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Script Registration Number: S16-03016

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Script Title: La Rosa Screenplay  
Registered on: 18:26:52 Sep 19, 2016  
Expires on: Sep 19, 2021  
Payment Amount: \$39.55

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# *La Rosa*

Classical Opera

Story

Book

Screenplay

Libretto

Choreography

By Emil Malak

Composer: Linda Nessel

# *La Rosa*

## **MUSICAL PLAY BOOK**

By Emil Malak

### **DRAFT NUMBER 12**

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S00-3783

S01-5225

S01-6964

S02-5693

S06-0307

S10-0215

## La Rosa

### Introduction by Emil Malak

I believe that since 1921 we have not had a classical opera written. I started writing the lyrics to La Rosa back in 1995, and continued to develop them over the coming years. The story started to take shape around 2000, when I met the composer, Linda Nessel. We then started to put ideas together for the music. (See Linda Nessel comments)

Almost fifteen years later, I believe I am getting close to my vision. I would like to see a classical opera that musically appeals to the average person.

I have created the choreography and I must make it clear, I do not see ballet dancers dressed in traditional, stereotypical tutus interpreting my songs. I would like to see a mixture of styles similar to Dancing With the Stars, Cirque du Soleil, Tango, Gypsy, Old African and today's free dancing style which also incorporates the ballet style movement and control.

My intention is to use the base of ballet and introduce it to these styles so that ballet can become more popular and again easily accepted and enjoyed by the average person.

Combining a classical style opera with such a detailed choreography of the songs has never been done before.

My story encompasses African slavery, the American Civil war, opera in Milan and Venice, gypsy lifestyles and much sadness that is sweetened with the joy of spending the rest of your life with the person you are in love with.

Mixing the lyrics using three different languages: Italian - English and Spanish - English has only been used recently by Andrea Bocelli and Sarah Brightman, for whom I have the utmost respect. Indeed, back in 1998, when I started putting the story together, I wrote it with Andrea Bocelli in mind.

I have written this for the theater and therefore I was limited in space and settings for my scenes.

**Could you imagine if this becomes a screenplay for a movie which has no limitation in authentic locations?**

**It took me four years to find an ending that was different to the usual sad operas, where the protagonist commits suicide.**

**Yes, we have had Romeo and Juliet. I believe La Rosa is the follow up. And although it contains lots of sadness, it ends with a happy twist, proving that being in love is above everything else.**

**Writing such a classical piece is like wine. It matures and gets better with time - I really hope that this will happen before I am dead!**

**Emil Malak**

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## La Rosa

### Introduction by Linda Nessel:

I met Emil Malak shortly after writing a work for the Vancouver Symphony Orchestra (April, 2000) entitled *In Limine*, a piece in which I drew on text and music of Hildegard von Bingen, the nun, visionary, poet, musician, healer, and mystic of 12th century Germany. The mezzo-soprano who sang with the orchestra, Mariateresa Magisano, introduced me to Emil in the newly-opened Bellagio Cafe in Vancouver, of which he was (and is) the proprietor.

In our first meeting, Emil asked me if I was interested in composing an opera, and he handed me a book of lyrics he had written. I took them home and read through them; it seemed that what he was writing about was far too "romantic" for my interest at the time, i.e. aspects of passion, love, and loss between a man and woman. I knew that his words were coming from a very personal place, and I felt that my composing style at that time was almost in opposition to what his lyrics were expressing.

Emil slowly began introducing me to the idea of "popular opera" through singers such as Sarah Brightman and Andrea Bocelli, specifically their performance of *Con te partirò*, the lovely song written by Francesco Sartori and Lucio Quarantotto. While I greatly admired this singing and songwriting, I felt I was not musically connected to this genre and felt it would be going against my "aesthetic" grain.

After some balking on my part and a lot of encouragement on his part, we finally began to develop the musical material. We auditioned dozens of singers, and finally found the voices that we felt would suit the material for our demo purposes. At this time, too, we hired an Italian and a Spanish translator as Emil's story was taking shape in his mind. While I had assumed all his lyrics were based on everything true in his life (and they were), I at that time was unaware that he was imagining a larger story that he wanted to stage with music.

Emil made it clear to me that he was not a fan of atonal, abstract, "modernist" music (an area I would have at that time naturally gravitated to). He wanted beautiful melodies, something populist, something that was not just designed for contemporary trends in opera and that might only appeal to the cognoscenti. He wanted something that would be "everyone's" opera. And significantly, he wanted a blend of English, Italian, and Spanish lyrics for the sake of the story he envisioned.

In spite of my self-proclaimed love of modernists and contemporary composers, I realized that there was an "earworm" of romanticism in my creative work that was indeed suitable for such a project; working for more than twenty-five years as a ballet accompanist opened up the paths to many "beautiful melodies." I have a love for dance and movement as much as I do for music, and I feel in many ways they are inseparable. My study and love of 20th century composers is based on a wide spectrum of "genius;" that list includes John Coltrane, Michel Legrand, Nino Rota, Sammy Cahn & Jules Stein, Joni Mitchell, and El Camarón de la Isla. Stravinsky, Les Six, Boulez, Thelonious Monk, Stockhausen, John Adams, and Ligeti. At the same time, the masters of beautiful melody, such as Monteverdi, Puccini, Verdi, Delibes, Tchaikovsky, Messiaen, Rimsky-Korsakov, Meyerbeer, and Wagner occupied an important role in my musical studies.

I began composing music to Emil's lyrics and orchestrated the parts, finding the best local string players from the Vancouver Symphony and Vancouver Opera orchestra, as well as some independent musicians who worked in other genres i.e. world, roots, and folk-based performers. The recording project took place over a span of about three years, and as many development projects go, we had our share of ups and downs-many, many auditions for singers, acceptance and then rejection of ideas, songs feverishly worked over and then shelved, changes made and argued over, deadlines met in very short time spans, with much protesting from the composer.

**And I hope it continues into the future, as the libretto finally comes together and the musical material is expanded upon and reworked.**

**We do not try to remount the past, but draw from its timeless contributions to and influences on the contemporary world, naturally embracing the present, and bridging our human experience from elements of new and old.**

**Linda Nessel Composer**



## ACT ONE SCENE ONE

*(Large french doors in a sitting room open onto a rose garden full of red roses. Among the green branches in the middle of the roses is a table; on top of the table stands an object covered with a red cloth. Beyond the garden of roses is a green hill. The sun is beginning to set.*

*Music overture is playing.*

*A handsome black slave enters the scene.*

*Slaves all speak with an African-American dialect.)*

**SAMUEL**

Miss Giovannina, Mast' Antonio here.

**GIOVANNINA**

Samuel, take him to the garden. I will be there shortly.

*(Giovannina walks into the rose garden. Music overture starts to play; she is dancing to the music. Antonio enters the rose garden. Greets her with a graceful kiss to the hand.)*

**GIOVANNINA**

Oh, Antonio, I am so afraid! I no longer know what the future holds.

**ANTONIO:**

Its natural honey, your life will soon change.

**GIOVANNINA:**

Soon just seems so far away right now, Antonio.

**ANTONIO:**

Once we are married in eight short weeks, all these emotional ups and downs will be gone. You will be mine and I will be yours. My love, South Carolina, is not far from here. You will make new friends, and our plantation with over one hundred and fifty slaves will be sure to keep you busy. And you are familiar with Jessie, who will take care of you.

**GIOVANNINA:**

Yes, she is wonderful. And I know how happy it makes her whenever she sees Samuel.

*(Giovannina wipes her tears, Antonio takes a handkerchief and hands it to her.)*

**GIOVANNINA:**

I have a surprise for your birthday. In one month, July 1840, you will be 35 years old. So I wanted to do something special for you. Something that will last forever.

*(She enthusiastically takes his hand and earnestly pulls him to the covered object. She slowly removes the red cloth, and reveals a painted canvas of the two of them.)*

**GIOVANNINA:**

It has taken me four months, my love.

**ANTONIO:**

You are not merely an opera singer, but also a gifted artist who can paint such lively portraits.

**GIOVANNINA:**

Oh, I am so happy you are pleased! I have chosen a beautiful frame and this is my birthday present. I will have it framed in time for your birthday.

*(Music starts to play. The lights dim, the sun has set.)*

**GIOVANNINA:**

I have been feeling lonely and scared, I am so glad you are here just for now. I don't even want to think of tomorrow; I just want to enjoy these beautiful moments with you.

**ANTONIO:**

Unfortunately, I have to go back. Don't you be worried about the move. It will all be fine once you are there.

**GIOVANNINA**

I hope you are right. Moving to South Carolina seems to be so far away at the moment. I am scared.

*(Takes Giovannina's hands. They walk through the garden. He stops in front of a well. Antonio takes a coin out of his pocket.)*

**ANTONIO:**

Here Giovannina, take this coin, throw it into the well and make a wish.

**(Giovannina takes the coin, closes her eyes and drops the coin into the well.)**

**ANTONIO:**

**You don't have to tell me.**

**GIOVANNINA:**

**My wish is just to be with you.**

*(Music gets louder.)*

*(The couple walk into the sitting room, the fireplace is lit, Antonio kisses her goodbye and leaves. Giovannana sits at piano and starts to play)*

*(Song starts sung by Giovannana.)*

**Song: Tomorrow might never come**

**I know one day soon  
You'll no longer be near me  
I have no regrets  
Only memories of magic.  
Soon you'll be gone, but for now,  
I'll get closer to you by the day,  
I don't know how I'll survive,  
My love's so alive.**

**I wish I could deny my heart, Setting my soul free,  
Still, I've let you take me, knowing you're part of me.**

**Tomorrow Might Never Come  
As long as I live for now  
I can dream you forever.  
Se non ci fosse un domani  
Io voglio viverti adesso  
Non farò che sognarti.**

**I'll kiss you goodbye  
What else can I do?  
I know somehow  
I have to get through.  
I drop a penny in the wishing well,  
Hoping the angels of love  
Bring you back with their spell.**

**Tomorrow Might Never Come  
As long as I live for now  
I can dream you forever.  
Se non ci fosse un domani  
Io voglio viverti adesso  
Non farò che sognarti.**

**CHOREOGRAPHY:**

**Choreography 1.**

**I know one day soon  
You'll no longer be near me  
I have no regrets  
Only memories of magic.  
Soon you'll be gone, but for now,  
I'll get closer to you by the day,  
I don't know how I'll survive,  
My love's so alive.**

**On opposite sides of the stage. One side is a male dancer, sitting on the steps. He stands and slowly dances towards the female dancer who is on the other side of the stage.**

**She is standing and looking far away into the distance.**

**A cupid figure appears with a long arrow. He touches her and then points the arrow to the other side of the stage, where the male dancer is standing.**

**She draws closer to the male dancer. They dance together briefly.**

**Then the male dancer lets go and disappears. The light on the male dancer dims.**

**The female dancer looks lost and dances in a very sad way.**

**Choreography 2.**

**'I drop a penny in the wishing well,  
Hoping the angels of love  
Bring you back with their spell.'**

**A male dancer and a female dancer are dancing in a romantic manner.**

**The man admires the woman.**

**Every time he gets closer to her, somehow she runs away.**

**He repeatedly tries to hold her, but gently she lets him go.**

**She goes towards the wishing well and drops in a coin. Suddenly the lights come up.**

**The couple are back dancing together for just a few moments.**

**The lights go down, its dark, the man disappears.**

**The woman is sitting on the ground crying.**

**(Lights off, end scene.)**

## **ACT ONE SCENE TWO**

***(A group of slaves with musical instruments sit around an open fire, tuning instruments. An irregular sound is heard. Jessie and Samuel are sitting in the corner. Samuel is holding Jessie's hand. Samuel appears to be extremely sad.)***

**(Slaves are speaking in an African-American dialect.)**

**SAMUEL:**

**I don't know why, but we's aimin' to move to Padre Mattei's place in Upstate New York. Miss Giovannina's done sold the plantation.**

**(MORE)**

SAMUEL: (cont'd)

She done made me swear not to tell no-one,  
'specially you, that we's leavin'. It a mystery to me.  
But we's fixin' to leave in two days. Please don't tell  
Mast' Antonio.

JESSIE:

Miss Giovannina mus' have her reasons, Samuel. Her  
uncle, Padre Mattei, like a father to her. Maybe she  
figgerin' she jes' need to spend some time with him  
afore the wedding.

SAMUEL:

Oh Jessie, I's looking forward to moving to South  
Carolina, so's I can be close to you. But, somehow I  
sense somethin' mighty bad happenin'. Miss  
Giovannina is terrible sad. She done nothin' but cry an'  
cry since the doctor's visit two week ago.

*(The music being played by the slaves gets louder.)*

SLAVE ONE (SHOUTS):

Come over here!

*(Jessie and Samuel join the group of slaves. They sit on  
the floor. The music comes together and gets louder. One  
of the slaves talks to Samuel.)*

SLAVE TWO:

Do you think we's always goin' be slaves?

SAMUEL:

I sure hope not. One day maybe we'll be free an'  
ain't goin' be considered jes' three-fifths of a white  
person no more.



**SLAVE TWO:**

That mean we gets to vote? An' get paid for the job we do? An' choose our own wife? And our kids done be able to go to school?

**JESSIE:**

These all jes' dreams. Right now, we must live in the real world an' make the best of what we's got. They's our masters and we's slaves. Simple as that.

**SLAVE TWO:**

I jes' wish I could go back to my roots: Africa. I wants to be amongs' my people and all the roaming animals in the safari.

**JESSIE:**

Forget about Africa. You's born here. We ain't never goin' get back there. We has to make the bes' of what we got here in 'Merica

**Song: Africa**

Africa, I am so scared for Africa  
America, I am so sad for America

Heat and drought skies are blue, red and bright  
With not a cloud on the horizon  
The past brother and sister stand proud  
So frightened of us they run out of sight  
Their naked eyes pierce me with fear  
When you befriend them your soul is free and clear

Africa, I am so scared for Africa

**America, I am so sad for America**

**Soon one day we will have to make a stand  
Fight with our brothers from the Northland  
Americans will only be! When we set ourselves free**

**Africa, I am so scared for Africa  
America, I am so sad for America**

### **CHOREOGRAPHY:**

#### **Choreography 1:**

**'Heat and drought skies are blue, red and bright  
With not a cloud on the horizon**

**The past brother and sister stand proud  
So frightened of us they run out of sight'**

**A male dancer, human looking ape.**

**A slave dancer befriends the ape.**

**They both look scared when a white male dancer  
dressed in the confederate clothing approaches them.  
The white man goes towards them and captures the  
slave.**

**The slave and the ape's hands are locked together,  
trying hard not to separate.**

**Another white male in confederate clothing joins in.  
They manage to take away the slave from the ape.**

**Both are clearly upset to be separated.**

#### **Choreography 2:**

**'Soon one day we will have to make a stand  
Fight with our brothers from the Northland**

**Americans will only be! When we set ourselves free'**

**Two black slaves stand next to two soldiers dressed in the Union clothing.**

**On the side of the white soldiers is a pile of weapons.**

**The soldiers bend over and hand the weapons to the slaves. Together they dance, ready to fight together.**

### **ACT ONE SCENE THREE**

*(Apartment with balcony overlooking Piazza del Duomo, Milan .*

*Inside the apartment, a blind person wearing dark glasses with a chisel in his hand is chiselling a sculpture (bust). Above the bust hangs a portrait of a man and a woman. A black cloth covering the picture falls to the floor. The man is slugging from a bottle of wine, almost drunk. Contessa Vincenza walks in.)*

**CONTESSA VINCENZA:**

**Are you ever going to finish this sculpture of your mother?**

**Oh, and as I promised, I am going to take that canvas and have it remounted ready to be displayed in my palace when we are married. Is that your father next to your mother in the canvas?**

**GIOVANNI:**

**I don't want to talk about it now. I'll tell you another time.**

**CONTESSA VINCENZA:**

Whenever you are drunk, you work on this bust. Maybe it is the only thing around here that can relate to you when you are in this state.

*(Giovanni takes a large swig of wine.)*

**GIOVANNI:**

I'm almost finished. This is how I remember the painting of my mother. It brings me comfort to work on this bust. Of course, you don't understand.

**CONTESSA VINCENZA:**

You have a good memory of your mother. It is very similar to the canvas on the wall. Now, we need to plan our wedding! It is only eight weeks away; we have a lot to prepare for.

**GIOVANNI:**

Damn wedding. We should put it off; I'm not ready.

**CONTESSA VINCENZA:**

We are getting married, whether you like it or not.

**GIOVANNI:**

I don't like it!

**CONTESSA VINCENZA:**

I hope you are not going to be inviting those awful gypsies to my wedding. They are low class; they really are only good for performance, you know.

**GIOVANNI:**

**What the hell do you know about gypsies? They will always be my friends. Padre Mattei has taken me to their camps since I was a child.**

**CONTESSA VINCENZA:**

**I know that once we are married, you can no longer associate with your gypsies. The very idea of them being in my palace frightens me.**

**GIOVANNI:**

**They are my family, and will always be with me, whether you like it or not.**

*(Vincenza leans over to try to kiss Giovanni on his lips. He moves away awkwardly so that the kiss only lands on his forehead.*

*Giovanni moves to the piano and drinks more wine. He starts to play.*

*Giovanni is extremely drunk and singing the words in an almost lazy mood melody. )*

**Song: Cry For Love Chorus**

**My tears shine like the full moon,  
So many tears,  
Tears of pleasure,  
You ask me why I cry,  
Lloro, lloro de amor,  
I cry for love.**

**CHOREOGRAPHY:**

**'My tears shine like the full moon,  
So many tears,  
Tears of pleasure,  
You ask me why I cry,  
Lloro, lloro de amor,  
I cry for love.'**

**Takes places in the square.**

**Below the balcony: four ballet dancers with faces painted as a full moon.**

**On the balcony sits a bucket of water.**

**It has a hole in it and drops of water are dripping onto the dancers in the square smudging their make-up.**

**ACT ONE SCENE FOUR**

***Year 1865.***

***(Antonio's plantation in South Carolina. Full moon. Outside, amongst the ruins, which are indicative of the war lost by the Confederates, all the slaves are sitting. Jessie is amongst them.)***

**JESSIE:**

**I's not leaving Mast' Antonio. He done been good to me.**

**SLAVE THREE:**

But we ain't gots to stay no more. We's free now Jessie. Thanks to the Yankees. We's equal at long las'. White folk has to pay us for our work. I's aiming to move north.

