

The Imaginary Opera

By

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[www.pandoramachine.com](http://www.pandoramachine.com)

ACT I

1. Overture

Scene 1

*The Chorus is a soprano dressed in kabuki makeup and a kimono. She stands in a spotlight at the side of the stage. She sings into an old-timey microphone (not at Shure 55 or 555).*

2. Fiery the Angels Fell:

CHORUS

Fiery the angels fell

The raging fathomless abyss

On phosphorescent wings and flesh

Dark Virgin drinks my soul away

Silent as despairing love

Sullen fires glow to our shore

Fury

Rage

Madness

Deep thunder rolled

Around their shores

Fiery the angels fell

Fiery the angels fell

Fiery the angels fell

*She holds out her hand. A PALM FLOWER blinks: red, black, red, black. She closes her hand...*

3. Tattoo:

Scene 2

*An interview room with a great, slow, fan turning and breaking the light. A table centers the room with seats facing one another.*

*Holden stands and listens to the chorus. His face is covered with a TATTOO.*

(CONTINUED)

CHORUS

Next subject Kowalski  
Kowalski  
Next subject Leon  
Leon Kowalski

HOLDEN

(spoken)  
Come in, sit down.

*Holden smokes his electronic cigarette.*

LEON

Care if I talk? I'm kind of nervous when I take tests.

HOLDEN

Uh, just please don't move.

LEON

Oh, sorry. I already had an IQ test this year, I don't think I've ever had one of these-

HOLDEN

Reaction time is a factor in this, so please pay attention. Now, answer as quickly as you can.

LEON

Sure.

HOLDEN

One-two-nine at Magnolia.\*

*\*Insert address of theater here.*

LEON

That's the hotel.

HOLDEN

What?

LEON

Where I live.

HOLDEN

Nice place?

LEON

Yeah, sure I guess -- that part of the test?

HOLDEN

No. Just warming you up, that's all.

(CONTINUED)

LEON

Oh. It's not fancy or anything.

HOLDEN

You're aboard the *Vorga* on September 15, 2436-

LEON

Is this the test now?

HOLDEN

Yes. You're out near the asteroid belt --

LEON

What one?

HOLDEN

What?

LEON

What asteroid belt?

HOLDEN

It doesn't make any difference what asteroid belt, it's completely hypothetical.

LEON

But how come I be there?

HOLDEN

Maybe you're fed up, maybe you want to be by yourself, who knows? You look down and you see the derelict *Nomad*, Leon, you sister ship --

LEON

"Derelict", what's that?

HOLDEN

Know what a shipwreck is?

LEON

Of course.

HOLDEN

Same thing.

LEON

I've never seen a shipwreck -- but I understand what you mean.

*Creeping in from the distance, a heartbeat murmurs  
it's rhythmic cry...*

HOLDEN

She signals for help, but you pass her by. You leave her to drift and die, Leon.

LEON

Do you make up these questions, Mr. Holden, or do they write them down for you?

HOLDEN

You're not helping, Leon. You leave her to drift and die.

LEON

What do you mean I'm not helping?

HOLDEN

I mean you're not helping. Why is that, Leon?

*The heartbeat (Tattoo) stops.*

HOLDEN

They're just questions, Leon. In answer to your query, they're written down for me. It's a test, designed to provoke an emotional response.

*The silence holds Leon in an eggshell.*

HOLDEN

Shall we continue? Describe in single words, only the good things that come into your mind about... your mother...

LEON

My mother?

HOLDEN

Yeah.

LEON

Let me tell you about my mother.

*Leon SHOTS Holden.*

*The blasts are so loud we don't even hear them. Holden draws a RED SILK from his shirt, taking the impacts of the bullets in a slow - motion ballet as his chair SPINS and he is killed.*

Scene 3

*The Chorus sings from her part of the stage*

4. Gold Grass:

CHORUS

Like gold grass at the end,  
and the light which pushes away the night,  
bringing the darkness visible to its end.

CHORUS

You are now entering the debarkation area. A new life awaits you in the Off-World colonies. No talking. No smoking. The next scheduled departure to the prison is in two hours. The chance to begin again in a golden land of opportunity and adventure.

Scene 4

*The lights open on Snake Plissken. He's in a CELL. Seated on a bench, with HANDCUFFS on. The fan still pulses the light.*

PLISSKEN (V. O.)

