



PETER DE BERMINGHAME

written by

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Based on the true life of Peter de Berminghame

Part I
"The Arrival Of The Normans"
1066 – 1087AD

Part II
"Peter's Return"
1099 AD

Part III
"Richard's Death"
1099 AD

Part IV
"The Forward Spirit"

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SYNOPSIS

Set in the twelfth century, amidst the anger and change of an England under foreign occupation, Peter is torn between his Anglo-Saxon roots and his Norman upbringing. Traumatized by Crusade, he returns home to find himself head of family; responsible for the lives on his impoverished manor.

When his surrogate father, the Baron of Dudley, rejects his quest for a market place, Peter seeks salvation in the arms trade. Peter's station in life is further questioned when he falls in love with a beautiful, yet unattainable, noblewoman. This leads to crisis point, when his younger brother seeks a violent solution to the question of sovereignty.

Peter de Berminghame shows us that the forces of love, loyalty and identity, in a multicultural society, were as challenging a thousand years ago as they are today.

This true life legend, depicts one man's struggle to transform his poor manor, into what would become Britain's second largest city.

If one man is the father of present day Birmingham: it is Peter de Berminghame.

THE PLAYERS**THE ENGLISH****de Berminghame Family**

PETER	Adult; main character – Peter de Berminghame.
CHILD PETER	10 years old, races horse, goes to live in Dudley Castle.
RICHARD the RED	Peter's fiery, red headed, younger brother.
MOTHER	Peter's Mother.
WILLIAM	Peter's drunken hapless father.

Villagers of Berminghame

AEDILTHRYD	Peter's girlfriend.
BOSKER	Villain of Berminghame – Singer. Wife dies in Labour.
KETELBURT	Reeve of Berminghame.

Other English

SUTTON	Roger D'Oily, English Lord of Sutton. X-owner of Dudley Castle.
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FATHER BROWN	Priest to Lord Sutton. In finest worsted threads.
THE HOUNDS	Father Brown's posse.
BOOKIE	Compares and organises the horse races.

COMETUS WILLOWMAN	The storyteller of the woods
HIGHWAY MAN	Highway robber in mask.

VILLAGERS	At the races. Unknown people.
LADIES	At the races. Unknown people.

SAXON SPIRIT	Wears long white shawl with red cross and white death mask.
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THE NORMANS

WARWICK	French Nobility. Races young Peter. Clashes with him on Crusade.
TWO KNIGHTS	Norman Knights who help Warwick attack Peter and Naomi.

Dudley Castle

GERVACE PAGNELL	Baron of Dudley. Norman. Adopts Peter. Peter's surrogate father.
ODOLINA PAGNELL	Baroness of Dudley. Drag role. Richard's seductress.

LALIQUE	Lawyer to the Baron of Dudley
GARIMOUND	Hangman / Tax collector/ Guard. Rotund. Turnip diet. Baritone

Warwick Castle

LORD GODIVA	Lord Godiva.
HELENE	Lady Nicole Helene Godiva of Mercia. Marries Peter.
MERILDA	Companion to Helene Godiva.

OTHERS

SIGMUND the DANE	Blacksmith, Freeman living on Berminghame land.
NAOMI	Peter's woman in Jerusalem.
DOORMAN	Doorman at Warwick Castle.
SENTRIES	Guards at the gates of Dudley castle.
DEAD SARCENS	Lying dead or dying on the battlefield. To be knifed by Peter.

PART I
“THE ARRIVAL OF THE NORMANS 1066 -1087”

SCENE # 1: Exterior. FIELDS near BERMINGHAME. PITCH BLACK – NIGHT.

OPENING MUSIC: The Anthem. Music ends. A comet ENTERS stage LEFT in the sky.

Halley's Comet [Brass 086] Tempo 110

CHOIR			
A	C	D	F
There's a bright star in the sky tonight,		Turning darkness to day-light,	
A	C	D	F
A comet with a fiery tail,		An omen of misfortune...	
F	A		
Or a chance to make things right.			
C	D	F	A
Halley's...	Comet..	Cometh	...

Comet flies across sky and EXITS stage RIGHT.

DAWN BREAKS cool morning mist drifts across fields. From the mist appears COMETUS, of disheveled appearance.

ENTER COMETUS. Walks to centre stage.

[Flute 010] Flute Solo Tempo 90

COMETUS

[Clarinets 080]

Bm A G A Bm
Hear me now, an old man. Tell yeah, the legend of Peter de Berminghame.
Whose reputation shall live beyond his year. But who's story begin'th before his
birth, in that most historic year, of 1066.

Choir in silhouette enters behind Cometus. People mime story of William the Conqueror's journey across the English Channel and events described.

LATIN RECITAL

[Church Organ 030]

CHOIR			
Bm	Fm		
In Christ we Pay			
Am	Em		
In Christ the Lord,			
Bm	F#m	Am	Bbm
He ee ee has very big testicles			
Bm	Fm		
In Chri-sen-dom,			
Am	Em		
A Pagan shall come			
Bm	F#m	Ebm	Eb Abm
Who oo has a bigger set of plumbs			

[Organ 029]

CHOIR

Bm (bass note: B - A - G) G
WILLEM DUX IN MAGNO NAVIGIO MARE
Bm (bass note: B - A - G) G
TRANSIVIT ET VENIT AD HESTENGA
F# (bass note G) F#
HAROLD REX INTERFECTUS EST.
Bm (bass note: B - A - G) G
FUGA VERTERUNT ANGLI.

[Strings 056]

NARRATOR

Bm A G A Bm

October 14th Hastings. Having defeated 3,000 Viking Invaders, King Harold's army march south to defend the crown once more, against the Norman's. Wounded and weary the English are no match for a fresh army. A bloody battle ensues. An arrow hits King Harold in the eye. He is cut down by sword. The battle is lost.

Christmas Day, 1066. Duke William of Normandy marches on London and is crowned King of England. All land is passed to the Normans. English Baron's accept their loss or flee. French would now be the language of the elite. And old Albion would never be the same again.

F#m F#m+g F#m Bm
The Anglo-Norman period had begun...

Peter de Berminghame Part 1.

[C Piano 010]

SAXON SPIRIT

A

Here'th where our story starts,
Anglo Saxon England,

In the 11th Century,
Becomes a Norman country,

Your fathers crops have failed again,
The Baron wants his taxes,

Your manor in misery,
To the extent of penury,

CHOIR

C

Pee-Tarr...

(SAXON SPIRIT)

Before your born

D

Pee-Tarr...

(SAXON SPIRIT)

I came to warn

A

Berminghame

(CHOIR + SAXON SPIRIT)

People of Berminghame

C

Pee-Tarr...

(SAXON SPIRIT)

Sharp as a thorn

D

Pee-Tarr...

(SAXON SPIRIT)

At the dawn

A

Of Berminghame

(CHOIR + SAXON SPIRIT)

People of Berminghame

[Sudden stop.]

EXTERIOR. The sun emerges ready for Race Day. Peter's father William is drinking and talking with his wife (MOTHER).

[dogs barking/ horse hooves clopping/ birds singing.]

Lalique approaches William.

Bass A	Chords	Am	G	D	
Bass F	Chords	Am	F	G7	F
Bass C	Chords	C			
Bass D#	Chords	D#			
Bass D	Chords	D			

LALIQUE

Tu et William of Berminghame?

WILLIAM

I be.

LALIQUE

Baron Pagnell will parle avec toi.

WILLIAM

Right sire.

WILLIAM and LALIQUE approach BARON.

BARON

William, you drink, yet you pay me not.

WILLIAM

Sorry ye Lordship, Saxon Spirit is about, 'n me crops 'ave failed again.

BARON

Ze only spirits about are zose you imbibe. I understand you 'ave a son 'ere today.

WILLIAM

Oi 'ave two.

BARON

One has mastery of 'orse like no other.

WILLIAM

That be Peter. Nobody rides 'orse like 'im.

BARON

Then he shall race my horse, Albion... against Warwick. If he wins, I shall service your debt.

WILLIAM

Yer on! Peter! Over 'ere.

Hunting Horns

CHILD PETER

Father?

WILLIAM

Get on that 'orse an beat Warwick. Or so boil me blood, I'll beat ya black n blue.

CHILD PETER

But Father, Warwick is in the adult races.

WILLIAM

Just get out there and win!

Peter leaves to mount ALBION.

Hunting Horns

BOOKIE

Last call!

WILLIAM approaches BOOKIE to lay a bet. LALIQUE is standing nearby.

WILLIAM

I'll have two schilling on Albion.

LALIQUE

Oi! drunken Englishman. Better hope he doesn't lose.

SONG BOOK – Peter de Berminghame

WILLIAM

Yes sire.

VILLAGERS

[sings] C C+b C+g# Fm
He's too young to be racing with the men. He's only ten.

WILLIAM

Oh he'll be fine.

BOOKIE

Come on now line up.

VILLAGERS

[sings] C C+b C+g# Fm
It's a massive bet. And you haven't won yet!

MOTHER

You're not betting are you?

WILLIAM

Save our skins won't it.

[Horns]

BOOKIE (fast horse racing commentary)

They're off!
 Galloping like the wind.
 Every horse out to win.
 Warwick leads.
 Albion going strong.

VILLAGERS

[chanting] *You must ride, to win the race.
 Clear the debt, save our face.
 Come on Peter, Come on Peter.
 Whip her hard, kick inside,
 Don't hold back, but start to ride,
 Come on Peter, Come on Peter*

MOTHER

William I promise you, if any harm comes to that boy.

WILLIAM

Oh shut up you old hag.

VILLAGERS

[chanting] *The Baron's put his gold on you,
 Pee- tah, Pee- tah,
 Your father told him you can't lose,
 Peter, Peter, Peter, Peter...*

F#major!!![Horns...]

CHILD PETER

[sings] B B+g# E E+d# F#
Albion..., Albion..., Fleet of foot flies Albion...
 E E+d# F# B F# E B
When you charge like a spirit free... he ain't gonna catch me.
 B B+g# E E+d# F#
Albion..., Albion..., Run like the wind yeah, Albion...
 E E+d# F# B F# E B
We're never gonna get caught again... Albion and me...

BOOKIE

And as they come up to the turn,
Albion takes the lead, ridden by the boy.
Warwick on his tail.

MOTHER

[sings] C CDim7 C+Bb Em
Peter your eyes, always twinkled from a far,
Dm D+C# D7 G
Even as a child, you had the magic of a star.
C CDim7 C+Bb Em
I'm not sure why, you were gifted to begin,
Dm D+C# D7 G
But I recognized... a deeper strength within.
[sings] C CDim7 C+Bb Em
Once I saw you, riding that golden mare,
Dm D+C# D7 G
I knew you were for greatness, bound for somewhere...
C CDim7 C+Bb Em
In your eyes.... that shine bluer than the sky,
Dm D+C# D7 G
There's something more, and I think I know why,

BOOKIE

And as they approach the finishing stretch, its Albion in the lead. Albion in the lead, with Warwick coming up strong. Warwick gaining.

WARWICK elbows Peter off his horse.

CHILD PETER

Oowwfff!!

BOOKIE

And the boy's down! Peter is off his horse! Albion is out of the race!

VILLAGERS

Foul play! Foul Play!...

BOOKIE

And Warwick wins!

VILLAGERS

Boo.....!!!

LALIQUE

'E 'as lost.

BARON

But he can ride. Nes pas.

William approaches

WILLIAM

Come 'ere you. You'll feel my belt boy. .

CHILD PETER

But Father!

MOTHER

No. No!

WILLIAM

Peter falls to the floor, protecting his head, in a foetal position. William shoves Mother out of

the way and begins to flog Peter.

CHOIR Take that!
 [*Beat him till he bleeds*]
 Lose would ye!
 CHOIR [*Flog him till he learns*]
 I'll teach ye!
 CHOIR [*Whip him till he's raw*]

Warwick rides up to William and Peter. William stops flogging.

WARWICK
 Too bad you fell boy.

CHILD PETER
 You push me and everyone know it.

WILLIAM
 Don't talk to the Noblemen like that!

WARWICK
 Don't be a sore loser.

CHILD PETER
 You're no match for me.

MOTHER
 Come Peter.

WILLIAM
 Keep out woman.

PETER
 Leave her alone!

Warwick flogs Peter. William pushes Mother to the ground.

WARWICK
 Let me assist you.

WILLIAM
 Be my guest.

William hands his belt to Warwick. Who then flogs Peter as William fends off Mother.

WARWICK
 Right boy, I'm going to whip you as hard as I can.
 Lip me would ye!
 CHOIR [*Flog him till he learns*]
 Take that!
 CHOIR [*Whip him till he pleads*]
 Cry you bugger! [Whip]
 CHOIR [*Beat him till he bleeds*]
 Cheek me now!

Just percussion to emphasis each lash. All goes silent as Warwick flogs as hard as he can, breathing heavily.

Warwick continues to lash Peter, as another calm Peter stands up as does another Mother stand up. Mother and Peter face each other arms at side.

CHILD PETER

SONG BOOK – Peter de Berminghame

CHILD PETER

Father!

WILLIAM

You'll clear all our debts?

BARON

I will..

LALIQUE

It is an opportunity for the boy. He will be civilized. Educated like a Norman.

WILLIAM

But he's English and he'll always be English.

BARON

I will look after him. You may visit.

WILLIAM

I'll not visit. Its a deal.

CHILD PETER

No! No!!

WILLIAM

Tis a deal.

MOTHER

No! No! I won't let you.

Mother attempts to restrain William from handing Peter over to Laliq. She is pushed to the ground by William.

WILLIAM

Get out of it woman!

MOTHER

I won't let you!

CHILD PETER

Mother!

Mother continues to cling to Peter.

LALIQUE

Control your woman.

William lashes out at Mother. They walk away, taking Peter with them. Baron takes a sympathetic glance at Mother. All exit, except for Mother who sings.

MOTHER

G G+f# G+f G+e CHILD PETER
My eyes are dry, Despite the rain *I'll be back, I'll be back*

Am Am+g# Am+g Am+f# CHILD PETER
I cannot feel Having swallowed all the pain,
A C G *Someday I'll be back,*
A C G WILLIAM
Sweet Peter *Good riddance, good riddance,*
A C G CHILD PETER
Take care... *I'm coming back, I'll be home,*

we'll be a family once more...