*(Background voices of slaves in agreement. A shadow approaches the gathering of slaves. Looking grey, but physically strong, he shouts.)*

**SAMUEL:**

Hello! This Mist' Antonio's plantation?

**SLAVE THREE:**

Sure is, come join us.

*(Jessie curiously stands up looking at the figure that is getting nearer. She suddenly puts her hand to her heart and runs towards the shadow.)*

**JESSIE:**

Samuel! S'that you?

*(Samuel runs towards her.)*

**SAMUEL:**

Jessie! I's so glad I found you. It done been over twenty five years.

*(They embrace and kiss. They move away from the other slaves.)*

**JESSIE:**

Where you been Samuel?

**SAMUEL:**

Miss Giovannina and me move' to New York. Padre Mattei in charge of a Catholic Church up there. But back then, Miss Giovannina done made me swear I ain't goin' tell you where we was.

**JESSIE:**

*(Looking disturbed, places her hand on her forehead. Extremely sad)*

Why? Why? I jes' don't understand. Mast' Antonio love' her so much. You don't know how sad he been never hearin' from her and never knowin' where she was.

**SAMUEL:**

She was with child when we up an' left, an' had a mighty bad delivery. A beautiful baby boy was born, but Miss Giovannina, she died.

**JESSIE:**

Why didn't she tell Mast' Antonio? That was his son. He had the right to know 'bout it.

**SAMUEL:**

Padre Mateii got himself a transfer back to Italy to be with his brother Rapheal, so's they could look after the baby boy.

**JESSIE:**

But why not Mast' Antonio? His real pa?



**SAMUEL:**

I jes' don't know. I promised I ain't gone contact you, or Mist' Antonio, an' a promise a promise, Jessie. I guess Miss Giovannina jes' ashamed of herself. She was so sad. I 'member, a few weeks afore we left North Carolina, she a changed person. Always cryin'; no longer full of life and vigor like she used be.

**JESSIE:**

How come you didn't go to Italy with Miss Giovannina?

**SAMUEL:**

Padre Mattei done been mighty good to me. He appoint me caretaker of his church.

**JESSIE:**

I's just so glad you is here now Samuel.

**SAMUEL:**

We can now dream, our dream has no limitations. Our children an' grandchildren'll fixin' one day t' be doctors, lawyers an' even plantation owners. I saved a li'l money, one day I's aimin' to buy a piece of land for you and me, Jessie.

**JESSIE:**

Oh oh oh, not so fas'. Not so fas' Samuel. We slaves has t' get done lots o' catching up to the white folk. We has to start by learnin' to talk like our massers.

**SAMUEL:**

**We's slaves no longer an' they's not our massers. We has to dream. We has to hope that one day our dreams'll be reality. Maybe one day America'll have it a black president, why not?**

**JESSIE:**

**One big dreamer you are, an' that's why I's so in love with you.**

*(On his knees with a small ring box)*

**An' I been aimin' to ask you...Will you marry me, Jessie?**

*(He takes out the ring from the box.)*

**JESSIE:**

**Oh! I's waited so long for this moment! I thought it ain't never gone come. I's mighty glad it did! Samuel, yes, I'd love to marry you.**

**SAMUEL:**

**We'll never be separated again. You gone see a mighty big difference when you come live with me. We's treated like people; we's now whole. Like white folk. Can you imagine?**

*(Jessie leans over towards the ground and collects some earth. She is teary eyed.)*

**JESSIE:**

I never could imagine that one day we be equal to the white massers.

**SAMUEL:**

They's no longer our massers, now I's proud to be an American,. I's born here. I's free. This my land.

*(Jessie takes the earth from Jessie's hand and kisses it. Slaves start drumming.)*

**Song: Malaika**

**Malaika**

I don't need to wave a flag  
 To show how much I love my land  
 I wont let an anthem make me cry  
 I don't need a uniform  
 We are naked when we're born  
 I don't have to toe the party line

**Malaika Nakunpenda Malaika  
 Malaika Nakunpenda Malaika**

I hear the heartbeat of a home  
 Walking through these hills alone  
 But still they try to steal the air we breathe  
 However high you build a wall  
 An eagle flies above it all  
 This is our land i still believe

**Malaika Nakunpenda Malaika  
 This is your land  
 Sinowe oh sinowe**

**Your life is in your hands  
This is your land  
Don't ever let it slip away  
your life is in your hands  
This is your land  
Don't ever let it slip away  
your life is in your hands  
This is your land  
Don't ever let it slip away**

**Malaika Nakunpenda Malaika  
This is your land  
Malaika Nakunpenda Malaika  
So take it in your hands  
Your life is in your hands**

### **Choreography:**

#### **Choreography 1:**

**'However high you build a wall  
An eagle flies above it all  
This is our land i still believe'**

**Four ballet dancers. Two couples. Almost naked, but painted.**

**One couple is painted with the East German national flag; the other couple is painted with the West Germany national flag.**

The Berlin Wall separates them.  
 From above, a dancer dressed as an eagle appears,  
 hovering in between the separated ballet dancers.

Lights down.

**Choreography 2:**

‘Your life is in your hands  
 This is your land  
 Don't ever let it slip away’

Stage falls dark.

Lights back on, wall has been removed.

All are now painted in the current German flag. All crouch  
 to the ground.

All take a handful of sand from the ground and kiss it.

As it falls through one dancer's hand, another will catch  
 it, never letting it fall.

(Done in sets of two).

**ACT ONE SCENE FIVE**

*(Antonio`s plantation*

*Large sitting room, piano in the corner.*

*A girl, late 20s, is playing a classical piece on the piano.*

*An elderly man enters the room. )*

**ROSA:**

Buongiorno, paparino. (Hello daddy.)

**ANTONIO:**

Buongiorno, principessa, sei molto bella oggi

(Good morning princess, you look very beautiful  
 today). James is a very lucky man.

**ROSA:**

Pa, I'm real worried about you. Have you taken your medicine?

*(Antonio smiles and nods. He motions for her to sit down beside him.)*

**ANTONIO:**

Yes I have. I feel very tired today.

**ROSA:**

Paparino, you know that I love to sing opera, like my mother. And my dream is to sing at La Scala.

**ANTONIO:**

Nonsense, you should be dreaming of the family you have to come with James. You are getting married soon.

**ROSA:**

Pa, I am not happy. I'm real sorry to cause you pain, but I don't want to get married. I know in my heart that it just ain't right for me.

*(Antonio pulls his hand away and stands up, looking at her in amazement.)*

**ANTONIO:**

What? Nonsense! You are just afraid. We have invited over four hundred guests to the wedding. I'm going to make sure that is the best wedding in all of South Carolina. You are my only daughter, I am doing this for you.

**ROSA:**

I don't love James. I know how much y'all like him. I like him too, like a brother. But, Pa, I don't love him.

**ANTONIO:**

(angrily)

What is love? Love grows with time between two people.

**ROSA:**

I cannot marry him, Pa. My heart forbids it!

**ANTONIO:**

It is too late for that now, Rosa. This wedding is going ahead as planned.

*(Rosa stands facing her father. He now looks very angry.)*

**ROSA:**

I have been accepted to the Milan Conservatory, thanks to Uncle Lavigna. I want to go to Milan and study opera.

*Antonio slams his fist on the table and Rosa jumps.*

**ANTONIO:**

Am I hearing you right? Are you actually telling me that you are calling the wedding off?

**ROSA:**

Yes Pa, I will be miserable always if I have to marry James. I will not get married next week. Please don't get ornery.

*(Antonio grabs her by the arm, shaking her.)*

**ANTONIO:**

My daughter prefers to become an opera singer!  
A damn opera singer! It is only for no 'count people who cannot afford to live...and for a woman to become an opera singer, you know what that means!

*(He pushes her down in the chair. Rosa is obviously frightened as he raises his hand.)*

**ROSA:**

Don't pa, please!

*(Realizing what he was about to do, he stops and takes a step back.)*

**ANTONIO:**

(quietly)

Rosa, you will do what I say. You will not bring shame to the family name.

*(Rosa slowly rises and tries to stand tall in front of her father. She pulls her shoulders back and raises her chin.)*

**ROSA:**

Do whatever you want to me. It don't matter any more.  
But I shan't marry James.



*(Antonio Grabs Rosa's arm and pulls her towards him, speaking closely to her face.)*

**ANTONIO:**

**You listen to me. If you do not marry James, you are no longer my daughter. Go to Milan, sing opera, but remember, I don't ever want to see you again.**

*(Rosa starts to cry, Antonio storms out.. Music starts to play.)*

**Song: Cry for Love**

**My tears shine like the full moon  
So many tears  
Tears of pleasure  
You ask me why I cry  
Lloro, loro de amor  
I cry for love**

**Choreography:**

**'My tears shine like the full moon  
So many tears  
Tears of pleasure  
You ask me why I cry  
Lloro, loro de amor  
I cry for love'**

**Male and females ballet dancers, dressed as sad clowns with tears on their faces, gesturing the words. With their fingers they wipe their tears.**

**They pick each tear and through dance gesture they put them in their pockets beside their heart.**

## **ACT ONE SCENE SIX**

*(Stage setting to be changed from plantation house to Uncle Lavigna's palace. Stage set into two parts. Interior an elaborate sitting room. A middle aged gentleman is relaxing, reading the papers. Rosa enters. )*

**ROSA:**

**I am mighty grateful for what you have done for me. I know I'm just going to be real happy here. Grazie, Zio.**

**UNCLE LAVIGNA:**

**If your mother was here today she would have encouraged you to attend La Scala. You have brought life back into the palace. It has been so quiet since Zia Anna passed away two years ago.**

*(Rosa places her hand gently on Uncle's shoulder and kisses him.)*

**ROSA:**

**I am real sorry for causing such a friction between you and pa. You know my dream is that one day I will perform at La Scala. Uncle Lavigna, do you know of a good teacher?**

**UNCLE LAVIGNA:**

**As a matter of fact, yes I do. He is odd and blind, but extremely talented.**

(MORE)

UNCLE LAVIGNA: (cont'd)

**And rather anti-establishment: he has brought opera music to all classes; the gypsies and the peasants love him.**

*(Uncle takes out his pocket watch from his vest.)*

**UNCLE LAVIGNA:**

**I have a luncheon appointment. Why don't I take you to the Piazza Del Duomo, and pick you up on the way back.**

**ROSA:**

**I'd love to.**

*(A girl of 18 years old dressed in colorful gypsy clothes is cleaning the tables in the taverna overlooking the Piazza. Behind the bar a 35 year old gentleman is serving some customers. A man with a cane, wearing dark glasses, staggers slowly, his hand placed on his head.)*

**MARIO:**

**Mamma mia! Ma che diavolo t'e successo? Guardaiti un po Giovanni Morandi! (Mamma mia! What in devil's name happened to you? Look at you, Giovanni Morandi!**

**GIOVANNI:**

**Don't shout! My head! My head is about to explode!**

**MARIO:**

**What you need is a buon caffè (strong espresso).**

**GIOVANNI:**

**What I need is a doctor. I'm going to be sick. A glass of water....**

*(Mario places a glass of water in Giovanni's hand)*

**MARIO:**

Here, drink. O mamma mia, look at you!

*(Rosa enters the taverna and sits down at a table. Natalia approaches her.)*

**NATALIA:**

Buongiorno, signorina (Hello miss). Can I get you something to drink?

**ROSA:**

Your clothes! Such pretty colors! Happy colors.

**NATALIA:**

I'm a gypsy! This is how I always dress. My name is Natalia. Piacere di conoscerla, sigorina. (Pleased to meet you, miss.)

*(As Natalia bows, Rosa smiles.)*

**ROSA:**

My name's Rosa. May I have a coffee? Not too strong please, and a glass of cold water.

*(Giovanni is still at the bar.)*

**GIOVANNI:**

Please, Natalia, give me some mints.

**NATALIA:**

Here, have a dozen, you need them. At your table, there is a beautiful lady. She is very elegant!

*(Giovanni goes to the same table as Rosa and sits down.  
Rosa delicately clears her throat.)*

**GIOVANNI**

Oh, mi spiace, no vuelvo distrurbare (Oh, I'm sorry. I didnt mean to intrude.)

*(As he gets up to leave, Rosa realizes he is blind.)*

**ROSA:**

Prego, prego...(Please, please) You can sit here. I will move.

*(Rosa stands)*

**GIOVANNI:**

No, do not go to any trouble on my behalf. I am fine, there are plenty of tables for me.

**ROSA:**

Please. Do sit, sir.

*(Giovanni smiles)*

**GIOVANNI:**

My name is Giovanni, pleasure to meet you.

**ROSA:**

Mi chiamo Rosa (My name is Rosa).

**GIOVANNI:**

Why don't you we both sit down at this table? It would be an honour, I think you need a strong coffee.

(MORE)

GIOVANNI: (cont'd)

**Your accent is quite different - you're not from here, I believe?**

*(They are both sitting at the table. Natalia arrives with the coffees and two glasses of water.)*

**ROSA:**

**I'm American, but my father was born in Italy and my mother was born in Spain.**

**GIOVANNI:**

**What a coincidence! I too was born in America. I came here when I was just one year old. So you could say that I'm American too.**

*(The taverna is getting busier.)*

**GIOVANNI:**

**I understand the Yankees have defeated the confederates.**

**ROSA:**

**That's true. And though I am distraught that we lost so many of our southern boys in the war, in a way, thank God it is finally over and no more killing. My mammy, Jessie, brought me up. She took the place of my mother. I loved her all the same. Color has nothing to do with what makes a person.**

**GIOVANNI:**

**I agree with you. My family here, besides my uncle, have been the gypsies. And they are looked down on by most Italians.**

**ROSA:**

I am real impressed you are so well informed about what is happening back home.

**GIOVANNI:**

Don't forget, I am an American by birth. My mother was an Italian American. I can't help but feel for America. How long are you staying here?

**ROSA:**

For a long while. I am here to spend some time at the Conservatory.

**GIOVANNI:**

The Milan Conservatory? Congratulations! Opera? Without opera we are lost souls.

**ROSA:**

You enjoy opera too?

**GIOVANNI:**

Every Italian is born an opera singer!

**ROSA:**

Oh, I just love to sing. When I perform, every part of me comes alive.

**GIOVANNI:**

I know exactly how you feel.

**ROSA:**

Are you a singer?

**GIOVANNI:**

Yes, you could say that, although the opera masters would not agree. I have my own style. It appears that everyone else enjoys my music though, and that is what matters to me.

**ROSA:**

Oh...

*(She pauses)*

I like to write lyrics. One day I hope that someone can put music to my words.

**GIOVANNI:**

I am sure, someday, someone will.

*(Mario approaches the table with a tray full of dishes and sets them on the table.)*

**MARIO:**

Mangia! Devi mangiare qualcosa, Giovanni! Giovanni, eat! You must eat something! It will help soothe your headache.

**GIOVANNI:**

Rosa, would you please join me?

**MARIO:**

La miglior cucina in tutta Milano (The best cuisine in all of Milan). You will love this, prego signora, buon appetito!

**ROSA:**

Grazie! (Thank you!)



*(Rosa studies Giovanni as he carefully listens to every sound.)*

**GIOVANNI**

We seem to have a lot in common, you and I. I don't know, it's almost like we've met before.

**ROSA:**

Maybe in another life? I have just finished writing a song; I wrote it whilst I was on board the ship.

**GIOVANNI:**

What was the song about?

**ROSA:**

It's all about falling in love with someone who will always be there for you no matter what, it is such a strange feeling.

*(Rosa seems flustered. She tries to pick up a glass of water. Nervously she drops it on the floor. Natalia notices, and rushes towards the table)*

**NATALIA:**

No, no. I'll clean it.

*(Natalia spits into her breast three times.)*

**NATALIA:**

Now this broken glass will become good luck for you Rosa.

*(Mario returns to the table. The taverna is now full of people)*

**MARIO:**

I hear from her uncle that Rosa is a great opera singer. And you, Giovanni, you are not just a singer, but also a composer.

**GIOVANNI:**

Well, Rosa, let's try and put some music to your song. We have almost an hour before they expect me to perform. This is how Mario pays me: free drinks! *(Rosa looks at Giovanni. Eyes him up and down.)*

**ROSA:**

*(Smiling)* With my lyrics, he will have to pay you much more than free drinks!

*(Giovanni moves to pick up his cane. Rosa is watching him carefully. He drops the cane. Rosa catches it before it falls to the floor.)*

**ROSA:**

I got it.

**GIOVANNI:**

Good catch!

*(Giovanni extends his arm and Rosa leads him to the piano.*

*Music starts.)*

**Song: Strange and unusual**

L'amore e appena una parola  
 Tutti amiamo, non ci si scappa  
 Il nostro, spiegarlo non so  
 E' estremamente raro.  
 Tutti ripetono,  
 I love you, ti amo, ti amo  
 Ma per me e' un sentimento  
 cosi strano, strano ed irreale.

Love is just a word  
 We all love, there's no escape  
 Ours I can't explain  
 It's extremely rare.  
 Everyone repeats,  
 I love you, ti amo, ti amo  
 But for me it's a feeling so strange  
 Strange and unusual.

