# URBAN MADNESS

Play in two acts for 3 actors

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The play is based on events from a distant reality that has already ceased to exist, and only excerpts of memories remain. In the seventies of the twentieth century, on Karl Marx Street in Khabarovsk, many saw a madman with a soaked face under a theater mask, black eyes of a woman looked in the very middle nowhere like two extinct coal, her look caused some - curiosity, others - confusion. Some called the woman Carmen.

### Actors

**1st actor - woman**

ALISA - a young woman aged 20-25 years, an actress of an opera house, married. Alive, moving, cheerful.

CARMEN - Alice after 30 years, sick (psychogenic amnesia - inability to create new memories due to stress experienced, while long-term memories before the event remain intact). Harmless, closed, face constantly sealed (white mask). Others think Alice is crazy, call her Carmen. Alice speaks of herself in the first person (association) - Carmen, in the third person (dissociation) - Alice.

**2nd actor - man**

ANDREI - Alice's husband, an intelligent man, after prison a broken, confined man.

ANGEL - accompanies Alice in life, helping to fulfill the cherished dream.

**3rd actor - man**

VADIM MARKOVICH - neighbor in a communal apartment (pyjamas, glasses).

CHEKIST - NKVD cap, with a mauser.

HEAD - mayor of the city (suit, tie).

SANITARY - in a white robe.

TOURIST - a foreigner, in the hands of a camera.

Jose is a sergeant.

## ACTION ONE

### SCENE 1

Room in the communal apartment. Bed, table, chair. There's a mirror on the table. Shared phone in the hallway. Alice in a red dress. It sounds like Carmen's aria. Alice's dancing.

*Love, like a bird, wings,*

*She can't be caught.*

*All strength would be in vain,*

*But we can't tie her wings.*

*All in vain - pleas and tears,*

*And eloquence, and languid appearance,*

*Unanswered on threats,*

*Where she thought she was going.*

The music keeps quiet. Alice sits at the mirror, crouches. There is a gong blow. Alice flinches, fades. Angel appears.

ANGEL (to the hall). Each person has a Guardian Angel, he protects and accompanies in life. And you and you... (shows with his hand to the hall) there is such an Angel. I chose Alice. (Thoughtfully) Or did she choose me? A philosophical question, but on all the will of God. Let me introduce to you my mentee (shows on Alice, calls her) Alice.

Alice gets up, looks into the hall, bows.

ANGEL (to the hall). This is Alice - the artist of the opera house. This year began very successfully for Alice. She was fabulously lucky, a jackpot fell - a happy lot to play the role of Carmen in the opera Georges Bizet. The theater wheel of fate, rotated by the director's whimsy, stopped at Alice.

Alice approaches Angel, clutches against him.

ALICE (to the hall). And this is my sweet, sweet Guardian Angel, he's always with me.

ANGEL. Alice, are you so excited?

ALICE. Rehearsing scenes, I seem ready, I know everything, and tomorrow in front of the full hall how? That's why I'm worried. Tomorrow will finally happen.

ANGEL. What exactly will happen, Alice?

ALICE. I'll play Carmen.

ANGEL. You play, of course you play the role of Carmen on the stage of life, someday you play.

ALICE. Premiere tomorrow, and I'll play Carmen tomorrow.

ANGEL. If nothing happens, it can stop you from carrying out your intention. As they say, what a person assumes, fate - has, sets demons on the path with which the hero has to fight on the way to the goal.

ALICE. What can happen to my good Angel, what other demons can prevent me from reaching my goal tomorrow?

ANGEL. For example, illness, you can get sick, all people get sick sometimes.

ALICE. Oh, not my throat, I often have angina.

ANGEL. There will be no angina, but another can happen.

ALICE. Indeed, anything can happen.

ANGEL. Yes, anything can happen, the world is changeable and unpredictable.

ALICE. Is the world unpredictable?

ANGEL. For mere mortals, yes.

ALICE. You're scaring me.

ANGEL. I care about you.

ALICE. So you're gonna help me play Carmen?

ANGEL. Of course I'll try to help you.

ALICE. Just try?

ANGEL. Everyone has their own destiny. And man follows her plan.

ALICE. I'm worried right now.

ANGEL. You're gonna play Carmen.

ALICE. Yeah, I'll play tomorrow.

ANGEL. Someday you'll play.

ALICE (to the hall). Play the role of Carmen, and die like Carmen.

ANGEL. You want to die like Carmen?

ALICE. Yeah, that's my wish.

ANGEL. What about Andrei? (to the hall) Andrei is her husband.

ALICE. No, you're right, you have to live. Andrew's not Jose. He's coming soon, my toreador.

Angel's leaving.

### SCENE 2

The phone's ringing. Vadim Markovich appears. He comes to the phone, picks up.

VADIM (by phone).

"Hello.

- No, not Andrey. Who to invite?

- Alice? How to imagine you?

A friend? What's Alice's friend's name, introduce yourself?

Tamara?

"I'll call you, don't hang up with Tamar.

Vadim hangs up on the bedside table, knocks on the door.

VADIM. (annoyingly) Alice, they call you again, take the tube.

ALICE. Vadim Markovich, who's calling?

VADIM. Am I the secretary to report to you? I don't get a salary from you. Another friend of yours is calling you. And do not occupy the phone for a long time, you are not registered here alone. I also need to call, and on a very important case.

Alice comes to the phone.

ALICE. Thank you, Vadim Markovich.

VADIM (grumbles). Your thanks are not butter, you will not hint on bread, so there is no sense from it, only trouble for me.

Vadim steps aside, eavesdrops.

ALICE (by phone).

"Hello.

"Hello Tamara, it's good that you called.

"Oh, you already know?" Yeah, tomorrow, it's tomorrow.

- No, we will not go to the restaurant, we will note in the theater. We have a friendly team.

"Sorry, I can't talk for a long time, the neighbor should call.

- Yes, he is curious a little, lives alone, bored to him, so he is interested.

"So you're coming to the premiere?"

"I will be very glad to see you. I need your support from the hall.

"See you later, friend.

Alice's coming back. Vadim blocks the road with a bottle of wine.

VADIM. Alice, I accidentally heard you talking to a friend. Have you known her for a long time?

ALICE. This is a school friend, we sat together from the first grade to the last. What a wonderful time school years, so many vivid memories.

VADIM. Alice, can I ask you a few questions?

ALICE. Is there anything else you want to know? Ask me, don't hesitate.

VADIM. Alice, will you act tomorrow? It's true? Right on the stage of the theater, I forgot how he was, I... well, what's it called...

ALICE. Opera House.

VADIM. That's right, opera house. You will become famous, they will start calling constantly, only call you to the phone, you always rehearse, turn on the music at full volume, and you can't hear the phone at all.

