Dizzy Miss Lizzie’s Roadside Revue

presents

**The Saints**

**Music and Lyrics by Steve McWilliams and Debra Buonaccorsi**

**Book by Debra Buonaccorsi**

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TIME: The present

PLACE: The tent of a roadside carnival transformed into a revival tent

CHARACTER BREAKDOWN:

DIZZY MISS LIZZIE’S ROADSIDE REVUE: All members of the cast are part of the Roadside Revue. They must all have the ability to reach out to the audience, look straight into their eyes and sell the show. They are all gypsies/carnies/showmen. Not afraid to be bold or bawdy. They play characters throughout the show but are always part of DMLRR.

MASTER OF CEREMONIES: Male, 35-45. A showman and a salesman, the leader of the Roadside Revue. He drives every element of the story. Charming and worldly. An excellent rock singer and musician. Played acoustic and electric guitar and harmonica in the original production.

ST. AUGUSTINE: Male, 30-40. A cross between a televangelist and a cowboy. Johnny Cash meets Jimmy Swaggart. Should be excellent country/rock singer. Same actor that plays St. George. Played bass in the original production.

AUGUSTINE’S MISTRESS: Female, 30-40. Sexy, worldly wise, tough yet vulnerable. Needs seductive charm and showmanship. Also a belly dancer. Played guitar, keyboards and accordion in the original production.

ST. FRANCIS: Male, 20-30. A peaceful, idealistic young man; a hippie of sorts. Not afraid to interact with audience. Should be excellent rock/folk singer. Also voices the wolf and dragon. So should be capable of character voices. Same actor that plays St. Ursula. Played acoustic and electric guitar and harmonica in the original production.

ST. BERNADETTE: Female, 25-35. Nervous, skittish, young and a bit awkward but intensely sincere and likable. Needs excellent comedic and improvisational skills. Not afraid to interact with audience. Should be powerful rock singer. Same actor that plays St. Catherine of Siena.

ST. TERESA OF AVILA: Female, 30-40. Worldly wise, an expert at the con but capable of sincerity and expressing deep religious fervor. Needs excellent comedic and improvisational skills. Not afraid to interact with the audience. Should be powerful rock singer. Played some percussion in the original production. Same actor that plays St. Agatha.

ST. AGATHA: Female, 30-40. A southern belle. Beautiful, voluptuous. Needs excellent comic timing. Should move well. Should be excellent rock/blues singer with ability to riff. Same actor that plays St. Teresa of Avila.

ST. LUCY: Female, 20-30. Not the brightest girl. Well intentioned and eager to please. Needs excellent comic timing. Should move well. Should be excellent rock/blues singer with ability to riff. Same actor that plays St. Therese of Lisieux. Played mandolin in the original production.

ST. URSULA: Male, 20-30. Strapping young man, looks good in ladies lingerie. Sweet, innocent and virginal. A devout believer. Needs excellent comic timing. Should move well. Same actor that plays St. Francis.

ST. CATHERINE OF SIENA: Female, 25-35. The smart one of the virgin martyrs. Well spoken and confident. Needs excellent comic timing. Should move well. Should be excellent rock/blues singer with ability to riff. Sings lead on Virgin Martyrs song. Same actor that plays Bernadette.

ST. GEORGE: Male, 30-40. A cowboy, a dragon slayer. Clint Eastwood. Needs swagger, charm and confidence. Should be excellent country/rock singer. Same actor that plays Augustine.

ST. THERESE OF LISIUEX: Female. 20-30. Beautiful from the inside out. Pure of heart and sincere but charming and likable. Should have beautiful, expressive rock/folk voice. Same actor that plays St. Lucy.