Flute flutters away....

END OF SCENE #1

SCENE # 2: Exterior. DUDLEY MARKET. Peter CHILD and LALIQUE ENTERS right. They walk through the market place in front of Dudley Castle. Vendors call out goods for sale.

THE NORMANS THEME

Bass notes E-Eb-E G / E-Eb-E B / E G / E G

[Noise of the market]

MARKETERS

E B E B
Come and get ye fresh apples.
E B E B
And ye Hens and sows! An ye Milking cows!
D A D A
All things gold are bought and sold.
D A D A
Kettles are black. And a Riders hat.
E B E B
Ye mutton and pork and ye spade and fork,
E B E B
And Ye working tools for ye april fools,
D A D A
Herrings, sole for ye old king coal,
D A D A
And Bellows leather and a Hat and feather,

LALIQUE

E B E B E B E B
If it can be traded, its brought here, to Dudley market, this is where you'll find it.

CHILD PETER

D A D A D A D A
Must be busiest place in whole a England, never seen anything like it.

LALIQUE

C#m
Uz Normans, Pierre, we are an organised people.

PETER

Fm
My name's Peter.

LALIQUE

C#m
If you are to learn French, you must 'ave a French name. Eh Pierre?

CHILD PETER

Bm
Are you rich?

LALIQUE

Not exactly.

CHILD PETER

What do you sell?

LALIQUE

Nothing.

CHILD PETER

What do you do then?

LALIQUE

[sings] Je m'appelle Lalique,
Mai D'accord... Je suis unique,
I control the money from the market place,
Lawyer to the Baron, I'm his legal Ace.

Je m'appelle Lalique
Envoy to the Baron, fantastique.
Everyone who trades within our control,
Must pay their dues to us or lose their soul

CHILD PETER

You're strange.

LALIQUE

Hmm. Come. Next I will show you your new 'ome, Voila: Dudley Castle.

LALIQUE & CHILD PETER EXIT LEFT.

END OF SCENE #2

SCENE # 3: Interior. DUDLEY CASTLE – DAY. Sitting around the table are the BARON and GARIMOUND, talking animatedly.

ENTER LALIQUE.

BARON

Ah, Lalique, Join us. Come stir your mind a while.

LALIQUE

Sounds inviting.

BARON

The King has decreed we are to help fund war.

LALIQUE

Sounds expensive.

BARON

The Holy Land has been invaded.

GARIMOUND

We must raise money from the English.

LALIQUE

Sounds complicated.

BARON

It is.

LALIQUE

I 'ave a plan..

[sings]

We're compiling a book, My Lord take a look,
It will tell everything that you need to know,
Who owns the land, Livestock it can stand,
Their assets they are listed here for you to command,

If you wish to tax, Better not be so lacks,
Its important you tax, Based on the facts,
So if they complain, Let their pleas go in vain,
Because we will know the tally of the wheat they can sow

[slows]

And if they say they're starving... (woo, oo, oo...)
Say that's really quite alarming... (woo, oo, oo...)
Because its stated here, (written quite clear)
Your land holds 600 deer. (Whop, Whop, Whop, Waaaaar.....)

So...

We're compiling a book, All you need do is look, And,

ALL

It – Will - Tell – You – Everything - That – You – Need – To – Know!

Its call the Doomsday, My Lord it will pay,
It will you grow your stash, long as a Saxon's Moustache
All I can tell, Is you'll do so well,
This surely is the blue print to set the blue bloods aglow,
It cannot wait, We must instigate,
Your seal of approval will set this forthwith,

And if they resist our scrutiny, (woo, oo, oo...)

SONG BOOK – Peter de Berminghame

We'll proclaim there's been a mutiny, (woo, oo, oo..)
We'll do lots of mileage, (visit every village)
Account all we can pillage, (Whop, Whop, Whop, Waaaaaar.)

So...

We're compiling a book, All you need do is look, And,

ALL

It – Will - Tell – You – Everything - That – You – Need – To – Know!

END OF SCENE #3.

SCENE # 4: Exterior. BERMINGHAME – DAYTIME. Laliq and Garimound walk into village of Berminghame. Laliq asks questions, noting as he goes. But villagers are unresponsive. Garimound intimidates.

SWEAR ALLEIGANCE TO THE KING

LALIQUE	RICHARD / BOSKER / KETELBURT
BBB D A B BBB C# D B x 2	
How many fields have you?	
How many Horses too?	<i>(We are poor)</i>
How many leagues have you?	
How many partridge too,	<i>(We need more)</i>
B+B + (D) BBB	

GARIMOUND	
What do you keep?	<i>(urrgh!)</i>
F# + B (E) BBB	
How many sheep?	<i>(arrgh!)</i>
F+B (F) BBB	
How many cows?	<i>(errh!)</i>
E+B (F#) BBB	
How many sows?	<i>(arrgh!)</i>

LALIQUE	RICHARD / BOSKER / KETELBURT
BBB D A B BBB C# D B x 2	
How many villians have you?	
How many workers true,	<i>(None for you)</i>
How many ploughs have you?	
How many chickens too?	<i>(None for you)</i>

GARIMOUND	
B+B + (D) BBB	
How many men?	<i>(urrgh!)</i>
F# + B (E) BBB	
Under your hand?	<i>(arrgh!)</i>
F+B (F) BBB	
Tied to the land,	<i>(errh!)</i>
E+B (F#) BBB	
Under command,	<i>(arrgh!)</i>

GARIMOUND

A B C# DE F# G

Swear Alleigance To The King!

LALIQUE

G D F# G E

Kneel down or you'll swing

Richard / Bosker / Ketelburt go down on their knees and clasp hands together in prayer.

RICHARD / BOSKER / KETELBURT
B D E G B F# B (x 4)
William The Conqueror, William The Conqueror,
He's a very very very fine man

Harold took it in the eye, Now its time to say goodbye,
William is a very fine man,

William the Conqueror, He'll look after ye,
A King and a very fine man!

GARIMOUND

A B C# DE F# G

Swear Alleigance To The King!

LALIQUE

G D F# G E

Kneel down or you'll swing

GARIMOUND

(RICHARD, BOSKER, KETELBURT)

G

Bm

You're a poor little village and you have no food,

(We have no food, and we want more...)

A

Bm

So don't get scheming or thinking up no good,

(Oh goodness me that just won't do...)

G

Bm

Do you want to die,

(As if we do, as if we do?)

A

Bm

You are on your own,

(We're on our own, we're on our own...)

A

G – (F#) Bm

You are all alone.

(Who will come and save us, because we are all a, we are all a-lone...)

Garimound wags a finger at the Villagers and starts to leave. The English direct their song at the departing Normans, who don't hear.

CHORUS

d - a - b - a

We're the English

d - a - b - a

We're the English

a - d - a

We're the English

ENGLISH

E - f# - g - f# - e - d - a

The men who'll have revenge

E - f# - g - f# - e - d - a

One day those bastards will repent

The Normans sing to each other, debating the problems posed by the English.

NORMANS

b - c - b - a - g - b

Beware the Englishman

b - aaa,

Les oues et bleu,

b - d - b

Les English

b - c - b - a - g - b

Ne bouvey pas le vin,

b - aaa

Le cheau et blanc, Their skin is so pale,

b -aaa

LALIQUE

g - f# - e - d - c - f# - g - d

How can we deal with the English, [Wah!] Ransack and flout our court,

g - f# - e - d - f# d - g - f# - e

d - g - f# e - d - a

Sabotage our law, We beat them and, We kill them, Still they fought,

f# - g - e

Les English!

CHILDREN [Sung by Children Skipping]

a - d, g# - d, e - g# - a,

Normans, Normans, everywhere,

Hiding, listening under stair,

Try to catch you if they can,

Never speak of Englishman

ENGLISH

a# - d - a

The English

NORMANS

g - a - e

Les English

CHILDREN

d - e - d

The English

ALL

D

ENGLAND!!!

END OF SCENE #4

SCENE #5 Exterior. LICKEY HILLLS. Green fields, where soldiers prepare for their off. All soldiers, knights assembled on fields. Making indiscernible talk.

Cometus enters and moves to up centre stage.

COMETUS

While the hot blood of English rebels is spilt under Norman suppression, Turks invade the Holy Land. Pope Urban II declares War on Terror. Spill not the blood of Christ, for it floweth in each Christian. But not in the Muslim. So kill him!

ENSEMBLE - sings

D	A	G
Together we are	changing the	world,
G	A	D
Together we will	fight to save some	- one.
D	A	G
Together we will	stop oppre -	ssion
G	A	D
Together we o -	ppose aggre-	ssion

Cometus narrates as the Ensemble hum the tune of Together We Are Changing The World. In the back ground Peter swishes a sword around, showing his prowess.

COMETUS

Peter grew older at Dudley Castle.
He learnt French, the codes of a Knight,
How to handle a sword, how to fight.
And as he became a man, he joined the Baron,
on Crusade, to capture... Jerusalem!!

Hannah's Theme – on Musette. While Ensemble enact a march.

ENSEMBLE

Sings Oh we'll fight the fight till we win the war,
Though we don't have faith in the cause at all,
We shall follow just-like-sheep, [baa...]
With our conscience fast-a-sleep. [zzz...]

Oh the Pope told us it was cool to kill,
Its the Christian blood you must never spill,
Forty thousand in-fan-try,
Kill every Muslim that-you-see.

For we will win the War
If we must kill them all,
For the Saracen enemy,
For Christendom to be free.

END OF SCENE #5

SCENE # 6: Exterior. WAR SCENE. Bright Daylight. PETER, SUTTON, WARWICK, TWO KNIGHTS, CRUSADERS Vs. SARACENS doing battle. Drums, Horns. Loud roars. Clanging of swords against shields.

ALL
ARRRRGGGHHH! YEEEEEEAAAHHH.!

Light fades. CRUSADERS force SARACENS back. SARACENS fall dead or wounded as all CRUSADERS but PETER leave stage fighting. PETER continues to battle with final SARACEN. He forces him to ground. Stands over and kills him. Battle off stage fades to silence. Light fades again. Stars appear against darkening sky. PETER stands with dagger, over prostrate dead or wounded SARACENS. We hear PETER breathing heavily – exhausted.

ENTER Warwick and Sutton. PETER steps back into the shadows. They survey the SARACENS.

SUTTON
So hard iz battle... a man could forget he has a home?

WARWICK
Here iz where my 'ome lies. [Beats his heart.] Look. [Warwick points to PETER in distaste.]

SUTTON
Pierre. [calls.]

WARWICK
If tisen't the Muslim lover 'imself. Of all ze scum to survive.

A light shines briefly on Peter. We see he is covered in blood. He takes a step forward. Looks at the bloodied dagger in his hand, as if he might use it on Warwick.

Me thoughts you'd died in ze last attack... I'll just have to keep putting you up front.

SUTTON
How count you those alive? [Sutton addresses Peter, but no reply is given.]

WARWICK
Kill zem all!

Warwick turns his back on Peter and walks away. The hand in which Peter holds the dagger, shakes. Sutton raises a hand to placate him and eyes Peter with sympathy, then turns to exit with Warwick. Sutton glances back.

Peter circles the dead and wounded, methodically stabbing each body. He stops to examine the his dagger. Licks the blood from its blade. CHILD PETER appears in plain white smock standing amongst the dead. His face is hidden by a featureless mask.

CHILD PETER
Will you play with me Daddy?

Peter is transfixed. CHILD PETER disappears.

PETER
Where are you?....

CHOIR sings Berminghame Choral Finale.

PETER
[Peter spins searching the sky] Who's there!

ENTER TWO KNIGHTS...

KNIGHT

Come Pierre.

PETER and TWO KNIGHTS enter CAVE. We see them mime, an interrogation of Monks 1 and 2, to the sounds of small skirmishes from outside. A small Boy hides in corner, hidden in hooded robe.

ENTER WARWICK. Sounds of skirmishes diminish.

KNIGHT

Talk! Damn you! (punches Monk 1.)

MONK 1.

Urgh!

WARWICK.

Do zey talk?

KNIGHT

They won't yield, m'Lord.

WARWICK

Where is zee True Cross?

MONK1

No comprende.

WARWICK

Don't lie Monk. Ziss iz zee Holy Sepulchre. Where Jesus Christ was buried. 50,000 men have perished in our quest to regain ziss blasted cave. And all zat iz in it, iz a wooden cross. Which you lying monks ave 'idden. Now where is it?

ENTER SUTTON with sizzling hot poker iron, held in swathes of leather.

SUTTON

Its friggin' hot.

WARWICK

Take off iz robe.

PETER

Talk Monk! [Slaps Monk's face.] In God's name..

WARWICK

Stand aside.

MONK 1

No comprende. [Stammering]

Warwick takes the hot poker from Sutton.

SUTTON

Talk you fuckin' monk! Or you're gonna get it. [Shakes Monk 1.]

WARWICK

Turn 'im over... Pierre! Keep him still.

[Pierre and Two Knights pin Monk 1 in bent over position.]

MONK 1

Signor! No comprende!

Warwick lifts up the Monk 1's cassock, exposes his bottom. Warwick points at Monk 2. Spits on the iron. It sizzles.

WARWICK

You are next.

MONK 2

We don't know anything!

MONK 1

No! No! No! No!

Warwick rams the poker up Monk 1's rectum.

MONK 1

Arrragghhh!!!! [burning noise -Tssssssss.....]

Monk 1 flops to floor with iron still sizzling in his rectum.

SUTTON

Christ! Wot smell.

WARWICK

Bring ze boy 'ere!

Knight fetches the boy.

MONK 2

Don't say anything boy.

WARWICK

Take off iz robe....

Two Knights remove the Boys robe, revealing CHILD PETER wearing a white mask. Peter drops to his knees in disbelief. Warwick puts his hand between the boys legs. Then removes his sword from its scabbard.

If you don't tell me where zee cross is, I will slice it off.

PETER

No! He's only a boy!

WARWICK

Pierre!

PETER

No! Roger, stand with me!

SUTTON

Not now Pierre.

PETER

If not now, when mean'st a thing?