ALICE. Vadim Markovich, you're full of celebrity. And tomorrow the premiere of the opera. Can I give you a countermark for the premiere?

VADIM. No, Alice, thank you, there's a lot to do, and I'm not used to walking around theaters. So I decided to relax a little. (shows the bottle). You don't have sausages for an hour? And that is, there is nothing to drink, and I don't want to go to the store. The weather is dark today.

ALICE. We do not have sausages, soon Andrei will come, maybe what will bring from the products. Come in later.

VADIM. Later you know if the mood can change. And let's drink with you then without a snack, let's say your future success on stage.

ALICE. You know I don't drink, I don't drink at all.

VADIM. What's wrong? Some kind of disease?

Alice. No, not a disease, not accustomed from childhood, I saw his father, how he bullied his mother. While sober - nothing else, and how to drink so mat cursed, and open his hands.

VADIM. Don't you drink?

ALICE.

VADIM. But I drink, of course. I can drink a little, I am from the simple, the proletariat means, and there is experience in the party. Drinks directly from the neck. However, artists also drink, as well as, I assure you. How to drink so such things say that they 58 article cries. I knew one of those. What was sober on his mind, then the drunk - in the tongue. Is your husband drinking?

ALICE. We do not buy alcohol, Andrei does not drink alcohol at all, he believes that it is better to buy a good book with such money.

VADIM. A sober man, not a man, means an intellectual, reads books, and books - from them and trouble can be.

ALICE. Sorry, Vadim Markovich, I need to rehearse, I want to work the final scene of Carmen with Jose.

VADIM. And Jose, is he this Carmen's lover?

ALICE. Yeah, right, lover, how did you know?

VADIM. He figured out where the man and the woman are, there are always shura-muras. (goes to "you") Alice, I have a business offer for you.

ALICE. Intrigue, Vadim Markovich. What's the offer?

STUKACH. Let's rehearse together, you'll be Carmen, and I'll be Jose. It is possible in my territory, my bed does not creak almost. And turn to me without a patronymic, just Vadim, or Vadik, under one roof we live like relatives, so close people.

Vadim hugs Alice by the waist, Alice removes his hand.

ALICE. What else did you think of Vadim Markovich, so you open your hands?

VADIM. You're pretty, let's be lovers.

ALICE. How dare you? Why are you poking me? And for whom you accept, be ashamed.

VADIM. Everyone lives like this, especially actresses, they need diversity for creativity, a breath of fresh emotions. For a long time I wanted to offer. We form a classic love triangle, everyone will be fine, especially you.

ALICE, have you forgotten to Vadim Markovich that I am married? And you're drunk. Go away, leave now, your husband will be here soon.

VADIM. I didn't really want to. Okay, consider Alice I was joking, testing you for moral stability. Yeah, I'm leaving, I'm leaving. And don't take a long time, and tell your friends to call less often.

Vadim in the door encounters Andrei. Andrei has a white rose and a curl in his hand - something is wrapped in the newspaper.

VADIM (Andrei). I'm not offering you a drink, Alice said you're done doing this noble thing.

ANDREY. Vadim Markovich, did not even start, so thank you, and do not offer more.

VADIM. And what is this wrapped in your newspaper, let me love it?

ANDREY. Book, bought at the flea market.

VADIM. Let me love the book?

ANDREY. Why is this curiosity? I won't let you go. Good night to you.

VADIM (to the hall). There is nothing to eat at home, and they spend money on books. Both are not from this world.

Vadim's leaving. Andrey puts the convolution on the table.

### SCENE 3

ALICE. Andryusha, it's good to have you here. But what's so late?

ANDREY. He checked the control work of students. Tired, but I missed you so much.

ALICE. How did you miss your favorite? Prove it.

ANDREY (pulls a rose). Oh, my Carmen.

ALICE (laughs). Not yet. Yours, yours, but not Carmen yet. But tomorrow...

ALICE. Thank you Andryusha (sniffing a rose) now I believe you're bored. This rose is as pure and innocent as your love for me.

Kisses her husband on the cheek. Puts a rose in a vase. They sit on the bed, hold hands.

ANDREY. Strange type, Vadim Markovich, everyone is asking questions, interested. That he was coming? More with a bottle of vodka?

ALICE. Asked if we had sausage, he had nothing to eat.

ANDREY. The name Vadim is derived from the old Russian word VADITI, which means to blame, sow confusion.

ALICE. Now I understand why he often fits. What are we all about Vadim Markovich? And of course you forgot about the products?

ANDREY. Yeah, I'm sorry. I spent the money on the book, tomorrow I will certainly bring a cake, we will arrange a festive dinner.

ALICE. All right with the groceries, someday tonight. Not bread alone, as a person says.

ANDREY (hugs Alice). Tomorrow the stage is thrown with flowers, the hall will explode with applause, you will be on top of fame.

ALICE. Well, but worryingly, I can't believe that a dream will come true.

ANDREY. It will come true, of course, recognition will come, glory. We'll get a separate apartment, let us create a baby. We'll heal humanly.

ALICE. This will not happen soon, the queue for the apartment is moving slowly. Who do you want, a boy or a girl?

ANDREY. I don't know, the boy and the girl, as it turns out, can be immediately, or in turn.

ALICE. Yes, as it turns out, it's better in turn, and first the girl. Andryusha, do you want tea with cookies?

ANDREY. Yes, of course, a little hungry.

Alice pours tea into glasses. Cookies. They drink tea.

What book did you buy?

Andrey pulls the convolution.

ANDREY. And this is a surprise, a gift to you.

ALICE (excited). Am I a present?

ANDREY. You, love, you. Turn it around and look.

Alice's turning the paper around. There is a volume of poems by Yesenin.

ALICE (frightened). Sergey Yesenin, his poems?

Drops the book. Andrei raises the book.

ANDREY. What were you scared of?

ALICE. The rumors are different, they say that he was forbidden to read.

ANDREY. Yesenin is a folk poet, how can you ban him from reading?

ALICE (presses finger to mouth). Tss... we may be overheard. Don't say that. Get in trouble.

ANDREY. You want me to read his poems?

ALICE. Read it, Andryusha, just quiet. And then Vadim Markovich can hear. Times are troubled now.

Sitting on the bed. Andrei reads poetry. Sometimes it is forgotten and the voice becomes louder.

*Shagane, you're mine, Shagane!*

*Because I'm from the north, is that*

*I'm ready to tell you the field,*

*About wavy rye on the moon.*

*Shagane, you're mine, Shagane.*

ANDREY. Do you like it?

ALICE. Musical verses, right behind the heart takes. And these bright images: the moon, the rye field.

ANDREY. Here you go, listen.

