF THE WORLD!

WE'RE THE GOOD, GODLY FOLK, GOOD GODLY FOLK  
GOOD GODLY FOLK OF GOLDEN CITY! GOLDEN CITY!

(SOUND: Thunder. A storm  
approaches and the PEOPLE run for  
cover.)

(BLACKOUT)

(END OF SCENE)

ACT ONEScene TwoSETTING:

A bedroom. There is a small bed in the center of the room. Beside it is a vanity with a small lamp on top giving off a pale, iridescent LIGHT. The room is filled with green plants and a waterfall protrudes from the corner of the room. Next to the lamp there is a full-length mirror.

AT RISE:

Morning. SOUND: A YOUNG GIRL'S distant cries and rolls of thunder all smothered with the chants of the SPIRITS. SOUND: A NEWBORN BABY cries. KISHA LEE is tossing and turning in bed.

The Angel GABRIEL appears flanked by RAPHAEL, MICHAEL and other ANGELS. GABRIEL attempts to soothe KISHA.

CHORUS

(Sings.)

ANIMUS IN INCIENDE

ANIMUS IN INCIENDE

ANIMUS IN INCIENDE, APAGE MORTEM, AMEN

GABRIEL

(Sings.)

A CHOICE TO MAKE YOU HAVE

POOR CHILD, IT IS THAT TIME AGAIN

ALL HUMANS HAVE MOMENTS LIKE THIS

LIVING IN A WORLD OF SIN AND PAIN

I AM HERE TO GUIDE YOU

TO WARN, PROTECT AND SERVE YOU

TAKE YOUR TIME AND FIND THAT PLACE

WHERE YOU'RE WHOLE AGAIN

CHORUS

(Sings.)

GOOD VERSUS EVIL  
STRONG VERSUS WEAK  
YOU HAVE THE RIGHT TO CHOOSE  
THE PATH YOU'LL TAKE

GABRIEL

(Sings.)

THERE'S A PURPOSE FOR YOUR BEING  
THE SECRET IS YOUR CALL  
THERE IS AN ANSWER TO LIFE'S QUESTION  
IS THERE A REASON FOR IT ALL?

RAPHAEL

(Sings.)

THROUGHOUT THE AGE OF HISTORY  
THIS WAR CONTINUES ON  
A WAR IN THE SPIRIT REALM  
THAT WILL NEVER END

(The Arch-Demon ISIS enters with  
side-kick OSIRIS and ENTOURAGE.)

ISIS & DEMONS

(Sing.)

OUR PURPOSE IS THE SAME  
TO AID A SOUL IN FLAMES  
JUST LIKE YOU, WE ARE ANGELS, TOO,  
AND WE'RE HER FRIENDS

(Laughing, THEY make their  
way towards KISHA but the  
ANGELS intercept THEM.)

MICHAEL

Prepare for Battle!

CHORUS

(Sing.)

(A SOUL ON FIRE) SOUL ON FIRE,  
SOUL ON FIRE! (ON FIRE!)  
SOUL ON FIRE, SOUL ON FIRE!



KISHA

(Sings.)

THESE VOICES IN MY HEAD,  
SOME GOOD, SOME BAD!  
DREAMS RECURRING, HELP ME MOM,  
I WANT MY DAD!  
WHY CAN'T I WAKE UP, ESCAPE MY PRISON CELL!  
I'M BURNING! THE FIRE CONSUMES ME!  
I'M IN HELL!

CHORUS

(Sing.)

WE LIVE IN A WORLD THAT IS MADE UP  
OF MANY PEOPLE AND HIGHER FORCES.  
SOME GOOD, SOME BAD, SOME HAPPY, SOME SAD,  
AH-WOO WOO.

MEN

(Sing.)

THERE ARE FORCES AROUND YOU  
THAT CONTROL THIS UNIVERSE.

WOMEN

(Sing.)

IT'S LIKE THE WIND.  
YOU CAN'T SEE IT, BUT YOU CAN FEEL IT.

CHORUS

(Sing.)

THERE'S A WAR GOING ON  
BETWEEN THE FORCES  
OF YOUR VERY EXISTENCE.

ALL

(Sing.)

THE CHOICE IS YOURS TO BE GOOD OR BAD.  
BUT NO MATTER WHAT YOU CHOOSE -

MEN

(Sing.)

IT FEELS LIKE -

WOMEN

(Sing.)

IT FEELS LIKE -

ALL

(Sing.)

FIRE!

Nooo!

KISHA

(Sings.)

ANOTHER DREAM!

(KISHA frees herself from  
the bed and searches around  
her room. SPIRITS encircle HER.)

KISHA

(Sings.)

THERE WERE ANGELS ENCAMPED ABOUT ME  
THEY LIFTED ME UP IN THE AIR  
I DON'T UNDERSTAND WHAT IT REALLY MEANS  
ARE YOU OUT THERE? DO YOU HEAR MY PRAYER?  
THERE WAS A GIRL, SHE HAD NO FACE.  
I FEEL HER PAIN, HER BROKEN SONG

CHORUS

(Sing.)

HER BROKEN SONG!

KISHA

(Sings.)

OH GOD! THAT MAN, HE STOLE HER LOVE  
AND NOW HER INNOCENCE IS GONE.  
AND SHE'S ON FIRE! (HELL'S FIRE) BURNIN'!  
(HELL'S FIRE) ON FIRE!  
(HELL'S FIRE, HELL'S FIRE)  
SHE'S ON FIRE! (HELL'S FIRE, HELL'S FIRE)  
OH MY LORD! (HELL'S FIRE, HELL'S FIRE,  
HELL'S FIRE!)

(KISHA paces the floor,  
the SPIRITS follow. SOUND:  
GIRL'S VOICE screaming.)

ALL

(Sing.)

LET'S GO BACK, KISHA. LET'S GO BACK.  
TAKE US BACK, KISHA.

WOMEN

(Sing.)

TO THE PLACE WHERE HE FIRST TOUCHED YOU

KISHA

What are doing? What are you saying?

MEN

(Sing.)

TAKE US BACK TO THE TIME  
WHEN YOUR DREAM BECAME A NIGHTMARE

CHORUS

(Sing.)

OOH - TAKE US BACK!

(KISHA'S body becomes limp.  
THE SPIRITS lift HER and  
disappear into the darkness  
as the room transforms into  
KISHA's home on the day of her  
prom - the front door. V.O. Kisha  
and MALE VOICE.)

KISHA (O.S.)

Why are you following me? Leave me alone!

MAN'S VOICE (O.S.)

I thought you might like a ride home, Kisha.

KISHA (O.S.)

I will never ride anywhere with you again.

FEMALE SPIRIT

(Sings.)

TAKE US BACK, TO THE PLACE  
WHERE HE FIRST HURT YOU

MALE SPIRIT

(Sings.)

TAKE US BACK TO THE PLACE  
WHERE NIGHTMARE INVADED REALITY

BOTH

(Sing.)

TAKE US BACK!

(SOUND: Thunder and lightning.  
KISHA screams into the blackness.  
A brief montage begins. A young  
man, MOZES, enters. HE walks up  
to a RED DOOR with flowers in hand  
dressed in a tuxedo. HE knocks.  
Kisha's father, JOSHUA,  
answers the door.)

JOSHUA

(Sings.)

HELLO, MAY I HELP YOU, SON?

MOZES

(Sings.)

YES SIR. I'M HERE FOR KISHA.  
THESE FLOWERS ARE FOR YOUR LOVELY WIFE.

JOSHUA

(Sings.)

SO YOU'RE THE ONE?

(Extends his hand and firmly  
takes MOZES' hand.)

I'M HER FATHER. I'LL GET HER  
JUST AS SOON AS I HAVE THREATENED  
YOUR LIFE: BE BACK WITH MY DAUGHTER  
BY TWELVE THIRTY. I'M OLD FASHIONED  
AND I RUN A DECENT HOUSEHOLD.

MOZES

(Sings.)

DON'T YOU WORRY SIR, I HAVE DECENT MANNERS.  
I'LL RESPECT YOUR RULES AND HAVE HER HOME  
BEFORE YOU'RE IN THE FOLD.

(Kisha comes to the door  
in a beautiful ball gown.  
The two MEN admire HER.)

BOTH

(Sing.)

KISHA, YOU LOOK BEAUTIFUL.

(JOSHUA and MOZES sharply  
glance at each other as  
JOSHUA reluctantly goes back  
inside. TIME stands  
still.)

MOZES

(Sings.)

SO THIS IS WHAT IT FEELS LIKE -

KISHA

(Sings.)

THIS IS WHAT IT FEELS LIKE -

BOTH

(Sing.)

TO BE IN LOVE.

(SOUND: Distant Thunder.  
As THEY are about to kiss,  
MOZES backs away, looking up.)

MOZES

I'm sorry; I cannot do this, Kisha.

(Sings.)

I AM HERE FOR A PURPOSE  
AND I CANNOT FEEL THIS WAY  
I'M SORRY BUT THAT IS ALL I DARE TO SAY!

(Aside.)

SO THIS IS WHAT IT FEELS LIKE?

(HE exits. A puzzled KISHA  
stays behind.)

KISHA

(Sings.)

SO THIS IS WHAT IT FEELS LIKE...  
TO BE IN LOVE!

SPIRITS

(Sing.)

TAKE US BACK TO THE PLACE  
WHERE HE FIRST TOUCHED YOU  
TAKE US BACK TO THE TIME AND PLACE  
YOUR DREAM BECAME A NIGHTMARE, AHH!

MAN (O.S.)

Kisha!

KISHA

Mozes, is that you? YOU! What are you doing here? Stay away from me! I'll scream!

(The MAN, a dark figure, grabs HER and pulls HER out of view.)

ISIS & DEMONS

(Sing.)

REMEMBER WHAT HE SAID,  
"NO ONE WILL BELIEVE YOU!"

MAN

(Sings.)

NO ONE WILL BELIEVE YOU!

DEMONS

(Sing.)

"IF YOU BREATHE A WORD I'LL KILL YOU!"

ISIS & OSIRIS

(Sing.)

HE'S GONNA KILL YOU!

MAN & DEMONS

(Sing.)

"IF YOU EVER TELL, I'LL SEND  
YOUR BABY SISTER STRAIGHT TO HELL!  
I'LL KILL HER! THEN I'LL KILL YOU, TOO!"

DEMONS

(Sing.)

REMEMBER WHAT HE SAID!  
REMEMBER WHAT HE SAID!  
REMEMBER WHAT HE SAID!

(A frazzled and shaken KISHA returns to the steps of the house. LYL A, in nightgown, comes to the door. KISHA slowly gets up, walks in past LYL A. This ends the montage, the room restores to HER dream.)

KISHA & CHORUS

(Sings.)

OH MY GOD! THAT GIRL WAS ME  
MY PAST RETURNS  
TO HAUNT MY MIND AND BRING ME TRUTH  
MY GOD THAT MAN (MY GOD THAT MAN)  
HE HURT ME SO (HE HURT ME SO)  
DID I DESERVE THE PAIN HE CAUSED?

I'M ON FIRE! (HELL'S FIRE)  
BURNIN' (HELL'S FIRE) ON FIRE!  
(HELL'S FIRE, HELL'S FIRE)  
I'M ON FIRE! (HELL'S FIRE, HELL'S FIRE)  
OH MY LORD!

ALL

(Sing.)

HER SOUL IS ON, SOUL IS ON,  
SOUL IS ON, SOUL IS ON FIRE!  
SOUL ON FIRE!

(The SPIRITS place HER  
back in the bed. SHE stands up  
slowly, hovers over the SPIRITS.)

KISHA

(Sings.)

HE MUST PAY!

(LYLA LEE enters the room in a  
long elegant skirt, smartly  
dressed with a tiny handbag on her  
arm.)

LYLA

(Sings.)

GET UP, GET DRESSED!  
IT'S TIME YOU LEFT THE HOUSE.  
PEOPLE ARE ASKING ABOUT YOU,  
THEY'VE HEARD YOU'RE BACK IN TOWN.

(LYLA places her purse on the  
bed and inspects the room.  
KISHA slowly turns and walks back  
to her bed.)

KISHA

(Sings.)

SO WHAT! GET OUT!  
I'M ABOUT TO CLEAN MY ROOM.

LYLA

(Sings.)

GET DRESSED, RIGHT NOW, YOUNG LADY!  
YOU'RE STILL ON SHAKY GROUND.  
YOU'RE GOING TO PERFORM  
WITH THE COMMUNITY CHOIR  
IN SUPPORT OF THE CAMPAIGN!  
THE PRESS HAS BEEN ASKING  
ABOUT YOU EACH DAY.  
YOUR FATHER AND I EXPECT YOU TO COOPERATE.  
IT'S THE LEAST YOU COULD DO  
AFTER ALL WE'VE BEEN THROUGH,  
ALL THE AGONY AND SHAME. BECAUSE OF -

KISHA

(Sings.)

BECAUSE OF WHAT? MY MISTAKE?  
MY IRRESPONSIBILITY?  
YOU STILL DON'T BELIEVE  
WHAT REALLY HAPPENED TO ME  
YOU'LL ALWAYS THINK  
I'M SOME KIND OF SLUT WITH NO BRAINS.  
YOU WANT THE WORLD TO THINK  
WE HAVE THE PERFECT FAMILY.  
YOU KNOW WE'RE AS SCREWED UP  
AS EVERYONE SAYS.  
AND YOU KNOW THAT YOU'RE THE BLAME!

I'm not crazy, okay? I told you what happened and you didn't care. Your image was tainted and that's all you were concerned about.

LYLA

Oh, stop it, girl! And I mean now. You used to be so smart. Forget the past and move on. What about college? Kisha?

KISHA

(Sings.)

ALL I REMEMBER IS COMING OUT OF MY SLEEP.



LYLA  
(Sings.)  
DON'T START THOSE LIES.

KISHA  
(Sings.)  
MY NIGHTMARE BECAME A SORE REALITY.

LYLA  
(Sings.)  
THOSE SAME OLD LIES! I CAN'T BELIEVE  
THAT YOU WOULD SAY THOSE THINGS ARE TRUE.

KISHA  
(Sings.)  
MY BODY'S TORN.

LYLA  
(Sings.)  
IF YOU WERE SAFE  
IT WOULDN'T HAVE HAPPENED TO YOU.

KISHA  
(Sings.)  
INNOCENCE GONE!

LYLA  
(Sings.)  
CONFESS YOUR SIN AND GIVE YOUR  
SOUL BACK TO GOD!

KISHA  
(Sings.)  
HE LET ME DOWN!

LYLA  
(Sings.)  
IF YOU KEEP SAYING THOSE THINGS  
IN HELL YOU WILL ROT!

KISHA  
(Sings.)  
ALREADY THERE WITH YOU AS JUDGE,  
I AM IN HELL RIGHT HERE ON EARTH.

LYLA

(Sings.)

YOU'RE NOT MY CHILD!

KISHA

(Sings.)

WHEN YOU'RE AROUND ME  
ALL MY PAIN STARTS TO GET WORSE.

(LYLA grabs KISHA by the  
shoulders and starts to  
shake her. JESSICA LEE  
enters.)

LYLA

(Sings.)

NO FAULT OF MINE!

KISHA & LYLA

(Sing.)