SCENE BREAKDOWN:

PROLOGUE: The Believers enter the tent

 BACH PRELUDE

SCENE 1: Introduction to The Roadside Revue

 GET DIZZY WITH LIZZIE

SCENE 2: Augustine the Astonishing and “the one”

 AUGUSTINE’S ROAD SONG

 MISTRESS

SCENE 3: Brother to all: St. Francis of Assisi

 FRANCIS

SCENE 4: Teresa the Transcendental and Bernadette

 TERESA & BERNADETTE

SCENE 5: Ye Pageante of ye Sacrede Virgin Martyrs

 VIRGIN MARTYRS

SCENE 6: St. George the Dragon Slayer

 ST. GEORGE,

SCENE 7: The Little Flower

 THERESE

SCENE 8: Epilogue

 INCORRUPTIBLE

**Dizzy Miss Lizzie’s Roadside Revue presents The Saints, Scene 2**

*Communion bells ring. The cast assembles into a tableau of St. Augustine. Each tableau throughout the show is modeled after famous artwork depicting the lives of Catholic Saints- paintings, tapestries, wood carvings, stained glass windows etc… Augustine’s carnival banner reads “Chapter 1: Augustine the Astonishing and The One.” There is quiet underscoring- the introduction for Augustine’s Road Song.*

MASTER of CEREMONIES

Ladies and Gentlemen, allow me to introduce you to a man of the most extraordinary nature.

WOMAN 1

A guru of godliness

WOMAN 2

A swamie of salvation.

MASTER OF CEREMONIES

A man of wisdom and insight beyond measure. A man with a will of iron. His powers of restraint and resistance will amaze even the most chaste of chaplains. I give you, Escape artist extraordinaire, Augustine the Astonishing!

*(Augustine steps forward. He is bookended by 2 women. The women are his devotees)*

AUGUSTINE

That's right, ladies and gentlemen, no earthly bounds can restrain me, no man-made chains can bind me,by no trap will I be ensnared.

*(he sings and plays)*

DRIVING DOWN THE HIGHWAY

THROUGH A DUSTBOWL OF DECEIT

TO THE GHOST TOWN OF YOUR SOULS

AND THE HOUSE THAT USED TO BE

EMPTY EYES APPEAR

STARING OUT OF EMPTY DOORS

THROUGH THE CRACKED WINDOWS

AND THE BROKEN DREAMS OF WHORES

A RATTLE IN YOUR RIBS

A SHUTTER IN YOUR SKULL

A STIRRING IN THE DUST

THE WIND BEGINS TO BLOW

Add DEVOTEES

YOU’RE ALL WAITING AT THE STATION

FOR A TRAIN THAT AIN’T COMING DOWN THE LINE

YOU’RE ALL WAITING AT THE STATION

FOR A TRAIN THAT AIN’T COMING DOWN THE LINE

NO MATTER WHAT YOU DO

THERE AIN’T NO HOPE FOR YOU

MASTER OF CEREMONIES

*(The song segues into the belly dance. Augustine’s Mistress appears. She is a belly dancer. She begins her dance while the MC speaks. The devotees step back and stare in disgust. Augustine allows himself to be entangled by the dancer. He enjoys her and her dance)* And at his side, a woman hell bent on hedonism. Witness her talents of temptation. Watch her wanton wickedness. I ask you, what man would possess the strength to break free from the binds that this temptress ties? Ladies and gentlemen, more dangerous than a barrel of apples in the Garden of Eden, Augustine's Mistress! (*During the dance, integrated with her belly dance, she pulls scarves off of her body and binds and blindfolds Augustine)* Now watch as Augustine the Astonishing is enveloped in the snares of sinful salaciousness, witness his fearlessness in the face of the flesh. See as he tears himself free from the ties of temptation.(*the mistress continues to tie him up. the belly dance stops and there is a drum roll. A curtain is raised and Augustine the Astonishing breaks free from his binds. The curtain drops. Applause. They bow. He addresses the audience. Music changes back into Road song underscoring. Augustine’s attitude towards the Mistress has changed)*

AUGUSTINE

*(to the Mistress. He grabs her by the arm.)*  Do you think you are free from the ties that bind you? *(he throws the Mistress down)* Are you free from the weaknesses of your mortality?(*the Devotees begin praying wildly and "laying on of hands" over the mistress)* The trap of worldly pleasures? The ineptitude of humanity? Can you escape the ties that bind you? Can you escape your destiny? *(he turns to the audience)* None of you can escape. You are all sinners. Deviant, delinquent, deceitful, despicable sinners. Yes, you are all part of that one damned mass of sin, otherwise known as the human race. *(the Mistress breaks free from the women and runs away)*