I'm falling, falling without wings  
 Knowing you'll be my ground  
 Strange and unusual  
 Only once to be found  
 Sto cadendo, cadendo senza le ali,  
 Sapendo che sarai tu la mia terra  
 strano, strano e raro  
 Strano, strano ed insolito!

I'm falling, falling without wings  
 Knowing you'll be my ground  
 Strange and unusual  
 Only once to be found  
 I'm falling, falling without wings  
 Knowing you will be my ground  
 Strange, strange and unusual  
 Strange, strange and unusual.

Per gli altri siamo un mistero,  
 Nelle tue braccia m'abbandano  
 Sciogliendomi senza lottare,  
 senza opporre resistenza  
 Perche sono innamorata!  
 I'm so in love!

To others we are a mystery  
 In your arms I abandon myself  
 Without persuasion or  
 struggle  
 Because I'm so in love!  
 I'm so in love!

I'm falling, falling without wings  
 Knowing you'll be my ground  
 Strange and unusual  
 Only once to be found  
 Sto cadendo, cadendo senza le ali,  
 Sapendo che sarai tu la mia terra  
 strano, strano e raro

I'm falling, falling without wings  
 Knowing you'll be my ground  
 Strange and unusual  
 Only once to be found  
 I'm falling, falling without wings  
 Knowing you will be my ground  
 Strange, strange and unusual

**Strano, strano ed insolito!**

**Strange, strange and unusual.**

**CHOREOGRAPHY:**

**'I'm falling, falling without wings  
Knowing you will be my ground  
Strange, strange and unusual  
Strange, strange and unusual '**

**Choreography 1:**

**Set in the Square. On the first floor, Giovanni's apartment balcony, overlooking the square.**

**A male dancer is dancing, gesturing his arms upwards towards the balcony.**

**Suddenly a female dancer appears at the balcony.**

**She is dancing, looking extremely happy.**

**She suddenly climbs on the rails of the balcony, loses her balance, trips and falls over the edge.**

**The male dancer, with his arms wide open catches her.**

**Choreography 2:**

**'To others we are a mystery  
In your arms I abandon myself  
Without persuasion or struggle'**

**The male and female dancer dance opposite each other in a very amorous way.**

**He opens his arms and she willingly and quickly moves towards him and lets herself go without any hesitation.**

**They both dance as one.**

**ACT ONE SCENE SEVEN**

*(The Berio Palace exterior. Early evening. Rosa and Uncle Lavigna arrive. Contessa Berio is greeting the guests.)*

**UNCLE LAVIGNA:**

**Sempre piu bella, la mia principessa! (Always more beautiful, my princess!) You are going to meet Milan's creme de la creme. Many famous opera composers and singers will be present this evening. It is a good opportunity for you to become more familiar with who is who.**

**ROSA:**

**What is the occasion?**

**UNCLE LAVIGNA:**

**It's our annual charity event for the famous Pio Istituto. It is being held here at the Palazzo Berio. I am certain you will enjoy yourself.**

**CONTESSA BERIO:**

**Buonasera, Signor Lavigna. Who is this exquisite young lady?**

**UNCLE LAVIGNA:**

**This is my niece from America. Rosa, this is Contessa Berio. Rosa will be studying at the Conservatory.**

**CONTESSA BERIO:**

Oh! America! Come on my dear, let me introduce you to some of my guests. Leave her to me, Signor Lavigna.

*(Contessa Berio takes Rosa by the arm and they stop to admire a large selection of books.)*

**CONTESSA BERIO:**

Please, help yourself. I have quite the selection of British and American novels.

*(Rosa selects a book from the shelf while Contessa Berio excuses herself and goes to greet more guests. Rosa becomes distracted by a group of very noisy ladies who are laughing and chuckling. She slowly moves towards the ladies. Her eyes widen. Giovanni is sitting, surrounded by scores of beautiful, adoring women. Next to him stands Natalia, looking extremely bored. Natalia notices Rosa and walks towards her. Rosa's cheeks are red. Uncle Lavigna arrives with a drink for Rosa.)*

**ROSA:**

Tell me, I know that man who is surrounded by all of those ladies? I met him the other night, but who is he?

**UNCLE LAVIGNA:**

He is the famous Giovanni Morandi, the great singer and composer. He is the man I was going to introduce you to, but fortunately you have already met and apparently you made a big impression at Mario's taverna, when you performed together.

**ROSA:**

Yes, it was quite a coincidence. He is a wonderful singer and I understand he is a well respected composer.

**UNCLE LAVIGNA:**

He is also a very talented sculptor. Unfortunately, he lost his eyesight in football accident, when he was nine years old.

*(Natalia whispers in Giovanni's ear, he stands up, she escorts him towards Rosa and Uncle Lavigna.)*

**GIOVANNI:**

Good evening Senor Lavigna. And a pleasure to meet you again Rosa.

**UNCLE LAVIGNA:**

Good evening Giovanni. I hear you two have already met.

**GIOVANNI:**

Yes, Senor Lavigna. You have a very talented niece. I am hoping to work with her. She has a great voice.

*(Contessa Berio gestures for Uncle Lavigna to join her group. Rosa and Giovanni begin to talk. Music plays. Contessa Vincenza, who is talking to a crowd of ladies, notices that Giovanni is alone with Rosa. She quickly excuses herself from the group and rushes towards them.)*

**CONTESSA VINCENZA:**

Good evening. I am Contessa Vincenza Robbiero, Giovanni's fiance.

*(Rosa looks surprised. Extends her hand which Vincenza ignores.)*

**ROSA:**

I am Rosa Moreli.

**VINCENZA:**

We simply must invite you to our wedding.

**GIOVANNI:**

What wedding is this, Vincenza? We are no longer engaged.

**VINCENZA:**

Of course we are! I have not called the engagement off. Now is not the time to discuss this Giovanni.

*Music Starts to play.*

*(Giovanni is introduced by Contessa Berio and welcomed to the stage. Giovanni takes Rosa hand and whispers in her ear. Rosa walks him to the middle of the dance floor. . Contessa Vincenza glares after them, raises her chin and walks across the dance floor.)*

**GIOVANNI:**

Ladies and Gentlemen, a few weeks ago, I had the pleasure of meeting a great Italian American opera singer. Please join me in welcoming Rosa to the stage. The first time I met Rosa, within an hour, we were composing music to her lyrics.

(MORE)



GIOVANNI : (cont'd)

**After I sang the song, I realized that although she was a mystery to me and I hardly knew her, I just wanted to be with her always .**

***(Music Starts)***

**Song: I hardly know you**

**(Sei tutto cio' che l'amore puo seeere)**

**Dal nulla sei apparso  
Nella mia vita  
Ti sei infilato  
nel mio cuore.**

**Out of nowhere,  
You've come into my life,  
You've let yourself into  
My Heart.**

**Ogni giornoti aspetto,  
quando siamo assieme  
Spero d'esserlo sternamente.**

**Everyday I wait for you  
When we are together,  
My hope is to be with you forever.**

**I Hardly Know You,  
Yet you're a part of me,  
You're all that love can be,  
To this love I surrender.**

**Ti conosco appena  
Ma fai gia parte di me  
Sei tutto cio che l'amore puo essre  
A questo amore m'arrendo.**

**Cosi timido e sensible  
Sei un mistero che non oso svelare**

**So shy and sensitive,  
You are a mystery that I'd**

Possiamo vivere in un mondo  
tutto nostro.

rather not unfold  
We can live in a world  
of our own.

Ti conosco appena  
Ma fai gia parte di me  
Sei tutto cio che l'amore puo essre  
A questo amore m'arrendo.

I Hardly Know You,  
Yet you're a part of me,  
You're all that love can be,  
To this love I surrender.

### **CHOREOGRAPHY:**

'Out of nowhere,  
You've come into my life,  
You've let yourself into my heart'

**On one side of the stage a male dancer appears wearing dark glasses.**

**On the other side is a women, her face is hidden with a mask. The woman approaches him and dances around him, holding his hand.**

**He then pulls her towards him.**

### **Choreography 2:**

'I Hardly Know You,  
Yet you're a part of me,  
You're all that love can be,  
To this love I surrender.'

**The male dancer is now holding the female dancer.**

**They dance together and he touches and feels her body shape all over.**

**He then very gently removes her mask and runs his fingers all over her face.**

*(Giovanni moves towards Rosa inviting her to join him for a duet. Giovanni raises his hand.)*

**GIOVANNI:**

**You meet someone, some where and some how you feel you've met this person somewhere else. This person has inscribed a feeling in your heart that you cannot describe. I hope that this feeling will last forever.**

**Song: I Give You My All**

**Mi chiedi come mi sento,  
Ed io non se che dirti,  
Nel profondo del mio cuore  
Hai inciso.**

**You ask me how I feel,  
I just cant describe it,  
But somewhere deep in my heart,  
You inscribe it.**

**Ora sono tuo  
E tuoi i miei sentimenti  
Mai non ti lascerò.**

**Now I belong to you,  
And I feel for you all alone,  
I'll never let you go.**

**Amarti ed essere da te amato  
E tutto cio che m'importa in vita  
Quando mi chiamerai io ci sarò  
E tutto me stesso ti darò.**

**Loving you, and being loved by you,  
Is all that matters in my life,  
I'll be there whenever you call,  
I'll give you my all.**

**As you love me, I'll love you more,  
As I adore you, I'll never let you go,  
Cosi come tu ami me, io ancor piu amo te  
Cosi come ti adoro, mai non ti lascerò.**

**As you love me, I'll love you more,  
As I adore you, I'll never let you go,  
Cosi come tu ami me, io ancor piu amo te  
Cosi come ti adoro, mai non ti lascerò.**

### **CHOREOGRAPHY:**

**On the stage there is a hanging vertical heart shape ,  
outlined in red roses.**

**The heart is in darkness.**

**There is a male dancer inside it. As the heart is lowered,  
the dancer gestures to the words:**

**'You ask me how I feel,  
I just can't describe it,  
But somewhere deep in my heart,  
You inscribe it,'**

**At the bottom, on the stage, looking up and waiting for  
him is a female dancer, dressed in beautiful white satin.**

**She gestures towards him as he descends.**

**Now the heart is lit up.**

**The female dancer gestures the words:**

**'Now I belong to you  
And I feel for you all alone'**

**The male and female embrace and dance together for the  
whole chorus:**

**'I'll never let you go.  
Loving you, and being loved by you,  
Is all that matters in my life,  
I'll be there whenever you call,  
I'll give you my all.'**

*(Contessa Vincenza storms towards Giovanni.)*

**VINCENZA:**

**Giovanni, I am not finished with you yet. This is  
ridiculous; I know you are just going through a  
puppy love phase. You will always be mine.**

*(Giovanni ignores her and walks towards Uncle Lavigna  
and Rosa.)*

**UNCLE LAVIGNA:**

**You synchronize well together as a duo. I hope one  
day to see you and my Rosa perform at La Scala. I  
believe it will happen in my time.**

**GIOVANNI:**

**You know, Signor Lavigna, that the establishment  
doesn't agree with my style. So I could not perform  
at La Scala.**

(MORE)

GIOVANNI: (cont'd)

**All that I want is for the poor as well as the rich to enjoy opera. Your soul cannot be measured by how much money you have.**

**UNCLE LAVIGNA:**

**It is a battle I fear you will be fighting for a while to come Giovanni. I need to make this an early night. You'll have to excuse me. Do you want to stay, Rosa, my dear? I can send the carriage back for you.**

**ROSA:**

**Thank you Uncle. I'd love to.**

**GIOVANNI:**

**I would not hear of it. I will be passing your house on my way home. It will be no trouble to get Rosa home safely.**

**UNCLE LAVIGNA:**

**It wouldn't inconvenience you too greatly?**

**GIOVANNI:**

**Of course not. I'd be delighted to escort her.**

**UNCLE LAVIGNA:**

**Thank you Giovanni, have a wonderful evening.**

***(Uncle Lavigna exits joined by Natalia. Rosa heads towards the powder room. A group of ladies descend upon Giovanni. He begins to sign his autograph for each of them. Contessa Vincenza is talking with a group of ladies when she notices Rosa. Vincenza follows her and appears to be drunk.)***

**VINCENZA:**

*(shouting)* Non c'è piu' niente per te!

(There is nothing for you!)

Ritorna in America.

(Go back to America.)

Non hai talento, la tua voce non ha passione.

(You have no talent, your voice has no passion.)

Lo stai solo usando per diventare famosa!

(You are using him to get famous!)

*(Vincenza blocks the powder room door, preventing Rosa from entering.)*

**ROSA:**

Would you please step aside and let me through?

**VINCENZA:**

You have no damn right to think you are so special!

You are nothing to my Giovanni. Stay away from him, for your own good. He is mine.

**ROSA:**

You are making a real show of yourself. Who are you trying to convince? Even if he did not love me, don't you understand that he doesn't want you?

*(Contessa Vincenza raises her hand as if to strike Rosa. Rosa stares pitifully at her and walks to the powder room. Stage lights dim.)*

**ACT ONE SCENE 8**

*(Giovanni and Rosa are walking together towards an old door. Rosa pushes the door and they enter into a beautiful theater. Here the theater will be the audience. When they arrive center stage, Rosa is stunned, admiring the theater. Uncle Raphael enters with a lantern.)*

**UNCLE RAHAEL:**

Buonasera, Giovanni!

**GIOVANNI:**

Buonasera, Zio Raphael. This is Rosa.

**UNCLE RAPHAEL:**

Rosa, piacere di conoscerti - seguimi.

*(Rosa it is a pleasure to meet you.)* Please follow me.

**ROSA:**

Oh! La Scala! Look at this theatre! It is just so elegant!

*(Uncle Raphael brings a bottle of wine with two glasses, some bread, olives and cheese and sets it on the piano centre stage.)*

**UNCLE RAPHAEL:**

Giovanni, ti lascio - chiamami se hai bisogno - sono di sopra.

Giovanni, I will leave you now. Call for me when you wish to leave; I will be upstairs.

**GIOVANNI:**

Raphael is my uncle. He was in charge of the orphanage where I was raised.

(MORE)



GIOVANNI: (cont'd)

**Rapheal and his brother Padre Mattei looked after me. They are my direct family. Rapheal is now in charge of La Scala administration.**

**ROSA:**

**I always dreamt of singing at La Scala.**

**GIOVANNI:**

**Would you mind escorting me to the piano? I have composed music to your words.**

**ROSA:**

**My words?**

**GIOVANNI:**

**Your words. The other day you left some paper at Mario's taverna. Your songs were written on them. Natalia saved them for me; I have chosen this one.**

*(Giovanni sits and plays.)*

**Song: Bitter Honey**

**Quiero Sentir tu cuerpo  
con mis manos  
Palpaer tu emocion  
con mis labios  
Abrigar tu alma  
con mi corazon,  
Ahora en pedazos  
y fuera de control,  
Me enamore, lo se, lo se.**

**I want to feel you  
with my hands  
Sense your  
emotions with my lips  
Embrace your soul  
with my heart  
I'm in pieces and  
out of control  
I've fallen in love, I know, I know.**

No me uses,  
 seduceme como arte,  
 Deja que mi pasion penetre  
 tu corazon  
 Mi miel amarga  
 quema tu alma  
 Y sera mas ducle  
 Al caer los muros.

Don't use me, but  
 seduce me like art,  
 Allow my passion  
 to pierce your heart,  
 My bitter honey  
 burns your soul,  
 Sweet it will taste,  
 When we tear down the walls.

Llevame contigo donde vayas  
 Soy toda tuya, donde  
 sea que estes  
 Acaso no sabes  
 lo dichosa que soy?  
 Dichosa de haber probado tu  
 Miel amarga.

Take me, wherever you go,  
 I belong to you,  
 wherever you are  
 Do you know how  
 lucky I am?  
 So lucky to have tasted your  
 bitter honey.

Acaso no sabes  
 la maravilla que es  
 Estar a tu lado?  
 O cuanta falta me haces  
 Cuando no estas?  
 Quiero estar contigo,  
 Toda el dia, toda la noche,  
 En cada momento.

Do you know  
 how wonderful it is  
 to be next to you?  
 And how much I miss you  
 When you're not there?  
 I want to be with you all the time  
 All day, all night,  
 Every moment.

Llevame contigo donde vayas  
 Soy toda tuya, donde sea estes

Take me, wherever you go,  
 I belong to you, wherever you  
 are,

Acaso no sabes lo dichosa que soy?  
 Dichosa de haber probado  
 tu miel amarga

Do you know how lucky I am?  
 So lucky to have tasted  
 your bitter honey.