[Warwick brings sword between CHILD PETER's legs.]

CHILD PETER

In di cave below. Ci, it is buried dare.

WARWICK

Zair. Twazen't 'ard woz it.

SUTTON

Thank god.

Warwick slices violently between the boy's legs with his sword.

CHILD PETER
Arrrrggghhhh!

PETER
Nooooo!!

The Boy slumps to ground. Peter lunges at Warwick. Warwick anticipates. Heavy slash of sword to Peter's extended arm. Peter falls to floor clutching painful broken arm. The Two Knights gather round and beat Peter until he moves no more.

Sound of the skirmishes increases. Drums, Horns. Loud roars. Clanging of swords against shields.

ARRRRGGGHHH
YEEEEEEAAAHHH.

EXIT STAGE RIGHT - Warwick, Two Knights, Sutton, with Monk 2 and carrying boy.

ENTER Naomi- Stage left – she meets Peter crawling. Shrouded in cloak, she helps Peter into her home and attends his wounds and creates a splint for his arm – STAGE LEFT.

Stars appear against fully black sky.

ENTER STAGE RIGHT – BARON of Dudley, KNIGHTS, CRUSADERS, Warwick, Two Knights, Sutton who make camp fire; good humour, clinking of tankards and some wounded groaning softly. Knight notes Naomi's and peeks in unaware.

WE TOOK JERUSALEM Sung by all CRUSADERS.

CRUSADERS	
F [a - g# - a- c- a -f] We took Jerusalem, Bb [f -f - f- c] And though they fought,	C [a - g# - a- c- a -f] We slain the Muslim, C7 [e -e - e - b] F [c -g# - a -f] Our onslaught, They couldn't win,
We took the capital, We scaled the walls And we were in...	The Golden Temple, Kicked down the doors

CRUSADERS hum tune over dialogue .

WARWICK
I have sad news your honour.

BARON
Pray tell.

WARWICK
Your Pierre...

BARON
How did he...?

WARWICK
Valiently, to the end.

Baron stands and distractedly wanders off in shock and alone in deep thought.

KNIGHT
Here's one in the eye for Harold! Check! [playing chess]

KNIGHT
M'Lord. [whispers into Warwick's ear]

SONG BOOK – Peter de Berminghame

WARWICK

Right, come. We shall sort this, once and for all....

CRUSADERS

	Bb	F	C	F	
	Janus stood above the crowd,		Head on his sword which he waved around,		
	Bb	F	C		
	Lost his footin' dropped it to the ground,We just fell about...				
	F		C		
[CROWD]	La, la, lar, la, la, la...		La, la, lar, la, la, la...		
	Bb		C7	F	
[1]	Oh praise Allah!	[2]	Oh ce la vie,	[3]	Oh glory be...
	F		C		
[CROWD]	La, la, lar, la, la, la....		La, la, lar, la, la, la...		
	Bb		C7	F	
	Oh praise Allah!		Oh ce la vie,	Oh glory be...	
	Bb		C7	F G# Bb C F	
	Oh praise Allah!		Oh ce la vie,	Oh glory be...	

RIGHT STAGE, [Over CRUSADERS singing] Warwick and Two Knights go LEFT to kick in front door of Naomi's house. Peter reaches for his sword, but his broken arm gives and he falls to the floor clutching his arm. He is pinned to the floor by Two Knights.

Warwick shoves Naomi to floor, unravels his tunic and lies down on her. She struggles, but he persists and thrusts up and down on her for a short while. Rises. She spits on his tunic. Warwick withdraws his sword and thrusts it into the womans chest.

PETER

NOOOOOOOO!!!! [over silence]

Song resumes... Peter struggles, Warwick slowly moves towards Peter. Peter is held standing by Two Knights. With same knife, Warwick stabs Peter in chest and twists the knife as he stares into his eyes.

PETER

Arrrrgh! [Peter slumps]

Two Knights lower Peter on top of dead woman. Warwick and Two Knights depart in hurry, to join the others to sing last part of song, jovially. All Knights walk off stage as song fades out. Lights fade to night.

Remaining on stage Peter and the Naomi still slumped on floor.

Eerie music. Berminghame Choral Finale . MALE CHOIR

A SAXON SPIRIT (cloaked in white, with a blank white mask) carrying a large silver sword appears in the sky, and descends to earth. Drops to Peter's side.

The SAXON SPIRIT lays a hand on Peter's shoulders and pulls him up to rise. Peter rises to kneeling position and the SAXON SPIRIT lands the sword softly on each shoulder and then Peter's head.

SAXON SPIRIT

Arise... Peter of Berminghame [Hands sword to Peter.]

PETER

Who are you? [SAXON SPIRIT ascends into sky.]

Why me? [SAXON SPIRIT disappears.]

WHO ARE YOU! [At the top of his voice]

Total darkness.

END OF SCENE #6

**PART II
Peter Returns**

SCENE #7: Exterior. BERMINGHAME MANOR. Richard with Bosker are waiting outside for arrival of Bosker's baby.

[010 C Piano] Am+g - Am+f# - Am+e - G+a - F+g bass note - G

RICHARD

Bosker. My friend.

BOSKER

I can't believe. Soon to be a father. Eh Richard, how likest you that?

RICHARD

Tis good.

BOSKER

Brigita and I have tried so hard. She has skimped many a meal. But dreams have we for nourishment. And soon be a family!

Baby cries off stage. Osdrid enters, having left the house.

OSDRID

Its a girl.

BOSKER

A girl! Oh joy, a sweet girl....As many stars are in the sky, do I thank thee Osdrid. My wife, Brigita, how is she?... Is?..

OSDRID

She was brave.

BOSKER

No.

OSDRID

I'm sorry.

BOSKER

NO!.. No!... No, no!

OSDRID

I will pray.

Osdrid puts arm on Bosker's shoulder.

BOSKER

How can we live in this darkness. (sobbing) Take my child. Richard. I beg you.

RICHARD

Oh, Bokser.

BOSKER

I have no food. My baby.... But when do the Normans come? What will they do, if we don't give them our food?

OSDRID

You can pay them, can't you Richard?

BOSKER

Master, help me.

OSDRID

Tell us we are not doomed Richard.

RICHARD

Leave me alone!

Richard exits into the night, alone.

RICHARD

Am + G F#
One life, born into a world full of insanity,
F E
One life, born to a world of inequality,
FF FF FF G
I can't even feed my family? [Slumps to ground]
FF FF FF G
Look at me!.... [falls to knees]
FF FF FF Am

Enter Adelthryd to comfort Richard. She wraps her cloak around Richard and takes him indoors.

END OF SCENE #7

SCENE #8: Interior. DUDLEY CASTLE. Baron and Lalique are standing by the window.

LALIQUE
He az murdered again.

BARON
Who?

LALIQUE
Alfric of Habourne.

BARON
Is he one of our Blacksmiths?

LALIQUE
E is.

BARON
Damn those English rebels! Know we anymore Blacksmiths?

LALIQUE
There's Sigmund the Dane.

BARON
Where iz ee?

LALIQUE
In ze manor of Berminghame.

BARON
So make sure he can do zee work.

LALIQUE
What to do of ziss Man in zer Mask?

BARON
Find im. And kill im!

END OF SCENE #8

SCENE #9: Exterior. WOODS AT DUSK. Singing heard off stage.

We're the English, And we will over come
We're the English, We'll kick out all the scum.

Ne'er let it be said, that,we're well bred,
We're strong and proud and we sing aloud, coz,

Men enter stage right. (RICHARD, BOSKER, KETELBURT, SUTTON)

We're the English, And we will over come
We're the English, One day our time will come,

Here come the Saxons, The Angles and the Jutes,
We'll take the Normans, We'll run those fuckers through

ALL	SOLO
We'll nail them to,	the English Cross,
We'll chase them down,	the Roman Fosse
We'll sever their heads,	with a Saxon Sword,
We'll rape the beds,	of the Norman Lord,

They'll wish they'd never come,
They'll wish they'd never come,
E - I - O - U
They'll wish they'd never come here,

FE, FI, FO, FUM, I smell the blood of an Englishman

Whoa!!!..... (crescendo),
We're the English We're faithful strong and true,
We're the English So be careful what you do,

We'll run them through,	with a Saxon Sword,
We'll rape the beds,	of the Norman Lord
We'll slit their throats,	from ear to ear,
Take AN-Y-MAN!!!!,	(spoken) who spills my beer,
Ha, ha, ha....	

SUTTON
Meine Blut. (Salutes: beats right arm across chest and raises left arm in fist.)

REST OF MEN
Meine Blut! (Salutes)

RICHARD
As master of Berminghame I put me men and all me services to you sire.

SUTTON
Richard the Red, you are a good man

RICHARD
Sire, hear'eth you the news?

SUTTON
What news?

RICHARD
Murderer, hath attacked again.

SUTTON
Do tell.

RICHARD

Earlebald from Selly Oak. Tis said as a skilled swordsman, did slice off both iz arms and watch him bleed a death.

SUTTON

Who would have such a blade?

BOSKER

A Danish blade for sure. And hark this.. those watchin' say he wore a white mask, to hide his face.

RICHARD

Shan't hide that he kills for the Normans.

BOSKER

That be true. Coz he kill only English.

RICHARD

D'ye think the Baron's behind it sire?

BOSKER

Ez a bad 'un. Ain't he Sire?

RICHARD

Must be 'ard seein' ye family 'ome full e bleedin' Frenchies.

BOSKER

Dain't ye worry sire, we'll git Dudley Castle back fe ye.

SUTTON

Now listen men... Gather round.

[SINGS]

I want, to take, this Ba-ro-nate,
Its my right, by birth and blood,
Pagnell, stole it, from my clan,
And now he thinks, he's quite the man,
So pick, a date, Let's set our course,
And seize the castle, by force...

MEINE BLUT

But what shall we be, when we rule,
We're tired of being everyone's fool,
We want to be-in-charge, Make-it-large,
We'll not be mucked around, with an Englishman back on the crown,

SUTTON

I want to take, his Ba-ro-nate,
Its time the English Earls rebelled,
Pagnell, shall lose, his confidence,
When I stake his head upon my fence,
Its time to take this Baronate,
So let's seize his castle,
By force.....

END OF SCENE #9

SCENE #10: Exterior. BERMINGHAME MANOR. Winter time. Christmas Day. Snow on ground. Enter Richard stage left with axe, to chopping up wood for the fire.

COMETUS enters... Picks up soil from the earth.

COMETUS

Berimingham's soil was ne'er good. Crops did fail. The blight.
As winter drew and darkness fell, One man would set things right.

Peter de BERMINGHAME Part 2. - Sung by SAXON SPIRIT

SAXON SPIRIT

The Baron he had trained you
To take you on Crusade,
Christians fighting Muslims
In a battle for the age

After years of war you return
To find your father dead and gone,
In Berminghame you find yourself,
The heir apparent son

(CHOIR)	C Pee-Tarr...	(SAXON SPIRIT)	On your return
	D Pee-Tarr...	(SAXON SPIRIT)	There's much to learn
	A Of Berminghame	(CHOIR + SAXON SPIRIT)	Peter de Berminghame
(CHOIR)	C Pee-Tarr...	(SAXON SPIRIT)	What you gonna do?
	D Pee-Tarr...	(SAXON SPIRIT)	Because they look to you...
	A In Berminghame	(CHOIR + SAXON SPIRIT)	Peter de Berminghame

Peter enters stage right. Peter stops in his tracks to watch Richard at work. Richard looks up.

RICHARD

Peter? You live!

Richard runs up to Peter. They embrace.

Tis said you'd died in the Holy Land. Lord Warwick saw you die.

PETER

Merely a wound.

RICHARD

You are ... a Knight.

PETER

You have grown!

RICHARD

Father, past away...

PETER

Oh.

RICHARD

The Spirits... [Peter acknowledges without sound]. But let us rejoice. Tis Christmas and everyone must see my big brother. Back from the dead!

BOSKER

Could it be, Master Peter?

PETER

Bosker how are you?

BOSKER

Rumour as it ye dead.

ALL PLAYERS FREEZE. PETER IS IMAGINING.

WARWICK [OFF STAGE]

Where is zee True Cross?

MONK1 [OFF STAGE]

No comprende.

PETER

Talk! Damn you!

RICHARD

Peter?

BOSKER

All there iz he?

RICHARD

Peter?

BOSKER

Maybe iz a ghost?

RICHARD

Don't be a wazzock!

PETER

(dazed) Oh...

RICHARD

You alright Peter?

PETER

I be fine.

BOKSER

Well... day to ye Master.

EXIT Bosker.

RICHARD

... You 'ave returned to awful times. Normans do grind our souls into the mire. And the Man in the Mask do kill us all.

PETER

The Man in the Mask?

RICHARD

Aye, 'e kills only English... Shall you stay long?

PETER

For good. We be a family again. And our name be “de Berminghame”

RICHARD

A 'sir's' name. Uz?

PETER

Tis the way of things.

RICHARD

Tis not the English way.

PETER

Tis my aim to start a market place. For livestock and commerce. Here in this manor. And the Penny we shall take from all who trade, will erase this evil curse.

RICHARD

Here? Ale musta gone to your head. We're barely a string of houses, poorest in the Baronate.

PETER

(Peter gesticulates and waves his arms about to illustrate his point.)
We sit between the castle's of Dudley and Warwick, markets of Worcester and Lichfield, all roads from Stratford to Chester pass nearby. If we open, they will come.

RICHARD

Only a noblemen can ask the King for a market. Why'd our King listen to you? A King I hear, who dun't even speak English.

PETER

Tis true. For he lives in Aquataine.

RICHARD

He call himself King of England and dun't even live 'ere!

PETER

Latin can he speak. For tis the tongue of power.

RICHARD

Only language they understand is that of the Danish blade.

PETER

The axe wineth not the war. In the name of the Pope, they came; Celts, Norsemen, Germanics, Romans.. even the Egyptians.

RICHARD

Who're they?

PETER

To fight the Saracens.

RICHARD

What they like?

PETER

Different... Yet the same.

RICHARD

I bet they are not so fierce as uz?

PETER

There is none so brutal.

RICHARD

Tell me Peter, how you kill 'em? How you kill 'em? How you kill 'em? (fades)

PETER FREEZES. We are back to the scenes in his head.

