

BREAKERS YARD

A Play with Music

by

SYD RALPH

Music by

CHRIS TINGLEY

SchoolPlay Productions Ltd

BREAKER'S YARD
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AUTHOR'S NOTE

Breaker's Yard was written for the youth theatre arts group, Act One - Scene One, and was first performed in January 1992. It was written to provide the opportunity for 50 young people, aged 8 - 19 years, to breathe life into a story set outside their own experience in the rough and ready streets of Victorian London. The production won three awards in the 1993 Barclays Awards at the Queen Elizabeth Hall.

Breaker's Yard is the story of a Victorian "con-man", Jack Breaker. He arrives in a London yard, accompanied by 4 female accomplices and sets about persuading the inhabitants that he can make their "rainbow" dreams come true. The story follows the fortunes of all classes of society, from street urchins to high class ladies, from impoverished labourers from the countryside to middle-class hen pecked husbands.... All fall prey to Breaker's hard sell and his promises and when his "rainbow" roadshow moves on, his victims are left with their pockets empty and their hopes shattered.

The piece requires a minimum of 15 males and 18 females to perform it comfortably. The age range is very wide, 8-19 years, though the younger performers do not need to be as young as 8 years old and adults can be used to play the older parts.

The action is set in the late 1870's and covers the period from dawn of one day through to the dawn of the following morning.

THE MUSIC

The music has been composed by Chris Tingley, a professional composer, arranger and teacher.

Breaker's Yard is scored for three keyboards (number 3 doubling suspended cymbal), flute, oboe, clarinet, bassoon, french horn, trumpet and string quartet. The work can be accompanied by piano to which any of the above may be added.

A piano conductor score and full score are available.

Musical performance notes and vocal ranges are contained in each of the scores.

THE CAST:

*Will Perkin	<i>a young boy on the run from the Workhouse.</i>
*Nellie Perkin: The Man	<i>Will's younger sister. a Lord Shaftesbury type of gentleman.</i>
*Jack Breaker	<i>a seller of rainbow dreams.</i>
*Kitty Brown }	
*Martha Darcy }	
*Charlotte Brunel }	<i>Jack Breaker's accomplices - "rainbow girls"</i>
*Madeline Moray }	
*Joseph	<i>a land labourer who has come to the city in</i>
<i>search of work.</i>	
*Susan	<i>Joseph's wife. A country girl. She has a very</i>
<i>young baby.</i>	
*Lady Isabella Broadbent	<i>an aristocratic lady.</i>
*Lord George Broadbent	<i>Lady Isabella's profligate husband.</i>
Biddy	<i>Lady Isabella's maid.</i>
*Georgina Edgeworth	<i>a middle class girl who is about to be married to</i>
	<i>Sir Edward Petherbridge</i>
Mrs. Ann Edgeworth	<i>Georgina's mother. A pushy, class conscious,</i>
<i>ridiculous woman.</i>	
Dressmaker	<i>dressmaker to Ann Edgeworth.</i>
Sir Edward Petherbridge	<i>Georgina's fiance. A cad.</i>
Miss Esme Mountfield	<i>Edward Petherbridge's lady friend.</i>
*Richard Greenwood Esq.	<i>a young middle class man who is desperately</i>
<i>and unrequitedly in love with Georgina.</i>	
John Smith Esq	<i>a friend of Richard Greenwood (sensible)</i>
Howard Rainham Esq.	<i>a friend of Richard Greenwood (a drip)</i>
*Samuel Arch	<i>a lower-middle class hen-pecked husband and</i>
<i>father.</i>	
Dora Arch	<i>Samuel's wife. She wears the trousers.</i>
Jethro Arch }	
Emily Arch }	<i>children of Samuel and Dora Arch. (young)</i>
Albert/Alberta Arch }	
Mrs. Mabel Hewett	<i>a neighbour of Dora Arch.</i>
Mrs. Flora Clatterbridge	<i>a neighbour of Dora Arch.</i>
Felix Merryweather	<i>a friend of Samuel Arch.</i>
*Betsey	<i>an urchin with an horrific birthmark that covers</i>
<i>half her face.</i>	
Bill	<i>an urchin.</i>

Ralphie	<i>an urchin.</i>
Harry	<i>an urchin, on crutches.</i>
Disraeli (Dizzy)	<i>an urchin & the undisputed “brains” of the</i>
	<i>gang.</i>
Sally	<i>an urchin, she also serves in the local tavern.</i>
Peg	<i>an urchin and close friend of Sally.</i>
Bob	<i>a “leech” in the tavern.</i>
Ernest	<i>a “leech” in the tavern.</i>
Landlord	<i>the pedantic patriarch of the tavern.</i>
Woman in tavern.	
A Dredger	<i>a large, heavily built man.</i>
Street sellers:-	*2 currant sellers (<i>females</i>)
	Fresh flounder sellers (<i>male and female</i>)
	Lobster sellers (<i>male and female</i>)
	*Sweep (<i>male</i>)
	Sweep’s boy (<i>young male</i>)
	Milkmaid
	Newspaper sellers (<i>male and female</i>)
	*Matchseller (<i>very young female</i>)
Street people	<i>who form “heaps” in the Yard.</i>
Crowd that gathers in Breaker’s Yard.	
Customers in tavern.	

** Denotes that character has a solo singing part.*

MUSICAL NUMBERS

Act One

1. *The Dawn Song:* Susan, Will, Nell, Lady Isabella, Georgina, Samuel, Betsey and the Company.
2. *It Could be Counted a Sin:* Kitty, Martha, Will.
- *3. *Street Calls:* Street Sellers.
4. *Why will you not Answer Me?* Lady Isabella and Lord George Broadbent.
5. *Til Death Us Do Part:* Georgina.
- #6. *Nursery Alphabet:* The Arch children, Samuel and Dora Arch.
7. *Rainbow Story:* Jack Breaker, Kitty, Charlotte, Madeline, Martha, Nell and Company.
8. *Song of Wishes:* Lady Isabella, Georgina, Betsey, Susan and Company

Act Two

9. *A Little Bit Left Over:* Samuel Arch and the Company.
10. *Joseph's Song:* Joseph, Susan and the Urchins.
11. *Mark This Man:* Jack Breaker and Samuel Arch.
12. *A Glass of Wine:* Lady Isabella, Richard Greenwood.
13. *Confrontations:* The Company and Lady Isabella.
I Wish I was Young Again
14. *The Dawn Song:* The Company and Nell.
and Rainbow Story [Reprise]

* The "Street Calls" are based on authentic cries as heard in Victorian London and chronicled in 1820 in the publication "*Sam Syntax's Description of the Cries of London as they are Daily Exhibited in the Streets.*"

The lyrics for "*Nursery Alphabet*" were taken from "*The History of an Apple Pie, Written by Z*", issued by J. Harris & Son in 1820 and based on a rhyme that itself goes back to the 17th Century.

THE SET, COSTUMES AND PROPS

In the original production, a two-tiered set was used, thus creating two acting levels. The lower level was the Yard and the upper level was used for interior scenes, as well as giving Jack Breaker a platform on which to prowl during the first act. In the second act, Jack Breaker's consulting room was set up on the second level, enabling changes from the Yard to his room and back again to be achieved just by lighting changes. In some scenes, such as Jack Breaker's presentation of the "Rainbow Story" and the tavern, both levels were used together.

A visible staircase led up to the second level and was used as an acting area in its own right, when required. The caravan was represented symbolically by a drawn curtain leading offstage behind the staircase.

Our entrance into the Yard was from the back of the auditorium, up through the centre of the audience and onto the set.

Use of furniture was kept to a minimum to facilitate a smooth flowing production.

The costumes, make-up, hair styles and props were designed to be as authentic as possible in order to give the correct Victorian flavour.

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The excerpt from Peter Ackroyd's "*Dickens' London*" appears with kind permission of Headline Book Publishing.

BREAKER'S YARD

Book and Lyrics by Syd Ralph

Music by Chris Tingley

ACT I

(The stage is in darkness. Dry ice starts to produce a London fog and filth effect. We hear the following voice-overs, underscored)

Voice 1: "Men that write books and talk at elections call this a free country and say that the poorest and meanest has a free opening to become Prime Minister, if he can." *(Charles Kingsley. 1848)*

Voice 2: "It is, as you know, a duty to fit ourselves for the station in which it has pleased God to place us. It may be natural to try to rise from it but I cannot see the duty. You are placed where you are by Providence." *(Jean Ingelow. 1870)*

Voice 3: "There are 30 thousand naked, filthy, roaming lawless children who form the seed plot of nineteen twentieths of the crime which desolates the metropolis." *(Lord Shaftesbury. 1846)*

Voice 4: "The true preparation for life, the true basis of a manly character, is not to have been ignorant of evil, but to have known and avoided it." *(Dean Farrer. 1858)*

Voice 5: "I believe in the Clergy, for they have preached unto us contentment with the station unto which we have been called, it being our duty to bear and suffer and complain not." *(The Farm Labourer's Catechism. 1884)*

(The lights have come up on the lower area of the Yard. It is filthy, foggy and littered with heaps of garbage - humans - tho' they don't appear as such to begin with. There is a caravan, dimly lit in the background. The sound of a carriage arriving. A young boy enters, WILL PERKIN, dragging his small sister, NELLIE. They are obviously terrified, exhausted and looking for somewhere to hide).

Will: Come, Nellie, come. We'll be safe here. We can hide. *(A carriage door slams. They squeeze behind a "heap" and try to stop panting. NELLIE keeps coughing. A large forboding man enters. He carries a lantern and starts to search round the "heaps". NELLIE coughs. A woman comes out of the caravan pinning up her hair and laughing. The man catches her in his lantern's beam).*

Kitty: 'Ere leave off! Shine yer light in some other body's face

Man: My apologies, ma'am. I hadn't meant to disturb you. (*KITTY is uncomfortable but flattered.*)

Kitty: Your apologies are accepted. (*The MAN carries on looking around. She attempts to tidy herself up*) Pardon me for asking - but what's a grand toff like you doing in a dump like this?

Man: I'm looking for someone. Have you perchance seen a young lad dragging a puny little waif of a girl behind him, it would have been but a minute or so ago?

Kitty: I was busy inside. (*She indicates the caravan*) Didn't see nothing. (*The MAN brings out a coin and holds it in the lantern light for her to see.*)

Man: Would this help your memory?

Kitty: Look. I can't tell you wot I seen when I 'aven't seen nothing, can I? Tho' perhaps (*she wants to remember something to get the money.*)

(*A voice, MARTHA, shouts from the caravan.*)

Martha: Kitty! Kitty!

Kitty: What is it?

Martha: I wants you! Now!

Kitty: Goodnight, good sir! (*She bobs a mock curtsey*)

Martha: Kitty!

Kitty: Hold yer lip! I'm on me way. (*KITTY starts to grumble her way back to the caravan*)

Man: (*persistently*) If you do so happen, Kitty, to catch a glimpse of this little duo, your help could double the prize.

Kitty: Like I said. I have been occupied. Now if you'll excuse me, sir. (*She climbs into the caravan and an argument starts up inside it. The "heaps" come to life; complaining, coughing, arguing. Another shutter opens up on the upper stage and a pot of urine is poured out. It just misses the MAN. He throws his money and has a final disgusted look around.*)

Man: I shall return, Will Perkin, I shall return. (*The MAN turns on his heel and leaves. We hear the carriage go off into the distance. The Yard continues with its mumblings. A woman, SUSAN, starts to sing to her crying child.*)

MUSIC 1: THE DAWN SONG

Susan: *Try to sleep, try to sleep,
For the dawn will come grey
With another dark day
To face once more.*

*Try to rest, try to rest,
In sleep we can hide
From the horrors outside
We must face once more.*

Will Perkin: *When dawn comes we will hide*
(sings to *From another dark day.*
Nellie) *We've got safely away!*
Your coughing will stop
Now we're safely away
From another dark day.

Susan & Nellie: *Can't let go of the pictures burned in my mind,*
Can't ignore the dull ache in my gut,
Can't remember the way to laugh
All I find
Is a world coloured grey
The future,
A door firmly shut.

(The lights come up on Lady Isabella's bedroom on the top level)

Lady Isabella: *I must try to trust*
That the dawn will hold me,
Will hold and enfold me,
And return him to me.

(The lights come up on GEORGINA'S bedroom. She is in bed)

Lady Isabella: *I must try to trust*
(in duet with *That the dawn will hold me,*
Georgina) *Will hold and enfold me, (sung 3 times)*
Hold and enfold me!

Georgina: *Try to sleep, try to sleep,*
Tho' the face that I see
Isn't looking at me
But another!
Tho' the face that I see isn't looking at me
But another!
But another.

**Georgina
& Isabella:** *Can't give way to the peace that the darkness should bring,
Can't relinquish the hate in my soul,
Can't remember the way to forget,
Every day
Is a world coloured grey,
My future,
A dark, gaping hole.*

Company: *Can't catch hold of the joy that laughter should bring,
Can't return to the peace in my soul,
Can't remember the hope that unlocks
Every door
That would lead to the light.
The future?
A dark gaping hole.*

(The lights come up on SAMUEL ARCH. He is sitting on the edge of his bed on the upper level of the stage. DORA, his wife, is snoring loudly in the bed beside him).