**Sabor solamente tuyo.**

**Such a taste only belongs to you**

**CHOREOGRAPHY:**

**Choreography 1**

**'I want to feel you with my hands,  
sense your emotions with my lips,  
embrace your soul with my heart,  
I'm in pieces and out of control'**

**The stage is split into two.**

**First half of the stage:**

**Male and female ballet dancers with very sensuous  
clothing.**

**The male is almost naked.**

**The female will move towards him.**

**He is dripping with honey, he sprinkles himself with a  
fresh lemon all over.**

**She dances around him.**

**He gestures his hand and pulls her towards him.**

**She kisses him and tries to lick his face.**

**She falls to the floor, she is out of control.**

**Lights black out on them.**

**Choreography 2:**

**'Don't use me,  
but seduce me like art'**

**On the other half of the stage.**

**Lights come on in the corner.**

**In a frame there is a painting of a female.**

**The male dancer stares at the painting.**

**As he approaches her, she slowly starts to come alive.  
He extends his hand towards her.**

**She steps out of the frame and they dance.**

**(Lights out.)**

**ACT TWO SCENE ONE**

***(Scene set in the square.***

***Giovanni is playing the piano in Mario's Taverna.***

***Rosa is sitting near him reading the words).***

**ROSA:**

**Giovanni, I love your lyrics! I hope the music is just  
as wonderful.**

**GIOVANNI:**

**The music has completely changed. It was once a  
very melancholy piece of music.**

**(MORE)**

GIOVANNI : (cont'd)

**But when I met you, I felt compelled to alter the tone  
to happy music. Let us try it.**

**Song: Cry for love**

**Cada vez que me amas  
Tiemblo en tus brazos  
Como la primera vez  
Amenazas mi corazon.**

**Every time we make love,  
I tremble in your arms,  
It's like the first time we met,  
You're a threat to my heart.**

**Cuando me miras  
Mi alma ya no es mia  
Me descontrolo  
Es a ti a quin adoro.**

**When you look in my eyes,  
My soul is no longer mine,  
I'm out of control,  
You're the one I adore.**

**Si tu estas conmigo  
nada mas importa  
Quisera en ti vivir**

**If you're with me  
Nothing else matters  
I want to live in you forever.**

**Mis lagrimas brillan como  
la luna  
Tantas lagrimas  
Lagrimas de placer  
Me preguntas por que lloro  
Lloro, lloro de amor,  
I cry for love.**

**My tears shine like the  
full moon,  
So many tears  
Tears of pleasure  
You ask me why I cry  
Lloro, lloro de amor  
I cry for love.**

**Mis lagrimas brillan como la luna**

**My tears shine like the  
full moon,**

**Tanta lagrimas,  
lagrimas de placer,**

**You awaken my senses,  
Bring me tears of pleasure**

**Me preguntas por que lloro**

**You ask me why I cry**

Lloro, lloro de amor,

I cry for love  
I cry for love,  
I cry for love!

### **CHOREOGRAPHY:**

#### **Choreography 1:**

Every time we make love  
I tremble in your arms,  
It's like the first time we met,  
You're a threat to my heart.

**A male and female ballet dancer are on top of each other as if they are making love.**

#### **Choreography 2:**

'When you look in my eyes,  
My soul is no longer mine,  
I'm out of control,  
You're the one I adore.'

**The male dancer looks at the female.**

**She slowly removes her clothes and increasingly out of control they caress each other romantically.**

#### **Choreography 3:**

'My tears shine like the  
full moon,  
So many tears  
Tears of pleasure'

**The female takes drops of water mixed with sparkles from a bowl and sprinkles it on the male's face.**

**The male's face is alight with sparkles.  
They join together and dance happily.  
The verse they will act to is:**

*(Lights out on this half of stage)*

## **ACT TWO SCENE TWO**

*(Gypsy music playing.)*

*Lights come on.*

*Gypsy's camp. Gypsies are sitting around a fire. Natalia enters with Giovanni and Rosa. There is an elderly lady sitting in the corner. A line of people are in front of her waiting for palm and tarot readings.*

*Natalia rushes towards the old woman.)*

**NATALIA:**

**Grandma, grandma!**

*(Both embrace.)*

**GRANDMA:**

**Giovanni! So this is the beautiful Rosa you told me about.**

**GIOVANNI:**

**Yes, Grandma. This is Rosa.**

*(Grandma stands up, sizing Rosa up. Touches her hair, pulls it to make sure its real. Takes her hand, to inspect her, sizes up her bust and opens her mouth to check her teeth. Then she looks at Giovanni and Rosa.)*

**GRANDMA:**

Giovanni, she is all real. There is nothing false about her; this girl could be a real gypsy!

*(Grandma opens her arms and embraces Rosa.)*

*Grandma bends over, takes what appears to be salt, sprinkles it in a circle around where Rosa is standing. She spits three times inside her breast. )*

**GRANDMA:**

Rosa, now you are free of all evil spirits. Our gypsy spirits will always look after for you.

*(Gypsy music starts to play. Natalia takes Rosa to the other side of the stage and introduces her to her friends. Suddenly, in the middle of the stage a circle of colorful gypsies is formed. Grandma sits in the middle, surrounded by tarot cards and a bucket of sand. Music continues. Grandma waves for Natalia and Rosa to come over and join her. Grandma takes Rosa's hand.)*

**GRANDMA:**

Rosa, do you love Giovanni?

**ROSA:**

Yes ma'am, I love him more than anything.

**GRANDMA:**

We gypsies don't marry like you white people.

**ROSA:**

What do you mean Grandma?



**GRANDMA:**

To us, a man and a woman should have their souls joined. Only then can they truly become one.

**ROSA:**

That's just so romantic Grandma. I wish I were a gypsy. Its so colorful here. So full of life.

**GRANDMA:**

I am going to join you together, the gypsy way.

Rosa: (Hesitantly) Oh Grandma, I'd sure love to...but what about Giovanni?

*(Music starts. Rosa and Giovanni are standing outside the circle. Giovanni walks around the circle once. Then Rosa also walks once around the circle. They join together and take each other's hand and walk around once more together. Each time, Grandma blesses them. She is holding an antique crucifix in her hand. First time: In the name of the Father, second time in the name of the Son, and third in the name of the Holy Ghost.*

Giovanni and Rosa remain outside the circle.

**GRANDMA:**

Giovanni, repeat after me; I love Rosa, I want to spend every minute, every hour, every day, with her, for eternity.

*(Giovanni and Rosa repeat it in turn. Then they both enter the circle.*

***Grandma follows. She removes from her pocket what appears to be a small sharp knife and takes Rosa and Giovanni's thumbs in her other hand. She pricks each thumb, releasing blood. Grandma catches the blood in a handkerchief; she takes the handkerchief and places it in a box. Finally, she takes sand from the bucket and sprinkles it on the wounded thumbs.)***

**GRANDMA:**

**Now you are joined together on this earth. You will always belong to one and other.**

***(Music starts.)***

**Song: Love is Joy.**

**El romance fue solo un sueno  
Ahora se de verdad que es  
De alguna manera me libera  
Tu alma esta en mi.**

**Romance was just a dream  
Now I know what it really means  
Somehow it sets me free  
Your soul is inside of me.**

**Tus besos  
Llenan mi corazon como nunca  
Eres unica para mi  
Tienes mi alma eres mia por  
Completo  
Tu alma esta en mi.**

**When we kiss  
It touches my heart as never before  
You are the only one for me  
You have my soul  
and I have you all  
Your soul is inside of me.**

**Al unirnos  
Eres el calor blanco  
Del fuego fundido  
Que fluye en mi rio.**

**When we are one  
I am the white heat  
Of the molten fire  
That flows into your river.**

El Amor es Dicha  
 Tus caricias me desarman  
 El Amor es Dicha  
 Tus abrazos me completan.

Love is Joy  
 When you caress me, I am in pieces  
 Love is Joy  
 When you hold me I am whole again.

El Amor es Dicha  
 Tus caricias me desarman

Love is Joy  
 When you caress me,  
 I am in pieces

El Amor es Dicha  
 Tus abrazos me completan.  
 El Amor es Dicha

Love is Joy  
 When you hold me I am whole again.  
 Love is Joy

### **CHOREOGRAPHY:**

**A female dancer is almost naked and painted white.**

**A male dancer is almost naked painted red.**

**They dance opposite each other. Then they join and dance sensuously together.**

**The male, in red, embraces the female in white.**

**The color and the dancing expression will act the following verse:**

**'When we are one  
 I am the white heat  
 Of the molten fire,  
 That flows into your river.'**

**ACT TWO SCENE THREE**

*(The square is very busy and full of people. People are lining up outside Mario's Taverna.)*

*There are three times as many ladies than there are men. There is an excited buzz as they wait for Giovanni to sing.*

*Giovanni's balcony, overlooking the square, is covered in red roses.*

*It becomes very noisy in the square; musicians are rehearsing.*

*Giovanni appears in a white suit on the balcony. Every one is calling his name.*

*He walks down the stairs, Natalia is waiting at the bottom, she escorts him to the middle of the stage where Rosa appears in a beautiful white lace dress.*

*Giovanni raises his hand and the crowd is silenced.)*

**GIOVANNI:**

Rumors, rumors and more romantic rumors! Yes, our gypsy family joined us together just last night. Our souls are now united. And soon, our church will officially marry us.

*(Crowd clap and cheer.)*

**GIOVANNI:**

Tonight I will perform for you, a song that I wrote for my beautiful Rosa. It is called, 'I'll be the Rose'.

**Song: Ill be the Rose/ Una Rosa Sere**

Al hacer el amor  
 Todo mi ser te doy  
 Vacía quedo, vacía quedo.  
 Me cubro bajo mi velo protector  
 Por temor a sufrir,  
 por temor a fallar,  
 Temerosa de amar.

When we make love  
 I give you everything I've got  
 I have nothing left  
 I put on my protective veil  
 Afraid to hurt,  
 afraid to fail  
 Too afraid to love.

Cuando estamos juntos,  
 En un sueño estoy  
 Pero cuando decides marchar  
 Dudo cuanto lo nuestro  
 ha de durar.  
 No se como corresponder  
 a tu amor  
 Mas me acerco a ti  
 Mas lejos quiero estar.

When I'm with you  
 I am in a dream  
 Until you leave me  
 Then I wonder how  
 long we will last?  
 I don't know how to  
 love you back  
 The closer I get  
 The further I want to run.

Esperame  
 Pronto sere una rosa  
 Que en tu alma despertara  
 Y mis petalos en ti por siempre  
 Viviran.

Wait for me  
 Soon I will be the rose  
 That will blossom in your soul  
 And my petals will live in you  
 forever.

No se como corresponder  
 a tu amor

I don't know how to  
 love you back

**Mas me acerco a ti  
Mas lejos quiero estar.**

**The closer I get  
The further I want to run.**

**I won't let you go,  
I can't let you go**

**Esperame  
Pronto sere una rosa  
Que en tu alma despertara  
mis petalos en ti por siempre  
Viviran.**

**Wait for me  
Soon I will be the rose  
That will blossom in your soul  
And my petals will live in you  
forever.**

### **CHOREOGRAPHY:**

**Dancers are attired in gypsy-style shredded clothing.**

#### **Choreography 1:**

**One set (two dancers) will interpret the first verse.**

**'When we make love,  
I give you everything I've got.  
I have nothing left,  
I put on my protective veil.  
Afraid to hurt.'**

**Female will be wearing a veil, male will try and pull it.  
When he pulls the veil from her, he throws it to the floor.  
She picks it up, puts it on and runs to the other corner.**

**Lights go down. Musical overture plays.**

#### **Choreography 2:**

**'Wait for me,  
Soon I will be the rose  
That will blossom in your soul,**

And my petals will live in you forever.'

**The male dancer is now hanging in the vertical heart. The female dancer picks up a rose and gestures, picking each petal slowly and throwing each one to his feet, on the floor.**

*(The crowd are in uproar, applauding the song; they are shouting for more.*

*Giovanni calms the crowd and the mood changes. The stage becomes dark. When the lights come back up, there is a dark blue sky, full of stars.)*

**GIOVANNI:**

One more, only one more. This is a song that we wrote together last week. On such a beautiful, clear, crisp night we must perform it. I want you all to close your eyes so you can feel what I feel and hopefully one day live the romance that I'm living.

**ROSA:**

Giovanni, the sky is so clear and full of stars.

**GIOVANNI:**

How bright are the stars?

**ROSA:**

Oh Giovanni, the sky is so bright. I have just seen a falling star!

**Song: Falling Star**

**El tiempo se detiene**

**Man:**

**Nunca imagine  
 Que esto me pasara  
 Otras veces intene amar  
 Creyendo que el amor creceria  
 Ahora descubro que intentar  
 No es para amantes  
 Si el amor no existe  
 Alejate!**

**I never could imagine  
 This could happen to me  
 I've tried to love before  
 Hoping that love would grow  
 Now I've discovered  
 Trying is not for lovers  
 If it is not there  
 Just walk away!**

**Woman:**

**Nunca imagine  
 Que esto me pasara  
 Ahora que eres mio  
 Jamas te dejare  
 El latir de mi corazon  
 Al acercarnos  
 Se une a tu corazon**

**I never could imagine  
 This would happen to me  
 Now that I have you  
 I'll never let you go.  
 I hear my heart pounding  
 As we get closer  
 Our hearts beat as one.**

**Man:**

**He visto una estrella fugaz  
 Y a ella le pedi  
 Que el tiempo se detenga**

**I've seen a falling star  
 And made a wish  
 For time to stand still.**

**Woman:**

**Quiero que el tiempo se detenga**

**I wish for this feeling to  
 stay with time.**

**Both:**

**He visto una estrella fugaz  
 Y a ella le pedi  
 Que el tiempo se detenga  
 Y que en le proximo encuentro**

**I've seen a falling star  
 And made a wish  
 For time to stand still.  
 And when the star falls again**



aun me pertenezcas.

You'll still be mine.

(Bridge:)

Solo importas

Tu y yo

Todo el amor encerrado

Tu has liberado.

Nothing else matters

But you and me

All this love was locked inside

And now you've set it free.

**CHOREOGRAPHY:**

'I've seen a falling star,

And made a wish,

For time to stand still.

And when the star falls again

You'll still be mine.'

**A male dancer is on the ground floor, looking up to the sky.**

**A female dancer is lowered wearing clothing dotted with fluorescent stars.**

**She is now on the ground and dances around the male dancer.**

**They will then move towards a free standing large clock.**

**They will move the hands of the clock and will both reach for a large winding key.**

**At the same time, they will pull the key out and throw it away for time to stand still.**

**(Lights go down. Music overture)**

## ACT TWO SCENE FOUR

*(Small candle lights Giovanni's apartment. Square is lit by moonlight.)*

**GIOVANNI:**

Rosa, I see you in my dreams.

**ROSA:**

I've only ever dreamt of such feeling. I keep pinching myself to see if I am still dreaming it!

*(Giovanni holds her hand, starts to kiss her. Wind blows out the candle. There is very little light from the moon reflection.)*

### Song: Until the Morning light

Desnudos bajo el claro de luna  
Las sombras danzan  
Y acostados cara a cara  
Tan bella, solo te veo a ti.

Desde aqui me pierdo en la  
Profundidad de tu ojos

Moonlight is our only dress  
The shadows dance  
We lie face to face  
So beautiful, you are all I see.

On one side,  
I look deep into your eyes

Tan cerca tuyo, tan vivo estoy  
 Te beso, acaricio entera  
 everywhere  
 Suavemente nos deslizamos  
 Al otro lado.

So close to you, I'm so alive  
 I kiss you, caress you

Gently we move  
 To the other side.

So close to you  
 I wont let go  
 As you let go  
 I become part of you  
 I caress you, kiss you all over  
 I won't let go  
 Until the morning light.

Te pertenezco por completo  
 Te suelto  
 Y luego escoges  
 Como candela ardes de pasion.

I'm all yours  
 I let you loose  
 You return, and then you choose  
 Like a candle, you burn with  
 passion.

So close to you  
 I wont let go  
 As you let go  
 I become part of you  
 I caress you, kiss you all over  
 I wont let go  
 Til the morning light.  
 No me rendire  
 Hasta que llegue el amanecer  
 I wont let go

**Til the morning light.**

**CHOREOGRAPHY:**

**Four couples. All are almost naked.**

**The first couple will interpret the first verse, and so on for the following verses. Each couple will caress and kiss in four noticeably different gestures.**

**Position One/ Couple One:** 'We lie face to face.'

**Position Two/ Couple Two:** 'On one side, I look deep into your eyes.'

**Position three/ Couple Three:** 'Gently, we move to the other side.'

**Position Four/Couple Four:** The male will gesture submittance and bow...

'You choose.

Like a candle, you burn with passion.'

**ACT TWO SCENE FIVE**

*(Padre Mattei walks into the taverna slowly, with the assistance of a cane. Mario greets, embraces and pulls up a chair for him.)*

**PADRE MATTEI:**

I hear my Giovanni is finally off the liquor.

**MARIO:**

He hasn't touched one drop since he met Rosa. She's wonderful. And a fantastic opera singer. She's an Italian American you know. She lives in America.

**PADRE MATTEI:**

I am looking forward to meeting her.

**MARIO:**

And I'm looking forward to the wedding! Giovanni wants you to marry them.

**PADRE MATTEI:**

It will be the happiest day of my life to see Giovanni marrying and settling down so happily. He is like my son, Mario.

*(Mario looks extremely disturbed, staring at the entrance where Contessa Vincenza has just walked into the Taverna. She rushes towards Mario preventing him from leaving the table.)*

**CONTESSA VINCENZA:**

Where is Giovanni? Is he drunk in his apartment? Please help me with these canvases.

*(She hands over two large rolled up canvas's, to Mario for him to carry. Mario follows her carrying the canvas.)*

**MARIO:**

No, I saw him leaving about an hour ago.

**VINCENZA:**

Go and prepare two double espressos and two double grappa; we will both need them.

(MORE)

VINCENZA: (cont'd)

**Padre Mattei, I need your full attention. This is a very serious matter that needs to be quietly resolved.**

**PADRE MATTEI:**

**Yes Contessa, I am all ears. How can I help you?**

**VINCENZA:**

**Oh no, It is not me who requires your assistance. It is your crazy son, Giovanni, who is going to need your help.**

**PADRE MATTEI:**

**Now, Contessa, I know you have parted ways, but that does not mean he is crazy. Please tell me what is on your mind.**

*(Contessa Vincenza rolls out one of the canvas's. Padre Mattei's eyes goggle. He rubs his eyes twice looking astonished.)*

**PADRE MATTEI:**

**Where did you get this from? This is Antonio. How did you get your hands on this painting?**

**VINCENZA:**

**That is not important. I simply made arrangements to have it taken, amongst other items, from Rosa's belongings, and that is that.**

**PADRE MATTEI:**

**You mean you stole it?**

**VINCENZA:**

Yes! And I'm glad I did. The man depicted in this canvas is Rosa's father. He is unmistakably identical to the man next to Giovanni's mother in the canvas that was hanging in his apartment. The one I was kind enough to take and reframe for him.

(Unrolls the second canvas).

Oh and here we are. It is the same man! Do you understand what I am saying to you Padre?