WARWICK [VOICE OFF STAGE]

Zair. Twazen't 'ard woz it.

SUTTON [VOICE OFF STAGE]

Thank god.

CHILD PETER [VOICE OFF STAGE]

Arrrggggghhh!

PETER

Arrrggggghhh!

RICHARD

What the...!

Peter looks at his shaking hand and stops it with his other hand.

PETER

We are the Barbarians. And after this Crusade, the whole world shall know of it.

RICHARD

Oh, I wish I coulda cum with ya.

PETER

Tis not something to want.

RICHARD

How c'n ye say that?

PETER

Enough!

RICHARD

It's not fair. I want to fight. Kick out the Normans.

PETER

Now that father has gone, I am master of this manor. And you will not fight in any wars.

RICHARD

Not even for a King?

PETER

For no man!

RICHARD

What about the evil Muslims?

PETER

Tis not the Muslim who is evil.

RICHARD

Is it the Franks?

PETER

Is the Hawk evil? For it kills in cold blood, lo return'eth to its nest, in peace.

MOTHER

Richard! Whose there?

RICHARD

You must see Mom. She is sick.

Peter and Richard walk into Mother's room, where she lies in bed, companion by her side.

PETER

Mother.

MOTHER

Peter. You are home?

PETER

Oh Mother, I am home for good. Here is where I belong. We are a family.

MOTHER

Peter..... I know you will succeed,

CHOIR

Now its time for you to lead,

MOTHER

Richard.... Hair burnished by the sun,

CHOIR

You were always the wild one

MOTHER

Take care, not to tangle with Kings,

CHOIR

Let them rule, Let them tax,

Don't get caught up in attacks,

MOTHER

Your father he was wrong,

Its not where you are from,

CHOIR

But where you belong,

MOTHER

Peter... Which d'ye value most... Truth Or Loyalty?

Peter is in shock at how ill his mother has become...

RICHARD

Rest a while.

PETER

Yes, rest Mother.

MOTHER

Peter... he weren't ye father. [MOTHER SLUMPS]

RICHARD

Mom!

Companion checks for pulse. Peter's hand is shaking. He is stunned.

COMPANION

She has succumb to the darkness. [Lays a white shawl with red cross over it]

CHOIR (Gregorian Choir – sustaining on the low 'D)

[C Piano 010]Am+g - Am+f# - Am+e - G+a - F+g bass note – G

RICHARD

NO! No, No.

COMPANION

I pray for you both. (kneels and bows)

RICHARD

SONG BOOK – Peter de Berminghame

How shall we live in this darkness. (sobbing) Tell us we are not doomed Peter.

COMPANION

Food. We need food.

PETER

Leave me!

Peter EXITS abruptly, into the night, alone.

Am + G F#
 One life, in a world of insanity,
 F E
 One life, in a world of inequality,
 FF FF FF G
 I will never see my family?
 FF FF FF G
 Look at me!....
 FF FF FF Am

CHOIR

Humming the tune.

[083 Eng Horn]A C G A

PETER

a - b- c - e - d - b - c
 There's a dark stain on this flag, (clutching the red cross)
 a - b- c - e - d - b - c
 The blackest feeling I've ever had,
 e - d - c - d - a - c - e - d - c - d
 Deep in my heart, There's a knot in my throat
 d - e - d - c - d - c - b - G
 A yoke on my country....

[090 Trombo.] E6 E
 ENGLAND!!!! (Screams and falls to his knees in the snow)
 Am....

ENTER BOY PETER IN WHITE MASK. HE PROGRESSES TOWARDS PETER. DOOR OPENS.
 PETER STOPS AS HE SEES AEDILTHLYRD ENTER.

Aedilthryd scurries over to Peter and kneels down in front of him. Parting her robe, she pulls his head into her chest. They rock back and forth. She stands and encourages Peter to his feet, by lifting his arm. He stands and she throws her shawl over his shoulder and guides him indoors.

AEDILTHRYD EXITS WITH PETER. The door closes behind them.

THE BOY IN THE MASK EXITS.

END OF SCENE #10

SCENE #11: Interior. BERMINGHAME MANOR. Peter is sat on a bench, with Aedilthryd sat facing him, her legs either side of his. She is rocking back and forth.

Music
 AEDILTHRYD
 Bm
 You're the devil Peter, In disguise,
 D
 You're a hard man, Whose been bitten twice,
 Em Em+f# Bm
 Like a man possessed, your makin' love to me,

PETER
 Urrgh... (Peter rests with head lowered into Aedilthryd's chest.)

Music
 AEDILTHRYD
 (stroking her fingers through his hair and over his face.)
 Bm
 But there's a kindness too hidden in your soul,
 D
 A tenderness that you can't control,
 Em F#m Bm [Music stops.]
 A purer man I've not met, Honestly

Enter Richard, looking perplexed.

AEDILTHRYD
 Master Richard.

RICHARD
 Aedilthryd.

PETER
 I must attend Baron Pagnell. [Peter gently pushes Aedilthryd off his lap.]

RICHARD
 Iz the enemy, 'e took ye away from uz. Where be ye priorities?

AEDILTHRYD
 Later. (Kisses Peter.) Master.

Aedilthryd departs.

PETER
 Tis my honour to attend the Baron.

RICHARD
 Ye should attend ye family.

PETER
 I have a duty and shall dispatch it. [Peter busies himself with preparations.]

RICHARD
 Care ye more of him than uz!

PETER
 I attend him because he is my master. As we all have masters. Tis not in our interest to challenge the Baron.

RICHARD
 Worried iz you? Afraid the English Earls might rebel?

PETER

Fear I, only for the future of this manor.

RICHARD

The Baron's a Frenchie and ye know it!

PETER

He has just fought three year for England's glory.

RICHARD

Ez still e Foreigner.

PETER

Mind your tongue!

MUSIC

G A G
 No one controls me....
 G A G
 No one can hold me.... back
 C D
 Coz I'm a kestrel of the sky,
 C D
 Free to go where ever I fly,

I've got a plan.... den den den den den den den. For the Englishman.

You're such a sucker...
 Blind as a lover..
 They say, Cum on Peter adopt our rule,
 They compromised you like a fool,

PETER

Who are you to talk of what is right?
 You are the one provoking the fight,

RICHARD

An Englishman should always be free,
 Brother take it seriously....

PETER

I do.

RICHARD

We have a plan see...
 Restore our dignity...
 Our problems solved in one go,
 Elimination with a fatal blow,

PETER

In you're violent solutions I don't agree,
 If we want to win change, act peacefully,

RICHARD

And the vacuum left when they're gone
 Will be left for us, to carry on....

It's time to act! Den den Den Den Den den Den.

PETER

Is that a fact!

PETER

Richard I see terrible things afoot.
 A painful end in sight,
 [Peter seizes Richard by both arms to face him.]
 If you keep on pushing the wrong way,

SONG BOOK – Peter de Berminghame

Then my worst fears, maybe right.

RICHARD

[Richard shrugs off Peter's hold]
No one..... No one..... Controls.... MEEEEEEEEEEEE!

Exit Richard in a hurry, bumping into Ketelburt who enters.

PETER

Forgive him, Ketelburt. He is a hothead.

KETELBURT

Not called Richard the Red for nothin'.

PETER

Yes.

KETELBURT

Master, its about our tools. Sigmund hath made neither scythe nor nail for nigh on two year.

PETER

To what does be labour?

KETELBURT

Armour, Mail, Swords for Noblemen. Everyone know it.

PETER

Before the cock crows, shall I be at his door. Thank ye Ketelburt.

KETELBURT

And Master.

PETER

Ketelburt...

KETELBURT

Don't waste yer time with a market. It'll come to no good. Master.

PETER

... Go to my hall. Tell them to furnish you with meat, for your family.

KETELBURT

Thank ye master. Good day to ye.

Exit Ketelburt.

WE MUST LEARN Sung by Peter to the himself as he roams through the woods.

PETER

Am	Am(+Ab)	Am7	A9
We must learn,	To believe,	That we can live together,	
Gm	Gm(+F#)	Gm7	G9
If we try,	We'll succeed,	And we won't fight wars forever,	
Cm	Cm(+B)	Cm7	C9
If we learn,	To respect,	All the differences between us,	
Bbm	Bbm(+A)	Bbm7	Bb9
We'll have love,	We'll have peace,	And a common goal between us,	

Cm	G		
If we learn...	If we Learn		
Cm	G	Cm	G

SONG BOOK – Peter de Berminghame

Whoa	Oaaa	Oaaaa	oaaa.
Am	Am(+Ab)	Am7	A9
If we learn,	To accept,	To be different isn't wrong,	
Gm	Gm(+F#)	Gm7	G9
We'll be free,	To enjoy,	In the land which we belong,	
Cm	Cm(+B)	Cm7	C9
If we learn,	Try to see	There's a friend that stands beside us,	
Bbm	Bbm(+A)	Bbm7	Bb9
If we learn,	That the points,	Shouldn't come between us,	
Cm	G		
If we learn...	If we Learn		
Cm	G	Cm	G
Whoa	Oaaa	Oaaaa	oaaa

END OF SCENE #11

SCENE #12: Interior. DUDLEY CASTLE. Peter approaches gates of castle. Knocks on gates. The guard Garimound answers. He is a large rotund man.

THE NORMANS THEME Bass notes E-Eb-EG E-Eb-EB E G E G

GARIMOUND

Who goes there?

PETER

Pierre.

GARIMOUND

But yow dead.

PETER

Then his ghost.

Guard opens the gates.

GARIMOUND

Pierre. Well I never.

PETER

Garimound. You have lost weight.

GARIMOUND

I'm on the turnip diet. (BRRP!) Excuse me.

PETER

I am here to see the Baron.

GARIMOUND

Good to see ye Pierre. The Baron e's excited.

Garimound leads Peter to the Baron's chamber, then leaves. Peter knocks on the door.

BARON

Who is it?

PETER

Tis I.

Baron rushes to door and welcomes him in.

BARON

Pierre. So you live! My tis good to see you.

Then embrace.

PETER

So tis.

BARON

Let me see you. You look good. But where are your things? Shall you stay?

PETER

My home be in Berminghame now.

BARON

(crestfallen)

I see... Iz Zair anything I can do for you?

SONG BOOK – Peter de Berminghame

MUSIC

PETER

A	G	G	A
Will you help me start a market,		Back in Berminghame	
A	G	G	A
If I'm to gain a Charter,		I'll require a helping hand	
D	C	B	A
Will you take my proposition,		And present it to the King	
D	C	B	A
Without your help.. father..		I wouldn't be a thing	
G+sus4		A+sus4	
Coz its hard...		To be an Englishman	
G+sus4		A+sus4	
Yes its hard...		To be an Englishman	

BARON

A	G	G	A
Forgiveth me Pierre.		I cannot help your plan	
A	G	G	A
All existing markets,		Belong to noblemen,	
D	C	B	A
If I were to propose this,		It wouldn't go down well,	
D	C	B	A
Instead of a market,		Why don't you buy and sell.	
G+sus4		A+sus4	
I know its Hard...		To be an Englishman	
G+sus4		A+sus4	
Very hard...		To be an Englishman	

PETER

A	G	G	A
You see me as a foreigner,		I was born here.	

BARON

A	G	G	A
I've taken to your customs,		And I even drink your beer.	
D	C	B	A
If you see me as the enemy,		Then you couldn't be more wrong,	
D	C	B	A
Because I'm your greatest fan,		This is the place where I belong,	

BARON + PETER

G+sus4	A+sus4
Sometimes its hard...	To be an Englishman
G+sus4	A+sus4
Understand,	I'm doing what I can.

To be ee ee ee An En en en glish... Man....

Peter leaves the room politely but in silence, closing the door behind him. Garimound is waiting and escorts him to the main hall.

GARIMOUND

I've lost nearly 4 pounds thiz week.

PETER

And it makes all the difference.

GARIMOUND

If you add herbs, turnips can be quite tasty.

END OF SCENE #12

SCENE #13: Exterior. SIGMUND's MANOR, edge of Berminghame. Blacksmith, Sigmund The Dane is working [hammers and metal clanging].

SIGMUND

C
I'm Sigmund the Dane, Everybody knows my name,
G
Performing tricks, With my metallurgics!

Iron can be fashioned into shields and swords,
I've customers a plenty, From crooks to Lords,
Everything of metal, they come to me...
Supplied in a veil of secrecy...

I'm Sigmund the Dane, Blacksmith is my game,
If your horse needs a shoe, I can fashion that too,

I've armed Baron's with Axes, Mace and Hook,
I made an Iron Maiden for a terrible crook,
But don't try to court me with blandishments
I only work for bullion or gold ducats,

I'm untouchable see, Coz everybody needs me.
I'm in with the law, don't pay rent at all....

Now that's what I call fame..
I'm Sigmund!.. Blacksmith!.. The Dane....

Peter approaches on horseback. Sigmund's barn door is open.

SIGMUND

Why, come ye Peter. What bring ye here so early in the morn?

PETER

In passing. Seeking water for my horse.

Peter dismounts and leads ALBION to a bucket of water.

SIGMUND

Let me refresh you both. I heard you return'd.

Sigmund busies himself with goblets and wine. Peter picks up a sword in the making.

PETER

Tis a fine weapon.

SIGMUND

This arms race, be such bountiful industry.

Sigmund offers a flagon of wine to Peter.

To thine health.

PETER

To thine.

They both drink.

Wine! [surprised as it is expensive] Truly, demand doth filleth over your cup.

SIGMUND

Trade is good Peter. But fear I for the Man in the Mask hath targeted us Smithies.

PETER

I hear.

SIGMUND

So! What busy you?

PETER

I need of you new tools.

SIGMUND

Alack, I can no do. For Baron Pagnell hath commissioned my year.

PETER

Till when?

SIGMUND

Full stretch.

PETER

You are aware of how poorly equipped we are in Berminghame. Without tools we cannot hope to feed ourselves.

SIGMUND

Tis business Peter you need study.

PETER

What say ye to this? I lend you four hard working men, for your apprentice. To double and multiply output, that throughout Mercia in the breath that mention metal, the very name of Berminghame be breathe'ed.

