Thanks to Tom Bumster.

CATHERINE DE' MEDICI - Danielle Katz
CHARLES IX. KING OF FRANCE - Luke Bailey
VINCENTI/O, DUKE OF MANESSA - Christopher Trimann
SYLVIA - Emily Rose/Charlotte Tilton
VITTORIA PISSIMI - Eleanor Van Ness
ISABELLA ANDREINI - Pajje LindsayWhite
ORAZIO PADOVANO - Jim Redding
SIMONE DI BOLOGNA - Michael John Parell
GUILLIO PASQUATI - Lisa Wade
FRANCESCO ANDREINI - Alber Meyer

Theatre Ensemble in 2008 with the following cast:

I GELosi was professionally staged at the Los Angeles

Thanks to Mel Shapiro.

DEBORAH - Mari Weeckman
CATHERINE DE' MEDICI - Jamila Perry
CHARLES IX. KING OF FRANCE - Sergio Scari
VINCENTI/O, DUKE OF MANESSA - Rafael Joseph
SYLVIA - Emily Rose
VITTORIA PISSIMI - Nicole Keddie
ISABELLA ANDREINI - Amy Rush
ORAZIO PADOVANO - Shawn Colten
SIMONE DI BOLOGNA - Julian Logan
GUILLIO PASQUATI - Paul Moore
FRANCESCO ANDREINI - Jason Greenfield

I GELosi was first performed with the MFA acting stu-

Chars: Italy, France

The action takes place in the latter half of the 16th Cen-

Some voices, guards, etc.

CATHARINE DE' MEDICI (female, 50's)
CHARLES IX. KING OF FRANCE (male, 20's)
VINCENTI/O, DUKE OF MANESSA (male, 40's)
SYLVIA (female, 20's)
VITTORIA PISSIMI (female, 30's)
ISABELLA ANDREINI (female, 20's)
ORAZIO PADOVANO (male, 20's)
SIMONE DI BOLOGNA (male, 30's)
GUILLIO PASQUATI (male, 30's)
FRANCESCO ANDREINI (male, 30's)

CHARACTERS
FRANCESCO: You'll never meet Kings and Dukes and Princes.

ISABELLA: You'll never meet Kings and Dukes and Princes.

FRANCESCO: We're going to tell you our story.

(Disagreement among all)

FRANCESCO: Revenge. We came for revenge.

ISABELLA: Poverty.

SYLVIA: Rebellion.

SIMONE: Food.

ORAZIO: Love.

VITTORIA: Fame.

GUILLIO: Profit.

For our purposes alone.

FRANCESCO: We came from all over Italy to perform.

ISABELLA: In parts, they spoke of us for hundreds of years.

FRANCESCO: We were the greatest.

ISABELLA: We were the first.

FRANCESCO: We were the first.

ISABELLA: I am also dead.

FRANCESCO: Signor, my name is Francesco Antonio...

(Stage)

(Rehearsal notes)

The company joins them at the front of the audience. The company joins them at the front of the audience. Francesco and Isabella come forward to address the audience. They address the audience. They address the audience. The audience takes their seats. They address the audience. They address the audience.

SIMONE: In a skin.

ORAZIO: Vittoria. Sylvia - are changing.

PROLOGUE

LEGEND
ISABELLA: If was your idea?

FRANCESCA: I'll be 1568. Begin!

(Enthusiasm of course)

we read?

Iselle? To understand? My apologies. To (frustrated) Are
have an idea that will change the theater forever. Sat-
FRANCESCA: All right, then. Enough. We are about to

(Dissatisfaction among all)

ISABELLA: You're both wrong.

FRANCESCA: No, it wasn't.

GIULIO: Yours and mine.

FRANCESCA: Our idea?

GIULIO: It was our idea, actually.

FRANCESCA: whose idea was it?

ORAZIO: It was her idea.

VITTORIA: I think it was her idea, sweetie.

FRANCESCA: Of course it was my idea.

FRANCESCA: I said I am about to have an idea that

will change the theater forever.

These are desperate times. But I am about to have an
idea that will change the theater forever. These are
desperate times. But I am about to have an

passers-by. We don't have two coins to rub together.

is six months since we were liberated from the Holy

War and renewed home to Rome. The Council. It is not a

scene is Milan. It is March 1568.

SIMEONE: My bones ache.

(The company drift off to prepare)

Waiting.

FRANCESCA: Places, everyone, we mustn't keep them

(Dissatisfaction among all)

FRANCESCA: Revenge.

GIULIO: Poverty.

SILVIA: Revolution.

SIMEONE: Food.

ORAZIO: Love.

VITTORIA: Fame.

GIULIO: Power.
SIMONE: I can't help it. He smells of garlic.

FRANCESCO: You did it again.

PAUTALONE (GUILIO): Give me a kiss, my sweet love.

FLAMINIA: Oh, pantalone. I don't know if I should.

GUILIO: I know if I should.

FLAMINIA (SIMONE): Oh, pantalone. I don't know if I should.

GUILIO: I know if I should.

SIMONE: Nothing.

FRANCESCO: (interrupting) Just a moment, Simone.

SIMONE: Little Flaminia, give me a kiss, my sweet Flaminia.

FLAMINIA: Oh, pantalone. I don't know if I should.

SIMONE: Why is the matter?

FRANCESCO: We have dinner.

SIMONE: What's the dinner?

GUILIO: We have dinner.

SIMONE: What did we have?

GUILIO: We ate lunch.

SIMONE: When's lunch?

SIMONE: When's dinner?

SIMONE: Oh, pantalone. I don't know if I can't.

FRANCESCO: You have to stop thinking about your centrale.

SIMONE: Yes, you do. It makes me hungry. I can't con-

GUILIO: I don't.
FRANCESCO: So he had some pie, what's the diff?

GUILLIO: I don't know what you're talking about.

SIMONE: Any kind of pie. Pie with garlic in it.

FRANCESCO: What pie?

SIMONE: Have you been eating pie?

GUILLIO: I don't think of garlic.

FRANCESCO: What you think of garlic?

SIMONE: Hey, if we only had an apple for lunch, how you think back on and show us your life.

GUILLIO: I'm supposed to look ridiculous.

SIMONE: You said the thing washidden from me.

FRANCESCO: It will be patience. First we have to

back my self-respect.

SIMONE: And you sold me playing would give me

drooling.

SIMONE: But I look so ridiculous.

FRANCESCO: You're supposed to look ridiculous.

SIMONE: There aren't any stories with three men.

FRANCESCO: Play in a mask.

SIMONE: I'm happy. This old skirt is getting raggedy. I want to

marry him. This old skirt is getting raggedy. I want to

woman in your lover. I'm his lover. I marry you. I

won't have it.

SIMONE: Why is it always me that has to dress up as

They are about to begin.

SIMONE: All right, all right.

FRANCESCO: Rehearsal.

SIMONE: So am I yesterday and yelled, 'show us your life'.

FRANCESCO: Six years as a player. Somebody knew a

lot who six months as a player. Sombody knew a

lot who six years in a Turkish prison was better than the army. Six years in a Turkish prison was better.

SIMONE: You see? You're stick of it too. This is worse

the rest of my life.

FRANCESCO: I refuse to transform around like this for

get used. (Turn back) I think she's listening.

SIMONE: She'll get into trouble if she isn't careful.

FRANCESCO: Tons of girls have crushes on me, it's

crush on you.

SIMONE: Every day, rain or shine. I think she's got a

FRANCESCO: Never mind her.

SIMONE: You know she's watching us again. Over

(They are about to begin.
ISABELLA: Perhaps he doesn't even read it for you.

SIMONE: Can't read.

(She hands a parchment to Simone.)

VOLTAIRE: Simone, I have here composed a speech for your return. I have here composed a speech for your return. I have here composed a speech for your return.

SIMONE: Oh, she's beautiful.

Humble crowd, how dare you judge the noble? Is the wish, however distant, unknown, or ever-present, or only present in your heart? Is there a risk within the human heart that is a risk within the human heart that is a risk within the human heart that is a risk within the human heart? I remember, I recall, I recall, I recall, I recall, I recall.