**PADRE MATTEI:**

Oh my Lord! Antonio. Impossible! That cannot be!

**VINCENZA:**

It is the same man! Antonio is the father of Giovanni. It is as simple as that.

**PADRE MATTEI:**

Then Giovanni and Rosa are....

**VINCENZA:**

Yes! He is Rosa's half brother! But, you ought to know more than I do Padre.

**PADRE MATTEI:**

Unfortunately, I think you are right. Giovanni's mother was so in love with Antonio. She must have become pregnant with his child outside of wedlock and was too ashamed to face him...Although... they were about to get married. It just does not make sense.

**VINCENZA:**

What makes sense to me is that they are half brother and sister and should not be together. Are you going to tell him or shall I?

**PADRE MATTEI:**

Contessa, please let me inform him. You come back later. I owe it to him.

*(Contessa Vincenza leaves looking delighted with herself.)*

**MARIO:**

Padre Mattei, why does Vincenza look so smug? What is going on?

**PADRE MATTEI:**

Take me upstairs to see Giovanni. I need to speak with him immediately. What a sad mess this is. Why Giovanni? Why Rosa?

*(Giovanni's apartment. Giovanni is playing the piano. Music of 'Time Stands Still'.)*

**GIOVANNI:**

Buonjourno, Padre Mattei, I have a lot to talk to you about.

**PADRE MATTEI:**

I am afraid that there is a serious matter which we need to discuss, Giovanni, with no further delay. I am so very sorry to have to tell you this, but you need to listen to me carefully.



*(Mario is back in the taverna, he joins Rosa.*

*Natalia is wiping the bar.)*

**ROSA:**

What's wrong Mario, you sure look terrible disturbed. Is it Natalia? You know she loves you very much.

**MARIO:**

Does she really? I am so very in love with her. But I dare not show it. Maybe it is time I finally did. After all, since you arrived, the square has become full of love and joy.

**ROSA:**

Oh, I am awful happy to be here amongst such love and joy, but sooner or later, I have to face my father. He did not approve of me coming here.

*(Back at the balcony. Giovanni is shouting to Mario from the balcony.)*

**GIOVANNI:**

Mario! Send Rosa up to my apartment.

*(Rosa enters Giovanni's apartment. Giovanni is drinking wine and playing the music to the song: Our Destiny.)*

**ROSA:**

Oh Giovanni, you promised me that you would not drink. Whatever can be the matter, honey? You look so sad. Have you been crying?

**GIOVANNI:**

Rosa, I am going to drink until I drop. This is the unhappiest day of my entire existence... It is Contessa Vincenza.

**ROSA:**

I believe Vincenza visited the Taverna earlier and gave Mario reason to be dreadful concerned. What is it that she has done?

**GIOVANNI:**

She has just left the apartment. It is my unfortunate fate... Rosa, my darling, I am afraid she is with child...my child.

*(Rosa falls into a chair and weeps.)*

**GIOVANNI:**

I have to marry her now, Rosa. It is my baby. I can no longer be with you.

**ROSA:**

What? Why us? Why us!

*(She dashes out of the apartment, crying. Contessa Vincenza meets her on the stairs. They stare at each other. Rosa is distraught, the Contessa is smirking before she ascends the remaining stairs to Giovanni's apartment. Giovanni is almost drunk slumped over the piano. )*

**CONTESSA VINCENZA:**

Is it over?

**GIOVANNI:**

Yes, it is over. You managed to get your own way after all, didn't you. Well, I will marry you on one condition. You will swear to me now that you will never tell Rosa or anyone else that she is my half sister. This secret is to be kept between me, you, Father Mattei and Mario.

**CONTESSA:**

Giovanni, I do not care one way or another. But I do have one condition: you must promise never to see her again. We will get married within eight weeks.

*(Giovanni takes a large slug of wine.)*

**GIOVANNI:**

Yes, I promise.

*(Lights down.)*

*Giovanni staggers to the taverna, holding an almost empty bottle of liquor. He drinks the last dreg.)*

**MARIO:**

Giovanni, I am so sorry. I have heard your news. You are to marry the Contessa... Drink as much as you want. Here is another bottle of wine, and what the hell! I'll join you.

*(Music starts.)*

**Song: Our Destiny**

## Il Nostro Destino

Tutto solo, lontano dal tuo cuore      All alone, far away from your heart  
Perche non siamo piu insieme?      Why are we no longer together?

Seduto suun gradino      On the step I sit  
Silenziosamente piango      And quietly weep.

Tardi, la sera, accendo la musica      Late at night, I turn on the music  
Guardo il cielo ed in esso ti cerco      I look at the sky searching for you  
Mi riporta indietro nel tempo      It takes me back in time.

E scritto che sia cosi, non vendi?      It is meant to be, can't you see?  
Il nostro destino ci vuole separati.      It's our destiny to be apart.

Per ora berro il vino bianco      For now, I will drink the white wine  
Lo berro finche diventera rosso      I will drink until it turns crimson red  
Come il mio cuore sanguinante per te      As my heart bleeds for you  
il mio cuore sanguinante per te      My heart bleeds for you

For a moment as I try to get you out of my mind  
You enter deeper into my heart.  
And for now, ill just carry on drinking  
Is it our destiny to be apart?

Per ora berro il vino bianco      For now, I will drink the white wine  
Lo berro finche diventera rosso      I will drink until it turns crimson red  
Come il mio cuore sanguinante      As my heart bleeds  
per te      for you  
il mio cuore sanguinante per te.      My heart bleeds for you.

**CHOREOGRAPHY:**

Choreography 1:

'All alone, far away from your heart  
Why are we no longer together?'

**Wall between two ballet dancers.**

**The female dancer is in red.**

**The male dancer is in black.**

Choreography 2:

'I look at the sky searching for you  
It takes me back in time.'

**Female is wearing a black veil, she is staring up at the sky full of stars.**

Choreography 3:

'For now, I will drink the white wine'

**The male dancer is slumped at the piano and pretending to drink white wine.**

'I will drink until it turns crimson red.'

**Wine turns crimson red. He pours it on the floor.**

**ACT TWO SCENE SIX**

*(Rosa has arrived at her apartment in Venice. She has rented a small apartment on the ground floor overlooking the Piazza San Marco. She sits down and starts to write. Show the writing on an electronic screen or a large hand held board.)*

*'Dear Giovanni,*

*Venice is beautiful; I am surrounded by water and gondolas. When the sun sets, it is so romantic.*

*I might as well tell you, I arranged for our honeymoon to be here. It was going to be my surprise.*

*I feel so far away from you now, my love. I would give anything to be closer to you.*

*Without you, life no longer holds any meaning for me. By the time you get this letter, I will be gone. It is best for everyone this way.*

*I wish you and your child every happiness.*

*All my love,*

*Rosa*

**(Rosa is dressed in black, with a beautiful period red hat. She sits at the piano, teary eyed. She puts a handkerchief under her dark glasses and wipes her tears. She starts to play.**

**Music starts to play.**

**Rosa begins to sing.)**

**Song: No Love without Tears**

**Non c'e'amore senza lacrime**

Solo, migliaia di miglia lontano  
 Il tuo sorriso vedo  
 Mi accarezza ancora la tua mano  
 Mi manchi immensamente  
 Per ogni ricordo ed ogni istante

Che serbo nella mente

Quando t'innamorasti  
 Fu solo l'inizio  
 E quando te ne andasti  
 Mi rubasti il cuore

Ora che nel tuo mondo sei  
 Ed io nel mio  
 Voglio chiedere agli dei  
 Che presto mi concedan l'oblio

Piu' m'innamoro io  
 Piu' m'accorgo che rimpiangero'  
 D'averti aperto il cuore mio  
 Chi piu' ama piu' ferisce, ora so

Left all alone  
 Many miles away  
 I see your smile  
 I feel your touch  
 For our moments, for  
 our memories  
 I miss you so much.

I know that falling  
 Was just the start  
 And when you left  
 You took my heart.

Now you're in your world  
 And I'm in mine  
 I only hope that soon  
 I'll forget you with time.

The closer we get  
 I know I'll regret  
 Letting you into my heart  
 I now realize,  
 The one that loves you  
 hurts you the most.

**CHORUS**

**Solamente tu, tu sola m'amasti  
 E poi d'un tratto t'ho perduta  
 Solamente tu,  
 Tu sola puoi tornare  
 E con un abbraccio  
 la paura far sparire  
 Ora so (ora so)  
 che amor con c'e'  
 Senza lacrime**

**Only you, only you loved me  
 And then simply walked away  
 Only you, only you can  
 come back  
 And as you hold me,  
 my fear disappears  
 Now I know (now I know)  
 There's no love  
 without tears.**

### **CHOREOGRAPHY:**

**'For our moments,  
 for our memories,  
 I miss you so much.  
 I know that falling  
 Was just the start,  
 And when you left,  
 You took my heart.'**

**The stage is split into two.**

**There is a female dancer on one side dressed in black.  
 On the other side a male dancer, sits drunk and slumped  
 on the piano with a bottle in his hand.**

**The female dancer draws closer to the male dancer.**

**She puts her hand near her heart and removes from her  
 blouse, a heart shape.**



**She leaves it on the piano and turns back and running to her corner.**

**The male dancer opens his eyes, looking tired.**

**He sees the heart and stares at it.**

**He then slowly pulls on white gloves, picks the heart up gently and takes it back to the female dancer, gracefully leaving it at her feet.**

*(Rosa is in her room. Rosa takes a large bowl, fills it with water and adds some drops. Lots of steam rises from the bowl.)*

*Forward in time.*

*Rosa is seen going out from her apartment to the small garden overlooking the square. Rosa now has dark glasses on and a cane to guide her. She bends over, picks a rose and she slowly feels it with her hands, bringing it to her nose to smell it. She sits there, breathing the air, hearing the wind (insert wind noise) )*

**CHOREOGRAPHY:**

**'wait for me,  
soon i'll be the rose  
that will blossom in your soul  
and my petals will live in you forever'**

**In front of the garden, in the square.**

A male and female dancer are both wearing dark glasses standing on either side of the square.

One is dancing to the sound of the wind.

The other is dancing to a violin, playing the chorus of 'I'll be the Rose' simultaneous to Rosa picking a pink rose from her little garden.

She touches it and caresses it, then smells it.

On the other side of the stage the dancer is watching her.

He draws near to her and watches her gracefully scattering the pink petals on the floor. Rosa disappears back into her apartment.

He picks up the petals slowly and gently places them in a heart shaped purse.

He leaves them at the door of her apartment.

## **ACT TWO SCENE SEVEN**

*(Someone is knocking on the door of Rosa's apartment. Rosa is still wearing dark glasses; she struggles to get to the door. She bumps lightly into a chair and a table and almost falls over twice before opening the door.)*

**MAN ONE:**

**Buongiorno, Senora Rosa. I am Empresionario Gianpaolo Baggio.**

**ROSA:**  
Buonjurno, Signor Baggio

**SIGNOR BAGGIO:**  
I am a close friend of your Uncle Lavigna. I am here to see if you need anything. I have heard what a great singer you are, so I have arranged for you to sing tomorrow night at Teatro Venice. It would be wonderful if you would accept.

**ROSA:**  
It would be my pleasure.

**SIGNOR BAGGIO:**  
Do you have the scores?

*(Rosa struggles to get to the table and opens the drawer. Signor Baggio realizes she cannot see.)*

**SIGNOR BAGGIO:**  
Tell me where they are. I will get them myself.

*(Rosa points to the drawer. Signor Baggio opens the drawer and removes the paper.)*

**SIGNOR BAGGIO:**  
Here it is. Good, I will come personally at eight o'clock and escort you to the theatre. Do you need me to get you anything? Please, just ask. I will send my wife tomorrow to help you with any shopping.

**ROSA:**  
Mille Grazie, Mille Grazie. You have done more than enough by allowing me to sing at the Venician.

*(All lights are dimmed. The Piazza San Marco is now the Opera house. With the additions of two balconies on each side. The stage is very dimly lit.*

*Rosa is escorted to the middle of the stage slowly. Signor Baggio then leaves. Rosa is wearing a black lace dress. With a beautiful pink rose on the side and a blackhat.*

*A spotlight appears on Rosa. The dark glasses she is wearing stand out. The spotlight gets stronger and brighter. Rosa does not flinch at the bright light.*

*The audience can be heard and seen whispering and pointing to Rosa's glasses.*

*Rosa lifts her hand to quieten the audience. The room begins to falls silence.)*

**ROSA:**

You know, I can hear you whispering.

*(The room falls completely silent. )*

**ROSA:**

I know what y'all are thinking. I'll put all the rumors to rest. You are right, I can no longer see.

*(The audience sighs in shock and acknowledgement.)*

**ROSA:**

I cannot see, but I feel you.

*(Rosa picks up the rose feels it then smells it.)*

**ROSA:**

Now even the rose talks to me. The rose has become my sight.

*(Rosa invites the violinist to stage by raising her arms. He begins to play a sad tune for just a minute or so.)*

**ROSA:**

The song I have chosen to sing for you will have a lot of meaning for broken hearted lovers.

*(Women in the audience are weeping)*

**ROSA:**

Please don't cry for me. Don't be sorry for me. Now I am blind, my heart is whole again because I am closer to my love, my Giovanni.

*Music starts*

**Song: Time heals all**

**Il tempo e' la cura migliore**

Ora so come non amarti piu'

Non sei qui con me,  
e mi sento giu'

Piu' forte mi sento dal

I've learned not to love  
you any more

I'm sad you're not here,  
here at home

As I get stronger

tuo cuore distante  
 Ma senza di te  
 la vita e' pesante

away from your heart  
 Living's not easy because we're  
 apart.

Il tempo e' la cura migliore  
 ti dimentichero'  
 Ho la speranza che un di'trovero'  
 Una donna che mi amera' allora  
 Come t'ho amata e t'amo tuttora

Time heals it all,  
 I'll get over you  
 I hope one day  
 To find someone who loves me  
 Like I still love you.

Son ferito ma non porto rancore  
 Ho il gelo nell'animo  
 e trema ancora il mio Cuore  
 Se son triste  
 quei momenti ricordo, sai?  
 E spero ancora che un giorno tornerai

I'm hurt but I'm not bitter  
 Inside I'm cold,  
 My heart still shivers  
 I turn back the clock  
 when I'm feeling down  
 Still hoping one day you'll come  
 around.

#### Chorus:

Il tempo e' la cura migliore,  
 ti dimentichero'  
 Ho la speranza che un di'trovero'  
 Una donna che mi amera' allora  
  
 Come t'ho amata e t'amo tuttora

Time heals it all,  
 I'll get over you  
 I hope one day  
 To find someone  
 who loves me  
 Like I still love you.

Per il nostro amore soffro cosi' tanto  
 Che mi sento il vuoto dentro  
 Non ho piu' lacrime da versare  
 Vorrei che il mio cuore  
 cessasse di languire  
 Ti amo talmente che

I grieve for our love  
 Till simply there's nothing left  
 My tears have dried up  
 I wish my heart would follow  
  
 So much in love with you

mi prende l'angoscia  
 Mi avvolge, mi stringe  
 e piu' non mi lascia.

I hurt, I hurt,  
 I just can't get through

Il tempo e' la cura migliore, ti  
 dimenticheroit  
 Ho la speranza che un di'trovero'  
 Una donna che mi amera' allora  
 Come t'ho amata e t'amo tuttora

Time heals all,  
 I'll get over you  
 I hope one day  
 To find someone who loves me  
 Like I still love you.

### **CHOREOGRAPHY:**

**The stage is split in two.**

**Each side has a large clock.**

**Both clocks move at the same time, but stop at 12:00.**

**The male and female dancers are dancing slowly until the time reaches 12:00.**

**For a few moments, they dance together joyfully.**

**Then the hands of both clocks move past 12:00.**

**The dancers are separated and dance sadly to the following words:**

**'I turn back the clock when I'm feeling down**

**Still hoping one day**

**You'll come around.**

**Time heals all,**

**I'll get over you I hope one day,**

**To find someone who loves me,**

**Like I still love you.'**

## ACT TWO SCENE EIGHT

*(Padre Mattei is sitting at a table, in Giovanni's apartment, looking exhausted. He opens what seems to be a large box of jewelry. He removes rings, bracelets and pendants. Then he picks up a large heart shaped silver locket. He fiddles with it, it suddenly snaps open. He notices a note inside. He removes it.)*

**The note reads:**

*To my dearest son, Giovanni,*

*This jewelry has been in our family for over one hundred years. I inherited them from my mother. Once you find a bride, these are my gift to her. In the box's secret compartment you will find a letter that reveals the truth.*

*Love always,*

*Your Mother*

*(Padre Mattei looks around the box checking for the secret compartment. He is have difficulty finding it. On the side of the box at the bottom there is a green stone, he fingers it and the bottom of the box opens. From there, he pulls a large letter and begins to read it.*

**Go back in time to 1840, to the Giovanni Plantation in North Carolina.**

***(Antonio enters the sitting room.)***



**ANTONIO:**

It has been over two years since your husband Lucca passed away. We should now make plans.

**GIOVANNINA:**

Yes my love, I agree. I am ready to move on and move to be with you in South Carolina.

*(Antonio goes to his knees, takes out a ring and takes her hand.)*

**ANTONIO:**

Giovannina, would you make me the happiest man and be my wife?

**GIOVANNINA:**

Oh Antonio! Nothing would please me better.

*(They embrace.)*

**GIOVANNINA:**

I have decided to sell the plantation: I no longer need it.

**ANTONIO:**

This is what you want?

**GIOVANNINA:**

Yes, I cannot leave it to Umberto. He is always drunk. Lucca made me promise I would never leave the plantation in the hands of his drunken brother.

