

Bethan Clark

Last Night

SSAB a cappella chorus

Text: Aileen Wuornos & Nick Broomfield
8th October 2002, Florida State Prison

Aileen Wuornos was executed by the State of Florida on 9th October 2002 for killing seven men while working as a prostitute. The murders happened within the space of one year and all the victims were shot at point-blank range. Wuornos claimed she acted in self-defence as a result of attempted or actual rape.

Her childhood was one of parental abandonment, drug abuse, sexual violence, prostitution, incest and unwanted pregnancy. Her adult life saw her homeless, married to a man 50 years her senior and being arrested for crimes involving alcohol, violence, armed robbery and finally multiple murders. Wuornos spent 10 years on death row.

In 1993, British documentary maker, Nick Broomfield, made '*Aileen Wuornos: The Selling of a Serial Killer*' which highlighted the shoddy work of her legal team and her financial exploitation by those claiming to have her best interests at heart.

11 years later, Broomfield made a second documentary '*Aileen: The Life and Death of a Serial Killer*', this time focusing on her declining mental state, and questioning the decision to execute her given that she was demonstrably of unsound mind. The documentary culminated in a final interview with Wuornos, the night before she was killed by lethal injection.

It was this interview that inspired 'Last Night', where the women represent Wuornos and the men, Broomfield. The text is taken directly from the interview with attention paid to speech rhythms, stumbles and noises off-camera (handcuffs, scraping chair). The principal chords and melodic motifs were shaped by the dates each victim died, together with the date of Aileen Wuornos' execution.

Bethan Clark
November 2017

The percussion

The handcuffs should sound like heavy chain links. The chair should sound like an old metal chair being scraped across a hard (marble? concrete?) floor. The suggested rhythms for both parts are approximations.

The solo voices

Ideally the woman playing Wuornos' role would have an American accent and the man playing Broomfield would have an English accent.

Suggested staging

Ideally the men would stand behind the audience 'off camera' and the women would be on stage.

About the films

Both full documentaries are available on Netflix.

The interview extract this text is taken from is available on YouTube - 'Aileen Wuornos - Interview the day before being executed'

For Tim Last Night

Aileen Wuornos / Nick Broomfield

Bethan Clark

Broomfield: You know, I'm just wondering how you're gonna be [**Women: *manic grin***] at 9.30 tomorrow morning. Are you... [**Women: *nod vigorously ***] prepared?

Wuornos: I'm prep... I'm alright, I'm alright with it [**Women: *manic grin***]

All Men: And how...?

Andante, calmly ♩ = ♩ throughout

Handcuffs / Scraping metal chair

Sop 1 *mp Solo* *Tutti* *Solo* *Tutti*
I'm al-right with it, but like Isaid, I know that the cops knew who I was af-ter Rich-ard Mal-lo-ry

Sop 2 *mp*
I know that... af-ter Rich-ard Mal-lo-ry

Alto *mp*
I know that... af-ter Rich-ard Mal-lo-ry

Baritone *mp*
Rich-ard Mal-lo-ry

Wuornos (spoken) Wuornos spoken word is without a fixed metre throughout

Broomfield (spoken) Broomfield spoken word is without a fixed metre throughout



7

Matter of fact 3 3
died. They let me kill ser-i-al kil-ler. I know they did, be-cause

Matter of fact 3 3
died. the rest of those guys ser-i-al kil-ler. I know they did, be-cause

Matter of fact 3 3
died. to turn me in to a ser-i-al kil-ler. I know they

Matter of fact 3 3
died the rest of those guys ser-i-al kil-ler.

11

Chair creak

I was no pro-fes-sion-al ser-i-al kil-ler or what-e-ver, or a mur-der-er.

I was no ser-i-al what-e-ver, or a mur-der-er.

did be-cause I was kil-ler or or a mur-der-er.

Wuornos

or what-e-ver

14

I'm al-right with it. Yeah, I'm read-y to go.

I'm al-right with it. Yeah, I'm read-y to go.

I'm al-right with it. Yeah, I'm read-y to go.

you wan - na call it you know?

Broomfield

so Ai-leen, how have you pre-pared your-self for tom-o-rrow-mor-ning?

17 **A** Allegro

mf Hey! I was tor-tured, they were u-sing son ic pres-sure on my head I'm think-ing that prob 'ly had the T. V.

mf Hey! I was tor-tured, they were u-sing son ic pres-sure on my head I'm think-ing that prob 'ly had the

mp tor-ture tor-ture tor-ture tor-ture prob 'ly

mf Son ic pres-sure?

23 *mp* rigged? Huh? It was *mf*
 T. V. rigged? Huh? It was *mf*
 had the T. V. rigged? Huh? It was *mf*

mf And do you think, did that af-fect your mind, do you think? The son-ic...?