Samuel: *What is sleep? Where is sleep?
With this noise in my bed
That destroys
Every thought in my head.*

(JOSEPH, SUSAN'S husband, sings to her. They are still in one of the "heaps" down in the yard. WILL sings his refrain at the same time)

Joseph: *Try to believe
That when dawn comes
We'll start out at last,
And forget the dark days
Of our past.*

Will Perkin: *When dawn comes we will hide
From another dark day.
We've got safely away!
Your coughing will stop
Now we're safely away
From another dark day.*

(BETSY is in one of the "heaps" in the yard)

Betsy: *Try to sleep, try to sleep,
Though the face that is me,
Reflected in panes
And in puddles of rain,
Isn't what it should be
But another's.*

Company: *Can't let go of the pictures burned in my mind,
Can't ignore the dull ache in my gut,
Can't remember the way to laugh
All I find
Is a world coloured grey
The future,
A door firmly shut.*

(BIG BEN is heard chiming 5 o'clock in the distance)

*We must try to sleep, try to sleep,
For the dawn will come grey
With another dark day
To face once more.*

*We must try to rest, try to rest,
In sleep we can hide
From the horrors outside
We must face once more.*

**Susan, Betsy &
Georgina:** *Try to sleep.*

**Isabella &
Nellie:** *Try to trust.*

Susan & Will: *Try to rest.*

Samuel: *Where is sleep?*

All: *Try to believe
We will awake,
And a door will be opened
For us.*

(Underscore of the DAWN SONG continues under the following section. The lights have come up on JACK BREAKER. He is on the higher level and has been watching the scene below).

Jack Breaker: How touching! And how fertile! Hopelessness is such a contagious disease; it spreads through entire populations at the drop of a hat! Doom and gloom are so much more newsworthy than a jolly little country wedding, don't you know. The human psyche does love to worry. It extols beating its breast and considering a series of never-ending wakes! The diagnosis? Your average punter is first angry at his situation, then frightened by it and then finally, albeit grudgingly, he slowly slips into mental and physical paralysis. The grey clouds win. And that's where I come in. Please permit me to introduce myself! Jack Breaker, seller of rainbow dreams, at your service. (*JACK BREAKER spins a multifaceted crystal that produces prisms. A sound effect accompanies the visual effect. The lights fade on the three bedrooms on the upper level and dawn starts to break, very slowly over the Yard on the lower level. The music of the DAWN SONG continues.*)

Jack Breaker: (*spoken*) Another dawning, Another day

Street call: *Currants white and currants red!*
(*female voice calls*) *Red and white currants, your thirst to allay!*

Company: *The dawn will come grey*
 With another dark day
 To face once more.

Street call: *Sweep! Soot ho!*
(*male calls*) *Sweep! Soot ho!*
(*female calls*) *Lobsters alive!*

Jack Breaker: (*spoken*) Filled, as you have heard, with nothing but their grey thoughts and hopelessness.

(<i>male calls</i>)	<i>Sweep! Soot ho!</i>	}	
	<i>Sweep! Soot ho!</i>	}	
(<i>female calls</i>)	<i>Grey lobsters boiled</i>	}	
	<i>To beautiful red!</i>	}	<i>together</i>
Company:	<i>In sleep we could hide</i>	}	
(<i>sings</i>)	<i>From the horrors outside</i>	}	
	<i>We now face once more.</i>	}	
			(<i>the music stops</i>)

Voice (offstage): Five of the clock and all's well!

Jack Breaker: No night watchman to knock at their windows!

(Activity starts on the lower level. KITTY comes out of the caravan. NELLIE coughs violently and catches her eye. KITTY walks casually over to WILL and NELLIE. She doesn't want to frighten them off).

Kitty: On the run, are you's?

Will: My sister is ill.

Kitty: That doesn't answer my question, laddie.

Jack Breaker: *(from the upper level)* An angel of mercy?

Will: My sister is ill. She needs water.

Kitty: She looks like she wants for more than water, laddie! Answer my question.

Will: The water first..

Kitty: We're a bit grand, aren't we? Running one minute and demanding the next. Don't quite tally up do it?

Will: Please.

Kitty: Who was that geezer wot come into the Yard last night? Looking for you's was he?

Will: No.

Kitty: What you hiding from, laddie? Who you hiding from? *(NELLIE coughs).*

Will: The water. Please. *(MARTHA comes out of the caravan and into the Yard).*

Martha: Where've you put me pins, Kitty? What you done with them? Oh! *(MARTHA notices WILL and NELLIE)* What we got here? Well now! She's a pretty little one. A bit scrawny maybe. *(she prods NELLIE).*

Will: Leave her be.

Martha: Oh begging your pardon, kind sir! *(KITTY catches MARTHA'S arm conspiratorially).*

Kitty: It's them! What I told you about. You know! The geezer with the ... *(She mimes biting a coin).* Remember?

Will: My sister needs water!

MUSIC 2: IT COULD BE COUNTED A SIN

Martha: *(sung)* ***It could be counted a sin
For such a pretty little thing
To want for anything!***

Will: *(spoken)* ***She needs water!***

Martha: *(sung)* ***Fetch the child inside
And give her some gin!***

Will: (*shouts*) *She needs water!*

Kitty: (*sung*) *It could be counted a sin
For such a pretty little thing
To want for anything!*

Will: (*spoken*) *I beg of you.*

Kitty: (*sung*) *The truth, fine sir!
And save her white skin.
The truth for water!*

Will: (*sings*) *The truth lies buried
Not for you,
Not for her,
Not for any living soul
Save my own
To reveal
Or to confer.*

**Kitty &
Martha** (*sing*) *It could be counted a sin
For such a pretty little thing
To want for anything!*

Kitty: *The truth, fine sir,
And save her white skin!*

Martha: *Fetch the child inside, fetch the child inside!
And give 'er some gin!* (*NELLIE coughs violently. JACK
BREAKER spins his crystal. The "spell" works.*)

Will: (*sings*) *They call me Will Perkin,
My sister is Nell.
Our father is dead
And our mother's a'bed
In a cold hungry cell
In the workhouse.*

*The whys and the wherefores
I cannot yet tell,
All I know, he is dead*

*And she's grey and a'bed
In a cold hungry cell
In the workhouse*

Will: (*spoken*) From where we escaped two nights ago.

Kitty: And him what followed you last night into the Yard?

Will: I know not who he is or what business he has with us. And that's the truth. I swear it to you.

Jack Breaker: (*from above*) A heart rending story! But even if one were to believe it, this young person has put himself at the mercy of Kitty. She'll doubtless see the potential in the situation. But then Kitty's mind works in many directions and most of them to her own advantage.

Kitty: Martha, take them into the wagon and see to their needs. And hurry. There's a busy day ahead. (*MARTHA leads the children into the caravan. KITTY calls after her*) Where's them other girls? They oughta been here by now. (*to herself*) I told him it was a mistake to let 'em out of the night time. (*KITTY picks up a basket from beside the caravan, takes out a bonnet and puts it on as she hurriedly exits from the Yard*).

MUSIC 3: STREET CALLS

Voices 1

Seller (a) *Currants, red and white.*

Currants a penny a pint!

Seller (b) *Currants red and white.*

Currants a half penny a pint!

Voice 2 *From the sea, just arrived,*

Fresh flounders!

Jumping alive!

Fine flounders!

Voice 5 *Lobsters alive, live lobsters and dead,*

Who've changed their grey armour

To beautiful red!

Lobsters alive, live lobsters and dead,

Who've changed their grey armour

To beautiful red!

Who've changed their grey armour

To beautiful red!

- Voice 7** *Sweep! Soot ho!*
Sweep! Soot ho!
(Sweep! Soot ho!
(Sweep! Soot ho!
- Voice 8** *(Milk below!*
(Milk below!
- Voice 8** *Milk below!*
Below, below, below!
- Voices 1** *Currants red and white,*
Currants! Three farthings a pint! (repeat)
- Voice 10** *Three yards a penny!*
Three yards a penny!
- Voice 3** *Here's Chron, Chron, Chron!*
Highly interesting murder, gentlemen!
Here's Chron, Chron, Chron!
(Highly interesting murder, gentlemen!
- Voice 6** *(Two under fifty for a fardy!*
- Voice 4** *Dust! Dust ho! (3 times)*
- Voice 5** *Lobsters alive, live lobsters and dead,*
Who've changed their grey armour
To beautiful red!
Lobsters alive, live lobsters and dead
Who've changed their armour grey
To beautiful red! *(The "lobsters" rhythm is heard for another 16*
bars, during which there is a cacophony of all the street callers' voices,
slowly fading to leave the matchgirl alone).
- Voice 9** *Please to want any matches ma'am?*
A ha'porth of matches, pray do.
Please to want any matches, ma'am?
Bless the poor, so may heaven bless you!

(There is the sound of a carriage arriving. LORD GEORGE BROADBENT enters, ignoring the MATCHGIRL as he passes her on his way to his front door).

Voice 9 *Please to want any matches ma'am?
A ha'porth of matches, pray do.
Please to want any matches, ma'am?
Bless the poor, so will heaven bless you.*

(The lights come up on LADY ISABELLA on the upper level. Her husband LORD GEORGE BROADBENT, enters. He hands his hat, gloves and cane to the MAID).

Isabella: What hour do you call this?

George: It is but early yet, my love. Go back to sleep.

Isabella: I cannot sleep nor have I been able to sleep all night. I have lain there, for what has felt an eternity, waiting for your return. Where have you been?

George: How thoughtful of you, my love. But you must not allow yourself to worry on my behalf. See! I am here! Safely returned to my home and to my beloved wife! Now I must make haste. I am due to meet with Charles this morning.

Isabella: How pleasant.

George: Hardly the word that I would choose, my love, when a fellow is forced to go cap in hand, begging for a loan to pay off his wife's extravagances.

Isabella: Perhaps if you came home earlier you might not be tempted to gamble and would then have the money to keep me in the manner suited to a lady.

George: And perhaps, my lady, if it were more "pleasant" to come home, I might indeed, return earlier.. Good day, my love.

Isabella: Where were you last night, George?

MUSIC 4: WHY WILL YOU NOT ANSWER ME?

Isabella: *Why will you not answer me?
What reasons make you slither
Round these questions of mine
Like a practiced eel?
So absurd and so unreal
This charm of yours!*

George: *Why must you look askance at me?
Presume that I am hiding
From your questioning eyes
From your whining requests.
Do you not know how I detest
That smile of yours?*

Isabella: *Passionate and caring,
We once were a pair.*

George: *Passionate and caring as guests
stuffed themselves with wedding fayre!
Proclaiming,
“Wonderfully matched!”*

Isabella: *We could have charmed the whole world,*

George: *As we laughed together,
Sighed together*

Together: *Vowed that sometime
We would even die together.*

George: *Absolute trash!*

Isabella: *We are a perfect match.*

Isabella:(*spoken*) As there is quite obviously but little love lost between us, you may tell me, without fear, where you were last night. (*GEORGE turns away*)

Isabella: (*sings*) *Why will you not look at me?
What reasons make you hide
From these questions of mine
Like an ageing toad?
If you did but know how I loathe
That smile of yours!*

George: *Passionate and caring?
Yes, we once were a pair!
Passionate and caring?
No! The joy's no longer there,
Proclaiming,
“Love now dispatched!”*

Isabella: *We once charmed the whole world*

George: *And as we're tied together
Try, we must, to
Cover up the lie together.*

Isabella: *(spoken)* Absolute trash!

George: *(spoken)* You refuse to accept the answers that I give you so I must assume that there is no further need for discussion. Good day, madam. *(He starts to leave).*

Isabella: *(sings)* ***No need for explanations,
Is the lie you now assume.
My dear, it's your fear of answers,
That leads you to storm out
From my room!
So must I likewise,
Play the winning deal,
Take on the winning guise
And as a practiced eel,
Seek to reveal where you go
And with whom!*** *(GEORGE slams out of the house. ISABELLA throws a shoe after him).*

Jack Breaker: *(on upper level)* And there's the crux of it!

Isabella: Biddy! Biddy! Where has that creature got to? Biddy! *(BIDDY rushes in. An awkward, clumsy, well-meaning maid to LADY ISABELLA)*

Isabella: *(yells)* Biddy!

Biddy: You called, my lady!

Isabella: And what gave you that impression, Biddy?

Biddy: I could have sworn I heard your voice, my lady! "Biddy", you cried, "Biddy". And then there was the master, flying through the house like the devil 'imself was after 'im! *(BIDDY pulls a lace hanky out of her apron)* He dropped this on the staircase, my lady. I tried to catch him to return it but he didn't hear me. What should I do with it?

Isabella: Give it to me, Biddy. *(BIDDY does and continues to prattle on as LADY ISABELLA studies the hanky very carefully).*

Biddy: Well I wasn't sure if he would be needing it though it's hardly a gentleman's style and it isn't one of yours, my lady, 'cos I'd recognise one of yours and anyway, it don't smell right.

Isabella: Thank you, Biddy. Leave it with me and I will ensure that it is returned to its rightful owner.

Biddy: Yes, my lady.

Isabella: Please inform cook that I shall not be taking breakfast this morning.

Biddy: Oh, not another wasting regime, my lady!

Isabella: You may go now.

Biddy: Yes, my lady. *(BIDDY exits, bobbing a curtsy as she goes. ISABELLA goes to the window, still holding the lace hanky).*

Isabella: No Bidy. It “don’t” smell right!

Jack Breaker: *(from upper level)* Another dawning! And another day

(The lighting switches to another bedroom on the upper level. GEORGINA is in bed, hiding under the covers, hiding from the world! Enter ANN, GEORGINA’S mother. She is all of a fluster!).