*We are now leaving a little bit of
the country where you are melting and grace.*

ALICE (concerned). They're about to find out, and we're gonna have to collect.

ALICE. It's a dangerous gift! And suddenly who will see.

ANDREY. Hide him.

ALICE. You're right, Andryusha, you have to hide well. Where to hide something?

ANDREY. Hide behind Stalin's portrait.

ALICE. You're right, nobody's gonna know how to look.

Alice wraps the book in the newspaper, hides the convolution.

ANDREY. It would be better for an icon, he is a poet from God.

ALICE. We can't believe in God.

ANDREY. You are right as long as there is Stalin, God is not needed.

ALICE. Thank you so much for your gift, you read poetry well, but it's too late, let's sleep.

Andrei and Alice undress. Alice and Andrei lie on the bed, take refuge in a blanket, hug. The lights go out. In the dark voices.

ANDREY. Good night, love.

ALICE. Good night, love.

### SCENE 4

ANGEL (to the hall). Alice could not sleep for a long time, tomorrow the premiere, mentally again and again returned to the upcoming performance, lost every detail, every movement, every intonation of the voice. And Andrei was worried, smoking. They fell asleep late, far past midnight. It seemed that happiness was everywhere, there was so much of it. But the pendulum of Fate has already gone in the direction of suffering, ruthlessly striking behind the blow.

Angel's leaving. The clock is ticking loudly. Lighting changes. You can see the bed, on it Alice and Andrey. They knock hard on the door.

ALICE. Andrew, who is this, is it night in the yard?

ANDREY. I'll go open it.

The light is lit. On hours four hours. Andrey in family underpants, in a shirt. Opens the door. The Chequer appears. Mauser's in his hand.

ANDREY. Night in the yard. What's the matter?

CHEQUIST (shows a piece of paper). Here's the search order.

Alice in combination, sitting next to Andrei on the bed, holding hands. The Chekist dug everything, scattered it. Found a tomato of Yesenin behind the portrait. Turned the paper around.

CHEKIST (gloating). Yeah, there's a spy.

ALICE. I'm not a spy, I'm an artist.

CHEKIST. Artist? Now you're gonna hit me. Enemy of the people means read?!

ANDREY. Don't touch her, this is my book, give it back!

CHEKIST (thoughtfully). Is your book talking?

ANDREY. Yes, mine.

CHEKIST. Exactly yours?

ANDREY. Like God, I swear.

CHEKIST (gloating). So you also believe in God, counter?

ANDREY. So I said, I didn't think.

CHEKIST. The gadin himself admitted everything. Split up!

CHEKIST (to the hall). The enemies of the people are around. They believe in God. Yesenin is read. But there are no leaders of the proletariat. Completely naked. How cockroaches hide in burrows. Intellectuals are lousy. We're all of you! Let's go! We will crush with a proletarian boot like bedbugs! We will destroy everyone to one!

The Chekist took out a folded piece of paper and a pencil from his pocket. Unfolds the leaf, smoothes it on the table.

CHEKIST (Andrei). Sit down and write.

Andrew sits down at the table.

ANDREY. Something to write?

CHEKIST (dictates). Write, "I am a surname, first name, patronymic, I admit that I own a volume of poems by Sergei Yesenin, wrapped in a newspaper, with a portrait of the leader of the proletariat - Comrade Stalin" and more, where I bought, from whom, for how much.

ALICE. What's going to happen now?

Andrey writes. The Chekist passes by Alice, looks into the cutout of the combination.

CHEKIST. Write another (dictates) "today's number and signature."

Andrey pumps to write. The Chekist passes by Anna, in front of Andrei hugs Alice by the waist.

ALICE (cries out). Andrew, protect me.

Andrei jumps up, the book falls to the floor, rushes at Chekist, fights, gets hit by a mauser in the back of the head. Andrew's falling. The Chekist kicks Andrei's body. The Chekist pours water into the glass and pours on Andrei's head. Andrew opens his eyes.

CHEKIST. There was a counter! The living bastard, however, is not long left for you. Well, get up the counter.

The checker takes a sheet of paper and a pencil, folds, puts in his pocket. Andrew slowly gets up, holds on to his head. Alice's scared, crying.

CHEKIST. Come on, contra. (pokes with a mauser in the back).

ALICE. Where are you taking him?

CHEKIST. To the country where you are and grace. (Andrew) Move.

Come out. Andrei in front, hands behind his back, behind Chekist with a mauser resting on his back. A volume of poems remains on the floor.

ALICE (due). How to live now? How?

The Chekist is coming back. Alice's sitting on the bed.

ALICE. Are you behind me?

CHEKIST. Behind you? We don't fight with women. We are different with them, the very best.

ALICE. What else do you want then?

CHEKIST. Yeah, I forgot the physical evidence, it's useful for the case.

Raises a volume of poems. Opens it.

CHEKIST (reads by syllables).

*We are now leaving a little bit of
the country where you are melting and grace.*

CHEKIST. He wrote to the point.

ALICE. What did my husband get arrested for?

CHEKIST (monotonous). According to article 58 of the Criminal Code of the Russian Federation, imprisonment for at least six months is entailed for storing prohibited literature.

ALICE. Where's he now?

CHEKIST. Where, where... in Karaganda! What did you all do "where-where"?

ALICE. In which Karaganda?

CHEKIST. (wraps the book in the newspaper). Where he should be, in prison.

ALICE. What's he doing there?

CHEKIST. Your man sits on the outcrops and feeds lice.

ALICE. On the burrows?

CHEKIST. Yes, on the burrows, but it will not be long to sit, harchi zadarma to eat.

ALICE. Will he be released?

CHEKIST. Uh, no, it's going to flow.

ALICE. How is it in consumption?

CHEKIST. Shooting means.

The Chekist puts a mauser to her head.

CHEKIST. Like this. Bach, a small hole in his head, and all, and his soul in heaven.

ALICE. Why so?

CHEKIST. Let his enemy body of the Homeland field fertilize.

ALICE. You spoke earlier, six months, and let go.

CHEKIST. Yes, he said, but there are aggravating circumstances.

ALICE. What are the circumstances?

CHEKIST. Insulting the leader. And active resistance during detention. Only the tower shines. Shoot him.

ALICE. Help me, I beg you. Do you want the country in front of you?

He knelt. Hugging boots.

CHEKIST. There's only a shooting.

ALICE Save him!

CHEKIST. By what means should the counter help you?

ALICE. I am an artist (crying).

CHEKIST (thoughtfully) Artist talking? However, of course, I have some connections. You can pat, then they can let go, if they can pat, they can let go, then they will let go.

Alice sits on the bed, owes and hopes, wiping away tears and looks at Chekist. He sits down at the table, looks at Alice evaluatively.