SIGMUND

What need I of you? My family-.

PETER

Your family have full stomach. Yet we in Berminghame do starve. Thought you not once of charity?

SIGMUND

Fact is, soil in Berminghame 'as always been poor. I cannot change fact.

PETER

Fact is, we own this land.

SIGMUND

Your father under seal of blood did promise this land to my family, in perpetuity.

PETER

And he has past away.

SIGMUND

Peter, you misjudge me. I wish to help, but my hands be tied. Baron Pagnell has decreed my fate. I must work only for him.

PETER

Is then my brother delusional, for thinks he that certain English Lords have you bent day and night for their clandestine procurement.

SIGMUND

I know not what you speak of. I be loyal to the Baron.

PETER

Good Sigmund. I know you are loyal to the crown of England. Though it be not Danish anymore.

SIGMUND

Hail King Stephen. I be true.

PETER

And what if there is a revolt of the English?

SIGMUND

Speak you not of these things in my house.

PETER

On my land.

SIGMUND

In my household.

PETER

But protract a while. I, having been 5 year on Crusade, in close allegiance with most of England's Earls, am I not in touch with those who might need arms?

SIGMUND

You bin away too long Peter. Your Richard has such list, of Earls, Mercenaries and Free Englishmen as would keep me endeavoured till Kingdom come. So I don't need your propositions.

PETER

But you need my land.

SIGMUND

What devil have you turned into?

PETER

Hear this. You shall turn up at my hall, before sun up, with your family and chattels and horses and all, to bid your adieu, or else, you shall obey my command.

SIGMUND

You wouldn't dare.

PETER

From now on, Dane, you pay dues to Berminghame.

SIGMUND

You shall have a date with death.

Peter mounts his horse.

PETER

We must all die one day. Betwixt time, teach you well those I assign you... Forthwith, all arms shall sell through me. Good day.

Peter gallops off.

END OF SCENE #13

SCENE #14: Interior. LORD GODIVA's CASTLE. Helene is alone in the hall.

COMETUS walks to centre stage, whilst Helene looks forlornly out of the window.

COMETUS

That which revolve around power, do liveth in Love and War. While failure in both can lead to death, only love can offer more...

Cometus leaves stage.

ONE DAY- Sung by Helene. [Harp]

C#

CHOIR Ooo... Men can be cruel...

Harp intro A chord arpeggio.

D F-F-G D G-G-F x4

HELENE Mmmm I know he is there....

HELENE Dm F G F
One day, My knight will appear

Dm F G F

That day, Is drawing near,

Dm C Bb A

Can not wait, To turn the page, To come of age.....

D F-F-G D G-G-F x4

CHOIR Oooo.. Men can be....

HELENE Whoo...? When will he come

HELENE Dm F G F
Mama says, She has found me someone,

Dm F G F

Papa says, He's blue blooded Norman,

Dm C Bb A

What my heart needs, is someone who cares....

D F-F-G D G-G-F x4

CHOIR Oooo.. Girl keep your cool....

HELENE Who.....? I know he'll come....

Dm F G F

I have heard Men can be cruel,

Dm F G F

Always they fight, To prove they can rule,

Dm C Bb A

But I can match any man that they choose.. I never lose.

D F-F-G D G-G-F x2

CHOIR Ooo... Will he be cruel?

HELENE Ooooh..... Will he be mean?

E G-G_A D A-A-G x2

CHOIR Ooo... When will he come?

HELENE Ooooh... Will I succumb?...
F D Bb G A

Ooooo.....

D F-F-G D G-G-F x2

CHOIR Ooo... One day he'll come...

HELENE Ooooh... One day soon...

SONG BOOK – Peter de Berminghame

ENTER Merilda. She and Helene, practice dance moves together.

There is a knock at the door. Doorman answers. Peter Enters carrying a sword wrapped in cloth. Helene and Merilda carry on unawares. They walk into the large Hall, Peter spots Helene and Merilda practicing dance moves. Peter stops in his tracks.

PETER

Bb Eb Ab Bb
Who is that, o - ver there?
Bb Eb Ab Bb
Dressed in white, with flow ing hair

Ab Cm Cm+f# Fm
She is the most beautiful thing, that I have ever seen

PETER Fm Bb
She is wonderful, Enticingly,
CHOIR ... beautiful, ... beautiful,

PETER Ab C+g#
Allure so pul - chri
CHOIR ... incurable, ... tu - di - nal

Ab Bb
She's so stun - ning So radiant
Cm Fm
Like a rain-bow She shines
Ab Bb
She's exquisite So precious
Cm Fm
A de-li-cate Heroine

Ab Bb Cm Bb6 Bb
I didn't know that a girl, could be so pure
Ab Bb Cm Bb6 Bb
If this is love at first sight I don't want the cure

Ab Bb Ab Bb
And all at once, my Life has changed, and
Ab Bb Ab G F# F E Eb
I feel light, And strange,

Bb Eb Ab Bb
Who is that, o - ver there?
Bb Eb Ab Bb
Dressed in white, with flow ing hair

PETER Ab
She is beautiful.... beautiful.... to me.....
CHOIR beautiful... beautiful... Ha.....lle...lu...jah

Ab Cm Cm+f# Fm
She is a most magical sight, A fellow's dream,

PETER Fm Bb
She arrestingly, Dazzlingly,
CHOIR ... beautiful, ... beautiful,

PETER Ab C+g#
Attraction Its in-di-
CHOIR ... immutable, ... spu-ta-ble

Ab Bb
She so stun - ning So radiant

SONG BOOK – Peter de Berminghame

Cm		Fm	
Like a rainbow		She shines	
Ab		Bb	
Her explicit		Glistening aura	
Cm		Fm	
Aureola		Devine	
Ab	Bb	Cm	Bb6 Bb
I didn't know that the heart,		could rule the brain,	
Ab	Bb	Cm	Bb6 Bb
Resulting from one glance,		a new paradigm,	
Ab	Bb	Ab	Bb
Priorities,		Have re-arranged,	
Ab	Bb	Ab G	F# F E Eb
The Bedlamite,		Is tamed.	

[26/09/08]

Helene stops dancing and asks Merilda as she sees Peter.

HELENE

Who is that over there?

DOORMAN

Norman Nobility: she's in a different class... This way sire.

Peter is led to the door to Lord Godiva's chamber. Helene and Merilda exit. The Doorman knocks on the door.

LORD GODIVA

Enter.

SERVANT

Peter de Berminghame your honour.

PETER

Your Lordship.

Lord Godiva notions the Doorman to leave, with a wave of his hand. Doorman exits.

LORD GODIVA

Show me.

Peter unfurls the cloth revealing a silver sword.

PETER

Of the highest craftsmanship. [He swings is around then hands it handle first to Lord Godiva. Baron inspects the sword.] Need you more?

LORD GODIVA

Perhaps.

PETER

Your Lordship. I have a request.

LORD GODIVA

Oh?

PETER

I need the support of a nobleman, to present my proposal for a market place, to the King.

LORD GODIVA

I can not support you.

PETER

Then I assume, you will not want of arms from Berminghame.

LORD GODIVA

Do not try to blackmail me Pierre. [Holds sword dangerously in front of Peter's face.] I shall send a messenger with my needs. That is all.

PETER

The sword... your Lordship.

LORD GODIVA

I shall pay you upon delivery of all the goods.

PETER

You shall pay me now.

LORD GODIVA

Don't chance your luck.

Peter seizes the blade with one hand and stares at Lord Godiva. Enter Helene and Merilda, laughing. They take in the situation and turn quiet. Lord Godiva releases his grip on the sword and Peter takes the sword and wraps it in cloth.

HELENE

Papa! Who is this?

LORD GODIVA

He is just leaving.

HELENE

What are you doing with a sword?

PETER

I am...

LORD GODIVA

Leaving! I have spoke with Baron Pagnell of you.

HELENE

What's going on Papa?

PETER

Your ladyship. Lord.

LORD GODIVA

Don't make enemies Pierre.

Peter bows as he exits with the sword.

HELENE

Who was that?

MERILDA

Tis mens business Ma'am.

HELENE

Huh!

LORD GODIVA

C'est l'amour!

HELENE

Don't!

LORD GODIVA

How fortune doth shine on the fairest. For tonight, shall Lord Warwick with dowry, acclaim his betrothal to my sweet daughter.

MERILDA

Come, fit thy body into this shawl, so that as his eyes glance upon the prize do they dilate in surprise.

HELENE

Avert thine eyes, lest surprise be in my disappointment at his bidding.

MERILDA

Tis good for the family, for the future.

LORD GODIVA

For the fortune.

HELENE

And for the female? What if she find displeasure in his countenance?

MERILDA

Is he not handsome and tall?

LORD GODIVA

To say nothing of his nobility at all.

HELENE

Why such a thoroughbred is he? Shall you have me marry a horse!

MERILDA

Ma'am.

HELENE

And what if with his family, I don't make the score?

LORD GODIVA

Nicole.

HELENE

From now on, call me Helene. It sounds more.. English.

LORD GODIVA

Nicole!

HELENE

Helene!

MERILDA

She is maudlin for her Tondberct.

LORD GODIVA

Oh how like weeds that hath been pulled, does this Englishman reappear.

HELENE

How you hate him!

LORD GODIVA

Do not.

SONG BOOK – Peter de Berminghame

HELENE
Do so!

LORD GODIVA
Nicole!

HELENE
Helene!

LORD GODIVA
Infuriate!

HELENE
Fret not Papa. For past is past... (Helene walks to window and looks out window) Though, I sense an imminence in the air.

LORD GODIVA
Then I pray the Lord, deliver Warwick to your heart.

HELENE
Must God choose my heart, as you have chosen my name and my match? Is there ought left for me to choose?

LORD GODIVA
Tis for your good.

HELENE
But Papa, what if I choose someone else?

LORD GODIVA [sings]
A A7+ A11
Mon cherie Nicole,
Tu et tres jollie,
Since you were born, you ave lived
Here with me....

Mon belle Nicole,
Tu et tres jollie,
Eh maintenant
you ave come of age,

F#m + e - d - c
Oh Nicole, I warn you of those amorous Englishmen!

A A7+ A11
I assure you Nicole,
Men want more than your kiss,
Woman should be chaste,
Not remiss...

Mon petite Nicole
You are everything to me...
We are different from them
Can't you see

F#m + e - d - c
Oh Nicole, could it be true? Things our people say?

Ou et ill, Nicole?
If he English I find,
You are driving me out,
Of my mind...

MERILDA

Ma'am , let us to the Hall...

HELENE

Papa, will you join us? Oh you are too stuffy.

Exit Helene and Merilda, leaving Lord Godiva to look out of the window.

END OF SCENE #14

SCENE #15 Interior. DUDLEY CASTLE. Lalique is with the Baron in the Baron's room.

LALIQUE

Father Brown tells me, that another 'az been killed.

BARON

A Blacksmith?

LALIQUE

One of ours.

BARON

Is there no stopping this Man in zi Mask.

LALIQUE

We must catch im.

BARON

If only we knew where he iz.

LALIQUE

I suspect ze rebels.

BARON

But why kill ze Blacksmiths?

LALIQUE

Because they make our arms.

Garimound knocks the Baron's door, then leaves Peter outside the Baron's door. Garimound exits right.

BARON

Who is it?

PETER

Peter de Berminghame.

BARON

See him in. [to Lalique]

Lalique opens the door. Peter walks in.

LALIQUE

Pierre. Tis good of you to come.

PETER

My name is Peter. For what do you beseech me?

BARON

Pierre what is the meaning of this? [Baron holds paper in his hand.]

LALIQUE

May I remind you, we have a contract with Sigmund.

PETER

Who now falls under my manor.

LALIQUE

You cannot impose taxes on arms!

PETER

Tis business.

BARON

Pierre, a price was agreed for the work.

PETER

And I have doubled it, as demand doth dictate.

LALIQUE

Tis unconscionable.

PETER

[Peter turns violently on Lalique]
Talk you of conscience to me!

BARON

Now Pierre. We will not pay.

PETER

Then find yourself another Blacksmith. We have plenty who will.

BARON

Pierre!

PETER

The name... your Lordship, ... is Peter. Good day. [bowing to the Baron, then Lalique] Sir.

Peter leaves the room, closing the door behind him. Garimound is waiting and escorts him to the main hall.

GARIMOUND

Everything alright Pierre?

PETER

Garimound, does there ever come a time, when everything in this world is alright?

EXIT Peter.

END OF SCENE #15

SCENE #16 Exterior. WOODS NEAR BERMNIGHAME. Helene is resting, while her companion Merilda frets.

MERILDA

Countess, someone approaches.

HELENE

What of it?

MERILDA

I'm so nervous in these woods.

HIGHWAYMAN

Whoa. [Wearing a mask, dismounts, then, brandishing a short sword, approaches the women.] What is it 'ere I see?

HELENE

Who are you? And why do you wear so ridiculous a mask?

HIGHWAYMAN

I'm the Man in the Mask.

MERILDA

If tis money you want, we'll give of it freely.

HELENE

We shall certainly not!

MERILDA

Ma'am, best do as he says.

HELENE

Be off with you, wostrel. Lest I have your head on a stick.

HIGHWAYMAN

Feisty.

MERILDA

Here. Take this. [Handing over her necklace.] There are coins in our saddlebags.

HELENE

Merilda!

HIGHWAYMAN

First of all, [He waves his sword around the neck of Helene's dress.] Let's see what's in ere.

HELENE

Go thee away, beastly man. Urg! Thou smelt disgusting.

HIGHWAYMAN

You too. Off with your dress. Both of ya.

HELENE

You shall have to kill me first.

HIGHWAYMAN

So be it. [Highwayman swirls his sword around threateningly.]

MERILDA

Look I'm taking my clothes off. [Merilda hurries to remove her dress.]

HELENE

If you are the Man in the Mask. Why kill us? We're not Blacksmiths and I am not English.

HIGHWAYMAN

Coz I enjoy killin. Now git yer clothes off.

Highwayman slashes Helene's dress with a swipe of his sword.

HELENE

Arrgh! You disgusting little worm.

Both ladies strip off their dresses and stand in their under garments.

HIGHWAYMAN

An' the rest.

