

Tallinn Beach Café; The Musical

Detailed Synopsis

Book: David Sirias

Music: John Titor Ensemble

Dramatis Personae/Cast of Characters

Brit: British travel writer who out of personal tragedy moves to Tallinn, Estonia, wherein he encounters peace, albeit only ephemerally.

Destry: Brit's bête noire and Secret Agent for the Confederation (alliance between the North American Union and the United Kingdom, whose governments have been usurped and supplanted by private enterprise through means of election fraud and brute force). She is instrumental in Brit's plight.

Mart: Abusive Tallinn-based café owner and covert double agent for the EU and the Confederation, whose secret life involves gathering intelligence against Urantia— world-wide organization subversive to the Confederation's objectives.

Raija: Mart's abused wife.

Mary: Lovelorn server who works for Mart and Raija, and fated to get mixed up with widower Brit and become his second wife.

John Titor: Raija's son and Mart's step son—enigmatic American born soldier and time traveler for the Confederation who first posted on scientific internet boards in the early 2000s and described his being sent back from the year 2036 to find a 1970's era IBM computer. John's subsequent visit to Tallinn in 2012 marks beginning of a putative hero's journey.

Petra: John's younger sister and semi- narrator of the events described in the musical.

Andres: Mart's assistant who, unlike Mart, possesses semi-ethical bearings and eventually falls for and rescues Raija.

St. Christopher: Patron saint of travelers, repudiated by the Roman Catholic Church but a very real patron to John Titor and keen observer of all events interesting to John Titor.

Panhandler: Musician who meets Brit and plants seed in his mind to go to Tallinn.

Tannith: Brit and Mary's daughter; childhood friend of Petra.

Victoria: Brit's first wife, who died in an auto accident.

Unnamed boy and girl: First children of Brit and Victoria, who also died in an auto accident with Victoria.

Confederation Guards: Agents of the Confederation and custodians /managers of the "Dark Place", where ecoterrorists of the day and other members of Urantia are secretly and illegally rendered.

Unnamed Agent: Mart's assistant when Mart is not undercover for the Confederation.

ACT I

Scene 1:

St Christopher's Medley(intro/the call/waltz) begins. Angels dance joyfully. St. Christopher reclines on a couch. Holy men appear and sing a directive that he is to escort an important traveler: John Titor—time traveler. All leave the stage. Thereafter, frightened half naked little girl runs from a bedroom, followed menacingly by an inebriate buckling his trousers. She turns and looks at him with a void and absent stare. She runs away out through a side door. The inebriate returns to the room from where he came. A boy sees his sister running and stops in his tracks as suddenly a soldier dressed in high tech looking fatigues appears before him. They stare at each other under spotlight. All goes dark.

The lights slowly take effect and out from the side door come a grown woman (Petra Titor), who unmistakably reminds the audience of the little girl. She looks up at a wall with a huge digital television insert (images from which play an important role throughout the musical). She is switching channels. The television broadcasts, among other things, the sad news that the last wild polar bear has died in Canada and the ensuing semi-riot at United Energy, which was responsible for much of the drilling in what is now the ice-free North Pole.

Petra slides into a chaise lounge and begins to speak, as the text she articulates appears real time on the wall mounted screen through voice recognition software. She then begins writing a book about her friends and family, setting the stage for everyone's role in the musical. Petra describes her step-dad Mart who was a double agent for the EU and the Confederation. She describes how mart was married to Raija, her mom; how she was abused by Mart; that they owned and ran the Tallinn Beach Café; how they rented one adjacent property to lovelorn Mary; and Mary's fateful meeting with Brit, an Englishman from London and published travel writer of semi-renown, who had endured the loss of his family in a car crash and was now escaping the rejections of his last girlfriend, Destry. Concurrently, Brit appears on-stage, walks into his shower stall and sings *Tourist Trap*, describing his vocation. Finally, Petra describes how after Brit found Mary, they had a daughter Tannith, who was a friend of hers and her brother John - a soldier.

Scene 2: Beach Plaza adjacent to café. There is a crowd of protesters clashing with police. Some protesters chant and hold signs saying things like "EU deluge/blame Confederation." On a terrace salient above the fray is a soldier (John Titor) and St. Christopher. The Police shout through an amplification system, that anyone making physical contact with the robotic police forming a perimeter will be arrested. As the fray turns into a melee, John begins singing *Remember John Titor* (a song about John Titor's arrivals and aspirations). Near song's end, the police push all the protestors offstage. The streets empty.