FRANCESCO: You are an unforgivable little shit! I can't be any worse than this.

SIMONE: Go on then, kill me. I hope I go to hell.

GUILLIO: Hey, Guillo, calm down.

FRANCESCO: Get back in your skirt, fool, or I will run you through with pleasure.

SIMONE: Oh, so that's how you treat me.

FRANCESCO: Get back in your skirt and repent.

(Francesco draws his sword.)

GUILLIO: I'm telling you, I did not have any pie.

We're supposed to share everything.

SIMONE: I'm not going on. I'm hungry, you bastards.

FRANCESCO: What?

SIMONE: Right. That is it. I'm not going on.

(Simone is taking off his shirt.)

GUILLIO: I did not have any pie.

SIMONE: He did have some pie.
ISABELLA: Oh—shh—

Francisco: The night player...

(Simone and Giulio are studying Simone's script)

Flies lose in any woman

Safe, Besides, I'm going back to Bolivia. The Colds

Could never learn if I have no more dwelling than a sun-

Talking with you. He disappears of the players.

ISABELLA: Yes, but my father does not know I am

Francisco: Do you live here in Millan?

 weerly the messenger,

ISABELLA: The poetry composed itself, I shooe. I am

this?

Francisco: Where did you learn to compose like

Simone di Bolgona.

GIULIO: Simone Pasquali, at your service. This is

ISABELLA: Isabelle Canali, signor.

(To Isabella)

Is she your name?

Delivered in the language of truth, a poem,

As if in a dream. This is the impossible truth,

Unless you, too, leave the earth behind,

In this idyll, you cannot capture this heart.

Her heart is a star; it follows a course.

Through woman is more flesh and blood.

Francisco (reads)

(Simone hands the parchment to Francisco)
...the...
Don't be rash, don't be rash, let us ponder this first.
Think carefully. Arechino! We only have one try.

PANTALONE (GUILLIO): One try - ah, we'd better

ISABELLA: I am strong. But you think I am weak. I am old but you think I am young. Now guess who I am in one try.

ARECHINO (SIMONE): Yes, sirmore.

PANTALONE (GUILLIO): Help me answer this riddle.

ISABELLA: Only if you answer me this riddle.

Arechino, give me a kiss, my sweet. Isabella.

PANTALONE (GUILLIO): Oh, Pandolfo. I don't know if I should...

ISABELLA: Oh, my precious Isabella.

Arechino, my precious Isabella. The man, the woman, the woman, who am I going to play? Is she playing...
SIMONE: Oh, well that's different.

FRANCESCO: As a manner of fact, she was kissing me.

SIMONE: I saw him kissing her behind the wheel."

(PANTALONE CHANTS)  
SIMONE (to FRANCESCO): "You've ruined my chance of choosing Arlecchino."
SIMONE: Good evening, Madame. You’ll need it.

SIGNORA: Allow me to wish you every good fortune.

FRANCESCO: But you’ve only known her two weeks.

SIMONE: But you’ll be back where we were.

FRANCESCO: The thought had occurred to me.

SIMONE: But the thought has occurred to me.

FRANCESCO: More towns, more money.

GUILLIO: More towns, more money.

SIMONE: But Francesco, he’s the girl is mad about you.

GUILLIO: Yes, that helped.

FRANCESCO: But Francesco, the girl is mad about you.

SIMONE: But do you love her?

GUILLIO: How do you know her?

FRANCESCO: Yes, that helped.

GUILLIO: You were eating a pie.

FRANCESCO: You’ll be back where we were.

SIMONE: You’ll be back where we were.

FRANCESCO: But I’ll be back where we were.

SIMONE: But the situation, she can’t start traveling with a bunch.

FRANCESCO: But the situation, she can’t start traveling with a bunch.

SIMONE: But if we leave Milan, what will happen to

FRANCESCO: But if we leave Milan, what will happen to

SIMONE: But if we leave Milan, what will happen to

FRANCESCO: And without her we’ll be back where we were.

SIMONE: And without her we’ll be back where we were.

FRANCESCO: The situation had occurred to me.

SIMONE: The situation had occurred to me.

FRANCESCO: She II be displeased.

SIMONE: She II be displeased.

FRANCESCO: The situation is not an option.

SIMONE: The situation is not an option.

FRANCESCO: This is, dear Simone, that you will be

SIMONE: Which is not an option.

FRANCESCO: Which is not an option.

SIMONE: Which is not an option.

FRANCESCO: Which is not an option.

SIMONE: Which is not an option.

FRANCESCO: Which is not an option.

SIMONE: Which is not an option.
Orazio: I am unde who advised me to deliver. When he

FRANCESCO: Yes; anyway, we're very sorry.

Orazio: He has become emotional. Oh dear—I know;

FRANCESCO: Signore, we're honored that you consider

Orazio: Thank you, I think I might have missed the line.

(The gestures appali Orazio, unexpression.)

Orazio: I understand. A great deal, you have found my poor

FRANCESCO: Signore, I wish to compliment you on your ex-

Orazio: And now, without further ado, I would like to

Isabella: Thank you again, Signore.

Orazio: Heartbreak brought me to this city; but my

FRANCESCO: Signore, I have seen many performers,

Orazio: My wife.

FRANCESCO: The Signora, Signora Isabella, padrone.

Orazio: Padrono, at your service. I wish to

FRANCESCO: We are.

Orazio: Excuse me, Signor. You are the company

and I have been told performers that I have a magnificent

Italian voice, with all the students in the Illici Gardens,

and I have heard much of Lorenzo, and the spoken

word. But I have heard some experience, and

in the city, I have been told a player. I have had some experience,

by the chronic burden of poverty. Nevertheless, I

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Orazio: Padrono, at your service. I wish to

FRANCESCO: We are.
I assume you uncle can be persuaded to leave for Munich tomorrow.

Orazio: Oh, sir! I am overcome...

Francesco: Welcome to the Gesol

because you will make a wonderful addition to our ranks.

Orazio: Very sorry.

Francesco: We were saying you're very sorry...

Orazio: You were saying you're very sorry...

Francesco: What?

Orazio: A man of culture, a man of sophistication.

Francesco: Your uncle is the Duke of Mannau.

Pause.
FRANCESCO: We've all depended on my wife, Gesolgi.

ORAZIO: But your wife kept the inspiration alive.

FRANCESCO: Maybe a little.

... (Keen applause: Backstage:)

Delivered in the language of truth: our play.
As if in a dream. This is the impossible truth.
Where you, 100, leave the earth behind,
In the skies. Your comatose captor this heart.
Her heart is a star! It follows a course.
Though woman is mere flesh and blood.

ISABELLA: (Tenderly, to Simeon.)=, I know the answer.

(From the wings: Arlecchino's entrance:)

A chicken, a chicken, a chicken? What kind of a chicken would you think of a chicken?

PANTALONE (GUILIO): A chicken, what kind of a chicken?

ISABELLA: (Covering, I'm almost out of my depth.)

Simeon: Nothing. Francesco, from backstage, promises him des-

LEANDRO (ORAZIO): The answer is...

...sweet.

Simeon: I have heard of this riddle. I

LEANDRO (ORAZIO): I say that they're chickens.

ISABELLA: (To Arlecchino.)

Don't be rash, don't be rash. Let us ponder this riddle carefully. Arlecchino, we only have one try. One try, or we're deadlier.

ISABELLA: Now guess who I am in one try.

PANTALONE (GUILIO): One try, we'd better be performed at the rear, in silhouette.

(Indicating in front of the Duke: As before, the play is)

3. THE PATRON
(The Duke㎝)

By means of the majestical clause 4, 5, 6.:

Clause 2. The company may decide the important questions as the house in this contract is declared null and void.

And gives in a month—One thousand crowns—until six o'clock the sum of one hundred has access to pay the Duke the sum of one hundred. —Then is it in any case, considerable. Clause 2. The Duke is at the Palazzo of Venice, 13th of June, of which the Palazzo of Venice, 25th of June:

(He exs. Leaving the contract with Francesco.)

You know, dear, when you think,

draw up. See what you think.

would be my ambassador abroad. I've had a contract with a foreign country. Six weeks in the summer. Six weeks in the summer.