26 *f* *p*
 crush-ing my head and they were us-ing son-ic p-res-sure. In-creased the pres-sure of the vol-ume of the comm,
 crush-ing my head and they were us-ing son-ic p-res-sure. in-creased the har-rass-ment on the
 crush-ing my head and they were us-ing son-ic p-res-sure. In

mp Son - ic pres - - - sure

29 *mp* *mf* *f*
 in - creased ev-'ry bit of my complaint look like I was cra-zy at all times.
 floor. and trashed all grieve - an - ces. look like I cra-zy at all times.
 creased the trays be-ing in ed-i - ble, the vol-ume of the comm, Tryin' to make cra-zy at all times.

Son - - - ic pres - - - sure Son - ic pres - - - sure

33 **Rit...** **B** **Chant-like** $\text{♩} = 70$ **mp**

p I've suf fered so bad... All the

p I've suf fered so bad... Je-sus Christ is gon-na be there... **mp** *3*

p I've suf fered so bad... God is gon-na be there... Je - sus Christ is **mp** *3*

pp Glo - ri - a in ex -

Wuornos I'm O - K, I'm O - K

Broomfield But you're O - K now?

38 **mf**

an - gels and ev-'ry - thing, And you know I think it's

3 — and ev-'ry- thing... What - e... I think it's **mf**

3 gon-na be there and ev-'ry-thing What e - ver I think it's **mf**

is on the be-yond

cel - sis De - o

accel... $\text{♩} = 98$ **Solo** *3* *3* *3* **sfz** **subito p**

Beam - ing me up, in - to a space vehi-cle man! **sfz** **subito p**

gon-na be more like Star Trek Star Trek and then I move on

gon-na be more like Star Trek Star Trek and then I move on **sfz** **subito p**

gon-na be more like Star Trek Star Trek and then I move on **sfz** **subito p**

mf More like Star Trek More like Star Trek and then I move on, **sfz** **subito p**

49 *poco a poco accel. e cresc.*

then I move on re - co-lon-ize to a-no-ther pla-net (or what-e ver) what - e-ver's be-yond, I know it's

then I move on re - co-lon-ize to a-no-ther pla-net (or what-e ver) what - e-ver's be-yond, I know it's

then I move on re - co-lon-ize to a-no-ther pla-net (or what-e ver) but it's e-ver's be-yond, I know it's

then I move on, then I move on, then I move on, Glo - ri - a

sub. ppp *mp* $\text{♩} = 120$

gon-na be good, be-cause I did-n't do an - y-thing wrong as they said, I did the right thing

gon-na be good, be-cause I did- n't do an - y-thing wrong as they said, I did the right thing

gon-na be good, be-cause I did-n't do an - y-thing wrong as they said, I did the right thing

in ex - cel-sis You did - n't right thing

mf *mf* *mf* *mf*

I did the right thing and a-lot of peo-ple's a-lot of peo-ple

I did the right thing I a-lot of peo- a-lot of peo-

I did the right thing saved peo-ple's butts from peo-ple's butts from

right thing and

mp (*straight to 'nm'*) *mp* *mp* *mp* (*straight to 'm'*)

C ♩ = 103

65 *mf* a - lot of peo - ple from get - ting hurt and raped and killed too. *f* *sfp* More _____

mf a - lot of peo - get - ting hurt and raped and killed too. *f* *sfp* More _____

mf peo - ple's butts from get - ting hurt and raped and killed too. *f* *sfp* More _____

mf get - ting hurt and raped and killed too. *f* *sfp* What



69 *mp* Hmm? *mf* More *Molto rit...* *p* A lot of stuff. Did you *A tempo* *mf*

mp Hmm? *mf* More *p* A lot of stuff. Did you *mf*

mp Hmm? *mf* More *p* A lot of stuff. Did you *mf*

mf What

more is there to say a - bout the cops? What more do you wan - na say a bout the cops?



73 know that they were sur - veil - ing me be - fore I killed (*duh*) and that I knew it? [*laugh*] And that it was co - vered

know that they were sur - veil - ing me be - fore I (*duh*) and that I knew it? [*laugh*] And that

know _____ and that I knew it? [*laugh*] And that _____

78

up? Did you know that _____ drop-ping down from the sky? De-pu-ty Sher-iff

it was co-vered up? there was _____ drop-ping down from the sky? De-pu-ty

_____ he-li-cop ters drop-ping down from the sky? with

83

pick in' me up? Four, five months be-fore my ar - rest? It was cov-ered up?

Sher-iff pick in' me up? Four, five months be-fore my ar - rest? It was cov-ered up?

de-coys pick in' me up? Four, five months be-fore my ar - rest? It was cov-ered up?

But none the- less..