Ann: Georgina, wake up! Rouse yourself my little lark, my little ray of sunshine. *(No reaction from the bed)* Georgina! Georgina! *(She pulls back the bed covers)* Do you really wish me to treat you as some oversized schoolgirl? Rouse yourself at once. The dressmaker is below and waiting. Did you not hear me call you? *(GEORGINA pulls the covers back over herself)* Georgina! I am no longer prepared to tolerate this ridiculous behaviour. Either you will oblige *(pronounced : obleege)* me by presenting yourself downstairs in five minutes, or I shall be obliged *(pronounced : obleeged)* to call off the whole occasion! *(still no reaction and ANN is caught in her own trap. She tries a new approach)* We do not wish to annoy Papa, do we? *(GEORGINA abruptly sticks her head out from under the covers)*

Georgina: It is not Papa who is about to be married off to some pig of a man who cares not one jot for him!

Ann: Your future husband is a very well placed young gentleman. I certainly would not describe him as a pig. I cannot, indeed, will not further tolerate your intolerable bad manners or your childish tantrums.

Georgina: I hate him!

Ann: Lower you voice, Georgina. The dressmaker is below.

Georgina: You care more for the appearance we should make to some mealy-mouthed needlewoman than you do for your own “beloved” daughter’s feelings!

Ann: *(swooning)* Such accusations! And so early in the morning! Of course I care about you, Georgina. The hours, the days, the months we have worked, your Papa and I, to bring about this match! And all for you! To ensure that you will be provided for when we are both *(mock piety)* “in that other place”

Georgina: Oh really, Mama!

Ann: *(changing tack again)* The dressmaker has brought some exquisite silks for us to see. Oh you really will make a most splendid bride! And such a happy occasion it will be! I must be sure to have the dressmaker fashion an especially matching kerchief to delicately pat at my tearful eyes. I shall be completely overcome. I know it! It will be unbearably beautiful!

Georgina: Unbearably beautiful. *(ANN takes this as acquiescence).*

Ann: Then I shall expect you below in five minutes and I shall tolerate no delays, Georgina. *(She starts to bustle out)* There is so much to do, so much to

think about, so many little details to be considered, weighed up, matched and fatched! (*ANN is carried away with her own excitement. She exits*).

Georgina: Why will she not listen to me? (*GEORGINA starts to get up*)

Jack Breaker: (*from upper level*) She finds herself trapped on a treadmill. Circles of conversations that follow themselves round and round. The treadmill won't stop so the conversations never can catch up and thereby listen to one another.

(*Lights up on SIR EDWARD PETHERBRIDGE and ESME MOUNTFIELD. They are playing chess. They are both casually attired and drinking wine and have been up all night*).

Esme: You cheat, Edward!

Sir Edward: "Cheat" she protests. But it is I who taught you how to play the game. (*He moves a chess piece*) There!

Esme: You wretch! Not only do you manage to drag out the game until daybreak but you wait to see that my eyelids are drooping and my senses addled with wine before you swoop for the kill!

Sir Edward: You would that I should put you out of your misery a little more quickly?

Esme: (*surveys the board keenly*) You have left your bishop at my mercy, kind sir!

Sir Edward: Remove the bishop and you lose your queen.

Esme: You must have moved her without my seeing.

Sir Edward: One perfect little white Queen at my mercy.

Esme: Just as "one perfect little" Miss Georgina Edgeworth awaits you "at your mercy"

Sir Edward: I do believe you are jealous, Esme.

Esme: Change your mind, I beg of you.

Sir Edward: My marriage to Georgina is a necessary financial convenience. How often must I tell you?

Esme: (*takes his bishop, leaving her queen unguarded*) Take your Queen! Take her if you must. I am bored with this game.

Sir Edward: (*takes the white Queen with one of his pieces*) Check!

Esme: Tell me again that you love me.

Sir Edward: Georgina means nothing to me. (*Lights up on GEORGINA. Lights up on ANN and DRESSMAKER. The DRESSMAKER is lifting a wedding veil up over ANN'S head. ANN is delighted with the effect!*)

Ann: (*calls*) Georgina Elizabeth!

Georgina: Coming Mama! (*GEORGINA puts bedspread over her head like a veil*) Georgina, Elizabeth. Do you take this pig to be your lawful wedded husband?

MUSIC 5: TIL DEATH US DO PART

Georgina: *Oh yes, I would with all my heart,
Rejoice in this husband
In being a part
Of his life
In sickness and in health,
Til death us do part.*

*Oh yes, I would with all my heart,
Honour this husband
By playing a part
In his life
Of luxury and wealth,
Til death us do part.*

*But how to make
This man forsake
His other love?
Change paths
To be
Instead
In love with me!*

*Oh yes, I would with all my being,
Rejoice in this husband
Could I but see him
Look at me
With kindness and with care,
And know that his love,
Not his hatred, was there,
Til death us do part.*

Jack Breaker: *(from upper level)* And there, did she but know it, lies the full-stop to the treadmill of conversations.

Sir Edward: Check.

Ann: *(calling from off stage)* Georgina! Georgina! I have just espied a silk that must have been created for you! I can scarce believe my eyes! It is ...

Georgina: Unbearably beautiful. *(GEORGINA pulls the covers over her head)*

Jack Breaker: Checkmate!

(The lights come up on the YARD. It is now full morning. The “heaps” have moved on. JOSEPH, his wife, SUSAN, and their baby are still there, sorting out their few belongings. Some BOYS are playing in one corner).

Susan: At least we could look at the blue sky again. There'd be fresh air to breathe once more.

Joseph: And naught but fresh air to fill our bellies once more! It were no better there. You remember only what you choose to remember.

Susan: That's not true. Not true. This poor little mite isn't going to last another day in this filth and noise. He's already the same colour as this bedevilled city. Grey! I beg of you, take us away from here.

Joseph: Don't take to begging, woman, it doesn't become you.

Susan: What else must I do to persuade you?

Joseph: I have no need of persuasion, Susan. It has already been agreed. I was but trying to get you to recall the truth of our situation outside of this city. What drove us here? Remember clearly why we came here in the first instance, with our bellies empty and our hearts full of hope. We believed it would be the answer. We believed we would find honourable work, a decent place to sleep. We believed we would find our dignity.

Susan: And we were wrong, Joseph.

Joseph: Ay. We were wrong. *(They start about their business. KITTY enters the Yard. She is carrying the basket now full and is accompanied by CHARLOTTE and MADELINE, two more girls in the employ of JACK BREAKER).*

Kitty: I've been searching high and low for you's for this past two hours! *(she calls)* Martha! And there I finds you sauntering down the street like you 'aven't a care in the world!

Charlotte: We was busy.

Madeline: Yes. Otherwise occupied.

Kitty: Well don't tell 'im that. *(She calls again)* Martha! Fetch yourself out 'ere! There's business to be done!

Madeline: I ain't afraid of 'im. I don't care “that” for his toffee nosed prattle.

Kitty: That “prattle”, my girl, is earning you a bloomin' living.

Madeline: We can earn us income elsewhere. Easy!

Kitty: Oh yes, Mrs. High and Mighty?

Charlotte: Shut yer mouth, Maddy.

Kitty: Well off you goes then.

Madeline: Beggin' your pardon?

Kitty: Off you goes! We've no need for the likes of lying little trollops like you! Off you goes and earn it “elsewhere”.

Charlotte: Leave it out, Kitty. She never meant no harm. *(MARTHA comes out of*

the caravan. She's flustered. CHARLOTTE calms MADELINE down. WILL PERKIN has followed MARTHA out).

Martha: Kitty! A word! (*MARTHA takes KITTY aside*) The little one's asleep in the wagon - if you can call it sleeping! The eyelids is closed but the mouth ain't too peaceful. Blabbering away she is, all nonsensical. Put the fear of the devil in me it has. I don't like it, Kitty. Not one little bit. What you going to do about it, Kitty?

Kitty: Leave her be.

Martha: Leave her be! What you talking about? What if she screams out?

Kitty: I'll warn 'im. He'll think of something. He always does. (*MADELINE and CHARLOTTE roar with laughter at a private joke*)

Kitty: 'Ere! Get yerselves cleaned up and ready. He don't like no shilly-shallying, no delaying.

Madeline & Charlotte: Alright! Alright.

Martha: So what does I do with little Nell?

Kitty: I told you's. He'll think of something. Now get a bloomin' move on! (*She hands the laden basket to MARTHA*) And sort this lot! (*MARTHA bustles CHARLOTTE and MADELINE into the caravan and takes KITTY'S basket. WILL PERKIN has been watching, frightened to leave his sister's side but too frightened to force his way back into the caravan. KITTY calls to him*).

Kitty: 'Ere you! Come over 'ere! (*WILL approaches uncertainly*) Come on I ain't going to bites yer! (*WILL reaches her side*) Don't worry about the little one, she's in good hands. That Martha's a good 'un. She'll let no harm come to her.

Will: Thank you for the water.

Kitty: Good grief! Is that all she gives you's?

Will: Oh no! Only Nell could not have stomached anything else.

Kitty: (*trying to distract him*) They calls me Kitty.

Will: I know.

Kitty: I work round 'ere. With them other girls.

Will: Oh.

Kitty: Our guv'nor 'll be down in a minute. (*WILL jumps up. He is frightened*) He ain't going to do you no harm. Neither of you's. Indeed, I've got a bit of a proposition for you.

Will: Proposition?

Kitty: That's right. You wants us to care for 'er in there? (*WILL nods*) Then you'll have to earn her keep.

Will: What must I do?

Kitty: There's a drum in the wagon. You fetch it out 'ere and when I tells you, you beats it, you shouts and you hollers as loud as you can.

Will: What should I holler? What words?

Kitty: You tell 'em gather round! You tell 'em Jack Breaker's in town. That's what you hollers. Got it?

Will: Yes.

Kitty: Good man! I've got to get inside. Ready meself. Sit you down by the wagon and when I calls, you get the drum.

Will: And Nell?

Kitty: I told yer. You bangs the drum. We takes care of Nellie. (*KITTY goes over to the caravan and climbs in. WILL PERKIN dutifully follows her and sits down by the caravan steps. The lights fade down on the Yard and come up on the upper level to reveal SAMUEL ARCH, sitting on the edge of his bed. His wife, DORA, is nagging him as their three young children JETHRO, ALBERT / ALBERTA and EMILY, are fighting round them. It is possible to have more ARCH children in this family.*)

Dora: And there you sit, Mr. Arch, still scratching your head and contemplating your bare feet when the rest of the world is up and doing. (*to JETHRO*) Put that down, Jethro! It belongs to your sister. (*EMILY, the littlest girl, retrieves her doll, lets out a loud shriek of anger and proceeds to beat up Jethro.*)

Emily: Jethro!

Dora: Well, Mr. Arch, contemplation might be a highly desirable state of mind but it isn't going to pay the bills! (*to JETHRO*) Jethro, leave her be!

Jethro: But Ma!

Dora: (*to ALBERT*) And you can wipe that smile off your face, young man! (*to SAMUEL*) Nor, Mr. Arch, is contemplation going to discipline your children, teach them to knuckle down to living, show them that there is a world out there that owes them but nothing! (*The CHILDREN start to chant.*)

MUSIC 6: NURSERY ALPHABET

The Arch *Apple pie*
Children: *Bit it*
 Cried for it
 Danced for it!
 Eyed it
 Fiddled it
 Gobbled it
 Hid it
 Inspected it

Jumped over it
Kicked it
Laughed at it
Mourned for it
Nodded at it
Opened it
Peeped into it
Quaked for it
Rode for it
Skipped for it
Took it
Upset it
Viewed it
Warbled for it
Xerxes drew his sword for it.
Yawned for it

Alberta/Albert: Ma!

Dora: Children! (*DORA continues to nag over repeat of the NURSERY ALPHABET*).

Dora: What example do you set? Sitting here whilst the rest of humanity is up and getting on with its business. What hope can you bring into this humble home of any manner of future happiness when day after day, morning upon morning, this same ridiculous charade must be played over and over before you will arouse yourself and go out into the street? Well speak to me, Mr. Arch! Acknowledge, at least, that you are indeed within! That you have, at the least, heard what I have had to say! Mr. Arch! (*The NURSERY ALPHABET has reached "Yawned for it". SAMUEL ARCH stands up and finishes off the Alphabet*).

Samuel: And Zealous that all good boys and girls should be acquainted with his family, sat down and wrote the history of it. (*There is an uncomfortable silence*).

Dora: Come along Jethro! Albert! Emily, fetch your doll! Come. (*She is about to usher out the CHILDREN. SAMUEL has sat down again. As she turns a loud drumming and shouting is heard. It is WILL PERKIN down in the Yard*)

Will: *Gather round! Gather round!*
Jack Breaker's in town!
Gather round! Gather round!
Jack Breaker's in town! (*DORA rushes to the window of the bedroom*).

Dora: What manner of noise can that be?

Jethro: It's there, in the Yard. (*JETHRO joins DORA*) Look! In the Yard!

Albert: Let's go and see!

Emily: Get out of the way, Jethro. Ma! I can't see! Jethro!

Albert: Oh Ma! Please let's go and see!

Jethro: We shall have an "outing"!

Albert: Jethro! Come on! (*The CHILDREN have rushed out to get ready*).

Dora: Very well. But we shall have to hurry. Tho' what this to-do is all about, I have not the least idea. (*She turns to SAMUEL ARCH*) Have you any knowledge of this "Jack Breaker"?

