

LA ROSA

An Musical Operetta

By Emil Malak

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CAST OF CHARACTERS

America 1840

GIOVANNINA D'ARAGONIA, 30 a beautiful widow engaged to Antonio

ANTONIO BECCARRA, 35, A Plantation owner in Virginia,

SAMUEL, 30, a slave, bought by Antonio moving to Virginia

JESSIE, 22, a slave, in love with SAMUEL

CHORUS OF SLAVES, witnesses to SAMUEL and JESSIE's Love match

CLAYTON HUNT, 48, the brother of GIOVANNINA's dead husband

Milan 1865

GIOVANNI D'ARAGONIA, 24, Bastard son of GIOVANNINA, last of his line, a lesser Prince, blind, an Opera singer and teacher.

CONTESSA VINCENZA Robbiberio, 23, engaged to Prince Giovanni, She is very wealthy but has no Palace. She loves Giovanni's title.

PRINCESS ROSA LAVIGNA BECCARRA, 22, a romantic girl, daughter of ANTONIO and his late wife Clara.

UNCLE LAVIGNA, a Prince, & Brother to ROSA's dead mother Clara.

NATALIA, 24, a gypsy girl, is like a sister/cousin of Giovanni

MARIO, a Cafe Owner, friend of Giovanni, in love with Natalia

CONTESSA BERIO, a society maven in Milan

CHORUS OF SOCIETY BEAUTIES, Women at the party who pretend to Art but adhere to the strict rules of Society

CHORUS OF GYPSIES, Witnesses to GIOVANNI and ROSA's Love match.

CHORUS in the Piazza Del Duomo.

PADRE MATTEI D'ARAGONIA, brother to Giovannina, Uncle to Giovanni, a former Prince, a Priest at the orphanage.

PRINCE RAPHAEL D'ARAGONIA, Uncle to GIOVANNI, administrator at LA SCALA. Wealthy, owned the orphanage where he raised his sister's son. He had Giovanni legitimized, he is his only heir.

VENICE 1866

DOCTORE GIANPAOLO BAGGIO, a friend of UNCLE LAVIGNA

CHORUS OF VENETIAN CITIZENS, Carnival Wedding Guests

SETTINGS:

A Plantation in Georgia 1840

The Sitting Room, The Rose Garden
Outside The Slave Quarters

GIOVANNI'S Apartment overlooking Piazza del Duomo, Milan 1865

ANTONIO'S Plantation in Virginia 1865, in disrepair
The Sitting Room, The Garden
Outside The Mansion, The Road to the North

UNCLE LAVIGNA'S Palace in Milan 1865

MARIO'S Trattoria Bellaggio, in The Piazza del Duomo, Milan

CONTESSA BERIO'S Palace in Milan, The Grand Ballroom & Foyer

La Scala Opera House, The stage door and Stage

The Gypsy Camp

The Piazza Del Duomo, Outside the Cafe, Giovanni's Balcony

ROSA'S Apartment and Garden in Venice

Theatre in Venice

Piazza San Marco, Venice

SONGS:

Ensemble of Slaves page 1	<u>Spiritual/Work Song-Ring Shout</u>
Giovannina Page 07	<u>Tomorrow Might Never Come</u>
Samuel Page 10	<u>AFRICA</u>
Samuel Page 18	<u>In Our Land</u>
Giovannina Page 19	<u>Tomorrow Might Never Come (part)</u>
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Ensemble of Slaves Page 28	<u>No Longer Slaves</u>
Samuel Page 29	<u>MALAIKA</u>
Rosa Page 32	<u>Beauty is Everywhere</u>
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Giovanni and Natalia Page 41	<u>One Day My Dream</u>

Natalia & Samuel	Page 59	<u>Fate was in Charge</u>
Gypsy Ensemble	Page 62	Gypsy Music throughout
Rosa & Giovanni	Page 71	<u>I Give You My All</u>
Giovanni	Page 81	<u>I Hardly Know You</u>
Rosa & Giovanni	Page 83	<u>Strange and Unusual</u>
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C. Vincenza & Society Ladies Ensemble	Page 92	<u>Outsider</u>
Giovanni	Page 95	<u>Bitter Honey</u>
Gypsy Ensemble	Page 99	Gypsy Music throughout the scene
Giovanni & Rosa	Page 106	<u>Love is Joy</u>
END OF ACT ONE	Page 108	
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Giovanni & Rosa	Page 109	<u>Cry For Love</u>
Giovanni	Page 114	<u>I'll be the Rose</u>
Giovanni & Rosa	Page 117	<u>Falling Star</u>
Giovanni & Rosa	Page 121	<u>Until the Morning Light</u>
Mario	Page 129	<u>This Curse (a part)</u>
Giovanni	Page 130	<u>Falling Star(a part)</u>
Giovanni	Page 137	<u>Our Destiny</u>
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Jessie	Page 165	<u>Why Won't You Mend</u>
Samuel	Page 170	<u>Celebrate Me</u>
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Giovanni	Page 175	<u>My Bride</u>
Giovanni, Rosa & Ensemble of Venetians	Page 180	<u>I'll Only Live For Love</u>
THE LIGHTS FADE TO BLACK... <u>THE END</u>		Page 182

PRODUCTION NOTES:

Further Background and research are attached on the flash drive.

Note 1 page 1

The origins of the ring shout are obscure, and it is usually assumed to be derived from African dance. The ritual may have originated among enslaved Muslims from West Africa as an imitation of tawaf, the mass procession around the Kaaba that is an essential part of the Islamic pilgrimage to Mecca. If so, the word "shout" may come from Arabic shaw?, meaning "a single run", such as a single circumambulation of the Kaaba, or an open space of ground for running.[4][5]

According to musicologist Robert Palmer, the first written accounts of the ring shout date from the 1840s. The stamping and clapping in a circle was described as a kind of "drumming," and 19th-Century observers associated it with the conversion of slaves to Christianity.

In his article, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry", Samuel A. Floyd Jr. argues that many of the stylistic elements observed during the ring shout later laid the foundations of various black music styles developed during the nineteenth and twentieth centuries. According to Floyd, "...all of the defining elements of black music are present in the ring...".[7]:52

These basic elements included calls, cries, and hollers; blue notes; call-and-response; and various rhythmic aspects. Examples of black music that would evolve from the ring include, but are not limited to, Afro-American burial music of New Orleans, the Blues, the Afro-American Symphony, as well as the music that has accompanied various dance forms also present in Afro-American culture.[7]

Note 2 page 9

Although numerous rhythmical and sonic elements of Negro spirituals can be traced to African sources, Negro spirituals are a musical form that is indigenous and specific to the religious experience in the United States

Note 3 page 11

A shout or ring shout is an ecstatic, transcendent religious ritual, first practiced by African slaves in the West Indies and the United States, in which worshipers move in a circle while shuffling and stomping their feet and clapping their hands. Despite the name, shouting aloud is not an essential part of the ritual.

Note 4 Page 27

The lyrics of Christian spirituals reference symbolic aspects of Biblical images such as Moses and Israel's Exodus from Egypt in songs such as "Michael Row the Boat Ashore".

Christian hymns and songs were very influential on the writing of African-American spirituals. Slave composers took material from older songs, such as Christian hymns, and the Bible to create something entirely new and special to the culture. Spirituals were not simply different versions of hymns or Bible stories, but rather a creative altering of the material; new melodies and music, refashioned text, and stylistic differences helped to set apart the music as distinctly African-American.[9]

There is also a duality in the lyrics of spirituals. They communicated many Christian ideals while also communicating the hardship that was a result of being an African-American slave. The spiritual was often directly tied to the composer's life.[10] It was a way of sharing religious, emotional, and physical experience through song.

Alternative interpretations

Some scholarship claims that songs such as "Wade in the Water" contained explicit instructions to fugitive slaves on how to avoid capture, and on which routes to take to successfully make their way to freedom.[11] "Wade in the Water" allegedly recommends leaving dry land and taking to the water as a strategy to throw pursuing bloodhounds off one's trail. "The Gospel Train", "Song of the Free", and "Swing Low, Sweet Chariot" are likewise supposed to contain veiled references to the Underground Railroad, and many sources assert that "Follow the Drinking Gourd" contained a coded map to the Underground Railroad.

Note 5 page 77

From Wikipedia, the free encyclopedia

Alexander Sergeyevich Dargomyzhsky (Russian: (February 14 [O.S. February 2] 1813 – January 17 [O.S. January 5] 1869) was a 19th-century Russian composer. He bridged the gap in Russian opera composition between Mikhail Glinka and the later generation of The Five and Pyotr Ilyich Tchaikovsky.

Dargomyzhsky was born in Troitsko village, Belyovsky District, Tula Governorate, and educated in Saint Petersburg. He was already known as a talented musical amateur when in 1833 he met Mikhail Glinka and was encouraged to devote himself to composition. His opera Esmeralda (libretto by composer, based on Victor Hugo's The Hunchback of Notre Dame) was composed in 1839 (performed 1847), and his Rusalka was performed in 1856; but he had little success or recognition either at home or abroad, except in Belgium, until the 1860s, when he became the elder statesman, but not a member, of The Five.

His last opera, The Stone Guest, is his most famous work, known as a pioneering effort in melodic recitative.

He died in Saint Petersburg in 1869, aged 55.

Merchandise

Silk Roses

Prints from Italian Locations La Scala; La Fenice; Piazza Duomo in Milan; Piazza San Marco, Venice; A Gypsy Camp,

Fortune Telling Cards.

Venetian Carnival Masks

ACKNOWLEDGEMENTS

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ACT I

SCENE 1

INT/EXT. 1840 A SOUTHERN PLANTATION. LATE AFTERNOON.

It is 1840, 25 years before the End of the Civil War. To one side we see the well appointed sitting room filled with roses and light. Outside the wall of French doors is a Rose Garden. There are many lovely things in the room, among them is a grand Piano. There is a painting on an easel, hidden under a cloth.

To the other side we see the yard outside some shanty slave quarters. When the overture is almost over. Its rhythm is then taken over by the men being marched down the aisles of the theatre. They are coming in from cotton fields that would be projected beyond the back of the house. Black slaves in leg irons singing a powerful mournful Negro Spiritual. Their chains rattle down the theatre aisles with their heavy stomping steps. Their song resonates from the past abuse and shame of Slavery. There is a leader to their Ring Shout. His deep voice echoes. The chorus responds with a weariness from their long day of work and deep inside history.

Behind the house we can see beyond the Garden to the Green Hills and the gentle gloaming of the setting Sun. Beyond the slave quarters we see the fields of back breaking cotton. The slaves continue their song when they get to the Yard on stage left. The Overseer releases them from their chains for the night. Some folk collapse exhausted, while others begin to prepare the evening meal.

As their song continues. We see two Gentlemen, CLAYTON HUNT and ANTONIO BECCARRA concluding a deal in the Yard as they count out money and after exchanging a document shake hands. The song ends the lights fade in the Yard and come up in the sitting room.

GIOVANNINA, (30), a dark haired pale beauty, sits alone. The Overture is playing.

When it completes a small lyrical melody is the accompaniment for the dance of garden angels in the Rose garden.

DANCE OF THE ANGELS IN THE ROSE GARDEN

We see four lovely angels in amongst the Roses. 2 Black dancers dance in an African Style Ring Shout movement and the other 2 Black dancers in white face dance a light Reel.. They move happily just outside the many french doors. Dancing with the Light, the Roses and the future.

Then SAMUEL, (32) a pale skinned black servant, enters. He is confident and well dressed.

SAMUEL

Miss Giovannina, Master Antonio is here.

Giovannina's eyes light up and she smiles at Samuel.

GIOVANNINA

Thank you Samuel.

She stands to greet ANTONIO,(34) a handsome wealthy gentleman enters the room and goes to her taking her hands in his. He is in the tight fitting Dandy clothes of the time and cuts a dashing figure. Giovannina is light with happiness. He greets her with graceful kisses on her outstretched hands.

GIOVANNINA (CONT'D)

Oh Antonio, Is it done?

ANTONIO

Giovannina Your slaves are bought and will travel with you to our marriage. I told you it would be fine.

GIOVANNINA

I worried you all would get so disgusted with Clayton that you would leave in anger and you might blame me for my silliness.

ANTONIO

Soon, your house slaves Jessie and Samuel will be free when they travel North with you to Virginia and we are Wed.

GIOVANNINA

Our Soon, seems too far away. I am happy to be finally free of this place.

ANTONIO

You've lived here since you were a girl, married young. My Plantation will be a wonderful place to begin again.

GIOVANNINA

I need only you, dear.

ANTONIO

I'll make you happy.

GIOVANNINA

I want to make our happiness echo around us.

ANTONIO

I am a better person because of you.

Antonio nods yes it has been settled before. Giovannina wipes away her tears of joy and fear. Antonio hands her his handkerchief. We see his monogram on it. She keeps it.

GIOVANNINA

I have a surprise for you. I wanted to give you something that will last forever, something that our children can have.

She takes him to the easel and slowly removes the red cloth. She reveals a painting of the two of them. It is well painted. The love between them is evident.

GIOVANNINA (CONT'D)

It was so difficult to keep a secret from you. Do you like it?

Antonio is delighted. He takes her in his arms and holds her close. He caresses the side of her face but breaks away gently to quell the passion he feels.

ANTONIO

You are not just an talented singer but a gifted painter too. I am honoured my Love.

GIOVANNINA

I'll have it framed and give it to you next month at our wedding, but I couldn't wait to show it you.

She caresses him in a way to suggest her interest in him is also a physical attraction.

If you would sit for me tonight I could improve on your eyes in the painting.

ANTONIO

You try to hold me here but I must go back tonight, dearest.

GIOVANNINA

I have been here so long in my dead husbands house.

You are my saviour my darling.

He leads her to sit on the couch.
He holds her hands but tries to defuse the sexual tension.

ANTONIO

Peter was my best friend. When he died, I promised him I would always take care of you. Has his brother Clayton been troubling you again after I spoke with him?

GIOVANNINA

No dear no. Clayton explained to me he had hoped I would marry him.

ANTONIO

We were meant to fall in Love. You are my
destiny my love.

GIOVANNINA

And you are mine, my darling.

ANTONIO

Don't you be worried about the move to
Virginia, You will be truly happy when you get
there.

He takes her hands and they walk
through the garden and stop in
front of a Well. Antonio takes a
small silver coin out of his
pocket.

ANTONIO (CONT'D)

Here Giovannina, make a wish.

She takes the coin and closing her
eyes drops it into the Well.

ANTONIO (CONT'D)

You don't have to tell me. It's bad luck

GIOVANNINA

You know my wish.

He shudders with a premonition but
says nothing.

The Music comes up as the couple enters the sitting room from the garden. The Fireplace warms the room in a golden light. Antonio kisses her goodbye and leaves. Giovannina sings to the painting that hold her hopes of love.

GIOVANNINA (CONT'D)

"TOMORROW MIGHT NEVER COME"

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 is so alive.

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

Clayton watches Giovannina from
outside the doorway

FADE TO BLACK:

ACT 1 SCENE 2

EXT. NIGHT. THE SLAVE QUARTERS A CAMPFIRE IS BURNING OUTSIDE THEIR SHACKS. MANY PEOPLE SIT AROUND IT FOR COMPANIONSHIP

The open fire lights up the faces of the workers at rest. Some have musical instruments and are playing a song. Off to the side, Samuel is holding hands with JESSIE, (25) a girl in love with her Samuel. They know that with a little more patience they will be free and both together in Virginia. She peels an apple for him with a small silver pearl handled knife. The peel is a continuous spiral coil.

Samuel laughs at her cleverness and they are both so very happy.

SAMUEL

It is almost too good to be true. My Moonlight Sweetheart.

JESSIE

We'll be together soon in Virginia. We'll have babies and they'll be free.

SAMUEL

I promised Miss Giovannina's dead husband I will look after her and have. Our family will forever owe for buying our freedom from slavery. Remember our debt. Dear Moonlight, my love we will soon be freed.

JESSIE

It is an easy debt for us my love. Do you think that some day everybody here will be free? Will we go back to our first country.

SAMUEL

Jessie, you were born here. I was born here. Forget about Africa and Liberia. We're never going back there. Don't fret. I have a present for you.

He hands her a small carved wooden box. She opens it. Inside are two wooden cameo brooches. He has made one for her and one for him. They are silhouettes of each of their profiles surrounded by small roses. She pins it to the scarf at her bosom. He wears his on a string around his neck. They kiss. She hands him a small satin pillow she has embroidered. It has their names in a heart. It's made from scraps, but it's made with devotion and love. He kisses her passionately.

CHOREOGRAPHY:

AN ENSEMBLE OF SLAVES

Some new Slaves arrive shackled by the overseer. When they are released to join the others they are greeted with food from the others at the campfire.

Dancing begins with the established Slaves when the song has begun from their make shift instruments. They "mock dance" a Virginia Reel. The reel becomes slapstick comic as the Slaves pretend to be snooty Plantation masters they have on "whiteface" make-up, to the laugh out loud, delight of the others. There is a Field Holler that has the others join in. The new comer Slaves are unshackled and having eaten join in the outside circles of Step Dancing. They become more bold. They dance a more Tribal powerful communal dance. The Virginia Reel falls apart under the stronger influence of the African Culture. The beat changes the dance changes, it is a beginning of blues music from a deeply felt African Spiritual influence.

Samuel takes the lead with his next song.