New Jersey. I'm still in New Jersey. Every time I wake up I think I'm going to be in the City. When I was home after my first tour, it was worse. I'd wake up and there'd be nothing... Every minute I stay in this room I get weaker. Each time I look around the walls move in a little tighter.

Everyone gets everything he wants. I wanted a mission, and for my sins they gave me one.

*Gaff enters (in long coat and broad-rimmed hat, carrying a cane with a wolf's head). The Chorus walks over to Plissken to translate.*

GAFF

[Some vicious nonsense in Creo.]

*The Chorus speaks with a Russian accent, translating for Gaff.*

CHORUS

He say you in big trouble.

PLISSKEN

Tell him he's got the wrong guy.

(CONTINUED)

GAFF

[More deliberately obtuse hostility.] Plissken.

CHORUS

He say you are Lieutenant Plissken.

PLISSKEN

Tell him I'm busy.

GAFF

[Blah blah blah].

CHORUS

He say you two have purple hearts -- Leningrad and Siberia. You Special Forces.

GAFF

[Blade Runner.]

CHORUS

He say you Blade Runner.

GAFF

[Blah blah Bryant.]

*The Chorus doesn't translate. Just looks at Gaff.*

PLISSKEN

Bryant, huh?

*The Chorus is Bryant. He's a bit disheveled. He doesn't want to be here. This prison.*

*Bryant tries to start with some fake mirth.*

BRYANT

Plissken. You old devil you. Look at you.

*Snake scowls at Bryant. He makes to get up, maybe punch Bryant out.*

BRYANT

You wouldn't have come if I'd just asked you to. Sit down pal. C'mon don't be an asshole Plissken. I've got four skin jobs walking the streets.

*Gaff pushes Plissken down with his cane.*

BRYANT

They jumped a shuttle off world -- killed the crew and passengers. They found the shuttle drifting off the coast of New York two weeks ago...

(CONTINUED)

PLISSKEN

Embarrassing...

BRYANT

No, Snake, not embarrassing. Nobody's going to know about it.

PLISSKEN

How you figure?

BRYANT

Because I got the juice. That's you, Snake. The old Blade Runner.

PLISSKEN

Well I kinda like it in here.

*He puts his feet up.**Bryant nods toward Gaff. Upstage Leon and Holden sit where they were.*

LEON

I already had an IQ test this year, I don't think I've ever had one of these-

HOLDEN

Reaction time is a factor in this, so please pay attention. Answer as quickly as you can.

LEON

Yeah, sure.

HOLDEN

1-2-7 at Magnolia\*

*\*Remember that this is the theater's address.*

LEON

Yeah, that's the hotel

HOLDEN

What?

LEON

Where I live.

HOLDEN

Nice place?

LEON

Yeah, sure I guess --

(CONTINUED)



BRYANT

There was an escape from the off-world colonies two weeks ago. Six replicants, three male, three female.

PLISSKEN

Six?

BRYANT

Six, Plissken. They slaughtered twenty-three people and jumped a shuttle. An aerial patrol spotted the ship off the coast. No crew, no sight of them. Three nights ago they tried to break into Weyland Yutani Corporation. One of them got fried running through an electrical field. We lost the others. On the possibility they might try to infiltrate his employees, I had Holden go over and run Voight-Kampff tests on the new workers. Looks like he got himself one.

HOLDEN

So you look down you see the derelict. It's signaling you.

LEON

Derelict, what's that?

HOLDEN

Know what a shipwreck is?

LEON

Of course.

HOLDEN

Same thing.

LEON

I've never seen a shipwreck.

PLISSKEN

Why do they risk coming back to Earth?

BRYANT

Leutenant -- do you know who Roy Batty is?

PLISSKEN

Nexus 6. Incept date 2016. Combat model.

BRYANT

You've met him?

PLISSKEN

I've heard of him.

*Batty appears upstage. He stands at attention.*

BRYANT

We intercepted this transmission.

CHORUS

October 9th, 0430 hours, sector PBK.

BATTY

I watched a snail crawl along the edge of a straight razor. That's my dream. That's my nightmare. Crawling, slithering, along the edge of a straight razor, and surviving.