I have heard that the Duke of Venice is adopted.

What's that, then for you?

 DUKE: Oh, one other thing: I have a business proposition.

(The exs. His return.)

There is plenty of food and wine.

Serves at home, please. For the rest of the evening.

DUKE: Of course not. Signor. Signature.

ISABELLA: That was not my intention, Signor.
(Vittoria goes to Francesco.)

Have impressed me as beautiful as you.

ISABELLA: Thank you, Signorina. I am honored to

a magnificent performance. I was deeply moved.

VITTORIA: Signorina. Please accept my compliments on

(The exits. Vittoria goes straight to Isabella.)

Peachblossom.

DUKE: I'll leave you to it, then. Signora, signora.

VITTORIA: Thank you, Signorina. I can manage from

SIMONE: Oh, she's naught.

VITTORIA: Good evening,

emerging Vittoria,批发, or Pasha.

DUKE: Signora. Signora. Allow me to introduce Si-

(Stella enters.)

Peachblossom...

won't be disappointed. You can come in now,

Duke. Class 33, Decisions regarding the hire and re-

FRANCESCO: What?

number. A new player arrives.

DUKE: Oh! One other thing. As permitted by the terms

FRANCESCO: Put a cross.

FRANCESCO: We sign.

ORAZIO: I know uncle would come up himself.

GUILLIO: Patronage. Patronage, Cesare!

to take all right to read.

FRANCESCO: 15. 30. It's very thorough. It's going

FRANCESCO: We are going to play to the King of

command performance.

King is a discriminating theater-goer. I shall offer him a

Prince and his mother Catherine, of Medicis. The

play host to His Serenissima Champagne. King of

ally benefactor. Next week, as it happens, Almame

will perform for the glory of Manila. It will be mine-

DUKE: Excellent. I will look after the Gesuoli, and you

GERMANO, signor, signor.

FRANCESCO: We have decided to accept your most

DUKE: And when have we decided?

(They sign. The Duke enters.)
GIULIO: Single-minded?

ISABELLA: Tell me, have you and my husband always been so single-minded?

GIULIO: Yes.

ISABELLA: Giulio?

(Pause)

GIULIO: For the King of France.

ISABELLA: Hum.

GIULIO: Apologize. Verses. For the King. I'm within a new world, not a court. I can't seem to write them down fast enough. Giulio is counting money. Simione is abroad. Isabella is writing. In the background, sounds of a rhapsody.

VITTORIA: More, you've made a model woman.

FRANCESCO: What's the matter with him?

VITTORIA: Signore Orsino.

(Orsino goes to Orsino)

GIULIO: We aim to please.

VITTORIA: Hadn't you signor, are the essence of comedy.

(Orsino goes to Giulio and Simione)

FRANCESCO: Delighted, signorina.

VITTORIA: Signore, you have made a model woman.

(Orsino goes to Orsino and Simione)
GUILLIO: I, it's all behind us now, anyway. We have a
new life.

ISABELLA: No.

GUILLIO: I'm not the only one, perhaps he doesn't want to go,
too. But if he were, he'd have to go, wouldn't he?

ISABELLA: His attic to the bone. Perhaps he doesn't want to go,
anyway. He wakes up hourly and screams and we
begin screaming at him. We've never been
out of our attic. Until now.

GUILLIO: They're keeping us in a prison in the middle of the
world. How is it that we don't remember?

ISABELLA: Perhaps he doesn't remember.

GUILLIO: Six years.

GUILLIO: And you were captured by the Turks?

ISABELLA: And, you know, the Holy Wars together.

GUILLIO: You forget in the Holy Wars together.

ISABELLA: We just want to make a good life for our
children.

GUILLIO: In your ambitions.
Simone wakes with a start.

FRANCESCO: I must be thinking about the wars.

ISABELLA: Embarrass.

FRANCESCO: What do I say?

ISABELLA: You talk in your sleep.

FRANCESCO: What planet?

ISABELLA: I'm speaking of your plans, Francesco.

people to laugh, there's no bitterness in that.

FRANCESCO: All I ever do is play the fool. I want

the stage all day. What do you think?

(They kiss)

FRANCESCO: Come here.

ISABELLA: Now would be a good time to kiss me.

hears with her too.

FRANCESCO: I should wake him up. He needs to re-

ISABELLA: He's asleep.

FRANCESCO: Simone's here.

ISABELLA: There's nobody here.

FRANCESCO: What is it?

FRANCESCO: Yes.
FRANCESCO: Drawing sword. You say, or I will.

ORAZIO: I'm sorry, signor. I go.

GUILLIO: You've finished a content, you say.

ORAZIO: You're scared of that woman. You tell me nothing to do with your cousin.

FRANCESCO: This has nothing to do with your cousin.

ORAZIO: But my cousin — the spider.

GUILLIO: You're not getting as far as the street, let alone Pisa.

ORAZIO: I know.

FRANCESCO: Signor! The Geols! Plays to the King.

ORAZIO: And I hope that in the future our paths may cross.

FRANCESCO: Signore, Orazio.

ORAZIO: It was a great pleasure to know you all —

FRANCESCO: Signore.

ORAZIO: Signora, I'm afraid I must hurry.

FRANCESCO: Signor, signora, I must hurry.

GUILLIO: Simone. Did you hear what I said?

SIMONE: What is made of cheese.

GUILLIO: I could take her to the moon. Come, pretty.

SIMONE: Oh, she's mathematic.

SIMONE: She goes.

SATIVA: All right, don't shout at once.

(Silence)

Everyone got everything they need?

SATIVA: I'm the new mail. The other one got droped.

(THEY look at her)

SATIVA: Everyone got everything they need?

(Silvia, the Duke's maid, enters.)

SATIVA: I was about to be hanged.

FRANCESCO: What is it?

SIMONE: Ah!
Duke: She is a peach blossom.

Pranceesco: Nothing to worry about, Signor Duke.

Their last line, I am sure Signorina Plessimi would be to look for a patron. And a new Duke: The other company, you know. I hear ahead of your performance. You have a very important performance. Duke: You are not paid to squabble. You are paid to make money. Duke: Gliosi! What is the meaning of this? Pranceesco: This isn't fair. Pranceesco: You steal. Isabel: Pranceesco, put that thing away.

Orazio: You can't make me.
CATHERINE: His Serene Majesty was pleased with the

KING: Wonderful.

(Enter Duke of France and his mother, Catherine, and Charles, Duke of Orleans)

DUKE: Announce His Serene Majesty, Charles, Duke of Orleans (over the Duke of Navarre)

CATHERINE: I think the King liked me, don't you?

KING: I think he liked me, don't you?

DUKE: I will arrange a suitable place. Come, Catherine, I will arrange safe passage. Come, Count Rufaro, your servant Majesty.

CATHERINE: On behalf of the Celosia, I accept your most generous offer as a final token of my gratitude.

DUKE: It is given to ask the Celosia to visit his court in Paris. Your Majesty was manufacturing this impression that this

CATHERINE: Your Serene Majesty.

ISABELLA: Thank you, Your Serene Majesty.

CATHERINE: His Serene Majesty was particularly moved by your simplicity. Fortunately, I have learned well with the skill and the presence of Isabella. He was particularly pleased.

CATHERINE: His Serene Majesty was particularly pleased.

(The King approaches Isabella)

VITTORIA: (Applause. Vittoria comes backstage)

Delivered in the language of truth: our play.
Condition of love: this is the impossible truth.
As if in a dream: a slow dream, it is the one.
Unless you join, leave the earth behind.
You cannot capture our hearts.

VITTORIA: The rest of the company will back stage.

(The King and his mother enter stage)
(Pause.)

SYLVIA: All right, don’t all shout at once.

(She is about to leave.)

SYLVIA: If I may say so. Women on stage. Very good idea. Shake things up a bit.

VITTORIA: Girl. Wait a minute. What’s her name?

SIMONE: Sylvia.

VITTORIA: Sylvia, come here.

(Sylvia crosses to Vittoria.)

SYLVIA: Yes, signorina?

VITTORIA: Are you a criminal, or a whore?