SAMUEL
(Sings)

"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

(MORE)

SAMUEL (CONT'D)

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 North land
Americans will only be! When we set ourselves free

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

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

Choreography continues:

A shout or ring shout is an ecstatic, transcendent religious ritual, first practiced by African slaves in the West Indies and the United States, in which worshipers move in a circle while shuffling and stomping their feet and clapping their hands. Despite the name, shouting aloud is not an essential part of the ritual.

Samuel and Jessie watch the dancers as they move off in opposite directions.

SAMUEL

We'd best be going back to the house to finish our duties for the night.

Jessie and Samuel move off toward the mansion in the distance.

FADE TO BLACK:

ACT I

SCENE 3

INT. NIGHT. THE SITTING ROOM IN A SOUTHERN MANSION.

GIOVANNINA is ravaged and despoiled. Her clothes are torn and her lip is blooded. There is still a fire, almost smothered in the hearth. Her sewing, some lace tatting, is on the floor tangled. A small tea table is over turned with broken china shards in all directions. Furniture is broken. She weeps.

CLAYTON HUNT(48) her brother-in-law, a tall upper class and dissolute looking, reprobate is hovers near. He is drunk. He rises from the settee where Giovannina is prostrate. He changes his mind and returns he throws her down again as she tries to rise. She is exhausted from crying and screaming. He slaps her and begins to make moves to rape her again.

GIOVANNINA

Noooo, Samuel, Samuel, Jessie, Help me.

Samuel is running through the Rose Garden at top speed. Jessie is at his heels. They come to the French Doors and only hesitate briefly.

Jessie bursts through and runs to Giovannina.

She falls into Jessie's arms and sobs. Jessie tries to cover the nearly naked Giovannina with her own body. This infuriates the scoundrel Clayton.

SAMUEL
(shouting)

Mister Clayton, Sir, please leave the room.

CLAYTON
Curse you, curse you all.

Clayton slaps Jessie. He whips her with his horse whip. She falls aside and struggles back, bloodied to protect Giovannina. Giovannina Screams. Samuel struggles with Clayton. Giovannina grabs the fire poker and bats hard at Clayton's head. Clayton falls to the carpet. All is quiet. They stand for a moment frozen. What has happened is too immense to comprehend at once. Samuel goes to the still body. Samuel has blood on his clothes. This panics him a bit. Then he is resigned to his fate.

SAMUEL
He's dead... He was a mean, evil man.

JESSIE
Samuel, you must run away, quickly. They will blame you.

GIOVANNINA
No. I will tell the truth and say I did it.

JESSIE

No Miss Giovannina. Then all will know the reason why. Mister Antonio will be too 'shamed to marry you.

GIOVANNINA

You're right Jessie the scandal will be too much for him. I would see the shame in his face all our lives. (Pause) I feel too corrupted by this rape.

SAMUEL

I will say, I did the Murder. I should have protected you. You're my responsibility.

GIOVANNINA

No. You are my responsibility. Maybe if we could we say he was raping Jessie and you defended her?

SAMUEL

(embarrassed)

No Maim, He has all the rights to have his way with any of the slaves. Like he did with my Mama when he was 16 and she was just a slave girl.

GIOVANNINA

And so he thought he could rape me, thinking somehow I was his property as well. This is an accursed place. We are all slaves here except the men who use and abuse us.

JESSIE

You shouldn't say That Miss Giovannina. If you don't say it, then you could marry Mister Antonio. Live in his Plantation. Don't say it out loud.

GIOVANNINA

No. We will not say anything. But I did killed him. He did not have my permission.

(MORE)

GIOVANNINA (CONT'D)

It is the truth. (Slightly hysterical) I killed him.

(To Samuel)

What can you do that will give us time to pack and flee?

SAMUEL

We could take the body out to the Barn and say that horse he's been breaking, kicked him in the head. They will be a few days to see if I am wrong in the telling of the tale.

GIOVANNINA

Samuel you must go briefly back to Mister Antonio to tell him that Clayton is dead and that I have gone back to New York to live with my grandparents and sing in the Opera, then when he sets you free, as he promised when he bought you, you can come to join us.

SAMUEL

I can tell him your Story Madam perhaps he will still love you.

GIOVANNINA

No. He will not. I know him in my heart. He will not want to love me. You are sworn to keep my secret. Both of you.

SAMUEL

I swear Miss Giovannina.

GIOVANNINA

Forgive me Samuel. I must take Jessie with me. I can not bare to be alone. I will not stay and be judged for this scoundrels demise. Jessie help Samuel go, that we may gain some time to escape. Get Samuel some clothes and food.

JESSIE

He must keep his wits about him until he is in Mister Antonio's protection.

GIOVANNINA

Yes, you will need the travel letter and train fare. Samuel come later, to New York, meet us there, at my cousins.

She runs from the Garden and back into the house. Jessie falls into Samuel's arms weeping.

JESSIE

I will never see you again.

SAMUEL

You will see me again and we will be old together do not worry.

JESSIE

They may blame you anyway for killing a white man. Please get safely to Mister Antonio then get to the Boat. I have our Baby inside me.

SAMUEL

(Moaning in joy and pain)

Our child, a moonlight child to love.

Samuel falls into her arms and is filled with joy and dread. They then move the body off, out of the garden toward the barn off stage. The light comes up in the shadows at the edge of the stage.

We see Samuel's dread. He is in a limbo, a shadowy place and sings of his fears.

SAMUEL (CONT'D)

IN OUR LAND

Knowing it might be
Along time before I see you again
I just hope not
But I know maybe it's too late

Make believe is all I've got
Make believe keeps me sane
As I hug the satin pillow
I know my love for you lessens my pain.

In the Land of Make Believe
I will pretend that we are together
In my heart, you will always be their forever.
My make believe will keep us together.

Make believe is all I've got
Make believe keeps me sane
As I hug the satin pillow
I know my love for you lessens my pain.

At night I will hold on to the satin pillow.
So soft like your satin skin
So my make believe World
Will feel real.

(MORE)

SAMUEL (CONT'D)

Make believe is all I've got
Make believe keeps me sane
As I hug the satin pillow
I know my love for you lessens my pain

The light fades out on Samuel and comes up on Giovannina. She enters n the Sitting Room. She pulls the painting out of the broken furniture that litters the room.

Jessie enters with travel bags. Giovannina cuts the painting that had once held her hopes of love out of it's stretcher unable to leave it.

GIOVANNINA

"TOMORROW MIGHT NEVER COME" (A PART)

...

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.

(MORE)

GIOVANNINA (CONT'D)

Tomorrow might never come
As long as I live for now,
I can dream of you forever.
Se non ci fosse un domani,
Io voglio viverti adesso,
non faro che sognarti.

Ballet Choreography begins with two dancers entering from either side of the Stage. They notice each other and dance together briefly, then separate to foreshadow the upcoming tragedy.

GIOVANNINA

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 is so alive.

The dancers movements echo the sad and lonely feeling of the Aria. The angels in the rose garden dance to encourage the couple not to part. One angel drops a silver coin in the Well. Another angel takes it out and pockets it to cancel the wish.

GIOVANNINA (CONT'D)

I drop a Penny(Coin) in the wishing well,
Hoping the angels of love
Bring you back with their spell.

Jessie enters with travel bags
Giovannina cuts the painting from
it's frame unable to leave it. She
and Jessie exit. The roses in the
garden die and are blown away. As
Time passes.

FADE TO BLACK:

ACT I

SCENE 4

AT RISE:

INT. NIGHT SPRING 1865 MILAN, TWENTY FIVE YEARS LATER;
GIOVANNI'S APARTMENT. THE BALCONY OVERLOOKS THE PIAZZA DEL DUOMO

The Loft apartment is above
Mario's Bellaggio Trattoria,
connected by large open
backstairs.

It is a large Artist's Loft filled
with light. There is a Piano at
the far end. GIOVANNI (24), A
blind pianist and singer is
wearing dark glasses. He working
with clay on an almost completed
bust of a beautiful woman.

It is just like his beautiful
Mother, Giovannina in the painting
hanging nearby. The same double
Portrait we know. It is
Giovannina, and Antonio, long ago
tied together in Time on canvas.
Giovanni drinks heavily and
carelessly from a bottle of wine.

The CONTESSA VINCENZA (22) sweeps
up the stairs and into the room
clearly not invited. She is a
beautiful wealthy woman,, dressed
in jewels and a haughty Will.

We see it is Contessa Vincenza wanders around the room in examination of all and sundry, largely with disapproval.

CONTESSA VINCENZA

Are you ever going to finish this Bust of your mother? Oh, and I am going send someone to take that painting and have it remounted and framed. Then it will be ready to be displayed in our Palace when we are married.

(She walks over to the painting)

CONTESSA VINCENZA (CONT'D)

If that is your father why didn't she marry him? Why didn't he marry her? Did he die?

GIOVANNI

I am busy go away. Do you want to send someone to remount me for the Wedding. You could make me more presentable. No mysteries revealed today.

CONTESSA VINCENZA

Whenever you are drunk you work on this bust. It is all consuming for you. I can't compete.

Giovanni takes a long drink of wine and considers her.

GIOVANNI

I'm almost finished. It is how I remember my Mother's painting before the accident and I came to live in this darkness. It does bring me comfort. I don't expect you to understand.

CONTESSA VINCENZA

You have a good memory of your mother. It is very like the painting. When you are sufficiently comforted...

He drinks more wine warming to her as she has made, what for her, is a complement, until she dashes all brief goodwill between them with her next words.

CONTESSA VINCENZA (CONT'D)

We need to discuss our wedding we have just weeks to plan and prepare.

GIOVANNI

Damn Wedding. We should put it off. I'm not ready. I'm too busy.

CONTESSA VINCENZA

Whether you are ready or not. Your uncles want you to be settled. When you marry you will inherit your family Palace and property. I'm sure you will appreciate spending my generous income, but where will we live, with your friends the gypsies?

GIOVANNI

What the hell do you know about my friends. They have protected me since I was a child. They are loyal to me.

CONTESSA VINCENZA

I don't want your gypsies around me. The very idea of them being in my Palace frightens me. They might put a curse on our marriage.

GIOVANNI

It will be my Palace. They are my friends. Don't worry I curse you enough for all of Milano.

CONTESSA VINCENZA

You know this is the best solution for both of us. You know I care for you. No one else would want you.

The Contessa leans toward him to kiss Giovanni on his lips. He moves away so that it only brushes his cheek. He kisses her cheek. She goes out in a happy huff. She is used to his temper.

Giovanni moves to the piano and drinks more wine. He begins to sing the words. He can barely sing for the great sadness that overcomes him.

(CONT'D)

GIOVANNI

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.

There are six dancers in the Moon lit Piazza Below. Their faces are painted like the Moon.

On the balcony is a bucket of
water that drips on to them
smearing their expressions and
makeup.

GIOVANNI (CONT'D)

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.

Giovanni is feeling hopeless with
the overwhelming sadness of his
life.

FADE TO BLACK:

ACT I

SCENE 5

EXT. DAY SPRING 1865 ANTONIO'S PLANTATION, IN NEAR RUIN;

The Civil War in the United States is just over. The decay and decrepitude hangs like a shroud on the South. The Glory of the South is a shambles both physically and financially. We see many former slaves of the Plantation now just sitting outside of the Big House. We never saw this place in it's Glory but we can tell it has fallen far.

Along the road, there is a pitiful line of former slaves walking to the North. These rag covered souls carry what small possessions they own, an old cooking pot, a loaf of bread, or a bag of corn.

Samuel, 25 years older, bent on his cane is offering food in front of the mansion. He has brought some meager offerings down from the big house as an act of charity from Miss Rosa.

A Spiritual Song here for the chorus about new freedom but no job and no place to go.

Spirituals were not simply different versions of hymns or Bible stories, but rather a creative altering of the material; new melodies and music, refashioned text, and stylistic differences helped to set apart the music as distinctly African-American.[9]

There is also a duality in the lyrics of spirituals. They communicated many Christian ideals while also communicating the hardship that was a result of being an African-American slave. The spiritual was often directly tied to the composer's life.[10] It was a way of sharing religious, emotional, and physical experience through song.

SAMUEL & AN ENSEMBLE OF SLAVES
(They sing)

NO LONGER SLAVES

Freedom, Freedom, Hallelujah.
Like everything in Life it has a price.
So strange almost lost and afraid,
But looking forward to be part of it all.

I am a Maser, I am Free.
So poor but free. So happy so free.
I am a Maser. I am Free.
So poor but free. So happy so free.

My sweet Mama America, My sweet Mama America,
My sweet Mama America has finally let me free
I'm a Maser I'm Free, I'm a Maser I am Free
My sweet Mama I shout so the eagles can hear me.

I am a Maser I am Free
So poor but free So happy so free
I am a Maser I am Free
So poor but free So happy so free

(CONT'D)

Then Samuel sings mournfully and
alone. He moves toward the house.

SAMUEL
(singing)

MALAIKA,

Malaika, I don't need to wave a flag
to show how much I love my land.
I won't make an anthem make me cry
I don't need a uniform.
We are naked when we're born
I don't have to tow the party line.

Malaika Nukunpenda Malaika
Malaika Nukunpenda 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.

(MORE)

SAMUEL (CONT'D)

Malaika Nuakunpenda 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.

Malaika Nuakunpenda Malaika
This is your land
Malaika Nuakunpenda Malaika
So take it in your hands,
Your life is in your hands.

However high you build a wall
An eagle flies above it all.
This is our land I still believe.

Ballet Choreography:

A black woman dancer dressed in black dances opposite a white man in a uniform. As they dance she rips off the uniform and they dance together.

A white woman dressed in a flag dances opposite a black man dressed in black. The black man pulls the flag from the white woman and they dance in harmony.

Samuel turns to walk back to the ruined Planation. The long line Slaves continue at the side of the road on their way to the Cities of the North. They sing a part of a Spiritual softly as they trudge onward.

ENSEMBLE OF SLAVES

I am a Maser. I am Free
So poor but free. So happy so free
I am a Maser. I am Free
So poor but free. So happy so free

FADE TO BLACK:

ACT I

SCENE 6

INTERIOR, SPRING 1865, ANTONIO'S VIRGINIA PLANTATION.
THE BALLROOM. MANY WINDOWS SEPARATE THE ROOM FROM A TERRACE.
A Grand Piano is at one end of the room. It is early Spring.
The room shows the worn look of a once elegant room.
The War supplied years of deprivation have taken their toll.

There is a sweet girl playing the grand piano. ROSA (22) is playing and singing "Beauty is Everywhere". She has a surprisingly great voice, we think, to be found sitting here, a mystery, alone among the ruins of a room.

ROSA
(Singing)

To all the people of this earth
Beauty is everywhere you look
Forget what is needed of you for a while
Follow me and listen to my style.

Everywhere I go happiness and joy will follow
I make the skies blue, I calm the sea
Wherever I go the World greets me.
You know with me it will always be.

(MORE)

ROSA (CONT'D)

Watch the beautiful birds on the trees
As they whistle gently, oh yes they're free
Just imagine how it feels to be one of them
And you whole World will brighten up again.

Everywhere I go happiness and joy will follow
I make the skies blue, I calm the sea
Wherever I go the World greets me.
You know with me it will always be.

Love is a word we all possess
What's a word without it's meaning
Money makes us rich but not whole
For it can never buy souls

Everywhere I go happiness and joy will follow
I make the skies blue, I calm the sea
Wherever I go the World greets me.
You know with me it will always be.

Rosa plays the piano as an elderly
man enters. Her father,
ANTONIO(60)he is a ruined man. He
moves slowly on his cane in pain.

ROSA (CONT'D)

Buongiorno Papparino. (Hello Daddy.)

ANTONIO

Buongiorno, Principessa, sei molto bella oggi
(Good Morning Princess, you look very beautiful
today) James is a very lucky man.

ROSA

Papa, I am very worried about you. That Pipe
smoke does you no good.

Antonio smiles and nods. He motions for her to sit down beside him. She moves from the Piano to a Settee next to him.

ANTONIO

I feel very tired today. But I am happy to be getting you settled in life with James.

ROSA

No Papa. Before Mama died she promised I could go to Uncle Lavigna in Milan. She said I was her best pupil. Better than anyone she had sung with at La Scala.

ANTONIO

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

ROSA

No Papa. I am not. Will not. I am very sorry to cause you pain, but I don't want to marry.

Antonio pulls his hand away and stands up. He looks at her in amazement.

ANTONIO

What. Nonsense. I'm going to make sure that is the best wedding in all of Virginia.

ROSA

No Papa I never said I would marry. It is my Life's wish to be free to sing.

ANTONIO

You are my only daughter. I am doing this for your future. I am ruined by the War.

ROSA

I don't love James. I Have told you this. I know that you like him. But Papa I don't love him.

ANTONIO

What is Love? Your love will grow in Time for him. I am wiser than you. Love is deceptive.

ROSA

I can't marry him Papa, My heart forbids it.

ANTONIO

Am I hearing you right? Do you think you can actually call off the wedding?

ROSA

If it's my wedding why can't I?

ANTONIO

Do you not understand that we are ruined. James and his family's fortune have survived because they have factories in the North. My Plantation will only survive by our families uniting.

ROSA

I am not a piece of Property to be bargained for and sold. We Slaves are free Papa. Mr. Lincoln has freed the slaves.

ANTONIO

You are being ridiculous.

ROSA

I too, will no longer be used for your benefit.

They are both now standing in this confrontation. Antonio grabs Rosa's arm. He is furious. He shakes her.

ANTONIO

My daughter prefers to become a Opera Singer. A damn Opera Singer.

ROSA

Opera makes me feel alive and closer to my mother.