AUGUSTINE AND DEVOTEES

YOU’RE ALL WAITING AT THE STATION

FOR THE TRAIN THAT AIN’T COMING DOWN THE LINE

YOU’RE ALL WAITING AT THE STATION

FOR THAT TRAIN THAT AIN’T COMING DOWN THE LINE

YOUR EMPTY LIVES ARE THROUGH

THERE AIN’T NO HOPE FOR YOU

AUGUSTINE

YOU’RE ALL LOST

YOU’RE ALL DONE

I THINK I SAID IT BEST

WHEN I SAID YOU FAILED THE TEST

BOUND TO HELL

BOUND FOR HELL

I PAY NO MIND

TO THE ONES I LEFT BEHIND

MY FUTURE’S OUT IN FRONT OF ME

THE PROMISE LAND IS MINE

Add DEVOTEES

YOU’RE ALL WAITING AT THE STATION

FOR THE TRAIN THAT AIN’T COMING DOWN THE LINE

YOU’RE ALL WAITING AT THE STATION

FOR THAT TRAIN THAT AIN’T COMING DOWN THE LINE

YOUR EMPTY LIVES ARE THROUGH

THERE AIN’T NO HOPE FOR YOU

AUGUSTINE

I’M THE SHERIFF OF SALVATION

I’M THE LAWMAN OF REDEMPTION

YOUR JUDGE AND YOUR JURY

THE SOUND AND THE FURY

YOUR CRIES ARE SOUNDLESS

YOUR PRAYERS ARE HOPELESS

YOUR VACANT MOANS

YOUR FLESHLESS BONES

THE MESS OF HUMANITY

LOOKING BACK AT ME

Add DEVOTEES

YOU’RE ALL WAITING AT THE STATION

FOR THAT TRAIN THAT AIN’T COMING DOWN THE LINE

YOU’RE ALL WAITING AT THE STATION

FOR THE TRAIN THAT AIN’T COMING DOWN THE LINE

LET THE END BEGIN

YOU’RE ONE DAMNED MESS OF SIN

*(As the Road Song ends, the Mistress’ song begins, overlapping the final chords. The Mistress steps forward with a guitar and begins to play. She is a spurned woman. The Mistress directs her song to Augustine. Augustine and the women form a line, watching the Mistress as she sings. They each turn away from her, one by one, Augustine being the final one to turn his back on her)*

*The Mistress sings:*

AUGUSTINE’S MISTRESS

A CASUALTY OF SAINTHOOD

I CAN’T AMOUNT TO ANY GOOD

VICTIM OF VIRTUE

THE RIGHTEOUS DON’T CARE HOW THEY HURT YOU

I’M FATED TO SIN

YOUR HEAV’N WON’T LET ME IN

I’M DESTINED TO BE DAMNED

THE BEST LOVER YOU EVER HAD

WHEN I FIRST LAID EYES ON YOU

I SAW WHAT YOU WERE UP TO

ALL YOUR MORALS WERE REDUCED

YOU WERE IN THE MOOD TO BE SEDUCED

I WAS HAPPY TO OBLIGE

SO I LET YOU INSIDE

NOW YOU LOOK INTO MY EYES

YOU SEE ALL THAT YOU DESPISE

SO IT CUT AND WOUNDED YOUR HEART

WHEN THEY TORE US APART

WELL YOU GAVE INTO THEIR PLAN

I THOUGHT YOU WERE YOUR OWN MAN

NOW YOU CAN JUST THROW ME AWAY

‘CAUSE YOUR GOD SAYS THAT’S OKAY

A CASUALTY OF SAINTHOOD

I CAN’T AMOUNT TO ANY GOOD

VICTIM OF VIRTUE

THE RIGHTEOUS DON’T CARE HOW THEY HURT YOU

I AM FATED TO SIN,

YOUR HEAV’N WON’T LET ME IN.

I AM DESTINED TO BE DAMNED

THE BEST LOVER YOU EVER HAD