SYLVIA: Neither. My mother’s a widow; my father was killed in the wars. I’ve scrubbed the Duke’s floors since I was nine. I earn two coins a month and I get half a day off a year. That’s it. Oh, I don’t care for people and I can ride a horse tolerably well.

VITTORIA: I see. Well, you asked if there was anything I need, and there is. You.

SYLVIA: Me?

VITTORIA: I need a Lady-in-Waiting. I can’t possibly go to the Court without one. You seem to be the only candidate for the position, so I will take you. I can take her, can’t I, Vincenzo?

DUKE: Yes. Of course. Glad to be rid of her.


SYLVIA: Yes, signorina.

(Sylvia exits.)

DUKE: I will make the arrangements. No expense will be spared. I need not stress how important it is that you make a good impression at the Court. Peachblossom, I will compose a letter of greeting to the French Court on your behalf. If you will come with me, I will give it to you.

VITTORIA: You can give it to my Lady-in-Waiting.

DUKE: I would rather give it to you.

VITTORIA: Just give it to my Lady-in-Waiting.

DUKE: What I have to give is for you and you alone, signorina.

VITTORIA: My Lady-in-Waiting will take care of it.

SIMONE: I think he wants to give it to you, signorina.

VITTORIA: I know perfectly well what he wants. But it is not what I want any more. A woman is not a courier. I do not wish letters back and forth at the whim of anyone, signore.

DUKE: But the letter... is on your behalf...
me a little better here. The men have excellent taste. I think they may love
VITTORIA: (to Isabelita) Incidentally, signore, in Paris
(she laughs on Orazio exits)

VITTORIA: You are priceless.
(she laughs)

ORIZIO: I am still in love with you.

ORIZIO: I expect that brought back all sorts of hor-

PRANCESCO: Nothing, my love. Nothing at all.

ISABELLA: What do you mean by that?

PRANCESCO: We are nearer there. We are nearer in
the belly of the beast.

Isabella: After all these years, can you be-
GIOVANNI: We will play to kings and Queens, princes and
SIMONE: I'm going to eat till I pop.

GIOVANNI: We're going to the most powerful Court in

(she departs)

ORIZIO: Vittoria.

ORIZIO: Of course.

DUKE: Of course.

ORIZIO: Very well. Then if you will excuse us.

DUKE: No.

ORIZIO: Is there anything else we can help you

ORIZIO: But...

DUKE: But...

Your reservations.
then is precisely what I intended to do. Independent of
duce myself at the French court personally well. And
VITTORIA: I need no letter, signore. I can into-
(The horses come to a halt.)

VITELLA: I don't see any evidence to the contrary.

FRANCESCO: Not everything in life is designed for your hand. We should pluck it in the show.

FRANCESCO: It's not a story, Vittoria.

VITELLA: (applauding) I love war stories.

FRANCESCO: (disapproving) That's the enemy.

ISABELLA: Francesco, what's happening?

FRANCESCO: Are you sure?

FRANCESCO: I hear...

OTARIO: Two men wearing masks. I think they are ghosts, not men. I was then that we found out the war is over. Nothing new. By that time we reached Milazzo we were back to Italy. By the time we reached Milazzo we were back to Italy. By the time we reached Milazzo we were back to Italy. By the time we reached Milazzo we were back to Italy.

ISABELLA: Francesco, what's happening?

FRANCESCO: We can't be in Paris already.

OTARIO: (sudden noise of storm) I can't see. It's too dark.

ISABELLA: (looking out) What's happening?

FRANCESCO: What's happening?

OTARIO: They are all squealed in sound of the horses. Simone is asleep. Isabella is willing. They are all squealed in sound of the horses. Simone is asleep. Isabella is willing.
ORAZIO: Mother of God... Somebody stop this.

ISABELLA: Hungrous.

SIMONE: She's going to be ravaged by the Hooly-boys.

ISABELLA: Hungrous.

SIMONE: She's out there, with the Hooly-boys.

VITTORIA: My Lady-in-Waiting?

FRANCESCA: What?

(They discover that Sylvia has slipped out.)

SIMONE: She's not here.

(a struggle. Simone desperate to speak. Breeds free)

FRANCESCA: (covering Simone's mouth) Shhh up.

SIMONE: Shut.

(Vigilia.)

HUGUENOT: Ma'am.

SIMONE: How do you know?

ORAZIO: Mother of God!

STILVIA: The Huguenots. The Protestants.

SIMONE: The who?

STILVIA: The Huguenots. Of course.

ORAZIO: In the name of God - who is doing this to us?

GUIDO: I can't see. It's too dark.

FRANCESCA: Where are they taking us?

KILLED: I try not to do anything that will get me

GENIAL: Thanks. If your day. Now it is your turn to play the Hun-

VITTORIA: (whispering) Signor. You have slain many

come out

HUGUENOT: (offstage) Put down your weapons and

(They come to an empty hall)

ORAZIO: I faint at the sight of blood.

ORAZIO: Why have we stopped?

FRANCESCA: (covering Simone's mouth) Shhh up.

SIMONE: Shut.

(Vigilia.)

HUGUENOT: Ma'am.

SIMONE: How do you know?

ORAZIO: Mother of God!

STILVIA: The Huguenots. The Protestants.

SIMONE: The who?

STILVIA: The Huguenots. Of course.

ORAZIO: In the name of God - who is doing this to us?

GUIDO: I can't see. It's too dark.

FRANCESCA: Where are they taking us?
VITTORIA: I want a different Lady-in-Waiting.

SILVIA: If was them or us.

(Shiva enters, wielding a knife, sprawled on floor)

FRANCESCA: She did.

GUILLIO: She didn't.

SIMONE: Still.

(A sudden gasp from all, Orazio flinches.)

SIMONE: She's a rightheaded. A beautiful, innocent.

VITTORIA: She's getting very close to them.

GUILLIO: Now what is she doing?

FRANCESCA: She's saving our lives.

Please help me to marry her, Cesco, help me.

SIMONE: Please help me to marry her, Cesco, help me.

ORAZIO: She possesses an uncommon degree of inde-

(Silvia is singing and dancing)

VITTORIA: Now she's dancing too.

(They shout him up)

SIMONE: Can you blame them? Enraged!
It even grows on trees
The moon is made of cheese
(Simone sings)

a little song to celebrate your debut
SIMONE: Attention, everyone! Sylvia, I have prepared
ORAZIO: (to Isabella) Signora, you were magnificent
GUILIO: I think they liked us.
FRANCESCO: Gentile bravo.
SIMONE: Sylvia's debut was a triumph.

(She shepherds the King away. The company arrives)

CATHERINE: His Serene Majesty dedicates the players.
-King: Wonderful! Beautiful. Play is very funny. King
 enters the stage)
-Sylvia: The company is amazing - the finale to their per-

2. THE ARRIVAL

(She exits again. The coach lurches off)

STELVIA: I only ask one thing for my troubles, I want to

be in your play.

STELVIA: You're stuck with me. I'll take the place of

April. This is Hungarian country.
FRANCESCO: Is there anything the matter?

CATHERINE: Ah, no. I am thinking of something.

FRANCESCO: Yes?

CATHERINE: I am never equal to more than half an hour's conversation. You have won my heart.

FRANCESCO: Do you remember when you made a joke about the Frenchwomen? You said they were not like the Frenchmen? I am sure I am not. I never thought of it. I am not thinking of it now.

CATHERINE: And now, no more nonsense, please.

FRANCESCO: We are very serious, Your Highness.

Catherine holds up a pouch full of money. Francesco is surprised.

CATHERINE: This afternoon's performances to whom should I present the money for?

ISABELLA: Thank you, Your Most Serene Highness.

CATHERINE: You play like an angel, madame. A small token of my appreciation.

FRANCESCO: You play like an angel, madame.

CATHERINE: I have never finished.

ISABELLA: Simonne - stop.

CATH.
GUILIO: Just keep making them laugh, Simone, and do with myself.

SIMONE: Phew, roasted Ventison. I won't know what to

with the roast of our good for-

GUILIO: Cesco, we're at the Court of Changes IX. Your

(Catherine exits)

bounced to have you in Paris.

roasted and the King's officers is to play. We are

for dancing and restive. Phew, Ventison have been

Thank you so much. Please join us in the Great Hall

These are sensitive times, it pays to be cautious.