ANTONIO

You will not have the money to live. You will live off the vagaries of men. You know what that will make you?

ROSA

Your views are out of date Papa. I have my money from Mama.

ANTONIO

Your mother gave up singing for me and for stability and to bring you into the world.

ROSA

One day I hope to become a famous Opera singer and perform at La Scala.

ANTONIO

And if you are an average singer what will become of you then. No family no husband, and you will become dissolute and abandoned. Do you want to become a wanton whore? You will marry. I demand it.

He pushes her down in a chair she is very frightened. He raises his hand.

ROSA

Don't Papa Please.

He stops and takes a step back.

ANTONIO

(quietly)

You do not understand. Years ago before I met your mother I was in Love. This woman ran away from me with hopes to be a famous Opera Singer. I adored her and she never said good-by. She was never heard from again. Love is not what you want Rosa. It is not necessary for happiness.

ROSA

I can only live if there is a hope for love.

ANTONIO

Love will make you a slave. Rosa, you will do as I say.

Rosa rises and tries to stand tall in front of her father. She pulls her shoulders back and raises her little chin.

ROSA

I will take my mother's name. I am my mother's daughter too. Was she a whore?

Antonio grabs Rosa's arm and pulls her towards him. He hisses into her face, furious.

ANTONIO

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

Rosa starts to cry. Antonio storms out. Music comes up.

Rosa sings the same song as at the opening but it is transformed by her sadness. She sings.

SONG: BEAUTY IS EVERYWHERE

ROSA

(through her tears)

Love is a word we all possess
What's a word without it's meaning
Money makes us rich but not whole
For it can never buy souls

I am so sad
My papa is so mad
If I can't be in love
I'll take off like a dove.

Choreography: of A dancer dressed as a wealthy young Girl
She has two servants. They are all crying. They dance in the garden that is outside the many windows of the grand room. They cry. They are crushed like the memory flowers saved in a book, crushed. The servants carry boxes filled with money. A male dancer tries to push wads of money at the sad girl. He showers her with it. She continues to push it away. She steps on the money and walks away into a large heart.

As they exit The Garden Changes...

FADE TO BLACK:

ACT I

SCENE 7

AT RISE:

INT. MARIO'S BELLAGGIO TRATTORIA. DAY, EARLY MORNING,
It is a colourful tourist spot. A friendly place for those on
a Grande Tour and for the Locals as well.
There is an inside staircase down from Giovanni's Apartment
at the back of the Cafe.

MARIO (35) is a robust man, owner
of the cafe. Natalia (24) a gypsy
girl, is the waitress. She wears
colourful clothes and is of a
happy disposition. She is very
protective of Giovanni in a
sisterly way. She has known him
all her life. Giovanni enters by
coming down the back stairs. He is
wearing dark glasses. He has the
cane of a Blind Man.

Mario is with him carrying the
finished Sculpture of his mother's
likeness. They take it down the
stairs at the back of Giovanni's
Apartment into the back of Cafe
below. The cafe is empty. Mario
places it in a prominent spot in
the cafe. He admires it.

GIOVANNI

Mario, is it too heavy for you? They will come
tomorrow to take it to the foundry.

MARIO

Are you trying to insult me or make me work harder my friend.

GIOVANNI

Is it in a good light here.

MARIO

Oh it is magnificent. It is remarkable. Just Like the painting, your beautiful mother.

GIOVANNI

Keep it here for me Mario. It has taken many years of my devotion. It will be safer here in the Trattoria away from the Contessa.

MARIO

This is a good solid place here on this chest of draws. Soon it will be bronze. You will pass by every day and we can all enjoy the work and your momma's beauty.

GIOVANNI

You like it. I am glad.

MARIO

It's so serene, dear Giovanni. She is as serene as the Pietà.

GIOVANNI

Picturing her all my life has helped me more than you know. Have you seen my sister Natalia today?

MARIO

She is in the back washing dishes. I'm going back to start cooking I'll tell her you're here.

Giovanni goes to the piano and starts to play. Mario exits to the Kitchen as Natalia come to join Giovanni at the Piano.

She kisses him good morning. She
sees the sculpture in the light.

NATALIA

Good morning. It looks good there. Mama will see
it when she comes for her Birthday. It's so
beautiful it will make her cry.

GIOVANNI
(ironically)

That's what I was wanting to make more women cry.

Can you stay with me a few minutes I will play you your
poem. Sing it for me, if not for your secret lover.

NATALIA

Thank you. My love for him must remain a secret
you promise not to tell.

GIOVANNI

Yes, yes, but what you need to do is sing this
song for him. He's not a coward you know.

Mario slips in unnoticed and stays
in the shadows across the room.
Natalia will sing the song like an
arrow from her heart.

SONG: ONE DAY MY DREAM

NATALIA

Maybe one day my dream will come true
Can you love what you can't have?
Just be true to your dreams

(MORE)

NATALIA (CONT'D)

And love him no matter what.

And then you will realize
We'll never be apart.

As you sleep
Your dream hugs the pillow
I feel so much joy
No one will ever know
How much I really love you,

I'm sending you this song
Hoping it will wake up your heart
So it can see mine, higher
Flowing like molten fire

And then you will realize
We'll never be apart.
As you sleep
Your dream hugs the pillow
I feel so much joy
No one will ever know
How much I really love you,

What are we without a Dream
In our heart we will always become our Dreams.

Such love is true
No one knows except you
I will always love you
Even if you don't love me.

(MORE)

(CONT'D)

I'm sending you this song
Hoping it will wake up your heart
So it can see mine, higher
Flowing like molten fire

And then you will realize
We'll never be apart.
As you sleep
Your dream hugs the pillow
I feel so much joy

No one will ever know
How much I really love you, but you.

Giovanni continues to play. Natalia gives him a peck on the cheek and picks up her tray to continue to set up the tables for the day in the Trattoria. When her back is turned, Mario pretends to be coming out of the kitchen and joins Giovanni at the piano. Giovanni counts footsteps so he is not fooled.

MARIO

Nice melody. Amazing, who is this new girl you are in love with.

GIOVANNI

Just coming out from the back? Did you hear the words?

MARIO

It has words? No, I was back in the kitchen? ... maybe I heard some words.

GIOVANNI

Natalia was singing for you Mario. Go and talk to her.

MARIO

No one loves me like that. All the women chase after you. You have appeal. I am maybe only a good kisser.

He has directed this across the room to tease Natalia. Natalia is setting tables across the restaurant but hears this and walks toward them.

NATALIA

I thought you went to the bakery.

MARIO

No, I didn't leave yet.

NATALIA

Did you hear my song to you.

MARIO

You must be mistaken. It's me that has secretly longed to kiss you.

NATALIA

I think a kiss from you would be very nice.

MARIO

Now?

NATALIA

Maybe after you get back from the bakery

MARIO

After the bakery?

NATALIA

Oh then we will have to serve lunch.

MARIO

Maybe you'll kiss me after Lunch?

NATALIA

You've kept me waiting so long maybe I should let you wait.

MARIO

No, don't let me wait any longer.

Natalia is all smiles and love she leans into Mario and he responds with a kiss. Giovanni applauds.

NATALIA

I'll go to the bakery. But when I come back I want another kiss.

MARIO

I think that's a wonderful deal.

NATALIA

You were right Giovanni. She does love me back.

MARIO

(To Natalia)

How many kisses can I have today?

Natalia exits laughing. She is happy and in love

GIOVANNI

That was hard work. You are stubborn. Let's drink. I am very thirsty. That is a constant at least.

Mario is giddy with happiness. He pours them both a drink as Giovanni at the piano plays out the scene with a musical reprise of Natalia's song.

FADE TO BLACK:

ACT I

SCENE 8

INT. LATE SPRING 1865, UNCLE LAVIGNA'S PALACE IN MILAN.

It is opulent but comfortable to the elderly man as he sits behind his desk in the large library.

A minor Prince LAVIGNA (70) is a retired elderly statesman. He is examining his recent purchase of some rare old prints with great pleasure. There is another old man with him. It is Samuel. He is worn and used by Time. Rosa has traveled with the old family retainer as her Chaperon. One of the prints the men admire is of La Fenice Opera House in Venice before the last fire. The room is stately. The Palace has been in the family for generations. Uncle Lavigna is a happy man, as he shows his new friend his latest Finds. Both men light up when Rosa enters the room. She goes to her Uncle. She kisses him.

ROSA

Dear Uncle, I am so grateful for what you have done for me. I just know I will be so happy here.

UNCLE LAVIGNA

You belong here Princess. This city will fall at your feet.

ROSA

(laughing off his flattery)

They just need to let me sing.

I feel so free here. Anything is possible.

Grazie Zio.

UNCLE LAVIGNA

If your mother were here today she would have encouraged you to attend the Conservatory at La Scala. I act for her.

ROSA

I miss her joy. Her belief made things happen.

UNCLE LAVIGNA

Thank you for bringing life back into this old Palace. I think you're the same, an optimist like your mother. I remember when we lived in Spain. She fought with our parents until we came back to Milano so she could sing.

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

UNCLE LAVIGNA (CONT'D)

You came safely from America with Samuel. For that I am grateful.

ROSA

Samuel insisted I take him with me as a chaperon and he is as always right about the larger World. Will Papa ever forgive me for running away?

UNCLE LAVIGNA

We old men have long memories you can trust our advice about everything but Love. You are so like you mother. He will see that someday, and remember Love. They had met when she was touring. He was a Great Love for her. She gave up singing for him and you. For Love.

ROSA

Well if I am to one day to realize my dream and sing at La Scala I must have a good teacher. Do you know of someone.

UNCLE LAVIGNA

Yes I do, he is an odd Prince. Very talented..
He believes as your mother once did that opera
is music for everyone. So he is not just loved
by those of our Class but also peasants and
gypsies love him too.

The Uncle takes out a pocket watch
from his vest.

UNCLE LAVIGNA (CONT'D)

I have an appointment with an Art dealer. Come
with me in my carriage and let me leave you
both at the Piazza to tour the Duomo and see
some of the beauty of Milan. I will come by to
gather you up after my meeting.

FADE TO BLACK:

ACT I

SCENE 9

INT. MARIO'S BELLAGGIO TRATTORIA, DAY,

Giovanni enters by coming down the back stairs. He is wearing dark glasses. He has his cane but stops by the Bronze Bust of his mother to touch it briefly.

MARIO

Ma Che diavolo t'e successo? Guardaiti un po Giovanni Morandi! What in the devil's name happened to you? Look at you Giovanni!

GIOVANNI

Don't shout. Please, my head is about to explode.

MARIO

What you need is a buon caffe and a large glass of water.

GIOVANNI

What I need is a doctor. I am going to be sick. I will take a glass of water...

Mario places a glass of water in Giovanni's hand. Natalia smiles and shakes her head continuing with her work.

MARIO

Here Drink. Dear mother in heaven, look at you.

Samuel enters the front of the Trattoria with Rosa. He looks around as if to determine if she will be safe in such a place.

He leans on a cane and is tired from their excursion at the Cathedral. Rosa is excitement itself at her first visit to a cafe. She sits at a table and motions for old Samuel to follow her lead.

She carries some small prints she has purchased of the Church in the Piazza as souvenirs.

Natalia approaches her.

ROSA

Your clothes, forgive me, I have never seen anything like this fashion. Such pretty colours, happy colours, amazing.

NATALIA

I am a gypsy. This is how I always dress. My name is Natalia. Pleased to meet you Miss. Piacere di conoserla, sigorina. And you sir. Are you from America?

SAMUEL

(Smiling)

Yes we are. We've come from Virginia. Forgive me for smiling, you look like someone I knew when I was young.

He sees the wooden cameo brooch that Natalia has used to pin a scarf across her bosom.

ROSA

My name is Rosa and this is my chaperon Samuel.
May we have some coffee, not too strong and 2
glasses of water please?

NATALIA

Samuel?

Samuel nods yes and continues to smile and stare at Natalia as she crosses the room to go behind the bar to make the coffee. She seems a bit shaken. Giovanni is still seated at the bar. At the table, the Tourist Prints of the Church are admired by Samuel and Rosa.

Natalia crosses the room back to the bar area. She whispers her thoughts as a quiet aside.

NATALIA (CONT'D)

(sotto voce)

I wondered for many years, where were you?
So much I've heard so much.
Perhaps Papa it's you, I am so pleased to
finally have you here.
Please, dear God, let him be my Papa.

GIOVANNI

Please Natalia, give me some mints and a
cookie.

As Natalia turns from behind the bar and back into the scene, she glances at the table with Rosa and Samuel.

NATALIA

(whispering)

Here have a dozen mints you need them.

(MORE)

NATALIA (CONT'D)

At your usual table is a beautiful lady. She is very elegant, an American from Virginia.

After downing several mints and a bite of cookie to settle his stomach Giovanni goes to Rosa's table and sits down. Rosa delicately clears her throat.

GIOVANNI

Oh I am so sorry. I didn't mean to intrude. This is my usual table. Oh, mi spiace, no vuelvo distrurbare.

As he gets up to leave they realize he is blind.

SAMUEL

That's alright young man. We are tourists today and happy to meet a local person.

ROSA

Prego Prego, we will move. We can go to another table.?

GIOVANNI

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

SAMUEL

Your sister?

ROSA

Please do sit down sir.

Giovanni smiles. Samuel smiles.

GIOVANNI

I am Giovanni. It is a pleasure to meet you.

Natalia delivers the coffees to
their table.

ROSA

My name is Rosa. Mi chiano Rosa. And this is
Samuel.

GIOVANNI

A pleasure to meet you.

SAMUEL

Natalia, do you have a map of the city I might
see?

NATALIA

Yes it is by the Bar.

SAMUEL

Can you move my coffee there for me? I'll let
you young people talk. I have some questions
about Milan for Natalia.

Samuel takes his cane. It is an
effort for him to walk. They go
across the cafe over to the Bar
side so that Samuel may study a
map of the City and Natalia.

GIOVANNI

Your accent is very different, you're not from
here, but where?

ROSA

I'm from Virginia, in America. But my mother
was born in Spain and father was born in Italy.
I felt I needed to come home.

GIOVANNI

What a coincidence my mother's Grandparents
left Italy for New York.

(MORE)

GIOVANNI (CONT'D)

My mother was born in the state of Georgia in the South of America. Then knew she must come home, So I was born here.

The Trattoria has only a few clients. Samuel watches Rosa's table from the bar as he talks to Natalia. Natalia has the other waitress cover for her with the patrons. She stays with Samuel.

NATALIA

Was the war terrible for you?

SAMUEL

To not be free is always terrible. It is difficult to Dream if you're not free. Now all men in America can dream. Mr. Lincoln will be a great hero forever.

NATALIA

Forgive me but ... Why are you sad?

SAMUEL

(to Natalia in confidence)

The love of my life disappeared many years ago. I hoped I would cross her path here if I came as a chaperon to Miss Rosa. Tell me about you. This Brooch where did you get it? May I?

He asks permission to gently touch the Wooden brooch. She nods yes.

NATALIA

My Mama gave this to me.

SAMUEL

(alarmed)

Did you inherit it?

NATALIA

No. No. My Mama, she is a gypsy.

SAMUEL

Is your father a gypsy too. Giovanni's Father?
You call him brother.

NATALIA

Giovanni is not really my brother, more of an
adopted cousin. My Mama has only loved my Papa.
My father was lost to us in the American War
between the States. His name was Samuel like
yours.

SAMUEL

I so much wanted to reunite with my lost love,
but I was trapped by Slavery, a War and a
curse. Do you understand? Forgive me.

Your mother's name child, is it Jessie?

She is shocked and joyous. They
hug and weep. They both try to
hide their tears.

NATALIA
(whispering)

Papa?

SAMUEL

When did she die?

NATALIA

No No. As a matter of fact today is her
birthday.

SAMUEL

Yes, her birthday.

NATALIA

She is coming here for a party. Mario and I
have been cooking for days. He has gone to
bring her in his carriage.

SAMUEL

She is coming here. Soon?

He becomes very distressed Natalia comes closer to him.

NATALIA

Papa are you alright.

He looks up to her with a tear stained face. He openly sobs. Hearing this Giovanni and Rosa go to them at the bar.

ROSA

Dear Samuel are you unwell.

NATALIA

(with pride)

He is my father.

ROSA

Samuel is this true, have you found her?

Samuel fumbles for the matching wooden brooch he wears under his shirt on a string around his neck

SAMUEL

This is my daughter. She wears her mothers Brooch. See I have one too .

He shows them the matching brooch and Natalia and Rosa fall on him weeping with joy.

He starts to pull himself together in a noble and grand way.

Giovanni takes Rosa's hand and they go back to their table to give Samuel and Natalia some privacy. Samuel holds Natalia's hands in his.

SAMUEL (CONT'D)

I have dreamed of this day dear little one.

(whispering)

Moonlight infant. You are free.

NATALIA

We have prayed for you Papa. What is your dream Papa.

SAMUEL

I have dreamed of being with you and your Mama.

NATALIA

I haven't found dreams to be practical Papa. This is my first dream to come true.

SAMUEL

You must have dreams to live dear little one.

NATALIA

I wish I was more romantic. Why can't Practical be Romantic too? I wish for Mario to fall in love with me. I dream of a settled life of children that can be well educated.

SAMUEL

Yes, you have wonderful dreams. Tell me about your children. My Grandchildren.

NATALIA

I think we'll have two.

SAMUEL

Yes two is good.

NATALIA

I think they should be doctors. That is a good profession, No? I do have practical dreams for my children too.

SAMUEL

It is what a parent does. Hope for a better life for their children.