YOU STOP THIS NOW! YOU STOP RIGHT NOW!

(LYLA slaps HER. KISHA is barely  
moved. LYLA grabs HER.)

LYLA

(Sings.)

THIS IS THE REASON  
THAT I SENT YOU AWAY,  
TO DESTROY THE ROTTEN SEED  
OF YOUR MISTAKE.  
YOU'VE ONLY BROUGHT THIS FAMILY  
TO SHAMEFUL DISGRACE.  
THANKS TO ME, YOUR VIRTUE IS RETURNED  
YOUR SECRETS SAFE.

JESSICA

Mother! What is going on?

(Sings.)

PLEASE STOP THIS FIGHTING,  
IT'S TIME WE MOVED ON.  
WE'LL MAKE IT THROUGH THESE TOUGH TIMES,  
LET BYGONES BE BYGONES.  
HOW LONG WILL WE LET OUR FAMILY  
UNRAVEL LIKE AN OLD CLOTH?  
TORN FROM MISUSE! IS ALL HOPE REALLY LOST?

(KISHA breaks away. LYLA goes after her but is blocked by JESSICA.)

JESSICA (Cont.)

(Sings.)

SHE'S YOUR DAUGHTER, YOU'RE HER MOTHER. . .

KISHA

You're no mother to me. You're a hypocrite, just like the rest of them. I know your secrets, Mother. I know --

LYLA

You shut your filthy mouth.

(KISHA goes to her bed and sits down. Confused, LYLA glares at KISHA. JESSICA eases over to the bed, following LYLA'S glare suspiciously.)

JESSICA

Please, you two, don't embarrass us any more in front of the public. The rally, remember? It's about to start.

(LYLA takes her hat off, fixing her hair, glaring at KISHA.)

LYLA

I don't want her there. You're the only daughter I want the public to see. So they know I at least got one right.

JESSICA

Mother!

(LYLA exits.)

JESSICA

You okay? You really should show your face. Forget Mama, and all her jive time friends.

(KISHA doesn't respond.)

JESSICA (Cont.)

People always watching us Kisha. They expect certain things from our family. Besides, you shouldn't be alone. That boy is hanging around again.

KISHA

You mean Mozes? Is...is he okay?

JESSICA

Why do you care? After what he did, he should burn in hell. Detective Biggs, Mama and Daddy are gonna take care of him. As for you -

(Sings.)

YOU CANNOT LIVE YOUR LIFE  
LOOKING THROUGH A REAR VIEW MIRROR  
IT'S TIME YOU MOVED ON  
WITH YOUR LIFE, KISHA

JESSICA & KISHA

(Sing.)

|                           |                         |
|---------------------------|-------------------------|
| IT'S TIME YOU FORGET      | I WONDER                |
| IT'S TIME YOU FORGIVE     | HOW HE'S DOING          |
| IT'S TIME YOU MOVE ON     | BUT I MUST MOVE ON      |
| IT'S TIME THAT YOU LIVE   | I HAVE TO START LIVING  |
| YOUR LIFE WITHOUT REGRETS | MY LIFE WITHOUT REGRETS |
| KISHA, SISTER -           | THANK YOU - SISTER      |

JESSICA (Cont.)

I see the wheels turning. You keep away from that weirdo. See you there?

KISHA

I'll be there. Just go.

(JESSICA exits. KISHA  
jumps up.)

KISHA (Cont.)

What will you do, Mr. Perfect, when I show up? Lyla doesn't think I'll come. But I will. In time, they will all know the truth.

(Sings.)

I HATE MY MOTHER, SHE NEVER REALLY LOVED ME  
BETRAYED AND FOSTERED  
FOR ALL THE WORLD TO LAUGH AT ME

KISHA (Cont.)

(Sings.)

BUT I LOVE THE WOMAN SHE USED TO BE  
WHEN SHE HELD ME TO HER BREAST  
AND NOW SHE'S GONE, LOST IN THE DARKNESS

I HATE THE GIRL IN THE MIRROR  
AFRAID TO FACE HER DEMONS  
HER PAST, NO FUTURE  
EXISTENCE WITHOUT REASON

BUT I LOVE THE GIRL THAT SHE USED TO BE  
WHEN INNOCENT WAS HER NAME  
AND THE LADY THAT SHE PROMISED TO BE

THE MUSIC THAT SHE MADE  
AND NOW SHE'S GONE  
LOST IN THE DARKNESS

I REMEMBER WHEN SHE FELL IN LOVE  
SHE BELIEVED IT WOULD LAST FOREVER  
HOW DID IT GO AWAY, CAN'T SEE THE LIGHT  
FOR THE DARKNESS

MY SOUL HAS BEEN TAKEN AWAY,  
MY SMILE WILL NEVER BE THE SAME  
SO I'LL SING AWAY FROM MY PAIN  
IN THE DARKNESS

(KISHA begins to tear HER  
bed linens off, throwing things  
to and fro. SHE wraps herself  
in one of the bed sheets.)

KISHA (Cont.)

(Sings.)

MY SECRET, MY SECRET  
QUIET AS IT'S KEPT

MY SECRET, MY SECRET  
ALMOST TIME TO TELL  
MY SECRET, MY SECRET  
PROVES MY INNOCENCE  
PROVES UNSPOKEN SINS OF A PERFECT MAN  
IF THIS DOESN'T STOP HIM THEN BY MY HANDS  
HE'LL PAY IN HELL

OSIRIS & ISIS (O.S.)

(Sing.)

KILL HIM, KISHA, KILL HIM!

KISHA

(Sings.)

I WILL GO!

OSIRIS & ISIS

(Sing.)

KILL HIM, KISHA, KILL HIM!

KISHA

(Sings.)

I WILL GO! I'LL KILL HIM, I WILL GO!

(KISHA slowly undresses,  
walks to the mirror,  
leaving a trail of clothing.  
SHE disrobes, revealing a  
swollen belly.)

(BLACKOUT)

(END OF SCENE)

ACT ONE

Scene Three

SETTING:

The Community Center. There is a stage set up with a banner that reads: ENTER THE 80'S WITH A BIGG BANG! J.D. BIGGS FOR MAYOR-LYLA JACKSON LEE FOR DEPUTY MAYOR, GOLDEN CITY, NC. A lectern and a piano are on the stage.

AT RISE:

There is a GROUP of SINGERS forming on the stage. The Campaign Manager, CARLTON, and DIANA, assistant to JUDAS BIGGS, are organizing the group. DIANA cues the SINGERS as SHE walks to the lectern.

CHORUS

(Sings.)

AMERICA! AMERICA! AMERICA!  
OH SAY CAN YOU SEE BY THE DAWN'S EARLY LIGHT  
WHAT SO PROUDLY WE HAILED  
AT THE TWILIGHTS LAST GLEAMING

WHOSE BROAD STRIPES AND BRIGHT STARS,  
THROUGH THE PERILOUS FIGHT  
OE'R THE RAMPARTS WE WATCHED  
WERE SO GALLANTLY STREAMING

AND THE ROCKETS RED GLARE,  
THE BOMBS BURSTING IN AIR  
GAVE PROOF THROUGH THE NIGHT,  
THAT OUR FLAG WAS STILL THERE  
O SAY DOES THAT STAR SPANGLED  
BANNER YET WAVE  
O'ER THE LAND OF THE FREE  
AND THE HOME, AND THE HOME  
AND THE HOME, AND THE HOME  
OF THE BRAVE, THE BRAVE

DIANA

Good afternoon fellow supporters. I am Diana Wynn, Mr. Biggs' Assistant, and this is Carlton Reeves, Campaign Manager. We are here to celebrate our 2<sup>nd</sup> voting term and new Mayoral candidates. Welcome!

CARLTON

In the year 1975, a small, courageous community decided to colonize as a separate, cohesive society that would return its inhabitants to a wholesome place of standards and high ideals good, Godly people, which is what we are here in Golden City, a city free of crime, divorce, and illiteracy.

(LYLA and BIGGS  
enter the stage.)

DIANA

I am proud to be a new member of this great culture. Before they come to speak to you, let us say a word of prayer.

CHORUS

(Sing.)

GOD OUR FATHER, WHICH ART IN HEAVEN.  
HALLOWED BE THY NAME, THY KINGDOM COME,  
THY WILL BE DONE,  
ON EARTH AS IT IS IN HEAVEN.

GIVE US THIS DAY OUR DAILY BREAD  
FOR WE KNOW IF WE'RE NOT IN YOUR WORD,  
YOUR WORD IS NOT IN US.

LYLA

(Sings.)

AND FORGIVE US OUR DEBTS

CARLTON

(Sings.)

AS WE FORGIVE OUR DEBTORS

BIGGS

(Sings.)

AND LEAD US NOT INTO TEMPTATION,

DIANA

(Sings.)

BUT DELIVER US FROM ALL EVIL.



CHORUS

(Sings.)

FOR THINE IS THE KINGDOM, AND THE POWER,  
AND THE GLORY, FOREVER AND EVERMORE.  
AMEN, AMEN, AMEN, AMEN, AMEN,  
AMEN, AMEN, AMEN, AMEN!  
AMEN, AMEN, AMEN, AMEN!

DIANA

And now, Golden City's next Mayor and our community's first  
woman Deputy: JD Biggs and Lyla Jackson-Lee!

LYLA

(Sings.)

I AM PROUD YOU'VE COME TO CELEBRATE  
AS WE MAKE HISTORY THIS DAY

BIGGS

(Sings.)

WE WILL SERVE YOU ALL  
BOTH GREAT AND SMALL  
CAST YOUR VOTES FOR US  
YOU CAN'T GO WRONG

LYLA & BIGGS

(Sing.)

WE HAVE YOUR ISSUES AT HEART  
FROM RACIAL EQUALITY TO SPORTS AND ARTS  
THIS TOWN WILL NEVER BE THE SAME  
AFFORDABLE HOUSING AND WAGES RAISED

EDUCATION FOR YOUR CHILDREN  
AND STREETS THAT ARE SAFE  
THIS IS THE PROMISE WE MAKE TODAY,  
AND ALWAYS!

(The PEOPLE cheer. DIANA and  
CARLTON rush to BIGGS and LYLA  
as the CROWD breaks up.  
FOUR WOMEN walk to the side,  
clapping and grinning all  
the way. Change.)

IDA MAE

Detective Biggs for Mayor? What about Mr. Joshua?

EVA MAE

Child, I heard this was Mayor Lee's idea! But Lyla Lee was Biggs' BIG idea!

ANNIE MAE

He shole is cute tho!

HAZEL MAE

Girl, you betta watch yo' mouth fo' his 'deputy' hears you and beats you silly.

(THEY laugh. A PREGNANT GIRL, TRISH, enters. JESSICA watches the gossipers.)

WOMEN

(Sing.)

GOSSIP! IT'S THE ONLY WAY TO KNOW WHAT'S REALLY GOING ON AROUND HERE! (4X)

IDA MAE

(Sings.)

LOOK OVER THERE, IT IS TRISH

EVA MAE

(Sings.)

SHE'S GOT SOME KINDA NERVE

GROUP OF MEN

(Sing.)

THEY SAY SHE'S HAVING A BABY

GROUP OF WOMEN

(Sing.)

I ALREADY HEARD

IDA MAE

(Sings.)

THE GIRL AIN'T EVEN MARRIED

WOMEN

(Sing.)

CHILD HUSH! WHO'S THE DADDY?

ANNIE MAE

(Sings.)

SHE DON'T KNOW!

ALL (Gasps.)

(Sing.)

WHAT A SHAME! SHE CALLS HERSELF A CHRISTIAN!

HUMPH! SHE NEEDS TO BE SAVED.

GOSSIP (8 X) (4 rounds)

TOWNSWOMAN 2

(Sings.)

QUIET AS IT'S KEPT I HEAR THAT

KISHA'S BACK IN TOWN

TOWNSWOMAN 1

(Sings.)

I HEARD THAT SHE'S THE BIGGEST HO

BOTH

(Sing.)

FOR MILES AROUND

JESSICA

(Sings.)

HOW COULD YOU TWO SAY SOMETHING LIKE THAT?

THE POT CALLS THE KETTLE BLACK!

SAY ONE MORE WORD ABOUT MY SISTER

AND I SWEAR I'M GONNA

DECK YOU TRAMPS OUT FLAT!

(KISHA enters, plainly dressed,  
well concealed. EVERYONE reacts.  
The WOMEN slowly cross past her.)

CARLTON

Kisha! Welcome back.

HAZEL MAE

You looking wonderful, baby!

EVA MAE

Yeah, look like you eating well, too.

(IDA shoves EVA as HAZEL rushes them ALL out of the way. The frozen crowd continues about their business. LYL A & BIGGS, unnerved by KISHA'S presence, move slowly away, with their eyes glued to KISHA.)

JESSICA

I'm glad you came.

(KISHA searches the crowd and connects with LYL A and BIGGS as THEY exit. CARLTON and DIANA look on, ready for damage control. KISHA watches LYL A and BIGGS as THEY exit.)

KISHA (Aside.)

Where are they going?

JESSICA

Maybe I should get you back home.

KISHA

No! Don't start that concerned sibling crap, Jessi. I'm not gonna cause a problem. (Aside.) I just need him to see me ... I want them both to see me.

(CARLTON approaches THEM. A REPORTER is with HIM.)

CARLTON

Jessica, could I get you to answer some questions for a story about your Mom?

JESSICA

Sure, Carlton.

(To Kisha.)

I'll be right over here if you need me.

(DIANA approaches. JESSICA follows CARLTON and the REPORTER.)

DIANA

I know we have never really been properly introduced. I'm Diana.

KISHA

You sound familiar.

DIANA

(Extends her hand.)

We may have spoken on the phone.

(KISHA accepts HER hand and quickly snatches back.)

KISHA

Your hand!

DIANA

Oh, I'm sorry. You know what they say. Hot hands...

(Voice change.)

cold heart. Behave yourself out here.

(DIANA begins to walk away and suddenly stops and looks at HER hand.)

(SHE swiftly turns to look at KISHA, smells her hand and studies KISHA'S body carefully. DIANA begins to walk towards KISHA. SOUND: Chimes. EVERYONE freezes in time except DIANA. MOZES appears behind KISHA. DIANA gasps.)

DIANA (Cont.)

Mozes. Well hello there lover boy. What took you so long?

MOZES

I'm watching you, Isis.

DIANA

(Sings.)

I WONDER WHAT HAS CAUSED YOUR RETURN  
TO THIS FAITHLESS WORLD.

And it's 'Diana' amongst the human race.

MOZES

(Sings.)

I KNOW YOU KNOW THE DELICATE  
CONDITION OF THE GIRL.

DIANA

Awww! What makes you think that ... BABY.

BOTH

(Sing.)

I'M PREPARED TO CARRY OUT  
WHAT I CAME HERE TO DO  
I'LL DESTROY ANYONE WHO TRIES TO STOP ME  
AND THAT INCLUDES YOU!

MOZES

Sounds like a challenge. I accept. I think I'll stay.

(HE raises HIS arms.

SOUND: Chimes. EVERYONE

Unfreezes. KISHA

sees MOZES. DIANA exits. As KISHA  
and MOZES look at one  
another, all else disappears.

LIGHTING: Just the TWO of them.)

MOZES

Hello Kisha.