Scene 3: Tallinn, near the beach. Little girl (Mary) on a swing sings *Flirt*. She wishes for her prince charming. Mary gets off the swing with the help of her parents who take her by the hands. They lead her past an outbuilding, and seamlessly little Mary emerges as an adult into a darkened disco, full of people as the song changes up-tempo into the latter part *Flirt* where Mary is grown up and ponders whether she deserves any attention.

Scene 4: London. Local band plays *The Evening News* on a small stage in a pub. People leaving football match stream in. (Song is of environmental decay on the planet because of globalism). Large television shows same news loop that was playing in Petra's flat. Prominent among the revelers entering is Brit. He settles in. Shortly thereafter, Destry enters pub. Brit is shocked to see her. Destry tells Brit that their relationship is over and that she is leaving England. Brit ask her not to leave him by singing *Please Don't Go*. After the song Destry gestures to the stranger, and takes the stranger's arm as a defense to Brit's potential advances. Brit is about to chase Destry when a musician panhandler grabs Brit, and tells him to let her go by singing *Times Are Changing*.

Scene 5: A gymnasium where hang prominently two flags—Stars and Stripes and the Confederation (the same symbol as the insignia worn by John Titor). Two men are fencing. They wear black shoes with distinctive bright yellow soles. One takes off his mask to take a drink. Destry walks in. She is carrying an attaché which she opens

on a table. She tells the man who remains unmasked about his assignment. The masked man is Mart and another unmasked, unnamed agent. They look over the paperwork curiously. Destry looks at the masked man and then turns her attention to the unnamed agent with instructions to eavesdrop on certain people. She is very matter of fact, and leaves. The agent looks her up and down as Destry leaves. Mart waves that they should resume fencing. Behind their masks Mart and the agent sing *Pleasant Screams* (describing the dark heart of Destry).

Scene 6: Tallinn. Winter Solstice at the ferry terminal. Mary is wiping down a table outside at Ferry terminal. A panhandler is fiddling with a guitar (Same one that was in London) She asks him why he stays when his shift ended hours ago. He responds that he has nothing to go home to. The Panhandler plays *Where Has All The Music Gone*, a song for which he put music to Mary's poetry. At song's end, we hear sound of horns and people and the nascent bustle of the crowd as a ferry arrives. *Instrumental Waltz* begins. There are dozens of people exiting the terminal. Slowly, Brit enters the scene. He walks slowly, unlike everyone else, such that one identifies him immediately. Song plays while Brit and Mary spot each other and freeze with that love at first sight kind of glaze in their eyes. But soon they lose sight of each other through the bustle of the crowd.

Scene 7: Tallinn Beach Café apartment. Raija is working in the café with her kids, Petra and John, who are wearing their Karategi. John works furiously at a laptop and gets scolded for his "folly." At the same time she is giving a server instructions. Server leaves and takes the kids as she was instructed to. Mart comes in drunk. After flirting with other women, he goes to his flat. Raija follows; there is a confrontation about Mart's drinking and his whereabouts all night. He is disrespectful to Raija and knocks her around, telling her to clean up objects that he has smashed to the ground. Mart sings *How Come*, which reflects Mart's disrespect of his wife. Near song's end Mart's espionage partner Andres arrives to tell him it's time to go. But he is shocked to see Mart treat his wife this way. As Mart leaves, Andres helps Raija to her feet and offers her a handkerchief Andres clearly is struck by Raija and her plight. They stare at each other for a duration not insignificant.

Brit is on the edge of the plaza overlooking a wall out towards the harbor. The café is adjacent and behind him. He sings *Summer Solstice* as he flirts with some school girls amusing themselves with him. This is the song to mark a drastic new direction in his life, away from Destry and everything associated with her, including his own country. At the end of the song her turns and walks into the Tallinn Beach café. Mart is there singing *Satellite*, meant to entertain the guests but also disrespectful of his wife. Mary comes and begins working her second job at café. For the first time we have all the main players on stage. Mary, Brit, Mart, and Raija. Mary and Brit eye each other in agreement at how disrespectful Mart is to his wife. At song's end, Brit speaks to Mary and tells her how beautiful she is. She inquires about him, asks where he lives, Brit responds that he's living out of a hotel for now. She asks why he is there and he says, "I travel." Then St. Christopher walks on-stage on-cue. He is not seen by mortals. Brit settles over a beer. St Christopher sings *Gypsy Girl*, which describes Brit and Mary interacting for the first time in real, with the closing verse of Mary singing, inviting Brit home with her at closing time.