(MORE)

SAMUEL (CONT'D)

Remember we become what we dream. I know from experience. You must be free to dream. You and your children will forever be free to dream.

NATALIA

Mama has waited for you for so long. For 25 years Papa.

SAMUEL

I worry how her old heart will take this news.

NATALIA

She has only breathed for the Sight of you again, when all she could do was despair. She remembered you and had hope.

SAMUEL

Forgive this old Slave these last 25 years of abandonment.

NATALIA

Papa we have always loved you. Like the Sun in the Day, like the Stars in the Night Sky, you shone on us all my life.

They sing together.

SONG: FATE WAS IN CHARGE

NATALIA (CONT'D)

I wondered for many years, where were you?
I wondered for many years, where were you?
So much I heard so much
Papa, I am so pleased
To finally have you here.

SAMUEL

So sorry I wasn't able to come
Fate was in charge
Distance kept us apart
I have tried.

NATALIA & SAMUEL

I have tried.
I have tried.
Now at last you are here
It's all I need

Together, we will celebrate
And leave behind the Fate.
Together we will never be apart
Father and daughter we love
It's not too late to start.

They touch each others hands and
try to breathe the same air and
to share the same warm light.

NATALIA

Aren't you angry that they kept you as a slave?

SAMUEL

I was a slave to them. They owned me, but I never let them take my heart and mind.

NATALIA

But Papa, don't you hate the slave owner for not setting you free?

SAMUEL

Child, forgiveness makes you free.

NATALIA

What else to you dream about Papa?

SAMUEL

I dream for my America one day to have a Black President that will help folk, like Mr. Lincoln has, to be free from poverty and injustice. Tell me about your brother, Giovanni.

NATALIA

We grew up together. My mama took care of him when his mother died when he was born. His Mama and mine were old friends. Are some folk born lucky and others born unlucky Papa?

SAMUEL

No, if you are free, you create your luck in life through hard work and perseverance and truth.

SAMUEL (CONT'D)

Your Mama will arrival soon.
My moonlight girl. I am a lucky man.

They exchange smiles.

Whilst across the cafe and back at the table. Giovanni and Rosa are very taken with each other.

GIOVANNI

How long will you visit in Milan.

ROSA

I am here to stay. I am to study music at the conservatory.

GIOVANNI

The Conservatorio di musica? Congratulations!
Opera?
Without Opera we are lost souls.

ROSA

You enjoy Opera as well?

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

Ah, but you dreamed of the Teatra alla Scalla di Milano. I know exactly how you feel. When I play and sing the world is perfect

ROSA

Are you famous?

GIOVANNI

Yes, The Opera Masters do don't think that I deserve my popularity. I am not "traditional enough". It appears that everyone else enjoys my music. That is what matters to me. What music do you write?

ROSA

(pausing)

Oh...I write poems, lyrics. One day I hope someone can put music to my words.

GIOVANNI

I am sure someday someone will.

We see the open, flower decorated, Carriage has pulled up outside the Bellaggio Trattoria.

It is filled with the many gypsy friends along for the ride and Jessie's birthday party. They play music.

Mario drives the team. Jesse is in the seat of honour unaware of her future surprise and destiny.

Jessie enters the Trattoria and everyone stops there is a moment then applause. Jessie thinks it is for her Birthday and makes a pretty curtsey. She is on the far side of the Trattoria.

Samuel stands off to the bar side with his hand on his heart, like the Dante in the painting as Beatrice walks by him unknowing.

Mario is at Jessie's side and another gypsy woman is near by. Jessie looks for Natalia across the room. Natalia comes next to Samuel to support him.

The patrons in the cafe look from one to the other of the long lost lovers. The room falls silent.

Mario instinctively takes Jessie's arm to support her. Jessie pulls some eyeglasses from her pocket and shades her eyes to see better. She sees Giovanni and moves toward his half way position. He stands to go to her by her voice.

JESSIE

Giovanni is that your cousin across the room?
Who is that she is with? My old eyes have cried
too much to see now, what I have most desired.
He is so familiar. But how has he become an old
man? See his broad shoulders, his proud head
and that sweet face with the sun shining on it.
(Shouting) Natalia? Who are you with.

NATALIA

Fate has brought him home to you Mama?
(Whispering) Home at last.

Across the room Natalia has paused to help the old man come forward. Jesse has collapsed in Mario's arms and begins to weep. Samuel walks forward with outstretched arms. Tears stream down his cheeks. Natalia holds him up and they move toward Jessie. Natalia is sobbing. Giovanni and Rosa are in awe of this Great Love reunited. Samuel having walked the length of the room is still supported by Natalia.

All the Gypsies and Patrons have stopped to see this Drama. They are frozen by the heartbreaking reunion. Everyone watches the old couple as Samuel walks on unsteady feet. He comes to Jessie. Her sobs fills all the Time between them and echoes back.

ROSA

(with recognition)

Samuel and Jessie.

JESSIE

Samuel.

Jessie places her hand on the side of his face they are still supported by Mario and Natalia. As they drink in the sight of each other. They have been thirsty for 25 years. Their parched hearts swelling at the sight of the other until they laugh with relief.

JESSIE (CONT'D)

Children, this is my dear Samuel lost to me all these years of our lives. Dear Natalia, is this what you have prayed for?

This is your Papa here to love you.

SAMUEL

Separated by Slavery and War, none mattered to me when I had lost you both.

JESSIE

I could not believe that they had killed you, for that scoundrels life.

(MORE)

JESSIE (CONT'D)

I felt you alive, somewhere. Though fear
haunted me on rainy nights. (Pause) Master
Antonio kept you a Slave. Kept you from me all
these years? He broke his promise.

Rosa hears this about her father
and buries the shame on her face
in Giovanni's shoulder.

SAMUEL

It has been the very thought of you both, that
has sustained me in my meager life. Without you
to see in my dreams I would have been nothing.
My Moonlight.

JESSIE

My Eagle.

As they collapse they are helped
to chairs by the young people.
Natalia falls to the floor to weep
at their knees.

SAMUEL

I am no Good to you my Love. I do not have long
to live.

JESSIE

(through her new tears and shock)

You are All that is Good for me my Love.

SAMUEL

I could not get free to find you. Moonlight.

JESSIE

What man has kept apart let God join together
again my Eagle.

As Slaves we were joined by longing.

(MORE)

JESSIE (CONT'D)

Through the many years that we felt the contempt of our Country on our dreams and bodies. I will sit here a bit, with my lost love.

Jessie takes Samuel's hand in hers.

Mario goes off to the kitchen with Natalia. Giovanni and Rosa go to the piano. The Men to move tables to prepare for the Birthday party.

Gypsy Music overtakes the preparations.

A happy Melody from the scene opening can repeat here by the Gypsy Ensemble as the preparations unfold and Jessie and Samuel hold hands and talk privately, caressing each others face.

Many people bring out trays overladen with food. Samuel goes to the piano and brings back Rosa and Giovanni to sit across from him and Jessie. Natalia sits on his other side after she brings more trays of food to them.

We are engulfed by spirited Flamenco dancing and Flamenco guitar playing:

There is Flamenco Choreography during the Gypsy songs.

JESSIE (CONT'D)

Together.

SAMUEL

At last.

MARIO

Let's all sit down together, and have a small meal. Do you know Italian food.

Everyone laughs at Mario characterizing the masses of food as small.

SAMUEL

(smiling with great happiness)

Not ever. It all smells so good.

MARIO

This is Melanzane Al Beccafico you might call it Aubergine or Eggplant?

NATALIA

Try this Papa this is Spaghetti alla Salsa Murista Taratata my Mama likes this Papa.

JESSIE

Taratata means clash like between armies but there is also a wild dance to kill the poison from a spider bite. It is from Sicily but also from Africa where the Arabs made a Tarator sauce made with nuts and bread.

SAMUEL

What a marvelous place, even the food has history to tell.

They enjoy filling their plates from the many choices of wonderful food. Samuel is very happy.

Rosa watches Giovanni inhale all the fragrances of the food and she tries to enjoy the food this way as well.

SAMUEL (CONT'D)

Never in my life have I seen such strange food. I am sure I am in another world with the wonderful smells and colours of it all.

NATALIA

You will enjoy it. Try this. Let me show you how to put the Pasta on the fork. You see you twirl it.

Natalia gently fusses over the old man. She dotes over him with genuine affection. Both Jesse and Natalia keep touching him to make sure he is not an hallucination.

MARIO

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

ROSA

Thank you Mario, Giovanni, Natalia. How wonderful it all is.

MARIO

La miglior cucina in tutta Milano. (the best cuisine in all of Milan) You will love this Cinghiale alla Cacciatora, It is my specialty. Prego signoretta, buon appetito.

NATALIA

Thank you Mario.

MARIO

For you anything Natalia, for your family.

ROSA

Grazie Mario.

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 meet
before.

ROSA

Maybe in another life? I have just finished
writing a song. I wrote it while I was on board
the ship. I would like to dedicate it to Samuel
and Jessie.

GIOVANNI

What is the song about?

ROSA

It's all about falling in love with someone who
will always be there for you no matter what.

She looks at Samuel and Jessie.
Rosa is flustered she remembers
her father kept them apart. She
picks up a glass of water and it
drops to the floor. Natalia
springs forward to her aid.

NATALIA

No, I'll clean it up don't worry.

Natalia picks up the glass and
spits into her breast 3 times.

She takes a small piece of glass and pricks her finger she makes the sign of the cross in blood.

JESSIE

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

Samuel pats Rosa's hand to comfort her. The Trattoria is beginning to fill with customers. The other staff serving make the afternoon party run smoothly. The food and wine flow freely. The Gypsy music that was in the background stops as they join in the meal. Mario watches Natalia. He is happy to love her in the glow of her family.

NATALIA
(to Rosa)

Giovanni is not just a singer but also a composer.

JESSIE

Our Giovanni is very talented.

SAMUEL

My Rosa is also a great opera singer.

MARIO

Will you both perform for my customers?

GIOVANNI

Well Rosa, lets try and put some music to your song. This is how Mario pays me, wonderful food and free drinks, though I am drunk with our meeting.

Giovanni leaves the last of the wine in his glass.

Rosa eyes at him up and down. She smiles at Giovanni. He almost warms to it. He puts the glass down before it is emptied. Unusual for him. Mario notices too.

Giovanni moves to pick up his cane. Rosa is watching him. It starts to fall. She catches it before it hits the floor.

ROSA

I've got it.

GIOVANNI

Good catch.

Giovanni extends his arm and Rosa leads him to the Piano. They sing.

GIOVANNI & ROSA

I GIVE YOU MY ALL

Mi Chiedi Comemi Sento,	You ask me how I feel,
Ed Io non seche dirti,	I just can't describe it,
Nel profondo del mio cuore heart	But somewhere deep in my
Hai inciso	You inscribe it.
Ora sono tuo	Now I belong to you
E tuoi miei sentimentti	And I feel for you all alone
Mai non ti lascerò.	I'll never let you go.
Amarti ed essere da te amato you	Loving you and being loved by
E tutto cio che	Is all that matters in my

life

M'importa in Vita

Quando mi chiamerai io ci sarò I'll be there whenever you
call

E tutto me stesso to darò 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,
Così come tu ami me, io ancor più amo te
Così come to adoro, mai non to 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 to adoro, mai non to lascerò.

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

Ballet Choreography: Set in the Square outside the Trattoria. Giovanni's Apartment balcony is above the Piazza. A male dancer is gesturing his arms upwards toward the balcony. Suddenly a female dancer appears on the balcony. She is dancing looking extremely happy. She climbs on the rails of the balcony, loses her balance, trips further and falls over the edge. The male dancer with his arms wide, catches her.

GIOVANNI & ROSA (CONT'D)

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

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.

Choreography: The male and female dancer are opposite each other in a very loving way. He opens his arms and she willingly, quickly moves towards him. She lets herself go without hesitation. They both dance as one.

FADE TO BLACK:

ACT I

SCENE 10

INT. THE PAGANI PALACE. EARLY EVENING.

It is a splendid palace. Many fantastically dressed minor Royals and upper society couples are arriving at the door and being relieved of their wraps as they glide through the foyer and toward the grand ballroom.

The library and the refreshment rooms are off to the side.

There is an elaborate Ballet Waltz in the centre of the room.

Rosa and Uncle Lavigna arrive.
They are in the reception line and waiting to be greeted by the CONTESSA PAGANI (40) and her older husband.

UNCLE LAVIGNA

(to Rosa)

Sempre piu bella, la mia principessa (always more beautiful my Princess) You are going to meet Milan's highest society. As well as many famous opera composers and singers. All will be at the Palace Pagani this evening. It is the perfect opportunity for you to become more familiar with those of your rank in our city.

ROSA

What is the occasion?

UNCLE LAVIGNA

It is our annual charity event for Saint Eusebius. When Attila the Hun destroyed our City Saint Eusebius helped rebuild it in 453. There are historical buildings we try to protect.

ROSA

I am amazed at how much history is here and how new America is.

CONTESSA PAGANI

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

UNCLE LAVIGNA

Please allow me to present my niece from America. The Princess Rosa Lavigna. The last of my line. Rosa this is the Contessa and Count Pagani. Rosa will be studying at The Conservatorio di musica as her mother did before her.

CONTESSA PAGANI

Oh America, welcome home dear. Let me introduce you to some of my guests. Leave her to me, Signor Lavigna.

The Contessa Pagani takes Rosa by the arm and they stop to admire a room off. It is the library filled with Art and books.

CONTESSA PAGANI

You will have to come back and borrow some books. I have quite a collection of British and American Novels. Have you read the Journey to the Center of the Earth? Very fantastical.

(MORE)

CONTESSA PAGANI[] (CONT'D)

In the end they do come home to Italy inside a
Volcano!

ROSA

Does that mean that Italy is the centre of the
earth?

CONTESSA PAGANI

You are a clever girl.

Do come when we can chat. Milan Society may
have an indecipherable code for you, as girl
from America.

ROSA

Thank you Contessa. You are very kind.

The Contessa releases Rosa to fend
for herself. Rosa almost falls to
the lure of the Library. When she
is distracted and notices a group
of fluttering laughing women. She
moves towards the ladies. Her eyes
widen. Giovanni is sitting
surrounded by many beautiful,
adoring women. Next to him stands
Natalia, looking extremely bored.
She notices Rosa and quickly
shortens the space between them.
But is interrupted by the arrival
of Uncle Lavigna to Rosa's side.
Natalia returns to the circle
around Giovanni. Rosa smiles at
Natalia.

ROSA (TO UNCLE LAVIGNA) (CONT'D)

Tell me. Who is that man who is surrounded by all of those women? I met him this afternoon, but who is he really?

UNCLE LAVIGNA

He is the famous Giovanni D'Aragonia. The great singer and composer. He is the Prince I was going to introduce you to. However it seems that you have already met and performed together at the Bellaggio Trattoria.

ROSA

Yes it was quite a coincidence. It must have been meant to be. He is a wonderful singer and now you tell me he is a well respected composer.

UNCLE LAVIGNA

He is also a very talented sculptor. It is unfortunate that he lost his eyesight in a sports accident when he was nine years old. His mother died at his birth and he was raised by his uncles and the gypsies too.

Natalia whispers in Giovanni's ear. He stands up. She escorts him towards Rosa and Uncle Lavigna.

GIOVANNI

Good evening Signor Lavigna. A pleasure to meet you again Rosa.

UNCLE LAVIGNA

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

GIOVANNI

Yes Signor I thought it no harm to introduce myself since you had already arranged for us to meet. You have a very talented niece. I am looking forward to working with her. She has a great voice.

Both Rosa and her Uncle see through his ruse and are amused. He is bit too charming.

The Contessa Pagani is just off to the side she gestures for Uncle Lavigna to join her other group of older royals. There is a dispute about an old shared memory.

CONTESSA PAGANI

Oh Lavigna come help us remember the composer of "Esmeralda."

UNCLE LAVIGNA

Excuse me Giovanni our hostess calls to me to solve an obscure reference. Like you I am also in demand by the women for my knowledge.

Giovanni and Rosa smile as he walks away. Music plays. The Contessa Vincenza has been talking to a group her friends. She notices that Giovanni is now alone with Rosa and quickly excuses herself. She rushes toward them.

CONTESSA VINCENZA

Good evening. I am the Contessa Vincenza Robbiberio, Giovanni's fiancée.

Rosa is shocked. She extends her hand which Vincenza ignores.

The women from Vincenza's group and Giovanni's admiring group move discretely closer to easier overhear their conversation. The older group is oblivious.

ROSA

I am Rosa Lavigna Beccarra.

CONTESSA VINCENZA

We simply must invite you to our wedding now that you are here from America, (choking) Princess.

GIOVANNI

What wedding is this Vincenza? We are no longer engaged. I have explained this to you many times.

CONTESSA VINCENZA

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

She is mortified. The nearby ensemble gasps. The Contessa Pagani has during this conversation, moved to the front of the Ballroom, to better Announce...

CONTESSA PAGANI

Honoured guests it is my pleasure to introduce to you our dear Prince Giovanni.

Giovanni takes Rosa's hand and leads her to the front of the room leaving Vincenza behind as the crowd moving forward closes in around her. She raises her chin, breaking away and moves across the empty ballroom with a group of gossiping friends.

GIOVANNI

My friends, a few weeks ago. I first had the pleasure of meeting this gifted singer. She has returned home to study at the Conservatorio di musica. She is an artist that I am sure will surprise you with her talent to both sing and write.