(BLACKOUT)

(END OF SCENE)

ACT ONE

Scene Four

SETTING:

Same.

AT RISE:

KISHA and MOZES are off to the side out of view. EVERYONE is still celebrating around the stage.

KISHA

(Sings.)

YOU SHOUDN'T BE HERE

MOZES

(Sings.)

I'M ONLY HERE FOR YOU

KISHA

(Sings.)

YOU SHOULDN'T HAVE COME HERE

MOZES

(Sings.)

IT'S NOT FOR ME TO CHOOSE

KISHA

(Sings.)

YOU ALWAYS SPEAK IN RIDDLES  
THAT I CAN'T UNDERSTAND

MOZES

(Sings.)

YOU JUST DON'T UNDERSTAND,  
I HAVE TO BE HERE

KISHA

(Sings.)

BUT I'M GLAD I'M NOT ALONE

BOTH

(Sing.)

I'M GLAD THAT I'M WITH YOU

KISHA

(Looks around.)

We shouldn't be doing this.

MOZES

What? This is completely innocent.

KISHA

I'm not innocent anymore.

MOZES

What is that supposed to mean?

KISHA

Just what I said. I don't even know why I came today. I'm leaving.

(KISHA starts to leave but  
MOZES stops her. DIANA takes  
notice and looks on.)

MOZES

Here we go again with the disappearing act. Stop running from this. Stop running from yourself, Kisha. You are not going to escape the past. Hell is everywhere you go.

KISHA

As I recall, you left first, Mozes. You always say that - 'Hell is everywhere.' You left this hell-hole just like I did. Golden City is tarnished with hypocrites. (BEAT) Why are you back?

MOZES

To finish what I started ... with you. I want you to believe in me again.

KISHA

Why should I believe in anything at all when no one will believe me? Not even my own mother.

MOZES

Only God can judge you.

KISHA

I don't believe in God.



MOZES

Then what do you believe, Kisha?

KISHA

(Sings.)

I BELIEVE IN MIRACLES, LIKE A NEWBORN CHILD.  
I BELIEVE IN SPRING TIME  
THAT MAKES THE BIRDS GO WILD.  
I BELIEVE IN TRAGEDIES  
AND WINTER WINDS THAT TAKE THEIR PLACE.  
THEY NEVER LAST...THEY GO AWAY.  
I'VE TRIED TO BELIEVE  
THAT FOR EVERYTHING THAT HAPPENS  
THERE IS A REASON THAT WILL BE FOR MY GOOD  
BUT THE BAD TIMES HAVE FAR OUTWEIGHED  
THE FUN-FILLED SUNNY DAYS  
AND THE BITTER CHILL OF WINTER  
LASTS MUCH LONGER THAN IT SHOULD

MOZES

(Sings.)

THEN AGAIN COMES SPRINGTIME  
TO TAKE THE PLACE OF SNOW.  
IT IS ALL A PART OF LIFE,  
THAT'S JUST HOW IT GOES.  
WE NEED A LITTLE RAIN SOMETIMES  
TO MAKE THE FLOWERS GROW.  
SO LIVE YOUR LIFE EACH DAY  
BELIEVING GOD WILL MAKE A WAY  
FOR YOU TO STAND  
WHEN STORMS OF LIFE ARE BLOWING.  
HE WILL REVEAL THEIR TASK.

BOTH

(Sing.)

SO THERE MUST BE A REASON  
FOR THESE TRIALS WE GO THROUGH.  
IF THERE'S A REASON FOR A SMILE,  
THEN OUR TEARS HAVE A PURPOSE, TOO.

MOZES

(Sings.)

IF YOU WILL HAVE THE PATIENCE AND JUST WAIT,  
YOUR MIRACLE WILL COME.

KISHA

(Sings.)

IF I BELIEVE?

MOZES

(Sings.)

YES. IF YOU BELIEVE.

BOTH

(Sing.)

HE WILL REVEAL, HE WILL REVEAL,

HE WILL REVEAL.

(HE WILL REVEAL, I KNOW HE WILL)

(ANGELS WATCHING OVER ME)

KISHA

What do you mean reveal?

MOZES

There's a reason for everything.

KISHA

Then maybe you can tell me why this happened to me.

MOZES

Bad things happen to good people -

(LYLA and BIGGS can be heard  
OFFSTAGE. THEY laugh on their  
way in.)

KISHA

They're coming. (Starts away) Can you meet me ... tonight?

MOZES

Is that wise for us-

(KISHA presses her lips to MOZES'S  
lips to hush him.)

LYLA

What in the - Kisha! Shouldn't you be getting home?

KISHA

I'm leaving. (To Mozes.) Same place and time. Be there.

(KISHA and LYLA stare coldly at each other. BIGGS is frozen as HE watches KISHA leave. KISHA runs out. MOZES slips out unnoticed. LYLA erratically circles herself looking for HIM. SHE slams her purse down.)

LYLA

You see what I mean? This is exactly what I was talking about. Now you understand what I must do. What was she doing in public with that wandering nomad? My own daughter is trying to ruin me. I've got to send her back to Virginia with my sister. Golden City is not the place for her!

BIGGS

Now wait a minute, Lyla. If you do that, it could cause another stir in this community and cost us the election. I can't afford a scandal. I'm sure she knows nothing.

LYLA

I saw her that day. . . looking right at us. She knows. I'm sure of it. I'm her mother.

BIGGS

Now Lyla, it's been seven years. She was a thirteen-year-old girl! She hasn't said anything about it yet and she won't. Now if you'll just wait 'till after the election, we can -

LYLA

(Ignoring Him.)

No, Biggs. She changed after that day. I'm sure of it. More and more she has resented me. I thought maybe after she came back she would somehow love me - forget everything - you and me, the pregnancy - everything. Judas, I've got to do it. I've worked too hard to get what I have to lose it now.

BIGGS

Okay, Lyla, do it. But I warn you, you won't be Deputy Mayor after I'm elected. If she knows, then she may use it against you.

LYLA

Just a minute Detective Biggs. When I burn, you burn. Get it?

BIGGS

You need to relax and don't be too impulsive. When is Joshua coming home?

LYLA

I'm not sure when my husband will get in. It may be tomorrow.

BIGGS

He'll never go for you sending her away again. You know how he feels about her. Go

LYLA

Don't remind me. I've watched them for the last twenty years. He still believes her story. The whole prom night pregnancy thing, knowing she was seeing that Mozes, the orphan with no roots. Who let him in this community? One plus one is two...teenage boy hormones plus teenage girl hormones equals B-A-B-Y.

(BIGGS grows uncomfortable.  
LYLA is in HER own world.)

BIGGS

You ... did what I suggested, right?

LYLA

Yes. That's why she was away. Don't worry, it can't be traced. He really believes she was raped. When she couldn't say who did it, what did he do, let it go. Sometimes he is just not tough enough for me. I guess that's what I get for marrying for the wrong reason.

BIGGS

What, lust and money?

LYLA

No. . .

(SHE picks up her shawl and  
puts it around HER shoulders.)

LYLA (Cont.)

(Sings.)

SOME MARRY FOR FINER THINGS IN LIFE,  
THOUGH THEY'RE SHIPS THAT PASS IN THE NIGHT,  
TO PLEASE MOMMY AND DADDY  
BY DOING WHAT IS RIGHT.  
SOME MARRY FOR REASONS  
LIKE A ROLL IN THE SACK THAT WAS GOOD,  
BUT ME I MARRIED ...  
FOR THE CUTENESS OF HIS SMILE;  
THE SHAPELINESS OF HIS BUNS;  
THE CHARMING WAY HE HELD MY HAND;  
THE LAUGHS FROM ALL THE FUN;  
THE WAY HIS VOICE WOULD RING OUT LOUD  
WHEN THE CHOIR SANG HIS FAVORITE SONG.  
NOW TELL ME,  
WHICH OF THESE REASONS ARE WRONG?  
SOME MARRY FOR FANCY CARS THAT SHINE,  
OR HOUSES BY A LAKE.  
HAVE A FEW SNOBBY CHILDREN  
WHO LIVE FOR BEING FAKE.  
SOME MARRY FOR REASONS  
LIKE THEY HAD NOTHING BETTER TO DO.  
BUT ME, I MARRIED, ME I MARRIED,  
ME I MARRIED FOR - LOVE!

(BLACKOUT)

(END OF SCENE)

ACT ONEScene FiveSETTING:

Eden, a park. There is a bench with a potted tree on both sides. A light pole with a globe shaped bulb on top is a short distance away. LIGHTS: The park is well lit.

AT RISE:

Dusk. There are SOUNDS of nature. MOZES enters alone. HE looks around carefully. HE raises HIS arms. SOUND: ANGELS humming, chimes, bell tree. GABRIEL, MICHAEL, RAPHAEL enter.

MOZES

(Sings.)

INSTRUCT ME, MY WISE COUNCIL,  
I'M LOST IN WHAT I FEEL  
THE ABSURDITY OF EMOTIONS  
THAT YOU TELL ME CAN'T BE REAL  
WITH WINGS I TAKE THE AIR AND FLY FEARLESSLY  
BUT WHEN I'M ON THE GROUND,  
AND SHE'S NEAR ME,  
I GET SCARED, I CAN BARELY BREATHE

RAPHAEL

(Sings.)

IT'S NORMAL FOR YOUNG CHERUBS  
TO FALL FOR HUMAN BEINGS

MICHAEL

(Sings.)

JUST GET CONTROL, JUST LET IT GO  
BEFORE YOU LOSE YOUR WINGS

MOZES

(Sings.)

IT'S NOT SO EASY  
WHEN WHAT I'M FEELING IS SO STRONG,  
THIS CAN'T BE WRONG,  
BUT I KNOW THAT THERE'S NO WAY  
TO ANSWER THIS CALL

GABRIEL

(Sings.)

I KNOW THAT WHAT YOU'RE FEELING  
SEEMS REAL BUT YOU MUST KNOW  
THERE IS A HOLY ORDER  
THAT YOU CANNOT IGNORE  
YOUR PURPOSE HERE IS MORE  
THAN WHAT YOU THOUGHT IT TO BE  
SO DON'T DEFY, DO NOT DENY YOUR CALL ...  
TO ETERNITY

MOZES

(Sings.)

I'VE GOT TO STAY ON TASK  
I'VE GOT TO KEEP MY PLACE  
HER TOUCH I CANNOT FEEL  
NOR LONG FOR HER EMBRACE

MICHAEL & RAPHAEL

(Sing.)

IN TIME YOU'LL UNDERSTAND  
THE PURPOSE OF THIS PLAN  
AND WHY ANGELS CANNOT FALL FOR MORTAL MAN

(The ANGELS begin to exit  
leaving MOZES alone.)

GABRIEL, RAPHAEL, & MICHAEL

(Sing.)

YOU CAN'T DENY YOUR CALL!  
YOU CAN'T DENY YOUR CALL!  
YOU CAN'T DENY YOUR CALL!

(THEY disappear. MOZES stares  
into space as KISHA slowly  
enters behind him.)

MOZES

I know you're there, Kisha.

KISHA

Who were you talking to? God?

MOZES

Maybe I was.

KISHA

Well, whoever it was will have to wait. I have very little time left now. That girl, Diana, she knows my secret.

MOZES

Secret?

KISHA

Lyla sent me away ... to get rid of it. To get rid of the only proof I had that I was telling the truth.

MOZES

Kisha, wait. You --

KISHA

I didn't do it. My Mother's sister, Aunt Clara - she didn't feel right doing it. She was against it all. This new society, this 'perfect town' thing, and this -look.

(SOUND: The VOICES and CHIMES.  
SHE reveals her belly. MOZES looks up.)

MOZES

Oh God. Now I understand.

KISHA (Puzzled.)

You're not even looking.

(Takes his hand.)

Feel it. It's still there, Mozes. I ...

(Gasps.)

Oh! Oh my God!

(MOZES moves in close to HER  
and now places both hands on  
HER belly. SHE is overcome  
with emotion. Almost joyous.)

KISHA (Cont.)

Do you feel that? It's moving? Inside me. . .

(Sings.)

HE'S REAL, HE'S REAL!

I'VE NEVER FELT SOMETHING MORE WONDERFUL



KISHA (Cont.)

(Sings.)

I'VE NEVER FELT SO ALIVE,  
THIS MOMENT ALMOST MAKES ALL THE PAIN  
I'VE ENDURED WORTHWHILE. BUT IT'S A LIE!

(SHE snatches HERSELF away  
from HIM.)

KISHA

I want to kill him.

MOZES

Don't say that. It's your baby.

KISHA

No! I'm not talking about the baby. If this child isn't  
proof enough...I'll kill him.

MOZES

That won't help matters. The truth will come out and you  
will be vindicated. I'm certain of it. Then you and the  
baby can move on with your lives.

KISHA

What? I won't raise the bastard child of that scum! I  
have to leave ... to have the baby. It won't be safe here. I  
came to tell you goodbye, Mozes.

MOZES

Kisha, I can help you. I care about what happens to you.

KISHA

You can't help me, Mozes. Every time I try to get close to  
you...(Beat) It doesn't matter. You're the reason this  
happened to me in the first place. You left me alone that  
night...Please just go...

MOZES

What?

KISHA

(Sings.)

SEEMS LIKE I JUST CAN'T WIN.

MOZES

(Sings.)

JUST GET ON WITH WHAT  
YOU CAME TO SAY TO ME.

KISHA

(Sings.)

I LOVE YOU STILL MY FRIEND.

MOZES

(Sings.)

WHAT DOES THAT HAVE TO DO  
WITH YOU COMING TO SAY GOODBYE TO ME?

KISHA

(Sings.)

I KNOW THERE IS SO MUCH  
YOU DON'T UNDERSTAND.

MOZES

(Sings.)

SAY GOODBYE AND LEAVE.

KISHA

(Sings.)

I WISH THAT THERE WAS SOME WAY  
TO CHANGE THE PAST.

MOZES

(Sings.)

YOU LIED TO ME

KISHA

(Sings.)

THERE'S SO MUCH I JUST CAN'T SAY,  
I'M SORRY.

MOZES

(Sings.)

THEN SAY GOODBYE TO ME.

(THEY embrace. KISHA walks away.  
MOZES starts in the opposite  
direction, then stops.)

Kisha, wait.

MOZES

Goodbye.

KISHA

MOZES

(Sings.)

SO WHAT, THAT'S ALL I GET?

KISHA

(Sings.)

PLEASE JUST SAY GOODBYE TO ME.

MOZES

(Sings.)

WE HAVEN'T SETTLED THIS.

KISHA

(Sings.)

THERE'S NOTHING LEFT TO SAY  
EXCEPT GOODBYE TO ME.

MOZES

(Sings.)

HOW CAN YOU LEAVE THIS PLACE  
WITHOUT SAYING WHAT AND WHY?

KISHA

(Sings.)

I'M NO GOOD FOR YOU.

MOZES

(Sings.)

WAS THE LOVE THAT I SO NEEDED  
JUST A LIE?

KISHA

(Sings.)

BUT I DO LOVE YOU.

MOZES

(Sings.)

WHY DOES THE THOUGHT  
OF LIVING WITHOUT YOU  
MAKE ME CRY?

BOTH

(Sing.)

JUST SAY GOOD BYE TO ME,  
JUST SAY GOOD BYE TO ME.

