

UNBOUND

A Full-Length Kink Opera in One Act

Music by Nathan Hall
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CHARACTERS

(4 Male Identified Singers)

GUY	<i>(baritone)</i> Twenties, lean or muscular build, cis or genderfluid.
DOM	<i>(tenor)</i> Forties, any race, male-identified
MAN ONE	<i>(bass-baritone)</i> Thirties, any race, cisgender male
MAN TWO	<i>(bass)</i> Forties to fifties, any race, cisgender male
DJ	Any gender or age. A disk jockey who mixes pre-recorded music The DJ takes the pulse of the audience and performers, to extend or shorten the music. The DJ is an omniscient character, who acts much like a conductor.

TIME and SETTING

Present Day, Evening

A Fetish Club in Stockholm

Thoughts on the Production:

UNBOUND is an experimental chamber opera with BDSM themes of consent, submission, and bondage. It's a gay man's exploration of sexual desire, but he discovers the emotional and sensual possibilities of bondage. This piece is meant to be highly erotic, rather than explicit. For rehearsals, consider a bondage practitioner and an Intimacy Coach for the safety of the performers.

Language: English and Swedish

Proposed Instrumentation: Electronics, with flexible sections controlled by DJ Music

Style: Electronic ambient, contemporary classical

Staging and Venue: No set except for multiple video screens; ceiling anchor for ropes. Blackbox or a site-specific location.

PRE - PERFORMANCE

No. 1

[Audience enters the dimly lit performance space that appears to be a seemingly empty fetish club. Dance electronica plays and video screens show bondage porn or images that suggest it. There is a bench off to the side and perhaps dungeon furniture with ropes or chains dangling from the ceiling and walls. The DJ is present throughout the entire performance and in clear view of the audience.]

SCENE ONE

No. 2

[At Rise: Lights dim and music volume increases and GUY enters in a white t-shirt and jeans. He walks around to explore the space and glances at the video screens with anticipation. No one is around except the DJ. Trepidation and excitement quickly give way to mild disappointment. GUY sits on the bench and looks around expectantly. He tries to get the attention of the DJ.]

GUY: (*spoken loudly to the DJ*)
Am I on the wrong night?

[DJ makes eye contact but doesn't react to GUY. Maybe the DJ doesn't speak English.]

GUY: (*spoken*)
Am I too early?

[DJ shrugs nonchalantly without removing earphones and goes back to looking down at their equipment, nodding to the beat of the music.]

No. 3

GUY:
Last night in Stockholm.
Then an early flight home.
One more adventure,
One that may not happen.
But I've come this far.

Back to the ordinary.
A return to routine,
The usual, the usual,
predictable,
and expected.

Last night in Stockholm.
I want the fantasy.
Not sure what that is,
but I've come this far.

So, why not stay.
So, why not stay...

[GUY waits to see what happens. This scene ends and flows into the next. MAN ONE appears in the shadows.]

SCENE TWO

No. 4

[GUY notices MAN ONE. They make eye contact and cruise each other hard.]

GUY:

In the fantasy of my desires,
He could play many roles.
The athlete, the bad cop, the bully,
the loner, the drifter.
The man you could never have.
In the fantasy of my desires,
he could play many roles.
he could play many roles.

MAN ONE:

Förbjudna begär
Dolda begär

Forbidden desires
Hidden desires

GUY:

In the fantasy of my desires,
he could play many roles.

He could play many roles.
Many roles.
He could play
He could play
He could play many roles.
Forbidden desires
Hidden desires
In the fantasy of my desires,
he could play many roles.

MAN ONE:

De jag aldrig ville ha. *The ones I never wanted.*
Men män har behov ... *But men have needs...*
Förbjudna begär *Forbidden desires*
Dolda begär *Hidden desires*
De jag aldrig ville ha. *The ones I never wanted.*
Men män har behov ... *But men have needs...*
Men män har behov ... *But men have needs...*

GUY

Forbidden desires
Hidden desires
In the fantasy of my desires,
He could play many roles.
Forbidden desires
In the fantasy of my desires,

MAN ONE:

Förbjudna begär
Dolda begär
I fantasin om mina begär,
kunde han spela många roller.
Förbjudna begär

He could play,
he could play many roles.