CONTESSA VINCENZA

(sotto voce to her friends)

She will regret this association. He will abandon her as he did me. But will the fool become a wanton and her undoing at the mercy of his charms?

GIOVANNI

Allow me to introduce The Princess Rosa Lavigna Beccarra. I know you will realize as I did, although she is a mystery to me and I hardly know her, we should want to be with her always.

The women off to the side with C. Vincenza cast aside their Fashion Masks and ensemble as if for a rumble they comfort Vincenza. Their real faces are contorted in rage. The rest of the Audience is enchanted by Giovanni.

GIOVANNI (CONT'D)

I HARDLY KNOW YOU
SEI TUTTO CIO' CHE L'AMORE PUO SEERE

Dal nulla sei apparso	Out of nowhere,
Nella mia vita	You've come into my life
Ti sei infilato	You've let yourself into
nel mio cuore	My Heart
Ogni giornoti aspetto,	Everyday I wait for you
quando siamo assieme	When we are together,
Spero d'esserlo	My hope is to be with you
sternamente	Forever
I hardly know you,	
Yet you're part of me,	
You're all that love can be,	
To this love I surrender	
Ti conosco appena	
Ma fa gia parte di me	
Sei tutto cio che l'amore puo essre	
A questo amore m'arrend	
Cosi timido e sensible	so shy and sensitive,
Sei un mistero che non oso	You are a mystery that I'd
-	rather not unfold
Possiamo vivere in un mondo	We can live in a world
tutto nostro	of our own

Ti conosco appena

ma fa gia parte do me
Sei tutto cio che l'amore puo essre
A questo amore m'arrendo

I hardly know you,
yet you're part of me,
you're all that love can be,
to this love I surrender

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

Ballet Choreography:

High above the Ballroom are Two Dancers representing the Lovers. She wears a mask. He has Blind Glasses. They are wrapped in the Ribbons that bind and free them as they dance toward and around each other and over the heads of the party. He pulls her towards him,

GIOVANNI (CONT'D)

I hardly know you,
Yet you're part of me,
You're all that love can be
To this love I surrender

Ballet Choreography:

The Dancers caress. He touches her as they dance together. He gently removes her mask and runs his fingers over her face.

She swirls down unseen to the corner of the Ballroom and disappears. He goes dark, high in the rafters.

Giovanni moves toward Rosa
inviting her to join him for a
duet. The crowd watches him as he
raises his hand to speak.

GIOVANNI (CONT'D)
(to the audience)

This song is about when you meet someone, some
where and somehow you feel you've meet this
person before. This person has awakened a place
in your heart that you cannot describe with
mere words. I hope that this feeling will last
forever.

GIOVANNI AND ROSA

STRANGE AND UNUSUAL

L'amore e appena una parola
tutti amiamo, non cisi scappa
il nostro, spiegartelo non so
E'estremante raro
Tutti ripetono,
I love you, ti amo ti amo
Ma per me e' un sentimento

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

cosi strano, strano ed irreale

Strange and Unusual

I'm falling, falling
without wings

I'm falling, falling
without wings

Knowing you'll be my ground
Strange and Unusual

Knowing you'll be my ground
Strange and Unusual

Only once to be found

only once to be found

Sto cadendo, cadendo senza le ali

I'm falling, falling

-

without wings

Sapendo che sarai tu la mia terra

Knowing you'll be my
ground

-

Strano, strano e Raro

Strange, Strange and unusual

Strano, strano ed insolito

Strange, Strange and unusual

Per gli altri siamo un mistero,

To others we are a mystery

Nelle tue braccia m'abbandano

In your arms I abandon

-

myself

sciogliendomi senza lottare,

Without persuasion or

-

struggle

senza opporre resistenza

Because I'm so in Love

perche sono innamorata

I'm so in love

I'm so in love

Ballet Choreography:

Above in the rafters of the ballroom there is a hanging vertical heart outlined in Red Roses. The heart is in darkness. There is a male dancer inside it. He is caught up in the ribbons and spins down to the ballroom floor.

GIOVANNI & ROSA

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

Ballet Choreography:

At the base of his descent, looking up and waiting for him is a female dancer dressed in a white satin gown. She gestures toward him as he descends. The heart glows and becomes bright. The lyrics are as if they belong to the dancers

GIOVANNI & ROSA

Strano, strano e Raro	Strange, Strange and unusual
-----------------------	------------------------------

Strano, strano ed insolito Strange, Strange and unusual

Ballet Choreography:

The two dancers embrace on the dance level and dance together dancing their way slowly back up to the heart during the chorus.

(CONT'D)

GIOVANNI & ROSA

I'm falling, falling without wings
Knowing you'll be my ground
Strange, Strange and Unusual
Strange, Strange and Unusual

Contessa Vincenza is furious. As
the crowd applauds, she storms
toward Giovanni.

CONTESSA VINCENZA

Giovanni, I am not finished with you yet. This
is ridiculous. I know you are just infatuated
with this child. You will always be mine.

GIOVANNI

Please let me help you to a more private place.

She grabs his elbow. They move to a corner. She continues to viciously hiss at him.

CONTESSA VINCENZA

She is not like us. You and I are survivors in this social battlefield. Don't expose yourself to the barbs of their discontent and ennui. Let me protect you from them.

NATALIA

This way, Giovanni.

CONTESSA VINCENZA

That's right you little lap dog Gypsy, always to the rescue.

Natalia ignores her with dignity. He says nothing. Natalia takes his elbow and leads him toward Uncle Lavigna and Rosa.

The ranks of the ensemble close behind Contessa Vincenza. They hold aside their Fashion masks. Their real faces are vicious and horrible.

SONG: OUTSIDER (A PART)

CONTESSA VINCENZA AND THE
ENSEMBLE OF SOCIETY WOMEN

Why are you here?
There is no place for you in our Society
La Scala for you will never be
All that we see is a witch
All that you are is simply a bitch.

Rosa and Giovanni rejoin Uncle
Lavigna in a different part of the
room. Natalia has left them.

UNCLE LAVIGNA

You harmonize and synchronize well 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.

ROSA

Thank you Uncle.

GIOVANNI

As you know sir that establishment does not
agree with my style. All I want is for the poor
as well as the rich to enjoy Opera. Your soul
can not be measured by how much money you have.

UNCLE LAVIGNA

It is a battle I fear you will be fighting for
a long time to come Giovanni. As both a Prince
and an Artist you may just succeed.

GIOVANNI

Sir, it is not as a Prince but as a man in love
I ask you for permission to court your niece.

(MORE)

GIOVANNI (CONT'D)

I hope to win her heart and then her hand in marriage.

UNCLE LAVIGNA

I am happy for you both. You have my blessing.

They all three kiss and touch each others faces tenderly.

UNCLE LAVIGNA (CONT'D)

(laughing)

Now if you will excuse me I will be going home to rest. Do you want to stay, Rosa, my dear? I can send the carriage back for you.

ROSA

Yes thank you Uncle. I would very much like to stay here longer.

GIOVANNI

If I may Sir. I would be happy to take Rosa home.

UNCLE LAVIGNA

(warmly laughing)

It would not inconvenience you?

GIOVANNI

I will be delighted to escort her home.

UNCLE LAVIGNA

Good night. Have a wonderful evening. Will you walk me out dear?

Rosa smiles as a gaggle of young girls descending on Giovanni to autograph their programs. Natalia moves back to their circle and indicates that she will see no harm comes to him.

Rosa walks Uncle Lavigna toward the door. When they get to the Foyer they kiss and he departs. He continues on outside and as Rosa turns in the foyer to return to Giovanni and Natalia, she is confronted by Contessa Vincenza. The Contessa is steps from a wall of her fashionable bully friends. Vincenza has had too much wine.

CONTESSA VINCENZA

Non c'e piu niente per te!
(There is nothing for you)
Ritorna in America
(Go back to America)
non hai talento la tua voce non passione
(You have no talent, your voice has no
passion.)
Lo stai solo usando per diventare famosa!
(You are using him to get famous)

C. Vincenza blocks Rosa from entering the Party rooms.

ROSA

Will you please step aside and let me through.

CONTESSA VINCENZA

You have no 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 spectacle of yourself. Think about who you are trying to convince. Even if he didn't love me, why don't you understand that he doesn't want you.

CONTESSA VINCENZA

You are in for a surprise if he can toss me aside what hope is there for a country mouse like you.

These words strike Rosa like a slap but she shakes it off and pushes past the Contessa and into the room. She walks across the room toward her friend Natalia as she protects Giovanni from his adoring fans.

The Society ensemble gather around their friend the Contessa and sing about the treachery of Men and Love.

SONG: OUTSIDER

CONTESSA VINCENZA AND THE
ENSEMBLE OF SOCIETY WOMEN

Why don't you go back
I will bury you if you stay.
An Outsider.
Go back to America.

CONTESSA VINCENZA

My Giovanni will use you
Then will eventually let you go
Like all the ladies before you
Believe me I know.

ENSEMBLE OF SOCIETY WOMEN

Why are you here?
There is no place for you
In our Society
Why are you here?

There is no place for you in our Society
La Scala for you will never be
All that we see is a witch
All that you are is simply a bitch.

Who does she think she is?
Who does she think she is?
She wears her face Like a witch
She's a Wanton She's a Bitch

FADE TO BLACK:

ACT I

SCENE 11

EXT: NIGHT; WE ARE DOWN A DARK SIDE ALLEY AN OLD UNFAMILIAR DOOR IS AHEAD WHAT IS BEHIND IT IS IN DARK.

Giovanni and Rosa are walking together arm in arm. They are so in love they seem to float ahead as one. They get to the door and Giovanni raises and lowers a large door knocker. He also gets a large old skeleton key from his cloak pocket and unlocks the door. Rosa is mystified. He waves her off with a smile. He bids her to push open the door. They move through a backstage area and find themselves on the stage of a beautiful theatre. They move center Stage. Rosa is stunned. With 3D Projections on the audience theatre we realize we are with them on Stage at La Scala. It is very dark. Giovanni whispers to Rosa just as Uncle Raphael enters with a lantern.

GIOVANNI

Don't be surprised, my old Uncle is coming.

ROSA

How can you know?

GIOVANNI

I can hear his cherished footfall. As I can hear yours, when you're near me.

UNCLE RAPHAEL

Buonasera, Giovanni. I have been waiting for you. I have left some light in the theatre for you as you requested my boy.

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 so magnificent, so elegant.

They proceed centre stage. Zio brings a tray on it a bottle of wine with two glasses, some bread olives, cheese and little cookies. He sets it on the Piano.

UNCLE RAPHAEL

Giovanni, ti lascio - chiamami se hai bisogno - sono di spora. (Giovanni, I will leave you now. Call for me when you wish to leave; I will be upstairs.

The old man smiles at them both and moves off stage.

GIOVANNI

Raphael is my Uncle. He was in charge of the Orphanage. When my mother died, I went to live with him. Uncle is now in charge of the La Scala administration.

ROSA

So Raphael and his Brother Padre Mattei looked after you.

GIOVANNI

They are my direct family. Jessie was a friend of my mother. Natalia is her daughter and so I am Natalia's adopted brother, adopted cousin.

I can come here to sing but the great hall is always empty.

ROSA

I've always dreamed of singing at La Scala like my mother.

GIOVANNI

Take me to the piano please. I have composed music to your words.

ROSA

My words?

GIOVANNI

Your poem. You left a notebook at Mario's with some of your poems. Natalia read them to me. I have chosen this one.

GIOVANNI (CONT'D)

BITTER HONEY

Quiero Sentir tu cuerpo	I want to feel you
Con mis manos	with my hands
Palpaer tu emocion	Sense your
Con mis labios	Emotions with my lips
Abrigar to alma	Embrace your soul
Con mi corazon	with my heart
Ahora en pedazos	I'm in pieces and
Y fuera de control	out of control
Me enamore, lo se,lo se.	I've fallen in love, I know,
	I know

No me uses,
seducememe como arte,
Deja que mi passion 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 gue 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
Cuanto 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	take me, wherever you go
Soy toda tuya donde sea que estes	I belong to you, wherever you are,
Acaso no sabes lo dichosa que soy	Do you know how lucky I am
Dichosa de haber probado tu miel amarga.	So lucky to have tasted your Bitter honey.
Sabor solamente tuyo	Such a taste belongs only to you

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.

Ballet Choreography:

The stage is split in two. On Stage right are 2 dancers.
Male and female ballet dancers in very sensuous clothing.
The male is almost naked.
The female will move toward him.
He seems to be dripping in honey. He has a lemon in his hand.
He seems to anoint himself with the lemon.
She dances around him.
He gestures with 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.
The lights black out on them.

GIOVANNI (CONT'D)

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

Ballet Choreography:

Stage left the lights come up in a small corner.

There is a framed painting of a woman.

A male dancer stares at the painting

As he approaches it . The woman slowly starts to come alive.

He extends his hand to her.

She steps out of the frame and they dance.

FADE TO BLACK:

ACT I

SCENE 12

EXT. DAY. GYPSY CAMP.

A colourful encampment of wagons and tents in a forest clearing some distance from the city. Many Gypsies go about their day. Some Play Music.

Rosa is brought into the happy place by Giovanni. This is his second home. Everyone is glad to see him and they greet them. He takes Rosa over to a a gayly painted wagon. Jessie is seated in front. She is laying out fortune telling cards in front of Natalia. She looks up. Her cares fall away.

GIOVANNI

Aunt Jessie, Aunt Jessie.

They embrace warmly.

JESSIE

Giovanni, it's good of you to visit with the old people. Rosa, welcome, we met too briefly on that big day for me. We didn't get a chance to get to know one another.

ROSA

Hello Aunt Jessie. It's good to see you. How is dear Samuel.

JESSIE

He is resting in the wagon. I'll wake him in awhile and we can all visit.

ROSA

Samuel told me on the ship over here about your great Love. I am so sorry my father...

JESSIE

It is not your doing little one. Maybe some day we will all understand your fathers reasons. Forgiveness is freedom.

GIOVANNI

I want Rosa to be in my life forever.

JESSIE

Yes, I can feel that Rosa's heart is yours.

Aunt Jessie moves closer to Rosa to size her up as a gypsy would. She touches her hair and pulls it to see if it is a wig. She takes a look at her bust and body. Holding her hand Aunt Jessie examines her palm. She then turns to look at Giovanni.

JESSIE (CONT'D)

Giovanni, she is all real. This girl could be a real gypsy. See here (looking at her palm) she has a strong independent nature. Never let her go Son. You may not get her back.

GIOVANNI

No Dear Aunt, I will never let her go.

Aunt Jessie opens her arms and embraces Rosa.

Aunt Jessie bending slowly moves around Rosa. She takes salt and sprinkles it in a circle around where Rosa is standing.

Jessie spits 3 times into her own breast and makes the sign of the cross.

JESSIE

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

Gypsy music starts to play.
Giovanni takes Rosa into the crowd and starts to introduce her to his friends and the musicians.

JESSIE (CONT'D)

Come help me Rosa.

Rosa goes to Jessie's side and they sit together while Giovanni moves away to be with the musicians.

JESSIE (CONT'D)

Rosa do you love Giovanni? Giovannina my friend died giving him birth. He is finally happy with you.

ROSA

Yes mammy I know he had a difficult life. He has always been good and kind to me. I love him.

JESSIE

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

ROSA

It's so romantic Aunt that is how I want to live. I wish I were a gypsy.

JESSIE

Giovanni has asked me to join you together the gypsy way. You will become a gypsy tonight.

Rosa is surprised as Giovanni comes up to them.

GIOVANNI

I see you with my heart. Do you agree to join your soul to mine beloved?

ROSA

Darling, I am yours forever.

They embrace. The gypsy camp erupts in a frenzy of happiness and activity. Samuel is frail as he comes down from the gypsy wagon. A Natalia goes to help him. They all rush to him with greetings.

SAMUEL

Did I hear there is to be a wedding? What wonderful news.

GIOVANNI & ROSA

Samuel it's good to see you.

ROSA

I am so glad you will be at my gypsy wedding dear Samuel.

SAMUEL

I have watched you grow to a beautiful woman.

ROSA

Your kind advice all my life has helped me see the world in a better light.

JESSIE

(to Giovanni and Rosa)

Go and prepare yourselves for what I never had,
a ceremony for the joining of your souls.
I will sit here a bit with my lost love.

Jessie takes Samuel's hand in hers. Rosa goes off with Natalia and Giovanni with the Men to prepare for their Ceremony..

Music overtakes the preparations.

A Melody from the scene opening can repeat here by the Gypsy Ensemble as the preparations unfold and Jessie and Samuel hold hands and talk privately caressing each others faces.

We are engulfed by spirited Flamenco Dancing and Guitar playing. There is a lavish Choreography with the Gypsies;

Then: A circle forms in the centre of the camp. Giovanni and Rosa are on opposite sides and outside the circle of gypsies. Natalia hands a bouquet of Roses to Rosa. Giovanni breathes in their fragrance.

Giovanni walks once around the circle and then Rosa does the same. They join hands and walk around the circle together. The Gypsies sing and shout encouragement.

Each time they pass Jessie she blesses them with the ornate ancient crucifix she holds in her hand.

JESSIE (CONT'D)

The first time is for our Father in heaven.

The second Time is for his Son and

The third time is for the Holy Spirit.

Natalia sits off to the side with Samuel.

Giovanni and Rosa remain outside the circle.

JESSIE (CONT'D)

Giovanni, repeat after me, I love Rosa, and I want to spend every minute, every hour, every day with Rosa.

GIOVANNI

I love Rosa, I want to spend every minute, every hour, every day with Rosa.

