

# ***RAFT***

***a rock opera***

*Story and Music by*  
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## SONG LIST

SONG# 1	PROLOGUE (OLD SAVIGNY, CHORUS) .....	4
SONG# 2	ANGEL (GERICAULT) .....	6
SONG# 3	WELCOME ABOARD (SHIP'S COMPANY) .....	14
SONG# 4	OFF TO SENEGAL (SHIP'S COMPANY) .....	19
SONG# 5	HOW COULD THIS BE LOVE (GERICAULT, ALEXANDRINE) .....	22
SONG# 6	A HAPPY SONG (MAUDET, SHIP'S COMPANY) .....	24
SONG# 7	THE SITTING (GERICAULT, ALEXANDRINE) .....	30
SONG# 8	WE'VE RUN AGROUND (SCHMALTZ, SAVIGNY, COMPANY) .....	35
SONG# 9	LET THEM SAVE THEMSELVES (SCHMALTZ, CASTAWAYS, LIFEBOAT PASSENGERS) .....	38
SONG# 10	ACT II OVERTURE .....	41
SONG# 11	WASTE OF SKIN (UNCLE, ALEXANDRINE) .....	42
SONG# 12	THINGS CAN NEVER BE THE SAME (GERICAULT) .....	45
SONG# 13	PAINT THE PICTURE (GERICAULT, CHORUS) .....	45
SONG# 14	WHOLE BY FORCE 2 (GABOR, DISSIDENTS) .....	48
SONG# 15	WE'RE IN THE SAME BOAT (CASTAWAYS) .....	48
SONG# 16	LIE HERE AND WAIT (SAVIGNY, GERICAULT, CASTAWAYS, ALEXANDRINE, GERICAULT'S COMPANIONS) .....	51
SONG# 17	SAME BOAT REPRISE (FLORENCE, SAVIGNY, CASTAWAYS) .....	56
SONG# 18	HOW CAN I CHOOSE (ALEXANDRINE) .....	57
SONG# 19	I SAY IT'S SO (ALEXANDRINE, CHORUS) .....	57
SONG# 20	ON THE HORIZON (CASTAWAYS) .....	61
SONG# 21	SAVE THEMSELVES REPRISE (SAVIGNY) .....	65
SONG# 22	THE COLOR OF DEATH (GERICAULT, CHORUS) .....	66
SONG# 23	WELCOME ABOARD: REPRISE/BOWS (COMPANY) .....	69

**ACT I**

I-1	MUSEUM - NIGHT .....	4
	SONG# 1 PROLOGUE (OLD SAVIGNY, CHORUS) .....	4
I-2	GERICAULT'S STUDIO - DAY .....	5
	SONG# 2 ANGEL (GERICAULT) .....	6
I-3	GERICAULTS STUDIO - DAY .....	6
I-4	MEDUSA AT DOCK - DAY .....	13
	SONG# 3 WELCOME ABOARD (SHIP'S COMPANY) .....	14
I-6	MEDUSA DECK - DAY .....	17
	SONG# 4 OFF TO SENEGAL (SHIP'S COMPANY) .....	19
I-7	GERICAULT'S STUDIO - DAY .....	20
	SONG# 5 HOW COULD THIS BE LOVE (GERICAULT, ALEXANDRINE) .....	22
I-8	MEDUSA BELOW DECKS - NIGHT .....	24
	SONG# 6 A HAPPY SONG (MAUDET, SHIP'S COMPANY) .....	24
I-9	MEDUSA DECK - NIGHT .....	27
I-10	WHOLE BY FORCE (GABOR & DISSIDENTS) .....	29
I-11	GERICAULT'S STUDIO - NIGHT.....	30
	SONG# 7 THE SITTING (GERICAULT, ALEXANDRINE) .....	30
I-12	MEDUSA DECK - DAY.....	33
	SONG# 8 WE'VE RUN AGROUND (SCHMALTZ, SAVIGNY, COMPANY) .....	35
I-13	LIFEBOAT TOWING RAFT - NIGHT.....	38
	SONG# 9 LET THEM SAVE THEMSELVES (SCHMALTZ, CASTAWAYS, LIFEBOAT PASSENGERS) ...	38

**ACT II**

SONG# 10	ACT II OVERTURE .....	41
II-1	GERICAULT'S STUDIO - DAY.....	41
SONG# 11	WASTE OF SKIN (UNCLE, ALEXANDRINE) .....	42
SONG# 12	THINGS CAN NEVER BE THE SAME (GERICAULT) .....	45
SONG# 13	PAINT THE PICTURE (GERICAULT, CHORUS) .....	45
II-2	RAFT - NIGHT.....	48
SONG# 14	WHOLE BY FORCE 2 (GABOR, DISSIDENTS) .....	48
SONG# 15	WE'RE IN THE SAME BOAT (CASTAWAYS).....	48
II-3	RAFT/GERICAULT'S STUDIO - NIGHT.....	51
SONG# 16	LIE HERE AND WAIT (SAVIGNY, GERICAULT, CASTAWAYS, ALEXANDRINE, GERICAULT'S COMPANIONS) .....	51
II-4	RAFT AT SEA - DAY.....	54
SONG# 17	SAME BOAT REPRISE (FLORENCE, SAVIGNY, CASTAWAYS).....	56
II-5	OUTSIDE GERICAULT'S STUDIO - NIGHT.....	57
SONG# 18	HOW CAN I CHOOSE (ALEXANDRINE) .....	57
SONG# 19	I SAY IT'S SO (ALEXANDRINE, CHORUS) .....	57
II-6	RAFT AT SEA - DAY.....	60
SONG# 20	ON THE HORIZON (CASTAWAYS) .....	61
II-7	THE RAFT - DAY.....	64
SONG# 21	SAVE THEMSELVES REPRISE (SAVIGNY) .....	65
II-8	STUDIO - NIGHT.....	66
SONG# 22	THE COLOR OF DEATH (GERICAULT, CHORUS) .....	66
SONG# 23	WELCOME ABOARD: REPRISE/BOWS (COMPANY) .....	69

# "RAFT, A ROCK OPERA"

## ACT I

### I-1 MUSEUM - NIGHT

The painting *Raft of the Medusa* hangs ominously large at the front of the stage. [It is hung on, or in place of, the main curtains.]

### SONG# 1 PROLOGUE (OLD SAVIGNY, CHORUS)

A man, OLD SAVIGNY, wearing a dark "choir style" robe enters in front of the painting. He studies it then addresses the audience.

#### OLD SAVIGNY

In 1816 four ships set sail from France en route to the African province of Senegal. The flagship was the frigate Medusa. On board, an unlikely mix of English soldiers, French sailors, civilian passengers, and their newly appointed governor. She never made port.

CHORUS members begin to appear as if to come out of "everywhere" - some come down the aisles, through the audience, from the wings, etc. They are all wearing the same long robes. Eventually they make their way up to the stage in front of the painting.

#### CHORUS

A MAN WHO LOVED HIS ART  
A SHIP LOST IN THE DARK  
HOLD ON, HOLD ON, HOLD ON!  
CAN WE SAVE US  
WE MUST SAVE OURSELVES  
WHEN YOU'RE LOST ON THE SEA  
DON'T DESPAIR, 'CAUSE YOUR PAIN WILL SET YOU FREE

#### OLD SAVIGNY

Due to the incompetence of her arrogant captain, the Medusa ran aground. Of the 400 complement, 151 souls were set adrift on a makeshift raft without food or water. Condemned, as it would turn out, to unthinkable depravity and suffering.

**OLD SAVIGNY**

Two years after the shipwreck  
Theodore Gericault, an  
aspiring French painter, read  
the true account of this  
tragedy.

Before long his fascination  
with this narrative turned to  
obsession.

Haunted by the horrors that  
befell those on the raft,  
Gericault was compelled to  
embark on his most challenging  
work: *Le Radeau De La Meduse..*  
The Raft of the Medusa.

(OLD Savigny abruptly  
exits)

**CHORUS**

(Chanting)

FIGHT WE'RE ALL DYING  
NO USE IN FIGHTING  
HOW SHALL WE END THIS  
NO ONE WILL LIVE THROUGH THE

FIGHT WE'RE ALL DYING  
NO USE IN FIGHTING  
HOW SHALL WE END THIS  
NO ONE WILL LIVE THROUGH THE

FIGHT WE'RE ALL DYING  
NO USE IN FIGHTING  
HOW SHALL WE END THIS  
NO ONE WILL LIVE THROUGH THE NIGHT

**CHORUS**

WE WILL SURVIVE  
SO OPEN THE DOOR  
WELCOME (WELCOME) ABOARD  
MEDUSA

(The CHORUS exits)

(CURTAIN UP)

**I-2 GERICAULT'S STUDIO - DAY**

Gericault's 19<sup>th</sup> century loft style art studio.  
There is a very large white CANVAS (projection screen)  
at the back of the studio. Several PAINTINGS of  
cadaver body parts are set on easels. As the curtain  
opens, GERICAULT is sitting in front of a partially  
finished STUDY. He has a PAINTBRUSH in one hand and  
a DRINK in the other. Near him is his BOOZE TRAY,  
which never strays far from him, or him from it.

Gericault is closely examining a head in a jar  
(ANGEL). He meticulously adjusts the jar, so the  
light hits it just right. He moves back and forth  
between the jar and his canvas throughout the song.

**SONG# 2****ANGEL (GERICAULT)****GERICAULT**

(To Angel)

ANGEL, I'LL TELL YOU A STORY  
I'LL PAINT YOU A PICTURE  
OF MY DARKER SIDE

I'LL SHOW YOU MY WORLD IN COLOUR THROUGH  
BRUSH TO CANVAS, BROUGHT TO LIFE  
I HAVE TO KNOW THAT SHADE

HOW FUNNY YOU MUST FIND ME TO BE  
NO DON'T TELL ME, I SEE IT IN YOUR EYES  
I'LL SHOW YOU THEIR WORLD IN COLOUR TOO  
TRUE RENDITION, ON DISPLAY  
I WANT TO KNOW THEIR SHAME

I'LL SHOW YOU A WORLD THAT COLOURS YOU  
FRAMED AND FITTED, THE END IS THE SAME  
I HAVE TO KNOW THAT PAIN  
I WANT TO FEEL THEIR PAIN

**I-3 GERICAULTS STUDIO - DAY**

The DOOR BELL rings but Gericault goes back to studying Angel. The Door Bell rings a second time.

**GERICAULT**

(Rolls his eyes and sighs - to Angel)

Relax, I'll get it.

Gericault goes and opens the door. A poorly dressed DELIVERY MAN enters carrying a parcel wrapped in an old rag. Gericault goes back to his work (Angel) and the Delivery Man follows him.

**DELIVERY MAN**

(Discretely)

I have your... *parcel*.

Gericault perks up and excitedly grabs the parcel from the delivery man. He unwraps it revealing a HAND IN A JAR.

**GERICAULT**

(Peering at the hand)

Death has a colour...