BRYANT

Roy Batty was one of the most outstanding androids this country has ever produced. He was a brilliant and outstanding in every way. He joined the Special forces. After that his ideas, methods have become unsound... Unsound.

BATTY

We must kill all of them. Every man, woman, and child.

BRYANT

Batty is forming an army. An army with one purpose -- to eradicate humanity.

PLISSKEN

Maybe that's not such a bad idea.

BRYANT

This is Zhora. She's trained for an off-world kick-murder squad. The fourth skin job is Pris.

PLISSKEN

Maybe I'll just stay here.

BRYANT

No can do, Plissken. We can't have these skin jobs down here. This is about the human race -- something you don't give a damn about.

PLISSKEN

The feeling's mutual.

BRYANT

Well, you see Plisken... In this war, things get confused out there, power, ideals, the old morality, and practical military necessity. Out there it must be a temptation to be god. Because there's a conflict in every heart between the rational and the irrational, between good and evil. The good does not always triumph. Sometimes the dark side overcomes the better angels of our nature.

(CONTINUED)

PLISSKEN

My better angel's on leave.

BRYANT

How many it take to bring you down?

*Bryant looks around.*

BRYANT

Put you here...

PLISSKEN

More than one.

BRYANT

How many?

GAFF

We lost two Hellfires.

*Bryant shakes his head.*

BRYANT

Damn, Plissken. A battalion -- all special ops. That's what it took to bring you down. To put you here.

PLISSKEN

Maybe I'm getting slow in my old age.

BRYANT

Old age is right. That's why you have 72 hours to do this job for me.

PLISSKEN

I got all the time in the world, Bryant. I can wait you out.

BRYANT

Snake. No. You have 72 hours. That's all they'd let me give you.

PLISSKEN

All you can give me? Bryant -- they don't even know how long I can live.

BRYANT

They changed your incept date.

*Bryant exchanges a guilty look at Gaff.*

PLISSKEN

What?

BRYANT

The morphology. They changed your incept date. We can do that now. You only have 72 hours to live.

PLISSKEN

I'm gonna kill you Bryant.

BRYANT

Now, don't get mad. We can put it all back together for you. Null out your incept date. And we will. Just as soon as you do a little thing for us.

*Plissken sits back in his chair, seething through his clenched teeth.*

PLISSKEN

And what's that?

BRYANT

Plissken -- the skin jobs, the replicants -- they're ... they're in New York City.

PLISSKEN

New York?

BRYANT

That's where Batty is. That's where the rest of them have holed up. You take a boat in. To the Chelsea Piers. They're in Union Square.

*Snake looks at Bryant. He's pissed off. One day he will kill Bryant.*

GAFF

Batty needs to be dead. Him dead. You alive.

*Snake glares over at Gaff, who only shrugs.*

BRYANT

And Snake -- Nobody whose gone to New York has been back in half a century.

*The cruel insistent chopping of a hovercraft pounds the room. Bryant and Gaff disappear into the darkness, leaving only Plissken -- alone.*

PLISSKEN (V. O.)

*I was going to the worst place in the world, and I didn't even know it yet. Union Square -- where 14th Street meets Broadway, hundreds of miles up a filthy river that festered like a virus, worming like a cancerous sore and the heart of it was Roy Batty.*

(CONTINUED)

*It was no accident that I got to be the caretaker of Roy Batty's memory, any more than being back in New Jersey was an accident. There is no way to tell his story without telling my own. And if his story is really a confession, then so is mine.*

ACT 2Scene 5

*The vast wasteland of Newark leads to the open sea before the crippled New York skyline. The outer rim of the city is dark but the Chrysler Building stands lit up like a beacon of hope in the otherwise lost humanity of the future.*

*The Chorus sings:*

5. America's Shore

## CHORUS

The Guardian Prince of Albion  
burns in his nightly tent,  
Sullen fires across the Atlantic  
glow to America's shore:  
Piercing the souls of warlike men,  
who rise in silent night,

With impetuous recoil and jarring sound  
Th' infernal doors,  
and on their hinges grate  
Harsh thunder,  
that the lowest bottom shook  
Of Erebus. She opened, but to shut  
Exceeded her power; the gates wide open stood

Scene 6

*The landing craft rattles and in the distance, beyond the bulkhead, its engines scream. The crew hang to webbing as the craft rockets to its destination.*

## PLISSKEN (V. O.)

I was being ferried up the intercoastal waterway in a Navy LU-17. The Skynet autobots in orbit would take down anything bigger than a small balloon anywhere above the 41st parallel so this boat was the only thing that could get me in close. Unfortunately, I wouldn't be alone.