Scene 8: An interrogation room at a secret security facility (otherwise known as Dark Place): Confederation flags and Flag of England are displayed prominently. A naked man under rendition is dragged into the room. He is hooded, body bloody and bruised. There is a discussion among security guards. Destry walks in and gives instructions. Guards torture the enemy combatant sing *New World Order* (an anthem to their attained power.)

Scene 9: Mary's flat adjacent to the café. Brit is leaving in the morning. He explains that he came to escape Destry, an old flame, who was very beautiful, but who was incapable of love. Brit also explains that it is in keeping with his character to flee, as when he fled to Indonesia after his family perished in the car crash. Mary feels desperate kinship with Brit, and does not want Brit to flee and does not want their coupling to have been a mere one night fling. Mary sings *Please Be With Me*. Brit makes clear that she has become his new home.

Scene 10: TV studio with live audience. A TV personality is preparing to interview Mart. Application of makeup, sound checks and lighting checks are on going while *Starlight* instrumental plays and then ends. Then Mart discusses the end of the oil economy and the need for shared sacrifice including Russian's objections to a Confederation base

in Tallinn, among other things. The crowd in the audience hisses and heckles Mart for expressing his controversial views.

Lights dim except for illuminated prisoner enemy combatant is seen near back of stage. One cannot tell if he's living or dead. An instrumental intro version of *Tallinn Beach Cafe* plays as guards come in and remove this prisoner and bring in another.

ACT II

Scene 1: Chapel. Mary weds Brit.

Ceremony takes place. St. Christopher appears and sings *Real Life Love Story*. St. Christopher is scrutinizing the Vicar's conduct of the ceremony. Vicar actually sees St. Christopher for a moment and is startled.

Mart, takes drinks at times from a flask pulled out of his pocket. The ceremony ends and all leave the church for photos except for Mart who waves on his family. On the way out, Brit's boutonniere falls away from its pin to the floor. Mart remains alone to make a cell call in privacy.

Raija returns looking for him to come along for photo shoot. Mart waves her on. Finally, Raija sends Petra to get Mart for photo shoot. Petra arrives near song's end. Mart grabs her stay and proceeds to touch Petra sexually and inappropriately. She attempts to squirm away. Brit barges in from the church looking for his boutonniere. He sees what is unfolding with Mart and Petra. Mart's eyes meet Brit's in a chilling moment of silence, immediately after the song. Curtains down.

Curtain still down, but Raija's cries are heard. She is being beaten by Mart, the audience privy to John's and Petra's screams as they try to intervene. Waltz instrumental plays.

Scene 2: Curtains rise. It is a sunny day in Brit's flat. An older Brit and Mary play with their 9 or 10 year old Tannith. Mary is getting ready to leave for work. Brit sings *Indonesia Song*, a song of love to his family.

Scene 3: Street scene outside the café. Many people gather to protest a meeting between Lukoil and confederation representatives. It's a very energetic crowd. Some have megaphones yelling slogans against the shale economy and in favor of peace and diplomacy in search of a solution to the climate crisis. Suddenly Brit appears with a group of men as things start getting out of hand with the crowd. Police start beating a group of protestors as some flee up a ladder which was used for placement of signs. John Titor is above the ladder helping some protestors escape beatings. Brit and his friends are dirty and sweaty having been playing football and still in football garb. They are on the way to the café. Brit sings *St. John Of The Ladder*, a song about a dream where what he saw is now déjà vu. Mart appears from a balcony; Raija runs from her flat beaten and bruised to Mary's flat. Mart smokes and relaxes watching the scene below. When he zeroes in on Brit, Mart sees as one of his footballer friends pulling out flyers from a backpack and handing them out. Immediately, this alarms Mart. He pulls out his cell and places a call. It is received by a plainclothes man (Andres) at street level. Andres begins to take photos of Brit and his friends.