89

No - bo - dy e - ver asked me these quest-ions Oh ho! Whe-ther the cops were

No - bo - dy e - ver asked me these quest-ions Oh ho! Whe-ther the cops were

No - bo - dy e - ver asked me these quest-ions Oh ho! Whe-ther the cops were

Whe-ther the cops were fol-low-ing you or not, Ai-leen

92

fol-low-ing you or not Ai-leen" what?! what? what? what? Yeah? A-ha?

fol-low-ing you or not Ai-leen" what?! what? what? what? Yeah? A-ha?

fol-low-ing you or not Ai-leen" what?! what? what? what? Yeah? A-ha?

mp placating
O. K. O. K. let's say, let's say the cops were fol-low-ing you, Let's say, they were

98

fol-low ev' ry say-ing A - ha?

fol-low ev' ry say-ing A - ha?

fol-low ev' ry say-ing A - ha?

you're
fol-low-ing and they did ev' ry-thing that you're s.. say-ing they did. None-the-less, you killed se-ven men

105

mp with a smile
Yeah, sure did... And I'm tel-ling you be-cause the cops let me keep

mp with a smile
Yeah, sure did... And I'm tel-ling you be-cause the cops let me keep

mp with a smile
Yeah, sure did... And I'm tel-ling you be-cause the cops let me keep

mf
And I'm ask-ing you what got you to kill the se-ven men?

110 D

mp Run-ning in - to trou-ble I'd shoo...

kill them Nick, don't you get it?

kill them Nick, don't you get it?

kill them Nick, don't you get it?

Wuornos

Broomfield I was a hitch-hi-king hoo-ker

So ex-plain

113

mp if I ran in - to trou-ble? Phy-si - cal trou-ble?

mf shoot the guy, if I ran in - to trou-ble? Phy-si - cal trou-ble?

mp in - to trou-ble? *mf* Phy-si - cal trou-ble?

mp But how come there was so much

119

mf Oh well, *p* oh well_

mf Oh well, *p* oh well_

mf Oh well, *p* oh well_

cresc. *f* phy si-cal trou-ble, be-cause it was all in one year. Se-ven peo-ple in one year. But why not say now?

124 *subito f*



Out of re - ta - li - a - tion for ta - king my life like this, I lost my fu - cking life be - cause of it.

Out of re - ta - li - a - tion for ta - king my life like this, I lost my fu - cking life be - cause of it.

Out of re - ta - li - a - tion for ta - king my life like this, I lost my fu - cking life be - cause of it.



129 *mp* *mf*



could - n't in - ves - ti - ga - tion could n't

Could - n't e - ven get a fair trial, Could - n't e ven could - n't e - ven get could n't

Could - n't e ven could - n't e - ven get a fair in - ves - ti - ga - tion,

Could - n't get a fair trial, no in - vest - i - ga - tion, could n't



134 *f* *mf* *f* *mf* *f*



could - n't e ven have my a - ppeals right. could - n't your ugliest tone You

could - n't e ven have my a - ppeals right could - n't e ven have my a - ppeals right You

could - n't e ven have my a - ppeals right. could - n't e ven have my a - ppeals right. You

could - n't have could - n't e ven have could - n't have ap - pears right.

136

sa - bo-taged my ass so-cie - ty. A raped wom-an got ex - e cu ted and was

sa - bo-taged my ass so-cie - ty. A raped wom-an got ex - e cu ted

sa - bo-taged my ass so-cie - ty. A raped wom-an got ex - e cu ted

Wuornos Pained

And the cops! And the sys-tem!

141

Con fuoco [Spit the words out violently, in any rhythm]

used for books and mo-vies and shit. You're an in-hu-mane bunch of fuck - ing liv-ing bas-tards and bitch - es.

used books mo-vies shit. You're an in-hu-mane bunch of fuck - ing liv-ing bas-tards and bitch - es.

used books mo-vies shit. You're an in-hu-mane bunch of fuck - ing liv-ing bas-tards and bitch - es.

used books mo-vies shit.

146

Menacing, manic

Chains

Don't take fuck-ing hu-man life like this and

mf

Y'don't take fuck-ing hu-man life

mp

Y'don't take fuck-ing hu-man life like this,

p

Don't take hu - man life like this, in ex - cel - sis

Woman 1 shouting

Thanks a - lot for all the fuck-ing

Chair creak

rip it a - part *fff* Now *f*

rip it a - part *fff* know *f*

rip it a - part. *fff* I *f*

rip it a - part *fff* what

mon-ey I made off of ya *Woman 3 shouting* I been try-in' to tell the truth

Book and mo-vie in - fo *Woman 2 shouting* Keep get-tin' it stepped on *Woman 4 shouting*



151

Uncomfortable silence

Matter of fact *mf Solo* *Tutti mp*

Je - sus was go - in' through. We're gon-na have to cut this in - ter-view Nick, I'm *mp*

Je - sus was go - in' through. Uncomfortable silence I'm *mp*

Je - sus was go - in' through. Uncomfortable silence I'm *mp*

Je - sus was go - in' through. Uncomfortable silence I'm



156

lea-ving, I'm glad. Thanks a lot so - cie - ty for rail-road-ing my ass.

lea-ving, I'm glad. Thanks a lot so - cie - ty for rail-road-ing my ass.

lea-ving, I'm glad. Thanks a lot so - cie - ty for rail-road-ing my ass.