JESSIE

Rosa, repeat after me, I love Giovanni, and I want to spend every minute, every hour, every day with Giovanni.

ROSA

I love Giovanni, I want to spend every minute, every hour, every day with Giovanni.

Then they both enter the Circle. Aunt Jesse follows them. She removes from her pocket a small pearl handled silver fruit knife(used long ago in another Land). Jesse takes Rosa and Giovanni's hands in her other hand. She pricks each thumb causing them to bleed. Jessie catches the blood in Antonio's handkerchief from years ago. She places the handkerchief in a small ornately craved box. It is the box given to her by Samuel and he sees this. She takes sand from the bucket and anoints their wounded fingers.

JESSIE

Now you are joined together on this earth. You will always belong to one another.

Everyone cheers and applauds.

Music begins again.

During the song in the back ground we see Jessie performing parts the ceremony with Samuel. She cuts his finger with the knife then her own. She is tenderness itself to the frail old man.

GIOVANNI
(Sings)

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

Love is Joy

Tus caricias me desarmen

When you caress me, I am in pieces

El amor es Dicha

Love is Joy

Tus abrazos me completan.

When you hold me I am whole again

El amor es Dicha

Love is Joy

Ballet Choreography:

A female dancer almost naked in a white dress dances.
Opposite a male dancer dressed and painted red. They dance
together sensuously embracing to represent the verse.

GIOVANNI (CONT'D)

When we are one

I am the white heat

of the molten fire

That flows into your river.

Ballet Choreography:

3 men and 3 women Flamenco dancers dance to a reprise of the lively "Gypsy Kings Style" song at the opening of the scene. They dance here to end the scene. They caress and undress and fall into each others arms. They are surrounded by joyful celebration as the crowd waves streamers and banners.

FADE TO BLACK:

END ACT ONE

ACT II

SCENE 1

INT. NIGHT. GIOVANNI'S APARTMENT ABOVE THE PIAZZA DEL DUOMO.

There is a large glass vase filled with rose pedals. Rosa adds more rose pedals to the Vase from her Gypsy Bouquet. Giovanni is seated at the piano and Rosa is seated next to him. She reads the music in front of them.

ROSA

I love these lyrics. Please play the music for me. Please sing this for me darling.

GIOVANNI

This song has changed so completely. Before it was a very melancholy piece of music. Then I met you. I had to change it to be hopeful, joyous music. Sing with me?

GIOVANNI

SONG: CRY FOR LOVE

Cada vez que amas	Every time we make love,
Tienblo en tus brazos	I tremble in your arms.
Como las primera vez	It's like the first time we met,
Amenazas mi corazon.	You're a threat to my Heart.

Choreography 1:

The Male and Female dancers are intertwined as if they are making love.

CRY FOR LOVE - CONTINUOUS:

Cuando me miras	When you look in my eyes
Mi alma ya no es mia	My soul is no longer mine
Me descontrolo	I'm out of control,
Es a ti a quin adoro	You're the one I adore

Choreography 2:

The male dancer looks longingly at the female dancer. She slowly removes her clothing. Their love making builds to a fever pitch of movement. Their joy is increasingly out of control as they caress each other.

CRY FOR LOVE - CONTINUOUS:

Si tu estas conmigo	If you're with me
Nada mas importa	Nothing else matters
Quisera en ti vivir	I want to live in you forever.

Mia lagrimas brillan como	My tears shine like the
La luna	Full moon
Tantas lagrimas	So many tears
Lagrimas de palcer	Tears of pleasure
Me preguntas porque lloro	You ask me why I cry
Lloro, lloro de amor	Lloro, lloro de amor

I cry for love.

I cry for love.

Ballet Choreography 3:

The female dancer has a bowl anoints his face with water and sparkles to catch the moon light. When his face is alight with moon Light they dance together with great joy and happiness.

CRY FOR LOVE - CONTINUOUS:

Mis lagrimas brillan
como la luna

My tears shine like
the full moon

Tanta lagrimas,

you awaken my senses

Lagrimas de placer,

bring me tears of pleasure

Me mreguntas por que lloro

You ask me why I cry

Lloro, lloro de amor

I cry for love

Lloro, lloro de amor

I cry for love

Lloro, lloro de amor

I cry for love

FADE TO BLACK:

ACT II

SCENE 2

EXT. NIGHT. THE PIAZZA DEL DUOMO,

We are outside of Mario's Trattoria. The Piazza is busy and full of people. People are gathering outside Mario's Bellaggio Cafe. There is an outside staircase from Giovanni's Balcony also decorated in roses.

There is an excited buzz as they wait for Giovanni to sing. There are three times more women than men in the crowd.

We see that Giovanni's balcony over the square is covered in red roses.

It becomes even more of a cacophony when the musicians begin to rehearse.

Giovanni makes his entrance down from his balcony, in a white suit.

THE PIAZZA CROWD

Giovanni, Giovanni

Giovanni walks down the stairs. Natalia is there to escort him to the newly erected stage where Rosa has appeared wearing a white lace dress.

Giovanni raises his hand. The crowd is silenced.

GIOVANNI

Rumours, rumours and more romantic rumours!
Yes, my friends, our gypsy family joined us together. Our souls are now united.

(MORE)

GIOVANNI (CONT'D)

Soon our Church will officially marry us. We've pledged our love for eternity.

THE PIAZZA CROWD

Cheering and clapping fills the Piazza.

Off in a far corner of the Piazza the Contessa Vincenza has been hiding with a few of her gossipy friends. They wear their "social masks" underneath their vicious faces. They murmur nothing good.

CONTESSA VINCENZA

I'll never let him marry this witch. Just watch me.

GIOVANNI

Tonight I will perform for you a song I have written for my beautiful Rosa. It is called "I'll be the Rose."

Choreography 1: Two dancers wear torn gypsy clothing. The woman is wearing a Moorish veil. The man tries to pull the veil away. When he finally succeeds he throws it to the floor. She runs to pick it up and put it on. She races to the far corner.

SONG: I'LL BE THE ROSE / UNA ROSA SERE

Al hacer el amor	When we make love
Todo mi ser te doy	I give you everything I've got
Vacia quedo vacia quedo.	I have nothing left
Me cubro bajo mi velo protector	I put on my protective veil

Por temor a sufrir
Por temor a fallar
Temerosa de amar

Afraid to hurt
Afraid to fail
To 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.

Choreography 2:

Two dancers or more couples wear torn gypsy clothing.
A male dancer is now hanging in the vertical heart. His
partner sees him and picks up a rose. She gestures broadly,
picking each petal slowly. She throws each petal at his feet.

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	I don't know how to
A tu amor	Love you back
Mas me acerco a ti	The closer I get
Mas lejos quiero estar.	The further I want to run.

I won't let you go

I can't let you go

Esperame	Wait for me
Pronto sere una rosa	Soon I will be the rose
Que en tu Alma despertara	That will blossom in your soul
Y mis petalos en ti por siempre	And my petals will live in you
Viviran	forever

The applause is a crescendo uproar
from the crowd.

THE PIAZZA CROWD

Bravo. More. More.

GIOVANNI

Dear friends

As Giovanni calms the crowd the lighting on the stage changes the mood. The lights dip to black and when they come up we notice there is a dark blue sky filled with Stars. The crowd exclaims.

GIOVANNI (CONT'D)

One more, only one more.

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..

ROSA

Giovanni the sky has become 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.

The crowd sees the shooting Star and shouts in awe.

Ballet Choreography:

A Male dancer sits on the ground his hands crossed look to a dark corner. We see a female dancer, her dress covered on Roses come out of a bright light. She gestures to him. She dances around him. He gives her his hand and they dance together.

SONG: FALLING STAR / EL TIEMPO SE DETIENE:

Nunca imagine	I never could imagine
Que esto me pasara	This could happen to me
Otras veces intene amar	I've tried to love before
Creyendo que el amor creceria	Hoping that love would grow
Ahora descubro que intentar	Now I've discovered
No es para amantes	Trying is not for lovers
Si al amor no existe	If it's just not there
Alejate!	Just Walk Away
Que esto me pasara	This could happen to me
Ahora que eres mio	Now that I have you
Jamas te dejare	I'll never let you go
el latir de mi corazon	I hear my heart pounding
se une a tu corazon	our hearts beat as one

ROSA:

Nunca inagine	I never could imagine
---------------	-----------------------

GIOVANNI:

He visto una estrella fuaz	I've seen a falling Star
Y a ella le pedi	And made a wish
Que el tiempo se detenga	For time to stand still

ROSA:

Quiero que le tiempo se detenga	I wish for this feeling to Stay with time
---------------------------------	--

BOTH TOGETHER:

He visto una estreaella fugaz	I've seen a falling Star
Y a ella le pedi	And made a wish
Que el tiempo se detenga	For time to stand still
Y que en la proximo	And when the star falls again
Aun me pertenezcas	You'll still be mine.

Solo importas	Nothing else matters
Tu y yo	But you and me
Todo el amor encerrado	All this love was locked inside
Tu has liberado	And now you've set it free

Choreography:

The male dancers are in the Piazza looking up to the sky. Women are lowered wearing costumes dotted with florescent stars. When the women approach the men, they begin to dance around them.

One couple dance toward a large, free standing Clock in the Piazza. They move the hands of the Clock back to noon. They both reach for the clocks large key. Together they pull the key from the clock and toss it away so that Time will stand still.

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.

FADE TO BLACK:

ACT II

SCENE 3

INT NIGHT. GIOVANNI'S APARTMENT ABOVE THE PIAZZA DEL DUOMO.
A small candle lights the apartment. The Piazza outside is

lit by moonlight. Giovanni is braiding Rosa's Hair. He is getting pleasure from the feel of her hair in the twisted Braids. He adds two drops of a fragrant oil in his palm and rubs it over her braids. It is another way to caress her.

GIOVANNI

This fragrance you wear haunts me when we are apart. My Rosa, I can never be parted from you.

ROSA

I made a wish today in the fountain.

She takes his hand and places it on her heart.

GIOVANNI

My Uncle Padre Mattei will marry us on Sunday in church.

ROSA

He says he always knew we would marry, even before I met you.

GIOVANNI

Rosa, I see you in my dreams.

ROSA

I'm living my dreams.

Giovanni holds her hand, and starts to kiss her. The wind blows out the candle as he starts to undress her.

Song: Until The Morning Light

Desnudos bajo el claro de luna	Moonlight is our only dress
Las sombras danzan	The shadows dance
Y acostados cara a cara	We lie face to face
Tan bella, solo te veo a ti	So beautiful, you are all I see.

Ballet Choreography: There will be four dance couples each will interpret a different verse and movement of the love song and love making.

Choreography Couple One: "We lie face to face".

Couple Two: "I look deep in your eyes"

Desde aqui me pierdo en la	On one side,
Profundidad de tu ojos	Look deep in your eyes
Tan cerca tuyo, tan vivo estoy alive.	So close to you, I'm so
Te beso, acaricio entera everywhere	I kiss you, caress you
Suavemente nos deslizamos	Gently we move
Al otro lado	To the other side

Choreography Couple Three: "Gently We move to the other side".

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
Until the morning light
Te pertenezco por completo I'm all yours
Te suelto I let you loose
Y luego escoges you return and then you choose
Como candela ardes de pasion Like a candle you burn with passion

Choreography Couple Four: "You choose". The male dancer will bow and gesture his submittance. She gently covers him with her body and sits on him like a candle.

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 you go
Til the orning light.
No me rendire

Hasta que llegue el amanecer

I won't let go

FADE TO BLACK:

ACT II

SCENE 4

INT. THE PIAZZA DEL DUOMO, MARIO'S TRATTORIA. EARLY MORNING.
The Trattoria is not open yet. Throughout the scene the
lights will come up and down between the Trattoria and the
Giovanni's Apartment above it.

Padre Mattei walks into the Trattoria slowly with the assistance of his cane. Mario is glad to see his old friend. They embrace. Mario 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 for him. I hope now his luck has changed.

PADRE MATTEI

Yes, I went to see her uncle yesterday.

MARIO

I am looking forward to the wedding on Sunday.

PADRE MATTEI

It will be the happiest day of my life to see Giovanni marrying and settling down. He has always blamed himself for killing his mother at his birth.

MARIO

At ten years old, going blind at play, from the hit of a ball at Sports. I was there, a child too. He screamed at the darkness. He has bad luck.

PADRE MATTEI

The Church tells us not to be superstitious my son. Lest it have power over us greater than our love of God.

MARIO

I know Padre but he has had bad luck.

PADRE MATTEI

He has talent, he has us as friends and now he has Rosa.

Mario has a dark shadow pass over his face and the cafe. He looks to the front across the empty room. The Contessa Vincenza has entered the doorway and blotted out the light from the sky. She rushes toward Mario and the Padre. With a forced good will.

She is carrying the painting.

CONTESSA VINCENZA

Hello, Hello all. Please help me with this painting.

See comes to their table. We see the painting. We had seen it earlier in Giovanni's apartment. The painting of his mother Giovannina and the man he assumed was his dead father. She has had it framed. She hangs it at a spot near their table.

CONTESSA VINCENZA

I have had this picture of Giovanni's mother framed as I had promised. Where is Giovanni? Is he drunk in his apartment?

Both men are extremely uncomfortable.

MARIO
(lying)

No, I saw him leaving about an hour ago.

CONTESSA VINCENZA

It is just as well that I speak to you Padre.

(to Mario)

(MORE)

CONTESSA VINCENZA (CONT'D)

Go and prepare us two double espressos and two double Grappa; we will both need them. Padre Mattei I will need your full attention. This is a very serious matter that needs to be quietly resolved.

PADRE MATTEI

Yes Contessa How can I help you.

CONTESSA VINCENZA

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

PADRE MATTEI

Now Contessa Vincenza I know you have parted ways. Please what do you mean to say.

CONTESSA VINCENZA

Oh when he finds out what I know he will go he will need our help. I went to see Rosa's Uncle to conclude some business. But he was out. I As I waited in the library for him to return from the Art Dealer look at what I discovered. See the man in the painting...

She takes out a small tintype photographs and presents them like evidence. She lays them down one at a time. It is as if they had great physical weight. It is Antonio.

CONTESSA VINCENZA (CONT'D)

And here he is with Rosa.

He looks older than in the painting but it is Antonio.

There is another tintype of Antonio and Rosa and third picture of a younger Antonio in a wedding picture with Rosa's mother Clara.

CONTESSA VINCENZA (CONT'D)
(lying)

I took these tintypes Photographs from Rosa's Uncle. Well, I am sure he would have lent them to me if I had asked.

See this is the same man with Giovanni's mother in the painting.

PADRE MATTEI
Yes, Yes it seems to be him. So he is alive?

CONTESSA VINCENZA
I was told he is Rosa's father.

MARIO
Nooo. I can't believe this is happening. They have the same father.

Mario takes the news like a physical punch and collapses into a nearby chair.

CONTESSA VINCENZA
And here he is with Rosa, and here is on his wedding day with Rosa's Mama. This Man, the same man in the painting with Giovanni's mother, Antonio, is Rosa's Father too. Have I said it clearly Padre. Isn't it a tragedy.

PADRE MATTEI
Then Giovanni and Rosa are...

CONTESSA VINCENZA
I don't think it can be any clearer. Yes he is Rosa's half brother. What a tragedy.

(MORE)

CONTESSA VINCENZA (CONT'D)

Oh I've said that. But you ought know more than I do Padre. She came to you, here in Milan, from America, when she was pregnant.

PADRE MATTEI

Unfortunately I think you are right. Giovanni's mother was in love with Antonio. She must have become pregnant with his child outside of wedlock ...and was too ashamed to face the world.

CONTESSA VINCENZA

Well, as I see it, how it becomes evident to me is that, as they are half brother and sister, they should not be together. It is forbidden. It is a blasphemy. An abomination.

Shall you tell him or shall I ?

Mario sits in his chair rocking and moaning.

PADRE MATTEI

Contessa. Please, let me tell him. You can come back later. I owe it to him. I should have asked his mother for details but she was so upset and then she died at his birth. Such an unlucky boy.

CONTESSA VINCENZA

Well his luck will change when he marries me. I'll be back later.

The Contessa exits and Mario comes back to the table.

MARIO

Oh my dear God in Heaven. This is why Vincenza looks so smug? What's to be done?

(MORE)

MARIO (CONT'D)

Our tragic Giovanni, poor Rosa, her life will be forever changed.

PADRE MATTEI

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

Mario takes down the painting and faces it to the wall. Mario helps the old Padre with his cane up the back Stairs to Giovanni's . He walks upward alone. Before the lights come up in the apartment as Mario walks back down the stairs he sings.

MARIO

(singing)

This curse is getting worse
I need to see my Gypsy Mama
With her Magic
She may lift this Tragic
Gypsy Mama how can you stop this curse
Please Gypsy Mama it's getting worse.

Two dancers, gypsy girls are in the restaurant dancing around Mario. One sprinkles Salt and the other continues to undo her magic and sweeps up the Salt.

INT. DAY. GIOVANNI'S APARTMENT, EARLY MORNING.

Giovanni is playing the piano. It is a piece of "**Falling Star**" He is delighted to see the Padre. Mario quickly slips

back down the stairs to the cafe.

GIOVANNI

He visto una estraella fugaz	I've seen a falling Star
Y a ella le pedi	And made a wish
Que el tiempo se detenga	For time to stand still
Y que en la proximo again	And when the star falls
Aun me pertenezcas	You'll still be mine.

Buon journo Padre Mattei. I have a lot to talk
about with you.

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.