CATHERINE: I am delighted, messieurs, delighted

change the line in the play.

GUILIO: Of course, Most Serene Highness, we will

FRANCESCO: Not at all.

Illustrious Holiness Pope Gregory, do we not?

CATHERINE: Perhaps not, but we all answer to His

masters of church.

FRANCESCO: We are players. We have no interest in

(Awkward pause)

ill - professional

goes on Sundays only. as you play hymnals, seems a

for all, we take mass five times a week. The notion of

CATHERINE: Perhaps it could be changed a little. A-

FRANCESCO: There are more important things.

ISABELLA: You don't believe in love.

(All exit, save Isabella and Francesco)
FRANCESCO: I am about to have an idea that will change the theatre forever.

ISABELLA: Of course. Continue with our story. The story is just... two people.

FRANCESCO: That's not the story we are telling.

ISABELLA: I remember how cold it was.

FRANCESCO: I remember each night. As if it were yes-

ISABELLA: I remember Isabella, who is coming.

GUILLIO: Cecco, Cecco...

FRANCESCO: Enough! We have a story to tell.

GUSTAVO: Silence. The Gestol look sheepishly at the audience.

FRANCESCO: You could have done with a little modesty.

Sylvia: Have a little modesty, will you?

Vittoria: You can shut up. If we were for your little plan, can you shut up.

Sylvia: Leave him alone.

Vittoria: You have the brain of a sausage.

Admirers: If I remember, Signora Arendi had all the quizz. I had a hundred admirers.

Vittoria: I could have been a Countess or a Mare.

Guillio: We were rich! You can't deny it.

Vittoria: Here, in the French court— we could have toured in all of Europe, would have gone down in history as the best-known lived forever on the list of the King's Approved. We were famous.

Sylvia: She's interrupting. That's her style.

Vittoria: What is she doing?

FRANCESCO: Have you done?

Vittoria: This is precisely where our story should have ended.

FRANCESCO: Where are you doing?

Vittoria: Fame is more important than love. And we were famous.

Sylvia: For once I agree with him.

--- INTERRUPTION ---

62
GUILLIO: Isn't that our job? To entertain?

SIMONE: My legs are gone to sleep.

GIUSEPPE: My legs are going to sleep. The rule is never during the night. We've never been during the night. We've never been.

SIMONE: But there is another reason. My legs are going to sleep.

GIUSEPPE: I'm sorry. I'm sorry.

SIMONE: What's the matter?

GIUSEPPE: I'm sorry.

SIMONE: Why are we meeting in the middle of the night?

ORAZIO: What's there?

GIUSEPPE: Council?

SIMONE: Council?

GIUSEPPE: Council in session.

ORAZIO: Council in session. Please make yourselves comfortable. If you are all ready, I declare this Council in session.

GIUSEPPE: Sigonella, Sigonella, Sigonella. Welcome.

GIUSEPPE: How did you wake me up? Why did you wake me up?

SIMONE: Why did you wake me up? Why did you wake me up?

GIUSEPPE: Come quickly, please.

GIUSEPPE: Come quickly, please. It is the middle of the night. The troops continue led by
Vittoria: Very nice.

moment to respond.

I choose this moment to declare myself. I choose this

Isabella: This is exactly the moment you have cho-

mental to all our differences.

—

France: Isabella, I don't think this is the mo-

Vittoria: Nice.

regret, France.

Isabella: If we have different notions of in-

that would have jeopardized its integrity.

France, I couldn't reveal the name of the opera-

asked you about it. You kept insisting it was nothing.

Isabella: All along I knew you were plotting. I

France: Whirl!

Isabella: I cannot declare for a man I do not trust.

are those, who else is with me?

France: Who is with me? Guido, Simona, and I

Guido: So this is what you've been stalling on.

Vittoria: My uncle is not going to like this.

Orazio: But you were not mean of France —

France: We answered to the same power. A

in its name, and abandoning them.

the pain of his hand, a power that sends men to war

France: We must remember who we are. We must remember

on the graves of men, while theAudience applauds.

Ricb beyond our wildest dreams. Monkeys. Dancers.

France: And now look at us. Fail with success.

Simona: No.

dead. Have you forgotten?

France: We were expendable. We were left for

Orazio: Mother of God, I pray for forgiveness.

Vittoria: You are playing with fire.

Isabella: France, that's enough.

Guido: The church.

(Beat)

France: For six long years, some poor brutes will be forgotten, just as we were.

die. Some will be captured. Who knows? Maybe

Every day, soldiers march on their enemy. Some will

eyou. We almost fell idol of them ourselves.

France: This country is at war. There is an en-

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on the graves of men, while theAudience applauds.

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eyou. We almost fell idol of them ourselves.

France: This country is at war. There is an en-
SATIVA: I do not say that love is easy.

ISABELLA: True.

FRANCESCO: That is for Isabella, and none for me.

SATIVA: I declare for your wife, Signore.

FRANCESCO: Two for Isabella, Signore?

OSTRIZIO: I declare for your wife, Signore. Poetry is the

SATIVA: I do not say that love is easy.

ISABELLA: True.

FRANCESCO: That leaves Sativa's the casting vote.

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OSTRIZIO: I declare for your wife, Signore. Poetry is the
ISABELLA: Simone, do you think she deserves better? I think you have treated her badly. And I think you have wronged her, too. She was not a slave;

SIMONE: I think you are right. Also, I am sorry of change my mind. What do you want?

FRANCESCO: Emma, Cecilia. Tell me why you have been away. What is going on?

SIMONE: Quit leaving me hanging out to dry, will you?

FRANCESCO: Where?

GUILLIO: Hey?

VITTORIA: Four in the line, Isabella.

GUILLIO: I desert maiden in favor of sanity.

FRANCESCO: You're a desertion, too.

GUILLIO: But thirty years we could finish. Six years we're retired.

FRANCESCO: Guilio, we're the Cellos, remember?

GUILLIO: Is that a crime?

FRANCESCO: You like being rich and successful.

FRANCESCO: Guilio. After all we've been through...

GUILLIO: No. I don't bear a grudge any more, Cecilia.
KING: I like the players. I like to laugh.

CATHERINE: If the middle of the night, chances I
KING: Where are the players, I say?
CATHERINE: Never mind the players.
KING: Applause? Where are the players?

CATHERINE: He's drunk.

KING: Gregorio?

With all my heart, your conscience has nothing to do
please approve. Your conscience has nothing to do
Pope Gregory has some work. He expresses his con-
God's idea. His Most Supreme Illustrious Holiness
CATHERINE: But it is not your idea, Charles. It is
KING: Yes, I am upset. I am a horrible idea. I will not do
CATHERINE: You're upset, I know.
KING: No!

CATHERINE: Chances. I just want to talk to you.
KING: Leave me alone, mamma.
CATHERINE: Come back to bed, my darling boy, don't!

FRANCESCO: Quick, Hide. If they find us in Council,
SALVIA: Someone's coming!
ISABELLA: Francesco, stop it!
GUILLIO: Put that thing down, for the last time.
FRANCESCO: I'll take you all on.
VITTORIA: Not a man, no.
FRANCESCO: Is there a single man here who is loyal
GUILLIO: Leave him alone.

(Francesco draws his sword)

your bull's, you moron.

FRANCESCO: She deserves better. Where are your
SIMONE: I don't know. But I declare for her anyway.

FRANCESCO: What the hell has that got to do with


CATHERINE: Was it not His Illustrious Holiness's Grace?

KING: No.

CATHERINE: The Court has become licentious since their arrival. Their dissolute lives would undermine us all of us. Perhaps the players have outranged their welcome in Paris.

KING: I love the players.

CATHERINE: Please stop talking about the players.

KING: I'm afraid of the players. I don't want to talk about the players. I don't care about the players. Why should I care about the players?

CATHERINE: You wanted the players to be killed.

KING: But why?

CATHERINE: It was a political decision, Charles.

KING: Mummy?

CATHERINE: I arranged for them to be captured by the Huguenots. I行政区 for them to be captured by the Huguenots.