Scene 4: Same scene as antecedent, but lights dim signifying darkness. That night Raija is packing her bags and leaving. She has her kids in tow. She is in her tears. She regains composure and leaves. An employee asks where's she's going and she says that she is leaving to her family's vacation home. Mart enters and demands that Raija return. He is about to strike her when Andres intervenes. This enrages Mart who is about to get in a fight with his friend. However Petra short-circuits the fist fight when she says she will stay "if mother and John can go." Mart accepts. Raija cries inconsolably.

Andres walks away with Raija and John. The older soldier John Titor appears on a balcony. Then John says, "I can't see you but know you are here... I remember this. But I need to see this played out again." St Christopher appears near Raija and sings *She's Gone* (a song about Raija's pain and loss).

Scene 5: Same street scene in the square outside the café. The lights brighten to signify new day. This is the second day of protests. Instrumental version of *Fall of Urantia* plays. Confederation agents are in an alley changing into

street clothes. Mart is giving them instructions. They go undercover into the crowd of protesters, including Brit and his friends who happen to be watching from the café. Suddenly the security forces in street clothes maneuver behind Brit and throw rocks at some uniformed Police. It is clear they are provocateurs! The uniformed Police think it is Brit and his friends. Mayhem breaks out; suddenly confederation agents with the trademark black and yellow shoes literally sweep in and drag away Brit and his friends.

Scene 6: Dark place. Confederation flag displayed alone. Mart sits in a chair, looking sated, smoking. Petra is curled up in ball under a light. Suddenly the doors swing open. Mart is alarmed. He stands up and demands to know what is going on. He reiterates his order was that these men were not to be brought in until the morning. Some men are brought in naked and hooded. Then Destry arrives, shocked that a child is in the room. She gestures for Mart and Petra to come into adjacent room. Destry begins singing *Princess*. (a song describing how she (Destry) came to be and announcing that Mart may lose the job because of his poor judgment in bringing the girl to the facility; not because of his molesting his stepdaughter!). Song ends and Destry tells Mart to leave and that he is relieved of his duties. Destry goes to the next room commences another horrific interrogation. One of the guards sings *The Fall of Urantia*. During this time we see, Mart, dragging Petra away. However, Petra breaks free and is seen running away but not in the direction Mart was taking her. Mart chases after her. Both disappear.

Scene 7: Dark place. Instrumental version of *Pleasant Screams* plays. Destry approaches an enemy combatant. He is hooded, she strikes him with a book, telling him that viral attacks on Venezuelan refineries have caused a China crisis, thanks in no small part to the eco-crowd and their Urantia sycophants. And “that little riot in Rio on the anniversary of the Kyoto Treaty Dissolution, you know how many Confederation Security died? Under his hood, the man being struck screams he doesn't even know what the Urantia is. Destry removes the man's hood. It is Brit!

Slowly, Brit looks up with shock to see Destry. The shocked look on her face is reciprocal. They are silent for an uncomfortably long time. She asks that Brit be taken to a separate room with her alone, and guards escort them to a separate room, where the door is closed behind them. The only other exit from this room is a rear stairwell.

Although Destry assumes Brit is a criminal at best or terrorist at worst, in a gesture of pity, Destry touches Brit on the cheek and simply asks him incredulously “why these people?”. Brit incredibly incurious to the circumstances immediately before him, pauses and sings *Herb De Provence*. Destry lets down her guard for a moment, and mid-song in a fit of rage and madness, Brit tries to overpower Destry. In the scuffle over Destry's sidearm, it discharges. Brit is seriously wounded but has the presence of mind to grab the firearm and freeze Destry by pointing it at her as he backs up to the stairwell towards the rear door. He explains “he is guilty of nothing. He was just relaxing with his friends.” Destry turns as something falls from a cabinet. She opens it, Brit demands that she not move, but out of the cabinet emerges Petra, frightened and cold. Brit and Destry hesitate. Brit is horrified, and says “you allowed him to do this to a child, a child” Then suddenly Mart bursts into the room from the door above the stairs where Brit stands in pain, bleeding but armed. Mart sees what is happening and he stops in his tracks. Brit's points the weapon to and fro, between Mart and Destry. He is in agony, and horrified, not by what is happening to him anymore, but by what has happened to the child. He is in the presence of monsters.