*(Behind the door a drunken man stands silently, listening to the conversation.)*

**ANTONIO:**

**My darling, I need to leave you now. The carriage is waiting. Within three months we will be married. I love you.**

*(They kiss. Antonio leaves. The light dims.)*

*Giovannina is in her bed, reading.*

*Umberto walks falteringly to the living room, removing a bottle of scotch from the drinks cabinet. After drinking the majority of the bottle, he staggers toward Giovannina's bedroom.*

*He pushes the door open. The bottle is almost empty in his hand.)*

**GIOVANNINA:**

**What are you doing here, you drunken fool! Leave the room at once! I will call for Samuel. (Screams) Samuel! Samuel!**

*(Umberto climbs on top of her, covers her mouth and begins to rip her clothes.)*

*Lights go dark.*

*Move forward in time to Padre Mattei reading. )*

**Note finishes:**

*I loved Antonio with all my heart. I felt dirty and guilty after what Umberto did.*

*I simply could not tell Antonio of my ordeal. Especially after falling pregnant with Umberto's son. I could not even bring myself to tell my uncle, Padre Mattei, who, following this, welcomed me with loving kindness into his house in New York, looked after me and never asked me any questions despite the desperate circumstances.*

**(Giovanni walks in. He looks tired and sad. Padre Mattei stands up, rushes towards him, gives him a huge hug. Lights go down.)**

## **SCENE TWO ACT NINE**

**(Giovanni, Padre Mattei, Mario and Natalia are met by Signor Baggio in Piazza San Marco. He brings them to Rosa's apartment.**

**Meanwhile, Rosa is lying on the sofa. She is holding the gypsy handkerchief with the dried blood, it is tied in a knot, she opens it. Inside it appears to be a vial containing liquid. Tears drop from her face. She removes the vial and places it on the table. She holds the handkerchief near her heart, and puts her other hand out reaching for the vial.**

**There is a knock on the door, getting louder and louder.**

**Rosa jumps with fright; the vial drops to the floor and shatters.)**

**GIOVANNI:**

**Rosa, Rosa! Open the door it is Giovanni.**

*(Rosa moves to the door and opens it. Giovanni embraces her.)*

**GIOVANNI:**

Rosa, you do not have to explain. I have heard that you too are blind. I have much to tell you.

**ROSA:**

I am just so glad you are here.

*(Scene moves to Piazza San Marco which has been turned into a carnival atmosphere. People are milling about, all in colorful masks.*

*It is Carnevale di Venezia. The place is packed with people who have heard about the two lovers and the girl who lost her eyesight.*

*A man stands out from the crowd.)*

**PERSON ONE:**

It is Rosa! Look it is Rosa, who is in love with Giovanni, the great composer. They're getting married today.

*(Rosa is clothed in a dress made out of hundreds of red satin ribbons. Giovanni is dressed in a white satin suit. The square is full of vendors, fruit sellers, chestnuts sellers, jugglers, musicians, acrobats. Everyone is wearing a carnival masks except for Rosa and Giovanni. The crowd is silent.)*

**ROSA:**

**You know I once read that the reason we wear masks at the Carnevale di Venezia, is so that rich and poor are all equal and the only real lovers would be able to recognize each other.**

**(Giovanni walks towards Rosa, takes her hand and gently kisses it, bowing. She reciprocates by bowing in return.)**

**GIOVANNI:**

**You all know by now how much in love I am. It is simple: being in love is a feeling that no one can describe. My Rosa has inscribed it deep in my heart.**

**ROSA:**

**When I became blind, somehow it felt as if my lights were turned off. Now my Giovanni has turned them all back on. My dreams are more beautiful. I am living love. Don't ever settle for anything but being in love.**

**Only Settle for Love: Song by Rosa and Giovanni.**

**Verse 1:**

**To spend all the time with another person,  
It has to be mutual for both**

**You know, you can easily tell  
if this is the one you want to be with**

**Chorus**

**Life is too short  
Choose your lover  
Only settle for love  
Enjoy your time  
With the one  
That makes you feel joyful**

**Verse 2:**

**Why just accept to be with a man  
That you don't want to be with?  
Why just accept to be with a woman  
For the sake of society.**

**Chorus**

**Life is too short  
Choose your lover  
Only settle for love  
Enjoy your time  
With the one  
That makes you feel joyful**

**CHOREOGRAPHY:**

**A man and a women in masks sit near each other as a couple, but look extremely bored.**

**They are conservatively dressed and sitting back to back.**

**Another masked man arrives dressed in sensuous clothing.**

**He walks up and down moving erotically, eyeing the sitting woman.**

**At the same time a sensuously dressed woman enters from the other side of the stage, also dancing in a sexual way.**

**She eyes the sitting man.**

**The standing dancers both approach the seated couple. The seated woman is led away to dance by the standing man whilst simultaneously the seated man is led away by the standing woman.**

**The music playing is a classical tango.**

**(Lights down.)**

**ROSA:**

**I know many of you feel sad for me. Don't. I am the happiest I could ever be. Before I lost my eyesight, I read in a far away land a sad, sad tale of a young girl who had her husband chosen for her by her family. Millions of these girls are born to become a mere sex object, to produce children for their chosen future husband. With only a few words, they are divorced. And if they stay, their husband has the right to marry up to three more wives.**

**(Music starts)**

**Song by Rosa:**

**Verse 1:**

**Before tonight I was just a child.**

**Suddenly, I am no longer.**

**He kisses me - I won't.**

**He touches me - I won't.**

**He tries and tries - I run and run.**

**Ma, pa perche mi avete abbandonato**

**Sono ancora una ragazza**

**Perche mi ancora una ragazza**

**Perche mi avete spinto sulle**

**Braccia fi un uomo che**

**Non desidero**

**Questo e' un inferno**

**Cosa posso fare!**

**La mia vita e' solo un soffrire**

**MISERIA MISERIA**

**RIBELLIAMOCI A QUESTA MISERIA**

**Chorus:**

**I am still a child**

**Why did my pa and ma  
abandon me?**

**To a husband**

**With whom I don't want to be?**

**I am in hell**

**What can I do?**



**I just lay there  
For him to do.**

**Verse 2:**

**I run away  
He lets me go and falls asleep  
I am so tired, I slump over the chair  
I let loose, I fall asleep half standing**

**MISERIA MISERIA  
RIBELLIAMOCI A QUESTA MISERIA**

**Chorus:**

**I am still a child  
Why did my pa and ma  
abandon me?  
To a husband  
With whom I don't want to be?  
I am in hell  
What can I do?  
I just lay there  
For him to do.**

**Verse 3:**

**Suddenly, he's up... he pulls me  
towards the bed he pushes me  
I put up a fight  
He picks up a chosen stick  
Once, then twice  
No emotion, I just lay there,  
and let him do me.**

**MISERIA MISERIA  
RIBELLIAMOCI A QUESTA MISERIA**

**Chorus:**

**I am still a child  
Why did my pa and ma  
abandon me?  
To a husband  
With whom I don't want to be?  
I am in hell  
What can I do?  
I just lay there  
For him to do.**

**Verse 4:**

**With you, I lost the battle  
In my heart  
I am not your chattel  
In body I let you  
In my soul you don't exist any more.**

**MISERIA MISERIA  
RIBELLIAMOCI A QUESTA MISERIA**

**Verse 4 in Italian.**

**Con te mi arrendo  
Il mio cuore e'spentato  
Non ti appartengo  
il mio corpo lo puoi usare  
Ma la mia anima non potrai mai possedere  
MISERIA MISERIA  
RIBELLIAMOCI A QUESTA MISERIA**

**CHOREOGRAPHY:****Choreography 1:****'I am still a child****Why did my pa and ma  
abandon me?****To a husband****With whom I don't want to be?****I am in hell****What can I do?'****A girl is wearing a veil.****She is handed over by her parents to the groom.****The man takes her and closes the door to his apartment.****Following the lyrics to verse one, he pushes her on the  
bed and tries to kiss her and violently pulls off the veil.  
Her hair is flowing everywhere.****She pushes him.****He tries to touch her, she pushes him.****She stands up and runs from him to the corner of the  
room.****He gestures his annoyance and points at her angrily.****Choreography 2:****'I run away****He lets me go and falls asleep****I am so tired, I slump over the chair****I let loose, I fall asleep half standing'**

**He pulls the quilt over him and turns over in bed to go to sleep.**

**She turns and tries to head towards the bed; she then stops and returns to the corner of the room.**

**She sees the chairs and slumps over it, falling asleep.**

**(Lights down.**

**Next scene.)**

### **Choreography 3:**

**'Suddenly, he's up... he pulls me towards the bed he pushes me**

**I put up a fight**

**He picks up a chosen stick**

**Once, then twice**

**No emotion, I just lay there,  
and let him do me.'**

**The groom is dragging the girl by her hair towards the bed.**

**She fights him, but he throws her to the bed.**

**He holds her throat with one hand, and leans over under the bed with his other hand.**

**He takes a long stick and beats her a few times.**

**She opens her arms and her legs.**

**He is on top of her.**

**(Lights go down.)**

**ROSA:**

**After learning about such sexual exploitation and slavery, I want you to see just how happy I am. I want you know that I have no regrets. Just beautiful memories, with more to follow. I hope one day, all these girls will be able to choose their own husbands, their one true love.**

***(The square is lit up, people are all wearing masks, shouting jovially. )***

***[Suggestion to audience watching: audience should be wearing carnival masks to participate in the carnival atmosphere.]***

***(Natalia is by Rosa's side; Mario by Giovanni's side leading them to a raised platform in the middle of the square.***

***Padre Mattei enters and commences with the wedding ceremony. The crowd are shouting, screaming, clapping so loudly it is hard to hear Padre Mattei. Music in the background.***

***Giovanni turns to the crowd. Raises his hands. By then Giovanni and Rosa both have identical masks. Lowers his hands slowly, the crowd fall silent.)***

**GIOVANNI:**

**My Rosa and I want to share with you what will be the most beautiful moment of our lives. Tonight Padre Mattei is going to marry us in front of all of you.**

**(Padre Mattei moves forward holding a cross. He blesses Rosa and Giovanni before turning to the crowd and blessing them. Uncle Lavigna stands next to Rosa. The song starts.**

**Song: My Bride. (p41)**

**Verse 1**

**We met, then we fell for each other  
I just want to be with you  
Every day that goes by I look to the end  
So we can get together and be near.**

**Chorus**

**I promise to make you my bride (hook line)  
As long as you don't let me out of your sight  
To me you're the prettiest, like a pink rose  
I'm the luckiest man,  
To you I propose.**

**Verse 2**

**Look girl, can we make a stand  
That is long term and will never end?  
When I met you I thought that I'd never ever  
Fall for someone who is forever.**

**Chorus**

**I promise to make you my bride (hook line)  
As long as you don't let me out of your sight  
To me you're the prettiest, like a pink rose  
I'm the luckiest man,**

To you I propose.

Verse 3:

I want to make you a promise  
What I have will always be shared  
When we are apart  
I'll make do without my heart.

Chorus

I promise to make you my bride (hook line)  
As long as you don't let me out of your sight  
To me you're the prettiest, like a pink rose  
I'm the luckiest man,  
To you I propose.

Verse 4:

I request to your parents to bless my beliefs  
They smile happily and look relieved  
I kneel, my eyes look up to yours  
As I ask for your hand, you gracefully take mine.

**CHOREOGRAPHY:**

'I request to your parents to bless my beliefs  
They smile happily and look relieved  
I kneel, my eyes look up to yours  
And I ask for your heart, you give me yours.'

**Male dancer moves towards Uncle Lavigna.**

**He takes a bottle of grappa and pours a drink for both of them.**

**They both turn to the crowd, raise their glasses and drink.**

**The crowd cheers.**

**Whilst the song is being sung, a female dancer is now let go from Uncle Lavigna.**

**She follows the male dancer.**

**The male dancer then goes to his knees and gestures.**

**The female dancer will give him her hand in response.**

**He rises and they both dance together.**

*(Padre Mattei finishes and blesses them both. The crowd screams and applauds. Giovanni and Rosa kiss.)*

## **PERSON TWO**

**Parola, Parola**

*(Giovanni turns to the crowd. Bows before he starts to speak.)*

## **GIOVANNI:**

**We all know the story of Romeo and Juliet. Such love ended up in such tragedy. Now before you, you have Giovanni and Rosa. And you are the witness to so much love and joy. I am grateful to be here with you to share such an overwhelming emotion.**

**(MORE)**



GIOVANNI : (cont'd)

One that I hope you too will all experience.  
I want to propose for every couple, engaged, married,  
or simply in love, to look into each other's eyes and  
hold hands. For one moment, let your thoughts  
disappear and imagine how lucky you are to be here.

*(The crowd is silent, doing what Giovanni has requested  
The orchestra indicates the minute is over.*

*Everyone cheers after the minute is up.*

*Giovanni takes Rosa's hand and walks with her to the  
front to address the crowd.*

*Rosa, with one hand on her heart, turns to crowd and  
holds Giovanni's hand.)*

**ROSA:**

I may have lost my sight, but I have gained my love. Me  
and my Giovanni live in each other's worlds. From now  
on I'll only live for love.

*(Music starts.)*

### Song: I'll Only Live For Love

#### Solo per Amore

**Man:**

Comme so d'essere  
innamorato?

E semplice:

How do I know I'm in love?

It's simple:

**perche so quando non lo sono.  
Che cosa vuoi da questo amore?**

**I know when I'm not  
What do you want from this love?**

**Woman:  
Vorrai che il tuo fosse eterno.**

**All that I want is your  
love to last forever.**

**Man:  
Dove t'eri nascosta finora?**

**Where were you hidden before?**

**Woman:  
Rinchiusa nel tuo cuore.  
Perche mi vuoi?**

**Locked away in your heart.  
Why do you want me?**

**Man:  
Perche non posso vivere senza di te.  
Voglio essere con te  
Senza te non sono me stesso.**

**Because I can't live without you.  
With you, I want to be  
Without you, I'm not me.**

**And from now on, I'll Only Live for Love,  
So in love, I'm losing myself,  
So in love, I've found myself in you,  
I'll Only Live For Love!  
And from now on, I'll Only Live for LOve,  
Mi perdo in questo amore,  
Mi ritrovo in questo amore  
I'll Only Live for Love!**

**Woman:  
Perche mi vuoi?**

**Why do you want me?**

**Man:  
Perche non posso vivere senza di te.**

**Because I can't live without you.**

**Both:**

**Con te voglio essere**

**With you I want to be**

**Man:**

**Senza te non sono me stesso.**

**Without you, I'm not me.**

**And from now on, I'll Only Live for Love,  
So in love, I'm losing myself,  
So in love, I've found myself in you,  
I'll Only Live For Love!  
And from now on, I'll Only Live for LOve,  
Mi perdo in questo amore,  
Mi ritrovo in questo amore  
I'll Only Live for Love!**

**CHOREOGRAPHY:**

**'Where were you hidden before?  
Locked away in your heart.'**

**A large square black box is in the middle of the stage.  
It has a big padlock.**

**A male dancer dances around the box.**

**He takes a large key and opens the lock.**

**The box unfolds and the sides drop to the floor.**

**A large heart shaped cage is revealed.**

**A female dancer emerges.**

**She joins him, they are both wearing masks  
and they dance.**

**The End**

# 1. I'll Only Live For Love (Solo per Amore)

Lyrics: Emil Malak  
Music: Linda Nessel

<p>(He): Come so d'essere innamorato? È semplice: perchè so quando non lo sono. Che cosa vuoi da questo amore?</p>	<p>How do I know I'm in love? It's simple: I know when I'm not. What do you want from this love?</p>
<p>(She): Vorrai chè il tuo fosse eterno.</p>	<p>All that I want is your love to last forever.</p>
<p>(He): Dove t'eri nascosta finora? (She): Rinchiusa nel tuo cuore. Perchè mi vuoi?</p>	<p>Where were you hidden before? Locked away in your heart. Why do you want me?</p>
<p>(He): Perchè non posso vivere senza di te. Voglio essere con te Senza te non sono me stesso.</p>	<p>Because I can't live without you. With you, I want to be, Without you, I'm not me.</p>

And from now on, I'll Only Live for Love,  
So in love, I'm losing myself,  
So in love, I've found myself in you,  
I'll Only Live For Love!

And from now on, I'll Only Live for Love,  
Mi perdo in questo amore,  
Mi ritrovo in questo amore,  
I'll Only Live For Love!

<p>(She): Perchè mi vuoi? (He): Perchè non posso vivere senza di te.</p>	<p>Why do you want me? Because I can't live without you.</p>
<p>(Both): Con te voglio essere, (He): Senza te non sono me stesso.</p>	<p>With you, I want to be, Without you, I'm not me.</p>

And from now on, I'll Only Live for Love,  
So in love, I'm losing myself,  
So in love, I've found myself in you,  
I'll Only Live For Love!

I'll Only Live for Love,  
Mi perdo in questo amore,  
Mi ritrovo in questo amore,

## 2. I Hardly Know You (Sei tutto ciò che l'amore può essere)

Lyrics: Emil Malak

Music: Linda Nessel

Dal nulla sei apparso  
nella mia vita  
ti sei infilato  
nel mio cuore.

Ogni giorno ti aspetto,  
quando siamo assieme  
spero d'esserlo eternamente.

Out of nowhere  
You've come into my life,  
You let yourself into  
My heart.

Everyday I wait for you,  
When we are together,  
My hope is to be with you  
forever.

I Hardly Know You,  
Yet you're a part of me,  
You're all that love can be,  
To this love I surrender.

Ti conosco appena  
Ma fai già parte di me  
Sei tutto ciò che l'amore può essere  
a questo amore m'arrendo.

Così timido e sensibile  
sei un mistero che non oso svelare,

Possiamo vivere in un mondo tutto nostro.

So shy and sensitive,  
You are a mystery that I'd  
rather not unfold,  
We can live in a world of  
our own.

Ti conosco appena  
Ma fai già parte di me  
Sei tutto ciò che l'amore può essere  
a questo amore m'arrendo.