Samuel: Should I have?

Dora: I thought you might have heard talk of him, out and about....

Samuel: When I am "out and about", Mrs. Arch, I listen to the silences, not to the tittle-tattle. (*DORA turns on her heel and exits in disgust. SAMUEL continues his contemplation of his feet. The lights fade on him*).

Will: ***Gather round! Gather round!***

Jack Breaker's in town! (*The lights come up on a crowded Yard. WILL PERKIN is still beating his drum and shouting. JOSEPH and SUSAN have been caught up in the racket and have decided to stay. A group of boys have gathered around the caravan and are being shoo-ed away by the 4 girls inside. BIDDY, Lady Isabella's maid, enters. She is carrying a basket and has obviously been drawn away from her chores by the noise and excitement. Other people, of all types are milling about. Enter BETSEY, an urchin whose face is half-covered. She is hiding, beneath her shawl, a bright red birthmark that covers half her face. One of the urchin boys spots her and he runs over with his friends and PEG and SALLY. They start taunting her*).

Bill: Good mornin', good wife!

Harry: And what a lovely morning!

Ralph: And what a sin that she should have been let loose to spoil it!

Betsy: Leave me be!

Peg: "Leave me be.! Leave me be!"

Sally: Oh beggin' yer pardon while I picks me nose!

Betsey: Shove off! All of you's.

Disraeli: And to what "h"onour does we "h"owe this visitation, may we "h"ask?

Harry: Wot you got yer face covered for, Betsey?

Betsey: Clear off, you snotty little tyke!

Ralph: She don't want to put nobody off!

Bill: Put nobody off?

Disraeli: You know.... "put "h"off"! As in "turn yer guts over", "blow yer eyeballs out"!

Betsey: Begger off!

Sally: Oh excuse me while I rinses me lugholes out.

Peg: Wash yer mouth out, Betsey.

Disraeli: I am deeply shocked.

Ralph: Wiv a pottle o'currants squashed all over your face, you would be deeply shocked!

Bill: So why don't she wash 'em off, then?

Disraeli: Cos she can't!

Ralph: Right, Betsey?

Sally & Peg: They're stuck, stuck, stuck!

All: *(sing)* *A pottle o'currants dyed 'er red!*
 A pottle o'currants dyed 'er red!

Betsey: Leave me be, I told you's. Clear off! *(The boys carry on chanting and dancing round BETSEY. WILL is still beating the drum. Enter DORA ARCH, clucking round her brood of children. She greets her neighbours MABEL HEWETT and MRS. CLATTERBRIDGE)*

Dora: Good day, good neighbour!

Mabel: And a good day to you, Mrs. Arch. What, pray, brings you down to this shabby little yard?

Mrs. Clatterbridge: Little yard.

Dora: The children, Mrs. Hewett. Mrs. Clatterbridge. *(The CHILDREN are running wild!)* Any outing can be counted a blessing, Mrs. Hewett, Mrs. Clatterbridge. Any outing, any inquiry into how the other half lives must be counted as such. Though, I must confess, I would not have chosen to have come here out of choice. My own choice, Mrs. Hewett, Mrs. Clatterbridge, that is if you follow my reasoning. *(DORA is getting confused as she tries to watch her children and talk sensibly to her neighbours).*

Mabel: What sacrifices you make, Mrs. Arch!

Mrs. Clatterbridge: Mrs. Arch.

Dora: Indeed, Mrs. Hewett, Mrs. Clatterbridge. And what, may I ask, brings you here?

Mabel: Curiosity, Mrs. Arch! Good day!

Mrs. Clatterbridge: Good day.

Dora: Children!

Will: *(sings)* *Gather round! Gather round!*
 Jack Breaker's in town! *(They part company. DORA to catch her children and MABEL to get away from DORA. RICHARD GREENWOOD enters with his two young gentlemen friends, JOHN and HOWARD).*

Richard: I have heard tell that the man is a miracle worker.

John: You are so naive, Richard. One can never rely on the reports of the street. You know that as well as I.

Howard: Let us not waste our time any further. This stench is unbearable! (*HOWARD takes out a hanky and pats his nose.*)

John: She does not love you! Why cannot you accept it?

Howard: Let us to the coffee house, gentlemen!

Richard: You may go where you wish but I will find out if it be mere street tittle-tattle for myself. John?

John: You leave me no choice. I will wait with you if only to protect you against your own stupidity.

Howard: I cannot abide here for long. My eyes are beginning to water.

Will: (*sings*) ***Gather round! gather round!***
Jack Breaker's in town! (*The CROWD join in*)
Gather round! gather round!
Jack Breaker's in town! (*KITTY suddenly emerges from the caravan. WILL stops drumming. She is dressed in a long, black, all-concealing cloak and is carrying a lifeless NELLIE. She goes to the centre of the Yard, lies NELLIE on the floor. The CROWD reacts. WILL PERKIN has been watching and now runs forward. KITTY returns hurriedly to the caravan.*)

Will: She's dead! (*The CROWD is divided in it's reaction. Some wish to leave, others are suspicious and others are fascinated, determined to see the whole spectacle out. JACK BREAKER is on the upper level. He spins his crystal. The action in the Yard freezes.*)

Jack: Life is a never-ending review of our own perceptions. We witness events and then qualify them, according to our own experiences, our own beliefs, our own prejudices and our own hopes. We colour each happening with a hue, according to our needs, thereby satisfying those expectations, that understanding. But what, when the colour is always grey? When the pattern appears to be immutable? (*He stops the crystal*) Now if you'll excuse me, I must to my business. (*He starts to exit*) Oh begging your pardon! Forgive my wretched manners! Should you wish to join me, please feel at liberty to do so. (*He produces from nowhere, a bunch of brightly coloured magician-type flowers*) Now Nellie! It is time to leave the greyness and gaze upon my rainbow dreams.... and with you, bring the others. (*He throws the bunch of flowers down on the body of NELLIE*) Wake up, Nellie!
(*There is a sudden flash in the Yard. The lights go out and come up on the 3 bedrooms, on the upper level, of LADY ISABELLA, GEORGINA and SAMUEL. All 3 rush to their windows to look out. They speak the following lines simultaneously and with fear.*)

Isabella: Biddy! Biddy! Where are you girl? Biddy!

Georgina: Mama! Did you not see? Mama? Mama?! *(she exits)*

Samuel: What in heaven's name... ? *(He runs to his window and calls out)* Hey you! Fellow? What has happened? *(He comes back in)* The children! *(He hurriedly dresses)* An outing, she said.

(The lights go down quickly on the bedrooms and snap up on the Yard. NELLIE is standing, centre, looking at the flowers, unconcerned. JACK BREAKER is standing on the steps up to the caravan. The crowd is aghast. WILL PERKIN turns upstage slowly, to face JACK BREAKER).

Will: But she was dead!

Jack: No tricks, my friend! Look! Nothing concealed in my sleeve, about my person! See for yourself!

Voice 1: What's 'e done?

Voice 2: It's a bloomin' miracle!

Voice 3: I don't like it.

Voice 4: Trickery!

Howard: *(aside)* How droll! *(There are murmurings of fear, distrust and wonder).*

Nellie: I'm hungry, Will. *(Huge reaction from crowd. WILL rushes to his sister. JACK BREAKER launches into his salesman spiel. The atmosphere gradually relaxes).*

Jack: Jack Breaker at your service, ladies and gentlemen! Not some jumped-up back street boy....

Voice 1: "Boy" you ain't!

Jack:with a potion in a bottle to cure your ills.

Voice 4: Gin does well enough for me!

Jack: But its habit requires the maintaining. And the maintaining requires the currency! *(The crowd laughs. JACK BREAKER has won that one)* No, ladies and gentlemen, what I can offer you will mean no further need of oblivion.

Voice 2: Of wot?

Howard: But what of "currency"?

Jack: I can change your lives!

Voice 1: Go on with you's!

Jack: *(lowers his voice)* But I'm talking major surgery!

Voice 3: Well 'e ain't touching me!

Voice 4: Tonsorial artiste, is 'e?

Crowd: Oooooooh!

Jack: I'm talking rainbow dreams!

Crowd: Aaaaaaaah! (*The crowd reacts good-humouredly*)

Jack: I have brought with me today, for your delight and for your approval, ladies and gentlemen, proof of my claims! (*During this speech GEORGINA and ANN arrive in the Yard*) Before I allow you to feast your eyes upon the outward appearances of 4 beautiful young ladies, permit me to reveal to you their inward secrets! Permit me to disclose what they were before I found them, just as I have now found you. (*JACK introduces KITTY. She, like the other Rainbow Girls is now beautifully dressed and almost unrecognisable*) Ladies and gentlemen. Kitty Brown. A skinny little waif with a talent for relieving the hoi-polloi of their excess silver!

MUSIC 7: RAINBOW STORY

Kitty: *Listen! Listen to my rainbow story!
Colours clear as the light
That you see reflecting through
That open window
To the ground,
I have found the way to see!
Ahead thru' the haze
Of my left-behind days,
Guided by the crystal's gaze
To reach
The rainbow that you see
Is me!*

(*The crowd is impressed. BREAKER introduces CHARLOTTE*)

Jack: Charlotte Brunel! A wandering soul with the mind of an infant.

Charlotte: *Listen! Listen to my rainbow story!
Feelings free as the rain
That you see reflecting through
The open window
To the ground,
I have found the way to see!
Ahead thru' the haze
Of my left-behind days,
Guided by the crystal's gaze
To reach
The rainbow that you see
Is me!*

(The crowd is amazed. BREAKER introduces MADELINE)

Jack: Madeline Moray! So disfigured by a factory conflagration, even her own mother didn't know her.

Madeline: *Tortured days and restless nights,
Winding ways and flashing lights,
Half awake in a middle zone
Of emptiness and fear.*

Jack: And Martha Darcy. Given up for dead.... *(MARTHA appears)*

Martha: *Freezing days and haunted nights,
Blinding rays and slow-paced fights,
Half awake in a middle zone
Of emptiness and fear....*

Madeline: *Of shadows drawing near....*

Martha: *Of staring eyes that peer....*

Madeline: *But rainbow lights appear....*

Martha: *And now I'm here!*

Madeline: *But now I'm here!*

Jack: *(lowers his voice)* Cholera! *(The crowd pulls back anxiously)* But now alive and blooming, with not a sign of sickness upon her! You see before you 4 beautiful young ladies and a young child *(he spins round to reveal NELL)* to whom hope has now been returned. *(NELLIE starts to sing. She is now, also, beautifully dressed).*

Nellie: *Listen! Listen to my rainbow story!
Colours clear, clear as the sun,
That you see shining through
The open window
To the ground,
I have found the way to see!*

Nellie & *Ahead thru' the haze*

Rainbow Girls: *Of my left-behind days,
Guided by the crystal's gaze,
Stepping free from life's dark maze
To reach the rainbow that you see,
The colours spinning free,
The rainbow that is me!
The rainbow that is me!*

Jack: Ladies and gentlemen, I pray you, search within yourselves.

Voice-over: "Nothing to see but streets, streets, streets. Nothing to breathe but streets, streets, streets. Nothing to change the brooding mind or raise it up. Nothing...." *(Charles Dickens)*

Jack: And if you sir, or you, madam can place your hand on your heart and swear that you have never dreamed of that one chance to change your life, then I can be of no use to you! Except, perhaps, in my capacity as an entertainer providing but momentary distraction from your enviable self-containment. But if within your souls, within your most private thoughts, you discover but one little dream, then it must be counted unpardonable folly to turn your backs on the chance. (*JACK BREAKER goes into his concluding spiel as the 4 GIRLS and NELLIE sing the following. They are joined by the COMPANY singing their chorus. SAMUEL ARCH has joined his wife and children in the Yard*).

Rainbow Girls *Listen! Listen to my rainbow story!*

& Nellie: *Colours clear as the sun,
That you see reflecting through
The open window
To the ground,
I have found the way to see!
Ahead thru' the haze
Of my left-behind days,
Guided by the crystal's gaze....
Ahead thru' the haze.*

Jack: I, ladies and gentlemen, am talking rainbow dreams! But rainbow dreams that could become rainbow reality! I make no claims to magical powers! My proof, ladies and gentlemen, lies here before your very eyes! Go back to your homes! Go back to your lives! But remember! Together we can make those dreams come true!

Chorus: *Together we can make those dreams come true,)
Together we can work as one,)
Together we can turn grey skies to blue,)
Together we can reach the sun!)*

Rainbow Girls *Of my left-behind days,) together*
& Nellie: *Guided by the crystal's gaze,)
No more fear of dawning days,)
To reach the rainbow that you see,)
Its colours spinning free,)*

(*JACK BREAKER'S speech rings out over the conclusion of the song*)

Jack: Go back to your homes! Go back to your lives! I shall be here until daybreak tomorrow! Good day, good friends! (*JACK BREAKER exits*).

Rainbow Girls *To turn our rainbow dreams*

& Nellie *Into reality!*

& Company: *Reality!* (*The RAINBOW GIRLS and NELLIE exit. BILL approaches BETSEY*).

Bill: "I'm talking rainbow dreams," Betsey!

Harry: Yeh! Rainbow dreams! (*BILL and HARRY run off laughing*).

Voice 4: Well I fancied the one in the whale bone corset. Highly uplifting! (*His wife bashes him with her handbag. They exit*).

John: A fine display of street theatre if ever I saw one!