ALICE. Save him, I beg you.

CHEKIST. It is possible, only for everything in life you have to pay, you have to pay, as you understand.

ALICE. I'll pay. How much?

CHEKIST. Of course you'll pay, where do you go? You have a no-deal situation.

CHEKIST (to the hall). I haven't fucked an artist yet. Honestly, I haven't. I wonder what they can do in bed. Everything needs to be checked. And then such a case turned up.

The Chekist put out the lights. Noise - creaking beds, groans. The light is lit. The Chekist fastens the width. Sleeps.

CHEKIST (to the hall). However, my woman better in bed knows how to spin her ass.

ALICE. Will you save Andrew now?

CHEKIST. No, we'll shoot. I'll kill the counter itself.

ALICE. You promised.

Enough Chekist for the boots. He shakes her with his foot.

CHEKIST. I never promised anything. I was joking, asshole. And keep the bitch quiet. And if you talk, then they will slap you as the enemy of the people! I'll shoot myself. (to the hall) I have a hand to such affairs accustomed, not flinching hand that. We have enough ammunition for everyone!

The Chekist is leaving. Angel appears.

ANGEL (to the hall). Here is the first cruel blow of fate, after which you can go crazy! (the sound of the gong) Alice did not go to the theater either the next day or to others. No one came from the theater either. No one called. Bad news spreads quickly. The wife of the enemy of the people should not disrupt the standing ovation of the public. There is no work, the money is over. Vadim helped with food, not selfless, of course, so natural exchange, guest marriage. Alice stripped him, cooked food, sometimes spent the night with Vadim.

### SCENE 5

Alice sits in a tad, on a pot table, a plate. Vadim appears. In the hands of Vadim products.

VADIM. Carmen, here's your Jose. Food brought you, sausage, stew, we have enough for a week. What did Carmen make in our pan today?

Opens the pan. Sniffing.

VADIM. It smells delicious.

ALICE. Vadim Markovich, sit down at the table, I'll pour you a soup, hungry?

VADIM. We agreed, just Vadim, and you want to call me Jose.

Hugs Alice, presses her.

ALICE. Yeah, Jose, I'll try.

VADIM. Here, another thing. Get the glasses and cut the bread and sausage.

Preparations. Sitting at the table. Dinner. Bottle. Vadim pours into a glass.

VADIM. Will you drink with me?

ALICE. No, I don't want to.

VADIM. And in vain, you will get your soul, your wounds will heal faster, you look and you will love me, and somehow we have sex, but there is no mutual joy, because you are all in sadness, you are doing yourself in vain.

ALICE. I'm trying to please you.

VADIM. You get out again, you ask, and you get out, you shy away.

ALICE. Forgive Vadim (hugs Vadim), I will try to love you.

VADIM. Yeah, try to love me. And forget him, who got there, does not return. Yeah, and I found you a job temporarily.

ALICE. What's Vadim's job?

VADIM. In our office, the cleaner got sick, they pay a little, but you can earn money on food. I said my word for you, tomorrow from eight in the morning to work. Rag, bucket, mop will be given to you.

ALICE. A cleaner? Do you wash the floors in the toilet? Alice will starve to death, Alice will not wash the floor.

VADIM. As long as you wash the floors. Enough on my neck to sit and eat. The road to the theater is ordered for you, but you can't do it without work. It is written in our Constitution that work is the duty and business of honor of every citizen capable of work on the principle: "HE WHO DOES NOT WORK DOES NOT EAT." We even have such a poster in our office.

ALICE. I'm an actress, I want to go back to the theater.

VADIM. Forget, they will not take you to the theater, you are the wife of the enemy of the people. If you divorce, and get married again, you can change your surname then you can return to the theater.

ALICE. Divorce? He's not coming back... Okay, I'll divorce. Wadim, will you marry me?

VADIM. First, divorce, and there it will be visible.

ALICE. Vadim, I want to tell you for a long time, I don't know how you will react, I won't say then.

VADIM. I mean, I don't want to. What are the secrets from me? Not strangers already. Speak as they say in the Caucasus: "IF I PULLED OUT A DAGGER - THEN HIT FOR SURE."

ALICE. I'll have a baby.

VADIM. Are you pregnant? I didn't expect you to say that. And from whom will the child be? I'm not the only one lying on you, am I?

ALICE. I don't know, we protected ourselves with my husband, decided - it's too early to start.

VADIM. Maybe from the Chekist who arrested Andrei?

ALICE. I don't know. Would you marry me if I divorced?

VADIM. Think about it, I haven't decided yet. If the child is from me, then of course, you can get married. And if not? Holy cow. Okay, let's figure it out, we need to persuade you to have an abortion, get rid of the child.

VADIM. You get to work tomorrow. Will you go?

ALICE. Yeah, Alice's going to work as a cleaner. Alice agrees to wait for Vadim to think.

VADIM. So it's good that we agreed, an extra penny at home will not hurt. I doubt anything about getting married, I don't want to be fools. (Alice) Stele's bed, you get up early in the morning.

Alice sets the bed, goes to bed. The lights go out. Creep beds.

### SCENE 6

Vadim in his underpants sits at the table, eats a plate on the table, a bottle, a glass. Alice in combination, sits on the bed, it is noticeable that she is pregnant (7-8 months). A rope is stretched through the room, Vadim's underwear (underpants, socks) is dried on it.

ALICE. Vadim, you said you'd think. I have already issued papers, divorced. When are we getting married?

VADIM. Of course we will get married, but did not decide how to deal with the child. You'll have him soon, what's next? Why do we need him? Who's the real father? We'll give it to the orphanage. And you'll give birth, legal, to me.

ALICE. This is my baby. I will love him (he strokes his stomach with tenderness).

VADIM. You'll be giving birth soon. Well, you can see, let him be born first. That's how I decide it will be. You didn't agree to have an abortion. Your stubbornness with extra trouble comes out.

Knocking on the door.

VADIM. Alice, who was there, like we didn't invite anyone?

Alice opens. Andrei enters, he has a tolograke, behind the back of a cat.

ALICE. Andrew? You? Is it you?

ANDREY. Your own person, and you...

Andrew looks at Alice's stomach. She - to him, he - passes by. Takes off the cat.

VADIM. Have you been released? How come? They promised to shoot me, so Alice told me.

ANDREY. Didn't you tell me to spin my novels with my wife?

VADIM. What do you prove? My conscience is clean. With the same success, you can suspect Alice. She was tired of poverty, and she could bring hunger to you.

ALICE. Wadim, what are you talking about me like that? How could Alice, on her husband, bring him to ruin her career?

VADIM. And the affair twisted with her, because I didn't twist if I brought food, cared?

ANDREY. Did you care? Did you get the baby out of you, your job?