INT. DAY. THE PIAZZA DEL DUOMO, MARIO'S CAFE. MORNING.

Rosa enters Mario joins her.
Natalia has not come in to work
yet. The cafe is mostly empty.

ROSA

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

Mario is beside himself with grief.
The Audience knows that he can not
tell Rosa what he knows.

He is almost unable to speak in a normal tone and tries to hide behind platitudes, words that ring all the more hollow in the circumstances.

MARIO

What is love? I'm confused today.

Mario becomes a pillar unable to move least he betray the trust of Giovanni and his Uncle.

ROSA

Oh is this a new painting for the Cafe?

She has seen the back of the Painting. It is leaning against the wall, face in. But before she can reach it and as Mario runs to stop her from seeing her Father and Giovanni's Mother. We hear Giovanni call out from upstairs.

GIOVANNI

(Voice Off from down the inside back stairs)

Mario, send Rosa up to my apartment.

INT. DAY GIOVANNI'S APARTMENT

As Rosa climbs the stairs and enters Giovanni's Apartment she sees that he has tossed things around in Anger.

It is chaos everywhere. Giovanni is drinking as fast as he can, as if he has been walking in a desert and must save his life from a terrible thirst. The Thirst of Oblivion is strangling him.

ROSA

Oh Giovanni, you promised me that you would not go back to drinking. What's the matter darling?

GIOVANNI

Rosa I am going to drink until I drop. This is the unhappiest day of my existence. ... It s Contessa Vincenza she was here with some news.

ROSA

So it was she that was here earlier and upset you and Mario. What has she done.

GIOVANNI

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

Rosa collapses into a chair and weeps.

GIOVANNI (CONT'D)

I can no longer be with you. I will not bring another bastard into the world. I must marry her.

ROSA

Marry her? But what of me?... Are we not Wed by Gypsies and the Stars. Tell me why?

Giovanni turns his back on her.

ROSA (CONT'D)

How can you turn your back to me. How can you chose her over me. Have I not given you everything. You took everything. I have nothing left.

She reaches for him. He shrugs her off. He doesn't turn around. He is unable to turn, the tears stream down his face. She is horrified and runs from his room down the outside balcony stairs to the Piazza in order to avoid the Cafe below.

Contessa Vincenza slips up to the apartment from the inside stairs from the Trattoria. She is hoping to catch sight of Rosa. It would make her triumph all the sweeter. They do not meet. Giovanni sees this. If he can have some relief this is it. This will allow a ruse, which will allow Giovanni to protect Rosa from the truth. The Contessa is gleeful. Giovanni sees her and drinks all the more. She is carrying the Painting.

CONTESSA VINCENZA

Giovanni, I brought you back the painting of your Mother. Is Rosa gone? Is it over?

GIOVANNI

Yes, it is over and destroyed. You managed to have your own way after all, didn't you.

CONTESSA VINCENZA

I always win dear.

GIOVANNI

Well I will marry you on one condition. You will swear to me now that you will never tell another soul this story of ...of the painting. You will say you are carrying our Child.

CONTESSA VINCENZA

It is more then ironic, is it not?. Now having to claim that I could not hold my prize away from you. When we have been chaste at my insistence.

GIOVANNI

I have no desires for you.
Did you come by carriage or by Broom?

CONTESSA VINCENZA

You would be smart to treat me well. I have this secret.

GIOVANNI

Swear to this pact that you will never tell Rosa or anyone else that she is my half sister. This secret is to be kept between you and I, and Mario and Father Mattei. A Pact?

CONTESSA VINCENZA

A Pact, I am in agreement. She has lost you. You are mine now.

GIOVANNI

I will never be yours we will be wed.

CONTESSA VINCENZA

Good enough. Do you think she will join a cloister and become a nun?
I would hate not to see her again.
I can rejoice every time I see her face about Town.

This makes him furious and so she retracts the barb, slightly.

CONTESSA VINCENZA (CONT'D)

...secretly, secretly. But I will say nothing.
If you promise this, that we will be married soon
and you must promise never to see her again.

Giovanni nods an emphatic yes. He
drinks more wine. The Contessa
slips like a snake next to his
body and caresses him. Giovanni
is repulsed and pushes her away.

CONTESSA VINCENZA (CONT'D)

Perhaps we should start that baby after all to
make the story true for the old women that
count the months on their fingers. We wouldn't
want the wrong story to get back to Rosa.

When Giovanni shoves her away
drunkenly she brushes it off. She
blows him a kiss of venom. The
Contessa slips down the stairs and
away happily.

GIOVANNI

Secrets, Secrets they are what destroy Love.
Secrets are a curse. I have made a pact with
the devil and soon I say vows for my entrance
to Hell.

He finishes the wine and goes down
the stairs to the cafe. He can
barely walk. He staggers near
Mario holding up the empty bottle.
He carries the painting. Mario
takes the bottle and fills it.

MARIO

Giovanni, I am so sorry. I have heard your tragic story. I swear I will tell no one not even Natalia.

GIOVANNI

I told Rosa that Vincenza is having my baby it was enough to break her heart she doesn't need more heartbreak than that.

MARIO

No one will tell her she is your sister.

GIOVANNI

Tell no one the truth. Hang this painting away from me. It is my mother yes, but it is him as well. I am done with living with the past.

Will it ever be done with me?

MARIO

Vincenza told me you both will marry soon. She will have the news around the city fast enough.

GIOVANNI

Yes, this is the story we will tell, that she is pregnant and I will not, willingly, sire a bastard. I have made a bargain with the devil but I know that I will never consummate this sinister covenant. I want to keep my love of Rosa pure.

MARIO

Drink as much as you want and what the hell, I'll join you.

Mario hangs the portrait in the Trattoria. Giovanni goes to the Piano.

GIOVANNI

SONG: OUR DESTINY / IL NOSTRO
DESTINO

Tutto solo, lontano dal tuo cuore All alone, far away from your heart
Perche non siamo pui 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 musicia 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 sanuinante per te My heart bleeds for you

(MORE)

GIOVANNI SONG: OUR DESTINY /

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?

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 sanuinante per te	My heart bleeds for you

AT THE SAME TIME AS THE SONG ABOVE.

CHOREOGRAPHY 1;

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

A Woman dancer is in red. The Man
in black, there is a wall between
them.

CHOREOGRAPHY 2:

"I will drink until it turns crimson red"

A male dancer is slumped at the
piano to drinking white wine.

" I will drink until it turns crimson red"

The wine turns red and he pours it
on the floor. The stain spreads.

FADE TO BLACK:

ACT 2

SCENE 5

INT. DAY ROSA'S APARTMENT IN VENICE. THE GARDEN BELOW.
There is a tiny garden below the Apartment down some stairs.
The Piazza San Marco is beyond her garden gate.

Uncle Lavigna is helping Rosa into
a chair. Tired, he falls into one
as well. They have her travel
valises around them. Yet to
unpack.

UNCLE LAVIGNA

Are you sure you will be fine now? I can stay
on few days to help you get used to the
neighbourhood?

ROSA

I will settle in fine dear uncle. Thank you for
taking me away from the embarrassment and shame
of my behavior.

UNCLE LAVIGNA

Nonsense, there is no shame in being young and
innocent. This will pass my dear and you will
enjoy Venice.

ROSA

Uncle I wish only for a simple life, without the unspoken questions of well meaning people.

UNCLE LAVIGNA

Yes this is a quiet apartment. Your mother stayed here when she played at La Fenice. It is an old one, in our family for years. My friend Doctore Gianpaola Baggio will drop in from time to time. Forgive an old man for worrying about you... You don't still love him do you.

ROSA

Love never dies ,you just try to forget.

ROSA (CONT'D)

Uncle you must get a carriage back to the train station. Have a safe journey back to Milan.

They hug and she gets him out the door as he is going down the stairs he pauses hearing her quiet sobs and moves on hopelessly. Rosa moves to sits the piano in her apartment and sings.

ROSA

SONG: NO LOVE WITHOUT TEARS/

NON C'E'AMORE SENZA LACRIME

Solo, migliaia di miglia lontano	Left all alone
Il tuo sorriso vedo	Many miles away
Mi accarezza ancora la tua mano	I see you smile
Mi manchi immensamente	I feel your touch
Per ogni ricordo ed ogni istante	For our moments, for our memories
Che serbo nella mente	I miss you so much

CHORUS:

Solamente tu, tu sola m'amasti	Only you, only you loved me
E poi d'un tratto t'ho perduta	And then simply walked away
Solamente tu, Tu sola puoi tornare	Only you, only you can come back
E con un abbraccio	And as you hold me,
La paura far sparire	My fear disappears
Ora so (ora so)	Now I know (now I know)
Che amor con c'e	There's no love
Senza lacrime	without tears

Quando t'innamorasti	I know that falling
Fu solo l'inizio	Was just the start
E quando te ne andasti	And when you left

Mi rubasti il cuore

You took my heart.

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

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

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

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

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.

Choreography: We see on the opposite
sides of the Piazza below. The lights
Reveal a woman dancer in black and on
the other side a male dancer at a piano.
He sits slumped and drunk with a bottle
in his hand. She draws closer to him.
She puts her hand to her breast and

removes her heart. She leaves it on the Piano. She then runs back away. The man at the piano opens his eyes. He sees the heart and he puts on white gloves to pick it up. He takes it back to the woman but only lays it at her feet.

Rosa has been walking as she sings
She is now in the small rose garden
below her apartment. She picks a
pink rose. She smells it and touches
it with her closed eyes.

She then sits at a small garden
table. There is a bowl there filled
with water. She adds some drops from
a small bottle. A kind of steam
rises from the bowl. Rosa puts her
face over the steam exposing her
eyes. She puts her hands to her eyes
as if they were burning. When she
next examines the rose it is with
her eyes open. She now is blind.

Choreography: In the Piazza San Marco beyond we see two
dancers a man and a woman.

They are both wearing dark blind man glasses and stand on
either side of the piazza. The woman is dancing to the sound
of the wind. The man is dancing to a violin, he is playing
the chorus of "I'll be the Rose" while Rosa is picking the
rose in her garden.

On the other side of the piazza the woman is watching as Rosa touches it, caresses it, then smells it's fragrance. The woman leans over the wall and picks a rose. The man watches the Woman plucks apart the rose and gracefully scatters the pedals at her feet.

Rosa , blind, climbs the stairs
back to her apartment.

The woman watches the man gently pick up the pedals and place them in a heart shaped purse. He leaves them at the gate to her garden.

ROSA

Wait for me,

Soon I'll be the rose

That will blossom in your soul

And my petals will live in you forever

FADE TO BLACK:

ACT 2

SCENE 6

INT. DAY ROSA'S APARTMENT IN VENICE. THE GARDEN BELOW. THREE MONTHS HAVE PAST.

Doctore Gianpaolo Baggio is entering the garden below. He climbs the stairs and knocks on the door of Rosa's Apartment. Rosa sits at a table toying with a bottle of poison. She is wearing dark glasses and struggles to get to the door. There is a large vase filled with rose pedals on a sideboard. She bumps into a chair and almost falls before opening the door.

GIANPAOLO BAGGIO

Buongiorno Senora Rosa. I am Empresionario
Doctore Gianpaolo Baggio.

ROSA

Buongiorno Doctore Baggio.

GIANPAOLA 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 at the Teatro Venice, in a few weeks . We have had an Artist cancelation and you would be helping me. It would be wonderful if you would accept.

ROSA

It would be my pleasure sir.

GIANPAOLO BAGGIO

Do you have scores?

Rosa struggles to open the draw of a bureau. Signor Baggio realizes she cannot see. She goes to the basin and dry heaves. She is distressed.

ROSA

Please excuse me Doctor I have been ill every morning this week. You are a doctor of music Signor?

GIANPAOLO BAGGIO

Tell me where the scores are, and I will get them for you. I am also a doctor of medicine and a father my dear. How many periods have you missed?

She steps aside and he retrieves the papers from the draw. She is shocked by his question. It is not what she considered. We see she has a baby bump.

He sees the small bottle of poison and pockets it quietly.

ROSA

Three months Doctore. I have been in Venice three months. I had no idea. Truly.

GIANPAOLO BAGGIO

Here are the Scores. Good.
I know please Signorina. It seems a terrible thing to be in your situation.

(MORE)

GIANPAOLO BAGGIO (CONT'D)

But other mothers to be, without husbands have taken a better path for their child. Let me check you to be sure.

He gently touches her tummy and runs her hand over her own belly to show her the baby bump.

GIANPAOLA BAGGIO

Feel this is this? This is the start of your own private miracle.

ROSA
(truly confused)

I didn't think that I...I am in misery and a little ill, I thought as all. I never thought I might be with child.

GIANPAOLO BAGGIO

I can see that you must be my dear.

ROSA

Oh Doctore I did not know. I only knew that my life was filled with sadness. But no longer, truly.

GIANPAOLO BAGGIO

Please think of the possibility of the small life inside you and do not end both your young lives.

ROSA

No Doctor. I now have a reason to live.

GIANPAOLO BAGGIO

I will come personally to escort you to rehearsals and I will send my wife tomorrow to help you with shopping. Do you need me to get you anything? Please just ask.

She now realizes he has seen the bottle and reaches for it. It is gone. She collapses into a chair.

ROSA

I am mortified that you have seen that bottle of poison.

GIANPAOLO BAGGIO

Dear, dear Rosa. I will tell know one if you promise me from this time onward you will take care of yourself and this miracle of life.

ROSA

Yes Doctor, Thank you it was a fever that has passed. I will look forward to shopping with your wife tomorrow. Rehearsals ah (smiles) I can look forward to them as well as my baby.

I am to have a child. I do declare what an amazement.

GIANPAOLO BAGGIO

Yes dear girl. You have many things to look forward to. You have only just been in Venice for just a few months. Carnival is not too far away. You will love Venice and Venice will love you.

He embraces her and leaves down the stairs. He goes out the garden gate leaving Rosa to walk slowly, down into her garden as she sings. She has made a decision. In the garden she crushes roses and enjoys the fragrance.

ROSA

SONG: I'LL HAVE YOUR BABY

Lying face to face, we gently caress
We are dreaming, so much romance
We are here for each other
In our make believe world
I have a wish - I hope you have it too.

So madly in love with you - I'm almost insane
I lose myself when you get inside me
I'm shaking all over
I'm all yours

A certain moment it's so magical
You have me all
I feel and desire to have a part of us
To carry our love forever
Let your seeds flower in me in new love
Ask me - I will have your baby

I never felt like this before, only through you
I want to create a beautiful being
Full of love, passion and Joy
We are so lucky to be together

(MORE)

ROSA (CONT'D)

A certain moment it's so magical
You have me all
I feel and desire to have a part of us
To carry our love forever
Let your seeds flower in me in new love
Ask me - I will have your baby

I cry tears that are so intense
So close to you my feeling only belong to you
I want to be with you forever
And our baby will carry this devotion

Choreography:

A male and a female dancer dressed in bright colours take garden seeds and cast them in the garden below Rosa's apartment. Roses grow and fill the garden.

FADE TO BLACK:

ACT 2

SCENE 7

INT. NIGHT. THE OPERA HOUSE IN VENICE.

The area that was the Piazza San Marco has become the Opera house. There are many balconies projected on each side.

Rosa is escorted to the middle of the stage by Doctore Baggio. He leaves her in the Lights. She is wearing a black lace dress with a pink rose in her hair.

The dark glasses she is wearing stand out. Rosa does not flinch in the bright light.

The audience can be heard whispering she feels they are pointing to her glasses. Rosa lifts her hand to quiet the audience. The room begins to quieten

ROSA

You know, I can hear you whispering

The room become silent

ROSA (CONT'D)

I know what you all are thinking. I'll put the rumours to rest. You are right. I can no longer see.

The audience sighs in shock and in acknowledgement gasps.

ROSA (CONT'D)

I am Blind. I cannot see but I can feel you.

Rosa takes the rose she carries and feels it and smells it.

ROSA (CONT'D)

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

Rosa invites the violinist to join her on stage. He begins to play the opening to a sad song.

ROSA (CONT'D)

Sometimes you'all can be so sad looking at your own problems, not realizing how lucky you are. Because when you see that others have a much more difficult time in the World, you find that this sadness you had will give you strength to overcome your problems.

I recently meet a friend who came from a far away land. Really another world. She shared with me her ordeal. She wishes that one day she might be allowed to fall in love.

Yasimina had an arranged marriage. As you may know I was lucky and escaped from such a similar situation and I did find love. I have no regrets I did find my own true love.

(MORE)

ROSA (CONT'D)

I wrote this song for her because I hope one day she will also find her true love. I dedicate this song to my friend Yasmina.

SONG: MISERIA MISERIA

ROSA (CONT'D)

Before tonight I was just a child.
Suddenly I am no longer.
He kisses 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
Bracci fi un uomo che
Non desidero
Questo e'un inferno
Cosa posso fare
La mia vita e'sols un soffrire

MISERIA MISERIA

RIBELLIAMOCI A QUESTA MISERIA

REBEL, REBEL TO THIS MISERY

Chorus:

I am still a child
Why did my pa and ma abandon me?

(MORE)

ROSA (CONT'D)

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
REBEL, REBEL TO THIS MISERY

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

(MORE)

ROSA (CONT'D)

MISERIA MISERIA
RIBELLIAMOCI A QUESTA MISERIA
REBEL, REBEL TO THIS MISERY

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.