Richard: And the child?

John: All part of it! Devillish clever!

Richard: I suppose you are right.

Howard: Enough of this, my friends. To the coffee house! I'm parched. (*HOWARD and JOHN start to exit. JOHN turns*).

John: Richard?

Richard: I shall be with you shortly. I have business to attend to on my father's behalf. I shall not be long.

John: We shall expect you. (*HOWARD and JOHN exit. RICHARD looks across at the caravan*).

Ralph: 'ere? Got any cash, Dizzie?

Disraeli: Alas, dear friends. Me pockets is as empty as me belly.

Peg: I'll gets yer somefink, Diz.

Ralph: Oh yeh?

Peg: Yeh!

Ralph: Shove off.

Sally: There's toffs enough around to fill any belly.

Ralph: If you got the knack.

Disraeli: What about.... (*He spots ANN EDGEWORTH*) 'er! Over there! (*The URCHINS start to stalk ANN*).

Georgina: Oh really mama! (*GEORGINA starts to leave the Yard*).

Richard: Georgina!

Georgina: Richard Greenwood!

Richard: What brings you here?

Georgina: Must you constantly dog my every footstep, my every coming and going? Why cannot you leave me alone?

Richard: Georgina!

Georgina: I cannot love you. Leave me alone. (*RICHARD is about to argue his innocence when ANN butts in*).

Ann: Mr. Greenwood!

Richard: Mrs. Edgeworth! And how, pray, does today find you?

Ann: In bad humour, Mr. Greenwood. Dragged from my beloved daughter's wedding (*She stresses "wedding"*) preparations to witness this vulgar demonstration of quasi-religious fervour. What Mr. Edgeworth would think, I shudder to consider!

Georgina: Really, mama! You were rendered as open-mouthed as I by the proceedings.

Ann: Come, Georgina. Good day Mr. Greenwood. (*ANN exits. The URCHINS have lost their prey.*)

Georgina: I'm sorry Richard.

Richard: You believe this was not total humbug?

Georgina: I'm sorry. (*GEORGINA exits. RICHARD turns to look at the caravan again and then hurries off. DORA is approached by MABEL HEWETT and MRS. CLATTERBRIDGE. BETSEY picks DORA'S pocket during the following conversation.*)

Mabel: One hopes that the children's "outing" has proved yo be a blessing, Mrs. Arch, and has indeed satisfied their enquiring little minds!

Mrs. Clatterbridge: Little minds! (*MABEL HEWETT and MRS. CLATTERBRIDGE exit.*)

Dora: And your curiosity, Mrs. Hewett! Mrs. Clatterbridge! And your curiosity. (*She turns on SAMUEL*) At the least, Mr. Arch, it has roused you from your bed! A miracle!

Samuel: I was but fearful for the safety of the children, Mrs. Arch.

Dora: Yet another miracle! It would indeed appear that our Mr. Breaker is no mere humbug.

Samuel: And what would your most secret dream be, Mrs. Arch?

Dora: It is already fulfilled, Mr. Arch. You are out and about before noon. (*DORA exits triumphantly. SAMUEL ARCH gathers up the children and they follow out of the Yard.*)

Samuel: Come along children.

(*SUSAN, JOSEPH, urchins, street vendors are still in the Yard. The lights fade on the Yard. Lights up on LADY ISABELLA'S bedroom. BIDDY is now with her. ISABELLA is dressed and is studying herself in her hand mirror.*)

Isabella: All this tittle-tattle, Biddy. You really will have to learn to curb your tongue a little.

Biddy: But he did, my lady! And then he showed us 4 girls. Picked them off the streets and turned them into ladies, he had.

Isabella: One doesn't "turn" into a lady, Biddy, one is born that way. They were quite obviously impostors.

Biddy: Well they was very young and beautiful. And a'wearing such sumptuous

gowns as you'd but dream of! Will there be anything else, my lady?

Isabella: That will be all.

Biddy: Yes, my lady. (*BIDDY starts to scurry out*).

Isabella: Oh, and Biddy!

Biddy: Yes, my lady.

Isabella: Stay downstairs with cook. If this so-called miracle worker is to remain with us until morning, you are to remain with cook.

Biddy: But, my lady!

Isabella: With cook, Biddy! I shall tell her myself.

Biddy: Yes, my lady. (*BIDDY doesn't move*).

Isabella: Well?

Biddy: I only wanted to have a look. See what perfection really meant.

Isabella: With cook, Biddy.

Biddy: With cook, my lady. (*BIDDY exits. ISABELLA looks at herself again in the hand mirror*).

MUSIC 8: THE SONG OF WISHES

Isabella: *I was once perfection
Or so the young men told me.
I was once perfection
Now it's flawed.
I awakened one morning,
The perfection I was used to
Wasn't looking back at me
Anymore!
Oh how I dream of youth once more!*

(*Lights up on BETSEY in the Yard*)

Betsey: *If the farthing wot I nicked,
Could do the bloomin' trick,
I would pay it to this gent,
It would be me cash well spent,
I'd tell 'im "Lose this currant dye
Put some blacking round me eye"
Then I'd be beautiful!
Them kids would watch us passing by
And think "Cor! Nice!"
They would turn their 'eads of lice*

*And wonder
Who can that be? Who can that be?
Blimey! It would be me!*

(Lights up on GEORGINA. The dressmaker and ANN are fussing round her, putting the wedding veil onto GEORGINA'S head and admiring the effect)

Georgina: *In my dreams of perfection,
I fashioned perfect moments,
In my dreams I saw us floating
Without care.
Then I woke up one morning,
To this fussing, noise and torment,
And a bridal veil pinned tightly
To my hair. (she throws off the veil)
Oh how I yearn for dreams
Once more!*

Isabella: *Oh how I dream of youth once more!*

Betsey: *I'd 'ave me hair all tightly curled,
Tied up top, like older girls,
I'd 'ave rouge and powder spread
From me feet up to me head,
And me frock would swish and swirl,
As I dun a little twirl,
And I'd be beautiful!
With me whale-bone corset!*

Company: *In our dreams, we find a world that's full of laughter
In our dreams, we stuff our bellies full of grub,
In our dreams, we can believe that life's worth living,
And if that's what I can have,
Cos that's what's promised to be,
No more dust, no more dirt.*

Betsey: *I've got me farthing with me!*

Company: *No more dust, no more dirt.*

Susan: *Then there's the end to the search.*

Company: *No more dust, no more dirt.*

Betsey: *Well it's the farthing wot I nicked.*

Company: *In our dreams, there ain't no need to fret and worry,
In our dreams, we find a life that's rich and good,
In our dreams, we are cocooned by a bubble,
Protecting us....* (JACK BREAKER spins his crystal. COMPANY freeze).

Jack: I'm talking rainbow dreams! (The COMPANY turn upstage and are drawn towards JACK BREAKER as he spins the crystal. WILL and NELLIE are running through the COMPANY to a downstage position. NELLIE catches an angry WILL'S arm).

Nellie: But Will! He gave me a whole shilling!

(Blackout)

END OF ACT I

ACT II

(During the interval, the lights and sound effects start onstage, revealing an alehouse. An old piano is playing and the COMPANY are improvising. In our production, we allowed 3 minutes for the gradual build up of lights and activity, thus drawing the audience back to their seats. The cue for house lights to dim and the scene to start is the arrival of a WOMAN).

Woman: *(screams)* 'Ere you! *(Her husband is enjoying himself on the upper level)* So that's where you've been! Eh? While I been stuck at 'ome all night. Take that, you beggar! *(She knees him in the groin. The crowd reacts, the men especially! The landlord is arguing with SALLY).*

Landlord: No! You can't go down the Yard! Serve 'em up.... and get a move on with it. *(lowers voice)* We don't often see the likes of them toffs in 'ere. *(He smiles slyly across at SAMUEL, FELIX, BOB and ERNEST. SALLY moves off with a trayful of beers. LANDLORD raises his voice again, playing the crowd)* I likes to keep a good clean house, gentlemen. No spitting, no fighting. Nuffing more! Nuffing less! *(SALLY speaks quickly to PEG).*

Sally: I'll 'ave to slip out later. Be no joy in asking him again! He's tight as a fiddler's monkey.

Peg: Mean ol' beggar *(SALLY takes drinks to SAMUEL'S table. The LANDLORD is warming to his subject).*

Landlord: I mean to say. I does my little bit for society. I gives these girls employ. The chance to ease their financial burdens, shall we say. And 'ow does they repay me? Round they comes, whining and moaning for time off! *(The CUSTOMERS react)* And for what? To visit some geezer wots selling rainbow dreams! *(The crowd laughs)* I'll give 'er rainbow dreams! *(rude gesture)* You'd 'ave thought, my friends, we was talking 'ere about the second coming not some jack the lad touting potions off of some wagon! *(The men laugh. JACK BREAKER appears above. The COMPANY freeze).*

Voice-over: "Look into one of these glittering saloons with its motley, miserable crowd, and you will be horrified as you think of the evil that is nightly wrought there. But contrast it with any of the abodes in the fetid courts behind them and you will no longer wonder that it is crowded. They could not live if they did not drink, even though they know by drinking they do worse than die."
[quote from Mearns: Victorian social commentator]

(SALLY has delivered the drinks to SAMUEL'S table. SAMUEL pays. FELIX MERRYWEATHER is a middle class associate of SAMUEL'S. BOB and ERNEST are rogues who have spotted SAMUEL and FELIX in the ale house

and are “leeching” on them.)

Ernest: Your very good health, Mr. Arch. Your good health!

Bob: 'Ere's seeing you, good sir! And you, sir. Mr. Merryweather, sir.

Felix: Likewise. Likewise. *(to SAMUEL quietly)* Drink up my friend, we must
away.

Samuel: Away, Felix? But the company is convivial and the landlord a source of
true-blue British entertainment.

Ernest: Was you witness then, sir, to that seller of rainbow dreams wot 'our host'
was referring to Mr. Arch, sir?

Samuel: Indeed, Ernest. Indeed I was.

Bob: I knows wot I'd wish for. Given 'alf the chance.... oh and the cash to pay for
it, you understand!

Samuel: And what might that be, my friend?

Ernest: *(shutting BOB up)* E'd better not say, sir! Young Bob 'ere's a terror for
the young ladies, if you get my meaning...

Bob: Nah! Nah! Tain't nuffing like that.

Felix: Mr. Arch is not a believer in dreams. Are you, Mr. Arch? Indeed no! Mr.
Arch is a sensible, pragmatic gentleman with a sensible, pragmatic wife and 3
beautiful children at home....

Samuel: *(shutting FELIX up)* Mr. Merryweather!

MUSIC 9: A LITTLE BIT LEFT OVER

Samuel: *If I was offered one wish,
I'd wish for silence.*

Company *(spoken)* Silence? Silence? Wot?

Samuel: *Blissful peace and quiet!
I'd wish for silence.
That would render life supreme!
Time to think,
Time to scheme,
And just a little bit left over for the time to dream.*

*If I was offered one wish,
I'd wish for stillness.
Not a lot to ask for!
Just some stillness.
That would render life worthwhile!
I could dream*

*My dreams in style,
I'd have my little space where I could quietly sit and smile.*

Chorus: *That would render life worthwhile,
He could dream
His dreams in style,
He'd have his little space where he could quietly sit and smile.*

Samuel: *If I was offered one wish
I wouldn't waste it!
Wouldn't ask for wealth....*

Crowd: Wot?

Samuel: *That would waste it!
Life could give to me instead,
Enough ale,
Enough bread,
And just a little bit left over for the time I'm dead.*

*If I was offered one wish
I wouldn't scorn it!
I wouldn't turn my back!*

Crowd: No!

Samuel: *Wouldn't scorn it.
I would grab it, full of glee,
Shouting "This one's
Just for me!"
With just a little bit left over for the wife and children....*

Chorus: *Life could give to him instead,
Enough ale,
Enough bread,
And just a little bit left over for his wife and children....*

Samuel: *But there's no place to hide
When there are five
To a bed!*

*There's no time to theorise
'Midst the grunting and the sighs
Of she I wed!
There's no place for reconnoitre
With my wife, my sons and daughter
In my bed!
It's not enough just to survive,
I must contrive,
Indeed connive,
For now that moment has arrived
To keep alive
What's going on inside my head!* (SAMUEL looks as tho' he is
about to throw himself from the upper level)

Woman in crowd: Oh don't jump, Samuel! (SAMUEL rushes down the stairs,
amidst much joy and congratulations from the pub customers and resumes his
song)

Samuel: *If I was offered one wish,
I'd wish for silence!
Blissful peace and quiet,
I'd wish for silence!
That would render life supreme,
Time to think,
Time to scheme,
And just a little bit left over for the time to dream.*

Chorus: *If I was offered one wish,
I'd wish for stillness.
Not a lot to ask for!
Just some stillness.
That would render life worthwhile,
I could dream my dreams
In style,
I'd have my little space where I could quietly sit and smile.
That would render life supreme,
Time to think,
Time to scheme
And just a little bit left over for the time to dream.* (As the
drunks and COMPANY repeat the last 4 lines, DORA in cloak and bonnet
storms in. She spots SAMUEL and shouts).

Samuel: *That would render life supreme,*

Dora: *(shouts)* Samuel Arch!

Samuel: *Time to think,
Time to scheme!*

Company: *And just a little bit left over for the time....*

To....

Dream.... (DORA approaches SAMUEL as the song finishes)

Dora: Mr. Arch! *(The crowd reacts)* I have been searching for you these past 30 minutes!