VADIM. Why at once from me? I don't know, I'm not sure. Not much from whom the actress can walk a child.

ALICE (Andrei). Vadim promised to marry me.

VADIM. Alice, I didn't promise you specifically, said I'd just think. But now there is no need to think, since your husband was released? Peace and love to you.

ALICE. I divorced you to marry me.

VADIM. Sign again, you do. At the same time, you explain to him how with a living husband the child walked.

Alice is silent, holding on to her stomach.

ANDREY (Vadimu). Are you still here? Go away.

Vadim dresses his trousers. Making an attempt to pick up the bottle.

ANDREY. And leave the vodka, I need a drink now.

VADIM. You're a sober, you don't drink.

ANDREY. It's in the past, now I drink.

So let's mark your return, drink to the brudershaft and for your resurrection, we will conclude the world.

ANDREY. With you on the brudershaft? Go away. (threatening) Will you leave or help yourself?

VADIM. I'll leave myself, but I'll take my lingerie, which Alice washed.

Removes linen from the rope.

And then my rope, I'll leave it, may be useful to you, if anything.

Vadim's leaving.

ANDREY (to the hall). I need to think about how to live on in the black fog of life, where all the circumstances are against you, and there is no clarity. I'd rather be shot. What's the point of living on? Work - no, the wife is pregnant is unknown from whom, unbearably, I can't live here, but there is nowhere to go, and something broke in me, as if a stake was scored in my heart. They couldn't, and here they chalked, the closest person betrayed, confused with the rot that put me in prison, got married for this scum.

Andrei sits at the table, drinks without snacking, drinks. Alice lies on the bed, with her back to Andrew.

Night. The clock is ticking loudly. Muted light. Andrei gets up from behind the table, removes the rope. Builds a loop. Gets on the stool. He's wearing a noose around his neck. The lights go out. The clock stops ticking. Dim lighting. Alice wakes up. On the clock in the morning. 4 Then he translates his look and sees Andrei hanged (stuffed in a loop). Faints.

### SCENE 7

Alice's sitting on the bed. The angel stands and looks into the hall.

ANGEL (to the hall). Another blow of fate. (gong sound) Maybe it's better? Death solves any intricate problems that life creates. Childbirth turned out to be premature. The child was born dead and died in the hospital. Another blow of fate (the sound of the gong). And Alice's mind created a barrier separating events from that tragic night until four o'clock in the morning. All good events, therefore, lay on one side of the barrier, in the past. Stepping over the barrier meant surviving suffering. The mind judged such a task impossible, and created Reality, in which only the past existed, and every moment of the present was lost in the archives of the mind.

Vadim appears, in his hands a sheet of paper.

VADIM. I'll live here now. Alice free up the square meters.

ANGEL. But Alice lives here.

ALICE. Alice lives here.

VADIM. I have the right, all by law, here is the prescription.

ANGEL (Vadimu). Let me take a look at your piece of paper.

Vadim holds out the leaf. Angel reads.

ANGEL. Release within 24 hours. That's right. (to the hall) Another blow of fate! (gong sound)

ALICE. Angel, how? Protect me.

ANGEL. To all the will of God. We need to vacate the room. You can't be here anymore.

VADIM. Get the bastard, and get out.

ALICE (to the hall). Where's Alice now? Where to?

ANGEL (to the hall). There are no hopeless situations. There is always a way out. (Alice) You have a friend, Tamara. Call her, she'll help you.

ALICE. Thanks Angel, Tamara is Alice's best friend. Alice will call her now.

VADIM (grumpy). Go call your friend. And for a long time do not occupy the phone, you do not live here alone, have a conscience, they must call me from the office, they promised a prize.

Alice goes to the phone, talks.

VADIM (Angela). As the saying says, do not have one hundred friends, but have one hundred rubles.

ANGEL (Vadimu). You changed everything, in fact, "do not have a hundred rubles, but have one hundred friends."

VADIM. Said, I think, so more practical. Money is more important, and friends can ruin you, leave you without money, without a shirt, in which mom gave birth. From friends, one betrayal, only dream of how to carry a knife in your back. It is important here who will betray whom first. Keep your nose in the wind, sniff out, and get ahead.

Alice's coming back.

ANGEL. What did a friend tell you?

ALICE. Yeah, Alice's leaving for Tamara. Tamara said that she would help with work, and temporarily Alice could live with her for some time.

Alice takes out the suitcase, packs up.

ANGEL (Vadimu). Now do you agree that friends are more important than money?

VADIM. Do you angels feed on the holy spirit, you do not need money, you are on full divine security, so can you understand in money what?

Alice takes the suitcase and leaves. Vadim, rubbing his hands, leaves.

ANGEL (to the hall). Alice was sheltered by a friend, helped to get a job on the central telegraph. Soon Alice got an apartment in the city center. The work was given with difficulty, took a lot of strength. Alice lived as in a dream, poorly perceiving Reality, did everything as a somnambula, connected, disconnected, some wires, someone's conversations, someone's destinies. The hours of life stopped at four in the morning. Now only the Past made sense, and staying in it, she saw the stage of the opera house, associated with the image of Carmen, lost in the imagination of the stage, heard both music and the indelible standing ovation of the hall. Nice squeezed my heart. It's nice to feel a satin dress, and flowers, flowers on stage, I wanted to cry with happiness, then, now it's impossible, makeup will flow. Alice bought powder, cream, cosmetics, made up in the evening, turned into Carmen, and, happy, fell asleep. And when Alice was alone, she could indulge in memories, dream, reincarnate as Carmen, dance and sing. News came that all close relatives died in Babi Yar. Another ruthless blow of fate (the sound of a gong) to the fragile psyche of the artist. And Alice could no longer work as a telegraph operator, quickly tired, made many mistakes, was often ill, passed a medical commission, was given a disability, and was appointed a meager pension.

## ACTION TWO

### SCENE 8

Alice's room. On the wall is the poster "CARMEN." Alice sits on the bed, looks in the mirror, crouches. On the face is a theater mask.

ANGEL (to the hall). Sometimes Alice went to the store for groceries, always bought the same thing: two triangular paper bags of milk and a loaf of white bread. And what else can you buy for a miserable disability pension? Now Alice could no longer buy expensive cosmetics, as before, and modestly dispensed with crushed chalk and vaseline. A new layer of chalk fell on the previous one. The face gradually turned into a theater mask.

Aria Carmen from the speaker. Alice gets up and behaves like Carmen

*Love, like a bird, wings,*

*She can't be caught.*

*All strength would be in vain,*

*But we can't tie her wings.*

*All in vain - pleas and tears,*

*And eloquence, and languid appearance,*

*Unanswered on threats,*

*Where she thought she was going.*

Alice stops. Sits in front of the mirror.