No. 5

[MAN ONE approaches and GUY and goes in for a kiss, but MAN ONE turns his head. Undaunted, GUY takes off his t-shirt, and he begins to unbutton the man's shirt. MAN ONE doesn't have patience for foreplay and directs GUY on his knees. He quickly unbuckles his belt and unzips. MAN ONE just wants oral sex and is not wasting time. GUY came for a role-play fantasy, but this is too real, and none of this is sexy. GUY stands and puts on his t-shirt. MAN ONE is frustrated and insulted.]

No. 6

MAN ONE: *(with contempt)*

Jag är inte som du.

I'm not like you.

Jag är gift.

I'm married.

[GUY is confused.]

GUY:

Do you speak English?

English?

[MAN ONE zips up his pants]

MAN ONE:

You're lucky...

GUY: *(put out)*

Why's that?

MAN ONE: *(with anger)*

Where I'm from,

Where I'm from,

queers like you are killed for this.

are killed for this.

queers like you are killed for this.

are killed for this.

[MAN ONE exits. This evening continues to not go well for GUY. This scene ends and flows into the next. MAN TWO enters wearing a leather harness, jeans, boots, and a Muir cap. GUY is intrigued.]

SCENE THREE

No. 7

[MAN TWO approaches GUY with sexual authority. He gets in close, almost nose-to-nose with GUY. This seems more promising for GUY.]

MAN TWO:

You're a beautiful boy.

GUY: *(taken aback)*

Do I look like a boy?

MAN TWO:

Daddy's here.

Daddy's here.

[This is not what GUY is into either. DOM enters and watches the exchange.]

MAN TWO:

I know what you're looking for.

You're a boy who looks to serve.

I know you want me.

GUY:

No. No.

Not really.

MAN TWO:

This is about my pleasure,

Not yours.

You'll service me,

But you must earn it.

This is about my pleasure,

Not yours.

Get on your knees, boy.

Giving boys

Grateful boys

Worthy boys are rewarded.

Giving boys

Grateful boys

When their Sir comes first.

When their Sir comes first.

Get on your knees, boy.

Lick the boots of the one you serve.

Lick the boots of the one you serve.

Get on your knees, boy.

GUY: *(bluntly)*

This is not working for me.

MAN TWO:

You're a spirited boy.

I like that. *(spoken)*

[DOM approaches. He drops his bag and intervenes.]

No. 8

DOM: *(to MAN TWO)*

Han är inte intresserad!

He's not interested!

MAN TWO:

Hur vet du det?

How do you know?

DOM:

För att han är med mig.

Because he's with me.

åå vidare.

Move along.

[MAN TWO is annoyed and walks away. He knows there are other guys who'll want what he's offering. This scene ends and flows into the next.]

SCENE FOUR

No. 9

GUY: *(defensively)*

I could've handled that.

DOM: *(with kindness)*

Of course, you could have.

GUY: Thank you

DOM: Are you all right? You look lost.

GUY: *(with some frustration)*

I can't seem to make this happen.

DOM:

What would you like to happen?

GUY:

I came here for a scene.
 To play out my fantasy:
 Role-play and the power-exchange,
 My submission, my desire.
 The ones I've had for years

DOM:

You seem new to all this.

GUY:

But not in my imagination.
 But I'm here.
 Why not here?
 Why not this place?!
 Why not now?!
 Why not now?!

[DOM puts his hand on GUY's shoulder and draws him in.]

No. 10**DOM:**

I was once like you,
 But I have learned.
 You cannot just make it happen.
 You cannot force this.
 You cannot just make it happen.
 You cannot force the fantasy.
 It will always leave you wanting.
 But tell me...
 Tell me what you want?

[GUY is drawn to this man and submits without realizing it.]

GUY:

I... I want you.

GUY / DOM:

I want you.
 I want you.
 I want you.

No. 11**DOM:**

If that's so
 Let me offer you something else.
 Something unconsidered.
 Something we can share
 For me, there is pleasure in your surrender.
 Pleasure in your surrender.
 Take this journey with me.
 Give yourself to me
 Say, "Yes, Sir."

GUY:

Yes.

GUY / DOM:

Yes, Sir.

Yes, Sir.

[DOM unzips his bag and hands GUY a braided strand of rope. GUY is curious.]