HELENE

I won't.

Highwayman pins his sword to Helene's chest. PETER approaches on horseback. Then dismounts.

PETER

What have we here?

HIGHWAYMAN

Ye get lost while ye can! I'm the Man in the Mask.

PETER

And these ladies so immodestly dressed.

HELENE

You are that man! Thank heavens.

HIGHWAYMAN

Who're you?

HELENE

He's Pierre and he deals in arms.

PETER

The name is Peter: Peter de Berminghame.

HELENE

And he'll chop you into bits. Kill him.

PETER

I believe she was about to show us something.

HIGHWAYMAN

Ha, ha, ha. Yeah. Come on lady, let the man 'ave a look.

PETER [Peter adopts a casual pose]

I would do as he asks, if I were you.

HELENE

You can't mean it?

HIGHWAYMAN

Open ye top.

HELENE

Really! You beast.

Helene opens her top. As she does, the Highwayman peers in. Peter withdraws his sword and slashes at the Highwayman. The Highwayman falls to the ground in agony. Peter then raises his sword above his head, in a twin handed grip and is about to bring the sword down into the wounded man's heart, but sees the horror in the women's eyes. He stops. Then stabs the Highwayman in the leg instead. The Highwayman writhes in pain, clutching his leg.

MERILDA

Oow!

PETER

That should do him.

MERILDA

Thank you for saving our lives.

PETER

At your service Ma'am.

HELENE

You! You let him degrade me.

PETER

You have nothing to be ashamed of. You are Nicole.

HELENE

Helene actually.

PETER

Countess Godiva.

HELENE

I think you should leave!

MERILDA

I think you're wonderful.

Enter Aedilthryd.

AEDILTHRYD

Peter. What goes?

PETER

May I introduce Aedilthryd, my fiance.

HELENE

Your fiance?

AEDILTHRYD

Peter?

HELENE

I am a Countess Godiva.

AEDILTHRYD

Your Ladyship.

HELENE

I am also betrothed. To Lord Warwick.

PETER

What!

HELENE

You do not approve?

PETER

I am sorry. Tis not our business.

AEDILTHRYD

Urgh! Whose he?

PETER

Come Aedilthryd. Countess. Ma'am.

Peter takes Aedilthryd's arm, bows then turns to leave.

HELENE

Where are you going?

PETER

To my manor: Berminghame.

HELENE

You can't just leave us here.

MERILDA

Who knows what might happen to us?

HELENE

We shall join you, for we are going that way.

MERILDA

Are we?

PETER

So be it.

Helene and Merilda follow Peter and Aedilthryd as they exit.

END OF SCENE #16

SCENE #17: Exterior. WOODS NEAR BERMINGHAME. WHO'LL BE OUR MARTYR -
English countrymen (Rock song style) Noddy Holder.

SUTTON

Meine Blut! (thumps chest with one fist across chest)

MEMBERS

Meine Blut! (thumps chest with one fist across chest)

SUTTON

(pizzicato)

Bm

When the fighting begins,

E

Let the Battle begin,

Bm

Let rebellion ensure,

E

But beware what you do

G

There'll be no need for rank

F# sus 4

F#

And let it stank!

G

The English are back

F# sus 4

F#

Lest you end on the rack,

CHORUS

Hoo! Ha!

[f# Arr..]

C

Who will volunteer for a dangerous mission

Ab

Richard the Red,

[VOICE 2]

could this be your position

G

Bm

C

Who shall we honour, as Rebel starter

Ab

Richard the Red,

[VOICE 2]

could you be our martyr

G

Bm

[G bass]

F

When the Baron's deposed,

F

And you'll not take orders,

C

Who.... is the star

RICHARD

Bb

I'll do it for.....

C

Him....

If you succeed,

Bb

Why did you go.....

C

Peter...

G

there'll be rewards for all,

G

from them any-more

C+b

C+a

C+g

RICHARD

F

Do it...

C+a

For

C+g

RICHARD

RICHARD

SUTTON

RICHARD

F

And leave me so.....

SENTRY

Who goes there?

Warwick approaches...

WARWICK

Go away... fetch me Sutton.

SUTTON

Lord Warwick. You join us at last. Meine Blut!

WARWICK

Keep your blood. I don't mix mine.

SUTTON

What want you, Warwick?

WARWICK

In private.

SUTTON

Alright.. [the men disperse.]

WARWICK

You know zee penalty for treason Roger?

SUTTON

We are not on Crusade anymore Warwick. Nail your lip. For I want nothing more than to hammer your face.

WARWICK

Any time... You are pathetic. An English noblemen - playing rebel with ze peasant farmers.

SUTTON

What want you...

WARWICK

It wouldn't do for ze Baron to find out of...

SUTTON

Spit it!

WARWICK

One hundred pounds.

SUTTON

Oh... So you have fallen on desperate times...

WARWICK

You want me expose your Meine Blut games!

SUTTON

One day.. I shall expose that place, where your home lies... [Takes a sack of coins from his clothes.] Here. Twenty pounds.

Holds in front of Warwick. Warwick takes the bag.

I shall cut from your mouth any tongue that wags, where it doesn't belong.

Warwick eyes Sutton.

WARWICK

You're a fool Sutton. You'll not be long in ziss life.

Warwick departs.

SENTRY

You lettin' him go sire?

RICHARD

Should we go after him?

SUTTON

Leave him. He'll not tell.

END OF SCENE #17

SCENE #18 BERMNIGHAME: Peter is on his way home. He looks at stars in the night. Peter enters stage left. Whilst we see Aedilthryd, in Peter's bed chamber.

[Tempo 72]

PETER

Bm		D	
I saw a star,		'gainst the pit of night,	
E		A6	A
Sparkling tangerine,		burning bright,	
Bm		D	
And as if shone,		Its light fell on me,	
E		A6	A
Whispering 'Destiny'		In your name	
Gm		Bm	
Then it dissappeared from view,			
Gm		Bm	
And I don't know what to do...			
Gm		Bb	
I need to know if your love's true...			

CHORUS

	Gm
Oh all the stars are out tonight,	
	A6
Tender hearts they take fright,	
	A
Its just a feeling of devine,	
	D
Everything will come in time,	

PETER

Gm		D
Tell me if your love is true,		

PETER goes indoors as Aedilthryd hums [Is it me] tune whilst brushing her hair. He gives her a kiss and lays on the bed. Soon he falls asleep. Aedilthryd regards Peter as she sings.

IS IT ME? Sung by Peter's jealous sweetheart: Aedilthryd.

[Tempo 72]

AEDILTHRYD

Bm			
Is it me you see,		When you sleep at night,	
D			
Is it me you kiss,		When our lips press tight,	
Em	Em+f#	Bm	GG E F#
Is it me your thinking of now,		Is it me,	

Bm			
Or is there someone else,		Who commands your mind?	
D			
Is she good to you,		Is she sweet and kind?	
Em	Em+f#	Bm	GG E F#
Does she do the things I do for you,		Good as me...?	

G		D+e	
You can do what you want with me,		(touch me)	
Gm		D+e	
I'll let you do what you want,		(you'll miss me),	
G	F	E	D C#
One more chance,	One more touch.	Is all I'm asking for of you...	
G+A6	A		
For all Time...			

SONG BOOK – Peter de Berminghame

Bm
 Is it me you need, When the night time falls,
 D
 Is it me you touch, When your hunger calls,
 Em Em+f# Bm GG E F#
 Is it me down on my knees now, Is it me,

Bm
 Does she stroke your hair, Does she scratch and bite?
 D
 Does she haunt your dreams all through the night?
 Em Em+f# Bm GG E F#
 Did you word her name so softly, next to me?

G D+e
 You can do what you want with me, (come kiss me)
 Gm D+e
 I'll let you do what you want, (you'll miss me),
 G F E D C#
 One more chance, One more touch. I'm begging please, for you...
 G+A6 A
 For all Time...

PETER
 What are you talking about?

AEDILTHRYD
 Me thinks' me know you better than yourself. For you love someone else.

PETER
 You are crazy.

AEDILTHRYD
 If I can not have your heart. I cannot live. Touch me. Hold me. Like you mean it.

PETER
 What's got in you?

AEDILTHRYD
 She is in your heart. Deny it!

CHORUS
 A C
 And she knows your heart better than yourself,
 D F
 No matter what you say, you know – she's - right.
 A C
 And before its even dawned on you,
 D F
 She's already thought - it - through

PETER
 Aedilthryd.

AEDILTHRYD
 Look at me. Tell me you love me.

PETER
 I... I.

AEDILTHRYD

SONG BOOK – Peter de Berminghame

[Bursts into tears.]

A!

MALE CHOIR

F A

The woman she knows your mind...

FEMALE CHOIR

C
FemaleD
IntuitionF
She knows.....

A

MALE CHOIR

Before its even dawn on you.....

She knows...

Aedilthryd runs away in tears.

PETER

[Calls after her.]

Aedilthryd!

A! A! A! [crying]

Runs SIDE STAGE crying.

[PETER Centre stage. AEDILTHLRYD left stage. HELENE right stage. Sing Its A Hard Life.]

AEDILTHLRYD

F

Its a hard life...

And a cruel life,
HELENE

But its one that I adore...

Bb

Its a hard life,

Not a fair life
PETER

There are tragedies in store...

C

F

C

Bb

C

But... How many dreams must the blindman see?

F

C

Bb

C

How many girls must I know...

AEDILTHLRYD + HELENE + PETER

Dm

C

F

Fm

Bb

C6

C

Before I'm sure...

Is there something more.... For me... To know....

HELENE

C

Its a hard life...

Full of heartache,
AEDILTHLRY

Where death is at the door...

Bb

Its a hard life..

Full of anguish,
PETER

Where the strong feed on the poor

C

F

C

Bb

C

And.. How many wars must this young man fight,

F

C

Bb

C

How many wrongs must I right..

AEDILTHLRYD + HELENE + PETER

Dm

C

F

Fm

Bb

C6

C

Before I'm sure...

Is there something more... For me.... To know....

HELENE

F

Its a hard life,

Sometimes lonely ,
ADELITHRYD

But there is romance too and more..

Bb

Its hard life

Full of wonder
PETER

Waiting beyond the door...

C

F

C

Bb

C

And.. How many girls must a young man kiss,

SCENE #19 Interior. Merilda combs through Helene's hair.

HELENE

Merilda? What thinkst you of my marriage to Warwick?

MERILDA

Ma'am he is a fine...

HELENE

Oh do be honest with me.

MERILDA

Ma'am.

HELENE

For I can not help but think of another...

C'EST L'AMOUR.. [Sung by HELENE and MERILDA]

MERILDA

C'est l'amour

HELENE

What makes that man so special,

MERILDA

C'est l'amour

C'est l'amour

Qui rend un homme special, c'est l'amour...

Il a des reves

de nourir les pauvres

de se disputer la droit Norman

Qui sait ou la vie l'amenera

Je voudrai partir avec lui

Pour les depossedes et les modestes

Tous les gens qui n'ont rien

Il est malin

Malin comme un vieux renard,

C'est un tetu comme un boeuf

C'est l'amour

Il est si fort

Avec des muscles comme un etalon

Il pouvait mener un bataillon au combat

C'est l'amour

Il est si politique

Aucun homme peut lui depister

Aucun diplome peut lui decevoir... c'est sur

c'est l'amour

Et il est si gentil

De lui voir cueillir une rose

Il est si tendre et il le sait... ce que j'adore

C'est lamour

Il est si pauvre

Papa choisira n'importe lequel autre homme

Mais meme que je fais mon mieux je peut pas ignore

C'est l'amour

Ce qui lui rend si irresistible
 Mon coeur lui reclame toujours
 Pour participer dans ses romances
 Je suis impuissante quand il me fait des avances
 C'est l'amour

C'est mon chevalier vetu en armor resplendissant
 C'est l'amour

D'aider les gens de son village
 Quand les autres font la chase et le pillage
 Ce qui lui rend pur et vertueux
 Il fuit la violence
 C'est l'amour

C'est l'amour

HELENE

Il a des reves
 Of feeding all the poor,
 Of challenging Norman law,
 Who knows where life will take him,
 I wish I could go with him,
 For the dispossessed and lowly,
 All the people who have not any,

Il est malin
 As cunning as the fox,
 As stubborn as an ox ... or a boar,

MERILDA

C'est l'amour

HELENE

Il est si fort,
 With muscles like a stallion,
 He could lead any battalion... to war,

MERILDA

C'est l'amour

HELENE

Il est si politique,
 No man could out wit him,
 No lettered man deceive him.... for sure,

MERILDA

C'est l'amour

HELENE

Et il est si gentil,
 To see him pick a rose,
 He is tender and he knows what I adore,

MERILDA

C'est l'amour

HELENE

Il est si pauvre,
 Papa would choose any other man,
 But try hard as I can.... I can't ignore,

MERILDA

C'est l'amour

HELENE

Ce qui lui rend si irresistible
Mon cœur lui reclame toujours
Pour participer dans ses romances
Je suis impuissante quand il me fait des avances

MERILDA

C'est l'amour

HELENE

What makes him so compelling,
My heart is always willing,
To share in his romances,
I'm helpless to his advances,

MERILDA

C'est l'amour

HELENE

He's my knight in shining armour

MERILDA

C'est l'amour

HELENE

C'est mon chevalier vetu en armor resplendissant

BOTH

C'est l'amour

END OF SCENE #19

SCENE #20 Exterior. Woods near Berminghame. Members of Meine Blut meet.

THE GUNNERS OF GAUL - English countrymen (Rock song style)

RICHARD

Meine Blut!

SUTTON

Meine Blut Richard.

RICHARD

They're gonna, gonna, gonna fall!

REBELS

The Gunners of Gaul, The Gunners of Gaul,

RICHARD

We're rising up to Dudley,
To the Baron's Hall,

REBELS

The Gunners of Gaul, The Gunners of Gaul,

RICHARD

With our shields and pikes and axes,
We'll take them on,

REBELS

The Gunners of Gaul, The Gunners of Gaul,

RICHARD

They can keep their longbows coming,
Cause we'll just keep them running on,

When we get hold of Laliq
We gonna hang him by his balls.