**DELIVERY MAN**

(Holding out his hand for payment)

I almost got caught, this time.

**GERICAULT**

(Thinking quickly)

Right. About that. How about I pay double when you bring me a foot?

**DELIVERY MAN**

You still owe me from the last one!

He curiously watches while Gericault compares parts.

What do you do with all these *things* anyway?

**GERICAULT**

(Picks up Angel)

Well, I'm putting her back together of course. I am a monster, you should know that by now.

He kisses the jar.

**DELIVERY MAN**

Disgusting! Next time, double!

He hastily exits. Just then a well-dressed gentleman (UNCLE) arrives.

**GERICAULT**

Uncle Jean? What a pleasant surprise.

**UNCLE**

Surprise? You sent three notes that simply said: "New commission, *please advance funds.*" It's been a while since you last sold a painting. Remind me again, why I should continue to sponsor you?

**GERICAULT**

I seem to recall you profited pretty well after I unveiled *Wounded Soldier* to fanfare at the Salon.



**UNCLE**

That was three years ago. A lot of investment for little return if you ask me.

**GERICAULT**

This is my subject. A Voyage to Senegal by Henry Savigny... Have you read it?

**UNCLE**

(Dismissively)

Hah! I have no time for overstated memoirs. That scandal is all men talk about these days. It's an embarrassment to all of France.

**GERICAULT**

That scandal *is* France. Don't worry uncle, I'll make it my grandest work yet.

**UNCLE**

Just make it good. And, enough of this death nonsense. I hope to gain favor with his royal highness with this *masterpiece* of yours. And, I expect to profit accordingly.

**GERICAULT**

You'll get your money back, with interest.

**UNCLE**

An all too familiar story. If you weren't my sister's son, rest her soul.

(He tosses Gericault a bag full of coins.)

**GERICAULT**

Thank you. You won't be sorry!

**UNCLE**

I already am. Now, speaking of *interest*. I *too* have a commission for you. A portrait of my new bride Madame de Saint Martin.

**GERICAULT**

You can't be serious?

**UNCLE**

I am serious. You've sponged off me long enough.

**GERICAULT**

You expect me to concoct some flattering depiction of a wrinkled old woman, my aunt no less, so you can have another trophy in your library?

**UNCLE**

Some trophy!

**GERICAULT**

(Feigning sympathy)

You're not pleased with your new wife? Already? Is she that ugly?

**UNCLE**

No! What she is...

(He takes a gulp)

...is useless. A blossoming tree that bears no fruit. Four wives and not one of them capable of providing me with an heir. Their dowries have cost me dearly, I assure you of that.

**GERICAULT**

I'm sorry I can't do it. I simply can't.

**UNCLE**

You will do as I say. Or you will receive no more allowance from me!

**GERICAULT**

(Sarcastically)

Well, since you put it that way. It would be a privilege *monsieur*. Shall we say three weeks Thursday?

**UNCLE**

No need, I brought her with me. I'll send her in on my way out.

He heads for the door.

**GERICAULT**

(Yelling to UNCLE as he leaves)

What? Now?

**UNCLE**

You two can get acquainted. I have business.

An attractive woman ALEXANDRINE enters out of view of Gericault. She takes off her coat and hat revealing her beauty.

**GERICAULT**

(Ranting to himself)

Ah yes, my uncle. Reminding me, as always, of my obligations for the meager existence he so *generously* affords...

He finally looks up and immediately notices Alexandrine. He is taken aback by her figure.

... *me*.

Gericault stares at her.

**ALEXANDRINE**

Is there a problem?

**GERICAULT**

No problem. It's just. Well. You're not exactly what I was expecting.

**ALEXANDRINE**

Oh? What *were* you expecting?

**GERICAULT**

I don't know, someone more...

(Gestures "fat")

And less...

Cups hands to indicate large breasts.

**ALEXANDRINE**

(Insulted)

Monsieur Gericault!

She checks out some of the morbid items scattered about the studio.

**ALEXANDRINE (CONTINUED)**

I trust your depiction of me will be flattering?

**GERICAULT**

I *will* paint what I see.

**ALEXANDRINE**

That's not particularly reassuring.

She meanders around inspecting the studio. He follows behind her.

**ALEXANDRINE**

Some say you are a talented artist. I wanted to see for myself.

Gericault moves in a little closer. She picks up Angel (the jar).

**ALEXANDRINE**

Based on first impressions I'm not sure *what* to think.

**GERICAULT**

I'm not sure *myself* sometimes.

He grabs hold of the jar. Their hands brush against each other in the process.

**GERICAULT**

(Softly)

I call her Angel.

The moment is interrupted by the sudden return of the Uncle. Startled, the two quickly move apart and regain their composure.

**UNCLE**

(Focused on taking off his gloves).

Crooked English merchants. The market's filled with them.

Stops what he's doing and turns to Gericault.

I trust you two have everything in order?

**GERICAULT**

I believe we do.

He makes eye contact with Alexandrine.

**UNCLE**

Good.

(Impatiently to Alexandrine)

Well! What are you waiting for? I'm a busy man!

They turn to exit.

**GERICAULT**

So Wednesday then?

**ALEXANDRINE**

(Looking back at Gericault)

Wednesday.

She exits. Gericault pours another drink, settles in and begins to read from the Narrative.

**GERICAULT**

"On the 17<sup>th</sup> of June, 1816, at seven in the morning, the expedition for Senegal sailed from France."

He moves to a downstage wing and continues reading.

**GERICAULT**

"The vessels composing it were: The Echo, Captain Cornet de Venancourt; The *La Loire*, commanded by Lieutenant Giguel Destouches;"

SAVIGNY`S voice fades in and overlaps Gericault in reading.

**GERICAULT AND SAVIGNY**

"The Argus. Commanded by Lieutenant Parnajon. And the Medusa..."

Gericault's voice fades out after the word "Medusa" while Savigny continues reading. Gericault exits.

**I-4 MEDUSA AT DOCK - DAY**

The scene transitions to the deck of the Medusa, where her passengers and crew busily prepare to get underway. SAVIGNY stands out of the way writing in his NOTEBOOK.

**SAVIGNY**

...Frigate of 44 guns. Under the command of Captain de Chaumareys.

**MAUDET**

(To Chaumareys)

Captain, we're ready.

**CHAUMAREYS**

(Yelling orders to the crew)

Yes of course. Prepare to get underway!

**MAUDET**

(Prompting Chaumareys under his breath)

Cast off the lines...

**CHAUMAREYS**

Cast off those lines!

**SONG# 3****WELCOME ABOARD (SHIP'S COMPANY)****[CANNON SHOT]**

**GROUP 1**  
WELCOME  
ABOARD

**GROUP 2**  
WELCOME  
ABOARD

**GROUP 3**  
  
WELCOME  
ABOARD

**ALL**

MEDUSA!

**GROUP 1**  
WELCOME  
ABOARD

**GROUP 2**  
WELCOME  
ABOARD

**GROUP 3**  
  
WELCOME  
ABOARD

**ALL**

MEDUSA!

**PASSENGERS & CREW**

WE SET OUT TO SEA FOR A BRAND NEW SHORE  
ON A SHIP THAT HAS BEEN EVERYWHERE

**GABOR**

OH THE STORIES SHE TELLS  
ON THE SEAS OF THE WORLD SHE SAILS

**SOLDIERS**

FOURTY GUNS TELL A DEADLY TALE!

**GROUP 1**  
WELCOME  
ABOARD

**GROUP 2**  
WELCOME  
ABOARD

**GROUP 3**  
  
WELCOME  
ABOARD

**ALL**

MEDUSA!

**GROUP 1**  
WELCOME  
ABOARD

**GROUP 2**  
WELCOME  
ABOARD

**GROUP 3**  
  
WELCOME  
ABOARD

**ALL**

MEDUSA!

**CHAUMAREYS**

SHE'S THE FASTEST SHIP, WE'LL MAKE GOOD TIME

**SHMALTZ**

JUST MAKE SURE WE GET THERE ALIVE!

**SAVIGNY**

HERE'S TO HEALTH AND NEW WEALTH  
MAY OUR CARES ALL BE CAST AWAY

**CREW**

SETTING SAIL TO A BRAND NEW DAY

**PASSENGERS**

PLEASE TAKE US HOME

**CREW**

WE'RE ON OUR OWN

**ALL**

GOD HELP US, STARS GUIDE US  
GET US THERE  
SAFE AND SOUND  
BETTER NOT  
LET US DOWN

**GROUP 1**

WELCOME  
ABOARD

**GROUP 2**

WELCOME  
ABOARD

**GROUP 3**

WELCOME  
ABOARD



**ALL**

MEDUSA!

**GROUP 1**  
WELCOME  
ABOARD

**GROUP 2**  
WELCOME  
ABOARD

**GROUP 3**  
WELCOME  
ABOARD

**ALL**

MEDUSA!

**RICHEFORT**

THE SEA'S IN MY BLOOD  
HOW I LOVE TO SAIL

**ENGLISH SOLDIERS**

WE HEARD THAT YOU WOUND UP IN JAIL

**SAVIGNY**

BUT THAT'S ALL BEHIND US  
IT'S UP TO DE CHAUMAREYS

**ALL**

ALL OUR CARES WILL BE CAST AWAY

**GROUP 1**

WELCOME  
ABOARD

WELCOME  
ABOARD

**GROUP 2**

WELCOME  
ABOARD

WELCOME  
ABOARD

**GROUP 3**

WELCOME  
ABOARD

WELCOME  
ABOARD

**I-6 MEDUSA DECK - DAY**

Savigny is standing near the SHIP'S WHEEL writing in his notebook while passengers and crew go about their business. Chaumareys is showing Governor Schmaltz around the deck in the background.

**SAVIGNY**

(Making notes)

"The wind was northerly, blowing a fresh breeze. We carried all our sails... I make it 10 knots"

**GABOR**

(Boasting)

More like 14 Doctor. Listen, word of advice. Steer clear of that nincompoop Chaumareys.

**SAVIGNY**

(To Gabor)

I take it you're not thrilled with your new post Gabor?

**GABOR**

Look down there, filthy English soldiers. Up there, stinking Royalists. Traitors.

Lt. Maudet overhears and approaches Gabor.

**MAUDET**

Is there a problem here Mister Gabor?

**GABOR**

(Casually)

No problem, no problem at all... sir.

Gabor begrudgingly returns to his duties.

**GABOR**

(Gestures at Chaumareys. Under his breath to Savigny, as he walks away)

And all led by fools.

**SAVIGNY**

Lieutenant Maudet. What a great surprise!

**MAUDET**

Doctor. Here we are together again!

Chaumareys walks up to Maudet.

**SAVIGNY**

Captain. Congratulations on your appointment. She's a magnificent vessel.

**CHAUMAREYS**

Doctor.

Schmaltz approaches. Chaumareys sheepishly turns his attention to him.

**CHAUMAREYS**

Ah... Colonel Schmaltz. I mean, Governor Schmaltz! And may I say the King has made an excellent choice for Senegal's new governor.