No. 12

These ropes are special to me
 They're hemp, but they're soft.
 Washed and oiled,
 Twisted and coiled.
 Stretched across bodies,
 and worn over time.
 Will you submit to my rope?
 Will you submit to my rope?
 To submit yourself to me.
 To give in to your desires?
 I want to tie you, restrict you,
 Is this what you want?
 Is this what you want?
 Do you trust me?
 Do you trust me?

GUY:

Please. Please.
 I want you to tie me, restrict me
 Please, Sir. This is what I want.
 This is what I want.
 You can trust me?
 You can trust me?

[DOM takes back his ropes and unworks the braiding.]

No. 13**DOM:**

Green for go.
 Everything is fine.
 Yellow for slow, slow

Something needs adjusting
 Red for stop.
 The scene ends.
 Put yourself into the moment
 Relax into my restraints,
 Don't drive yourself to fear.
 Trust this is what you want.
 Trust you wanted this all along,

DOM:

Trust me, trust yourself.
 I will sense your limits.
 Otherwise, I cut the rope...
 Do you understand?

GUY:

Yes, Sir
 I will, Sir

Think twice before saying "red."
 Think twice before I cut it.
 I really love my rope.

[They smile and kiss. This scene ends and flows into the next.]

SCENE FIVE**No. 14**

[DOM takes control and signals GUY to be silent. DOM gently directs GUY's gaze downward with a soft caress on the cheek. He slowly circles GUY and takes him in. DOM then takes off GUY's t-shirt. He circles again and appraises GUY's body on how best to tie him up.] *The following action and ropework must be worked through by the production team and performers.*

DOM:

Beautiful.

GUY:

Thank you, Sir.

[DOM puts a blindfold on GUY and carefully adjusts it.]

DOM:

Comfortable?

GUY:

Yes, Sir.

Yes, Sir.

No. 15

[DOM then ties a simple rope harness on GUY. He stands back and then circles GUY again. He takes in his work again. DOM takes off GUY's shoes and then his jeans. GUY stands in his underwear.]

[DOM ties GUY's wrists behind him. He pulls GUY's wrists up his back and then integrates the ends of the rope into a harness and secures it. DOM whispers something into GUY's ear. GUY nods and relaxes into the scene. DOM continues to tie him with rope. The scene is slow, sexy, and compelling to watch. With MAN ONE and MAN TWO in shadows, the chorus of all four men hum to connect and catalyze the next number.]

No. 16

[Instrumental music as the bondage scene builds. Built into the music tracks are whispered sex voices. The music, and the scene, eventually climax. It then descends into something more meditative - a "safe landing." DOM will intermittently checks-in with GUY throughout the scene.

No. 17

DOM removes the blindfold. MAN ONE and MAN TWO step from the shadows to help release GUY from his ropes. The music slowly plays itself out to silence. GUY begins to weep. For GUY, the scene has been a transformative cathartic experience.

DOM:

How are you?

GUY:

I'm good.

So very good.

So very good.

DOM: *(spoken)*

Do you need anything?

Water?

DOM:

Thank you for sharing this with me.

GUY:

My pleasure - literally.

[They both smile and have a moment, whispering things to each other that the audience does not hear. Now in silence, GUY is held tenderly, and he puts his head on DOM's shoulder.]

SCENE SIX**No. 18**

[Music rises again and then increases in volume, Both men are brought back to the moment. GUY puts on his jeans and is handed his shirt; he puts on his clothes. DOM puts away his ropes and zips up his bag. They kiss.]

GUY:

I've got to go.
 I've got to go.
 But wish I could stay
 stay longer.
 Stay longer.
 I have an early flight
 I have to catch
 And still need to pack
 And still need to pack.

DOM:

Stay longer.
 Stay longer.

DOM:

May I walk you back?
 I want to make sure you're safe.
 But only If you like.

GUY:

I would. I would.

[GUY smiles, reaches his hand out, and DOM takes it. They exit together hand-in-hand. The DJ acknowledges the couple and gives them a smile and a short wave. They both exit, with GUY having a quick change.]

EPILOGUE**No. 19**

[Years have passed, and GUY enters again with confidence. He is now wearing a black t-shirt and bar vest, with a leather baseball cap over his eyes. He carries a black bag with his ropes. GUY has become a bondage dom himself and is returning to where he started his journey in kink. GUY takes off his cap and smiles to himself. This club has not changed in years.

[Closing music to end the show]

END OF OPERA