WE'VE BOTH CHANGED,  
SO CAN WE REALLY SAY THIS IS RIGHT?  
TO WALK AWAY GOODBYE,  
SEEMS SO EASY (SEEMS SO EASY)  
OUR SECRETS AND OUR LIES  
DON'T MEAN THAT MUCH  
NOT MORE THAN OUR LOVE

JUST SAY GOOD BYE TO ME,  
JUST SAY GOOD BYE TO ME,  
JUST SAY GOOD BYE TO ME.  
LETS JUST KISS GOODBYE.

(THEY kiss. KISHA runs away.  
MOZES, amazed by the human  
feelings, is left alone.  
Cautiously, HE spreads HIS wings,  
a bright LIGHT shines from heaven  
just as KISHA returns.)

MOZES

WHAT IS THIS I FEEL  
AND WHAT IF IT'S NOT REAL  
NOW I KNOW WHAT IT IS I MUST DO  
I WILL GO AND SPEAK THE TRUTH  
AHH, AHH, AHH, AHH, AHH!

KISHA

Mozes, - -

(SHE witnesses MOZES'  
ascension. HE floats out of sight.  
KISHA slowly begins to back away.)

Oh my God!

KISHA

(SHE exits.)

(BLACKOUT)

(END OF SCENE)

ACT ONEScene SixSETTING:

Lyla's House. There are a two armchairs and a couch. Beside the couch is a tall lamp. The chairs are arranged around a large rug. In the center is a coffee table with two picture frames on it and a stack of mail. There is a telephone beside the mail.

AT RISE:

Evening. The room is empty at first. LYLA walks in and puts her things on one of the armchairs. SHE looks around the room carefully.

LYLA

Jessica? Kisha? (Beat) Kisha and Jessica, are you here?  
(Beat) O.K. Come on in.

(BIGGS enters cautiously.)

BIGGS

You may want to look in the rooms to be sure we can talk.  
We can't take any chances.

LYLA

I'm sure. They never sit in here without lights. Besides, it's Saturday. Jessi is bound to be out at least til city curfew. Biggs, we are running in a Mayoral race together. This is perfectly appropriate. Just sit down.

BIGGS

You let Kisha out?

LYLA

What do you mean? I never kept her here. Don't worry, if she were here, every light in the house would be on.

BIGGS

She's still goin' nuts about the dark?

LYLA

Wait just a minute, Detective. She *is* my daughter. Why are you so interested in Kisha all of a sudden?

BIGGS

Well, well. Reckon I better leave Momma's baby alone. I see our. . .walk. . .made you feel a little better. Got your emotions going.

(BIGGS takes his suit jacket off and lays it on the armchair.)

LYLA

You really think you're something don't you, Mayor Biggs?

BIGGS

I do try. The point is, Mrs. Lee, You think I'm something.

LYLA

Excuse me?

BIGGS

(Sings.)

I SAID YOU THINK I'M SOMETHING,  
I CAN TELL BY THE GLEAM IN YOUR EYE.

AND FROM THE SMILE ON YOUR FACE,  
I KNOW YOU THINK IT'S MIGHTY GOOD.

(LYLA laughs and shaking her head, stands up to playfully respond to him.)

LYLA

(Sings.)

YOU MUST BE CRAZY IF YOU THINK  
THAT I WILL TELL YOU,  
TRUE AS IT MAY BE.

I CAN'T BELIEVE THAT YOU WOULD SAY  
SUCH DIRTY THINGS TO A LADY LIKE ME!

(THEY begin dancing around the room. The EVIL SPIRITS enter, playfully mimicking THEIR every move.)

BOTH

(Sing.)

WE'RE TWO OF A KIND,  
JUST LIKE COLD CORNBREAD AND WINE.

LYLA

(Sings.)

WHEN WE'RE TOGETHER,  
THE SUN REFUSES TO SHINE.

BIGGS

(Sings.)

YES IT DOES!

BOTH

(Sing.)

WE MAKE BAD LOOK GOOD AND GOOD LOOK BAD.

BIGGS

(Sings.)

YOU'RE THE FINEST LITTLE THING I EVER HAD.

LYLA

You're so bad, Mr. Biggs!

BOTH

(Sing.)

WE'RE TWO OF A KIND!  
TOGETHER WE'RE BAD! TWO OF A KIND!

LYLA

(Sings.)

I GET THE FEELIN' YOU LIKE THE WAY  
I WALK ALL OVER YOU!

BIGGS

(Sings.)

YES I DO! I LIKE A WOMAN  
WHO CAN CONTROL BIG DADDY'S RIDE!

LYLA

Don't you slide!



BIGGS

(Sings.)

I KNOW YOU LIKE A MAN WITH A LITTLE BIT OF  
POWER, WHO NEVER TAKES NO FOR AN ANSWER!

BOTH

(Sing.)

WE'RE LIKE PIGS IN A BLANKET  
WITH SOME SYRUP AND SOME GRITS  
AND THE FAT BACK ON THE SIDE!

OH YES WE'RE TWO OF A KIND.  
UNDER COVER, THAT'LL SUIT US JUST FINE.

LYLA

(Sings.)

A WOMAN HAS HER NEEDS!

BIGGS

(Sings.)

AND I CAN DELIVER!

LYLA

(Sings.)

A FACT I CANNOT DENY!

BIGGS

(Sings.)

YOU BETTER TESTIFY!

BOTH

(Sing.)

WE MAKE BAD LOOK GOOD AND GOOD LOOK BAD!

LYLA

(Sings.)

YOU'RE THE SWEETEST, BITTER THANG  
THAT I EVER HAD!

BIGGS

(Sings.)

THAT'S A FACT.

BOTH

(Sing.)

WE'RE TWO OF A KIND!  
TOGETHER WE'RE BAD!  
WE'RE TWO OF A . . .  
BOP-BOP-DOODAH-BOP,  
BOP-BA-DOODAH-BOP-BA-DOO!  
WE'RE TWO OF A KIND!

(THEY dance around. The EVIL SPIRITS dance around. TWO pretend to be a maid and butler playfully serving the evil couple.)

CHORUS

(Sings.)

TWO OF A KIND,  
COLD CORNBREAD AND WINE  
WHEN THEY'RE TOGETHER  
THE SUN REFUSES TO SHINE  
THEY MAKE BAD LOOK GOOD AND GOOD LOOK BAD!

LYLA

Watch it, Biggs, this is my home. I am a married woman. You always make me laugh.

(Stops abruptly.)

What was that?

BIGGS

What? What is it?

CHORUS

(Sings.)

TWO OF A KIND!

LYLA

Sssh! It's Josh! You've got to leave! Quick, the back door.

CHORUS

(Sings.)

BOP BA DOO DAH BOP! TWO OF A KIND!

(BIGGS heads for the door. LYLA follows behind him. The DEMONS scatter. )

(JOSHUA walks in right after  
LYLA and BIGGS' speedy exit.  
JOSHUA has a suitcase in one hand  
and a briefcase in the other. HE  
sets the suitcase down and the  
briefcase on top of the suit  
jacket in the chair. He picks up  
the mail.)

JOSHUA

Lyla? Girls? Hello?

(As JOSHUA looks over the mail, he  
moves his briefcase to the floor  
and sits down on the suit jacket.  
HE removes his shoes. LYLA comes  
rushing in.)

LYLA

Honey! You're home!

(Approaches him carefully.)

I didn't even hear you come in. Why didn't you call so I  
could pick you up and dinner would be ready?

JOSHUA

Well, I knew you had the rally, so ... well, anyway. Where  
are the girls?

(HE goes back to the chair and  
starts looking through the mail  
again.)

LYLA

The girls? What girls? Oh! The girls. . .our girls? You  
mean *our* girls?

JOSHUA

Are you all right, Lyla?

LYLA

The girls are out - with friends.

JOSHUA

Kisha, too? How long has she been gone?

LYLA

Too long. She left after the rally. That drifter boy is hanging around again. I saw her talking to him.

JOSHUA

They're friends.

LYLA

Yes, Josh. But what kind of friends?

JOSHUA

I trust my daughter.

(JOSHUA gets up and looks out of the window. Lyla is furious and walks past the chair with Biggs's suit jacket. She gets past the chair and comes to a halt that causes her to nearly fall. SHE turns quickly to see if JOSHUA is looking and walks to the chair and tactfully grabs the jacket and puts it behind her back and begins to back away to leave the room.)

LYLA

I think I left something on in the kitchen. I'll be right back. Okay?

(JOSHUA is lost in thought and completely ignores LYLA. SHE turns and runs quickly out.)

JOSHUA

(Sings.)

I KNOW I'VE LOST THE FAITH  
A FEW TIMES BEFORE.

(LYLA returns and looks on.)

JOSHUA (Cont.)

(Sings.)

I FELT THAT GOD WASN'T LISTENING,  
 MY PRAYERS WERE ALL IGNORED.  
 MY CHILDREN DRIFTING AWAY FROM ME,  
 MY MARRIAGE FALLING APART.  
 THEN OUT OF NOWHERE  
 COMES A MESSAGE TO MY HEART  
 A SIGN OF HOPE.  
 SOMETHING THAT SAYS HE'S LISTENING,  
 CONFIRMING THAT GOD DOES HEAR ME.  
 MY PRAYING IS NOT IN VAIN  
 I NEED A SIGN TO SHOW  
 WHAT I'VE DONE RIGHT OR WRONG  
 IN THE EYES OF MY WIFE I'M NOT VERY STRONG  
 TO MY DAUGHTERS I WORK TOO MUCH  
 AND ALWAYS GONE FOR TOO LONG  
 AND TO ME, WHAT I THINK OF MYSELF,  
 I DARE NOT SAY. I NEED A SIGN  
 TO SHOW ME THE WAY, BACK TO MY FAITH.

LYLA

(Sings.)

A SIGN OF HOPE. WHEN OTHERS WILL NOT  
 BELIEVE,  
 YOU STAND ON YOUR FAITH ALONE...

BOTH

(Sing.)

HE GIVES A SIGN OF HOPE.  
 A SIGN OF HOPE, A SIGN OF HOPE,  
 A SIGN OF HOPE.

LYLA

(Sings.)

JOSHUA, I WISH WE, YOU AND ME  
 THAT WE COULD BE LIKE WE WERE BEFORE.  
 WE USED TO BE SO HAPPY, AND NOW ...

JOSHUA

Now what Lyla?

LYLA

I know. You've heard this before.

JOSHUA

Yes, I have. And it needs to stop. This is getting old.

(LYLA throws her hands up  
in the air, turning her  
back to JOSHUA.)

LYLA

Go ahead, Josh, tell me how ridiculous I sound and how I'm paranoid. Go on, tell me -

JOSHUA

No. I don't have to because you already know that it is paranoid. (PAUSE) Why can't you let it go? - this jealousy and anger? I give Kisha the time and love you won't give her. She needs me, considering the way you were acting over the entire situation.

LYLA

Well honey, all you ever talk about is Kisha. We need you, too, Josh. I have helped you build your career and stood by you when we were close to penniless. I've been faithful to you, Josh! I put my dreams on hold -

JOSHUA

Here we go again with the same old story. We have never been penniless, except when you throw your overly extravagant parties for campaigns! Then you build a house that is far too big for a small family of four. You go on your little vacations that don't include your family.

LYLA

Vacations? They're not vacations. I am proudly serving this city and community on every one of those business trips, supporting our first Mayor who happens to be my husband. You take business trips and I never say a word!

JOSHUA

Just a minute, First Lady! The city should have paid for it if you were so needed. I was doing what I am paid to do.

LYLA

For your information, I am paid for my services as well.

JOSHUA

And what services do you provide for your running mate?

(SHE slaps him. KISHA enters.)

KISHA

Daddy?

(KISHA and LYLA glare at each other.)

KISHA (Cont.)

What's gong on?

LYLA

I thought you said you were coming straight home.

KISHA

No, that's what you said.

LYLA

Were you with that mutt of a boy?

KISHA

I went for a walk. (Beat) Speaking of dogs, I saw Mr. Biggs running to his car down the street ... Is something wrong?

JOSHUA

Kisha!

LYLA

Why would you ask me?

KISHA

Well, he was coming from this direction.

LYLA

We had a meeting, not that it's any of your business. Josh? Did you hear her tone with -

JOSHUA

How are you feeling? You don't look well.

(LYLA, appalled at being ignored, exits.)

KISHA

I'm okay. It will pass.

JOSHUA

Kisha, is something wrong?

KISHA

There is a lot wrong, Daddy.

(Sings.)

YOU DON'T UNDERSTAND ME

JOSHUA

Honey, don't do this to yourself right now.

KISHA

(Sings.)

HOW COULD YOU UNDERSTAND.

LYLA (Aside.)

What is wrong with this girl?

(JOSHUA tries to hug HER.  
SHE jumps up as if to get  
away from him.)

KISHA

(Sings.)

WHAT I, AS A WOMAN, HAVE GONE THROUGH  
AT THE HANDS OF A TWISTED MAN.

JOSHUA

I just want my little girl back.

KISHA

(Sings.)

DADDY, YOUR LITTLE GIRL IS DEAD,  
NEVER TO RETURN. NO LONGER A CHILD  
BUT A WOMAN, WHOSE SOUL HAS BEEN BURNED.

(KISHA turns away from him.  
LYLA comes out and sees THEM  
and stays back to avoid being  
seen. JOSHUA walks to KISHA'S  
back, careful not to upset  
her more.)



JOSHUA

You'll always be my little girl.

KISHA

I always dreamed of being this great missionary and saving the world. I'm scared, Daddy.

JOSHUA

(Sings.)

NO NEED TO WORRY. NO NEED TO FEAR.  
WHEN YOU FEEL LIKE CRYING, DADDY'S NEAR.  
TO WIPE AWAY THE BURNING TEARS.  
TO HELP YOU BEAR YOUR LOAD, DADDY'S NEAR.  
WHEN ALL THE WORLD  
SEEMS TO STAND AGAINST YOU  
AND YOU FEEL YOU'RE ALL ALONE.  
YOU'LL FEEL MY ARMS PROTECTING YOU -

KISHA

(Sings.)

PROTECTING ME -

BOTH

(Sing.)

FROM ALL HARM!  
DADDY'S NEAR!  
OH, DADDY'S NEAR!

JOSHUA

(Sings.)

YOU MAY NOT ALWAYS SEE ME,  
OR TOUCH MY NAKED HAND,  
BUT JUST BELIEVE MY ARMS ARE AROUND YOU,  
CLOSE YOUR EYES AND I'M THERE.

JOSHUA

(Sings.)

DADDY'S NEAR!

KISHA

It's time for me to go, Daddy.

JOSHUA

Yeah, you should get to bed, darling.

KISHA

No, I... (BEAT.) Nothing.

(Kisha exits. JOSHUA, suspicious, slowly exits, too. LYLA comes into the room as he leaves, fuming. ISIS, OSIRIS and the EVIL SPIRITS come out behind her, dancing and waving their arms in her direction. LYLA paces around the room. THEY follow. LYLA grumbles, more and more possessed. KISHA enters, looks on unnoticed.)

LYLA

(Sings.)