ANGEL (to the hall). Sometimes the neighbors invited Alice to visit. Treated to tea with jam, Alice refused alcohol, and in general, was shy. Having become accustomed, she talked interestingly and remembering the past, about her childhood, about the theater. When Alice was asked about life after the fateful night, the eyes, so alive and joyful, froze, dimmed, looked motionless and detached. Alice began to talk about herself in the third person, said that it was time for Alice to sleep, that tomorrow the prime minister asked Alice to apologize, - put on an old coat and went to her apartment.

Neighbors out of pity for old things that went out of fashion, unnecessary, which were pathetic to throw away, offered clothes to Alice, she refused, and only by cunning, for example, having designed as a gift for the holiday, managed to hand something. Actually, Neighbors - people are simple and kind, regretted Alice, sympathized.

Day after day - vaseline, chalk, mask, sometimes going to the store, association with past events. Perhaps Alice would have died on an iron teenage crib, neatly covered with fleece, died happy, playing Carmen on a virtual imagination scene. But here they refused!

The Wheel of Fate again showed in grain. Suffering again. The scripture says: "Whoever has will also have, but whoever does not will take away what he wants to have."

### SCENE 9

Street. Angel appears.

ANGEL (to the hall). This year, winter is cold and snowy. In recent days, the dampened cyclone has left snowdrifts of fluffy snow on the streets and sidewalks. Snow creaked cheerfully under the feet of passers-by.

Alice appears. There's a mask on your face. In the hand is an avoska with a loaf of bread, a bag of milk. Clothes are worn. Snowballs fly towards Alice (from behind the scenes), one of them falls into the back. Alice doesn't turn around.

ANGEL (to the hall). Many have seen this Woman, and call her Carmen, consider her crazy. In fact, the woman's name is Alice, and Carmen is her cherished dream, the dream of playing Carmen on the stage of the opera house, because once Alice was an actress. I'm her Guardian Angel, a guide to life. And Alice had a difficult life.

CHILDREN'S VOICES (teasing). Carmen... Carmen.

ALICE (to the hall). Yeah, I'm Carmen. (fun singing)

*Love, like a bird, wings,*

*She can't be caught.*

*All strength would be in vain,*

*But we can't tie her wings.*

CHILDREN'S VOICES. Stupid... fool.

ALICE (to the hall). Carmen's not a fool.

CHILDREN'S VOICES. Crazy... crazy.

ALICE (to the hall). Carmen's not crazy.

CHILDREN'S VOICES. Stupid, crazy

ALICE (to the hall). No one loves Alice.

Children's voices shut up. Angel approaches Alice. Hugs her.

ANGEL. Alice, I love you. What's Alice with you? Are you all in the snow?

Angel shakes her off.

ALICE. Alice's cold! (blows on fingers).

ANGEL (blowing at her fingers). What do you want Alice now?

ALICE. Alice's very tired. Alice wants to go home.

ANGEL. Walk you home?

ALICE. No, thank you. Alice herself.

ANGEL. Well, then go with God.

ALICE. There is no God. Alice is a Komsomol.

The angel is baptized. Alice continues on her way.

ANGEL. (to the hall). Is it possible to consider a person crazy only because he has a dream that he does not want to part with. Everyone can happen. From the amount and from the crazy house - do not stop. And every city has crazy people. They surprise us, cause feelings of compassion, and if we do not sympathize, then the crazy are ourselves.

Towards a foreign tourist (Japanese) with a camera. The tourist takes pictures of Karmen. Runs, either from the front or from the side. Clicks. Rubbing his hands with pleasure. Alice doesn't pay attention. Continues the journey.

TOURIST (rejoicing). Oh-oh-oh! Carmen? Is the actress playing Carmen right on the street? What a cultural city! I'll show the photos to my friends at home.

ANGEL (to the hall) I will translate his speech to you. The tourist is surprised that the artist plays the role of Carmen right on the street for free. And I am glad that I found a great plot for shooting! He'll come home and show his friends photos.

Loud music and song.

*I'm a city madman!*

*I don't pay for the bus,*

*And I say the words are funny,*

*And all the other things I want...*

### SCENE 10

Chief's office. There's a man at the table holding Carmen's photo. Knocking on the door. Angel enters.

ANGEL. Did the comrade chief call?

CHIEF. What is it? (formidably asks and shows a photo)

ANGEL. You're holding a picture.

CHIEF. I know without you, photography, not a fool. Bosses are not fools. What was the scarecrow on her?

ANGEL. Carmen.

CHIEF. What other Carmen?

ANGEL. City crazy, but in the past an actress. Carmen was supposed to play the part. But so fate ordered...

CHIEF (interrupts). That she was going to play there - now no one is interested.

ANGEL. Then what do you want to know from me, her Guardian Angel?

CHIEF. So tell the Guardian Angel what her name is...

ANGEL (prompts). Carmen's name is her...

CHIEF. Yeah, right, Carmen... So why is crazy Carmen out there?

ANGEL. Where should she be?

CHIEF. Why isn't Carmen in jail feeding lice?

ANGEL. In prison? Did she commit any crime?

CHIEF. I meant a mental institution. Why not in a mental institution?

ANGEL. Carmen, i.e. Alice harmless, she as God's dandelion, just lives in the past, on a virtual stage plays the role of Carmen, who could not play on a real stage

CHIEF. And will not play! We won't let it.

ANGEL. But why don't you let me?

CHIEF. Dishes themselves, foreign citizens take pictures of the crazy. Tomorrow the whole world will find out, they will write in the newspapers, and I can suffer, lose my position. I can't lose her. What do I have to go to the janitors, collect butts on the sidewalks? You won't drink cognac on the janitor's salary.

ANGEL. They took pictures without intent, just for the memory of our city.

CHIEF. (to the hall, thoughtfully). Maybe it will carry, or maybe it won't carry. Who knows? You can expect everything! Judge for yourself. It may carry now, but it's not far from trouble. Crazy woman wanders the streets of town, and there's no government. After all, they may think that we lack psychiatrists, that only dissidents are held in our psychiatric hospitals. The case can take on political coloring. International scandal. We must take measures, restore order.

CHIEF. (shouts at Angel). Crazy people have to sit in a mental institution and dot.

ANGEL. But, let me...

CHIEF. No "but," let me not! Crazy people have to sit in a mental institution and dot. I will not repeat twice.

ANGEL. You just repeated it twice.

CHIEF. I can be mistaken, I was put here for this.

HEAD (to the hall). We have enough psychos for everyone! You citizens have no doubt. Who's crazy is in a mental institution. We'll cure everyone. Brains are right. Who wants to go to a mental institution? Do you want? Or you? Which one of you is crazy? Voluntary recognition would alleviate suffering.