Samuel: And why so perturbed, Mrs. Arch? I knew where I was. *(The crowd reacts delightedly to the argument)*

Dora: Disgraceful! You will come with me this instant! *(quietly to him so the crowd can't hear)* I can't imagine what you are considering. Mixing with these.... debauchees! *(She starts to drag him away).*

Samuel: Where are you taking me woman? *(loudly)* Unhand me, immediately.

Dora: Don't be so ridiculous. *(She notices the crowd are listening)* We must away Mr. Arch. The children are refusing to go to bed until the return of their dear Papa. *(DORA storms out).*

Samuel: Ah yes! The children, Mrs. Arch, the children. *(SAMUEL starts to leave the ale house. He turns to face the crowd and raises his hat, drunkenly)* Good evening! *(He replaces his hat, turns and exits).*

Crowd: *(mocking)* Good evening!

Dora: *(offstage)* This way Mr Arch. We have an appointment to keep.

(Lights up on JACK BREAKER'S consulting room on upper level. BETSEY and KITTY are there with BREAKER. BETSEY hands over her farthing)

Betsey: That's all I got.

Jack: The widow's mite! *(He pockets it nonetheless).*

Betsey: 'Ere! I ain't no widow!

Jack: Oh begging your pardon, dear Betsey. An unforgivable slip! I was but surmising that one day, in the not too distant future, I would be addressing you, not as you are but as you will be. A beautiful married lady!

Betsey: Will that cost extra then? Cos I ain't got no more.

Jack: No, Betsey. No hidden extras.

Betsey: Ain't got nothing hidden. Except me face!

Jack: Go with Kitty and Kitty will reveal such beauty that you will never wish to hide yourself again.

Betsey: Will it hurt?

Jack: Next!

Betsey: Will it hurt?

Kitty: Nah! Don't bovver about nuffing. (*KITTY leads an apprehensive BETSEY out. MADELINE enters as they are leaving*).

Madeline: A "lady" waits below to see you, Mr. Breaker.

Jack: Call her up, Madeline.

Madeline: (*calls*) M'Lady! (*BREAKER readies himself for a "lady". We hear KITTY and BETSEY as they go down the stairs and into the caravan*).

Betsey: How long's it going to take, then?

Kitty: Enough of them questions, my girl. Into the wagon with you! (*MADELINE re-enters BREAKER'S room followed by LADY ISABELLA. ISABELLA is well covered by a large cloak*).

Madeline: The lady prefers not to give 'er name, Mr. Breaker. (*She exits*)

Jack: To what do we owe this honour, madam?

Isabella: No honour, Mr. Breaker. I have need of your services. That is all.

Jack: Pray be seated. (*He indicates a chair. She ignores the offer*).

Isabella: I have no belief in your claims to create perfection, Mr. Breaker, however I do have work for you. (*She takes out the hanky*) This 'kerchief fell from my husband's pocket this morning. I will know to whom it belongs.

Jack: You are too flattering, madam!

Isabella: Then you will not undertake my commission?

Jack: I did not say that. (*He takes the hanky from her*) A devilish pretty hanky! One as would belong to a young, beautiful woman, don't you think?

Isabella: That's as may be. I wish only to be acquainted with the name of its owner

Jack: It will require much searching; much asking of questions. I shall require details, a description of your husband.... (*ISABELLA hands over a picture of GEORGE and a list*).

Isabella: There you will find a likeness of my husband and there, a list of the gentlemen's clubs he frequents.

Jack: And does this husband have a name?

Isabella: I am not prepared to divulge it.

Jack: Then I must double my price!

Isabella: How dare you bargain with me, Mr. Breaker.

Jack: A contract is only of consequence when it is of mutual benefit to both parties, madam.

Isabella: (*stumped*) What must I pay you?

Jack: 30 guineas.

Isabella: Preposterous! 10!

Jack: 25!

Isabella: 15!

Jack: 20 guineas!

Isabella: The contract is agreed then?

Jack: Payable now.

Isabella: Insolent rogue! Do you think me stupid enough to part with such a sum when there is no guarantee of satisfaction on my part?

Jack: Payable now. *(ISABELLA hands over the money)* There is my card. *(He gives it to her)* When I have news for you I will send word. *(He concludes the transaction).*

Jack: *(calls)* Madeline! *(He turns to ISABELLA)* Please leave an address where I may contact you, madam. *(She starts to argue)* And be assured of my utmost discretion. *(MADELINE enters)* See this lady out. *(ISABELLA leaves. MADELINE is about to follow).*

Jack: *(casually)* Madeline! I believe this is yours? *(He holds up the hanky. She moves towards it. He pulls it away).*

Madeline: I knew I dropped it somewhere.

Jack: Thank you, Madeline. That will be all!

Madeline: Suits yerself. *(MADELINE exits)*

Jack: Another dawning! Another day!

(He gleefully pockets the hanky and starts to put the money away. The lights fade down on BREAKER'S room and come up on the Yard. LADY ISABELLA is slipping off into the darkness. CHARLOTTE has just been given ISABELLA'S address. She is showing SAMUEL and DORA up the stairs to BREAKER'S room. The 4 URCHINS have followed SAMUEL and DORA into the Yard).

Dora: Come along, Samuel! *(The URCHINS mimic her).*

Charlotte: Clear off, all of you's!

Bill: Begging your pardon, kind lady, but we are desirous of a few rainbow dreams!

Charlotte: Yeh?

Boys: Yeh!

Disraeli: Highly desirous.

Charlotte: Where's your money, then?

Ralph: I wouldn't waste no money on no rainbow dreams!

Charlotte: Then you can clear off! Go on! 'Op it!

Harry: Go on! 'Op it! 'Op it! *(He is on crutches).*

Bill: Wot you doing to currant-faced Betsey, then?

Charlotte: Never you's mind. *(CHARLOTTE goes up to BREAKER'S room to give BREAKER ISABELLA'S address card)*

Ralph: We don't mind nothing!

Bill: 'Ere, Diz? Where's she got 'er money from then? That Betsey.

Harry: Must 'ave thieved it.

Ralph: Nah! She ain't got the know-'ow, eh Diz?

Disraeli: Nah! She ain't got the brains. (*DORA descends the staircase, shouting up as she goes*).

Dora: Then I'll leave him in your most capable hands, Mr. Breaker! (*MADELINE comes out of the caravan to see her safely away*) Oh! thank you, my dear. So kind. (*The URCHINS enjoy the spectacle and mimic DORA as she leaves. PEG and SALLY arrive in the Yard*) Leave me be, you little brutes!

Madeline: Oi! Want me to call 'im up there down to you's, do yer? (*The URCHINS leave DORA alone*) 'Ere Will Perkin! Martha wants yer, fetch yerself in 'ere. (*indicates NELLIE*) and bring her with you. (*MADELINE goes upstairs. WILL PERKIN and NELLIE go into the caravan. CHARLOTTE comes down from BREAKER'S room and goes into the caravan. During the following song SAMUEL is brought down from BREAKER'S room and taken by MADELINE into the caravan. GEORGINA arrives in the Yard and is taken up by CHARLOTTE to BREAKER'S room. JOSEPH and SUSAN have been watching the coming and going in the Yard. JOSEPH starts to sing*).

MUSIC 10: JOSEPH'S SONG

Joseph: *I see the grand ladies a'coming,
I see the grand ladies a'going,
Smell their honeyed scent a'wafting
Like a ribbon curled behind them....*

Susan: *We must leave! We must leave!*

Joseph: *And there's your proof!*

Joseph: *I see your well-heeled gents arriving,
I see your fob-watched gents a'leaving,
Smell their freshly laundered shirts
Spelling streams of gold behind them....*

Susan: *We must leave! We must leave!*

Joseph: *And there's your proof!*

Joseph: *I want their world!
I want a ribbon that's unfurled*

*To follow you!
I want their world!
Our arms encircled
Silk on linen
Just we two!*

Susan: *And the baby!*
Joseph: *I want you to be a lady!
I want their world!*

Urchins: *I want to be rich, rich, rich!
I want to be rich, rich, rich!
To be able to say “no”
To the chimneys up there
And to the mines down below!
Below!
I want to be full, full, full!
I want to be full, full, full!
I want to be able to say “yes”
To the steamin’ pies
And to the cockles and mussels
Alive!*

(URCHINS repeat this section as JOSEPH repeats the following)

Joseph: *I want their world,
I want a ribbon that’s unfurled
To follow you.
I want their world!
Our arms encircled
Silk on linen
Just the two!*

Susan: *And the baby!*
Joseph: *I want you to be a lady!
I want their world!*

*I see the dark grey streets a’stretching,
Into darker streets a’winding,
See the yellow lamps a’burning,
And the blinded moths a’dying....*

Joseph: I will speak with this gentlemam.

Susan: No! We must leave.

Joseph: Peace, woman! *(The music fades. The baby starts to cry. SUSAN rocks it distraughtly. JOSEPH walks over to the caravan. Lights come up on BREAKER'S room and fade down on the Yard. GEORGINA is sitting at a table opposite BREAKER).*

Georgina: But it has all been arranged! I can see no escape.

Jack: You could refuse the arrangement.

Georgina: Impossible. My mother has set her heart upon the match. You must understand, Mr. Breaker, that my fiance's family is "very well placed" in society. My mother sees our union....

Jack: As a step up the ladder?

Georgina: Had I thought that I would be forced to countenance such....

Jack: Honesty?

Georgina: No!

Jack: But you have been most open with me! However, you have omitted your real wish! That your fiance Edward should fall in love with you and for your arranged marriage to become a story of "happily ever after." That is the truth! You wish the other young man, Richard, who is indeed deeply in love with you, to leave you be. Your requirement, it would therefore appear, is for the love of the one to be taken and given to the other. That is why you are here, is it not?

Georgina: Yes.

Jack: Life is rendered so much simpler when we acknowledge our dreams. And in the doing, my job becomes so much the easier!

Georgina: You can help me?

Jack: I shall require the names and places of abode of both young gentlemen. *(GEORGINA starts to write on a piece of paper given to her by BREAKER).*

Georgina: I believed it would be a matter of my buying a mere love potion or such like!

Jack: Resorting to such vulgar solutions is not to my taste. *(GEORGINA finishes writing).*

Georgina: Here are the details that you require. May I ask that you burn them when you have no further use for them?

Jack: But of course.

Georgina: Thank you Mr. Breaker. *(She gets up as if to leave. He takes the paper).*

Jack: There is a small matter of payment....

Georgina: Oh, how remiss of me! *(She takes out a small purse with 15 coins in it)* I have brought 15 guineas of my own money but have no knowledge of

what your services might cost. (*BREAKER takes the purse, leaving her no time for argument*).

Jack: Fifteen guineas will be adequate. Kindly leave your address below.

Georgina: (*alarmed*) I have no wish for my parents to discover that I have visited here!

Jack: Then you must return as you have come now. In secret.

Georgina: Return?

Jack: Have you no wish to ensure that our business is concluded?

Georgina: Oh, but of course.

Jack: I will send word when you must return. Heed the call or all will be lost.

Georgina: I will do as you say. (*BREAKER moves to the door and calls*).

Jack: Madeline!

Madeline: Yes, Mr. Breaker?

Jack: See the young lady safely away.

Georgina: Thank you, Mr. Breaker. (*MADELINE arrives to collect GEORGINA. They descend the stairs*).

Jack: No! Thank you, my dear! (*As BREAKER puts the money away, the lights fade on BREAKER'S room and come up on the Yard. GEORGINA gives her address to MADELINE and departs hurriedly. JOSEPH is in conversation with SUSAN. CHARLOTTE is waiting by the caravan*).

Charlotte: (*shouts to JOSEPH*) Go on then! Up you goes! (*JOSEPH turns to see that CHARLOTTE means him. He then turns back to speak to SUSAN*).

Joseph: I shall not be long.

Susan: Give me half of it! For safe-keeping! You can always come and get it if needs be. (*JOSEPH hands SUSAN half of his money*).

Joseph: Why will you not trust me, woman?

Charlotte: (*shouts at JOSEPH*) I said, "Up you goes!" He ain't got all night. (*JOSEPH walks over to the caravan and then climbs the stairs up to BREAKER'S room on the upper level. WILL and NELLIE come out of the caravan; WILL is carrying an empty bottle. CHARLOTTE stops them*).

Charlotte: Where you off to, then?

Will: On an errand!

Nellie: To fetch some gin for Martha! (*WILL pokes her in the ribs to shut her up*).

Charlotte: Oh yeh?

Will: Says she's got a pain in her back

Charlotte: Oh yeh? Know where to go, then?

Will: I saw the place last night.

Charlotte: Maybe you'd like company? (*CHARLOTTE grabs WILL by the ear but is interrupted by the arrival of RICHARD GREENWOOD in the Yard. She releases WILL*).

Will: Come on Nellie! (*WILL and NELLIE run off*).

Charlotte: Evening, good sir!

Richard: I have come to visit with a Mr. Jack Breaker.

Charlotte: 'E's got someone with him, at the moment. But if you'd care to wait?

Richard: Thank you. Thank you kindly. (*He studies CHARLOTTE*) Have we not met somewhere before?

Charlotte: Beg pardon?

Richard: You look familiar.

Charlotte: I'll tell Mr. Breaker you are waiting. What's your name?

Richard: Who wants to know?

Charlotte: Jack Breaker! He don't just see anybody, you know!