WHAT SHALL I DO TO STOP HER?  
 I'M RUNNING OUT OF TIME.  
 HOW DID I LET THIS HAPPEN, THIS SIN OF MINE?  
 OH, GOD! OH GOD! WHY HAST THOU FORSAKEN ME?  
 I'VE TRIED AND I'VE TRIED.  
 BUT WHAT'S THE USE  
 IF YOU DON'T SEEM TO LOVE ME?  
 SO MANY TIMES I KNOW THAT I HAVE LIED  
 BUT I AM TRYING, I'M TRYING. WELL-(PAUSE.)  
 MAYBE NOT! WELL, MAYBE NOT!  
 WELL, MAYBE NOT! WELL, MAYBE NOT!  
 WELL MAYBE, MAYBE. . .NOT! NO WAY, NO HOW!

(Tenderly.)

I REMEMBER THE DAY SHE WAS BORN  
 THE WAY JOSH AND I CRIED  
 WITH THE JOY OF OUR FIRSTBORN  
 HIS CHEST SWELLED UP WITH PRIDE  
 I CRIED BECAUSE THAT MOMENT  
 BROUGHT MY SOUL SUCH JOY  
 BUT NOW IT'S GONE, LOST IN THE DARKNESS!

(SHE grabs HER purse  
 and exits. KISHA enters  
 fully dressed, with a small  
 suitcase.)

KISHA

Soon you will both pay. My own Mother sides with my enemy.

(Rubs her belly.)  
Little baby -

KISHA (Cont.)

(Sings.)

I HOPE YOU DON'T TAKE THIS PERSONALLY  
BUT WHEN YOU ARE BORN  
I'LL GIVE YOU UP  
MY EYES CANNOT SEE AND BE REMINDED  
OF WHAT HE DID TO ME, THAT BASTARD  
TOOK AWAY MY INNOCENCE  
AND SCANDALIZED MY NAME  
AND WHAT THE WORLD WILL CALL A MIRACLE  
WILL CAUSE ME PAIN CAST MY SOUL TO FLAMES  
TO HATE WHAT GOD LOVES WILL DESTROY MY SOUL

AN UNEXPECTED MIRACLE, YOU ARE  
A CELEBRATED TRAGEDY  
AN ANGEL WITH NO WINGS

AN UNEXPECTED MIRACLE, GROWING IN ME  
DON'T KNOW IF I SHOULD LOVE OR HATE  
LET LIVE OR JUST ANNIHILATE  
THE ROTTEN SEED OF MY ILL FATE  
I NEED TO KNOW DON'T MAKE ME WAIT  
OH GOD, IF YOU'RE THERE TELL ME WHAT TO DO  
THIS CHILD IS THE ONLY PROOF I HAVE  
THAT WHAT I SAY IS TRUE

(SHE grabs HER stomach.  
HER water breaks.)

KISHA  
(Sings.)  
OH GOD!  
OH GOD!  
OH GOD!

CHORUS  
(Sings.)  
AN UNEXPECTED MIRACLE!  
AN UNEXPECTED MIRACLE!  
AH - MIRACLE!

(She crouches in pain,  
trying to muffle her agonizing  
grunts.)

(BLACKOUT)

(END OF ACT)

ACT TWO

Scene One

SETTING:

Somewhere in the Heavens.

AT RISE:

Early morning. SOUND: Magical childlike chimes are ringing. GABRIEL, RAPHAEL, MICHAEL, and MOZES along with other ANGELS are en route to KISHA, who has given birth to a baby boy.

CHORUS

(Sing.)

THERE'S A BATTLE IN THE HEAVENS  
A WAR ON THE GROUND.  
THE SPIRIT REALM IS FIGHTING  
O'ER THE BIRTH OF THE CHILD.

GABRIEL

(Sings.)

THE CHILD IS DESTINED FOR GREATNESS  
FOR THE GOOD OF ALL MANKIND  
THE EVIL ONES ARE THREATENED  
BY THE SEED OF GOD'S MIND!

(As the ANGELS raise THEIR wings, THEY slowly vanish as time moves to the underworld. ISIS and the DEMONS plot.)

ISIS & DEMONS

(Sings.)

ITS BEEN THREE DAYS  
WITH NO PEEP FROM THE GIRL  
WHY DON'T I KNOW WHERE SHE IS  
AND WHAT SHE'S DOING?

A WAR OF TWO WORLDS  
FOR THE SOUL OF ONE GIRL  
THIS CHILD CANNOT BE BORN  
THREE DAYS, TWO WORLDS, ONE GIRL

(ISIS desperately skries for KISHA. The DEMONS assist HER.)

ISIS & DEMONS

(Sing.)

YAHH! YAHH! YAHH! YAHH!

THIS CHILD IS DESTINED  
TO THREATEN MY CAUSE.  
I'VE WORKED TOO HARD  
TO LOSE MY GROUND.  
'HELL ON EARTH' IS MY NAME!  
THREE DAYS, TWO WORLDS, ONE GIRL.

THREE-TWO-ONE, (I FEEL HER)  
THREE-TWO-ONE, (I SEE HER)  
THREE-TWO-ONE, (THE BABY BOY)  
THREE-TWO-ONE, (HE IS DELIVERED)

YAHH! YAHH! YAHH! YAHH!  
THREE DAYS, TWO WORLDS, ONE GIRL  
THREE DAYS, TWO WORLDS, ONE GIRL

(Raises her arms to transport to  
KISHA.)

THREE DAYS, TWO WORLDS, ONE GIRL

(Time moves to AUNT CLARA's  
house. KISHA lies in bed.  
A CRADLE is next to the bed.  
ISIS, OSIRIS and the DEMONS  
enter and surround the bed  
and cradle. KISHA stirs  
as THEY get louder. The BABY  
cries. KISHA sits up abruptly.)

KISHA

Moses! Aunt Clara! Help!

(Sings.)

ANOTHER DREAM!

(As the DEMONS dance around,  
enchancing HER, the room becomes a  
Playground. The DEMONS become  
CLOWNS. A merry-go-round appears.)

## DEMONS

(Sing.)

I LOVE MERRY-GO-ROUNDS  
 FOR ON THEM THE CIRCLE  
 OF LIFE CAN BE FOUND  
 DON'T FEAR, IT'S ALL RIGHT  
 THE RIDE OF YOUR LIFE  
 WITH GLEE YOU'LL BE LAUGHING OUT LOUD  
 HA HA HA HA HA

## KISHA

(Sings.)

OH, BOY, I DO LOVE MERRY-GO-ROUNDS  
 BUT LIFE IS A JOURNEY,  
 AND THIS JUST GOES ROUND  
 IN CIRCLES ALL DAY,  
 FOR CHILDREN TO PLAY  
 BUT I'M MUCH TOO OLD  
 FOR THESE CHILDISH GAMES

## OSIRIS &amp; DEMONS

(Sing.)

OLD OR YOUNG, IT'S OH SO MUCH FUN  
 THE CHOICE IS YOURS, THE RIDE HAS BEGUN  
 REVENGE IS THE TICKET,  
 THE RIDE WILL BE WICKED  
 OUR WAY IS MUCH FUNNER  
 AND SOON YOU WILL UNDERSTAND

LIFE IS A MERRY-GO-ROUND -  
 LOVE IS A MATE-TO-BE-FOUND -  
 HAVE LOTS OF FUN, WHILE YOU'RE ON THE RUN  
 CAUSE IT'S GONNA END  
 COUNTING DOWN 3-2-1

STEP UP, STEP ON, THE MERRY-GO-ROUND  
 BITTER IS BETTER THAN SWEETER IS NOW  
 A CURSE ON YOUR LIPS  
 PUTS A SMIRK ON YOUR FACE  
 JUST RIDE ON OUR MERRY-GO-ROUND  
 TAKE A RIDE ON OUR MERRY-GO-ROUND  
 ROUND AND AROUND AND AROUND  
 AND AROUND AND AROUND -  
 LIFE IS A MERRY-GO-ROUND!

(KISHA surrenders. ISIS enters.)

DEMONS

(Sing.)

HELL HATH NO FURY! (3X)  
LIKE A WOMAN SCORNE

ISIS

(Sings.)

LEAVE IT TO THE HANDS OF MAN  
TO HANDLE WHAT IS YOURS  
TO TAKE YOUR SOUL AND BODY  
AS THEIR SLAVE  
BUT I CAN GRANT THE POWER  
FOR YOU TO PAY IT BACK  
REVENGE IS THE ONLY WAY  
TO RECIPROCATE

HELL HATH NO FURY  
LIKE A WOMAN SCORNE  
THERE'S NO ROOM FOR FORGIVNESS  
WHEN YOUR INNOCENCE IS GONE  
SO I AM HERE TO GUIDE YOU  
AND SHOW YOU HOW TO WIN  
USE THE HATE YOU FEEL TO MAKE HIM PAY  
FOR HIS SIN

DEMONS

(Sing.)

HELL HATH NO FURY  
LIKE A WOMAN SCORNE

ISIS

(Sings.)

EVERY MAN ON THE FACE  
OF THE EARTH SHOULD KNOW

ISIS & DEMONS

(Sing.)

BE CAREFUL WHAT YOU SAY AND DO  
I'LL TAKE YOUR HEART AND RIP IT IN TWO

DEMONS

(Sing.)

BETTER WATCH OUT  
SHE MIGHT BE COMING FOR YOU

ISIS

(Sings.)

LITTLE GIRL DO YOU UNDERSTAND  
THE TRIBE YOU REPRESENT  
THE AMAZONS OF PAIN-INFLICTED SOULS

YOU HAVE A RESPONSIBILITY, YOU KNOW  
TO SHOW THE WORLD WHY EVIL IS SO STRONG

PAY HIM BACK!

KISHA

(Sings.)

HELL HATH NO FURY  
LIKE A WOMAN SCORNED  
THERE'S NO PLACE FOR FORGIVING  
HOW HE DID ME WRONG

MY GOD THAT MAN, HE STOLE MY LOVE  
AND NOW MY INNOCENCE IS GONE

DEMONS

(Sing.)

HELL HATH NO FURY (3X)  
LIKE A WOMAN SCORNED!

ISIS

(Sings.)

HELL HATH NO FURY (2X)  
LIKE A WOMAN SCORNED!

This is for you - or should I say, for Him!

(SHE gives KISHA a  
shiny dagger. Kisha  
takes it as ISIS  
laughs.)

ISIS (Cont.)

You must destroy him ... (indicates baby) and his rotten  
seed!

DEMONS

(Sing.)

KILL HIM, KISHA, KILL HIM!



KISHA  
(Sings.)  
KILL HIM?

DEMONS  
(Sing.)  
KILL HIM, KISHA, KILL HIM!

KISHA  
(Sings.)  
AND KILL HIS ROTTEN SEED!

DEMONS  
(Sing.)  
KILL HIM, KISHA, KILL!

ISIS  
(Sings.)  
YES, KILL HIM!

DEMONS  
(Sing.)  
KILL HIM, KISHA, KILL HIM!

ISIS  
(Sings.)  
AND KILL HIS ROTTEN SEED!  
THIS IS THE ONLY WAY  
YOUR SOUL WILL BE FREE!

(KISHA slowly walks over to the cradle with the dagger in her hand, wide-eyed and in a trance. SHE slowly raises the dagger. KISHA lowers the dagger and looks in on the BABY. With a swift lift, SHE raises the dagger up with both hands. There is a GROUND SHAKING SOUND, thunderous. GABRIEL, MOZES, RAPHAEL, MICHAEL and the other ANGELS drop into the room. KISHA faints into MOZES' arms. RAPHAEL takes the BABY.)

(GABRIEL takes the lead with MICHAEL, ready for battle. Just as ISIS goes towards KISHA, there is a heavenly sound and GABRIEL steps forward.)

GABRIEL

Stay away from the girl. I give you fair warning.

ISIS

Warning? You're warning me? Ha! (Indicates Kisha) It's clear your battle is lost. Now you and your entourage-get lost. You have no authority here.

MICHAEL

On the contrary. It is not a question of authority-

(HE raises HIS wings, other ANGELS step forward to back HIM.)

MICHAEL (Cont.)

But superiority.

ISIS

(Sings.)

SUPERIORITY, THE WEAKER VESSEL  
HAS TO DIE!

GABRIEL

(Sings.)

SUPERIORITY, I GUESS THAT MEANS  
YOU WON'T SURVIVE!

ISIS

(Sings.)

HOW DARE YOU STEP INTO MY DOMAIN  
I'LL SEE YOU CRUSHED  
YOUR ARMY SLAIN!

BOTH

(Sing.)

SUPERIORITY!

(THEIR armies prepare for battle.)

ALL

(Sing.)

SUPERIORITY! THE STRONGER SPIRIT  
WILL SURVIVE!

DEMONS

(Sing.)

WE'RE MEAN, NASTY, AND UGLY!

ANGELS

(Sing.)

AND WE'RE AS NOBLE AS CAN BE!

ALL

(Sing.)

SUPERIORITY! (BEAT)SUPERIORITY!  
THE FORCE THAT MARKS THE GREAT DIVIDE!

DEMONS

(Sing.)

WE'RE MEAN, NASTY, AND UGLY!

ANGELS

(Sing.)

AND WE'RE AS NOBLE AS CAN BE!

ALL

(Sing.)

SUPERIORITY!

ANGELS

(Sing.)

WE ARE THE STRONGEST!

DEMONS

(Sing.)

NOT!

ANGELS

(Sing.)

OH YES WE ARE!

DEMONS

(Sing.)

IF THAT IS WHAT YOU  
WANT TO BELIEVE, GO AHEAD!

ALL  
(Sing.)  
SUPERIORITY!

ANGELS  
(Sing.)  
HER SOUL IS CHOOSING OUR SIDE!

DEMONS  
(Sing.)  
THE GIRL WILL SOON  
COME TO OUR DOMAIN!

ANGELS  
(Sing.)  
EVERY FLOWER NEEDS SOME RAIN!

GABRIEL & RAPHAEL  
(Sing.)  
WE HAVE HER WON!

ANGELS  
(Sing.)  
SUPERIORITY!

ALL  
(Sing.)  
SUPERIORITY!

(The ANGELS band together  
around KISHA with ANGELIC sounds.  
The DEMONS start to smoke  
and burn. THEY retreat.)

(BLACKOUT)

(END OF SCENE)

ACT TWO

Scene Two

SETTING:

Same.

AT RISE:

Afternoon. MOZES is holding KISHA as SHE awakens. The BABY is asleep in the cradle next to THEM.

MOZES

(Sings.)

WHEN I LOOK INTO YOUR EYES, I SEE AN ANGEL  
IN A WORLD OF COMPROMISE, OUR LOVE IS SURE  
WHY CAN'T YOU SEE - YOU ARE TO ME  
THE SUN, THE MOON, THE SKY  
AND WHEN I LOOK INTO YOUR EYES, I FEEL LOVE

PAIN SURROUNDING YOU AND ME  
FUTURE LOST IN MISERY  
HOPES AND PROMISES LOST AND BROKEN  
BUT IN YOUR EYES,  
I SEE A CHANCE TO START AGAIN

WHEN I LOOK INTO YOUR EYES  
WHEN I LOOK INTO YOUR EYES  
WHEN I LOOK INTO YOUR EYES  
I SEE LOVE

KISHA

Mozes? O, God! Where's my baby? The knife - I had a knife!