REBELS

The Gunners of Gaul, The Gunners of Gaul,

(choir voice): What do we want to do...

RICHARD

We're going to nail them to the wall,
When they fall the Gunners Of Gaul,

REBELS

The Gunners of Gaul, The Gunners of Gaul.

All exit deep into the woods.

END OF SCENE #20

SCENE # 21 Interior. DUDLEY CASTLE. Peter is in the room with the Baron. Baron sings as he paces wildly up and down a long table.

BARONS BASS E-Eb-E – G, E-Eb-E – A, E-Eb-E – Bb, E-Eb-E – B,
G – G – G – G, G-F#-G, Bb – Bb – Bb – Bb Bb-A-Bb, D

Peter de Berminghame - Part 3. (Baron Sings)

BARON

A
Try to listen closely now,
I'll try to make it clear
Everything you own today
Could easily disappear,

Your brother's had too much to say,
And too much planned to do,
I need to find out where he is,
And what he is up to?

C
(Pee-Tarr...) I treated you [Baron]

D
(Pee-Tarr...) Like a son... [Baron]

A
(Peter de Berminghame)
(Peter de Berminghame)

A
Now I know you've got some anger,
Rebellion on your mind,
And your brother talks of treason,
Wants a King of his own Kind,

If you value your own skin,
Better tell me where he lies,
Tell me of his Meine Blut plot,
If you don't wanna die,

C
Pee-Tarr... I trusted you..

D
Pee-Tarr... Like a son...

A
(Peter de Berminghame) See what you... do!
(Peter de Berminghame) See what you... do!

Its too late now to save his soul
To question or complain
Richard's neck is in the noose
And already takes the strain

Come now Peter, don't be shy,
I know its hard for you,
But if you don't divulge the truth,
You know what I will do.

C
Pee-Tarr... Am I getting through...

D
Pee-Tarr... Through to you...

A

SONG BOOK – Peter de Berminghame

(Peter de Berminghame) Careful what you... do!

(Peter de Berminghame) See what you... do!

Am+(G note)

Bass A F# F E D

Oh I treated you.. like my own flesh and blood...

Introduced you to everyone.... everything you have today....

G + (F note)

Bass F A hold to fade....

END OF SCENE #21

SCENE #22 Interior. DUDLEY CASTLE. Richard enters Baroness of Dudley's room by accident. Upon first sight of each other, Richard freezes and the Baroness smiles and walks around him, running her fingers over his body.

LETS FOOL AROUND – Sung by Baroness Pagnell. Piano + Saxophone + Double Bass.

BARONESS

D-FF-F#-G	D	G	D	C-EE-F	C	F	C
Its late at night,				Your in my home,			
Everyone is elsewhere,				We're all alone,			
Would you mind if I,				Check out your style,			
Loosen up you belt,				And layback a while,			
Let me touch you Baby,				You ain't no child,			
I like a man who can,				Drive me wild,			
Lets de robe you,				Take off your sword,			
Put my hands upon you,				Oh my Lord,			
The moon is shining, the winds are getting high,							
The wolves are howling, baby, And they sigh,							
Take off your clothes and lay down on the ground,							
Grrr.... Grrr.....				Let's fool around.			
Oh I am hot,				As hot as I can be,			
I'm so needy for your				body baby,			
Longing for your touch,				Feel you deep inside,			
Come on closer baby				Lets go for a ride,			
The moon is shinning, the air is sweet,							
See my pussy strutting, down the street,							
If she likes you, she will make a sound,							
Purrr... purr.....				Let's fool around,			
Purrr... purr.....				Let's fool around,			
GGG F# F D							
Oh give it to me baby....				(progressively higher)			
Oh nail me to the floor...							
Oh do it to me dirty...							
I want more!.....				(show stopping high note held)			

Well what do you say baby?

RICHARD

You're too old, too fat and you're French.

Light fades to darkness.

BARONESS

Don't tease me baby.

RICHARD

Oh... Yes. Oooo. Ye. Ooo yeah. Lets have a look. ARRRGH! You're a man!

BARONESSS

Just some of me baby. Just some of me.

Richard flees.

END OF SCENE #22

SONG BOOK – Peter de Berminghame

Regardes ce delusionne, Veux-tu etre comme lui? (sung ontop of chant)
 Toujours en guerre, Cherchant le pirce. Pierre ecoutes ta conscience, Ou est
 rendu ta fidelite, ta loyaute. (ends chant)

PETER

A G# G F#
 Deep in the night, Like a leopard from the dark,
 Bm Bb A Ab
 He appears in your sight, He's the man in the mask,

A A C G A C G [clashing of swords]
 Who are you loyal to....? It can only be one
 A C G A C G A [clashing of swords]
 Who are you loyal to....? It can only be one

A G# G F#
 Once in your life, You'll be challenged to choose,
 B Bb A Ab
 You must decide, Either way, win or lose,

A A C G A C G [clashing of swords]
 Who are you loyal to....? It can only be one
 A C G A C G A [clashing of swords]
 Who are you loyal to....? It can only be one

Peter slowly withdraws his sword...

CHOIR

Who are you loyal to....
 Bm G G# A
 Who are you loyal to?
 F#m G Eb E
 Who are you loyal to?
 E A D G
 To whom are you loyal? Who are you loyal?
 C F D
 Who are you loyal to?

PETER

G Bsus4 B
 I... don't.... know....
 A C G (power chords) fade....
 Who should I be loyal to?
 B heart beat bass + straight beat
 To who?
 To who?
 To who?
 To who? (music stops) [TOTAL DARKNESS]

BARON / RICHARD / PETER

A6
 Murder!!!

The curtain falls – we don't know who has been killed.

Big sound – orchestra plus “who should I be loyal too” riff on guitar

A C G x 4
 G - G# - A - Bb - B - Cm arpeggio up down – deep Bm chord.

END OF SCENE #23

END OF PART II

PART III
Richards End – 1100

SCENE #24 Exterior. WOODS. Nr. Berminghame. Peter on Left of stage.

Flute Solo. Enter SAXON SPIRIT from sky, [to music from Berminghame Choral Finale] with white cloak and white mask. He hovers above Peter.

PETER

Oh restless Spirit. Help me. I beseech you.

SAXON SPIRIT

Think thou lance as weak as hay,
And a buttercup as strong as iron.
Think thee unthinkable,
For therein shall your medicine shine.
Think your enemies as friends,
And your friends turn enemy.
And when every angle hath you spied,
So for the morrow, be better supplied.
For truth, tis only with wisdom,
May the weak man beat the strong,
Or the right o'er lord the wrong.

SAXON SPIRIT

I offer not answers Peter.

PETER

Why talk ye in riddles?

PETER

But what does it mean?

SAXON SPIRIT

You have the night. You have the night...

EXIT SAXON SPIRIT, rising into the heavens.

PETER

Spirit!

HELENE enters right of stage. Helene watches Peter.

Spirit.

EVERYTHING YOU DO (PETER YOU WORRY ME) - Sung by Lady Helena as she tries to console Peter. She keeps facing him, but he continually brushes her away.

HELENA

A E G D
Everything you do, says something about you, (that I like)
A E G D
Everything you say, reminds me of you,
A E G D
And the more I try, to understand you,
A E G Bm
Then the more I know that I do love you

C#m Abm
But your face hides a mystery
C#m Abm
Disturbing to my heart

SONG BOOK – Peter de Berminghame

F#m	Abm	
And everytime I ask you		
F#m	Abm	PETER
What's troubling your mind?		
A	F#m	B A B
You just turn and then you walk away... Dar-ling,		
		Leave me!

Peter walks off a little. Helene is nervous to re approach him.

A	E	G	D
When your not around, I long to see you, (one more time)			
A	E	G	D
When your standing near, My future is complete,			
A	E	G	D
If there is something more, I could do to help you,			
A	E	G	Bm
Wished I could immerse, In the clear pool of your eyes.			

But in your face lies a mystery,
That is troubling to my heart,
And every time I ask you
What weighs down on your mind?
You close up, and then you walk away... Dar- ling,

A	Abm	
Pe- ter you	worry me...	Leave me!
A	Abm	
Pe - ter won't you	tell me please...	I must go.

Peter walks away.

If you didn't care so much, you wouldn't be like any other man,
If you weren't so different I wouldn't be in love as I am,

	Pe - ter	you worry me....
	Pe - ter	can I help you please...
A	Pe - ter	don't do a thing,
Ab	Pe - ter	if your worrying
G	Pe - ter,	please tell me now,
F#	Pe - ter,	don't stay in your shell,
F	Pe - ter	darling share your mind,
E	Pe - ter	you are so unkind,
D	Pe - ter	I need to know.... Why it is..... you have.... to go...

END OF SCENE #24

SCENE #25 Interior. DUNGEON OF DUDLEY CASTLE. Richard is in chains, behind bars. BARONESS PAGNELL enters, staying on safe side of bars carrying flagon of gin.

BARONESS

Why, do you try kill my 'usband?

RICHARD

He stole Peter from me family.

BARONESS

My 'usband, thinks a lot of Pierre...

RICHARD

Drop dead.

BARONESS

Oh but baby, tis you who'll wish you could drop dead soon.

RICHARD

Oh yeah?

BARONESS

Don't you know Baby. You are to be Drawn and Quartered.

RICHARD

You lie!

BARONESS

No darling. That is why I'm 'ere. To bring your gin.

RICHARD

I don't believe you.

BARONESS

You don't want to be sober when they cut you open baby. They say you can feel the birds eating your stomach, while it sits on the floor.

RICHARD

Liar!

BARONESS

Don't you want your gin baby?

RICHARD

Give it 'ere.

BARONESS

Si - vous - plais.

RICHARD

What?

BARONESS

Si vous plais. It is Fench for 'please'.

RICHARD

Get fucked! That's English for, "go back to your own country you Norman slag!"

BARONESS

Huh!

RICHARD

We will never, ever, be your slaves. Even we gotta fight you lot for 100 years.

BARONESS

Ze English! You will never amount to anything. You want your gin? Here.
Catch! (Throws Gin over him). Peasant!

END OF SCENE #25

SCENE #26 Exterior. Woods - Daytime. Warwick is with Fabrice. Peter approaches on foot.

Peter stands silently in front of the two of them.

FABRICE

Hark! M, Lord.

WARWICK

If it isn't Pierre the Ach-med of Berminghame.

PETER

You! Stand aside.

FABRICE

Wot shall I do?

WARWICK

Don't listen to him.

PETER

If you want to live... stand aside!

WARWICK

You should 'ave died long ago.

PETER

MOVE!!

Fabrice scares and stands aside.

WARWICK

Very impressive Pierre. You 'ave a big mouth.

Peter withdraws his sword.

And a big sword. Which I ave too.

Warwick draws his sword.

SWORD FIGHT.

Warwick loses his sword quickly. Peter presses tip of sword to Warwick's chest.

WARWICK

You wouldn't kill an un'armed man.

PETER

Take off your robe.

WARWICK

What are you? In love with me?

Peter stabs him lightly in the arm.

Arrrggh!

PETER

Off!

Warwick disrobes. Peter stabs him lightly in the leg.

WARWICK

Arrrgh! Are you going to kill me or not?

PETER

I shall forgive you.

WARWICK

You can't do it, can you? You're a coward.

PETER

Remember the boy?

WARWICK

What boy?

PETER

Remember... [nearly chokes] Naomi?

WARWICK

Who?

Peter slides his sword between Warwick's legs, resting the blade just below his genitals. Peter closes in on Warwick and stares him in the eyes.

PETER

The one you raped.

WARWICK

... The Muslim?

PETER

She was Jewish.

WARWICK

I,

Peter pulls the sword towards himself, and upwards, making a cut between Warwick's legs.

ARRRGGGGHHH!

Warwick falls clutching his crutch. In pain.

PETER

You are forgiven. ... You!

FABRICE

I didn't see a thing.

PETER

Tell everyone he has no balls.

WARWICK

Help me.

FABRICE

Fabrice bends down to see the problem.
Urgh. He is bleeding badly.

PETER

He's a bleedin' nuisance.

Peter exits.

END OF SCENE #26

SCENE #27 Exterior. DUDLEY CASTLE. Outside - Daytime. To drums rolling, a very drunken Oswald is marched into the public square. He is stood on a stool and a short noose put around his neck. Garimound is dressed as a Hangman.

GARIMOUND (ringing a bell)

Oh yay! Oh yay! Oh yay! Behold, this hanging as warning...

BOSKER

Its bad for yer 'elf!

GARIMOUND

Of those who might repeat.

KETTELBURT

He said its bad for your 'elf!

GARIMOUND

The same mistakes.

BOSKER

Next time don't get caught!

FATHER BROWN steps up onto the platform.

FATHER BROWN

Good God! May the Looooooorrrrrd, have mercy on his soul.

BOSKER

What about arseholes?

Horns intro.

GARIMOUND

Oswald of Northfield, for murder, ye shall hang till ye breathe no more.
[Garimound checks the wrists are tied together and the noose is firm and then covers Oswald's face with sacking.]

KETELBURT

Get on with it!

BOSKER

Stop hanging around.

Drummers roll. Garimound steps back then runs at the stool and kicks it from beneath Oswald. A woman screams out as the stool is kicked. Drummers stop. Sobbing can be heard, above the otherwise silent crowd. Oswald wriggles wildly for a minute or two, then slumps. The creaking of the twine is all that is left to hear.

Two men escort Richard into the platform.

KETELBURT

We love yee Richard.

BOSKER joined by ALL

RICHARD THE RED! RICHARD THE RED! RICHARD THE RED!

BOSKER & KETELBURT

[Encourage he audience to join in. Clapping hands, stomping feet.]
RICHARD THE RED! RICHARD THE RED! RICHARD THE RED!

GARIMOUND

Oh yay! Oh yay! Oh yay! [chanting stops] Richard of Berminghame.

BOSKER

Go on Richard.

GARIMOUND

For attempted treason.

BOKSER

He did nofink!

KETELBURT

We demand a pardon!

GARIMOUND

Shall ye stomach be quartered [Garimound demonstrates the act of cutting the stomach in a cross, with the sword] ye entrails be drawn from ye [Garimound mimes pulling the innards out to the floor.] then shall ye hang till ye breathe no more.