## DAY TRIPPER

Howdy LT!

## PLISSKEN (V. O.)

The crew were just kids. Rock 'n rollers with one foot in the grave.

(CONTINUED)

DAY TRIPPER

Hey Chef -- maybe we can get some fishin' in this time?

PLISSKEN (V. O.)

The machinist, the one they called Chef, was from Seattle. He was wrapped too tight for New York City, probably wrapped to tight for Seattle.

Rachel on the forward 500's was... I don't know, you look at her and you wouldn't believe he ever fired a weapon in her whole life. Day Tripper, Mr. Day Tripper, was from some South Bogota shithole.

Light and space of New Jersey really put the zap on his head.

Then there was Gaff. It might have been my mission, but it sure as hell was Gaff's boat.

GAFF

There are about two points where we can draw enough water to get into the Hudson. They're both hot, belong to the robots. Skynet's got this river locked up tighter than a skeeter's ass in a nose dive.

*Gaff turns the craft in a lazy roll to port.*

GAFF

I had a guy up here two weeks ago. Regular Army. Took him all the way up to Roosevelt Island. I heard he blew his brains out.

*A GOLDEN OWL sits near the front gunner. Plissken looks at it for a moment while Rachel sets her weapon.*

RACHEL

Do you like our owl?

PLISSKEN

It's artificial?

RACHEL

Of course it is.

PLISSKEN

Must be expensive.

RACHEL

Very.

*Plissken turns to walk to the aft of the ship.*

RACHEL

Hey Plissken.

PLISSKEN  
Yeah?

RACHEL  
You ever retire a human by mistake?

PLISSKEN  
I've retired lots of people. People and robots. None of 'em were by mistake.

RACHEL  
How can you tell?

PLISSKEN  
How can I tell what?

RACHEL  
If somebody's -- you know -- a machine?

*Plissken sighs.*

DAY TRIPPER  
Empathy test, right? Capillary dilation of the blush response? Involuntary dilation of the iris?

PLISSKEN  
We call it Voight-Kampff for short.

RACHEL  
I want you to try it on me.

GAFF  
It's not like you don't have time before we get to New York.

PLISSKEN  
It's too bright in here.

Scene 7

*Limbo.*

*A waltz.*

6. The Hollow Men

RACHEL  
Do you mind if I  
smoke?

CHORUS  
We are the hollow men



PLISSKEN  
It won't affect the  
test.

CHORUS  
Leaning together

*Dance.*

PLISSKEN  
Just relax and answer  
as quickly as you can  
-- it's your birthday

CHORUS  
Our dried voices when  
we whisper together

PLISSKEN  
And someone gives you  
a calfskin wallet

CHORUS  
Are quiet and  
meaningless

RACHEL  
I wouldn't accept it,  
and I'd report to the  
police

CHORUS  
As wind in dry grass,  
or rats' feet over  
broken glass

PLISSKEN  
You've got a little  
boy

CHORUS  
In our dry cellar

PLISSKEN  
A wasp crawling on  
your arm

CHORUS  
Shape without form

RACHEL  
Is this testing  
whether I'm a  
replicant or a lesbian  
Lieutenant Plissken?

CHORUS  
Shade without color

*Plissken and Rachel separate. Upstage from them  
Leon and Holden sit opposite one another. Dimly  
the engines of the hovercraft roar and whine.*

HOLDEN  
Reaction time is a factor in this, so please pay  
attention. Now answer as quickly as you can.

LEON  
Sure.

HOLDEN

One one eight seven at Unterwasser.\*

*\*Address of the theater where we're performing.*

LEON

Yeah, that's the hotel.

HOLDEN

What?

LEON

Where I live.

HOLDEN

Nice place?

LEON

Yeah, sure. I guess -- that part of the test?

HOLDEN

No...

*Plissken faces Rachel.*

PLISSKEN

How long have you known?

RACHEL

All my life.

PLISSKEN

That's better than most I suppose.