(MORE)

ROSA (CONT'D)

MISERIA MISERIA
RIBELLIAMOCI A QUESTA MISERIA
REBEL, REBEL TO THIS MISERY

Verse 4: in Italian

Con te mi arrendo
Il mio cuore e'spento
Non ti appartengo
il mio corpo lo puoi usare
Ma la mia anima non potrai mai possedere

MISERIA MISERIA
RIBELLIAMOCI A QUESTA MISERIA
REBEL, REBEL TO THIS MISERY

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 close 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.

(MORE)

ROSA (CONT'D)

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 fall asleep.

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)

Choreography 3

Suddenly he's up... he pulls me
toward the bed he pushes me
I put up a fight
He picks up the 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.

(MORE)

ROSA (CONT'D)

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 (CONT'D)

After learning of such sexual exploitation and slavery, I want you to see just how happy I am. I want you to know that I have no regrets. Just beautiful memories with more to follow.

ROSA (CONT'D)

The next song I have chosen to sing for you will have meaning for broken hearted lovers.

There are women in the audience weeping.

ROSA (CONT'D)

Don't be sorry for me. Now that I am blind, my heart is whole again because I am closer to my Giovanni. Sometimes life chooses our path. We have to accept it and make the best of it. You just have to try and heal.

ROSA (CONT'D)

SONG: TIME HEALS ALL/ IL TEMPO E'LA CURA MIGLIORE

Ore so come noon amarti piu'	I've learned not to love you anymore
Non sei qui con me, e mi senti gui'	I'm sad your not here, here at home
Piu' forte mi sento dal yuo cuore distante	As I get stronger away from your heart

Ma senza di te
la vita e' pesante

Living's not easy
because we're apart

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.

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

I hurt but I'm not bitter
Inside I'm cold
My heart still shivers
I turn back the clock
When I am 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 daversare
Vorrei che il mio cuore
cessasse di languire
Ti amo talmete che
mi prende l'angoscia
mi avvolge, mi stringe
e piu' non mi lascia

I grieve for our love
Till simply there's nothing left
My tears have dried up
I wish my heart will follow
So much in love with you
I hurt, I hurt
I just can't get through

Chorus:

Il tempo e' la cura migliore	Time heals it all
ti dimantichero	I'll get over you
Ho la speranza che un di'trovero	I hope one day
Una donna che mi amera' allora	To find someone who loves me
Come t'ho amata e t'amo tuttora	Like I still love you.

CHOREOGRAPHY: The Stage in two parts 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 the clocks move past 12:00. The dancers separate and dance slowly to the verse. The male dancer falls to the floor almost dead. A female dancer goes to the clock, turning it back to before 12 o'clock. The male is revived. He is happy and gestures to her that he wants her back. He is alive. They dance together again.

ROSA (CONT'D)

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.

The audience has a new favourite
and Rosa is showered with Brava's
and flowers.

FADE TO BLACK:

ACT 2

SCENE 8

INT. MORNING. MARIO'S BELLAGGIO TRATTORIA.

It is before opening time. Mario and Natalia are behind the bar getting the Trattoria ready. Giovanni is at a side table slumped over drunk. Antonio enters. He calls out across the length of the room.

ANTONIO

Is this the Bellaggio Trattoria belonging to Mario?

MARIO

Yes Signor. I am Mario and who might you be.

ANTONIO

I am looking for Samuel Hunt. He has given me your address as a means to reach him.

As Mario walks to the stranger to shake his hand to deliver the sad news of Samuel's grave illness at closer quarters, Natalia is shocked at the Strangers resemblance to the painting. She drops some glassware. She does the spiting ritual and crosses herself. This stirs Giovanni from his stupor.

Antonio looks to where Natalia looks and sees the painting. He becomes furious. Mario sees the painting.

ANTONIO (CONT'D)

Where and how did you come by this painting.
I demand to know.

Giovanni rising to the anger in the room with his own fury.

GIOVANNI

Who are you to come in here with any demands?
Mario asked for your name and you did not give it to him.

NATALIA

It is the man in the painting Giovanni.

ANTONIO

I am Antonio Beccarra. This is my Portrait.

I am looking for my Daughter Rosa and her Chaperon Samuel, our old family retainer. How dare you demand answers of me you drunken filth.

GIOVANNI

I have every right to demand many things of you, ... Father. I am many things and drunk because of you.

ANTONIO

Don't be absurd. I have no son. This is my Giovannina. She was the love of my life.

GIOVANNI

And yet you are in that portrait with my mother.

ANTONIO

Your mother is Giovannina D'Aragonia?

GIOVANNI

My mother is dead because of you. She died of heartache giving birth to me after you abandoned her.

Antonio collapses into a chair.
Unable to take it all in.

ANTONIO

Samuel has sent for me. He is fearful that Rosa will kill herself over being abandoned by a disreputable Artist that had to marry his pregnant lover.

GIOVANNI

I am the man in love with your daughter.
I am her half-brother and our love is forbidden. Because you father and mine.

Natalia falls into a faint and is helped to a chair by Mario. He revives her while the men continue to shout.

ANTONIO

But I loved your mother and we were chaste. I swear it. We were waiting for our wedding night. She left me. I never knew why. It is not possible that I am your father. You are not my son.

GIOVANNI

That's impossible it can't be.

NATALIA

Samuel and Jessie know more about this. They want to break their vow of silence. I did not understand their burden till now.

ANTONIO

Jessie and Samuel were your mothers' protectors. Let her tell you. ... It must have been rape...

GIOVANNI

Now I'm just more confused. I need a drink.

ANTONIO

His mother was a saint and aI was so in love with her. I could never replace her with Rosa's mother Clara, though I tried.

I am not your father. It was not me.

Giovanni looks accusingly at Antonio.

NATALIA

Lets go to my Mama and Samuel for the truth.

FADE TO BLACK:

ACT 2

SCENE 9

INT. DAY. GYPSY CAMP, OUT SIDE OF THE CITY.

Samuel is laying on a cot in the sunshine outside Jesse's Gypsy wagon. She is nursing the frail man. Jessie Sings.

WHY WON'T YOU MEND?

What can I do for you my love?
You hurt in so much pain
And when I ask "What can I do"
You whisper "just let me."

This illness is neither rare nor fair
You grow weaker by the day
Your eyes are peaceful and by your side
I hold you, hold you and then

I pray and do all I can
As I caress and gently hold your hand
I just don't understand
Tell me why, you won't mend

These tears filled with such emotion
We, we've shared so much love
Oh don't you know that caring for you
Brings me pleasure, always, forever

(MORE)

NATALIA (CONT'D)

I pray and do all I can
As I caress and gently hold your hand
I just don't understand
Tell me why, you won't mend

We share so much love
Oh why won't you mend
Why won't you mend
All our memories will never end
Always forever.

Giovanni and Natalia, approach
hurriedly across the gypsy camp.

JESSIE

Our dear Natalia comes with Giovanni. I have
raised him like a son dear Samuel.

SAMUEL

The past is the past but it still weighs down
our children my Moonlight. We must set them
free. Lies trap them like Slaves.

Giovanni and Natalia arrive. They
have been running to get there
before Antonio. He is to be
brought by Mario's carriage, the
long way around. When Giovanni
arrives he is out of breath, his
shirt is open. We see that he has
on his chest near his heart a
birthmark.

It is like a rose.

NATALIA

Papa you were better this morning. How quickly you are slipping past me and on to another place when I need you here with me.

Jesse returns to Samuel to change a poultice on his chest. Natalia sees the same birthmark as Giovanni. It is a small rose near his heart. She gasps with recognition. She places one hand on her fathers heart and another on the weeping Giovanni as he kneels prostrate with grief next to the dying man.

GIOVANNI

I wish that I had known you in my youth?

SAMUEL

It is cruel, blame fate. Blame no man. I regret not being here to guide you as well my brother.

GIOVANNI

What do you mean surely I would be a Son to you as dear Jessie is my Mama.

SAMUEL

My mother was raped by the same Slave owner as yours and we are half brothers.

NATALIA

(smiling at Giovanni)

Dear brother and uncle do you remember the birthmark you have on your chest. My papa has the very same one.

GIOVANNI

I remember this small cherries coloured Rose.
I knew when I meet my Rosa she was already
resting on my heart. You have one too, Samuel?
We are linked dear brother.

JESSIE

And always have been. Let it be for Luck.

SAMUEL

You see son we are half-brothers and equally
blessed with a Rose.

Jesse wears her Rose broach at her
neck. She touches it and looks up
as a carriage approaches. Natalia
touches both Roses. Then closes
Giovanni's shirt. Mario leaps out
as if to ask Natalia, if the delay
of going the long way to the
encampment, was enough time. She
nods yes.

JESSIE

Samuel, look at who Mario has brought to see
you. It's Mister Antonio.

Samuel struggles to sit up to see
the approach of his visitors.
Jessie helps him lay down again.

He is in obvious pain but he
smiles. Natalia falls to his side

SAMUEL

My dear Natalia. I am glad Mister Antonio you have
finally come. I sent that letter quite a while ago.

JESSIE

Mister Antonio Samuel and me's got to tell you what happened with Miss Giovannina and Clayton.

SAMUEL

Even though it was 26 years ago it still is a secret that has continued to destroy lives and separate true love.

GIOVANNI

Is it true? Was my dear mother, raped.

SAMUEL

Now the truth is out Clayton, unfortunately was your father not Antonio.

JESSIE

This is the truth Giovanni Rosa is not your half sister go and get her.

SAMUEL

Miss Giovannina was so kind to us and we had to protect her.

JESSIE

The deed cursed us all. The secret cursed us all. She worried that they would come after her for killing Clayton. Or that they would blame it on Samuel so she decided to disappear.

ANTONIO

I kept you a slave hoping it would bring Giovannina back, that Jessie would try to reach you. But then Time passed...and I treated you as a friend.

GIOVANNI

Let's go and try to find Rosa I am sure Uncle
Lavigna knows where she is. We must find her.

ANTONIO

We must find her together.

Exhausted with their different
regret. They realize it has been
too much for Samuel.
Natalia and Jessie try to comfort
Samuel, who has collapsed.

SAMUEL

You must go to see Rosa and tell her the truth
and send my love..

Samuel dies they moan and cry. The
other gypsies come to his side to
pay their last respects to Jessie
and Natalia.

There is a white light nearby.
There is a figure in the white
shadows with open arms. Jesus
welcomes Samuel to his final
freedom.

Samuel walks to Jesus and sings.

CELEBRATE ME

SAMUEL (CONT'D)

Jesus, Hallelujah, Hallelujah
Jesus opened his arms and held me tight

(MORE)

SAMUEL (CONT'D)

No more suffering No more fear
So much unconditional Love all around
I am in Heaven, I am saved

Rejoice, Celebrate, Hallelujah
Let's cherish all our beautiful memories
Don't be sad, be glad for me
So much unconditional love, shines bright
Jesus opened his arms and held me tight

There is Life after Life
Such joyousness in me
Celebrate my death
There is Life after Life

Rejoice, Celebrate, Hallelujah
Let's cherish all our beautiful memories
Don't be sad, be glad for me
So much unconditional love, shines bright
Jesus opened his arms and held me tight

Take your time
I will wait for you
Rejoice, Celebrate me
I am finally in Heaven with Jesus.

Rejoice, Celebrate, Hallelujah
Let's cherish all our beautiful memories
Don't be sad, be glad for me
So much unconditional love, shines bright
Jesus opened his arms and held me tight

Celebrate me
There is Life after Life.

FADE TO BLACK

ACT 2

SCENE 10

INT. DAY, ROSA'S APARTMENT IN VENICE.
THE GARDEN BELOW. THE PIAZZA BEYOND.

Rosa is in her garden she sits on
a bench part hidden among the
flowers and statuary. As she
braids her hair and adds 2 drops
of a fragrant oil she sings.

ROSA

MIRROR OF LOVE:

My love for you has no demands
I'm pleased to always please you
I need you as much as you need me
All of my life has changed I'm in love

Since we met
(MORE)

[ROSA] (CONT'D)

Whenever I turn I see you in my Mirror of Love
your reflection follows me everywhere
next to my pillow I feel you there

I am free my spirit is alive
So easy going, I prefer my new me
Before I just existed - I was blind
Knowing love I see what I feel - it's pretty.

Since we met
Whenever I turn I see you in my Mirror of Love
Your reflection follows me everywhere
Next to my pillow I feel you there

Even when you are sad and tired
I'll hold you and feel your comfort
Don't worry or be sorry
Whatever happens, together we will get through

Since we met
Whenever I turn I see you in my Mirror of Love
Your reflection follows me everywhere
Next to my pillow I feel you there

I asked myself, why you?

(MORE)

[ROSA] (CONT'D)

We are both different

To me it is a mystery

That no one can explain except our hearts

Rosa rises to go upstairs. We see that she is pregnant with Giovanni's child. Natalia, Antonio and Giovanni have been watching at the garden gate. Natalia sees finally that Rosa is with Child and Blind and screams.

NATALIA

(she screams)

It is a curse. Oh dear Rosa. You are blind.

ROSA

Dear Natalia, is that you? What is wrong dear cousin? Come to me, I have missed you. Did you get my letter?

Natalia enters the garden and they sit together. Antonio and Giovanni stay outside the gate as she greets Natalia.

ROSA (CONT'D)

I hear your father, has he passed. My great sympathies he was a good man.

NATALIA

I received no letter from you. I pleaded with your Uncle and he told us you were here.

ROSA

He cared for me and looked after me I loved him like I loved my father.

NATALIA

Your father and Giovanni are here you have a lot
to celebrate it has all been a big mistake.

Giovanni enters the Garden with
Mario and Antonio . Giovanni
embraces Rosa. He has his hand on
her belly. The light goes down and
up. He is on his knees

Giovanni sings.

GIOVANNI

MY BRIDE

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

I promise to make you my bride
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.

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.

I promise to make you my bride
As long as you don't let me out of your sight

(MORE)

GIOVANNI (CONT'D)

To me you're the prettiest, like a pink rose
I'm the luckiest man,
To you I propose.

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

I promise to make you my bride
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.

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

CHOREOGRAPHY: In the Piazza and male dancer and a female
dance separately. The man touches her and the light
brightens. There are sparkles everywhere as the both move to
enter a giant heart. He dances around her.

FADE TO BLACK:

ACT 2

SCENE 11

EXT. DAY, LATE WINTER. THE PIAZZA SAN MARCO.

It is the festival 40 days before Easter. It is Carnival di Venezia. People are milling about in colourful masks. Many are waiting for the promised event. They have heard about the famous Husband and wife.

They have heard about the two lovers. The girl that sacrificed her eyesight to be closer to her beloved. A woman sees them approach.

VENETIAN WOMAN

(to her companion)

It's Rosa! Look it's Rosa. She is with Giovanni her husband. They're singing for us today.

Rosa wears a dress made from hundreds of red satin ribbons. Giovanni is dressed in a white satin suit. The Piazza is filled with Venetians in masks. The piazza is also populated with vendors, fruit sellers, chestnut carts, musicians, acrobats and jugglers all wearing masks. Only Rosa and Giovanni wear no masks. They address those Venetians nearby.

ROSA

You know I once read that the reason we put on masks at the Carnival di Venezia, is so that rich and poor are equal and only the real overs would be able to recognize each other.

Giovanni walks toward Rosa, takes her hand and gently kisses it, bowing at the waist. She reciprocates with a curtsey.

GIOVANNI

You all know 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, My dreams are more beautiful. I am living love. Don't settle for anything but being in Love.

Many Carnival couples dance the Tango across the Piazza to the crowds delight.

To involve the audience the theatre program could include a Carnival mask for them to wear in this scene.

Natalia is at Rosa's side with the infant. Mario is at Giovanni's side to help lead them to a raised platform in the middle of the Piazza.

The crowd are shouting, screaming
and applauding.

There is music in the background.

Giovanni turns to the crowd and
bows before he speaks.

GIOVANNI

I am grateful to be here with you to share such
great love and joy. We are married and God has
blessed us with a beautiful baby boy.
I hope you too will all experience great love.

Everyone cheers.

Giovanni takes Rosa's hand and
walks forward with her. Rosa with
one hand in Giovanni's and the
other on her heart turns to the
crowd.

ROSA

My Giovanni and I live in each other's worlds.
From now on I'll only live for Love.

Music comes up and the Ensemble
joins the lovers in singing. The
men and the women answer each
other as many other couples dance
together across and around the
Piazza.

I'LL ONLY LIVE FOR LOVE / SOLO PER AMORE

GIOVANNI AND MEN

Comme so d'essere innamorato? How do I know I'm in love?

E semplice It's simple

Perche so quando non lo sono I know when I'm not

Che cosa vuoi da questo amore? What do you want from this love?

ROSA AND WOMEN

Vorrai che il tuo fosse eterno All I want is for your love to
last forever

GIOVANNI AND MEN

Dove t'eri nascosta finora? Where were you hidden away before?

ROSA AND WOMEN

Rinchiusa nel tuo cuore. Locked away in your heart.

Perche mi vuoi? Why do you want me?

GIOVANNI AND MEN

Perche non posso vivere Because I can't Live

senza di te	without you
Voglio essere con te	With you I want to be
Senza to non sono me stesso	With out you I'm not me.

ALL

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!

ROSA

Perche mi vuoi?	Why do you want me?
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GIOVANNI

Perche non posso vivere senza di te.	Because I can't live without you.
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ROSA AND GIOVANNI

Con te voglio essere	With you I want to be,
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GIOVANNI

Senza te non sono me stesso.	Without you, I'm not me.
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The Piazza erupts in even greater
happiness for the final verse.

ALL IN THE PIAZZA

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!

THE LIGHTS FADE TO BLACK...

THE END