Richard: My name is Richard Greenwood.

Charlotte: Thank you, sir. I shall tell 'im. (*CHARLOTTE goes upstairs to the upper level. Lights come up on BREAKER'S room. He is talking to JOSEPH*).

Jack: Then it is agreed! I will reward you handsomely for your work. But discretion, Joseph! Discretion is of the utmost importance! (*CHARLOTTE enters the room*).

Jack: Yes?

Charlotte: There's a Mr. Richard Greenwood below. (*BREAKER picks up the paper written on by GEORGINA and smiles*).

Jack: Another dawning! Another day!

Charlotte: Beg pardon?

Jack: Send him up! (*BREAKER smiles and tears in half the paper with RICHARD GREENWOOD'S address on it. He then turns to JOSEPH*).

MUSIC 11: MARK THIS MAN!

Jack: *Mark this man and mark him well! Joseph!
This "Richard Greenwood". Mark him well! Joseph!
If all of my business goes to plan,
You'll find yourself becoming a wealthy man,
With your wife riding high in our caravan...
But mark him well!*

*Wait below and not a word! Joseph!
To your dear wife, but not a word! Joseph!
My tortured scheme is becoming plain,
As it clicks into place in my swirling brain,*

There is nothing to lose and much to gain....

But mark him well! (music continues under dialogue. JOSEPH leaves BREAKER'S room and goes down the stairs, giving way to, but noting RICHARD as they pass on the stairway. Meanwhile, JACK BREAKER has set alight the two halves of the paper written on by GEORGINA. RICHARD appears in BREAKER'S doorway).

Jack: Enter! (RICHARD enters) Ah! The unfortunate Richard Greenwood Esquire, lately fallen in love with Miss Georgina Edgeworth, the young woman shortly to be married to the Right Honourable Sir Edward Petherbridge

Richard: So she has been here!

Jack: I didn't say that! Pray sit down. (BREAKER goes to the door and calls. He takes Lord George Broadbent's photo and details with him) Martha! I will speak with you. (to RICHARD) Please excuse me. I will be but a moment. (JACK meets MARTHA on the stairs and hands her GEORGE'S photograph and the details left by ISABELLA).

Jack: *Mark this man and mark him well! Martha!
Take this likeness! Mark it well! Martha!
Search him out with all haste that you can,
Persuade him home! (He's a married man!),
Do not fail me, girl, or you fail my plan....
So mark him well!* (MARTHA scuttles off with the picture and the details. KITTY comes out of the caravan into the Yard).

Kitty: What's all this commotion about?

Jack: Manners, Kitty!

Kitty: How's am I supposed to concentrate with all this banging and shouting going on? And you've woken up the posh geezer!

Jack: Send him home, Kitty! Send him home! (BREAKER goes back into his room. He is "high" on his own perceived success. KITTY goes back to the caravan. SAMUEL ARCH emerges. He is still drunk and is now dressed in woman's clothes).

Kitty: Come along, Samuel. Time to go home, dahlin. Time to go home. (CHARLOTTE chucks SAMUEL'S own clothes out after him. The URCHINS dive for them and start to put them on).

Samuel: *Mark this man and mark him well! Dora!
Your lord and master! Mark him well! Dora!
My position in life has now become plain,
I shall no more tolerate your nagging disdain,
On my return you will discover I am "man" again!
So mark me well!* (SAMUEL exits from the Yard. JOSEPH is

still waiting by the caravan as told to do by BREAKER. SUSAN and the baby have fallen asleep in a "heap". Lights go up on BREAKER'S room. BREAKER is pocketing money given to him by RICHARD).

Richard: Your plan appears to be somewhat excessive.

Jack: A necessary evil if we are to shock Georgina.

Richard: But murder?

Jack: The girl must be forced to confront the results of her visit to me. Then only will she acknowledge that love is not a commodity to be bought and sold at whim.

Richard: I see.

Jack: And now "jealousy". We must introduce "jealousy" into our equation.

Richard: Georgina might pity me but jealousy would not enter her thoughts.

Jack: The girl's feelings are taken care of by our first device. No! It is the mother who must next be won over.

Richard: That old biddy would not care one jot if I chose someone else to love. Indeed. She would be delighted.

Jack: Even if that someone else were "a grand lady"

Richard: Impossible!

Jack: I understand that the mother is highly desirous of social acceptance. A brief word here, a whisper there of your patronage by a "lady of substance" might indeed increase your credibility in the woman's eyes.

Richard: But where to find this "grand lady"? And what of Georgina?

Jack: Leave it to me.

Richard: You make it all sound so simple!

Jack: That is what you have paid me for! (*BREAKER stands. RICHARD gets up during the following speech*) You must away. Take my card. It will give immediate access to this address. (*BREAKER gives RICHARD Isabella's address*) Tell the "grand" lady of the house that Jack Breaker believes that he has the answer to her enquiry and would she be but patient for a few more hours, he will verify it before daybreak.

Richard: Daybreak?

Jack: That should give you enough time!

Richard: I'm not sure....

Jack: Off with you! I have business to attend to. And do not fail me, Richard, or you fail yourself.

Richard: Daybreak. (*RICHARD exits*)

Jack: Another dawning! Another day! (*RICHARD goes down the stairs and exits from the Yard. JOSEPH has watched him very carefully and is about to follow him. We hear a shout from above.*)

Jack: Joseph! I would speak with you!

(JOSEPH climbs the stairs to the consulting room. Lights go down on the Yard and up on a street corner. MARTHA catches up with LORD GEORGE BROADBENT and 2 of his associates SIR EDWARD PETHERBRIDGE and ESME MOUNTFIELD).

Martha: Lord George Broadbent?

George: And who wishes to know?

Martha: You must return home at once, sir.

George: And from whom comes this anxious little message?

Martha: That I cannot reveal.

Sir Edward: Surely you cannot refuse such an insistent little creature, George!

(He laughs)

George: I can refuse Isabella.

Martha: I must insist, sir. It is very urgent.

Esme: Perhaps your wife is taken unwell! Georgie Porgie!

Sir Edward: It would be unseemly not to respond to such delicate entreaties!

George: Oh very well. I shall meet up with you at the club as soon as is humanly possible.

Edward: Esme!

Esme: Edward! *(They exit)*

George: For your trouble. *(He flings a coin at MARTHA and exits)*

Martha: Thank you, "kind" sir. *(She spits in disgust and exits. Lights up on ISABELLA'S room on the upper level. RICHARD is with her).*

Isabella: I am most grateful for the news you bring, Mister....?

Richard: Richard. Richard Greenwood.

Isabella: Oh yes! You did say! You are in Mr. Breaker's employ?

Richard: Oh no, my lady. I am merely here as a favour to the gentleman. I was but passing....

Isabella: But passing!

Richard: Yes, my lady.

Isabella: Then I must indeed count myself lucky that such a personable young gentleman should so put himself out on my account! *(RICHARD is a bit embarrassed by this remark. ISABELLA pours a drink for herself)* Are you acquainted with my husband, Lord Broadbent?

Richard: No. But I have heard speak of him, of course.

Isabella: And what have you heard spoken of him?

Richard: Nothing of consequence. Just mention of his name. That is all.

Isabella: You are a very tactful as well as charming young man!

Richard: Forgive me, my lady?

Isabella: Have you really no interest in what my business with Mr. Breaker concerned? *(She turns on him)* Or did he tell you?

Richard: I have not the inclination to pry into the private affairs of others! Nor did Mr. Breaker acquaint me with your business! Now if you'll excuse me...
(*RICHARD makes to leave*).

Isabella: Will you join me, Richard? (*She indicates the glass of wine*).

MUSIC 12: A GLASS OF WINE

Isabella: *A glass of wine for your trouble?
A glass of wine for your passing by,
For your pleasing my eye,
For your enviable youth!
Here's to that! Here's to that!*

Richard: *A glass of wine for my trouble!
A glass of wine for my passing by,
For my "pleasing your eye",
For your enviable truth!
I'll drink to that! I'll drink to that!*

Isabella: *Darkness is depressing,
It's impossible to sleep.
Your business?*

Richard: *Nothing pressing,
There is nothing that won't keep
Until the morning bids me turn
To reality one more....*

Isabella: *So let us drink some more!*

Richard: *Let us talk some more!*

Isabella: *Too much wine makes me fat!*

Richard: *Let us drink some more!*

Isabella: *I said "fat"!*

Richard: *So let us drink to that!*

Together: *Drink to that!* (*They clink glasses at the end of the song.*

GEORGE enters and takes in the scene that he finds).

George: You sent for me, my dear? (*RICHARD stands nervously*).

Isabella: Should I have done?

George: I had word to return.

Isabella: George, this is Richard Greenwood, a young friend of mine.

Richard: Good evening, sir.

George: There must have been some mistake. Good night, my dear. (*GEORGE exits from the room. BIDDY is waiting at the bottom of the stairs. He puts on his hat, gloves, scarf and takes his cane from her during the following conversation*).

George: How long has that young person been here in my house?

Biddy: Not long since my lady returned, sir;

George: Returned from where, Biddy?

Biddy: I can't be sure, sir. (*she is prevaricating*)

George: Biddy!

Biddy: I found this card on the tray in the hallway. She must have left it there when she came in, sir. (*BIDDY gives BREAKER'S card to GEORGE*).

George: Jack Breaker?

Biddy: Yes, sir.

George: Jack Breaker?

Biddy: He's been holding "consultations" in a Yard not far from here, sir.

George: Consultations, Biddy?

Biddy: Yes, sir. I think that was the word, sir. He's a seller of rainbow dreams, sir!

George: Rainbow dreams! Rainbow dreams, Biddy! Well we'll soon see about that!

Biddy: Yes, sir. (*GEORGE starts to exit. He turns on BIDDY*).

George: If you value your job, Biddy, you'll not breathe a word of this to any living soul! Do I make myself clear?

Biddy: Yes, sir. (*he continues to exit*)

George: Good night, Biddy! (*he exits*)

Biddy: Good night, Sir! (*She stands at the door watching him. Lights down on BIDDY and up on the Yard. MARTHA enters with WILL and NELL. MADELINE, CHARLOTTE and KITTY are all in the caravan with BETSEY*).

Will & Nellie: (*call*) Martha! Martha!

Martha: I had to go out! On business!

Will: We brought it back for you but you weren't here.

Martha: Well I'm 'ere now, (*WILL hands her the full bottle*) You're a good boy, Will Perkin. I knowed I could trust you. (*NELLIE coughs*) Fetch 'er inside. She don't sound too good. Charlotte!

Will: Come on, Nell.

Nellie: Will the man come back again?

Will: He didn't see us. I'm sure of it. We'll be safe here. Come on. (*They climb into the caravan. MARTHA meets CHARLOTTE who has come out of the caravan*).

Martha: Tell 'im it's done. (*CHARLOTTE nods and climbs up the stairs to*

BREAKER'S room. MARTHA goes into the caravan. JOSEPH comes downstairs from BREAKER'S room).

Susan: Joseph! Joseph!

Joseph: Peace, woman *(He goes over to her).*

Susan: Please. We must leave....

Joseph: Not yet! *(CHARLOTTE comes down the stairs).*

Susan: I have watched you, Joseph, running up and down those stairs as tho' the devil himself had taken hold of you! What is happening?

Joseph: Man's business, wife.

Susan: Devil's business, more like. I want no part of it.

Joseph: Trust me! *(GEORGE enters into the Yard)* Trust me! I can say no more.

George: I will speak with this man. *(GEORGE shows the card to JOSEPH)* Do you know of his whereabouts? *(JOSEPH can't read).*

Joseph: What is his name?

George: Jack Breaker! Fool! It's here in black and white.

Joseph: Mr. Breaker is above, sir. If you'll follow me. *(BREAKER appears suddenly on upper level).*

Jack: Send him up. I have been expecting him. *(BREAKER goes into his room which lights up as he enters. GEORGE climbs the stairs very quickly and goes in).*

George: I have found this card....

Jack: And I this handkerchief....

George: So?

Jack: It belongs to Madeline Moray. One of my girls.... and an "acquaintance" of yours, I do believe! Pray be seated.

George: You cannot even know who I am!

Jack: Lord George Broadbent! Delighted to finally be acquainted, Sir!

George: How much? A couple of guineas for your silence?

Jack: Oh come now! Do not insult me. Your wife has paid 20 guineas to discover the origins of this delicate piece of linen.

George: The woman has become impossible....

Jack: And even now entertaining a young man in your home!

George: How did you know that? *(pause)*

Jack: *(smiles)* I am sure that we could come to some "arrangement" to put a satisfactory end to both matters.

George: What did you have in mind?

Jack: Shall we say.... the price of a murder!

(Lights down on BREAKER'S room and up on the Yard. BETSEY comes out of the caravan. She is heavily made up and dressed in outrageous finery. KITTY leads her out, with MADELINE).

Kitty: Easy does it, Betsey. Easy does it!

Betsey: The frilly bits don't 'alf itch!

Kitty: You gotta suffer a bit to be beautiful, my dear. There! Now off you goes.
(*BETSEY stands in the Yard, not sure what to do. The URCHINS spot her. So does JOSEPH. KITTY sits on staircase with MADELINE.*)

Joseph: Was you looking for someone, ma'am?

Betsey: You wot?

Joseph: Was you waiting to go up there? Only someone's with him. (*SUSAN spots JOSEPH talking to BETSEY.*)

Betsey: Nah! I been up there once. Ain't got no more cash.