RACHEL

There's a robot uprising in New York.

PLISSKEN

I know. We're here to put it down.

RACHEL

What do they want? They... we... I mean what do they want in New York?

ACT 3Scene 8

*Batty and Leon enter. The Chorus, wearing a lab jacket, looks up at them. Fearfully.*

BATTY

Fiery the angels fell. Deep thunder rolled around their shores, burning with the fires of Orc.

CHORUS

You not come here -- Illegal

BATTY

Morphology, longevity, incept dates.

CHORUS

Don't know -- I, I don't know such stuff. I just do eyes. Just eyes -- Just genetic design -- just eyes

BATTY

If only you could see what I've seen with your eyes.

*The Chorus screams. Darkness descends upon Batty, the Chorus, and Leon.*

*The roar of the landing boat's engines screams and churns the air.*

Scene 9

*The inside of the landing craft.*

CHEF

Never get out of the boat!

DAY TRIPPER

Man, I had that cornbread in New Las Vegas.

CHEF

See? Don't eat that crap. Stay inside the boat.

*Plissken looks at Gaff.*

PLISSKEN

When were you going to tell me there was a synthetic on board?

GAFF

You didn't ask.

(CONTINUED)

PLISSKEN

Didn't ask? There's a goddamned synthetic on a robot hunting mission.

GAFF

There's two -- if I count you.

PLISSKEN

Yeah, and the incept date modification you shoved up my ass ensures I'm here to kill Batty. What have you done to her?

RACHEL

I joined up. On my own.

*The beating of the turbines drowns them out.*

### 7. Death's Dream Kingdom

CHORUS

*Eyes I dare not meet in dreams  
In death's dream kingdom  
These do not appear:  
There, the eyes are  
Sunlight on a broken column  
There, is a tree swinging  
And voices are  
In the wind's singing  
More distant and more solemn  
Than a fading star.  
Let me be no nearer  
In death's dream kingdom  
Let me also wear  
Such deliberate disguises  
Rat's coat, crowskin, crossed staves  
In a field  
Behaving as the wind behaves  
No nearer--  
Not that final meeting  
In the twilight kingdom*

DAY TRIPPER

What is this stuff?

RACHEL

I think it's supposed to be corn bread.

PLISSKEN (V. O.)

October '67 on special assignment, Tannhäuser Gate. Batty staged Operation Arch Angel with combined local forces. Raided a major success. He received no official clearance. He just thought it up and did it.

DAY TRIPPER

I say we bomb New York with the corn bread. That'll take out every ever-lasting robot in the place.

*Day Tripper plays drums on anything he can find while:*

### 8. Late Summer-Autumn '68

(Percussion ensemble.)

PLISSKEN (V. O.)

Late summer-autumn '68 :

Batty's patrols in the shoulder of Orion under frequent ambush. November: Batty orders the assassination of four Krell. Two of the Krell were Colonels in the South Krellian Army. Enemy activity in his old sector dropped off to nothing. Guess he must have hit the right four people. The army tried one last time to bring him back into the fold. And if he pulled over, it all would have been forgotten.

But he kept going, and he kept winning it his way, and they called me in. They lost him. He was gone. Nothing but rumors and rambling intelligence, mostly from captured Krell. The Krell knew his name by now...

*Plissken watches Holden and Leon.*

HOLDEN

Let's continue, shall we? Describe in single words, only the good things that come in to your mind about... your mother.

LEON

My mother?

HOLDEN

Yeah.

LEON

I'll tell you about my mother.

*Holden's chair spins as he conducts the ballet of his death, the silk blood spurting from his chest.*

*Gaff shouts over the beating rotors of his boat.*

GAFF

Last stop -- Staten Island.

*Like fireworks going off above, the war is beautiful. Mr. Day Tripper watches, his shirt off.*

PLISSKEN (V. O.)

The Verrazano Narrows Bridge was the last outpost held by the army. Beyond that was only Roy Batty.

GAFF

Slow her down Day Tripper! Rachel -- watch those boats there!

PLISSKEN

What the hell are you doing?

(CONTINUED)

GAFF

We gotta stop for fuel.

PLISSKEN

We have enough to get us into New York Harbor.

GAFF

But not enough to get out. It's an hour.

PLISSKEN

I don't have an hour.