MOZES

Shhhh - you had a bad dream. Look -  
(Points to the cradle.)  
He's fast asleep.

KISHA

Thank you. (BEAT.) You don't have to stay, you know.

MOZES

I want to stay. Here - drink this.

(HE gives HER something to drink.)

KISHA

Why? Why are you still here?

MOZES

To look after you. To keep you safe -

KISHA

Moses, I'm going back to Golden City. I can finish this on my own now. Please, there is no way for us to be together, so I would rather lose you now than later.

MOZES

(Sings.)

I AM IN A PLACE IN TIME  
I NEVER DREAMED I'D BE  
IN LOVE, WITH A BEING LIKE YOU

NOW I CANNOT TURN AROUND  
TO FACE ETERNITY  
WITHOUT KNOWING THE POSSIBILITY  
OF YOU AND ME

KISHA

(Sings.)

WE ARE OF A DIFFERENT KIND  
TOO MUCH HAS TAKEN PLACE  
FOR US TO EVEN TRY AND CHANGE

WHAT CANNOT BE EXPLAINED  
IS BEST LEFT IN OUR DREAMS  
WHERE OUR MINDS CAN WRITE THE ENDING  
TO DEFY THE TRUTH WE SEE

KISHA & MOZES

(Sing.)

I WON'T LOOK AT YOU  
IF IT MEANS I HAVE TO FACE THE TRUTH  
THAT I COULD NEVER BE WITH YOU  
THAT'S A FACT I'M NOT READY TO FACE

I CAN'T SEE YOUR FACE  
IF IT MEANS I CANNOT KISS YOUR LIPS  
AND NO, I CANNOT HOLD YOUR HAND  
IF IT'S THE TOUCH OF ONLY A FRIEND

SO I WON'T LOOK AT YOU

KISHA

This could never be. What if I have imagined all of this?  
Please just go - let me go.

MOZES

Can't you see - you're *my* angel.

KISHA

This can't be, Mozes. I don't even know who or what you  
are. I saw you - in the park. The light, the wings . . .  
how can we be together?

MOZES

There is a way!

KISHA

But how, Mozes? None of this makes sense.

(Sings.)

THIS WORLD I'M IN WILL NOT ALLOW  
MY MIND TO MAKE MY HEART  
BELIEVE THE DREAMS THAT I CREATE

MOZES

CAN'T YOU SEE THAT  
I AM REAL  
AS REAL AS YOU AND ME

KISHA

BUT I SEE THAT  
YOU'RE NOT REAL  
YOU'RE ONLY IN MY DREAMS

KISHA & MOZES

(Sing.)

THE LOVE WE HAVE  
WON'T (CAN) CHANGE THE WORLD  
WITH ONE TOUCH I KNOW YOU'LL SEE

I WON'T LOOK AT YOU  
IF IT MEANS I HAVE TO FACE THE TRUTH  
THAT I COULD NEVER BE WITH YOU  
THAT'S A FACT I'M NOT READY TO FACE

I CAN'T SEE YOUR FACE  
IF IT MEANS I CANNOT KISS YOUR LIPS  
AND NO, I CANNOT HOLD YOUR HAND  
IF IT'S THE TOUCH OF ONLY A FRIEND

I'D GIVE ANYTHING AND EVERYTHING  
TO MAKE IT TRUE

MOZES

(Sings.)

I'D GIVE MY WINGS FOR YOU  
IF IT MEANS I CAN MAKE IT TRUE  
THE THOUGHT, THE DREAM OF YOU AND ME

KISHA & MOZES

(Sing.)

TOGETHER IN LOVE FOREVER

KISHA

I can't do this, Mozes.

(Sings.)

SO I WON'T LOOK AT YOU -

MOZES

I'll show you, Kisha. Wait for me here, and we can go back  
and face them all - together.

KISHA

But - -

MOZES

(Puts his finger to  
her lips.)

Shhh, just rest. Your Aunt Clara will watch after you  
until I return.

(MOZES goes to the cradle  
and looks in on the BABY.  
HE picks him up.)

MOZES

Good-bye, little one. Take care of your Mommy.

(HE puts the BABY in  
KISHA's arms. As he exits,  
KISHA calls to HIM.)

KISHA

(Sings.)

YOU'RE MY ANGEL -

MOZES

(Sings.)

YOU'RE MY ANGEL, TOO.



(AUNT CLARA comes in just as HE is leaving. SHE is a loving, warm looking woman. SHE has an apron on and a tray of food. HE hugs HER and leaves.)

AUNT CLARA

What a fine boy he is - and a wonderful Father.

KISHA

What? ... Yeah, he is, isn't he?

AUNT CLARA

Let me have that little angel so you can get up and around.

KISHA

Aunt Clara, I've gotta go back. There's something I need to take care of.

AUNT CLARA

What? You can't be bouncing around with this baby so young, girl!

KISHA

No - I was wondering if you would look after him just for the day. I'll leave first thing in the morning and be back by the end of the day. I promise.

AUNT CLARA

I don't want you going back there. Not right now. There is something wicked about that whole 'perfect' town.

KISHA

Aunt Clara, please.

AUNT CLARA

Well, fine. Then we all go. It's about time I face Lyla myself. My sister and I are long overdue for a reunion.

KISHA

Thank you, Aunt Clara. If it wasn't for you, and Mozes - I wouldn't have survived any of this. And my baby would not be here. My Soul...

## AUNT CLARA

I have been where you are, baby. You're much, much stronger than I was back then - and you've gotten even stronger now. I wasn't strong enough for my Mother and Father, and Lyla.

(Sings.)

WHEN ALL THE WORLD  
SEEMS LIKE A FOREIGN PLACE  
I LOOK INTO A MIRROR,  
AND SEE A DIFFERENT FACE  
CAN'T HELP BUT SAY, "I WONDER IF I'M CRAZY"  
AND NO ONE ON THE EARTH CAN UNDERSTAND

WHEN MOTHER SAYS  
MY MIND'S NOT RIGHT (K: JUST LIKE ME)  
AND DADDY'S NOT AROUND (K: SAY THAT AGAIN)  
MY SISTER LAUGHING IN MY FACE (K: HAVE MERCY)  
AS MY HEAD HANGS TO THE GROUND,  
I CLOSE MY EYES  
AND BECOME SOMEBODY ELSE  
(K: SOMEBODY ELSE)

## KISHA

(Sings.)

I'M A BUTTERFLY FLOATING IN THE SUN  
WEIGHTLESS LIKE A FEATHER  
INTO THE WEB A SPIDER SPUN  
I'M CAUGHT BY LIFE  
THE PEOPLE - HOW THEY JUDGE ME  
THEN WRAP ME UP AND DRAIN ME 'TIL I'M DRY

## CLARA

(Sings.)

I WAS A WORM BEFORE GOD GAVE ME WINGS  
BUT WITH GRACE I FACED MY CALL  
I'VE CRAWLED MY WAY THROUGH MUD AND RAIN,  
NO FRIENDS TO CALL MY OWN  
THEN ONE DAY, GOD WRAPPED ME UP  
IN A SILKY WHITE COCOON  
NOT MUCH LONGER AFTER THAT  
TO MY SURPRISE, I BEGAN TO BLOOM  
AND THEN I CLOSED MY EYES (K: CLOSE MY EYES)

BOTH  
(Sing.)  
AND I BECAME SOMEBODY ELSE.

(BLACKOUT)

(END OF SCENE)

ACT TWOScene ThreeSETTING:

The Angelic Court in the Heavens. The room is like a courthouse. There is a large golden center chair. To the right of it is a similar chair but smaller. On the left side of the center chair is a witness stand. All over the walls are smaller chambers for the jury. Clouds surround the room.

AT RISE:

Morning. MOZES is preparing to address the Council of Angels. GABRIEL, RAPHAEL, MICHAELS, and the council enter. MOZES takes the stand.

MOZES

(Sings.)

I CHARGE YOU, MY WINGED SUPERIORS  
TO LISTEN WITH YOUR HEARTS  
LET YOUR WINGS DOWN LONG ENOUGH TO HEAR:  
I, THE CHERUB MOZES MUST BARE MY SOUL TO YOU  
AND WITHOUT DELAY, I'LL MAKE MY MOTIVE CLEAR

THE DAY YOU SENT ME DOWN  
TO WALK AMONG MORTAL SOULS  
I KNEW I HAD REACHED THE HIGHEST CLOUD  
BUT I FEAR THAT I HAVE TAKEN  
THE FORBIDDEN ROAD UNKNOWN  
WHAT I NOW CONFESS TO  
WILL IN NO WAY MAKE YOU PROUD

I DIDN'T MEAN FOR IT TO HAPPEN  
THE WAY I LOOK INTO HER EYES  
I DIDN'T MEAN FOR IT TO HAPPEN  
HOW I DREAM OF HER AT NIGHT  
I DIDN'T KNOW THAT AS AN ANGEL  
I COULD MISS HER WHEN SHE'S GONE  
I DIDN'T KNOW THAT I COULD EVER WANT  
TO HOLD HER IN MY ARMS

MOZES (Cont.)

(Sings.)

LIKE A MAN, WHO LOVES A WO-MAN  
WITH LOVE THAT WILL NOT DIE  
I KNOW YOU MAY NOT UNDERTAND  
AND YOU MAY NOT WANT TO SEE

MOZES (Cont.)

(Sings.)

BUT MY PLEA IS FOR  
THE GOOD OF ALL INVOLVED

GRANT ME HUMANITY  
LET ME GO TO HER AS ME  
MOZES, A MAN, NO WINGS TO SPREAD  
JUST ARMS TO HOLD HER CLOSE TO ME

I BEG OF YOU, GABRIEL,  
YOUR HONOR SPEAK FOR ME  
I KNOW THIS MAY BE DIFFICULT FOR YOU ALL  
BUT, GRANT ME HUMANITY

(HIS request causes a stir  
amongst the council.)

1<sup>st</sup> COUNCIL  
(Sings.)  
NO ANGEL  
NOR CHERUB  
CAN WALK  
THE EARTH  
AS MAN

2<sup>ND</sup> COUNCIL  
(Sings.)  
HE'S A FOOL  
TO WANT TO  
BE MAN (3X)  
DENY THIS  
VAIN  
REQUEST

3<sup>RD</sup> COUNCIL  
(Sings.)  
LET HIM GO  
LET HIM  
LIVE

4<sup>th</sup> COUNCIL  
(Sings.)  
THE COUNCIL  
HAS SPOKEN

ALL

(Sing.)

GABRIEL, OH, GABRIEL  
SPEAK YOUR RULING ON THIS MATTER NOW.

RAPHAEL

(Sings.)

SPEAK, GABRIEL.

MICHAEL

(Sings.)

OH, GABRIEL.

GABRIEL

(Sings.)

MOZES, CHERUB  
WE HEARD YOUR EAGER PLEA  
LONG BEFORE YOU EVER SPOKE THESE WORDS  
YOUR HEART CALLED OUT TO US  
EVEN AS YOU ROAMED THE EARTH  
WITH SORROW, WE ALLOW WHAT YOU DESERVE

NOW YOU'LL BE FLYING WITHOUT WINGS  
DOWN THERE ON YOUR OWN  
TO FACE THE WORLD IN HUMAN FORM  
IT'S HARD FOR ME TO LET YOU GO

RAPHAEL

(Sings.)

BUT WE KNOW THAT WE CAN'T KEEP YOU  
OUR WILL IS NOT YOUR CHOICE  
YOU'VE DONE EVERYTHING WE'VE CHARGED YOU  
NOW HEARKEN TO THE VOICE  
OF YOUR SOUL  
YEARNING TO ACKNOWLEDGE WHAT YOU FEEL  
FROM ANGELIC REALM TO HUMANITY, EMBARK

NOW YOU'LL BE FLYING WITHOUT WINGS

MICHAEL

(Sings.)

BE PREPARED, YOU'LL FIGHT ON FIELDS  
OF BATTLE YOU'VE NOT KNOWN  
WHERE EMOTIONS REIGN UNPREDICTABLE

(MICHAEL leaves his  
post and goes to MOZES.  
HE leads HIM off the stand.  
GABRIEL, and RAPHAEL  
follow. THEY surround  
MOZES.)

MICHAEL (Cont.)

(Sings.)

LIKE WINDS IN STORMS DO BLOW  
SOAR IN THE WIND,  
I'LL ALWAYS BE FIGHTING WITH YOU  
THOUGH YOU'LL BE FLYING WITHOUT WINGS

MOZES

(Sings.)

THE WORDS YOU SAY TO ME  
SHALL STAY RIGHT HERE  
DEEP IN MY HEART FOREVER  
BECAUSE OF YOU  
I CAN FLY WITHOUT WINGS  
HUMANITY IS MINE  
I THANK YOU  
GABRIEL, DEAR RAPHAEL, STRONG MICHAEL!

ALL

(Sing.)

NOW SPREAD YOUR WINGS (3x)  
AND FLY, FLY, FLY, FLY

MOZES

(Sings.)

I'M GONNA FLY, FLY WITHOUT WINGS

ANGELS

(Sing.)

FLY, FLY, MOZES FLY!

(GABRIEL, RAPHAEL,  
MICHAEL, and the other  
ANGELS all turn away from  
MOZES and spread THEIR wings  
suddenly. A LIGHT shines  
from above on them. The ANGELIC  
SOUND comes. GABRIEL turns,  
leaves the formation and goes to  
MOZES.)

MOZES

Gabriel, tell me - what has just happened? Why can't I hear anything?

GABRIEL

Your new life has begun. But now, you must go, Mozes. You must go to her - now.

MOZES

But how do I get there?

(MICHAEL and RAPHAEL  
join THEM. RAPHAEL opens  
his arms. THEY surround  
MOZES. ANGELIC SOUND:  
RAPHAEL wraps HIM in HIS  
wings. THEY lift and fade away.)

(BLACKOUT)

(END OF SCENE)



ACT TWO

Scene Four

SETTING:

Josh & Lyla's home. Same.

AT RISE:

Morning. JOSHUA enters dressed in suit and tie. JESSICA is seated on the couch, reading a magazine.

JOSHUA

Jessi, you riding with us?

JESSICA

Sure, Dad. Is Mom ready?

JOSHUA

Of course not. Have you heard from your sister?

JESSICA

Not since last week. But she sounded fine then. Just tired, I think. Aunt Clara seems to think she is there to stay.

JOSHUA(Sadly.)

Maybe it's for the best. Maybe we should all leave -

(LYLA enters, smartly dressed, hat in hand.)

LYLA

What's for the best?

JOSHUA/JESSICA

Nothing.

(SOUND: Doorbell. Lyla looks at her watch.)

LYLA

Who could that be on a Sunday morning?

JOSHUA

I'll get it.

(JOSHUA exits to answer door.)

LYLA

Jessica, help me pin my hat please.

(LYLA turns around as  
JESSICA helps HER with the  
hat. JOSHUA returns with  
AUNT CLARA. LYLA doesn't  
notice. JESSICA sees HER  
and drops the hat.)

JESSICA

Aunt Clara!

LYLA

(Whips herself around.)

What are you doing here? Where's Kisha?

CLARA

Nice to see you, too, Lyla Mae.

LYLA

It's just Lyla.

CLARA

Politics have been good for you, little sister. You look well.

