

# AVE MARIA

## ACT 3: Life's End

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### Scene 0: The Lost One III

**EVELYN**

My name is Evelyn, and I... *(She collapses.)*

*Blackout.*

### Scene 1: The Road to Paradise

*Smokescreen.*

*MARILYN ascends a snowy hill. She wears a heavy black cloak, the darkness of which contrasts with the pristine white of the hill. She holds a giant folio.*

*There's a black box, the size of a coffin standing on end, at the top of the hill.*

*Something strange is going on. It seems that the more she climbs, the taller the hill becomes. (Perhaps, have a set with a growing hill. The smokescreen would blur the mechanical details.)*

*Suddenly, she can't climb anymore. She collapses onto the snow. She does not move.*

*Instead, the multimedia projector projects an image of her semblance climbing out of her body, as if her soul ascending. (The projector might project this faded version of Marilyn on the smokescreen or somewhere in the set. Preferably, the projection should intersect Marilyn's real body on stage, so that it appears that her spirit is "floating out" from her body.)*

*Marilyn's spirit walks up the hill. The hill becomes a regular hill, and it does not continue to grow taller for Marilyn's spirit. Marilyn's spirit reaches the top of the hill. Marilyn's spirit reaches into thin air and takes out a key. She opens the box.*

*Evelyn appears, as Marilyn's spirit opens the box. Marilyn's spirit takes Evelyn's hand with the hand not holding her folio. She leads Evelyn out into the world.*

*Evelyn shivers in the cold, as if feeling the harsh bitterness of reality for the first time. Marilyn's spirit takes off her black coat and hands it to Evelyn.*

*But, Evelyn disappears inside the giant fur coat. (Thus, all this is shown with a multimedia projection directly onto the smokescreen or something similar to create an eerie ghostly effect.)*

*Marilyn's spirit makes frantic efforts to dig through the pile of cloth of the coat. When it becomes clear that Evelyn's truly gone, Marilyn lets out a scream.*

*Blackout. Remove smokescreen.*

## Scene 2: The Earthly Road

*MARILYN gets up after having fallen onto the snow. There's a small puddle of blood in the snow. She is NOT holding her folio in her other hand. She continues climbing, each time looking up at the black box at the hill's apex, as if an object of prayer. She falls several times, and each time she falls, she coughs out a fit of blood. A trail of blood follows her, as she haggardly makes her way up the hill.*

### **MARILYN**

The black box atop the most pristine mount—  
My twin Eve Lyn has to exist... She's here.

*MARILYN opens the black box. Evelyn is not inside. There is only a mirror inside the box. (Perhaps the box might actually be a solar-power panel or some sort of refracting telescope in real life.)*

*Blackout.*

Scene 3: Reflection of the World

*The mirror reflects the true image of the world: the snowy mountain is not as pristine white as Marilyn's delusional sight has made it to be; instead, it is filled with debris, garbage, and it shimmers with an unkempt gray-greenish shade. The sky is an ugly grey.*

*MARILYN takes a few staggering steps down the hill, quickly reaching the bottom. She faints.*

*Grey snow falls on MARILYN. It covers her.*

*Lights fade out.*

Scene 4: They take her

*The stage is split into two halves. One half is the mountain, and the other half is that of a charity hospital room. EMS INTERN 1 and 2 lift MARILYN off the snow and put her in a gurney. They carry her across the stage, going seamlessly from Siberian mountain top to that of a hospital room.*

*MARILYN climbs off the gurney. She steps into the hospital bed, her deathbed, on her own. As she sinks into the bed, the spotlight on the bed darkens.*

*As the sky across the mountain half darkens, the set begins rotating a quarter turn in the audience's full view. The Siberian mountain disappears by way of some stagecraft magic, and the stage is now completely that of a charity hospital room. Seamless scene change:*

Scene 5: The Ghosts of the Charity Hospital Room

*MARILYN's bed is further upstage than that of her hospital roommate's. They are separated by a dingy hospital curtain. MARILYN's bed is still in shadows.*

*Spotlight on MARILYN's roommate's partition. A LITTLE GIRL lies immensely still:*

**LITTLE GIRL**

Mommy? I don't want to die.