**SCHMALTZ**

(Matter of fact)

Yes. You may.

(Glares at the Captain)

Chaumareys! I hear it's been what, 20 years, since your last command!? I'm travelling with my family and I expect a smooth voyage!

Now. The other ships have a half day start on us and I don't want to arrive in Senegal behind them! Am I clear?

RICHEFORT injects himself into the conversation.

**RICHEFORT**

(Saluting)

Captain.

(Turns to Schmaltz, schmoozing)

Governor Schmaltz! What an honor.

He shakes Schmaltz's hand adoringly. Schmaltz reacts with surprise, trying to pull his hand away.

**RICHEFORT (CONTINUED)**

Richefort... Claude.

In the background, Maudet silently gives Chaumareys an update.

**CHAUMAREYS**

(Announcing to Schmaltz)

Passengers and crew have been assembled Governor!

Schmaltz finally breaks the handshake grip from Richefort and recomposes himself.

**SONG# 4      OFF TO SENEGAL (SHIP'S COMPANY)****SCHMALTZ**

(Making a speech)

Friends! Citizens! This day we embark on a journey to our new home. We stand ready, to take our place in history. To new beginnings!

**ALL**

(Cheering)

New beginnings!

**SAVIGNY**

I'M ON MY WAY  
THE WIND IN MY FACE

**MAUDET**

THE SMELL OF THE OCEAN BREEZE  
IT TAKES ME SO FAR AWAY

**GABOR**

STANDING OUT IN THE SUN  
ROLLING ON WITH THE WAVES

**FLORENCE & MAURICE**

THE HOPE FOR A BETTER WORLD  
IT GETS ME THROUGH MY DARKEST DAYS  
HEY

**ALL**

SO WE'RE OFF TO SENEGAL  
WHERE OUR FUTURE AWAITS  
A SECOND CHANCE AT A BETTER LIFE  
NO MATTER HOW LONG IT TAKES

**PASSENGERS 1**

WHAT WILL LIFE BE LIKE FOR ME  
SO FAR FROM MY HOME

**PASSENGERS 2**

WILL I MAKE SOME NEW FRIENDS THERE  
SO THAT I WON'T BE ALONE

**SAVIGNY**

SO WE TURN A PAGE  
EXCITING AND STRANGE

**SAILERS**

CAST OUR DOUBT OUT UPON THE SEA  
IT'S OUT THERE FOR ME  
HEY

**ALL**

SO WE'RE OFF TO SENEGAL  
WHERE OUR FUTURE AWAITS  
SECOND CHANCE AT A BETTER LIFE  
NO MATTER HOW LONG IT TAKES

NEW BEGINNINGS IN SENEGAL  
TIME TO START EVERYTHING NEW  
THERE'S A FUTURE FOR EVERYONE  
STILL SO MUCH TO DO

**SAVIGNY**

(Whistling)

They slowly exit while Savigny continues whistling.

**I-7 GERICAULT'S STUDIO - DAY**

Gericault is alone in his studio focused on one of his studies. The Door Bell rings. Gericault annoyed, looks up and sighs, then returns to his work. The bell rings a second time.

**GERICAULT**

(Losing his cool)

There's no one here!

The bell rings yet again. Gericault angrily sets his brush down and stomps to the door. He opens the door with fervor revealing Alexandrine. Surprised, Gericault stands stunned in the doorway.

**ALEXANDRINE**

I'm here for our sitting?

**GERICAULT**

I thought that was Wednesday?

**ALEXANDRINE**

Today *is* Wednesday.

**GERICAULT**

(Absentmindedly)

It's Wednesday. Of course, it's Wednesday.

She squeezes past him and sets her bag down in the studio.

**GERICAULT**

(Referring to her bag)

Here let me get that for you.

They both reach for the bag at the same time and get tangled with each other in the process. They clumsily untangle and separate. Gericault ends up with the bag.

**ALEXANDRINE**

I'll need my things.

**GERICAULT**

Things?

She takes the bag from Gericault who stands embarrassed.

**ALEXANDRINE**

I want to look my best you know.

She pulls a beautiful gown out of her bag and holds it up against herself.

Now, where can I change?

**GERICAULT**

Change? Change... right.

He looks around then grabs a DROP CLOTH from a pile and holds it up trying to improvise a solution.

This should work.

He holds the drop cloth in front of her, blocking her from the audience.

**ALEXANDRINE**

But you can still see me.

Gericault jokingly turns his head away and closes his eyes.

Theodore!

**GERICAULT**

Right!

Playfully she pushes past him to a group of large canvases and grabs two of them. Meanwhile he awkwardly attempts to hold the drop cloth behind his back. She leans the two canvases against each other forming a V shaped privacy screen. He makes his drop cloth into a cape. She starts laughing.

**ALEXANDRINE**

(Still giggling)

You make me laugh Theodore. Now, let me get changed.

She gestures for him to move away. Gericault begins preparing his easel and canvas for her portrait. She throws her gown over the screen and begins changing.

**SONG# 5**

**HOW COULD THIS BE LOVE (GERICAULT, ALEXANDRINE)**

**GERICAULT**

THERE'S SOMETHING ABOUT HER  
LIKE I'VE NEVER SEEN BEFORE

**BOTH**

THOUGH I BARELY KNOW YOUR NAME  
THIS DOESN'T FEEL STRANGE  
HERE WITH YOU TONIGHT

**ALEXANDRINE**

THE WAY HE LOOKS AT ME  
I FEEL LIKE HE KNOWS ME

**BOTH**

WHY AM I AFRAID TO OPEN THE DOOR  
 COULD THIS BE  
 HOW COULD THIS BE LOVE  
 CAN IT BE  
 HOW CAN THIS BE LOVE

**ALEXANDRINE**

I CAN'T LOSE  
 MYSELF  
 I HAVE TO KEEP  
 MY HEAD  
 MUST NOT LET IT  
 SHOW  
 A LOVE I'LL  
 NEVER KNOW

**GERICAULT**

THERE'S A DUTY TO  
 MY FAMILY  
 I MUST NOT LET IT  
 SHOW  
 THERE'S A FEELING  
 STIRRIING IN ME  
 A LOVE I'LL NEVER...  
 I CAN'T HELP IT

SHOULD I LET HIM  
 IN

(Alexandrine has now finished changing and  
 comes out from behind the two canvases.)

**ALEXANDRING**

SOMETIMES YOU  
 HAVE TO LOOK  
 CLOSER

TO SEE THE  
 TRUTH IN THE  
 BEAUTY

**GERICAULT**

THERE'S SOMETHING ABOUT  
 HER

I FEEL LIKE SHE KNOWS ME

**BOTH**

YOU LOOK INTO ME  
 SEE RIGHT THROUGH ME  
 HOW CAN THIS BE WRONG

They begin moving closer together.

**BOTH**

THE WAY YOU MAKE ME FEEL  
 HOW CAN I TELL YOU  
 WHEN I AM TOO AFRAID TO OPEN THE DOOR  
 COULD THIS BE  
 HOW COULD THIS BE LOVE  
 CAN IT BE  
 HOW CAN THIS BE LOVE  
 COULD IT BE  
 HOW COULD THIS BE LOVE  
 CAN IT BE



Now face-to-face, they stare into each other's eyes. They are just about to kiss but pull back from each other.

**BOTH**

...HOW CAN THIS BE LOVE

Alexandrine takes her seat. The light fades out.

**I-8 MEDUSA BELOW DECKS - NIGHT**

Crew and passengers have gathered below decks for a party and are merrily drinking wine and cavorting about.

**GABOR**

(Obviously intoxicated)

Hey! Lieutenant! Sing us a song!

His HENCHMEN laugh.

**MAUDET**

I don't think so. Not tonight Gabor.

**GABOR**

Come on Lieutenant, sing us a song.  
You know. That happy song I like.

(Encouraging the crowd)

We need some dancing!

The crowd cheers on Maudet.

**CROWD**

Yeah! Come on Lieutenant! Sing us a song!

**SONG# 6      A HAPPY SONG (MAUDET, SHIP'S COMPANY)**

Maudet reluctantly agrees to sing. Everyone gathers around and begin to party and dance.

**MAUDET**

COME GATHER 'ROUND  
I'VE GOT SOMETHING TO SAY  
IT'S A TALE OF A NEW LIFE  
AND IT STARTS TODAY

SO WE LEAVE OUR HOMES  
 FOR THE SEA AND WE'LL FIND A WAY  
 A HOME YOU'LL NEVER LEAVE  
 THIS HOME YOU WILL NEVER LEAVE

**ALL**

SINGIN' A HAPPY SONG FOR US  
 SPINNIN' A YARN ABOUT OUR JOURNEY  
 NOTHIN' BUT WIND TO CARRY US  
 SETTING SAIL ACROSS THE SEA

RAISE YOUR GLASS AND MAKE A TOAST  
 CHEER BECAUSE YOU KNOW YOU WANT TO  
 LEAVING A GIRL IN EVERY PORT  
 SETTING SAIL ACROSS THE SEA  
 SINGIN' A SONG FOR YOU AND ME

During the chorus Maudet works his way through the sea of singing to get to Savigny.

**SAVIGNY**

Alain, haven't lost your touch I see.

**MAUDET**

Doctor. Glad you made it.

**SAVIGNY**

Where else would I be my friend!

**MAUDET**

(Under his breath while clinking his glass in a toast with Savigny)

Vive la France.

**SAVIGNY**

Vive la Napoleon!

A female passenger FLORENCE is dancing with her young teen son MAURICE. They accidentally crash into CORREARD who spills his wine as a result.

**FLORENCE**

I'm terribly sorry. A boy has to learn to dance sometime. Even if it is with his mother!

(She reaches out her hand to greet Correard)

Florence, Florence Gauthier. And this is Maurice.

**CORREARD**

Alexandre Correard.

**FLORENCE**

Oh, so what is it that you do Mr. Correard?

**CORREARD**

I'm an engineer. I've been commissioned to construct a new bridge...

Before he can finish his statement, the chorus kicks back in and the three of them get swept up into the crowd.

**ALL**

SINGIN' A HAPPY SONG FOR US  
 SPINNIN' A YARN ABOUT OUR JOURNEY  
 NOTHIN' BUT WIND TO CARRY US  
 SETTING SAIL ACROSS THE SEA  
 RAISE YOUR GLASS AND MAKE A TOAST  
 CHEER BECAUSE YOU KNOW YOU WANT TO  
 LEAVING A GIRL IN EVERY PORT  
 SETTING SAIL ACROSS THE SEA  
 SINGIN' A SONG FOR YOU AND ME

Gabor and his Henchmen are gesturing and "cat calling" across the room to FEMALE PASSENGERS, who are trying to ignore their advances.

**LAVILLETTE**

Hey girls why don't you come over here?

**JEAN-CHARLES**

Come on! Just one little dance?

Richefort approaches the girls and begins flirting with them. They flirt back. Gabor takes offence.

**GABOR**

(To Richefort)

Hey! What do you think you're doing?