His wounds are mortal, and St. Christopher arrives. Brit and St. Christopher commence singing *Our Blues* to both Destry and Mart. At song's end Brit cries again “a child, “and in agony he fires at Destry. Mart then fires upon Brit to finish him off. At that moment, other guards rush in and see the carnage, along with Petra and Mart, both frozen with fear. During the song, the guards are seen putting a blanket over Petra and taking her away.

Spotlight remains on Mart as he ponders what he has wrought.

Scene 7: Brit and Mary's Flat, adjacent to the café. Mary and Tannith come in from the rain. They shake off their umbrellas, and unpack the bags full of items they purchased. Mary sings *Where Has All The Music Has Gone*. Mid-song, suddenly, a team of men dressed in black with the familiar yellow-soled shoes knocks down the door. Mary grabs Tannith trying to protect her, but one of the security personnel yank Tannith away. Mary then loses her senses and tries to seize a weapon thinking the men are armed criminals. Mary is struck a fatal blow with a weapon in the *mêlée*. *Flirt end* is sung by angelic voices offstage as the curtain goes down.

Scene 8: Tallinn Beach Café. Mart closes the café to the public as he has invited Andres and some high level politicians over to dinner. Dinner has just ended. Everyone mingles with after-dinner cocktails. Andrea says he will play a slide show of the recent protest that was successfully dampened by law enforcement. He plays some slides, pauses and then says. "I thought you gentlemen might be interested in this too..." He proceeds to show slides of Mart compromised with his step-daughter, Petra. Then begins the song *Tallinn Beach Café* as all hell breaks loose— Mart trying to attack Andres, with others intervening; Raija running into the room to see what's going on and then screaming trying to claw at Mart as Andres tells her it would have been immoral not to make the disclosure.

Scene 9: Tallinn Beach Café. Brit is alive and well. Mary acts as his server and does not appear to know Brit, as they basically re-enact the same scene where they first met, except that Brit explains that he has a wife, Victoria, and kids back home. He then sings the balance of *Tallinn Beach Café*, which describes his longing in greater detail. Mary is smitten but resigned by the fact that Brit is a man not available to her. At the end of the song Brit explains that he was here doing a detailed piece about the city.

Scene 10: Dark. Andres and John (in disguise) enter the spotlight, escorted by a prison guard. Jail cells then light up. Mart is in prison and he has a furious exchange of words with John describing how he wishes he could change the past but cannot. Andres leaves. John calms down, walks away and rejoins Andres to sing *Supercop* (a dirge to his step-father's demise). John gives another prisoner his belt. Thereafter, Mart sits in his cell and sings *The Fool*, which describes his self loathing. At song's end, the prisoner who received John's belt strangles Mart to death.

Scene 11: Brit's flat. Only partially lighted, the walls are a different color and all new furnishings (same colors and furnishings as the introductory scene). Adult Petra, walks in, relaxed, barefoot. She pours tea, plays with her headset, and begins singing *Ghosts In The House*. At song's end, John appears and explains to Petra that he has caused Mart's death not only recently, but back in 2026. Petra does not understand. John explains and sings *Trying to raise the Dead*. St. Christopher enters the scene to escort John. John explains that he will no longer help the Confederation and will not bring back the evidence proving that Microsoft released malware for its own products prior to purchasing all the anti-virus companies. He wants to let things play out such that Confederation enterprises cannibalize and destroy themselves.

End scene 12: Extended introduction to *The Rapture* plays. A beautiful day in a mountain meadow. In the backdrop are huge glaciers. Brit picks up his fly rod to cast. He is about to cast, when Victoria approaches and then their kids burst into the scene. The kids hug their dad. Brit's son says incredulously that he saw a polar bear. Victoria kindly and firmly reminds her son that all the polar bears are at the north pole this time of year. Brit and Victoria sing *The Rapture* as the kids frolic in the meadow.

Curtains go down as adult Petra walks across the stage during song's final instrumental measures. She is speaking into her headset, she describes how, thanks to John, she can celebrate her strength as a survivor, and she knows the future will be brighter without drama, at the Tallinn Café.