Knocks on the table. Tears the picture and throws it towards Angel.

CHIEF (Angelou). To the kikimora mental institution!

The angel looks at him in surprise. Spins at the temple with his finger and leaves.

ANGEL (to the hall). Crazy people should be in a mental institution? Who's crazy here? Is he normal himself? And you? Which one of you wants Alice sent to a mental institution? Good people, who?

### SCENE 11

Alice's room. Alice's wearing a mask. The orderly comes in in a white robe.

ORDERLY. Are you crazy?

ALICE. I'm Carmen!

SANITARY (looks in a piece of paper). No, your name is Alice?

ALICE. I'm Carmen!

ORDERLY. That's right, your name is Alice, and Carmen is yours.

ALICE. Alice's rehearsing. Alice needs to prepare for the performance. Go away, please.

ORDERLY. How polite we are, however. I'll pick you up. Gather, take everything you need, toothbrush, pants there, etc.

Angel appears.

ALICE (Angel) Help Alice, the doctor wants to take Alice to a mental institution.

ANGEL (Alice). The authorities want you to sit in a mental institution.

ALICE (Angel) Help me.

ANGEL (Alice). I can't, your fate is stronger than me. For all the will of God, submit to her.

SANITARY (sarcastic). There you will like it, introduce you to Emperor Napoleon, decorate his society, diversify your repertoire, become his beloved Josephine.

ALICE. Alice does not want to play Josephine, Alice must play Carmen.

ORDERLY. That's good, we need artists, you'll play Carmen every day. And Jose and the toreador, I will find you until you are available, but they will appear.

ALICE. Alice doesn't want to go to a mental institution.

ORDERLY. She doesn't want to go to a mental institution. Who's gonna ask you something? Everything has already decided for you. You're sick, and you need injections and pills.

ALICE. Alice is healthy, don't touch Alice.

SANITARY (to the hall). She's crazy. Who would doubt.

The orderly puts his hands on Alice. Takes Alice away. The chorus from the song sounds:

*I'm a city madman!*

*I don't pay for the bus,*

*And I say the words are funny,*

*And all the other things I want...*

### SCENE 12

Alice's in the ward, sitting on the bed. It paints. Grimacing. A nurse appears, sits on a chair in front of the hall.

SANITARY (to the hall). Is that where she is? I am a decent person, I work in a state institution, but I don't have my own housing, I rent a room in a wooden hut near the line on cakes, only on a tram for half an hour I get to work. And these Napoleons, Carmen, have their own accommodation. Here, for example, Carmen, she has a decent apartment in the city center, everything is nearby, a market, shops, cinemas. Why is her apartment now? She will not be released, there she was strictly punished (shows up with her hand) to keep here and treat. Yes, it is useless to treat her, a case unique said the head doctor. After all, this will die here in a mental institution, and the apartment will go to the state. That's not right. So the head doctor advised me to register with her, and when he dies, he will not last long, we will help, and I will get the apartment by right. Here the main thing is to draw up a correct agreement so that the mosquito does not sharpen its nose, and Carmen is forced to sign it. She will sign the contract now, and tomorrow she will forget about it, and she will never remember such a disease in her, psychogenic amnesia is called. Carmen's character is complex, everything must be arranged humanly, in a kind way, to establish a trusting relationship.

The orderly leaves and returns with the package. Brings a chair to Alice's bed. Sits on it. Smiles and looks at Alice. Turns to Alice politely, on "YOU."

ORDERLY. Hello Carmen. Good to see you, I missed you. Do you look good today, how do you manage?

ALICE. Doctor, Carmen should always look good.

ORDERLY. That's the smart woman. Do you remember that it's your birthday?

ALICE. Alice's birthday, she remembers. At school for my birthday, a boy from a nearby class gave me chocolate.

The orderly opens the bag, takes out the chocolate and reaches out to Alice.

ORDERLY. Happy birthday to Alice, I wish you health, well-being, and happiness in your personal life.

ALICE. Thank you doctor, you're very kind to Alice. Alice loves chocolate.

ORDERLY. This is not all, this is also for you (extends the package).

ALICE. What else is in the package?

ORDERLY. Look, these are gifts for you.

ALICE (opens the package and takes out). Oh! This is a real face cream, powder - what is needed, mascara for eyelashes - very useful, lipstick.

Alice hugs the orderly in a fit and kisses her cheek. The orderly cracks his cheek with his palm.

ALICE. Thank you doctor, Alice really liked the presents.

ORDERLY. Use it. It's over, I'll get you some more. I'm the one with your heart clear, and don't be mad at me.

ALICE. Alice has no evil at you, Doctor.

The orderly leaves Alice cheerful. Bites off chocolate and picks up gifts, sniffs, examines them. The orderly returns with papers and pen.

ORDERLY. Alice, I want to help you.

ALICE. What can you help Alice with?

ORDERLY. Your apartment requires care while you are temporarily here. Little can happen.

ALICE. What is not much?

ORDERLY. For example, they can rob.

ALICE. Alice has no jewelry.

ORDERLY. Neighbors can flood, and the flowers will dry, die. They must be watered.

ALICE. How to be?

ORDERLY. You can rent an apartment to decent people you trust.

ALICE. Will you help Alice rent an apartment?

ORDERLY. You can rent me an apartment for a while, of course, while you're here. Of course, if you trust me. Do you trust me?

ALICE. Alice trusts you.

ORDERLY. Good. And I will take care of the flowers, and I will bring you candy. And when you are discharged, your flowers will smell and rejoice in your return.

ALICE. Flowers are pathetic, chrysanthemums - they are so tender, they often need to be watered. Alice, she wants to give you the keys, she'll find them now.

Alice, takes out the bag, finds the keys and reaches out to the nurse.

Here you go.

The orderly takes the keys, and pulls Alice the papers and the pen.

ORDERLY. Thank you, Alice. Now sign these documents, sign and number below.

ALICE. Why is that? Alice trusts you.

ORDERLY. Pure formality, so it is supposed that everything is according to the law, if anything.

Alice examines the leaflet, signs it.

ALICE. Signed it.

The orderly takes the papers.

ORDERLY. Now I have to go to the chief doctor, let him assure, put the seal.

ALICE. Doctor, will you use my chrysanthemums today?

ORDERLY. Of course, Alice. I'd love to do it. I will certainly use chrysanthemum, today I will. (to the hall) It is necessary to "REX-PEKS-FEX" - and it turned out. It remains to ask the chief medical officer to double Carmen's dosage of medication, or prescribe electroshock therapy so that she does not suffer for a long time in this world. We will drink cognac with him, and we will settle everything.

The orderly leaves. Sounds like a song.