KING: Did you try to kill the players, mummy?

(Pause)

KING: What did you just say?

CATHERINE: Warrer?

KING: What?

CATHERINE: Damn the players, Charles! I wish those Saints had killed them all.

KING: Look at me. I'm a Protestant. Oh! Parliament, I am a Christian and do not preach my doctrine. Ooh!

CATHERINE: Damn the players, Charles! I wish those Saints had killed them all.

KING: If I didn't have the players, I'd be mad.

CATHERINE: Of course they matter to you, darling. I don't know how they don't matter to God. They matter to me. They matter to me. They matter to me. They matter to me. They matter to me.

CATHERINE: Forget about the players, will you? They don't matter.

KING: I'm the King. I can see a play when I want to. I can see a play. Now I want to see a play.

CATHERINE: Yes, Charles, and that is why the players are here. Now ship the order. Or else one day a nasty Huguenot will kill you first.
 There will be tears of blood in the streets of Paris.

CATHEDRAL: In five days our men will be ready.

(King signs)

blood be on his hands.

Holiness, Pope Gregory, I sign this order. Let the

KING: In the name of His Most Supreme Illustrious

CATHEDRAL: Royal ink.

KING: Ahhh!

CATHEDRAL: Jobs, the guild into Chalres' arm.

KING: I have no ink.

CATHEDRAL: Sign the order, Chalres.

KING: What would I have in my head if the players

CATHEDRAL: I promise.

KING: You promise?

INTERMISSION

FRANCE: Who is with me now?

(The scene after her. The crowd emerges from hiding)

KING: Mummary. Mummary. Kiss it better.

(She leaves, with the order)

CATHEDRAL: Then sign the order, Chalres. Let the Hu-

KING: Please, please, please.

CATHEDRAL: You heard the words of Pope Gregory.

KING: No, no, I don't want the players to leave.
FIRST HUNCHBACK: 'If you poor you go to war,'

HUNCHBACK SOLDIERS: We are soldiers. We are

FIRST HUNCHBACK: Here come men to start our

(Three Hunchbacks step forward - the Hunchback Cho-

Be / Guess My True Identity?

Whether you recognize / Listen what I say and

me by the end? / From my missions by Summer

Come one you know, my friends / Can you name

From your side. Once the steps forward (I present

As one play scene one. (The steps forward) I present

Here be, will phone now. So back enjoy the fun / Here be;

Hunchback will be unique / Hope your interest we

You advise / We for you have Big surprise / Play

First Hunchback: Welcome all and welcome

(First Hunchback enters (Trongesco) All Hunchbacks

Applause: The King takes his seat)

King: And now, the Italian Command.

(King on stage)

In an exclamation from the audience, The King comes

5. HUNCHBACKS
When the day is over, done / When the Hunchback King:
Freind o' Freind, to you I
Hunchback Chorus: Hello, King, we speak you
First Hunchback King: Welcome, players to party
Hunchback Chorus: Special, when to king inverter
Hunchback Duke: You want money, I give
Hunchback Chorus: Yes, siree's
Hunchback Duke: Cash / Come here, players!
Hunchback Chorus: Make plenty splash / This be easy way make
Hunchback Duke: I am Duke, I come see play-
Hunchback Woman is now part of the chorus, enter a
Hunchback Chorus: Woman, play and many
Hunchback Woman: I, sweet woman I decide / I
Hunchback Chorus: We play for bread / Better (just) than being dead
Hunchback Chorus: We survive the war
Catherine: By order of His Sacred Majesty King

John on Catherine, who reads from the order.

Crowd noise: Forum's. We are outside the palace. Spot.

Friends in hell.

Catherine: Then messengers prepare to join your

Simone: (takes off his mask) (not)

Gus: (takes off his mask) (not)

Francisco: I do not believe in your Church.

Catherine: We consider our Church the holy sanctuary against ours.

Catherine: I am just a player.

Catherine: If this man is a saint, let him say it.

The mask from Francisco's face.

Catherine: de Medicis marches onto the stage. She takes

King: Rumi?

Complete silence. Slowly, laughter from the King.

Hope: I am sorry, Your Pope?

Be? Champion of Liberty? Everyone Abandon?

First Hunchback: Have you guessed yet who I

Cursed loathsome! Hooray! Hooray! I look at the crowd when I hear of you. Help Decius? What am I to do with those ac-

Heard? Over? Do you do precisely? And our friends you

How of prayer is here? Yours the voice I seek to
VOICE: The Duke and his entourage have arrived.

PRANCESCO: Let us in, you bastards. Or I'll care for you the Gels!

VOICE: (offstage) The Gates of Mariana are closed to us.

PRANCESCO: We need shelter. There are women here.

VOICE: (offstage) The Gels are not welcome in Mar-

PRANCESCO: You've made a mistake. We are the G-

VOICE: (offstage) The Gels are not welcome in Mar-

PRANCESCO: The Duke of Mariana is our patron.

VOICE: (offstage) Home to our patron. Let us in.

PRANCESCO: We are the company Gels. We have

VOICE: (offstage) Who goes there?

PRANCESCO: Citizens of Mariana

(The company arrives at the Gates of Mariana)

I, EXILE

PART 3: ITALY

SCENE 1: Rome

CATHRINE: Those are the players that have stunned

placed around their heads. Drum's mood, too.

FAUSTO: They've caused a sensation. A miraculous executioner's play is

(An ambiguous voice. Francisco's Giulio and Simona are

STEVIA: Run!

Suddenly reveals herself to be Sylvia. Welcoming her hon-

Crowd roars. The executioner prepares to kill them.

Punish, sow lust in our hearts. They are demons. Let them

sheepish with their horses. They smile at each other.

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ISABELLA: I was ill-judged, Francesco.

ORAZIO: Neither should I.

SIMONE: I second that.

Isabella: I should never have gone along with it.

GUILLIO: Yes, your fault. I knew it would end in disaster.

FRANCESCO: My family.

Isabella: Our planning everyone. Will it be do? This is your family. Because we barely escaped with our lives.

FRANCESCO: Why don't I have your? Why not?

FRANCESCO: I don't have any jewelry.

FRANCESCO: Isabella, we will have to sell your jewelry.

SIMONE: No more pes.

Isabella: I have all of my jewelry. Did you like being there after all.

GUILLIO: Now we want his money. Did you like being there money.

FRANCESCO: We had thousands of coins. We need money.

SIMONE: No money.

FRANCESCO: Standing on the gallows.

GUILLIO: It must have slipped my mind. When I was

FRANCESCO: You didn't bring it with you?

GUILLIO: Catherine is probably crumpling it right now.

FRANCESCO: Where about the cash box?

GUILLIO: We haven't got any money.

FRANCESCO: Where do you mean we haven't got any money.

GUILLIO: We haven't got any money.

FRANCESCO: Can I give me her Duke. We'll give our way. Give me the Duke. I will not calm down. We have to talk to Isabella. Francesco, calm down.

FRANCESCO: You shall your face.

ORAZIO: There's no need to be rude about my uncle.

GUILLIO: With her company standing at the gate of this city?

FRANCESCO: What kind of miserable slut leaves this house.

SIMONE: But I'm hungry. I didn't eat for three days.

SILVIA: The Duke cannot let us. He fears reprisals.

FRANCESCO: I want to speak to the Duke. I want

GUILLIO: That's enough, Cesco.
ISABELLA: If you don't like it, sign it, and then come
up with an alternative.

VITTORIA: How on earth can we survive?

and we can regain our following. Little by little, we
owe our lives to you. Can we play in the country? We can travel to the
cities. We can play in the country. We can travel to the
countryside, you did, Francesca, but I am not going to
take a mistake. You did, Francesca, but I am not going to
reason to bear each other. You have made a miscalculation. My husband
made a miscalculation. So we have lost our reputation, is that a

FADE ( )

ISABELLA: Stop it! All of you, stop it. We are not anti-

(Enraged, BrianArena, a huge fan)

thief?

VITTORIA: Why? Are you afraid they've seen some-

FRANCESCA: You know where I'll care my name.

FRANCESCA: Are you calling me a lunatic?