I Hardly Know You,  
Yet you're a part of me,  
You're all that love can be,  
To this love I surrender.

### 3. I Will Be A Rose (Una rosa seré)

Lyrics: Emil Malak  
Music: Linda Nessel

When we make love,  
I give you everything I've got,  
I have nothing left.  
I put on my protective veil,  
Afraid to hurt, afraid to fail,  
Too afraid to love.

Al hacer el amor  
Todo mi ser te doy,  
Vacía quedo, vacía quedo.  
Me cubro bajo mi velo protector  
Por temor a sufrir, por temor a fallar,  
Temerosa de amar.

When I'm with you,  
I am in a dream  
Until you leave me,  
Then I wonder how long we will last?  
I don't know how to love you back,  
The closer I get,  
The further I want to run.

Cuando estamos juntos,  
En un sueño estoy  
Pero cuando decides marchar  
Dudo cuánto lo nuestro ha de durar.  
No sé cómo corresponder a tu amor,  
Más me acerco a ti,  
Más lejos quiero estar.

Wait for me,  
Soon I will be the rose  
That will blossom in your soul,  
And my petals will live in you forever.

Espérame,  
Pronto seré una rosa  
Que en tu alma despertará.  
Y mis pétalos en tí por siempre  
vivirán.

I don't know how to love you back,  
The closer I get  
The further I want to run.

No sé cómo corresponder a tu amor,  
Más me acerco a ti  
Más lejos quiero estar.

I won't let you go,  
I can't let you go.

Wait for me,  
Soon I will be the rose  
That will blossom in your soul,  
and my petals will live in you forever.

Espérame,  
Pronto seré una rosa  
Que en tu alma despertará.  
Y mis pétalos en tí por siempre  
vivirán.

## 4. Until the Morning Light (Hasta la Madrugada)

Music: Linda Nessel

Lyrics: Emil Malak

Moonlight is our only dress,  
The shadows dance,  
We lie face to face,  
So beautiful, you are all I see.

Desnudos bajo el claro de luna  
Las sombras danzan  
Y acostados cara a cara,  
Tan bella, sólo te veo a tí.

On one side, I look deep in your eyes,  
So close to you, I'm so alive,  
I kiss you, caress you everywhere,  
Gently we move to the other side.

Desde aquí me pierdo en la  
profundidad de tu ojos,  
Tan cerca tuyo, tan vivo estoy  
Te beso, acaricio entera,  
Suavemente nos deslizamos  
al otro lado.

So close to you  
I won't let go,  
As you let go  
I become part of you,  
I caress you, kiss you all over,  
I won't let go  
Til the Morning Light.

I'm all yours, I let you loose,  
You return, and then you choose,  
Like a candle, you burn with passion.

Te pertenezco por completo, te  
suelto,  
Y luego escoges  
Como candela ardes de pasión.

So close to you  
I won't let go,  
As you let go  
I become part of you,  
I caress you, kiss you all over,  
I won't let go  
Til the Morning Light.  
No me rendiré,  
Hasta que llegue el amanecer,  
I won't let go  
Til the Morning Light.



## 5. Strange and Unusual (Strano ed Insolito)

Lyrics: Emil Malak

Music: Linda Nessel

L'amore é appena una parola  
Tutti amiamo, non ci si scappa  
Il nostro, spiegartelo non so  
E' estremamente raro.  
Tutti ripetono, "I Love you, ti amo, ti amo,"

Ma per me é un sentimento così strano,  
strano ed irreale.

*I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange and Unusual,  
Only once to be found.  
Sto cadendo, cadendo senza le ali,  
Sapendo che sarai tu la mia terra,  
Strano, strano e raro,  
Strano, strano ed insolito!*

Per gli altri siamo un mistero,  
Nelle tue braccia m'abbandono,  
sciogliendomi senza lottare, senza opporre resistenza,  
Perché sono innamorata!  
I'm so in love!

*I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange and Unusual,  
Only once to be found.  
Sto cadendo, cadendo senza le ali,  
Sapendo che sarai tu la mia terra,  
Strano, strano e raro,  
Strano, strano ed insolito!*

Love is just a word  
We all love, there's no escape.  
Ours, I can't explain  
It's extremely rare.  
Everyone repeats "I love you, ti amo,  
ti amo,"  
But for me it's a feeling so strange,  
Strange and Unusual.

*I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange and Unusual,  
Only once to be found.  
I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange, Strange and Unusual,  
Strange, Strange and Unusual.*

To others we are a mystery  
In your arms I abandon myself,  
Without persuasion or struggle,  
Because I'm so in love,  
I'm so in love!

*I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange and Unusual,  
Only once to be found.  
I'm falling, falling without wings  
Knowing you'll be my ground,  
Strange, Strange and Unusual,  
Strange, Strange and Unusual.*

## 6. Il Nostro Destino (Our Destiny)

Lyrics: Emil Malak

Music: Linda Nessel

Tutto solo, lontano dal tuo cuore  
Perchè non siamo più insieme?  
Seduto su un gradino,  
Silenziosamente piango.

All alone, far away from your heart,  
Why are we no longer together?  
On the step I sit  
and quietly weep.

Tardi, la sera, accendo la musica,  
Guardo il cielo ed in esso ti cerco,  
Mi riporta indietro nel tempo,

Late at night, I turn on the music.  
I look to the sky searching for you,  
It takes me back in time.

È scritto che sia così, non vedi?  
Il nostro destino ci vuole separati.

It is meant to be, can't you see?  
It's our destiny to be apart.

Per ora berrò il vino bianco,  
Lo berrò finchè diventerà rosso  
Come il mio cuore sanguinante per te,  
Il mio cuore sanguina per te.

For now, I will drink the white wine,  
I will drink until it turns red  
As my heart bleeds for you,  
My heart bleeds for you.

For a moment as I try to get you out of my mind,  
You enter deeper into my heart.  
And for now, I'll just carry on drinking,  
Is it our destiny to be apart?

For now, I will drink the white wine,  
I will drink until it turns crimson red  
Come il mio cuore sanguinante per te  
Il mio cuore sanguina per te.  
Il mio cuore sanguina per te.

Per ora berrò il vino bianco,  
lo berrò finchè diventerà rosso,  
As my heart bleeds for you,  
My heart bleeds for you.  
My heart bleeds for you.

## 7. Love is Joy (El amor es dicha)

Lyrics: Emil Malak

Music: Linda Nessel

Romance was just a dream,  
Now I know what it really means,  
Somehow it sets me free,  
Your soul is inside of me.

When we kiss  
It touches my heart as never before,  
You are the only one for me,  
You have my soul and I have you all,  
Your soul is inside of me.

When we are one,  
I am the white heat  
Of the molten fire  
That flows into your river.

(Al unirnos  
eres el calor blanco  
del fuego fundido  
que fluye en mi río).

Love is Joy,  
When you caress me, I am in pieces,  
Love is Joy,  
When you hold me, I am whole again.

Love is Joy,  
When you caress me, I am in pieces,  
Love is Joy,  
When you hold me, I am whole again  
Love is Joy!

El romance fue sólo un sueño  
Ahora se de verdad qué es  
De alguna manera me libera  
Tu alma está en mi.

Tus besos  
Llenan mi corazón como nunca  
Eres única para mi  
Tienes mi alma eres mía por  
completo  
Tu alma está en mi.

El Amor es Dicha,  
tus caricias me desarman,  
El Amor es Dicha,  
tus abrazos me completan.

El Amor es Dicha,  
tus caricias me desarman,  
El Amor es Dicha,  
tus abrazos me completan.  
El Amor es Dicha!

## 8. I Give You My All (Ti do tutto me stesso)

Lyrics: Emil Malak  
Music: Linda Nessel

You ask me how I feel,  
I just can't describe it,  
But somewhere deep in my heart  
You inscribe it.

Mi chiedi come mi sento,  
ed io non se che dirti,  
nel profondo del mio cuore  
hai inciso.

Now I belong to you,  
And I feel for you alone,  
Mai non ti lascerò.

Ora sono tuo  
e tuoi i miei sentimenti  
I'll never let you go.

Loving you, and being loved by you,  
Is all that matters in my life,  
I'll be there whenever you call,  
I give you my all.

Amarti ed essere da te amato  
é tutto ciò che m'importa in vita  
quando mi chiamerai io ci sarò,  
e tutto me stesso ti darò.

As you love me, I'll love you more,  
As I adore you, I'll never let you go,  
Così come tu ami me, io ancor più amo te  
Così come ti adoro, mai non ti lascerò.

As you love me, I'll love you more,  
As I adore you, I'll never let you go,  
Così come tu ami me, io ancor più amo te  
Così come ti adoro, mai non ti lascerò.

## 9. Cry for Love (Grito de Amor)

Lyrics: Emil Malak  
Music: Linda Nessel

Every time we make love,  
I tremble in your arms,  
It's like the first time we met,  
You're a threat to my heart.

Cada vez que me amas  
Tiemblo en tus brazos,  
Como la primera vez,  
Amenazas mi corazón.

When you look in my eyes  
My soul is no longer mine,  
I'm out of control,  
You're the one I adore.

Cuando me miras  
Mi alma ya no es mía,  
Me descontrolo,  
Es a tí a quien adoro.

If you're with me  
Nothing else matters  
I want to live in you forever

Si tu estás conmigo  
Nada más importa  
Quisiera en tí vivir.

My tears shine like the full moon,  
So many tears,  
Tears of pleasure,  
You ask me why I cry,  
Lloro, lloro de amor,  
I Cry For Love.

Mis lágrimas brillan como la luna,  
Tantas lágrimas,  
Lágrimas de placer,  
Me preguntas por qué lloro,  
Lloro, lloro de amor,  
I Cry for Love.

My tears shine like the full moon,  
You awaken my senses,  
Bring me tears of pleasure,  
You ask me why I cry,  
Lloro, lloro de amor,  
I Cry for Love.

Mis lágrimas brillan como la luna,  
Tantas lágrimas, lágrimas de placer,  
Me preguntas por qué lloro,  
Lloro, lloro de amor,  
I Cry for Love  
I Cry for Love  
I Cry for Love!

## Times heals all

I've learned not to love you anymore  
 I'm sad you're not here, here at home  
 As I get stronger away from your heart  
 Living's not easy because we are apart

## CHORUS

Time heals it all, I'll get over you  
 I hope one day  
 to find someone who loves me  
 like I still love you

I'm hurt but I'm not bitter  
 Inside I'm cold  
 My heart still shivers  
 I turn back the clock when I'm feeling down  
 Still hoping that one day  
 You'll come around

## CHORUS

Time heals it all, I'll get over you  
 I hope one day  
 to find someone who loves me  
 like I still love you

I grieve for our love  
 Till simply there is nothing left  
 My tears have dried up  
 I wish my heart would follow  
 So much in love with you  
 I hurt, I hurt, I just can't get through

## CHORUS

Time heals it all, I'll get over you  
 I hope one day  
 to find someone who loves me  
 like I still love you

## Il tempo e' la cura migliore

Ora so come non amarti piu'  
 Non sei qui con me, e mi sento giu'  
 Piu' forte mi sento dal tuo cuore distante  
 Ma senza di te la vita e' pesante

## CORO

Il tempo e' la cura migliore, ti dimentichero'  
 Ho la speranza che un di' trovero'  
 Una donna che mi amera' allora  
 Come t'ho amata e t'amo tuttora

Son ferito ma non porto rancore  
 Ho il gelo nell'animo e trema ancora il mio  
 cuore  
 se son triste quei momenti ricordo, sai?  
 E spero ancora che un giorno tornerai

## CORO

Il tempo e' la cura migliore, ti dimentichero'  
 Ho la speranza che un di' trovero'  
 Una donna che mi amera' allora  
 Come t'ho amata e t'amo tuttora

Per il nostro amore soffro cosi' tanto  
 Che mi sento il vuoto dentro  
 Non ho piu' lacrime da versare  
 Vorrei che il mio cuore cessasse di languire  
 Ti amo talmente che mi prende l'angoscia,  
 Mi avvolge, mi stringe e piu' non mi lascia.

## CORO

Il tempo e' la cura migliore, ti dimentichero'  
 Ho la speranza che un di' trovero'  
 Una donna che mi amera' allora  
 Come t'ho amata e t'amo tuttora

Antonia Both

He start to dance alone  
a male dancer on the opposite side,  
sitting on the steps — looking at the Female  
dancer on the other side

She gesture to the male, talking about the good  
memories → By dancing



①

~~Here~~  
Then the light is out on the male  
the female looks lost, sad

light back up

they dance together → she's happy dance

into Cthous

She ~~has~~ Female kisses male in

a very passionate kiss

②

male leaves

Female goes towards the wisty well

drop a penny

then 3 or 4 angels dance ~~around~~ <sup>Come from inside</sup> the well

well

the male come back for a  
moment dances a little then disappears



## 11. Tomorrow Might Never Come (Potrebbe non esserci un domani)

Lyrics: Emil Malak  
Music: Linda Nessel

I know one day soon  
You'll no longer be near me,  
I have no regrets,  
Only memories of magic.  
Soon you'll be gone, but for now,  
I'll get closer to you by the day,  
I don't know how I'll survive,  
My love's so alive.

*make dancer among on the other side  
of the d*



I wish I could deny my heart, setting my soul free,  
Still, I've let you take me, knowing you're a part of me.

Tomorrow Might Never Come  
As long as I live you for now,  
I can dream you forever.  
Se non ci fosse un domani  
io voglio viverti adesso  
non farò che sognarti.

I kiss you goodbye,  
What else can I do?  
I know somehow  
I have to get through.  
I drop a penny in the wishing well,  
Hoping the angels of love  
Bring you back with their spell.



Tomorrow Might Never Come  
As long as I live you for now,  
I can dream you forever.  
Se non ci fosse un domani  
io voglio viverti adesso  
non farò che sognarti.



## 12. Bitter Honey (Miel Amarga)

Lyrics: Emil Malak

Music: Linda Nessel

I want to feel you with my hands,  
Sense your emotions with my lips  
Embrace your soul with my heart,  
I'm in pieces out of control,  
I've fallen in love, I know, I know.

Don't use me but seduce me,  
Allow my passion to pierce your heart,  
My bitter honey burns your soul,  
Sweet it will taste when  
we tear down the walls.

Take me, wherever you go,  
I belong to you, wherever you are,  
Do you know how lucky I am?  
So lucky to have tasted your  
bitter honey.

Do you know how wonderful it is  
to be next to you?  
And how much I miss you  
when you're not there?  
I want to be with you all the time,  
All day, all night, every moment.

Take me, wherever you go,  
I belong to you, wherever you are,  
Do you know how lucky I am?  
So lucky to have tasted your  
bitter honey.  
Such a taste only belongs to you.

Quiero sentir tu cuerpo con mis manos  
Palpar tu emoción con mis labios  
Abrigar tu alma con mi corazón,  
Ahora en pedazos y fuera de control,  
Me enamoré, lo sé, lo sé.

No me uses, sedúceme,  
Deja que mi pasión penetre tu corazón,  
Mi miel amarga quema tu alma  
Y será más dulce  
al caer los muros.

Llévame contigo donde vayas,  
Soy toda tuya, donde sea que estés,  
¿Acaso no sabes lo dichosa que soy?  
Dichosa de haber probado tu  
miel amarga.

¿Acaso no sabes la maravilla que es  
estar a tu lado?  
¿O cuanta falta me haces  
cuando no estas?  
Quiero estar contigo,  
Toda el día, toda la noche, en cada  
momento.

Llévame contigo donde vayas,  
Soy toda tuya, donde sea que estés,  
¿Acaso no sabes lo dichosa que soy?  
Dichosa de haber probado tu  
miel amarga,  
Sabor solamente tuyo.

## Time Stands Still (El tiempo se detiene)

(He):

I never could imagine  
This could happen to me,  
I've tried to love before  
Hoping that love would grow,  
Now I've discovered  
Trying is not for lovers,  
If it is not there,  
Just walk away.

Nunca imaginé  
Que esto me pasara  
Otras veces intenté amar  
Creyendo que el amor crecería  
Ahora descubro que intentar  
No es para amantes  
Si el amor no existe  
Aléjate!

(She):

I never could imagine  
This would happen to me,  
Now that I have you,  
I'll never let you go.  
I hear my heart pounding,  
As we get closer  
Our hearts beat as one.

Nunca imaginé  
Que esto me pasara  
Ahora que eres mío  
Jamás te dejaré  
El latir de mi corazón  
Al acercarnos  
Se une a tu corazón.

(He):

I've seen a falling star,  
And made a wish  
For time to stand still.

He visto una estrella fugaz  
Y a ella le pedí  
Que el tiempo se detenga

(She):

I wish for this feeling:  
To stay with time.

Quiero que el tiempo se detenga

(Both)

I've seen a falling star,  
And made a wish  
For time to stand still.  
And when the star falls again,  
You'll still be mine.

He visto una estrella fugaz  
Y a ella le pedí  
Que el tiempo se detenga  
Y que en le próximo encuentro  
aún me pertenezcas.

(Bridge)

Nothing else matters  
but you and me  
All this love was locked inside  
And now you've set it free.

Solo importas  
tú y yo  
Todo el amor encerrado  
Tú has liberado.