*As long as there are fools in the world,*

*By deceiving us, therefore, from our hands.*

*What a blue sky*

*We are not supporters of robbery:*

*You don't need a knife for a fool,*

*You will believe him with three boxes -*

*And do what you want with him!*

### SCENE 13

Alice sits on the bed, chores. A nurse with pills appears.

ORDERLY. Alice, it's time for you to take treatment procedures. I brought you a pill.

ALICE. Doctor, the pills are bitter, I don't want your pill.

ORDERLY. What kind of riot? Napoleon likes them, he still asks me for them.

ALICE. Let Napoleon accept them, and Alice will not.

ORDERLY. Are you refusing to be treated?

ALICE. Alice is ill from pills, her head hurts and her ears lay.

ORDERLY. He'll talk and stop. He'll stop someday. And if you don't take the pills, I'll punish you.

ALICE. Are you threatening Alice?

ORDERLY. I care about you and your future. And the head hurts - this is good, so you are recovering.

ALICE. Alice is already healthy.

ORDERLY. No, you're sick to Alice, you're sick to the whole head. Your brains should be repaired. Here's a tasty pill.

ALICE. Alice doesn't want to take the pill.

ORDERLY. You'll be cured and stop playing Carmen. The pills will bring you back to real life, and Carmen will die in your sick imagination, and you won't have the imagination, why do you need it? Pills, they just suppress excessive dreaminess. ALICE. Alice will not eat the pill, give the pill to Napoleon or leave it, I will give it to him at breakfast.

ORDERLY. You're crazy.

ALICE. I'm Carmen.

SANITARY (to the hall). Well, you think every crazy person will say in a mental institution that she wants. You don't have an opera house here. Here the order is strict, as in prison, even worse. No, stricter - that's right. And the orders of the chief doctor and mine must be followed. Therefore, I order: "Alice, burn a pill!"

ALICE. Alice won't eat the pill.

ORDERLY. As you will! Where are you, bitch, going from me?

Trying to push Alice's pill into her mouth, she bites his hand, the pill falls to the floor.

ORDERLY. Are you a creature, still biting?

Raises the pill. Grabs Alice by the hair, throws his head, opens his mouth and pushes the pill. The orderly leaves. Alice spits out the pill. Alice's sitting on the bed. Gets the bag. Puddling. Alice's singing.

*All in vain - pleas and tears,*

*And eloquence, and languid appearance,*

*Unanswered on threats,*

*Where she thought she was going.*

The orderly returns.

ORDERLY. There you go again. Stop ugging your face and scare the sick! Even Napoleon shuffles from you. The doctor forbade living in the past. You are ordered to live in the present, as psychologists say: "live here and now."

ALICE. Alice lives in the present past, it is the present for her.

ORDERLY. What were you singing there? Unanswered on threats? Now you will be responsible for your stubbornness. (to the hall) She will have to take away her bag with cosmetics. Disarm the patient, confiscate illegally stored substances.

ORDERLY. Alice, give me the makeup bag now.

ALICE. Alice says she won't.

ORDERLY. Alice, can Carmen give me the bag?

ALICE. Carmen said it was Alice's bag, and she was very dear to her.

The orderly is trying to pick up the cosmetics. Alice's hiding the bag behind her back.

ORDERLY. Give me your shit, bitch.

ALICE. Alice won't give up the bag.

ORDERLY. Give it back in a good way.

ALICE. No way, just bite it out.

Alice shows the puppet orderly, tries to climb under the bed.

ORDERLY. Oh, does that mean? Did the mice think of playing cats? You show me a cookie in front of everyone. Well, wait, you'll get it right now. Do not want to be good, it will be bad.

Wrestling. The orderly pulls Alice out of the bed, she holds the bag tight, he tries to take away. Alice resists, screams, bites. The orderly pulls the bag, Alice has one pen in her hand. The orderly leaves. Alice's on the floor. Angel appears.

ANGEL (to the hall). Another blow of fate! "Whoever has, he will be given and multiplied, and whoever does not, he will also take away what he has." Alice took away cosmetics, took away the Past, life for Alice lost its meaning - and Carmen ceased to exist.

ALICE (due). Alice doesn't want to live. Alice wants to die. Angel, sweetheart, help Alice die. Help me, I beg you.

ANGEL. I'll be sure to help.

ALICE. You promised I'd play Carmen.

ANGEL. I promise you will die like Carmen. Now it's time for you to sleep.

ALICE. Yeah, Alice wants to die like Carmen.

ANGEL. Your wish will come true. The late night of Alice.

ALICE (goes to bed). Yes, it will come true. You promised me you were good.

ANGEL (to the hall). On this night, Alice sighed complained, moaned, squeezing the torn handle firmly in her cam and pressed it to her heart. And when she fell asleep, she had a wonderful dream.

### SCENE 14

Music from the opera Carmen. Jose, Carmen in a red dress.

JOSE. So, are you serious about him? (shows to the hall)

CARMEN. You see it! I love him more than life!

JOSE (aggressive). Carmen, I'm angry now! Drop it!

CARMEN. Who can ban Carmen from love?

JOSE. Come with me, my Carmen?

CARMEN (breaking out). No! No! Let it go! I'm not yours.

JOSE. You're not leaving me, snake!

CARMEN. Kill then, kill! I don't love you!

JOSE (insane). No, you're coming with me, damn witch!

CARMEN (tearing the ring off the finger). No! Take your ring, he's burning my finger! Here!

Removes the ring and throws it to the legs of JOSE. Trying to run away.

JOSE. Oh, damn it!

Jose catches up with Carmen, grabs his hand and stabs him. Carmen falls and dies. JOSE leans over the body.

JOSE. Oh, Carmen! What did I do?

Applause. Screams of "bravo." The lights go out.

The light is lit. The hill of the grave, the column. It's snowing.

Angel appears. An angel holds a theater mask in one hand, a red rose in the other.

ANGEL (to the hall) - That night, at dawn, Alice died without regaining consciousness, she died in a happy past, and a touching smile froze on her face. The corpse was temporarily placed in a barn, and two days later, as a log was taken out of the barn, was taken to the cemetery. It was snowing in the morning. A frozen corpse wrapped in a decommissioned hospital sheet was dumped in a dug oblong hole the day before. Workers hastily threw a hole with deadly lumps of land, stuck in a column with an ordinal burial number.

An angel puts a mask on a column.

ANGEL (to the hall). No one mourned Alice on this day, and only the shaggy snowflakes circled sadly, and gently sank onto the hill of the grave.

The angel raises his head, extends his palm, snowflakes drop into his palm.

ANGEL (to the hall). I kept my promise. Alice died with dignity, died as Carmen, playing on the stage of life!

An angel bows his knee, and puts a rose on the hill of the grave.



Curtain.