**RICHEFORT**

Why I'm merely engaging these lovely young ladies in idle conversation.

Gabor walks up to Richefort.

**GABOR**

They're with us!

**RICHEFORT**

Really? It didn't appear that way to me. Why don't we ask them?

(The girls giggle.)

**GABOR**

(Pokes Richefort)

Listen *rich - man*. You better watch your step! You treasonous bastards are not welcome *here*.

Richefort backs away. Gabor is turned back toward the party by one of his Henchmen.

**GABOR**

(Over his shoulder to Richefort)

Not on my ship!

They laugh and someone hands Gabor a drink, just in time for another chorus.

**ALL**

SINGIN' A HAPPY SONG FOR US  
 SPINNIN' A YARN ABOUT OUR JOURNEY  
 NOTHIN' BUT WIND TO CARRY US  
 SETTING SAIL ACROSS THE SEA  
 RAISE YOUR GLASS AND MAKE A TOAST  
 CHEER BECAUSE YOU KNOW YOU WANT TO  
 LEAVING A GIRL IN EVERY PORT  
 SETTING SAIL ACROSS THE SEA  
 SINGIN' A SONG ACROSS THE SEA  
 SINGIN' A SONG FOR YOU AND ME  
 A HAPPY SONG FOR YOU AND ME

**I-9 MEDUSA DECK - NIGHT**

Richefort makes his way up to Chaumareys who is overlooking the ship's deck. Gabor is lurking in the shadows listening in.

**RICHEFORT**

She's a fine vessel Captain. Fastest ship I've had the pleasure to sail on. And with what, forty guns?

**CHAUMAREYS**

Fourty-four! You seem to know your ships monsieur. Have you served at sea?

**RICHEFORT**

I have indeed - as an Auxiliary Officer in the French Marine. But today I serve you Captain de Chaumareys. And of course, the King.

**CHAUMAREYS**

Excellent!

**RICHEFORT**

Captain, forgive me for overstepping my bounds, and far be it for me to question the abilities of the crew on this ship. But I believe I spotted the Cape of Blanco on the hour.

**CAPTAIN**

What? I would have been made aware!

**RICHEFORT**

Look for yourself sir.

He hands Chaumareys a TELESCOPE. They both look out.

See?

**CHAUMAREYS**

Yes. Yes! I do see. Well done monsieur Richefort!

**RICHEFORT**

Claude.

**CHAUMAREYS**

Claude.

(Shouting at his helmsman on duty.)

Your orders were to notify me immediately upon passing the Cape of Blanco! Why was I not alerted?!

**HELSMAN**

But sir, we have not yet...

He gets cut off by Richefort.

**RICHEFORT**

Based on *my* observations Captain, we should alter course immediately.

**CHAUMAREYS**

Yes, I agree with your assessment. We take the southerly course, and steer for Portendic. Helmsman! Make your heading one-eight-zero.

**HELMSMAN**

One - eight - zero. Aye-aye captain!

**I-10    WHOLE BY FORCE (GABOR & DISSIDENTS)**

Gabor gathers some disenchanted crew together and begins planting doubt.

**GABOR**

COME GATHER ROUND  
I HAVE SOMETHING TO SAY, TO YOU  
I DON'T TRUST THIS MAN  
HE SPEAKS TO MON-CAPPY-TAN  
AS IF HE KNEW HIM  
SO BE ON YOUR GUARD  
KEEP A WATCHFUL EYE  
AND IF WE HAVE TO  
WE'LL TAKE THE WHOLE BY FORCE!

Maudet walks on deck.

**MAUDET**

Gentlemen.

Everyone scatters, except Gabor.

**GABOR**

Permission to speak freely  
Lieutenant.

**MAUDET**

What is it?

**GABOR**

I believe the Captain is steering us toward shallow water. Bumbling fool.

**MAUDET**

Mind your tongue Mister Gabor!  
Remember your station on this ship.

**GABOR**

Oh, I know my station on the Medusa.  
I knew it on her maiden voyage. I  
knew it when we fought the English  
together - side by side. No, it's not  
me who's forgotten... sir.

Gabor walks away.

**MAUDET**

(To a sailor on deck)

Take soundings on the hour.

**I-11      GERICAULT'S STUDIO - NIGHT**

Gericault is painting intently. Alexandrine is  
sitting posed in a chair wearing a beautiful gown.  
She begins wiggling uncomfortably in her seat.

**SONG# 7              THE SITTING (GERICAULT, ALEXANDRINE)****ALEXANDRINE**

(Impatiently)

I thought you would be finished by  
now? When do I get to see it?

She leans forward as if to stand.

**GERICAULT**

Come now! We must not ruin the  
anticipation. You must be patient.  
I'm adding the final touches. I must  
be sure to capture every wrinkle.

**ALEXANDRINE**

(Stretching)

Oh Theo. I'm tired!

**GERICAULT**

(Cutting her off and dabbing a few more brush  
strokes on the canvas)

Uh uh uh uh... almost done.

He steps back from the painting and sighs.

Voila!

**ALEXANDRINE**

Let me see!

Alexandrine jumps up and rushes over to the painting.

**GERICAULT**

I give you, Angel.

She playfully slaps his arm then silently examines the painting. Gericault moves close to her.

**GERICAULT**

What do you think?

**ALEXANDRINE**

She looks lonely.

**GERICAULT**

(Pointing to the painting)

There's a longing in her eyes. And  
your left ear is lower than your  
right.

Alexandrine takes a few steps away from Gericault and covers her ears with her hands.

**ALEXANDRINE**

(Playfully)

It is not! Stop it.

He walks up behind her, and gently pulls her hands away from her ears. Using his fingertips he seductively measures the distance from her ears to the base of her neck.

**GERICAULT**

There. You see?

He turns her face towards him and stares into her eyes.

*Magnifique!*

**ALEXANDRINE**

How is it that you see me the way I  
am, and no one else does?

**GERICAULT**

BECAUSE I LOVE YOU, LIKE NOBODY ELSE

**ALEXANDRINE**

(She pulls away)

Don't say that!



**GERICAULT**

I only say what I feel.

**ALEXANDRINE**

IT'S WRONG WHAT WE'RE DOING

I am a married woman Theo. To your  
uncle!

**GERICAULT**

(Looking into her eyes)

BUT, DO YOU LOVE HIM?

**ALEXANDRINE**

(Looking back)

Oh Theo, what a wicked person you  
must see when you look at me.

(She turns away)

**GERICAULT**

No more than the monster you see in  
me.

**BOTH**

OH WHAT'S THE DIFFERENCE

**ALEXANDRINE**

(Spoken)

Love has nothing to do with it!

**BOTH**

I CAN'T CHANGE WHO I AM

**GERICAULT**

COULD YOU LOVE ME  
DO YOU LOVE ME

**BOTH**

THAT IS NOT WHO WE ARE  
OUTSIDE THIS STUDIO  
WE BOTH HAVE TO BE  
SOMETHING WE'RE NOT

**GERICAULT**

But here together, none of that  
matters. You know it yourself - a  
life without love is no life at all.  
Well tonight Alexandrine de Saint  
Martin, I choose life!

Alexandrine kisses Theo, they exit together.

BLACK OUT

Early the next morning, Alexandrine gathers her things from the night before and quietly slips away. The Uncle steps out from the shadows, and with a knowing glance walks off the other way.

**I-12    MEDUSA DECK - DAY**

On the deck of the Medusa, passengers and crew scurry about doing their business.

**SAVIGNY**

(Writing in notebook)

"We are ignorant of the reasons which induced the commander of our frigate to give his confidence to a man who did not belong to the crew. He was an ex-officer of the marine, who had just left an English prison, where he had been for ten years..."

**RICHEFORT**

(To Chaumareys)

There is talk amongst the crew! We have not seen the Argus since before sun up. You have out distanced her beyond the horizon captain!

**CHAUMAREYS**

See Governor. We are making excellent time.

After overhearing the conversation, Gabor approaches Maudet.

**GABOR**

Maudet, I need to speak to you.

**MAUDET**

What is it this time Gabor.

**GABOR**

Have you noticed the colour of the water?

**MAUDET**

Yes.

**GABOR**

We turned south too soon.

**MAUDET**

Are you sure?

**GABOR**

I witnessed for myself. The Captain's '*Cape Blanco*' was nothing more than vapor. We're heading straight for a giant sand bar Lieutenant. Chaumareys and that traitor Richefort are going to kill us all.

**MAUDET**

(With determination)

Not if I can help it.

Maudet nervously approaches Chaumareys.

**MAUDET**

Captain. A word if I may?

**CHAUMAREYS**

What is it Maudet?

**MAUDET**

Sir, I believe we have turned south too soon and are headed directly for the Bank of Arguin.

**SCHMALTZ**

(Overhearing)

Chaumareys! What is this?

**CHAUMAREYS**

Impossible. Richefort and I witnessed passing the cape with our own eyes.

**MAUDET**

I have the men taking soundings.

**CHAUMAREYS**

On whose authority!?

**SCHMALTZ**

(Cutting him off)

What do these soundings tell you  
Lieutenant?

**MAUDET**

That we are on shallow water, and  
growing more shallow by the minute.

**CHAUMAREYS**

(To Maudet)

How dare you question me!

**SAILOR**

Ten fathoms Captain!

**CHAUMAREYS**

(Suddenly realizing that Maudet might be  
right)

Come more to the wind! Cast the  
lead!

**SAILOR**

Six fathoms!

The Ship stops suddenly, throwing people about the  
deck. The stage goes dark. A single spotlight slowly  
comes up on Savigny, propped up against a wooden cask.

**SAVIGNY**

"We ran aground on the 2nd of July,  
at a quarter after three p.m. at 19  
degrees 36 minutes north latitude,  
and 19 degrees 45 minutes west  
longitude. This event spread the most  
profound consternation..."

Suddenly everything springs into mass chaos.

**SAILOR**

We're gonna die!

**SONG# 8****WE'VE RUN AGROUND (SCHMALTZ, SAVIGNY, COMPANY)**

The crowd, led by Gabor, advance on Chaumareys.  
Richefort is cowering behind him.

**SOLDIERS AND OFFICERS**

NOW LOOK WHAT YOU'VE DONE  
 WE'VE RUN AGROUND  
 YOU SPINELESS TWIT  
 YOU'VE BROUGHT US DOWN!

The mob surrounds Chaumareys.

**ALL**

YOU HAPLESS MANIACAL CHARGED WITH OUR LIVES  
 AND NOBODY KNOWS WHO'S GONNA SURVIVE

**CREW**

NOW WHAT WILL WE DO  
 WHO WILL WE TURN TO

**CORREARD**

IS THIS OUR END

**MAUDET**

SHALL WE DEFEND

**ALL**

A HAPLESS MANIACAL  
 CHARGED WITH OUR LIVES  
 NOBODY KNOWS IF EVERYONE DIES  
 THERE WILL BE NO COMPROMISE  
 WE WILL NOT BE SACRIFICED

The mob moves in again to attack. Schmaltz steps in front of the mob and tries to quell the mutiny.