Susan: (*calls*) Joseph! (*JOSEPH goes to SUSAN unwillingly. The URCHINS stalk BETSEY.*)

Ralph: Begging your pardon, ma'am. Can we calls yer a carriage?

Betsey: Shove off!

Bill: I knows that voice!

Disraeli: A tinkling bell as would belong to a lady!

Betsey: Shove off, I said.

Peg: I likes your frock, Betsey.

Harry: Got clean knickerbockers, then?

Sally: Nick it, did yer?

Ralph: Not 'alf!

Betsey: Get lost!

Bill: Wots 'appened to yer currant face, Betsey?

Disraeli: Yer beautiful currant face!

Ralph: Never mind that!

Betsey: Leave me be!

Ralph: Fancy a cuddle down the alley, Betsey?

Bill: Yeh! Just a little cuddle!

Ralph: For a boy wot ain't never 'ad no loving!

Sally: Give us a go of yer frock, Betsey.

Betsey: Clear off! Leave me be! Snot bags!

Harry: 'Ere! Listen to Mrs Airs and Graces, my dears!

Disraeli: Yeh! Listen to Mrs. Airs and Graces, my dears! (*The URCHINS start to circle BETSEY, hooting and laughing. BREAKER appears above. He calls*)

Jack: Kitty! (*The URCHINS and BETSEY freeze in fear*)

Jack: Kitty! (*The BOYS, PEG and SALLY scatter. BETSEY leaves the Yard, uncertain as to which direction to take.*)

Kitty: Yes, Mr. Breaker. (*She climbs the stairs to him.*)

Jack: Send Will Perkin to this address. The young gentleman, Mr. Greenwood, is to return immediately! (*BREAKER is holding ISABELLA'S address.*)

Kitty: Yes Mr. Breaker. *(She takes the paper and starts to go back down into the caravan).*

Jack: And send Madeline to me.

Kitty: Yes, Mr. Breaker. *(to MADELINE)* He wants yer. *(She calls)* Will Perkin! *(Lights go up on GEORGE and BREAKER in consulting room).*

George: You appear to have a veritable army at your disposal!

Jack: The work involved requires various messengers.

George: And you are the brains at the hub of the wheel!

Jack: I provide employment. That is all. *(Enter MADELINE. She is taken aback when she sees GEORGE but tries not to show it. GEORGE “clocks” her and turns away. BREAKER hands a paper with GEORGINA’S name and address on it to MADELINE)* Madeline. Take word to this young lady to return here to the Yard with you, immediately. Do not bring her upstairs.

Madeline: Yes, Mr. Breaker. *(MADELINE starts to scurry out. BREAKER stops her).*

Jack: Madeline! *(He holds up the hanky, she and GEORGE both freeze)* You forgot this! Well take it, girl! It belongs to you, does it not?

Madeline: Yes Mr. Breaker. *(She takes the hanky. She exits and goes out of the Yard in the direction of GEORGINA’S house).*

Jack: I am a busy man, sir. If you’ll forgive me.... *(JACK BREAKER starts down the stairs, followed by GEORGE)* You will receive word when our “mission” is accomplished. Please have ready the remainder of the payment.

George: How shall I know that the matters are indeed resolved?

Jack: You will have to trust me.

George: Hah! Good night. *(GEORGE exits from the Yard. WILL PERKIN has already left the Yard to go to ISABELLA’S house).*

Jack: Joseph, Martha, Kitty, Charlotte! I will speak with you all! *(JOSEPH, MARTHA, KITTY, and CHARLOTTE all follow BREAKER offstage. Lights up on SAMUEL and DORA’S bedroom on the upper level. SAMUEL is still dressed in women’s clothes).*

Samuel: He proposed swapping roles!

Dora: Blasphemy!

Samuel: As you are the one who wishes to better our situation, then you should be the one to do it! *(DORA opens her mouth to speak. Nothing comes out)* At the very least the suggestion has silenced you. *(SAMUEL crosses to the top of the stairs. The ARCH children are at the foot of the stairs standing in silence, looking at SAMUEL)* Time for bed I believe! *(They start to giggle)* Quietly now. We don’t wish to disturb your mother. Perhaps you would care for me to read to you or maybe we could listen to Jethro’s alphabet.... he’s very good at that! And quietly as mice, quietly as mice... we mustn’t disturb

mama's dreams, must we?

(They exit, SAMUEL talking and the CHILDREN singing the NURSERY ALPHABET. The song fades out slowly as the lights fade up on the Yard and music underscore begins. In the Yard there is an air of expectancy and excitement. Men are gathering near JOSEPH, waiting. The "heaps" are settling down for the night. CHARLOTTE and KITTY are watching from the stairway. KITTY is holding NELLIE. MARTHA is inside the caravan. JOSEPH is standing by the caravan. He is holding a knife, but we don't see it. SUSAN is nursing the baby in one of the "heaps". MADELINE enters the Yard with GEORGINA. RICHARD enters the Yard with WILL. WILL runs to NELLIE. JOSEPH and a group of men bar RICHARD'S way).

Joseph: Mr. Richard Greenwood!

Richard: Yes. Who wishes to know? *(JOSEPH and the MEN attack RICHARD. A fight starts).*

Georgina: *(screams)* Richard! *(RICHARD turns towards GEORGINA momentarily and JOSEPH knocks him out. JOSEPH carries RICHARD up the staircase, helped by the other men. JOSEPH lifts up the knife and plunges it into RICHARD'S heart. GEORGINA screams. The lights turn to red. The crowd is stunned).*

Will: Come on, Nellie! Nellie! *(WILL grabs NELLIE and tries to run with her. KITTY catches her but WILL escapes. He runs off screaming her name. CHARLOTTE yells to the URCHIN BOYS).*

Charlotte: Fetch 'im back 'ere. Quick! *(She throws a coin to them. The URCHINS chase off after WILL PERKIN. MARTHA comes down the stairs carrying something in a bowl. It is a pig's heart. She goes towards GEORGINA and shoves it under her nose. GEORGINA screams).*

Voice-over of Jack Breaker: "Your requirement, it would therefore appear, is for the love of the one to be taken and given to the other."

Martha: Well go on then. Take it! It's what you wanted, ain't it? *(GEORGINA looks at the heart, horrified)*

Georgina: But not this way. And not this!

Martha: Suits yerself. *(MARTHA calls) Madeline! (KITTY has handed a bag of coins to JOSEPH who has taken it. He excitedly goes over to find SUSAN. She has gone).*

Joseph: Susan. Where are you woman? *(to people around)* Have you had sight of my wife and baby? They were here but a few moments ago. Susan! Susan! *(JOSEPH exits screaming out Susan's name. GEORGINA is now standing in the Yard in a state of total shock. MADELINE approaches*

MARTHA who indicates the heart).

Martha: She don't want it! *(They laugh).*

Georgina: She finds herself trapped on the treadmill of conversations. Circles of conversations that follow themselves round and round. The treadmill won't stop so the conversations never can catch up and thereby listen to one another.... *(GEORGINA slowly exits from the Yard, repeating the above speech into the distance).*

Martha: She don't want it! *(BREAKER spins his crystal. RICHARD appears and comes down the stairs unscathed. He looks around for GEORGINA, notices MARTHA and catches her arm).*

Richard: Where is Miss Edgeworth? Miss Georgina Edgeworth? He told me she would be here.

Martha: She didn't take too kindly to 'er little present, Sir!

Richard: Did you not tell her that it was only the heart of a pig? The heart of a pig! *(MARTHA shrugs her shoulders unhelpfully. RICHARD turns as if to go upstairs to confront JACK BREAKER and then dispiritedly turns away again. He stares momentarily at the heart held by MARTHA)* The heart of a pig! *(RICHARD exits. Lights up on ISABELLA on upper level. She is drinking. SUSAN also appears in a light. She is miming walking along, carrying her baby).*

MUSIC 13: I WISH I WAS YOUNG AGAIN!

Isabella: *I wish I was young again!
Sparkling and bright!
Stay awake,
Til dawn break,
With no signs
Of night starvation.*

*I wish I was young again!
But keep my older brain
To remind me to enjoy my youth
Before it's gone again....*

Isabella: For ever! *(She raises her glass. JOSEPH appears in another follow spot. He is miming walking, searching).*

Joseph: Susan!

Isabella: I'll drink to that! *(GEORGE enters. He is carrying a wad of bank notes)*
To what do we owe this honour? Two visits in one evening, dear husband!

George: You have been drinking.

Isabella: And you haven't, I suppose!

George: What do you know of Jack Breaker? (*JOSEPH calls in the follow spot*).

Joseph: Susan!

Isabella: He's a seller of rainbow dreams! (*Lights go out on JOSEPH and SUSAN*)

Voice - offstage: Body in the river! Body in the river! (*There is a knock at the front door of GEORGE and ISABELLA'S house. It is MARTHA. GEORGE freezes*)

Isabella: Why, George! You look quite pale! Have a drink! (*GEORGE exits to go downstairs; ISABELLA pours a drink; the lights fade on them. The lights come up on the Yard. A DREDGER carries a small body, followed by the URCHINS. He dumps it on the ground and starts to go through it's pockets. It is WILL PERKIN. The caravan and JACK BREAKER are nowhere to be seen. Only KITTY remains of the "team", holding onto NELLIE. A crowd from the "heaps" gathers round all the action*).

Ralph: (*to KITTY*) 'E fell in! God's honour!

Bill: We never pushed 'im! 'E just kept running!

Harry: That geezer pulled 'im out. 'E was in 'is boat. So we called 'im. (*NELLIE breaks away from KITTY and approaches the body. The DREDGER moves away, there is nothing worth having on the body. NELLIE kneels down. KITTY exits hurriedly*).

Nellie: Did he give you a shilling, too, Will? (*The MAN enters. He sees what has happened. As he walks to NELLIE the crowd parts silently to allow him to walk through. NELLIE starts to sing, cradling WILL'S body*).

MUSIC 14: DAWN CHORUS [REPRISE]

Nell: *Try to sleep, try to sleep,
For the dawn will come grey,
With another dark day
To face once more.*

**Nell &
Company:** *Try to rest, try to rest,
In sleep we can hide
From the horrors outside
We must face, once more.* (*The MAN gently lifts NELL away from WILL and they start to walk slowly away. NELL turns and runs back. She places her scruffy little rag doll in the arms of her brother. The MAN collects her again and they slowly exit. During this action the music*

underscore is WILL'S verse but unsung, and over this, we hear the following VOICE-OVER).

Voice-over 1: "In 1839, almost half the funerals in London were of children under ten years of age." [Peter Ackroyd]

(PEG goes over to WILL'S body and steals the doll. She quickly hides it. During the following verse we hear VOICE-OVER 2).

Chorus: *Can't catch hold of the joy that laughter should bring,
Can't return to the peace in my soul,
Can't remember the hope that unlocks
Every door
That would lead to the light.
The future....
A dark gaping hole.*

Voice-over 2: "In that close corner where roofs shrink down and cover together as if to hide their secrets from the handsome streets hard by, there are such dark crimes, such miseries and horrors as could hardly be told in whispers."

[Charles Dickens]

(Lights go up on the upper level on ISABELLA'S room).

Isabella: *I must try to trust,
That the dawn will hold me,
Will hold and enfold me,
And return him to me. (Lights go up on GEORGINA'S room on the upper level).*

Georgina: *Try to sleep, try to sleep,
Tho' the face that I see
Isn't looking at me
But another. (Lights go up on SAMUEL, DORA, BETSEY, JOSEPH and SUSAN as well as the CHORUS).*

Everyone: *Can't let go of the pictures burned in my mind,
Can't ignore the dull ache in my gut,
Can't remember the way to laugh
All I find is a world coloured grey,
The future, a door firmly shut. (The crowd freezes. JACK BREAKER and the RAINBOW GIRLS appear on the upper level. They are dressed in modern clothes).*

Jack: Jack Breaker at your service, ladies and gents! Seller of football pools, plastic surgery, brand new kitchens, easy loans, special offers, anti -ageing lotions, double glazing, maximum possible tyre tread, pain relief without pills, crack.... everything under the sun, ladies and gentlemen, and all at zero

per cent finance. (*The crowd slowly unfreezes and gathers, cheering round BREAKER during the speech*) Your rainbow dreams, ladies and gents, that I can turn into rainbow reality!! (*The crowd cheers again, but silently and finishes off its cheer in silent slow motion as NELLIE appears on the upper level*).

Nellie: *Listen! Please listen to my rainbow story,
Coloured black as velvet night,
That reaches out to draw me thru the open window,
To the ground,
But I have found the way to see!*

Company: *Ahead thru the haze,
Of my left-behind days,
No more fear of winding ways....*

Nellie: *I've reached
The rainbow you now see
Was me.*

(*During this verse EMILY ARCH has walked over to WILL'S body with her doll. She is standing looking up at NELLIE*).

Dora: Emily! Emily! (*EMILY looks at the body, then at her doll and then places it on WILL'S body*)

Dora: E-M-ILY!

Emily: Coming ma! (*EMILY scampers off up the stairs to join her family. The lights slowly fade as we hear the following VOICE-OVER until only WILL PERKIN'S body is lit*).

Voice-over 3: "The true preparation for life, the true basis of character, is not to have been ignorant of Evil, but to have known it.... and avoided it."

[*Dean Farrar*]

(*The light fades out on WILL PERKIN as the "barge" effect in the final underscoring is heard*).

THE END