*The LITTLE GIRL lies all alone in a dark hospital perforation. Her MOTHER comes into view of the audience. MOTHER is silent.*

*The LITTLE GIRL is too sick to move, but she does not want to lie still:*

**LITTLE GIRL**

There's so much I want to do! I want to go running in the spring rain. I want to go flying on top of a carousel horse in the park, I want to—

**MOTHER**

Mary, remember what we said about make-belief?

**LITTLE GIRL**

*(Glumly.)* Yes.

**MOTHER**

You must die because you can't live in your dream world.

*The LITTLE GIRL whimpers.*

**MOTHER**

It's just real life. Don't be scared. *(She pats the girl cheerily, then exits.)*

*The LITTLE GIRL whimpers alone in the dark.*

*Light darkens on her perforation. Lights brighten on MARILYN's perforation.*

Scene 6: Her Deathbed

*Fake-ish "Get Well Soon" cards from anonymous nurses scatter across piles of Kleenex spotted with blood on top of a flimsy hospital table.*

*The OLD LADY, in disguise as a custodian, comes into the room to clean the table. She picks up the balls of blood-covered Kleenex, throws them all into the garbage. She arranges the cards, folding and compacting them, like a bad housekeeper, into a stack.*

*After clearing the mess, the OLD LADY finds a stack of paper with illegible handwriting. It is evidently MARILYN's work—everything she's torn up and destroyed, let fall into a deep dark gorge in the middle of a Siberian overpass, the surreal album that existed in the pre-climax, where M takes E out of her box, in the world that might-have-been. (Perhaps a multimedia projection can be used to show a close-up of this, with the OLD LADY's gnarled wrinkled hands on top of a pile of paper with handwritten poetry columns.)*

*Not knowing what to do with the album, the OLD LADY drops it into a Kleenex-filled wire-hatched trash can. The OLD LADY takes the bag out from the trash, ties it up. Takes it with her, as she leaves the room. The lights begin to darken.*

*MARILYN coughs in a horrid fit, all alone in a darkening partition. The lights do not totally fade out, but freeze for a moment on the coughing MARILYN. A river of blood flows down the hospital bed towards the now-empty wire-hatched trash can.*

*Then: the lights fade completely out.*

### Scene 7: Mass Cemetary

*The nurses gather around in a field marked for a mass funeral. This particular funeral quickly ends, and they walk three steps to the next grave. This particular quickly ends, and they walk three steps, yet again, to the next.*

*They stop at MARILYN's open grave. She has a wooden "gravestone," like everyone else. The nurses give their usual fake and hackneyed epithets:*

#### **NURSE 1**

She was such a sweet girl. So innocent...

#### **NURSE 2**

I have only good memories of her.  
I've known her for only a day, but she  
Is one of god's creatures, and I bless her.

*MARILYN walks in from SL. She is dressed all in white, and her rosy complexion has become the grayish drab of everyone else's. She holds a torn piece of paper. Those gathered look at her without surprise. They each hand her a wilted rose. She holds the bouquet of thorns in one hand, while holding the piece of torn paper in the other. She reads her own elegy:*

**MARILYN**

Death by a darkness contracted in tragic innocence... a fall eternal.

*As MARILYN finishes, MAN writes the date of her death on her wooden gravestone. (The date is the date of this production.) MARILYN lowers herself into her open grave.*

*They bury her and leave.*

*Lights focus on her gravestone.*

*A requiem of silence, with only a lonesome wind howling, blowing leaves on the fresh mound. The leaves pile up, and there is no trace of her left at all.*

~~~ *FIN* ~~~