**SCHMALTZ**

HEAR ME ALL MY FRIENDS  
 I KNOW YOU'RE SCARED  
 I HAVE A PLAN  
 WE WILL BUILD A RAFT  
 FROM BOARDS AND PLANKS  
 AND ROPE WE HAVE

**SAVIGNY**

HOW SHALL WE DECIDE  
 WHO IS TO RIDE  
 UPON THIS CRAFT

**GABOR & FOLLOWERS**

IT'S SUICIDE!

**ALL**

HAPLESS MANIACAL  
 CHARGED WITH OUR LIVES  
 AND NOBODY KNOWS WHO'S GONNA SURVIVE

**SCHMALTZ**

WAIT WE'LL TAKE THE BOATS  
 WE'LL FORM A LINE  
 AND TOW YOU HOME  
 YOU CAN COUNT ON ME  
 JUST WAIT AND SEE  
 YOU MUST BELIEVE

**ALL**

FINE THEN WE SHALL BUILD  
 THIS RAFT OF YOURS  
 AND PLOT A COURSE  
 TO SAVE OURSELVES  
 A HELPLESS DELUSIONAL  
 RISKING OUR LIVES  
 HIS SEAT'S ON THE LIFEBOAT  
 SO IT'S NO SURPRISE  
 HE WOULD WANT THIS COMPROMISE  
 IT WILL SURELY SAVE HIS LIFE

**SAVIGNY**

So it was decided then. We set out to fashion a raft built from planks and various parts salvaged from the Medusa.

Under order from the Governor, the lifeboats were to tow the raft to shore.

Chaumareys and Governor Schmaltz began deciding who would be assigned to the lifeboats, and who would be condemned to the Raft.

In the background, crew and passengers begin busily readying the lifeboat, and constructing a makeshift raft from various parts of the ship. Finally they line up in front of their respective vessels.

Savigny is last to be chosen. He is ordered to board the Governor's lifeboat. He looks at the people standing in line. They freeze in tableaux.

**SAVIGNY**

HOW CAN I CHOOSE  
 TO SAVE MY OWN LIFE  
 AND LEAVE THEM TO THEIR PLIGHT  
 I MUST REFUSE  
 I SEE NO OTHER WAY  
 I'LL JOIN YOU IN YOUR FATE

The two lines begin slowly shuffling to their respective vessels. Schmaltz is waiting for the doctor. Savigny approaches, then defiantly walks past and makes his way to the Raft.

[Those on the Raft sing to Savigny, those in the lifeboat to Schmaltz.]

**ALL (EXCEPT SCHMALTZ AND SAVIGNY)**

DON'T LET US DOWN  
YOU MUST SAVE US!

**I-13      LIFEBOAT TOWING RAFT - NIGHT**

The CASTAWAYS are gathered tightly together around the Raft's MAST. Opposite them are the people in the LIFEBOAT. A ROPE spans and connects the two groups.

**SAVIGNY**

"Scarcely fifty men had climbed upon the raft, when it sank seventy centimeters under water. Food stores were thrown overboard to make room for the 151 souls condemned to this platform.

There were but two small casks of water to share, and six barrels of wine lashed to the mast.

One-by-one the longboats, unable to draw us against the current, let loose their towropes."

**SONG# 9      LET THEM SAVE THEMSELVES (SCHMALTZ, CASTAWAYS, LIFEBOAT PASSENGERS)**

**SAVIGNY**

"The officer in command of the final boat was Governor Schmaltz. What a sight it was to behold the multitude of wretches, who all wanted to escape death, and all sought to save, themselves."

**SCHMALTZ**

IT'S COLD TONIGHT  
 HERE I AM  
 A BROKEN MAN, AFRAID  
 LOST AT SEA  
 THEY'RE ALL WATCHING ME  
 EXPECTING ME  
 TO SAVE THEM  
 PUTTING FAITH IN ME  
 CAN I SAVE MYSELF  
 COULD THEY SAVE THEMSELVES  
 IT'S DARK TONIGHT  
 IT'S HARD TO SEE THEIR FACES FADE  
 INTO THE NIGHT  
 WILL THEY FIND  
 WILL THEY FIND THEIR WAY  
 NOW I DECIDE  
 AND SEAL THE FATE  
 OF THEIR PATHETIC LIVES  
 WE MUST SAVE OURSELVES  
 COULD THEY SAVE THEMSELVES  
 CHAUMAREYS, YOU WERE MERELY A PUPPET  
 BUT THEY ALL THINK I'M TO BLAME  
 NOW I MUST CHOOSE  
 BECAUSE OF YOUR FAILURES  
 THE BLOOD OF OTHERS  
 I WEAR THE STAIN  
 WILL THEY SAVE THEMSELVES

**ALL (EXCEPT SCHMALTZ)**

AH

**SCHMALTZ**

WE MUST SAVE OURSELVES

**ALL (EXCEPT SCHMALTZ)**

AH, AH, AH - SAVE US  
 AH, AH, AH - SAVE THEMSELVES

**SCHMALTZ**

LET THEM SAVE THEMSELVES  
 WHY MUST I CARRY  
 THIS TERRIBLE BURDEN  
 IT ISN'T MY FAULT  
 HE'S TO BLAME  
 NOW WHAT I DO  
 OH GOD PLEASE FORGIVE ME  
 WE BOTH KNOW  
 THERE WAS NO OTHER WAY  
 COULD THEY SAVE THEMSELVES



**ALL (EXCEPT SCHMALTZ)**

AH

**SCHMALTZ**

WE MUST SAVE OURSELVES

**ALL (EXCEPT SCHMALTZ)**

AH, AH, AH - SAVE US

AH, AH, AH - SAVE THEMSELVES

**SCHMALTZ**

LET THEM SAVE THEMSELVES

Schmaltz is handed a small AXE.

**SCHMALTZ**

(Holding up Axe)

Let them save themselves..

Schmaltz swings and chops at the TOWROPE that's securing the lifeboat to the Raft. It still holds.

**ALL (EXCEPT SCHMALTZ)**

SAVE US

Schmaltz chops a second time.

SAVE US

Finally on the third chop the Towrope gives way.

**ALL**

WE MUST SAVE OURSELVES

END OF ACT I

**ACT II****SONG# 10****ACT II OVERTURE****II-1 GERICAULT'S STUDIO - DAY**

Gericault is sitting in his chair obviously intoxicated. He is reading from the Narrative.

**GERICAULT**

"Terrified by an almost certain death, they gave themselves up for lost, and soothed their final moments by drinking..."

He lifts up his bottle and rather than pouring into a glass he swigs straight from the bottle. Alexandrine enters unannounced.

**ALEXANDRINE**

Am I interrupting?

**GERICAULT**

(Happy to see her, he perks up)

Alex! What are you doing here?

**ALEXANDRINE**

I can't stay long.

**GERICAULT**

(Cheeky)

I don't need long.

He tries to get up from the chair but is too drunk and falls back into it and takes another swig instead. Alexandrine turns away as she tries to deliver a somewhat rehearsed speech.

**ALEXANDRINE**

Listen Theo I need to talk to you,  
and I need you to listen. It's just,  
well... you, me, this... I mean, things  
change? And we both knew what we were  
doing... nobody can predict the future.  
Right? Theo? Theo?

Alexandrine turns around and sees that Gericault has passed out/fallen asleep.

Just then the Uncle walks in.

**ALEXANDRINE**

Jean-Baptiste!

**UNCLE**

Shhh... We wouldn't want to wake him.  
That is why you're here isn't it? To  
tell him your... little secret.

Gently (and creepily) cups his hand on her belly.

**ALEXANDRINE**

(Pushing his hand away)

What are you talking about?

**UNCLE**

Come now. You think I don't know  
every detail about my, *blossoming*  
*wife*! I guess I owe my drunken nephew  
a debt of gratitude for the work he's  
done.

She swings to slap him but he catches her arm.

Now you listen to me! I stand to  
profit well from this little  
arrangement, and you *will not* ruin  
it!

He calms himself down.

Or, we can just send the child away?

**ALEXANDRINE**

No!

She moves closer to Gericault.

**UNCLE**

(Gesturing at Gericault)

You choose *that*, over me? You clearly  
have a weakness for charity cases!

**SONG# 11****WASTE OF SKIN (UNCLE, ALEXANDRINE)****UNCLE**

LOOK! LOOK AT HIM  
WASTE OF SKIN  
SO THIS IS YOUR HERO, THE MAN OF YOUR DREAMS  
SEE! HOW HE SLEEPS  
SO MUCH PAIN  
HIS LOVE OF THIS STORY HAS MADE HIM INSANE

**ALEXANDRINE**

YOU DON'T KNOW HIM  
 LIKE I KNOW HIM  
 I MUST TELL HIM  
 HE DESERVES TO KNOW

**UNCLE**

NO! SHUT YOUR MOUTH  
 DON'T YOU SPEAK  
 I'LL NOT LET YOUR TRANSGRESSION  
 PORTRAY ME AS WEAK  
 NOW! WHAT'S THE POINT?  
 WE BOTH KNOW WHAT HE GAVE TO YOU  
 NOW BELONGS TO ME

**ALEXANDRINE**

I CAN SAVE HIM  
 CAUSE I LOVE HIM

**BOTH**

IT WON'T MATTER, ONCE WE'VE GONE AWAY

**ALEXANDRINE**

ANGEL, CAN YOU HEAR ME  
 ANSWER ME I NEED TO KNOW  
 WHERE ARE YOU?  
 I NEED YOU TO WAKE UP  
 SAVE ME I DON'T WANT TO GO

**Alexandrine**

FINE!  
 HAVE YOUR WAY  
 THIS LIFE WITHOUT  
 LOVE IS THE BED  
 I HAVE MADE

NOW!  
 HOW CAN I CHOOSE  
 I KNOW YOU'LL DESTROY HIM  
 IF I DON'T

HE GAVE ME  
 WHAT YOU COULD  
 NEVER GIVE ME  
 THAT WON'T MATTER  
 TIME TO GO AWAY

**UNCLE**

FINE - BUT YOU'RE MINE  
 I'VE ALREADY PAID

NOW!  
 SAY YOUR GOODBYES  
 I'LL DESTROY HIM  
 YOU LOSE

TIME TO GO  
 GET YOUR COAT

TIME TO GO AWAY

**UNCLE**

Well then it's settled. We'll tell him the good news together. That you will be leaving for the country forthwith.

Uncle throws a drink in Gericault's face, waking him from his drunken slumber.

**GERICAULT**

(Coughing and slowly coming to)

What? ... What are you doing here?

**UNCLE**

My wife and I have come to deliver the news of our pending birth. Yes it's true. My delicate wife has finally managed to provide me an heir. Isn't that right my dear?

Gericault looks to Alexandrine in disbelief. She turns away. He pushes himself out of his chair and staggers as he scours through empty bottles looking for another drink.

**GERICAULT**

Way to go Uncle. Quite an accomplishment for a man your age.