GAFF

I'm not going in without full tanks. Chelsey Piers is hot. I don't care about you, Plissken, but I want my boys to have a chance to get back.

*Rachel scans the area with her gun.*

BUNNY

C'mon LT -- we got an hour for them to load up the cells.

GAFF

Yeah, Plissken. You got time to check out the nightlife on Staten Island.

DAY TRIPPER

The best there is!

PLISSKEN

(to Rachel)

What about you?

RACHEL

I've gotta stay with the boat.

Scene 10 The Cabaret

*The Chorus announces the opening act.*

CHORUS

Ladies and Gentlemen. Miss Salome. Watch her take the pleasures from the snake that once corrupted Man.

*Zhora enters the stage.*

9. Salome

Dream ballet.

BUNNY

That's you, ain't it?

PLISSKEN

What's that, kid?

BUNNY

'Snake' -- that's your name, right?

PLISSKEN

That's right.

*Dance. Zhora dances with the snake. The dance ends, Zhora lies on the floor in her denouement.*

*Plissken rises, with his gun.*

BUNNY

Whoa, what's going on?

PLISSKEN

She's a replicant. One of Batty's crew.

BUNNY

How do you freakin' know?

PLISSKEN

We have dossiers on all of them. Names, pictures, everything.

*Plissken checks Zhora's dead body.*

*Leon watches.*

CHORUS

Hey -- ain't you Snake Plissken?

PLISSKEN

What's it to you?

CHORUS

Nothin'. Just heard you was dead is all.

*Gaff enters.*

GAFF

You got one.

PLISSKEN

We gotta get back to the boat.

(CONTINUED)

BUNNY

Never get out of the boat. Never get out of the boat.

GAFF

You got four more skin-jobs left.

PLISSKEN

Three. Three more.

GAFF

Nope. We just lost Rachel. She jumped ship.

PLISSKEN

Maybe she just went out to the store.

GAFF

She's an android, Plissken. She jumped my ship. That can only mean one thing.

PLISSKEN

I only have to get Batty. Then you change my incept date.

GAFF

You gotta get 'em all, Snake. Orders are orders. In the meantime, have a drink. You did good work here.

*Plissken sees Bunny staring down at Zhora's corpse.*

PLISSKEN

Go on -- take Mr. Day Tripper with you.

*Bunny and Day Tripper scuttle away. Gaff leaves with them.*

GAFF

We leave in 15 minutes, LT.

*Plissken takes a drink. It tastes terrible. He takes one last look at Zhora.*

*Slam! Leon throws Plissken against the wall.*

PLISSKEN

Leon.

LEON

How old am I?

PLISSKEN

I don't know.



LEON

My birthday is April 10, 2017. How long do I live?

PLISSKEN

Four years.

LEON

More than you.

*Leon smashes Plissken, now unarmed, against the wall.*

LEON

Painful to live in fear, isn't it? Nothing is worse than having an itch you can never scratch.

PLISSKEN

Oh, I agree.

LEON

Wake up. Time to die.

*Rachel shoots Leon with Plissken's gun.*

LEON

Let me tell you about my mother.

---

*Intermission*

*Tea and wine will be sold in the lobby.*

ACT 4Limbo

*This is where it starts to get weird.*

*The Chorus sings for us*

10. Fiery Waltz

CHORUS

Fiery the angels fell  
and as they rose deep thunder rolled  
Around their shores: indignant burning with the fires  
of Orc.  
Fiery the angels fell  
Fiery the angels fell

*The roar of the turbine breaks through the air  
like rats' feet on broken glass.*

PLISSKEN (V. O.)

My life-clock is running out, palm-flower blinks clear  
and then black. And out there, there's just Roy Batty.

Scene 12 The Landing Craft

*Now without Rachel, the craft flies on.*

PLISSKEN (V. O.)

We came in over the channel fast. Past the Statue of  
Liberty, knocked over on the shore. Jersey was on our  
port side. New York to our starboard. We took fire from  
both sides as we rocketed past Battery Park.

*An explosion lights up the sky.*

PLISSKEN (V. O.)

The Guns of Newark were silenced by a sortie of T-16's,  
bullseye-ing the turbo cannons like 2-meter womp rats.

GAFF

Air support is doing us some favors.

PLISSKEN (V. O.)