BOSKER

He's no murderer!

ALL

Boo!

KETELBURT

Outrage!

While the noisy audience and murmurings of disapproval carry on, Garimound begins to cleanse the sword in alcohol. Garimound offers to place the sacking over Richard's head, but Richard spits in his face.

ALL

Hooray!

KETELBURT

Go on Richard.

BOSKER

Show the ugly bastard!

Drummers roll. Garimound steps back to begin his slicing into Richard's stomach when an arrow hits him in the leg.

GARIMOUND

Arrgh!

Garimound falls to the floor clutching his leg. Soldiers rush to his aid. Then a second arrow hits Richard in the chest. A woman screams.

RICHARD

Urrrgh! [Richard slumps. He is dead.]

Garimound stands, limps and scans the audience for an archer. No one is seen.

ALL

[in quiet subdued respectful chant]
Richard! Poor old Richard! Poor Old Richard!..

CHOIR

Arrh...

END OF SCENE #27

SCENE #28 Exterior. WOODS, nr. DUDLEY CASTLE. Peter with bow and arrows is running in a panic. He crashes about the undergrowth, until he stumbles and falls stage far left. Then lies still where he lays.

PETER

God! What have I done? What have I done. Forgive me. I have blood on my hands. I am a killer. The devil be in my heart.

HELENA

[Off stage] Peter! Peter

HELENE enters stage right, along same path PETER trod.

Peter! Tis I. Helene.

PETER

Leave me!

HELENA

But Peter?

PETER

Go away!

HELENE

I understand.

PETER

You could never understand. Go away!

HELENE

But Peter. Je't'adore!

PETER

Je despise! I never want to see you as long as I live. Now GO!!

LADY HELENA moves stage right in tears.

STAGE BLOOMS. Peter is on the right of the stage and Helene on the left. They start far apart. And begin to sing. They move closer to the middle up stage as the song progresses.

REJOICE - Duet – Peter + Lady HELENA

PETER

F# E B F# E A
As... winter turned to spring... I watched the blossoms grow... I felt some life
return... (to me)

B A E Ab
But all was not well within my head. As I lay on my bed. Thinking about you...

Db B A Ab
I... could not erase your smile... though I often tried... to help me ease my mind

Db A E
Once you've plucked an apple that is sweet.

D A B
Anything else cannot compete...

D A E
Once you've tasted blossom that is sweet,

D A E
Even Roman wine, cannot compete...

+CHOIR D6 A D6 A
Please... Come back to me, Re- turn....

SONG BOOK – Peter de Berminghame

	F	C	D	
	All I want from you in large amounts..			
	F	C	G	
	Believing in true love we can fly...			
	F	C	G	
	True love is the ultimate high			
CHORUS	F	C	G	
	True love is the ultimate high			
	F	C	G	
	Your loves the ultimate,			
	F	C	G	
	Deep down and intimate,			
	F	C	G	
	Your love's as wide as the sky,			
	F	C	G	
	Blue eyes pierce through me,			
	F	C	G	
	Feelings you give to me,			
	F	C	G	
	Your love is driving me wild...			
	F	C	G	
	True love is lifting me high			
PETER	F6	C		F6 C
	She's come back to me		[CHORUS]	Re- joice
HELENE	F6	C		F6 C
	He's come back to me		[CHORUS]	Re- joice
			[CHORUS]	Re- joice...
			[CHORUS]	Re- joice....!!!!

[Ronettes, Phil Spector, 50's] Sept 23rd 06]

Peter and Helene join in an embrace and kiss.

Away from Peter and Helen, Aedilthryd appears, looking beggerly in ragged dress.

AEDILTHRYD

	Bb		Eb	Ab	Bb
PETER	Who is she,		o - ver there?		
			My love for you will never die..		
	Bb		Eb	Ab	Bb
HELENE	Broke this heart, and		stripped me bare,		
			One touch of you and I feel fine..		
	Ab	Cm		Cm+f#	Fm
PETER	She has killed me,		With a blunt knife,		
			They's only one thing I can see, That is for you to be with me....		
	Fm			Bb	
HELENE	She has beaten me, cheated me,		Stole from me, took from me,		
			But I am a betrothed...		
	Ab			C+g#	
PETER	She's been a crook to me,		Total damn bitch to me.		
			But I Love.....you.....		
	Ab			Bb	
PETER	I will a- ve-enge		Have re- ve-- enge.		
			With all my heart..... With all my soul,		
	Cm			Fm	
HELENE	I will kill her		With my hands..		
			Whatever it takes..... Take me now...		

Arrrrgh!!!

Aedilthryd bursts out of the woods, launching herself at Helene. They roll around on the floor fighting. Peter stands back at first. Looks at audience.

PETER

Never a dull moment. [To the audience]
Come. Stop it! Stop it!

He drags Aedilthryd off Helene.

AEDILTHRYD

She az bewitched you Peter. A witch!

PETER

Calm down. Calm down.

AEDILTHRYD

She need burning at the stake!

HELENE

Keep the crazy bitch off me.

ADELITHRYD

We must test her as a witch. I need tell everyone. Dunk her in the moat.

PETER

It's over. Aedilthryd. Its over between me and you.

AEDILTHRYD

She has captured your mind.

PETER

Tis my heart, she has captured.

Peter draws Aedilthryd into his arms and hugs her.

AEDILTHRYD

Oh Peter, say you still love me.

PETER

I do not love you.

AEDILTHRYD

You must love me. You do.

PETER

If love is not returned. It be infatuation.

AEDILTHRYD

But I do love you Peter.

PETER

Tis obsession. I cannot reciprocate.

AEDILTHRYD

Do you truly love her?

PETER

With all my heart...

[Peter has his arm around Aedilthryd. They look into audience. Peter points at audience.]

Speaks over the music...]

Look around you.... do you notice?
The sun still shines...
The grass, still green...
And the leaves on the trees,
Still rustle in the breeze,
The birds they sing,
Flowers still grow...
And for all our troubles...
Life simply carries on....

COMETUS

Love is sweet. And like all sweet things, it tantalizes then... disappears.

AEDILTHRYD

You're right... You're not good enough for me, anyhow. Bosker! Bosker!
[ENTER BOSKER]

BOSKER

Yes my sweet.

AEDILTHRYD

Come.

BOSKER

Sorry Peter.

AEDILTHRYD

Now!

Adelithryd and Bosker exits. Peter and Helena embrace and hold in a kiss.

CHORUS F C G
True love is the ultimate high.....
True love is the ultimate high.....
F6 C F6 C
Now you've come back to me..... Re-ee-turn!
[Close curtains]

END OF SCENE #28

PART IV
The Forward Spirit 1100

SCENE #29: Exterior. MORNING TIME IN BERMINGHAME. Peter is with Bosker & Ketelburt, when Father Brown and the Hounds arrive. Everyone stops for their arrival.

FATHER BROWN'S BACK IN TOWN

THE HOUNDS

It's Father Brown!

FATHER BROWN

Good God!

THE HOUNDS

Good God Good. Good God Good. Good God Good.
Good God Good. Good God Good. Good God Good.

FATHER BROWN

Come on.
Come on.

THE HOUNDS

D - F - G - F D - F - G - F D - F - G - F
The Good Lord's gonna getcha!
The Good Lord's gonna getcha!

FATHER BROWN

Yer.... Yeah.
Ye, de.... Yeah.

FATHER BROWN

I'm Father Brown.
Here, to save your soul.
Just lay a pound
Into my hole,

THE HOUNDS

He's back in town,
Save your soul.
A coin of gold..
Pocket [pause]

Lay a coin,
Across my palm
I'll have a word
You'll come to no harm..

silver coin...
or golden coin...
with the Lord,
Yeah, Yeah.

Good gracious me!
What do I see?
Is that young Peter?
Down on his knee..

Praise the Lord,
Halleluah!
Yeah! Yeah!
Yeah! Yeah!

You wanna do a dance?
You wanna shake ye thang.
Wave your arms...
Get up and sing

Yeah! Yeah!
Yeah! Yeah!
Yeah! Yeah!
Yeah! Yeah!

You wanna cross my palm,
You'll come to no harm,

With a silver coin,
You won't see it again.

You see these threads
They don't grow on trees

Pure new wool
His wardrobe's full

THE HOUNDS

Good God Good. Good God Good. Good God Good.
Good God Good. Good God Good. Good God Good.

FATHER BROWN

Come on.
Come on.

THE HOUNDS

D - F - G - F D - F - G - F D - F - G - F
The Good Lord's gonna getcha!
The Good Lord's gonna getcha!

FATHER BROWN

Yer.... Yeah.
Ye, de.... Yeah.

FATHER BROWN

If your a single girl
Or a woman in need

THE HOUNDS

Watch out chick
Watch out chick,

Come to me
Sit on my knee

He's really keen
Don't be obscene

THE HOUNDS
Good God Girl. Good God Girl. Good God Girl.
Good God Girl. Good God Girl. Good God Girl.

FATHER BROWN
Come on.
Come on.

THE HOUNDS
D - F - G - F D - F - G - F D - F - G - F
The Good Lord's gonna getcha!
The Good Lord's gonna getcha!

FATHER BROWN
Yer.... Yeah.
Ye, de.... Yeah.

THE HOUNDS
He's back in Town.

PETER
Welcome Father.

FATHER BROWN
I come to bring a message of hope to everyone. [Father Brown holds out his donation sack.] Especially you Peter. [Peter drops a coin in it.]

PETER
Oh?

FATHER BROWN
[whispers to Peter only.]
Yes. I be on my way to Dudley Castle. [whispers to Peter only.] I do hear that the King himself will visit today. I just thought you might like to know.

PETER
How extraordinary.

FATHER BROWN
The Loooooord move in mysterious ways.

PETER
So he does.

FATHER BROWN
Come on Hounds!

The Hounds and Father Brown depart. Peter looks charged with purpose.

END OF SCENE #29

SCENE #30 Exterior. DUDLEY CASTLE GATE. The Baron's theme – bass guitar. Peter approaches the Gate.

GARIMOUND

Who goes there?

PETER

Tis I. Garimound. Do let me in.

GARIMOUND

Oh Pierre. I am afraid I can't let'ch in.

PETER

Is the King inside? I must present him with my proposition. [hold up a scroll]

GARIMOUND

That's a secret! Lalique told me to say nothin'.

PETER

Then why is the gate down?

GARIMOUND

Just a precaution. Until the King departs tonight. Oops!

PETER

If you don't let me in, I shall scale your walls.

Peter begins to climb the walls of the castle. But rocks are dropped onto him and he falls badly and lands in silence.

GARIMOUND

Pierre! You alright? Pierre.

The gate is opened and two sentries come out to check up on Peter. Peter leaps to his feet and makes a run for the gate, but is caught by the two knights, who hit him with clubs. They drag him outside and beat him with clubs. He is left for dead.

Merilda and Helene arrive at the drawbridge.

HELENE

Peter! Is that you? Peter?

MERILDA

Oh Ma'am! [shocked at the sight].

HELENE

Peter what happened? Get some water and some clothe from the castle.

MERILDA

Yes ma'am.

Merilda approaches the gate to Dudley Castle.

Please gateman! Let me in.

GARIMOUND

No one comes in. Go away!

MERILDA

But I need water.

GARIMOUND

No one. Now go away!

HELENE
Sit up. What happened?

PETER
I must get this to the king. [Peter shows the scroll]

MERILDA
Please ma'am. They won't let anyone in.

HELENE
I will get you in.

Helene strips naked and walks to the front of the gate.

GARIMOUND
Oh my God!

SENTRIES
Whistles. Whoooo!

Helene waits at the front of the door. Then Trumpets announce the coming of the King.

KING
Who be this delightful girl?

BARON
Tis Lady Godiva, Majesty.

KING
What want you Lady?

HELENE
An audience with your Majesty.

KING
Well what are we waiting for. Let her in.

The Gate rises. Peter climbs onto the horse with Helene and they enter the castle. Helene rides to the King and curtsseys, then hands Peter's petition to the king.

KING
What is this?

PETER
It is my request for a Market your Majesty.

KING
Who is your sponsor?

There is much talking and murmurings. Peter looks blank.

BARON
I am your Majesty.

KING
I see. And are you to marry this delightful young lady?

PETER
God willing.

SONG BOOK – Peter de Berminghame

LALIQUE

You Majesty. I would be failing in my duty if I did not point out that this young man, is not of Noble birth and therefore cannot be the holder of a Royal Charter for a Market place.

HELENA

But I am, your Majesty.

KING

Oh?

HELENA

[turning to Peter] My full title is Baroness Nicola Helene Godiva, daughter to the Baron of Mercia.

BARON

I can vouche for her credentials.

FATHER BROWN

I think we can all vouche for her credentials.

KING

Then tis resolved. By the power vested in me, as defender of the faith and King of all England, I hereby grant your Royal Charter for a market place.

PETER

Thank you Your Majesty.

LALIQUE

It'll never work.

BARON

Never under estimate the English Lalique.

KING

You are a lucky young man. Where did you say you come from?

BOY PETER JOINS PETER + HELELE. IN MASK. REMOVES MASK.

BOY PETER.

Birimingham!

PETER

[sings] Ber-ming-hame. [starts the music]

BERMINGHAME CHORAL FINALE

Peter and HELENA walk to centre stage.

FATHER BROWN

Do you take this woman, Lady Nicola Helena Godiva to be your lawful wedded wife?

PETER

I do.

FATHER BROWN

And do you take this man, Peter de Berminghame to be your lawful wedded husband?

HELENA

I do.

FATHER BROWN

Then I pronounce you... Husband and Wife!

COMETUS

So began the legend of Peter de Berminghame, whose family reigned for 400 years. Their tombs can be seen today on the site of Peter's old house, in St. Martin's church. And if you ever want to see old Cometus... you know where to find me....

I'll be waiting....

CHORUS

Ber – ming – ham....	400 years....
Ber – ming – ham....	Did they live..
Ber – ming – ham....	400 years...
Ber – ming – ham....	They live-ed
Ber – ming – ham....	On.....

We see Peter toss a white mask into the bushes, unseen by all, but the audience. He winks at the audience. Then they leave the stage.

END OF SCENE #30

END OF PART V

THE END