(With hurt and disdain)

And to you, *Madame Saint Martin*...

(With sarcasm)

*Congratulations!*

He raises his bottle in toast.

**UNCLE**

Congratulations, and goodbye. She's decided it's best to move to my country estate, away from the lures of the city.

**GERICAULT**

(To Alexandrine)

Oh, I see. This was your decision?

**ALEXANDRINE**

It... it, is best.

**GERICAULT**

Yes. I'm sure it is. Well then, if  
there's nothing else. I have my work.

Gericault goes about gathering his work. The Uncle  
approaches him and drops a BAG OF COINS/MONEY.

**UNCLE**

(Under his breath to Gericault)

Payment for services rendered. Did  
you really think it could ever be  
*you?*

The Uncle grabs Alexandrine and guides her out.

**SONG# 12      THINGS CAN NEVER BE THE SAME (GERICAULT)**

Gericault is completely distraught as he searches for  
something, anything, to give him solace. He guzzles  
from his bottle. He grabs the NARRATIVE. Simply  
opening it brings him incredible relief from his inner  
torment.

**GERICAULT**

SUCH A PLACE TO FIND SALVATION  
TAKE AWAY THIS PAIN I'M IN  
IT'S DARK AND IT'S COLD  
BUT IT BRINGS ME CONSOLATION  
THINGS CAN NEVER BE THE SAME, AGAIN

He turns to the giant canvas behind him.

**SONG# 13      PAINT THE PICTURE (GERICAULT, CHORUS)**

In his darkened studio, Gericault gives in to his  
obsession. He dives into his painting with complete  
abandon.

**GERICAULT**

PAINT A PICTURE  
TRYING TO HOLD ON TO THE PAST  
DRAWING CLOSER  
WATCHING THEM SLIP AWAY SO FAST  
SEIZE THE MOMENT  
'CAUSE ONCE IT'S GONE IT WON'T COME BACK  
NEW BEGINNINGS  
SOMETIMES SO COLD I SEE MY BREATH

**GERICAULT (CONTINUED)**

He stops his painting and picks up the portrait of Alexandrine.

SHOULD I HOLD ON TO  
WHAT MY FINGERS TOUCH  
AM I RAISING MY HANDS TO THE SKY  
TO STARE AT THE FACES  
OF THOSE WE EMBRACE  
WHEN I KNOW THEY'RE PASSING ME BY

Snapping out of it he goes to the Raft mock-up and rearranges props.

IF I OFFERED  
MYSELF TO SAVE THOSE ON THE RAFT  
HALLUCINATIONS  
CARRY ME OFF THERE'S NOTHING LEFT

He grabs a skull off his shelf and holds it up.

AM I DELUSIONAL  
SLIGHTLY UNUSUAL  
DO I APPEAR TO BE FINE

He puts the skull down and picks up a razor. The CHORUS singers enter and begin surrounding him.

ARE THESE JUST THE NOISES  
FROM MY INNER VOICES  
PUSHING ME OVER THE LINE

Distraught, Gericault starts cutting off pieces of his hair. He falls to his knees and is enveloped (and hidden) by the Chorus.

**CHORUS**

ALL ALONE AND YOU'RE NOT SURE WHO TO BE  
SO FLOAT AWAY NOW WE'VE ALL BEEN LEFT AT SEA  
DON'T DESPAIR FOR YOUR PAIN WILL SET YOU FREE

The CHORUS begins to disperse. Gericault reappears. His head is crudely shaven bald and there is blood trickling down the side of his face.

**GERICAULT**

AND WHEN IT'S OVER  
WOULD YOU STILL WANT TO BE WITH ME  
I'LL PAINT A PICTURE  
OH I'LL PAINT A PICTURE

**CHORUS**

SHOULD I HOLD ON TO WHAT MY FINGERS TOUCH  
 AM I RAISING MY HANDS TO THE SKY  
 TO STARE AT THE FACES OF THOSE WE EMBRACE  
 WHEN WE KNOW THEY'RE PASSING US BY

**GERICAULT**

SHOULD I HOLD ON

**CHORUS**

SHOULD I HOLD ON TO WHAT MY FINGERS TOUCH  
 AM I RAISING MY HANDS TO THE SKY

**GERICAULT**

I'LL PAINT A PICTURE

**CHORUS**

TO STARE AT THE  
 FACES  
 OF THOSE WE  
 EMBRACE

**GERICAULT**

JUST PAINT THE  
 PICTURE

**GERICAULT**

WHILE I LOSE MY MIND

The CHORUS exits and Gericault returns to his chair, grabs the Narrative and urgently flips through looking for where he left off, relieved when he finds his it.

**GERICAULT**

"The soldiers and sailors, terrified by the presence of an almost inevitable death, gave themselves up for lost.

Firmly believing that they were going to be swallowed up, they resolved to soothe their final moments by drinking.

The fumes of the wine soon disordered their brains, already affected by the want of food. Thus inflamed, these men became deaf to the voice of reason."

As Gericault reads, the light dims out on him and the scene transforms to the RAFT.



**II-2 RAFT - NIGHT**

The CASTAWAYS are intoxicated and begin to form up into two factions: those loyal to the OFFICERS, and the DISSIDENTS led by Gabor.

**SONG# 14           WHOLE BY FORCE 2 (GABOR, DISSIDENTS)**

(Gabor to the other DISSIDENTS)

**GABOR**

I KNEW THIS WOULD HAPPEN  
I TOLD YOU SO

**DISSIDENTS**

SHOULD HAVE LISTENED TO YOU...

**GABOR**

ABANDONED SOULS  
LEFT FOR DEAD

**DISSIDENTS**

THAT'S WHAT YOU SAID, WHAT YOU SAID

**ALL**

SO BE ON YOUR GUARD  
WE HAVE NOTHING TO LOSE  
NOW THAT WE HAVE TO  
WE'LL TAKE THE WHOLE BY FORCE!

**SONG# 15           WE'RE IN THE SAME BOAT (CASTAWAYS)**

A fight erupts between those loyal to Maudet and those loyal to Gabor.

**MUTINEERS**

FIGHT! WE WILL KILL YOU

**OFFICERS**

NO! WE WILL STOP YOU

**MUTINEERS**

BUT! WE ARE MANY

**OFFICERS**

WE'RE NOT YOUR FEUD  
WE'RE IN THE SAME BOAT

**ALL**

TRYING TO STAY FLOAT

**ALL**

STOP!

**SAVIGNY**

THIS IS MADNESS  
WE CAN'T ABANDON  
OUR SENSE OF REASON  
IT WILL BETRAY US

**ALL**

LOOK!

**SAVIGNY**

AT WHAT YOU'RE DOING  
WHAT YOU'RE BECOMING  
A PACK OF RABID DOGS  
WE'RE IN THE SAME BOAT

**MUTINEERS**

FIGHT! YOU CAN'T STOP US

**OFFICERS**

NO! WE WON'T GIVE UP

**FLORENCE**

BUT! I STAND WITH THEM

**MUTINEERS**

YOU WILL BE KILLED WITH THE REST  
(The MUTINEERS throw FLORENCE overboard.)

TRYING TO STAY FLOAT

**ALL**

SWIM!

Correard grabs a ROPE and saves Florence.

**CORREARD**

I WILL HELP YOU  
I CAN SAVE YOU  
TAKE MY ARM I CAN'T WATCH YOU DIE  
I WILL KEEP YOU, AFLOAT

**SAVIGNY**

I FIND AMAZEMENT  
IN THIS PERFORMANCE  
A SELFLESS ACT AMONG US  
WE'RE IN THE SAME BOAT

**MUTINEERS**

FIGHT! WE'RE ALL DYING  
 NO! USE IN FIGHTING  
 BUT! WE SHALL END THIS  
 NO ONE WILL LIVE THROUGH THE NIGHT

**FLORENCE**

I WANT TO THANK YOU  
 FOR SAVING MY LIFE  
 IN WAR I WAS A MATRON  
 A NURSE ON THE FIELDS  
 WHERE MEN WERE LEFT TO BLEED

**MAUDET & FLORENCE**

IS THERE

NO MORE MERCY

**MAUDET**

IS THIS

WHAT WE'VE BECOME

**MAUDET & FLORENCE**

YOU HEAR

THIS TENDER STORY

**ALL**

FIGHT WE'RE ALL DYING  
 NO USE IN TRYING  
 HOW SHALL WE END THIS  
 NO ONE WILL LIVE  
 THROUGH THE

FIGHT WE'RE ALL DYING  
 NO USE IN TRYING  
 HOW SHALL WE END THIS  
 NO ONE WILL LIVE  
 THROUGH THE

FIGHT WE'RE ALL DYING  
 NO USE IN TRYING  
 HOW SHALL WE END THIS  
 NO ONE WILL LIVE  
 THROUGH THE NIGHT

**MAUDET**

YET STILL YOU ATTACK  
 THE KNIFE IS IN OUR BACK

**ALL**

STOP!

**SAVIGNY**

THIS IS MADNESS  
 WE CAN'T ABANDON  
 OUR WILL TO STAY ALIVE  
 WE MUST FIGHT TO SURVIVE

**ALL**

FIGHT! WE'RE ALL DYING  
 NO! USE IN TRYING  
 BUT! WHO WILL END THIS  
 NO ONE WILL LIVE THROUGH THE NIGHT!

**II-3 RAFT/GERICAULT'S STUDIO - NIGHT**

Savigny moves downstage. As he sings, one by one the other RAFT SURVIVORS join and begin judging him.

**SONG# 16            LIE HERE AND WAIT (SAVIGNY, GERICAULT, CASTAWAYS, ALEXANDRINE, GERICAULT'S COMPANIONS)****SAVIGNY**

FOR THIRTEEN DAYS AND A NIGHT  
I HAVE WAITED  
FOR SOMEONE TO COME  
NOT JUST FOR MYSELF  
BUT FOR EVERYONE ELSE TO BE SAVED

**SAVIGNY**

NOW ALL HOPE IS  
GONE AND WE KEEP  
DRIFTING ON  
WHAT A TERRIBLE  
PRICE TO PAY

**CASTAWAYS**

NOW ALL  
HOPE IS GONE  
  
THE PRICE  
WE PAY

**SAVIGNY**

THERE'S NOTHING LEFT WE NEED DO BUT

**SAVIGNY & CASTAWAYS**

LIE HERE AND WAIT  
LIE HERE AND WAIT

Gericault enters and moves downstage, opposite Gericault. As he sings Alexandrine enters, then the Uncle and Delivery Man. They all look at Gericault in judgment.

**GERICAULT**

IT'S COME TO THIS NOW  
I'VE LOST EVERYTHING  
THAT WAS GOOD IN ME  
BUT I WAS HELPLESS  
UNABLE TO SWIM THROUGH THE PAIN

**GERICAULT**

THIS STORY OF  
DANGER YET SOMEHOW  
IT MOVES ME BUT IT  
TAKES MY LIFE AWAY

**COMPANIONS**

IT'S COME  
TO THIS  
  
TAKES MY LIFE AWAY

**GERICAULT**

AND THERE'S NOTHING LEFT I NEED DO BUT

**GERICAULT & COMPANIONS**

LIE HERE AND WAIT

LIE HERE AND WAIT

Slowly the SURVIVORS encircle Savigny.