The boat felt empty without Rachel. Rachel. She didn't  
remember me. We did two tours off of Orion together,  
but she was fried in a stasis field and they replaced  
her mind with a brand-new one. Factory-fresh. No  
memories. Not of then. Not of me. Nothing.

(CONTINUED)

GAFF

Rock 'em and lock 'em. Bunny -- take the forward sixties.

PLISSKEN (V. O.)

She'd be coming for me. That was the only thing I knew.

*The engines whine down. The Chorus is a civvy --*

CHORUS

Hey! Hey -- you humans? Organics? Yeah, humans! Close enough! Yeah. Come on in. The dock is cool. They quieted the guns out in Jersey. Watch the mines -- there's mines over there. You guys human, organic? You have cigarettes? Man? Please tell me somebody onboard is a smoker. These machines, you know, they don't pick up bad habits.

*The engines drop to a low throttle.*

CHORUS

Just drop it to impulse. That's cool. You're all good, just throw me a line -- if you want. You guys have cigarettes?

*The engines die completely. The boat is docked.*

CHORUS

You're Snake Plissken. I... I heard you were dead.

*Snake throws the Chorus his pack of cigarettes.*

PLISSKEN

I still have a few more hours yet...

*Plissken walks off the boat.*

CHORUS

Hey man, where you goin'? Don't go without me!

PLISSKEN

I'm looking for a skin-job. Name of Roy Batty.

CHORUS

Roy Batty. Oh man. Oh man. No man.

PLISSKEN

You know where he is?

CHORUS

Know? Man, Batty. Batty *is* where he is.

(CONTINUED)

PLISSKEN

Where's that?

CHORUS

Not "where?" man. "Why?" "How?"

PLISSKEN

You seen him?

CHORUS

Seen him? He sees everything.

*Plissken writes the Chorus off and trudges up the dock.*

CHORUS

Hey man, Roy Batty enlarged my mind. He's a poet - warrior.

PLISSKEN

I need to find him.

CHORUS

Find *him*? No, man. He'll find *you*.

*Plissken turns back toward the guys.*

PLISSKEN

Stay with the boat.

PLISSKEN (V. O.)

Here I was. The worst place on earth. New York City.  
What would I find here? And could I stay here without  
winding up dead or going insane?

Scene 13 The City

11. The Dead Land

CHORUS

This is the dead land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's hand  
Under the twinkle of a fading star.

Is it like this  
In death's other kingdom  
Waking alone  
At the hour when we are  
Trembling with tenderness  
Lips that would kiss  
Form prayers to broken stone.

(CONTINUED)

*Priss enters, wearing thigh-high boots and a white fright-wig. Other than that, she looks exactly like Rachel.*

PLISSKEN

Rachel?

*Priss stops, eyes Plissken.*

PRISS

Ain't chu Snake Plissken?

PLISSKEN

Yeah.

PRISS

I heard you was dead.

PLISSKEN

Nope. I'm still here.

PRISS

Not for long.

*Priss attacks Plissken. She knocks him down. He loses his gun. She dances toward him to kill him. He finds his gun and shoots her to death.*

*She falls to the ground. Eyes wide open.*

*Plissken gets up.*

*In the distance, a wolf HOWLS.*

*Plissken runs off. Priss' corpse lays akimbo on the stage.*

*Batty enters. He sees her body. He kneels over her. He shuts her eyes.*

## 12. The Valley of Dying Stars

BATTY

*The eyes are not here  
There are no eyes here  
In this valley of dying stars  
In this hollow valley  
This broken jaw of our lost kingdoms*

*In this last of meeting places  
We grope together  
And avoid speech  
Gathered on this beach of the tumid river*

(MORE)

(CONTINUED)

BATTY (cont'd)

*Sightless, unless  
The eyes reappear  
As the perpetual star  
Multifoliate rose  
Of death's twilight kingdom  
The hope only  
Of empty men.*

*Batty rises.*

BATTY

Snake Plissken. I thought you were dead.

*Snake takes a shot at Batty. He hits, but it  
doesn't do anything to Batty.*

BATTY

You will be -- soon enough!

*Batty disappears.*

CHORUS

Why? Why would a nice guy like you wanna kill a genius?  
You know that the man really likes you. He likes you,  
he really likes you. He's got something in mind for  
you. Aren't you curious about that? I'm curious, I'm  
very curious.