LYLA

Huh - thanks. You look - healthy.

CLARA

Little Jessi, can I get my hug now?

(THEY embrace.)

JOSHUA

Is Kisha with you, Clara?

CLARA

She's at the hotel, Josh. After the service, I - well, give me a moment with your wife and we'll talk.

JOSHUA

Of course. Jessica, come with me, honey.

(JESSICA and JOSHUA exit.)

LYLA

Excuse the mess. I have to admit, I'm very surprised to see you.

CLARA

I'll make this quick. I wanna know what happened to Kisha. What did you do to her to make her feel so alienated?

LYLA

Excuse me? It is none of your business. That's all I will say to you, Clara.

CLARA

After you send her to me to rid yourself of the problem, you have the nerve to say it's none of my business? I helped her through the roughest time of her life. I saw the embarrassment and anguish everyday. You're supposed to be her mother.

LYLA

I am her mother, Clara! I know my daughter and all of her little issues! Young ladies of Golden City are wholesome - virtuous! You know nothing about her. But, then maybe you do. She ended up just like you, knocked up and uneducated.

CLARA

That's funny coming from the first-class whore who screwed her own half-sister's boyfriend.

LYLA (Astonished.)

(Sings.)

I THINK YOU BETTER LEAVE RIGHT NOW

CLARA

(Sings.)

WHAT'S WRONG? DID I OFFEND YOU?

LYLA

(Sings.)

I THINK YOU BETTER WALK ON OUT THAT DOOR.

CLARA

(Sings.)

NOT NOW, I NEED SOME ANSWERS.

LYLA

(Sings.)

I DON'T OWE YOU AN EXPLANATION.

CLARA

(Sings.)

I BET IT'S TRUE WHAT KISHA SAID ABOUT YOU.

LYLA

(Sings.)

YOU ARE NO BETTER THAN YOUR FATHER,  
I'M EXPLOSIVE WHEN I'M BOTHERED  
SO WALK AWAY, HEAR WHAT I SAY!

BOTH

(Sing.)

YOU DON'T KNOW WHO YOU'RE MESSIN' WITH-

CLARA

(Sings.)

YES, I DO, I GOT A FIST FULL OF PROOF HERE!

BOTH

(Sing.)

YOU DON'T KNOW WHO YOU'RE MESSIN' WITH-

LYLA

(Sings.)

YES, I DO, THIS CONVERSATIONS  
GOING NOWHERE!  
HAVE MY DAUGHTER BACK HERE TONIGHT!

CLARA

(Sings.)

I WON'T LET YOU SCREW UP HER LIFE!

- Like you did mine!

BOTH

(Sing.)

IF YOU THINK YOU CAN STOP ME THEN TRY!  
YOU DON'T KNOW WHO YOU'RE MESSIN' WITH!

(JOSHUA and JESSICA rush  
back in. CLARA looks at  
JOSHUA.)

CLARA

(Sings.)

ONE GUESS WHO'S BEEN  
SPENDING TIME AT YOUR HOUSE -

LYLA

(Sings.)

DON'T KNOW, DON'T CARE  
COULD IT BE MICKEY MOUSE?

CLARA

(Sings.)

OR COULD IT BE -

LYLA (aside)

(Sings.)

COULD IT BE?

CLARA

(Sings.)

YOU'RE AFRAID TO KNOW THE TRUTH JOSHUA  
STOP LYING TO YOURSELF LONG ENOUGH TO SEE-  
ONE MAN'S JUNK IS ANOTHER MAN'S TREASURE  
COME AND GET YOUR ANSWERS FROM ME!

LYLA

Okay, I've heard enough! Get out of my home!

CLARA (To Joshua.)

I can't believe you chose her over me. It's been a long  
time. Kisha and I have someone you need to meet. You have  
the number.

(CLARA leaves. JESSICA  
goes after her.)

LYLA

Well...what was that all about?

JOSHUA

You tell me - who's the junk? And who's the treasure?

(JOSHUA starts to leave,  
but stops just past LYLA  
to get her response.)

LYLA(Uneasy.)

What on Earth are you talking about?

(Unresponsive HE stands there and glares at LYLA suspiciously. HE leaves. LYLA dashes for the telephone, looking back cautiously as she dials vigorously. JOSHUA returns.)

JOSHUA

Who are you calling?

(Startled, LYLA jumps and fumbles the phone back to the receiver.)

LYLA

What is your problem, sneaking up on me like that? For yo' info I was calling the chapel to let them know I am running late.

JOSHUA (Leaving.)

Yeah, right.

(LYLA runs to the phone and dials.)

LYLA

Come on. Where are you? . . .Great! ... the machine. Get on with it! ... Biggs, something is going down. The bird is about to sing, loud. . .real loud!

(SHE slowly hangs the phone up. As SHE exits, JOSHUA is almost run over by HER.)

JOSHUA

What was that about? Lyla?

(Sings.)

EVERYTIME I LOOK AROUND  
THERE'S PROBLEMS I THINK I CANNOT SOLVE  
THERE HAS TO BE A REASON FOR THE PROBLEMS,  
SITUATIONS GREAT OR SMALL

JOSHUA (Cont.)

(Sings.)

GOD PLEASE, HELP YOUR CHILD RIGHT NOW!  
I'M CRYING IN THE DARK  
WHERE IS MY SMILE?

NOTHING SEEMS TO CHANGE  
AND I'VE BEEN WAITING  
WITH THIS UNANSWERED PRAYER  
THAT SOMEONE ABOVE OR AROUND ME  
WILL UNDERSTAND WHY A MAN LIKE ME IS SCARED

WHY HAS ALL THIS HELL  
DROPPED INTO MY HOME?  
HEAVEN ONLY KNOWS  
I'M CRYING IN THE DARK,  
CRYING IN THE DARK, I'M CRYING IN THE DARK  
WHERE IS MY SMILE?

MY BABY GIRL IS HURTING I FEEL SO HELPLESS,  
I WANT TO EASE HER PAIN

(MOZES is above in the  
heavens on his way to  
KISHA and the BABY.)

MOZES

(Sings.)

I WISH I COULD EASE HER PAIN

JOSHUA

(Sings.)

I WISH THERE WAS SOME MAGIC WAND,  
SOME POTION TO MAKE WHAT HAPPENED GO AWAY

IF WHAT SHE SAYS IS TRUE  
THAT MAN WILL PAY THE PRICE!  
NOTHING SHORT OF HIS LIFE  
CRYING IN THE DARK, CRYING IN THE DARK  
CRYING IN THE DARK  
WHERE IS **HER** SMILE?

MOZES

(Sings.)

WHERE IS THE SUNSHINE?  
CAN'T SEE THROUGH THE CLOUDS

MOZES (Cont.)

(Sings.)

MORNING YOU WON'T COME,  
DARKNESS AROUND  
MY HEAD FILLED WITH THOUGHTS  
OF LIVING ALL ALONE  
WHERE IS THE SUNSHINE?  
GOD TAKE ME HOME

EVERYONE WHO LOVES ME  
LEAVES ME ALL ALONE  
BY MYSELF TO FACE THIS CRUEL WORLD  
THAT DOESN'T NEED ME

BOTH

(Sing.)

THE LOVE OF MY LIFE  
THINKS SHE'LL NEVER SMILE AGAIN

MOZES

(Sings.)

SEEMS LIKE I JUST CAN'T WIN

JOSHUA

(Sings.)

SEEMS LIKE I JUST CAN'T WIN  
I'M THE MAN OF MY HOUSE  
ABSENT WITHOUT LEAVE  
NO HAPPINESS FOUND  
IN THE LIES THAT I WEAVE

I PRETEND TO BE BUSY SO I CANNOT SEE  
THE PAIN IN HER EYES,  
A LOOK THAT'S KILLING ME

MOZES

(Sings.)

THIS IS KILLING ME

BOTH

(Sing.)

I'M CRYING IN THE DARK,  
CRYING IN THE DARK,  
I'M CRYING IN THE DARK  
WHERE IS MY SMILE?



(MOZES lands on the same  
ground as JOSHUA.)

(BLACKOUT)

(END OF SCENE)

ACT TWOScene FiveSETTING:

A scantily decorated bar. There are a few tables. A jukebox sits off to the side. The exit sign is lit up on the opposite side. Neon lights outline the shelves of alcohol and empty glasses.

AT RISE:

Evening. BIGGS walks in slowly. He is dressed to impress. Dark FIGURES of people sit at a few of the tables. A solemn BIGGS takes a seat at the bar. The BARTENDER, also a dark figure, silently serves HIM. LYLAS voice rings out, ECHOES in HIS head.

LYLA (V.O.)

Biggs, something is going down. The bird is about to sing loud. Real loud!

BIGGS

Damn her! (To Bartender.) Hey...

(HE gestures. The BARTENDER brings a phone and disappears. BIGGS grabs it. DIANA enters with a metal briefcase and a suit jacket wrapped in plastic. BIGGS, unaware that DIANA is there, dials.)

DIANA

We need to talk. Something has come up.

(BIGGS hangs up the phone.)

BIGGS

Can't it wait?

DIANA

I told you to be careful with that little bitch and now she is back - with real proof of your little fling.

BIGGS

What proof? (realization) I thought it was taken care of.

DIANA

You lovesick fool. Why, because Lyla said so? It looks like she gave us all the slip.

BIGGS

Slip?

DIANA

She never got rid of it, Big Daddy.

BIGGS

What the hell are you telling me here, Diana? What are you saying to me?

DIANA

(Sings.)

I'M SAYING I WAS RIGHT ALL ALONG  
SHE NEVER GOT RID OF THE CHILD

BIGGS

(Sings.)

LYLA TOLD ME IT WAS GONE

DIANA

(Sings.)

WE'VE COME TOO FAR TO LOSE IT ALL NOW  
I HAVE A PLAN BUT YOU BETTER LISTEN

BIGGS

(Sings.)

I'LL DO WHATEVER YOU SAY.  
THIS BITCH WILL NOT PULL ME DOWN.

BOTH

(Sing.)

WE CAN'T LET HER GET IN THE WAY,  
THIS CHILD CANNOT EXIST!

(CARLTON enters. HE and BIGGS and  
stare blankly at one another.)

CARLTON

You did it, didn't you? It's true.

DIANA

Everything is under control, Carlton. (To Biggs.) Take care of this. I'll leave you two.

(DIANA exits.)

CARLTON

FOR SO LONG YOU'VE KEPT ME A SECRET  
THE CHILD YOU LEFT BEHIND  
HERE I STAND, YOUR VERY OWN  
YOUR SECRETS AND YOUR LIES

ALL I EVER WANTED  
WAS FOR YOU TO CALL ME SON  
NOW I AM ASHAMED TO CALL YOU DAD  
I WISH THAT I COULD RUN

FAR AWAY, BUT BEFORE I GO  
THE WORLD WILL HAVE TO KNOW  
THE TRECHERY AND THE EVIL YOU HAVE DONE  
I WILL EXPOSE...

You raped that girl. You and all the hypocrites in this town you started, you're worse than the rest of the world.

(BIGGS is calm. The BARTENDER returns, unnoticed by CARLTON, who turns his back on them.)

BIGGS

Son, we will deal with this later.

(Bartender hands BIGGS a dagger.)

CARLTON

We will deal with this now!

(CARLTON spins around to find BIGGS upon him. BIGGS sinks the dagger into CARLTON'S abdomen, catching him as he falls.)

(BIGGS and CARLTON fall to the floor as CARLTON dies.)

BIGGS

(Sings.)

SECRETS AND LIES, WE ALL HAVE ONE OR TWO  
SKELETONS IN THE CLOSET,  
DON'T LOOK AT ME, WHAT ABOUT YOU  
SECRETS AND LIES, WAITING IN THE CORNER  
TO WRECK MY PLAN, THAT'S WHY I STAND  
ON SECRETS AND LIES.  
I KNOW I HAVE ONE, TWO, OR THREE  
I LOOK AT THE NEXT MAN, BONES ALL AROUND HIM  
DYING TO BE SET FREE, BUT THAT'S NOT ME  
SECRETS AND LIES!

(The BARTENDER and ANOTHER DARK  
FIGURE come and take the body  
away. BIGGS gets a box from the  
bar.)

BIGGS (Cont.)

(Sings.)

I LIVE BY THEM, MOVE BY THEM,  
BREATHE BY THEM!  
SECRETS AND LIES, I WON'T GO DOWN  
SO THE GIRL MUST DIE!

(The DARK FIGURES rise from  
the tables, moves around the  
room. They are the DEMONS  
dressed in trench coats.)

DEMONS

(Sing.)

SECRETS AND LIES, SECRETS AND LIES  
STUPID IS AS STUPID DOES  
THE TRUTH WE DESPISE  
SECRETS AND LIES, COVER UP THE MESS  
LESS BECOME MORE AND MORE BECOMES LESS  
HIDING BEHIND THE SECRETS AND LIES

BIGGS

(Sings.)

SECRETS AND LIES! SECRETS AND LIES!  
SECRETS AND LIES!

(BIGGS takes a set of keys out of his pocket, opens the box. The DEMONS surround HIM and orb HIM to his OFFICE. HE laughs. HE puts on gloves and takes a gun out of the box. SOUND: JOSHUA yells as HE approaches the office.)

JOSHUA

Biggs! Where are you? Biggs!

(BIGGS quickly hides behind the door. JOSHUA enters. LYLA comes rushing in behind HIM. THEY pass BIGGS without even seeing HIM. BIGGS quietly exits.)

LYLA

Josh, please, Josh. I can explain!

JOSHUA

How can you explain anything? What he has done to this family can't be explained!

LYLA

(Sings.)

IT'S NOT ALL MY FAULT!  
I WAS LONELY AND CONFUSED.

(SOUND: Chimes. JOSHUA turns to HER abruptly.)

JOSHUA

What?

LYLA

(Sings.)

HE PLAYED ON MY AFFECTIONS,  
MY WEAKNESS HE USED  
YOU WERE NOT THERE FOR ME, JOSH!  
I HAD NO ESCAPE!

JOSHUA

(Sings.)

WELL WHAT DOES THIS HAVE TO DO  
WITH OUR DAUGHTER'S RAPE?

LYLA(Realization.)

What? Isn't that what - What did Kisha tell you?

JOSHUA

Your explanation just became a confession!

LYLA

(Sings.)

OH, GOD!

JOSHUA

For once, tell me the truth, Lyla. Just say it!

LYLA

(Sings.)

OH, GOD!

(HE grabs her by the shoulders.)

JOSHUA

(Sings.)

THE SAME MAN THAT RAPED OUR BABY GIRL  
THE SAME MAN THAT RAPED OUR BABY GIRL!

(HE throws her to the  
ground.)

JOSHUA (Cont.)

Has turned you into a high class whore! I can't believe -  
you slept with Biggs!

(JESSICA enters and  
hears what JOSHUA says.  
LYLA sees her.)

LYLA

Jessica!

(JOSHUA turns to see her.)

JESSICA

(Sings.)

MOTHER, IS IT TRUE?  
DADDY, IS IT TRUE?  
HOW COULD YOU DO THIS TO DADDY,  
TO KISHA, TO ME?

LYLA

Honey, wait. Let me explain!

(JESSICA exits. JOSHUA  
leans down and gets very  
close to LYLA'S face.)