**SAVIGNY**

THERE ARE LINES I HAVE CROSSED

I HAVE EATEN MAN'S FLESH

EVEN KILLED TO STAY ALIVE

THOUGH I'M A HEALER

SUPPOSED TO PRESERVE LIFE AND LIMB

**GERICAULT**

WHAT KIND OF MAN

WOULD I BE

JUST AN ANIMAL

LOST IN THE DARK

**COMPANIONS**

WHAT

KIND OF MAN

WOULD I BE

**SAVIGNY**

BUT IT'S GETTING HARDER FOR ME TO

**ALL**

LIE HERE AND WAIT

LIE HERE AND WAIT

The two groups completely surround Savigny and Gericault, circling them staring in judgment.

**GROUP 1**

NO ONE

NO ONE

SHALL

NO ONE SHALL LIVE

THROUGH THE NIGHT

NO ONE

NO ONE

SHALL

NO ONE SHALL LIVE

THROUGH THE NIGHT

**GROUP 2**

AH

AH

AH

AH

AH

AH

AH

The remainder of the cast enter. They intermix with the other two groups and together they all judge both Gericault and Savigny.

<b>GROUP 1</b>	<b>GROUP 2</b>	<b>GROUP 3</b>
NO ONE	AH	THIS IS THE PRICE WE PAY
NO ONE SHALL	AH	
NO ONE SHALL LIVE THROUGH THE NIGHT	AH	THIS IS THE PRICE WE PAY
NO ONE	AH	THIS IS THE PRICE WE PAY
NO ONE SHALL	AH	NO ONE SHALL LIVE THROUGH THE NIGHT
NO ONE SHALL LIVE THROUGH THE NIGHT	AH	

**SAVIGNY & GERICAULT**

WHAT KIND OF MAN WOULD  
I BE  
JUST AN ANIMAL  
LOST IN THE DARK

**CHORUS**

WHAT  
KIND OF MAN  
WOULD I BE

**ALL**

BUT IT'S GETTING HARDER FOR ME TO  
LIE HERE AND WAIT  
LIE HERE AND WAIT  
LIE HERE AND WAIT

Gericault remains behind on stage after everyone exits. He grabs the narrative and moves downstage. Merely opening it brings him an exaggerated sense of relief. He begins solemnly reading, one final time.

**GERICAULT**

"Those whom death had spared thus far, fell upon the dead bodies with which the raft was covered, and cut off pieces, which some instantly devoured. Seeing that this horrid nourishment had given strength to those who had made use of it, it was proposed to dry the flesh, in order to render it a little less disgusting."

**II-4 RAFT AT SEA - DAY**

Thin brown strips of flesh are hung from the mast. Many bodies lie silent and still on the raft while a few others moan and writhe in agony. Maurice lies motionless with his mother by his side caring for him. The remaining CASTAWAYS are watching Savigny as he tends to JEAN-CHARLES who is also on the brink of death.

**SAVIGNY**

(Holding a small piece of meat to JEAN-CHARLES' lips)

Come, you must eat.

**JEAN-CHARLES**

(Struggling to speak)

My fate now rests with God and I'm afraid, I am abandoned. What have I done?

**SAVIGNY**

All you have done, is tried to survive. Surely God will see that.

Savigny helps JEAN-CHARLES rest his head back then stands and addresses the other healthy survivors.

**SAVIGNY**

There is only us left.

(Gestures to the sick)

Of them, but a handful seem likely to live more than a few days. The others have already lost their reason, and their will.

**GABOR**

Yet they continue to receive an equal share of the provisions? Before death comes to them they will have consumed thirty or forty bottles of wine!

**CORREARD**

But to give less allowance would only be killing them by inches?

**LAVILLETTE**

Gabor is right. What is the point of sharing our rations? They are already corpses.

**SAVIGNY**

You can't be suggesting that we let them suffer in this way?

**CORREARD**

No...

**MAUDET**

Then what?

**GABOR**

We commend their bodies to the sea.

**CORREARD**

(Reasoning to Savigny)

It *would* end their suffering.

**LAVILLETTE**

The way you would a lame animal. I say we let the sea have them!

The mob begins to move toward the sick. Savigny steps in their way standing between the sick and the mob.

**GABOR**

Out of the way doctor, or you'll join them!

**SAVIGNY**

I warn you, I will not be a party to this.



**MAUDET**

Doctor. This measure, however repugnant, *will* yield us six more days of wine.

**SAVIGNY**

Even you Maudet? Who are we to decide such things? Surely that is for kings or God!

**GABOR**

Where is your king and your god today?

(Referring to the boy Maurice)

We start with this one!

**FLORENCE**

(Stands up and joins Savigny)

Stop!

**SONG# 17      SAME BOAT REPRIS (FLORENCE, SAVIGNY, CASTAWAYS)**

**FLORENCE**

I, AM GRATEFUL FOR THESE PRECIOUS DAYS  
 A MOTHER SHOULD NOT OUTLIVE HER CHILD  
 SO I WANT TO THANK YOU  
 FOR GIVING ME TIME  
 TO BE WITH MY ONLY SON  
 LET HIS SACRIFICE  
 SAVE ALL OF YOUR LIVES  
 I GO WITH HIM NOW  
 END HIS PAIN AND SOON WE WILL BE FREE

Florence tries to lift Maurice but is too weak. With a sad pleading stare, she looks to Savigny for help.

**FLORENCE**

(Pleading with Savigny)

Doctor... please...

Savigny silently goes to them and reluctantly lifts Maurice and takes him to the edge of the Raft. With the mother encouraging him through her tears Savigny rolls Maurice into the sea.

Florence stands at the edge of the Raft beside Savigny. She looks peacefully at him, touches his cheek then finally leans back and falls into the sea.

Horrified by his actions Savigny turns to the group who have again begun to move in on him and the VICTIMS he stands protecting.

**SAVIGNY**

AND STILL THIS IS MADNESS  
WHAT WE'LL DO TO SURVIVE  
WILL THIS ACT OF MERCY  
ERASE WHAT WE'VE DONE  
OUR SENTENCE UNDONE

**CREW**

FIGHT! THEY'RE ALL DYING  
NO! USE IN TRYING  
NO ONE WILL STOP THIS

**GABOR**

So. What say you now?

Savigny pauses, then steps aside. The mob swoops in on the remaining victims.

**CREW**

THEY WILL NOT LIVE THROUGH THE NIGHT

The stage blacks out amid the victim's cries.

**II-5 OUTSIDE GERICAULT'S STUDIO - NIGHT**

Alexandrine arrives on the street just outside Gericault's studio.

**SONG# 18      HOW CAN I CHOOSE (ALEXANDRINE)**

**ALEXANDRINE**

HOW CAN I CHOOSE  
TO LEAVE HIM LIKE THIS  
WITHOUT A WORD, WITHOUT A KISS  
I WON'T DO THAT  
I HAVE NO EXCUSE  
BUT I NEED TO MAKE THIS RIGHT  
BEFORE LEAVING HERE TONIGHT

She makes her way to the studio door.

**SONG# 19      I SAY IT'S SO (ALEXANDRINE, CHORUS)**

Alexandrine pleads through the door while inside Gericault is intently working on the painting. He is so engrossed that he does not know (or acknowledge) that she's there.

**ALEXANDRINE**

(She KNOCKS on the door)

Theo? Are you there? I need to see you.

(Gericault does not react. She KNOCKS again.)

Theo?

**ALEXANDRINE**

PLEASE OPEN THE DOOR  
 THAT I MAY SEE YOU  
 IF JUST FOR A MOMENT  
 BEFORE I GO  
 I NEED TO TELL YOU  
 I ALWAYS LOVED YOU  
 YOU MUST BELIEVE ME  
 I SAY IT'S SO  
 YOU'RE IN A DARK PLACE  
 COME SHOW ME YOUR FACE  
 SEE IF MY EYES CAN  
 CONVINCED YOU OF THE TRUTH  
 I HAD TO SEE YOU  
 I WANTED TO SHOW YOU  
 WHEN IT COMES TO OUR LOVE  
 I CARRY THE PROOF

The Chorus group enters. They all go to different spots on the stage and take casual poses.

**CHORUS**

WHERE HAVE YOU GONE

**ALEXANDRINE**

I WILL MISS YOU

**CHORUS**

TRY TO HOLD ON

**ALEXANDRINE**

WAIT FOR THE RESCUE

**ALEXANDRINE & CHORUS**

WHEN THERE'S NO ONE LEFT  
 TO SAVE YOU FROM YOURSELF

**CHORUS**

WHY DID YOU GO

**ALEXANDRINE**

WAS IT THE THINGS I SAID

**CHORUS**

DID YOU CARE MORE

**ALEXANDRINE**

FOR LOST SOULS YOU NEVER MET  
 WILL MEDUSA TAKE ANOTHER LIFE  
 PLEASE OPEN THE DOOR  
 YOU NEED TO SEE ME  
 I CARRY YOUR BABY  
 I HAVE TO GO  
 SO WHEN I LEAVE HERE  
 YOU'LL NEVER SEE US  
 HE'LL NEVER KNOW YOU  
 I SAY IT'S SO  
 YOU'RE IN A DARK PLACE  
 COME SHOW ME YOUR FACE  
 SO WE BOTH CAN FACE THE TRUTH  
 YOU'RE ACTING CRAZY  
 SORRY I HURT YOU  
 IS THIS THE WAY THAT IT HAS TO BE  
 WHERE HAVE YOU GONE

**CHORUS**

I WILL MISS YOU

**ALEXANDRINE**

TRY TO HOLD ON

**CHORUS**

WAIT FOR THE RESCUE

**ALEXANDRINE & CHORUS**

WHEN THERE'S NO ONE LEFT  
 TO SAVE YOU FROM YOURSELF

**CHORUS**

WHY DID YOU GO

**ALEXANDRINE**

WAS IT THE THINGS I SAID

**CHORUS**

DID YOU CARE MORE

**ALEXANDRINE**

FOR LOST SOULS YOU NEVER MET

**ALEXANDRINE & CHORUS**

WILL MEDUSA TAKE ANOTHER  
 WILL MEDUSA TAKE ANOTHER  
 WILL MEDUSA TAKE ANOTHER

**ALEXANDRINE**

LIFE

She places her cheek against the door.

**ALEXANDRINE**

PLEASE OPEN THE DOOR  
 I'LL ALWAYS LOVE YOU

Reluctantly, Alexandrine walks away.

**II-6 RAFT AT SEA - DAY**

The light slowly fades up. It's sometime later and the final survivors are strewn about the Raft. They look despondent and hopeless.

**GABOR**

(Crazily)

Don't worry the Argus she will come.  
 Oh what a ship she is the Argus.  
 You'll see. You'll see.