FRANCESCA: CDonition is one thing. Lunacy is another.

FRANCESCA: Not one of you has the courage of your
patience. You have ruined our future.

FRANCESCA: Wherever we go, we'll be

ORAZIO: And I.

SINEME: Me too.

FRANCESCA: But you did go alone with it, all of you.

FRANCESCA: What is that supposed to mean?
SIMONE: All right.

GUILIO: Move over, will you? I need more room.

SIMONE: What?

GUILIO: Simone?

(Silence falls)

GUILIO: Found memories.

SIMONE: This reminds me of prison.

(The company settle down next to each other to sleep)

SIMONE: No thanks.

SILVIA: No, there's a place for you next to me.

SIMONE: Silvia, get it yourself.

SILVIA: Get it yourself.

VITTORIA: Silvia, get a blanket.

SIMONE: You can't sleep standing up. Unless you're a horse.

ORAZIO: I can't possibly lie down here.

SIMONE: (lying down) It's cold.

(The company disperses, speaking privately)

in the morning

ISABELLA: Now it is time to sleep. We can talk more

(pause)
DUKE: There's nothing I object to; however, as I am re-
deploying, you may... ISABELLA: A dose of hubris, signore; which we
aim at the King, and Gregory.
DUKE: I cannot understand what possessed you to take
parts. I am at the gesture for our improper conduct in
behalf of the Queen. Allow me to apologize, signore, Duke, our
ORAZIO: Uncle.
DUKE: Gelezi!
(The Duke of Clarion enters.)

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Signore, you asked for an alternative: here it comes.
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ISABELLA: I must object to the condition.

Duke: Of course, of course.

ISABELLA: Signore, would you have us to counter for a moment?

Duke: Clause 66. The patron has the final authority over all presentations.

ISABELLA: Signore Duke, with the greatest respect.

Duke: Of course, Duke, I have many of her plays. In the past, before you knew her.

ISABELLA: She's very accomplished. I have read many of her plays. Can I tell you I must have forgotten.

Duke: Not exactly. On this occasion I choose St.

ISABELLA: I did not know that the signorina wrote

Guadalupi Pissione to be the author of your play. Yes.

Duke: Then your condition is met.

ISABELLA: Yes, I expect nothing less of course.

Duke: Excellent! I will be mutually beneficial. We will pass the word to Florence. I am very glad to have you back. Celest.

ISABELLA: Signore, we are most grateful for your offer.

Duke: Assuming you are on your best behavior.

ISABELLA: Very well, I accept your apology.
(The Duke returns.)

VITTORIA: That is settled, then, Vincento!

FRANCESCO: Isabella...

(Pause. Isabella runs off)

VITTORIA: We seem to be facing a choice. On the one hand, the situation's play, no contract, no patron, and perform my play.

ISABELLA: I can't stand it. I can't stand it. We must perform my play.

VITTORIA: To the provinces?

DON WAGY:

ISABELLA: Then let us break the contract and go our way.

VITTORIA: Let the situation remember that we are un-willing.

ISABELLA: She has corrupted our patron with her envious, preposterous tears.

VITTORIA: This is a fraudulent bid to stamp me...

ISABELLA: I know it.
LEANDRO (ORAZIO). She is virtuous.

PANTALONE (GUILLIO). She is modest.

LEANDRO (ORAZIO). She is the most magnificient woman in the world.

PANTALONE (GUILLIO). In my opinion, the Princess is the most splendid woman in the world.

LEANDRO (ORAZIO). In my opinion, the Princess is the most splendid woman in the world.

PANTALONE (GUILLIO). I have come from one hundred miles to ask for the hand of the Princess in marriage.

LEANDRO (ORAZIO). And I have come from one hundred miles to ask for the hand of the Princess in marriage.

PANTALONE (GUILLIO). Right here.

ARTHECCHINO (SIMONE). Again, you have been long been princes.

PANTALONE (GUILLIO) / LEANDRO (ORAZIO).

(Enter Leandro and Pantalone.)

Leandro. She is, but I have not seen her much recently, -- where can catch a glimpse of Sylvia? My love, the collector-maid, makes the flowers every day; and if I am lucky, I shall be enough.

ARTHECCHINO (SIMONE). It is not so.

(Enter Arthecchino, Benivolone, and Zoroastro.}

Zoroastro. Have you seen my husband, Vittonia?

arthecchino (prompting). No, gentleman.

ISABELLA. Have you seen my husband, Vittonia?

arthecchino (prompting). No, gentleman.

(Enter Brimmunice, le Isabella.)

Brimmunice. Have you seen my husband, Vittonia?

arthecchino (prompting). No, gentleman.

(At the wedding of the Grand Duke of Florence. Vill.)

3. THE MADNESS OF ISABELLA
CAPTAINO (FRANCESCO): Pull up your skirt.

SILVIA: O Capitano. Take me, I beg you.

CAPTAINO (FRANCESCO): The first place, do, maestro. I would never have married her in good conscience, but if you do not have the heart and the desire to marry me, I will not have it. And now that I have made love to you, I have made love to you.

SILVIA: But you are married.

CAPTAINO (FRANCESCO): And how shall I do? "Oh, fair Capitano, fair Capitano, fair Capitano!"

I can see a thing, a thing as well fall asleep.

ARCECHINO (SIMONE): FLACIO! (They hide)

SILVIA: We have no choice.

CAPTAINO (GUILLIO) / LEANDRO (ORAZIO): From my course, I will not be diverted.

VITTORIA: Then kill yourselves, you must, for I have

CAPTAINO (GUILLIO) / LEANDRO (ORAZIO): I will hear your suits later, signor.

VITTORIA: If you are answered now, we will kill ourselves.

CAPTAINO (GUILLIO) / LEANDRO (ORAZIO): (The two men proceed)

CAPTAINO (GUILLIO) / LEANDRO (ORAZIO): I would rather die.

LEANDRO (ORAZIO): I must have her first.

CAPTAINO (GUILLIO): I must have her.

LEANDRO (ORAZIO): So possessed.

CAPTAINO (GUILLIO): I am frenzied.

LEANDRO (ORAZIO): Her bosoms sheer.

LEANDRO (ORAZIO): Her hands are soft.

LEANDRO (ORAZIO): Her cheeks are white.

LEANDRO (LEANDRO): She is pure.

LEANDRO (GUILLIO): She is wise.
you doing here? Take that, you monstrous parent.
CAPITANO (FRANCESCO): Artecchino? What are you
and,
CAPITANO: Caught red-handed, you lecherous Span-
(Vittoria emerges with the lamp)
ARTECHINO: OOOOAAAMMM! Spicy sausage.
CAPITANO (FRANCESCO): How's Thar?
Sylvia: Still nothing, Captain. I am so lonely,
ARTECHINO (SIMONE): Breakfast sausage.
and you will soon feel my authority.
CAPITANO (FRANCESCO): Just bend over a little
Sylvia: I can't feel anything, Captain.
ARTECHINO (SIMONE): It is time for breakfast.
Sylvia: Open wide.
CAPITANO (FRANCESCO): Come along, Sylvia.
ARTECHINO (SIMONE): Accidentally, the Captain sees hold of Artecchino.
Sylvia: Over here.
CAPITANO (FRANCESCO): Where are you? It is so
man.
Sylvia: If it is true I have been a side-dish for many a

(Vittoria enters)

VITTORIA: As I suspected. Her heart is broke. O mis-

(Pause)

less sincere.
Sylvia: (complaining) O you heartless, You heart.
VITTORIA: (complaining) Your adulterous husband,
your adulterous husband, Captain.
VITTORIA: Come forward, older woman, and face
your divine persecutions.

(Captain and Sylvia kneel)

VITTORIA: Kneeled before me, shiners.

(Vittoria tells Artecchino)

(The Captain will stop Artecchino)
GIULIO: You’re parents.

how to steal a whole play.

A PEARL. She knows how to steal a scene. She knows.

VITTORIA: Oh, she knows exactly where she did. She’s

GIULIO: She’s half out of her mind, thanks to you.

VITTORIA: Where is she?

GIULIO: I’m going to tear her hair from her sockets.

(HE IS HOLDING A BAG OF MONEY)

GIULIO: Calm down. Your play was a success.