JOSHUA

You'd better disappear. Don't even bother coming to get  
your clothes.

(LYLA exits.)

JOSHUA

(Sings.)

SECRETS AND LIES,  
WE ALL HAVE ONE OR TWO  
SKELETONS IN THE CLOSET  
I CAN'T BELIEVE THAT SHE CHOSE YOU

SECRETS AND LIES, SLEEPING IN MY BED  
I CAN'T BELIEVE THAT ALL THIS TIME  
OUR LOVE WAS SOLELY BASED  
ON SECRETS AND LIES,  
DESTROYING THE PURE AND THE TRUE  
SECRETS AND LIES  
ALL BECAUSE OF SECRETS AND LIES,  
A MAN MUST DIE!

DEMONS

(Sing.)

REVENGE IS THE ONLY WAY TO FREE YOUR SOUL!  
REVENGE IS THE ONLY WAY TO FREE YOUR SOUL!  
SECRETS AND LIES, AN EYE FOR AN EYE!  
REVENGE SETS THE RECORD STRAIGHT!  
THE ENEMY DIES!



JOSHUA

(Sings.)

I AM TRAPPED AND THE DEMONS  
ARE TRYING TO TAKE MY SOUL  
TO POSSESS THE CORE OF MY BEING,  
AND THEY WON'T LET GO  
I AM TRAPPED BY A HATRED  
MY HEART HAS NEVER KNOWN  
IN SEARCH OF THE RIGHT RESOLUTION  
WITH REVENGE FLOODING MY SOUL

DEMONS

(Sing.)

KILL HIM, KILL HIM,  
THE ONLY WAY TO END THIS,  
IS TO KILL HIM, KILL HIM

JOSHUA

(Sings.)

HE STOLE HER LOVE,  
HE TOOK HER INNOCENCE  
THIS IS FOR MY BABY GIRL!

JOSHUA & DEMONS

(Sings.)

I WILL KILL HIM WITH MY BARE HANDS  
I WILL CHOKE THE LIFE  
OUT OF HIS ROTTEN SHELL

JOSHUA & DEMONS

(Sings.)

HE BELONGS IN HELL!  
HE DESERVES THIS FATE  
AND IN MY HANDS  
AWAITS HIS DESTINY, BIGGS!  
YOU BELONG TO ME.

JOSHUA

(Sings.)

I'LL KILL YOU  
FOR WHAT YOU'VE DONE TO THIS FAMILY.  
YOUR LIFE WILL END TONIGHT.  
YOU BELONG TO ME!

JOSHUA & DEMONS

(Sing.)

I WILL KILL HIM WITH MY BARE HANDS  
I WILL CHOKE THE LIFE  
OUT OF HIS ROTTEN SHELL

JOSHUA

(Sings.)

HE BELONGS IN HELL

JOSHUA & DEMONS

(Sing.)

SECRETS AND LIES (3X)  
OH! SECRETS AND LIES

(Flames consume THEM.)

(BLACKOUT)

(END OF SCENE)

ACT TWO

Scene Six

SETTING:

The park.

AT RISE:

KISHA is sitting alone, waiting  
for MOZES to arrive.

KISHA

(Sings.)

WHEN THIS IS ALL OVER,  
WE'LL RUN AWAY TOGETHER  
ME AND MY MOZES AND MY BABY  
I CAN'T BELIEVE THE SACRIFICE  
HE MADE FOR ME  
I'LL LOVE HIM FOR A LIFETIME,  
THE ANGEL WITHOUT WINGS

FINALLY I CAN TOUCH HIM,  
AND LOVE HIM LIKE A MAN  
AND THINK OF HIM AS A WOMAN  
TRULY IN LOVE  
I'LL COOK HIS MEALS AND SHOW HIM  
HOW TO BE HUMAN  
HURRY TO ME MY MOZES,  
MY ANGEL WITHOUT WINGS

(LYLA enters behind KISHA.)

KISHA

Mozes!

(SHE turns around.)

Ma? What are you doing here?

LYLA

Why, Kisha? Do you realize what you've done to our lives?

KISHA

What I've done? I only told the truth.

LYLA

You told your truth, Kisha. Your truth!

KISHA

I knew it! I knew I couldn't tell you that your precious Mayor is a RAPIST!

LYLA

You expect me to believe that? Kisha, come on! You weren't raped and you know it.

KISHA

I was raped, Mama! Please -

LYLA

You are unbelievable. Who do you think will believe that but your precious Father?

(SOUND: Chimes. BIGGS enters.  
KISHA freezes.)

BIGGS

Hopefully we won't have to find out.

LYLA

Where have you been? Oh, God, Judas, I've told Joshua everything! (Revelation.) Judas, what are you doing here?

BIGGS

I followed you here. I have to protect my future, Lyla. I'm sorry about your daughter.

(To Kisha.)

I'm sorry about your mother. Both of you asked for it, I delivered.

KISHA

What? You liar!

(HE pulls out a gun.  
LYLA backs away.)

LYLA

What do you think you're doing?

BIGGS

Lyla, I've come too far to let this one little thing stop me. Mozes' fingerprints are all over this gun.

LYLA

It's true? You raped my daughter? And now you think I will let you kill her?

DEMONS (O.S.)

(Sing.)

KILL HER!

LYLA (Pleading.)

You were about to be a Mayor, Judas. Think of how much worse it can get if you do this, please.

DEMONS (O.S.)

(Sing.)

KILL HER!

BIGGS

(Sings.)

I'M A SELF-MADE POLITICIAN  
FROM RAGS TO RICHES  
NEVER HAD A POT TO PISS IN  
NOR A WINDOW TO THROW IT OUT

AN ORPHAN WITH NO ROOTS  
SHIFTED FROM HOME TO HOME  
BEEN FIGHTING ALL MY LIFE,  
ABUSE AND PAIN IS ALL I'VE EVER KNOWN

I've come too far to let a little tease ruin it all.

(Sings.)

PLEASE BELIEVE ME WHEN I SAY  
DEAR LYLA, MY LOVE WAS NOT A FAKE  
BUT YOU SAID YOURSELF  
LOVE WAS YOUR MISTAKE

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

BIGGS

(Sings.)

THE HEADLINES WILL READ MURDER SUICIDE

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

BIGGS

(Sings.)

HEARTBROKEN LOVER

KILLS A GIRL AND HER MOTHER

KISHA

Moses?

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

LYLA

(Sings.)

BIGGS, DON'T DO THIS!

NO ONE WILL BELIEVE THAT LIE!

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY LIKE A WOMAN -

LYLA

I'm going to get the police. You are not going to shoot anybody.

(LYLA carefully tries to back away, shielding KISHA. As LYLA gestures for KISHA to move, BIGGS aims the gun.)

KISHA

Mother, look out!

(The shot is fired, catching KISHA as she protects LYLA, who turns just in time to catch KISHA in her arms.)

LYLA

(Sings.)

NO! WHAT HAVE YOU DONE?

(MOZES runs in out of nowhere  
and attacks BIGGS. THEY struggle.)

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

(JOSHUA, JESSICA, and  
DIANA enter. DIANA stays back as  
JOSHUA and JESSICA take in the  
scene. CARLTON looks blankly on.  
DIANA backs away slowly.)

JOSHUA

Biggs!

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

(JOSHUA sees Kisha in LYLA'S arms.  
HE rushes to THEM.)

DEMONS (O.S.)

(Sing.)

HELL HATH NO FURY!

AHH, AHH, AHH, AHH!

(THE gun goes off as MOZES and  
BIGGS fall to the ground. THEY  
both lie still. DIANA smiles  
slyly. After a moment, JOSHUA  
walks cautiously over to BIGGS and  
MOZES. MOZES slowly gets up. A  
CROWD begins to form.)

JOSHUA

Are you okay?

(MOZES spots KISHA lying in LYLA'S  
arms. JOSHUA helps him up. THEY go  
to KISHA.)

LYLA

(Sings.)

LOOK AT WHAT I'VE DONE!  
MY BABY, MY BABY!

KISHA

Mother, Daddy?

(JOSHUA kneels with LYLA. JESSICA stands close by looking on.)

LYLA & JOSHUA

(Sing.)

OH, GOD! MY BABY'S DYING! WHAT HAVEN I  
DONE? IT'S ALL MY FAULT.

LYLA

(Sings.)

I REMEMBER THE DAY YOU WERE BORN,  
THE WAY JOSH AND I CRIED

JOSHUA

(Sings.)

AT THE JOY OF OUR FIRST BORN,  
MY CHEST SWELLED UP WITH PRIDE

LYLA & JOSHUA

(Sing.)

WE CRIED BECAUSE THAT MOMENT  
BROUGHT OUR SOULS SUCH JOY  
WE WILL NOT LET YOU GO,  
LOST IN THE DARKNESS

KISHA

(Sings.)

I LOVE YOU.

(SOUND: Chimes. AUNT CLARA pushes  
HER way through with the BABY and  
a small suitcase.)

AUNT CLARA

Oh, Dear God! No!

MOZES

Kisha, I'm here.



KISHA

Now I'll get to be your Angel.

(AUNT CLARA carefully places the baby with MOZES and KISHA. LYL A, JOSH, and JESSICA see the baby for the first time.)

KISHA

(Sings.)

MY SOUL, MY SOUL  
MY SOUL'S ON FIRE FOR YOU -

(SHE closes HER eyes. HER body grows limp in MOZES'S arms. SOUND: Sirens. AUNT CLARA takes the baby as KISHA slips away, the ANGELS enter and encamp about THEM with heavenly sounds. GABRIEL leads them, a trumpet in HER hand.)

ANGEL

(Sings.)

BLOW YOUR HORN GABRIEL, BLOW YOUR HORN  
FOR A SOUL THAT'S GETTING  
WEARY WEAK AND WORN

BLOW YOUR HORN GABRIEL, BLOW YOUR HORN  
FOR THE SOUL OF AN ANGEL COMING HOME

MOZES

(Sings.)

SO THIS IS WHAT IT FEELS LIKE TO BE IN LOVE?  
I'D GIVE MY LIFE FOR YOU,  
MY LIFE FOR YOU -

(SOUND: Chimes. Everything freezes. GABRIEL goes to MOZES.)

GABRIEL

You've made your choice, Mozes. It's time.

ANGELS

(Sing.)

STEAL AWAY,  
STEAL AWAY  
STEAL AWAY  
TO JESUS!  
STEAL AWAY!

STEAL AWAY,  
STEAL AWAY  
STEAL AWAY  
TO JESUS!  
I BELIEVE IN  
MIRACLES!

OH, OH, OH!  
STEAL AWAY  
TO JESUS!  
YOU STOP  
THIS NOW,  
YOU STOP  
RIGHT NOW!

OH, OH, OH!  
STEAL AWAY  
TO JESUS!  
JUST BE MY  
FRIEND!

(MOZES kisses KISHA one last  
time.)

MOZES

(Sings.)

MY LIFE FOR YOU!

(BLACKOUT)

(END OF SCENE)

ACT TWO

Scene Seven

SETTING:

The Park.

AT RISE:

A LITTLE BOY is riding his tri-cycle, adorned in balloons. A MAN is sitting on a park bench. It is MOZES.

MOZES

Hey, there, little Buddy!

SOUL

My name is Soul.

MOZES

I've been watching you.

SOUL

I know. I was watching you, too.

MOZES

Oh you were?

(HE stands, kneels, opens his arms. SOUL, familiar walks right to HIM.)

SOUL

Where are your wings?

MOZES

(Sings.)

MY SOUL'S ON FIRE FOR YOU...

SOUL

Please, may I see you wings?

JESSICA (O.S.)

Soul?

MOZES

(Sings.)

THE AIR I BREATHE IS FOR YOU...

SOUL (Stands up.)

Auntie Jessie is coming.

MOZES

(Sings.)

MY HEART'S DESIRE'S FOR YOU  
WE ARE ONE...

(JESSICA enters, MOZES  
disappears.)

JESSICA

There you are, birthday boy! Come on, almost time to go.

(HE sits on the bench. Looks up to  
the sky.)

SOUL

I saw my Daddy again.

JESSICA

You did?

SOUL

Yes. My Daddy is an angel.

JESSICA

He sure is. He loved you very much.

KISHA (O.S.)

And he still loves you.

(KISHA enters. SOUND: Chimes)

JESSICA

Hey, we found him.

KISHA

Thanks, sis. (BEAT) It's time for us to go.

JESSICA

I'm really going to miss you. Wait here, I have a surprise.

(THEY embrace. JESSICA exits as  
JOSHUA and the OTHERS enter.)

JOSHUA

Almost ready?

KISHA

Yeah. (Looks around at everyone.) Yeah, we're ready.

(Sings.)

JUST LOOK AT US NOW  
LOVING AND HOLDING ON  
TO EACH OTHER

JUST LOOK AT US NOW  
BRIGHTENING THE FUTURE  
THE PAST LEFT BEHIND US

THE FIRE WE ENDURED  
COULD NOT CONSUME US  
FOR HOLDING ON TO LOVE  
WE ARE VICTORIOUS

AND MY SOUL, REBORN  
IN A CHILD THAT I WOULD DIE FOR  
IT'S ALL FOR LOVE

(LYLA enters slowly.)

LYLA

(Sings.)

IT'S ALL FOR LOVE

(SHE takes KISHA by the hand.)

SOUL & CHORUS

(Sing.)

FOR LOVE!

MY SOUL'S ON FIRE FOR YOU  
MY HEART'S DESIRE'S FOR YOU  
THE AIR I BREATHE IS FOR YOU  
WE ARE ONE!

CHORUS

(Sings.)

JUST LOOK AT US NOW  
LOVING AND HOLDING ON  
TO EACH OTHER

JUST LOOK AT US NOW  
BRIGHTENING THE FUTURE  
THE PAST LEFT BEHIND US

THE FIRE WE ENDURED  
COULD NOT CONSUME US  
FOR HOLDING ON TO LOVE  
WE ARE VICTORIOUS

LYLA

(Sings.)

AND MY SOUL, REBORN  
IN A CHILD THAT I WOULD DIE FOR  
IT'S ALL FOR LOVE

JOSHUA & CHORUS

(Sings.)

FOR LOVE!

MY SOUL'S ON FIRE FOR YOU  
MY HEART'S DESIRE'S FOR YOU  
THE AIR I BREATHE IS FOR YOU  
WE ARE ONE!

(MOZES descends. KISHA takes SOUL  
in her arms.)

MOZES

(Sings.)

I GAVE MY LIFE FOR YOU -

KISHA

(Sings.)

A LOVE SO TRUE - -

MOZES & KISHA

(Sing.)

MY ANGEL - MY SOUL'S ON FIRE FOR YOU.

(Only SOUL sees MOZES. HE  
ascends just as the OTHERS  
join THEM. SOUL runs to JOSHUA,  
as LYLA and KISHA embrace.)

CHORUS

(Sings.)

GOLDEN CITY, OUR FAMILY  
FOUND HEAVEN ON EARTH  
WE'RE THE GOOD GODLY FOLK,  
GOOD GODLY FOLK, GOOD GODLY FOLK -  
OF GOLDEN CITY! SOUL ON FIRE!

SOUL (Waves.)

I love you, Daddy! I love you!

(BLACKOUT)

(THE END)