To Janet New song 5/10/88 128

I don't know how	Come non so
Life was much simpler Until you came along Now I look back So many I loved So many I've let go.	Piu' semplice era la vita Prima del tuo arrivo Nel mio passato vedo le donne amate, e le donne abbandonate.
What is happening to me? I don't want to go back But I'm too afraid to move on This feeling is so unreal Like a dream that won't last	Che mi succede ora? Non voglio indietreggiare Ma ho paura di continuare Questo sentimento e' insolito, E' come un sogno effimero.
You take so much out of me I then have to stop myself I feel so intense I am confused So I pull back to protect my heart	Mi rubi l'anima, E poi mi devo fermare. Un mare di emozioni in me sento agitare Confuso son, e allor Fuggo da te per proteggere il mio cuor
<b>CHORUS</b> Somehow I hide my fear Although deep down I'm scared I just can't let go All that I want is to love you But I don't know how	<b>CORO</b> Il mio timore riesco a celare, Ma nel profondo paura ho Non riesco a lasciarmi andare Vorrei solo amarti Ma come non so

To Janet

New song  
Small

No love without tears	Non c'e' amore senza lacrime
<p>Left all alone Thousands of miles away, I see your smile, I feel your touch, For our moments, for our memories, I miss you so much.</p>	<p>Solo, migliaia di miglia lontano Il tuo sorriso vedo, mi accarezza ancora la tua mano, mi manchi immensamente per ogni ricordo ed ogni istante che serbo nella mente.</p>
<p>I know that falling Was just the start And when you left You took my heart</p>	<p>Quando t'innamorasti Fu solo l'inizio, E quando te ne andasti Mi rubasti il cuore</p>
<p>Now you're in your world And I'm in mine I only hope that soon I'll forget you with time</p>	<p>Ora che nel tuo mondo sei Ed io nel mio . Voglio chiedere agli dèi Che presto mi concedan l'oblio</p>
<p>The closer we get I know I'll regret Letting you into my heart I now realize The one that loves you hurts you the most.</p>	<p>Piu' m'innamoro io piu' m' accorgo che rimpiangerò D'averti aperto il cuore mio Chi piu' ama piu' ferisce, ora so</p>
<p>CHORUS Only you, only you loved me. And then simply walked away Only you, only you can come back And as you hold me, my fear disappears Now I know (now I know) there's no love without tears</p>	<p>CHORUS Solamente tu, tu sola m'amasti, E poi d' un tratto t'ho perduta Solamente tu, tu sola puoi tornare E con un abbraccio la paura far sparire Ora so (ora so) che amor con c'e' senza lacrime</p>

Small

## *My Heart Wept*

My body curls up to yours  
I say goodnight  
You answer I love you  
As my fingers feel your tears  
You gently whisper  
I can't imagine being without you

Now you are no longer mine  
I wait for the night to come  
All my tears that never fell  
Can't forgive my suffering



When you came by  
I saw the emotion in your eyes  
I held your hand  
As you held my heart  
I whispered I'm sorry  
You repeated my words  
And I forgot  
Why we were apart

### Chorus

All these nights I never slept  
As you smiled my heart wept  
I can no longer be away from you  
Who do I have to turn to but you

### Bridge

All these nights I never slept  
As she smiled my heart wept

January 20, 2004

Frank Peterson  
Nemo Studios  
Herbert-Weichmann-Strasse 54  
22085 Hamburg  
Germany

To  
Emil Malak  
Via Fax 001-(604)-408-1189

Hamburg, 7/20/03

Dear Emil,

I look forward to seeing you sometime in the next couple of weeks to discuss the strategy for the La Rosa Musical. As you are aware Sarah Brightman briefly read the story when you first sent it over a year ago and she expressed interest in case we can turn this into a movie project. Although Sarah was not interested in performing in a stage production she could be available to open "La Rosa" for a limited run if she would be starring in the film production.

I got a letter from Andrea Bocelli and his management last week asking if I was interested in producing another Duet with Sarah and Andrea and I replied that Sarah and I indeed were. There has no decision been made as of what song or what event it will be. We just mutually agreed that we are open to discuss a new collaboration between Andrea, Sarah and myself and I am sure that once we can get "La Rosa" moving to the next level I could certainly generate interest for this project from Andrea Bocelli and his management.

I look forward to meeting you and your colleagues in September so we can move forward with the project.

Best regards



Frank Peterson

**NEMO STUDIO**

**TO: Emil Mallak**  
**COMPANY: La Rosa Product.**  
**Attn. Of:**  
**Fax: 001-604-408 1189**  
**Date:**

**FROM: Frank Peterson**  
**COMPANY: NEMO STUDIO**  
**Fax: ++49 40 226 949 71**  
**Pages: 1**

**Hamburg 5/5/03**

**Dear Emil,**

**I hope you have a successfull time in New York so we can move on with "La Rosa".**

**I will be totally committed to this exciting project once I have your go.**

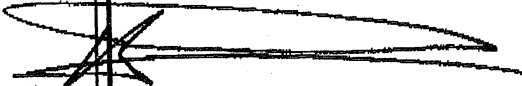
**In the last couple of weeks I reviewed many demo tapes of new classical crossover artists.**

**Some of them already signed, some are undiscovered.**

**There are some amazing talents out there but if we could secure one or two big names, this project should fly.**

**Have a safe trip!**

**Best**



**Frank Peterson**

# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20506-0001  
202 416-8000  
FAX 202 416-8205

April 10, 2003

Mr. Emil Malak  
La Rosa Productions  
777 Hornsby Street  
Vancouver, British Columbia  
Canada V6Z 1S4

Dear Emil:

I'm glad we had time to speak today, brief though it was.

Turning La Rosa into a pop opera will appeal strongly to large performing arts centers. I think much of the success of Rent and Broadway's La Boheme comes from that ability to blend classical and popular forms in an appropriate fashion.

Keep us abreast of your progress. I'll talk to you after I get back from Russia.

Sincerely,

Mickey Berra  
Vice President of Production



Sent by e-mail

Jeannot Weimerskirch  
Conductor, Slovak State Republic Philharmonic  
Director, Conservatoire de Musique, Luxembourg  
6, Route du Vin  
L-5429 Hettermillen  
Grand-Duchy of Luxembourg  
Tel./Fax: +352 26 36 07 27  
Mobil: +352 021 350 669  
E-mail:  
jeannot\_weimerskirch@web.de

November 22, 2002

Dear Mr. Malak:

I am honored to be working on some of the musical arrangements for "La Rosa." At present, I am in Slovakia rehearsing some of the material that will be performed in concert on December 1, 2002 at the Conservatoire de Musique in the city of Luxembourg. It is exciting to hear your work performed by the Slovak State Republic Philharmonic, one of the finest orchestras in Eastern Europe.

"La Rosa" has a romantic flavour in both the music and libretto that encompasses the story, reminiscent of the Verdi era; at the same time, I feel that its contemporary overtones will appeal to a worldwide audience. We have seen the popularity of such musicals as "Les Miserables" and "Phantom of the Opera," and I believe that the original story and music of "La Rosa" has the potential to be as successful.

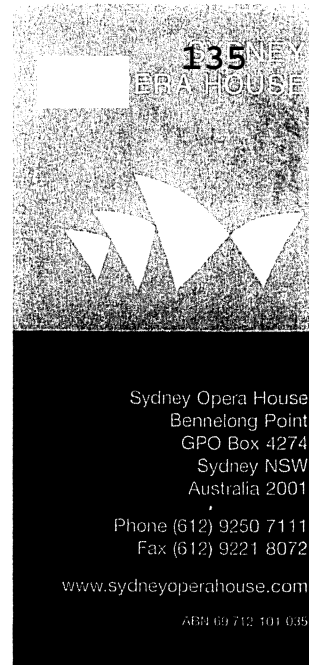
I look forward to working with the composer, Ms. Linda Nessel, on the musical arrangements for this project in the future.

Yours truly,

Mr. Jeannot Weimerskirch

26 May, 2004

Emil Malak  
President  
La Rosa Development  
Vancouver  
British Columbia  
**CANADA V6Z 1s4**



Dear Emil

Thank you for making the time to meet with us today.

Your project sounds interesting and I can see you have put a great deal of effort into developing it. Your presentation was most impressive.

In the future, should you be in a position to make a booking at Sydney Opera House for La Rosa then I would be delighted to discuss such a booking request.

I wish you all the very best in gaining the support that this exciting new work deserves and hope that we can see it produced in Australia at some point in the future.

Best wishes

A handwritten signature in black ink that reads "Jonathan Bielski". The signature is written in a cursive style with a long, sweeping underline.

Jonathan Bielski  
**SYDNEY OPERA HOUSE**

Mr Emil Malik

c/o  
The Four Seasons Hotel  
199 George Street  
Sydney NSW 2000

**sydney  
symphony**  
chief conductor & artistic director  
Gianluigi Gelmetti

26<sup>th</sup> May 2004

Dear Mr Malik,

Thank you for meeting with the Sydney Symphony this morning to discuss your project "La Rosa".

Sydney Symphony is increasingly interested in working with artists and repertoire outside the traditional classical music genre. Recent sell-out performances of Tan Dun's *Crouching Tiger, Hidden Dragon Concerto*, Dionne Warwick and The Queen Symphony have demonstrated a huge market in the cross-over between classical music and more contemporary art forms, and our future plans include Howard Shore's *Lord of the Rings Symphony*, and performances with several major international artists.

We are also developing our involvement in soundtrack recordings working alongside Trackdown Scoring Stage at Fox Studios, and are currently recording our first movie soundtrack in this brand new facility.

So as you can see your project is of great interest to the Sydney Symphony on a number of levels!

I look forward to continuing our discussions on "La Rosa" in the near future.

Kind Regards



**Baz Archer**  
Director, Operations and Commercial Events  
Sydney Symphony

**Emil Malak**

---

**From:** "Frank Peterson" <nemo\_studio@t-online.de>  
**To:** "stephen stone" <stephenstone123@hotmail.com>; <e\_malak@telus.net>  
**Cc:** <kantoine@silvernotemusic.com>  
**Sent:** Sunday, December 07, 2003 11:30 PM  
**Subject:** AW: La Rosa Screenplay Strategy

You might want to consider Disney as well.  
 La Rosa is going towards romantic family entertainment and Eisner is a major fan of Sarah....

Best  
 Frank

---

**Von:** stephen stone [mailto:stephenstone123@hotmail.com]  
**Gesendet:** Montag, 8. Dezember 2003 06:45  
**An:** e\_malak@telus.net  
**Cc:** kantoine@silvernotemusic.com; nemo\_studio@t-online.de  
**Betreff:** RE: La Rosa Screenplay Strategy

Emil,

Thank you for your information. I appreciate the e-mail.

I had a very pleasant conversation with Frank Peterson this evening. He and I speak the same language - figuratively. I'm anxious to meet him when he gets to the states.

I would not worry so much about struggling to get letters of intent from Brocelli at this point. Everybody knows that Brightman and Boccelli are right for the project and everybody knows that this project is a good one for both of them . . . and everybody knows that you will be able to get them if all the elements are in place . . . . so go after the money and the distributor.

Get me the proposed budget breakdown from Vic. Make sure the budget is totally legitimate with SAG rates. If you are already doing re-writes make sure the budget conforms. And, most importantly, if you really want to attract attention, let's get the music to a point where it's got a commercial flavor strong enough to cross it over to top 40. You don't need to spend money hiring the London Symphony at this point. Anyone who will matter in this project will be able to hear a hit single from a raw demo track. Sound's like Frank is already on this.

Once we you create a constellation that has all of these stars shining - you will get your money, and your talent.

I can tell you that my partners and I would be interested in kicking in a least a couple million into the total budget. So there's a start.

If you have something on the fire with Dreamworks, let me try to help you bring it home. Chances are I'll be able to put La Rosa into the mix of whatever you've got going on. La Rosa is the type of project that is right up their alley.

12/8/2003

**May 28, 2004**

Emil, I am writing this to you as it would relate to the writing of your opera La Rosa. If you have any questions regarding blind people during your writing process then call me. This is a start:

**Touch:**

Blind people touch the person that they are speaking to (if they are friends) so that they are aware of the person's presence and of how close in proximity they are to them.

When they do not know the person they will not touch them until the person extends a touch to them.

A blind person is taught to extend their right arm when meeting new people and will shake a person's hand when meeting them. The seeing person needs to shake the blind persons hand in turn.

When a blind person is close to another person they will touch them and they enjoy the feel of soft flowing clothing. They tend not to wear clothes that are uncomfortable for them.

**Sound:**

Sound is very important to a blind person. Most blind people have perfect pitch and are very good at playing instruments and most can sing (if not well, they can at least hear when someone is not singing well).

Most blind people have a good memory for sound. E.g., if I wear a pair of heels and a blind person can hear me walking down the hall, they can determine that it is me based on the sound of the shoe and the pace of the walk.

A blind person can become familiar with their surroundings very quickly because they can hear the echo of the walls (echolalia) and can tell how large or small a room is by the sound made within the room.

A blind person will rarely walk into a wall because it is large and they can sense a wall's presence, but will commonly walk into a chair because a chair is smaller and the feeling of the chair's presence is faint.

Blind people do not appreciate when people speak loudly to them because their sense of hearing is heightened. They are often known to speak quietly to others because to them it feels as though they are speaking loudly. This is something that we train blind people to do is to speak loudly and clearly.

Blind people can tell when there is tension in a room or when someone is angry by the sound of a "sigh" from another person or by the "hush" felt in a room. For example if someone is mad at another and others become quiet in the room, a blind person will understand that there is tension even though they have not been told. However, when spending time with a blind person, one must explain what is going on in a situation by describing it in a way that they understand. For example: do not say to a blind person "so and so looks mad" you must say "so and so is mad because they just dropped a hammer on their foot" you must describe the situation for them in ways they would understand.

Questions that blind people may ask:

What does outer space look like?

How would you answer that? This is VERY DIFFICULT to answer. Just ask yourself what outer space looks like if you can't see.

How big is the world?

How high is the sky?

What does a window look like? And what do you mean when you say you can see someone through a window?

What is race or prejudice? Why are people prejudice?

What does it mean when someone looks cool? What does a cool person look like?

**Sports/Hobbies and Interests:**

Blind people don't play a lot of sports.

They can go downhill skiing but the motivation to do it just isn't there because there is no scenery to look at and they do not get the same rush by going down a hill fast because they can not tell by looking how steep they are going. It is also a lot of frustrating effort on their part because they need to be watched carefully so they don't bump into anyone.

Sports that are not commonly played by blind people are:

Hockey, tennis, baseball, soccer, or anything with hand/eye coordination with another object

Sports common for blind people are: speed walking and running, ice skating (with help), rock climbing, weight lifting, track

However, what I have found is that a lot of blind people are not athletically built because the motivation to "look good" just isn't there. The only motivation to "look good" comes from the way society would make them feel about how they look. For example, when they hit teenage age they may hear from their friends more emphasis put on looks but very few blind people care about the way they look. It is others around them who care what they look like.

**Shopping**

Blind people do not like going shopping for items unless they are items that relate to them: like a guitar or a stereo. They typically do not shop for their own clothes. If a blind person is buying a gift for another person, they will seek guidance of those around them to pick something suitable. A blind person wouldn't typically select a wedding ring for a woman, they would have the woman choose it or have help choosing it.

**Depression:**

There is a cycle of depression that is common with blind people:

6-7 years old because they start playing with friends at school and realizing they are different. They have to leave the regular classroom many times during the day to learn special Braille skills and they feel they are missing

out on what the others are doing. This is usually a slight depression that can be lessened by educating those people that are around the child.

Grade 5: puberty starts to hit and girls/boys have crushes on each other but the blind person may not be getting that attention because girls/boys at that age don't really relate well to those that are different, the maturity level isn't there. The blind person will express frustration and depression in a rebellion or by internalizing their feelings. The boy that I worked with was threatening suicide at this age because he began to realize that his life was a struggle. His suicide threat was that he would jump out of a moving vehicle or that he would walk in front of traffic on a busy day. He needed counseling.

Age 16: People this age want their independence and they realize that they will always rely on others around them to help them. They witness their friends getting their driver's license and realize that they cannot get theirs.

20-26: This is the age where the blind person wants to find a soulmate and may have difficulties doing this.

30's usually a blind person is settled in to their life and has made it through so many trials. This is where they realize that they can achieve their dreams and goals. At this age it is rare for a blind person to feel a severe depression. They will have trials but this is the age where their peers are finding their inner and outer beauty attractive despite their disability and they realize all the amazing things that a blind person has to offer.

Blind people don't get sunlight and this is another factor in their depression because light can heal depression in people but not to a person who is blind.

If you ask a 30 plus year old person if they could have an operation where they could see would they want to, most would surprisingly say no they would not because they have learned to adapt so well and seeing things would be unnatural for them.

### **Love:**

Blind people are very refreshing to be around because they do not care what you look like. They only care about the inner you. The boy that I worked with liked when I wore comfortable clothing for him to feel and he liked it



when I wore my hair down (not in a pony tail) but he liked braids because he liked the way that the braid felt.

He had a heightened sense of smell and didn't like it when I had coffee or tea and didn't like strong perfume. He did like more subtle smells such as flowers and baking. He did not like when I used to chew gum or breath mints because they were too strong and he LOVED the smell of my hand cream, it was rose scented.

He was mature beyond his years because he had endured so much so he always liked to hear my conversations with others and he loved to get involved in what adults were talking about. He thought that the girls in his class were immature and silly. He really enjoyed conversation with people and craves intelligent conversation even though he is young. He loves hearing expression in people's voices and speaks with LOTS of expression especially when he is reading his stories. When I used to read to him he would say that my reading lacked expression.

He knew RIGHT away when he liked someone by the tone of their voice and he used to say that he like their spirit.

**Learning:**

Things that are easy for a blind person to learn are:

Music (any kind)

Reading (Braille)

English

Social Studies and History

Things that are difficult for a blind person to learn are:

Mathematics

Physical Education

Science

Art

**More Information:**

Blind people will say things like

“I see” when they understand what you are talking about even though they can’t see.

Or they will say, “He’s doing great, I saw him yesterday”

Or if a person says “watch yourself” or “look out” a blind person will not be offended because they know that you aren’t asking them to literally LOOK out.

**FYI**

Blind people would not typically sign autographs, nor would people typically ask for one. Blind people DO learn to write their name but the learning process is not natural for them. They would only sign their name on something if a signature was required.