**MAUDET**

Shut up Gabor. Enough about your damned Argus. There's nothing out there. Nobody is coming for us.

**CORREARD**

I believe you Gabor. They would not leave us, not the Argus, right Gabor?

**GABOR**

The Argus, she will come. You wait and see. Wait and see.

**MAUDET**

Huh! The only thing coming for us is death!

**LAVILLETTE**

If we believe that, then what is the point of going on for even one more hour. No, I think Gabor is right.

**GABOR**

(To Correard)

We must keep a watchful eye.

Correard dutifully struggles his way to his feet and limps to the front of the raft. He scans the horizon while the others watch anxiously.

**CORREARD**

(Spotting something in the distance)

Hey?... Hey... HEY! There's something there. Look. There! On the horizon.

Everyone except Savigny gets excited and huddles at the front of the RAFT trying to catch a glimpse. Maudet searches through a telescope.

**MAUDET**

Fool. There's nothing out there.

Dejected, their heads drop as they stumble back to their spots and settle in.

**GABOR**

The Argus, she will come. You'll see. You'll see.

**SONG# 20      ON THE HORIZON (CASTAWAYS)**

Savigny moves to the other end of the raft and looks out to the horizon.

**SAVIGNY**

WHY HAS NO ONE COME TO SAVE US  
I CAN FEEL MY OWN LIGHT FADE  
IT'S DARK AND I'M COLD  
BUT I'M NOT SCARED TO FACE IT  
DEATH WOULD BE A WELCOME CHANGE, FOR ME

**GABOR**

(Spotting something)

Wait!

His eyes grow wide and he points to the horizon.

WHAT'S THAT, I SEE  
ON THE HORIZON  
CAN IT BE  
AM I, DREAMING  
IS THAT A SHIP I SEE  
CAN IT BE

**ALL (EXCEPT SAVIGNY)**

ARGUS HAVE YOU COME TO SAVE US?  
 ARGUS HAVE YOU COME TO SAVE US!

Savigny returns to his spot on the RAFT choosing to ignore the others.

**GROUP 1**  
 WE WILL

**GROUP 2**  
 WE WILL

**ALL (EXCEPT SAVIGNY)**

WAIT AND SEE

**GROUP 1**  
 WE WILL

**GROUP 2**  
 WE WILL

**ALL (EXCEPT SAVIGNY)**

WAIT AND SEE

Maudet moves to the front of the Raft in disbelief.

**MAUDET**

HAVE YOU GONE MAD  
 THERE'S NOTHING OUT THERE  
 DON'T TELL ME  
 THAT YOU SEE

Climbing up on a crate in order to see.

**CORREARD**

LOOK SHE APPROACHES  
 I THINK I SEE HER TOO

**MAUDET**

FOOLS I SAY  
 SHE STEERS AWAY

**ALL (EXCEPT SAVIGNY)**

ARGUS HAS NOT COME TO SAVE US  
 THERE IS NO ONE HERE TO SAVE US

Again they conclude there's nothing there.

**GROUP 1**  
 WE WILL

**GROUP 2**  
 WE WILL

**ALL (EXCEPT SAVIGNY)**

WAIT AND SEE

**GROUP 1**

WE WILL

**GROUP 2**

WE WILL

**ALL (EXCEPT SAVIGNY)**

WAIT AND SEE

They slump into their spots. Savigny stands and looks out on the horizon.

**SAVIGNY**

HOPE WAS ALL I HAD TO KEEP ME  
NOW IT SEEMS I'VE LOST THAT TOO  
THE MAST, IF A MAST  
HAS GONE FROM THE HORIZON  
DEATH WOULD BE A WELCOME CHANGE

The group struggles to their feet in a last desperate hope.

**LAVILLETTE**

IF YOU'RE OUT THERE  
MY GOD PLEASE SPARE ME

**GABOR**

I STILL FIND HOPE  
ON THE HORIZON

**ALL**

(To Savigny)

ARGUS HAS NOT COME TO SAVE US  
SO IT'S UP TO YOU TO SAVE US

The group circle around Savigny then, slowly return to the front of the raft to look out to the horizon.

**GROUP 1**

YOU MUST

**GROUP 2**

YOU MUST

**ALL**

YOU MUST SAVE US

**GROUP 1**

YOU MUST

**GROUP 2**

YOU MUST



**ALL**

YOU MUST SAVE US

**GROUP 1**

YOU MUST

**GROUP 2**

YOU MUST

**ALL**

YOU MUST SAVE US

**GROUP 1**

YOU MUST

**GROUP 2**

YOU MUST

**ALL**

YOU MUST SAVE US

The group (not including Savigny) freeze in tableaux waving for help at the front of the raft.

## II-7 THE RAFT - DAY

After a pause, Savigny begins to speak.

**SAVIGNY**

"For above half an hour, we were suspended between hope and fear. Some thought they saw the ship become larger, and others affirmed that its course carried it from us. "

At that moment they break out of the tableaux. Their heads drop and they reluctantly turn around and slowly return to their spots.

"These latter were the only ones whose eyes were not fascinated by hope, for the brig on the horizon disappeared."

**SONG# 21****SAVE THEMSELVES REPRISE (SAVIGNY)**

The Survivors slowly settle down in their final resting places on the Raft.

**SAVIGNY**

"From the delirium of joy, we fell into profound despondency and grief. We envied the fate of those whom we had seen perish at our side. And we said to ourselves: When we shall be destitute of everything, and our strength begins to forsake us. We will wrap ourselves up as best we can. We will lay ourselves down on this platform, the scene of so much suffering. And there we will await death... with resignation."

**SAVIGNY**

IT'S COLD TONIGHT  
AND ALL THAT'S LEFT  
FOR ME TO DO  
IS SLEEP  
LOST AT SEA  
THERE'S NO ONE WATCHING ME  
THIS WAS TO BE  
A NEW BEGINNING IN SENEGAL  
WHERE WE COULD START AGAIN  
NOT THIS TRAGIC END

I WAIT FOR DEATH  
AND HOPE THAT IT TAKES ME  
AND I KNOW THAT IT  
WON'T BE LONG  
ALL OF THE BLOOD  
WE SHED FOR OUR OWN LIVES  
LOOK AROUND  
EVERYONE'S GONE

DAMN YOU, DAMN YOU, DAMN YOU, MEDUSA  
LET THEM SAVE THEMSELVES  
DAMN YOU, DAMN YOU, DAMN YOU, MEDUSA  
LET THEM SAVE THEM  
CAN THEY SAVE THEM  
WE MUST SAVE OURSELVES

Savigny turns and affixes his Notebook to the mast. Then, giving himself up to his fate, he lays down. A spotlight zooms in on him, then fades to black.

**II-8 STUDIO - NIGHT**

Gericault adds the final brush strokes to his painting. He stands back and examines the work. In disgust he throws his brushes. He grabs a bottle and takes a long swig.

**SONG# 22 THE COLOR OF DEATH (GERICAULT, CHORUS)****GERICAULT**

(Shouting)

I have created nothing! Absolutely nothing! The *Medusa*? Bah! A Vignette! Not worth the pain to look at.

He goes to a shelf and picks up Angel. Holding it up he gazes past it to the finished painting.

Death has a color...

He yells out in frustration.

Ah!

In a fit of rage Gericault knocks some stuff over with a crash, then he falls to his knees.

**GERICAULT**

WHY DO YOU KEEP TAKING FROM ME  
I MADE YOU, I GAVE YOU LIFE  
NOW IS THE END AND I CAN'T GO ON  
I HATE YOU FOR TAKING MY LIFE  
I BOW TO YOUR WILL  
GIVE IN TO YOUR *FATE*  
WITH CONTEMPT IN MY HEART  
THAT HOLDS IN THE HATE  
A WORLD FILLED WITH COLOR  
HAS LEFT ME IN THE DARK  
THE ONLY COLOR I SEE NOW  
IS THE COLOR OF DEATH

A group of RAFT VICTIMS come on stage. They bring with them various items that make up the final RAFT.

**RAFT VICTIMS**

MEDUSA

**GERICAULT**

THE COLOR OF DEATH

**SURVIVORS**

MEDUSA

The RAFT VICTIMS freeze.

**GERICAULT**

LET US NOT FORGET  
 THE WAY SHE HURT YOU  
 SHE WOULDN'T EVEN TELL YOU  
 TO YOUR FACE  
 SHE KNEW SHE COULDN'T LOVE YOU  
 THOUGH SHE LIKED  
 TO PLAY THE GAME  
 AND PAINT YOUR HEART  
 A LOVELY SHADE OF DEATH  
 THE ONLY COLOR LEFT  
 YOU BOWED TO HER WILL  
 GAVE IN TO HER FATE  
 WITH CONTEMPT IN YOUR HEART  
 THAT HOLDS IN THE HATE  
 IN A WORLD FILLED WITH COLOR  
 IT LEAVES US IN THE DARK  
 THE ONLY COLOR I SEE NOW  
 IS THE COLOR OF DEATH

More RAFT VICTIMS enter and bring more RAFT parts with them.

**RAFT VICTIMS**

MEDUSA

**GERICAULT**

THE COLOR OF DEATH

**RAFT VICTIMS**

MEDUSA

**[MUSICAL BREAK]**

The RAFT VICTIMS meet up in the middle of the stage and continue constructing the RAFT.

Meanwhile Gericault packs up some of his supplies. He throws a tarp over his table and puts away some canvases. The RAFT VICTIMS pose in tableaux. Gericault picks up the Narrative.

**GERICAULT**

IS THERE ANY HOPE LEFT FOR ME  
 CAN I BE SAVED  
 I THINK THAT SHIP HAS SAILED

He throws the Narrative (on the beat of the music).

**GERICAULT (CONTINUED)**

AND YOU CAN TELL THE ARTIST  
 THAT HIS PALETTE OF COLORS  
 BECOMES THE COLOR OF DEATH

In the background, the painting begins morphing from  
 the finished state into only the background colors.

BEFORE IT FADES TO BLACK

The final RAFT VICTIMS, including Savigny, enter and  
 join with the others in completing the RAFT.

**RAFT VICTIMS**

MEDUSA

**GERICAULT**

BEFORE IT FADES TO BLACK

**RAFT VICTIMS**

MEDUSA

**GERICAULT**

THE COLOUR OF DEATH

**RAFT VICTIMS**

MEDUSA

MEDUSA

Everyone strikes and holds a pose that exactly mimics  
 the actual Raft of the Medusa painting. The lights  
 fade out leaving just the RAFT and VICTIMS posed in  
 front of the colored background.

**CURTAIN (CRESCENDO MUSIC)**

**SONG# 23****WELCOME ABOARD: REPRISE/BOWS (COMPANY)**

Bows. Company joins in to sing the finale.

**GROUP 1**

WELCOME  
ABOARD

WELCOME  
ABOARD

**GROUP 2**

WELCOME  
ABOARD

WELCOME  
ABOARD

**GROUP 3**

WELCOME  
ABOARD

WELCOME  
ABOARD

**THE END**