*Plissken wanders the room. In the distance, Batty  
chants:*

BATTY

*Here we go round the prickly pear  
Prickly pear prickly pear  
Here we go round the prickly pear  
At five o'clock in the morning.*

*Batty comes from behind and SMASHES Plissken on  
the back of his head.*

*Plissken loses his gun.*

*Batty picks up Plissken by his COLLAR.*

*Plissken KICKS Batty as hard as he can.*

*Batty -- thrown back -- lets go of Plissken.*

(CONTINUED)

BATTY

Now THAT'S the spirit man!

*Batty rears back and SMASHES into Plissken.*

*-- Knocking the wind out of Plissken --*

13. The Vorga

(Tattoo reprise)

BATTY

September 14, 2436 -- you were aboard the Vorga.

*Batty SHAKES Plissken.*

PLISSKEN

No. I wasn't there.

BATTY

You were there. And you left me there. You passed by.

PLISSKEN

No.

BATTY

I kill you, Plissken. I kill you filthy.

*Batty SMACKS Plissken.*

*Picks him up and SMACKS him again.*

*One more time.*

*And then Batty goes to throw Plissken one more time.*

*But his body FREEZES.*

*Batty LAUGHS mirthlessly as he looks down on Plissken.*

*Batty looks at his own HAND. It's practically immobilized.*

*Batty stands over Plissken but he's unable to move.*

BATTY

Time to die.

*Plissken passes out on the ground.*

*The lights go out.*

Scene 15

*Limbo.*

*The Chorus sings wordlessly.*



ACT THE FIFTHScene 1614. Funeral Dirge

*Back on the boat. The Chorus continues to sing to Plissken, who is waking up slowly from his head being bashed in.*

CHORUS

There's something happening out there, man. You know something, man? I know something you don't know. That's right, Jack. The man is clear in his mind but his soul is mad.

CHORUS

Oh yeah. He's dying.

*Bunny, Gaff, and Day Tripper are still on the boat.*

*BLAM -- Bunny takes a hit. The Chorus, Plissken, and turn to see.*

*Rachel. With an automatic.*

GAFF

I'm surprised you didn't come here sooner.

RACHEL

It's not an easy thing to meet your maker.

PLISSKEN

You? What can he do for you?

GAFF

Would you like to be modified?

RACHEL

I had in mind something a little more radical.

GAFF

What -- what seems to be the problem?

RACHEL

Death.

RACHEL

How do you think he knew how to change your incept date, Plissken? If he can do it for you, he can do it for all of us.

(CONTINUED)

GAFF

The light that burns twice as bright burns half as long. And you have burned so very very brightly.

*Blam! Rachel gut-shoots Gaff.*

RACHEL

Fuck it.

PLISSKEN

This was the only guy who could change my inception date.

RACHEL

That's absurd, anyone can do it. A coding sequence can be revised at any time. By the second day of incubation, any cells that have undergone reversion mutations give rise to revertant colonies so you apply an Ethyl methane sulfonate as an alkylating agent and a repressive protein that blocks the operating cells. You just have to set it so that it doesn't give rise to an error in replication so that the newly formed DNA strand carries the mutation. Easy peasy.

PLISSKEN

So why didn't you do that before?

RACHEL

I thought we could get you the antidote without killing Batty. But you're a one-man killing-machine Snake.

*Rachel pick-pockets the corpse of Gaff, getting the INJECTOR. She hits Snake with an injection. It hurts. He grits his teeth.*

PLISSKEN

So. What are you going to do now?

RACHEL

We can't go back. They'll kill you.

PLISSKEN

So where does that leave us?

### 15. Falls the Shadow

RACHEL

Between the motion  
And the act  
Falls the shadow

RACHEL

For Thine is the kingdom

RACHEL

Between the emotion  
And the response  
Falls the Shadow

PLISSKEN

Life is very long  
Between the desire

RACHEL

Between the essence  
And the descent  
Falls the shadow

PLISSKEN

For thine is the Kingdom

RACHEL

This is the way the world ends

PLISSKEN

This is the way the world ends

RACHEL

This is the way the world ends  
Not with a bang, but a whimper.

*Lights fade.*

16. Curtain