VITTORIA: That was not my play. That was not my

play. How dare she?

VITTORIA: Backstage. Giulio and a furious Vittoria.

(rescue applause. huge applause. She is helped away.

ISABELLA: The ocean is deep. Down, down, down.

VITTORIA: For marriage is wonderful!

(a real, not fiction at all, but

Necessary. The love should be

sport of you. But some of us feel that love should be

(ora?o) For some of us love is a wish. For some it’s a

dream."

CAPITANO (FRANCESCO): I just had the strangest

ISABELLA: Nothing’s happened. Nothing can save her. He can.

VITTORIA: This is the warning to husbands. No more.

already gone.

VITTORIA: This is the world of all. To believe in a man who has

crossed her into thinking that she is still fresh and broad.

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in the house of love. Long after he has left: the ruins of

ISABELLA: What is a man? A man is a ghost. He lives on

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The play is over. Or when Isabella no longer even
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ISABELLA: Nothing can save her. She can.

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(working together. enchanting voices. strange visions. strange

sights. the audience is enthralled. all are gay. (the song)

ISABELLA: The ocean is deep. Down, down, down.

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O CAPITANO is honest and true / For marriage is won

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ALL: (saves Isabella) So did we.

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ALL: (saves Isabella) So did we.
VITTORIA: A promising career cut short by an act of disloyalty. Strike her name, strike her name.

DUKE: I must express my serious disappointment with your actions.

VITTORIA: I demand that you strike her name from the record. No play no more for the Gesualdi. Vincenzo, Via-I-I-I will play no more for the Gesualdi. Vincenzo. Via-

VITTORIA: No I will not, my play: that was her thought it was marvelous, especially the end.

DUKE: They were pleasant. The Grand Duke has broken my heart into a hundred pieces.

VITTORIA: Oh Vincenzo... those nasty, nasty players.

VITTORIA: The Duke of Mantua foretells.

---

VITTORIA: That was my play, mine, mine, mine.

ORAZIO: Vitbono, Vitbono.

GUILLIO: Can somebody calm her down?

---

VITTORIA: A perfectly normal subject for a play.

GUILLIO: A play in which a man cheats on his wife with a maid.

VITTORIA: Excuse me, I made up a play, no more, no less.

GUILLIO: In your case, that is true.

VITTORIA: You're not a woman, you have no idea.
FRANCESCO: That will last us a few months.

GUILLIO: Looks like around 400.

FRANCESCO: How much?

(Sylvia starts to collect her things. Guillo is counting money.)

Sylvia: I understand, Signora.

When you say, when you do means more to me than
induce them. What you do means more to me than
apologies, they so readily live up to the mistakes that
I made. I want you to forgive me. I don't expect you to
understand, Signora. I don't expect you to

ISAELLA: I won't forgive you, you're right. As for

SiMONe: Here's our bill of mind.

(Sylvia gets her things.)

VITTORIA: It's company does not deserve me. You
are company who would kill for a leading lady. He's
in love. There are other companies. There
Guillo, you are company. You meddle in my
Schilling. You are something. Just throw away our lives. Are
philanthropic motion just throw away our lives. Are
she's a monster. You must be yourself. She's a
hopeful, I do not wish to live at all.

ORAZIO: I'm learning it this instant.

FRANCESCO: Guillo, you have all been good to me. Sir.

FRANCESCO: Guillo. I am sorry.
... Fify one, fify two, fify three.

FRANCESCO: Isabella - I will never leave your side.

ISABELLA: Pefch me my partemenf and quil.

FRANCESCO: Isabella, Wbat can I do?

(Sylvia and Simonone, wishing exit. Guffo counts.

FRANCESCO: Goodby.

SYLVIA: Goodbye Simonone, Sigmone.

SIMONE: Back soon.

(She fays all her things.)

SYLVIA: I do.

SIMONE: Yon don't need your bag.

SYLVIA: All rigb.

SIMONE: Whatever, want to come and look around. Fbr -

FRANCESCO: Plus money in the hat.

GUlfO: If we're careful.
any skill. Very different things.

GIULIO: You didn't. You had luck, but you never had

FRANCESCO: Hey.

GIULIO: (catching) You never had much skill with

GIULIO: ... Her neck...

I touched things down. I whispered to her. I touched
the middle of the night -- I wake up, she's shivering.

FRANCESCO: I don't know what she knows. I try. In

SIMONE: Well, I hope she knows it now.

GIULIO: Loved her.

FRANCESCO: I didn't know that I loved her. But I

GIULIO: You told me:

SIMONE: You stood there and told me you didn't love

FRANCESCO: Of course I loved her.

GIULIO: Her face. You didn't love her.

SIMONE: (to Francesco) You should never have met

(phrase)

FRANCESCO: It's all right. Simon. Thank you.

SIMONE: I don't have to have any dinner.

GIULIO: We'll earn a few more this afternoon.

FRANCESCO: Can't even afford a doctor.

GIULIO: Twelve.

FRANCESCO: How many coins do we have left?

(pause)

SIMONE: We were the Celols. Remember?

(pause)

FRANCESCO: Told you.

GIULIO: We were首届! All right! Maybe a little bit.

FRANCESCO: Come on. Admit it. You miss it too.

GIULIO: You're both mad.

SIMONE: I know what you mean.

FRANCESCO: I miss it. We knew where we were.

GIULIO: What?

FRANCESCO: I miss prison.

(pause)

They hug together.

because I'm in war.

SIMONE: Come a bit closer. Warm me up, I can't re-

FRANCESCO: I know.

GIULIO: He may be right.

SIMONE: She was better than the rest of us put to-

FRANCESCO: She won't do it.
FRANCESCO: Of course, my darling.

ISABELLA: Nobody will ever find out.

FRANCESCO: Help me put these in order, will you? I keep dropping the papers - and I can't read my own writing...

ISABELLA enters, with a stack of papers.

ISABELLA: (to Francesco) Maybe that's what she needs to know.

FRANCESCO: No.

SIMONE: (Pause) If you had to do it all again, would you do it the same?

FRANCESCO: And?

SIMONE: I waited. The happiest few moments of my life. When I opened my eyes, she was gone. I never saw her again.

SIMONE: She told me to close my eyes. Like this.

SIMONE: I asked Sylvia to kiss me once. We were walking in Florence. We walked all day. By the time we got as far as the church of Santa Felicita, the moon had come out. Look, Sylvia. The moon is made of cheese. One day we will walk on it, you and I. Can I sing you a song? And then I asked her to kiss me.

ISABELLA: (She collapses. The papers spill everywhere.)

FRANCESCO: Isabella! FRANCESCO: Isabella! I think you should go back in the wagon and lie down.

ISABELLA: (She recovers, Gallo and Simone withdraw.)

ISABELLA: I'm all right, I just need to walk for a moment.

ISABELLA: (She walks away, Francesco and Simone follow.)

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THE END

(ngi)

place in the shadows. They will be back again tomorrow.

(Francesco: Revenge. We come for revenge.

Isabella: Poetry.

Silvia: Rebellion.

Simone: Food.

Orazio: Love.

Vittoria: Frame.

Giulio: Proof.

(fp)

come here.

the Ceolos. What do we believe in? After all, why do we care? What do you want? What is the most important? You can go home now. But we hope above all things - you will know how it happened, and as for the rest - you will never know.

(Francesco: You have witnessed it all. Most of it is just

(The company are gathered at the front of the stage.

io. Well, it's all dead now. Long dead.

you might still find the plays. That's it. It's all done. no more ends of letters in 1607. If you go to an old library in Italy, and I measure it: she was called a member of the accad-

edward miskel to the publication of Isabella's work. I
guilio joined another company, and made a good living. I

be lived with his mother and become a difference.

(Francesco: Signor, here are our story ends. The Ceolos died.

(Francesco: He will be down now, Francesco.

Isabella: I think I will be down now, Francesco.

(Francesco: If ever there is anyone who reads these

Isabella: I am no different from anyone else.

(Francesco: Please don't ever walk the stage.

In sentiment and lies. I am no different from any other

 inteligent than men. Yes, I have poned on my heart.