

Wang + L1, L2, L3, L4, L5, L6, L7 S1, S3
L1 S1 - G0 5
L2 - 1 G0 15
L3 + G0 - 20
L4 G0 5
L5 G0 10

#1

(the houselights dim; in silhouette against the sky, six figures)
(in an image of the war they take up huge banners of purple, red,
black, and begin to move, twisting, surging in and out among each other)

THE FIGURES (chanting) X Blood
Blood
Blood
BLOOD X

L6 S3

L7 S4 G0
Wan L8, 9

(they end, horribly contorted, tangled in the fabric of the banners;
Doctor Scoperto enters, smiling benignly)

SCOPERTO (a thick Austrian accent). *enters R plat 9*

Visual

Some bore a purple banner. When they killed
They said they killed for Charles the Emperor. X
And others bore the red, and when they killed *(x down)*

They killed in honor of the Pope

And then, some killed for Somebody beneath a great black flag. X

The grass was slippery with blood.

And each man chose his side by high ideals

And what he wanted. So, this day, *(x R)*

Guido of Ravenna, at this moment of the Red,

Has seen his army made the vultures' dinner

By young Lanciotto, son of Malatesta of the black.

And I? I *(Figures drop knot)*

L10 Have seen Guido. X *plta*

A FIGURE. Doctor Scoperto— *Mehanie*

SCOPERTO. No no, nothing to say

ANOTHER. But— *JOHN*

Seminario Multidisciplinario
José Emilio González
SMJEG
Facultad de Humanidades
UPR-RP

Wants 1, 2, 13, 14
85

SCOPERTO. Guido and I talk, ^{That's} is all.

ANOTHER. Have you reached a— (NATHANIE)

SCOPERTO. I ^{will} talk to Malatesta. So we see. ^{That's} is all.

ANOTHER. Will Guido— Tom

SCOPERTO. Peace is at hand.

ANOTHER. They killed my husband! (BOENNA)

SCOPERTO. Peace is at hand!

ANOTHER. Has— (JON) ^{the time come}

SCOPERTO. Is secret.

THE SAME. Lanciotto— (Tom) ^{does he know}

SCOPERTO. You know what means secret?

ANOTHER. When— (JOHN) ^{will not know}

L12 55

SCOPERTO. Please. I go. X

THE SAME. ~~When~~ you left— (NATHANIE) ^{will}

SCOPERTO. Peace is at hand!

L13

THE SAME (as Scoperto exits). Ravenna... Tom (Melanie) #2

L14

(freeze; silence; the banners change from black to red; Guido and Giulietta)

GIULIETTA. You agreed?

GUIDO. Mother, it's late.

GIULIETTA. Is it, husband? (turns)

GUIDO. Have you heard, Mother? Peace
Is at hand.

GIULIETTA. You agreed? (turns back)

GUIDO. I'm an old man, Mother. Peace.

Think of what that means. ^{RAVENNA} Rimini in friendship
With ^{Rimini} Siena. Together we could smash ~~the~~ Siena.

GIULIETTA. So you agreed?

GUIDO. Mother, ^(Relates to) ~~Ravenna~~ Ravenna is crumbling. — Explosion

Use a SEAL
OF RAVENNA TO
MAKE LOCAL.

3

Rimik

War 15, 16, 17, 18,

When I attack Siena, Rimini attacks us.

I fight Rimini, Siena comes. It's too much for an old man.

~~I need friends~~ All our friends in Florence have been murdered.

Ugo is arranging a new army in Siena.

I need a friend.

(Scavage)
Lanciotto is our strongest enemy.

He's Malatesta's son.

So I spoke to Malatesta.

GIULIETTA. But the condition! *(Starts to go)*

GUIDO. What condition?

GIULIETTA. Did you agree?

L 15 GUIDO. Yes!

lights (blackout; Pepe)

L 16 PEPE (sings). My brains are all addled, I'm Pepe the Fool

X-My head is all stuffed with green wool

X You think I'm just lazy, I'm actually crazy

And when I'm excited I drool

Shed a tear for the clown

Feel it roly-rolly down

X Catch it on the tip of your tongue

Toss it up into the air

Watch it slowly disappear

X — And a silver star appear where it hung

(Malatesta Scoperto)

(figure pops out)

L 20 MALATESTA: Find count Lanciotto and send him to me

SCOPERTO: Guido, took it.

MALATESTA: He had no choice. If he refused I'd send Lanciotto out to tear his lovely city stone by stone

SCOPERTO: You are to be congratulated, Count....

MALATESTA: (hands him a letter) Look at this.

LQ
STUFF RED BANNER
& Pull out BLACK.

L 15

L 16

L 17

L 18

war 19 & 20

L 19

war 20

LIGHTS TO A
LARGER AREA.



SCOPERTO. From Ugo of Siena. "It is with great displeasure we have heard
 Strange rumors speak of an impending agreement on your part
 With Guido of Ravenna. We warn you if you do so
 That there will be consequences."

MALATESTA. It came today. (mut to pt G)

SCOPERTO (smiles). You will, of course, dispatch me on the instant
 To Siena to allay his fears.

MALATESTA (smiles). Of course.

SCOPERTO. I believe he took me seriously when I told him that we wanted
 An alliance.

MALATESTA. So it seems. (Sarcasm - "Obviously he didn't")

SCOPERTO. And he is so experienced. Time. We must have time.

But as for this affair with Guido—Have you told our young warrior?

MALATESTA. Not yet.

SCOPERTO (a small joke). Lanciotto should know.

MALATESTA. Of course. ~~He has been sent for.~~

SCOPERTO. Count Malatesta, you will be the ruling power in Romagna. X

My felicitations.

~~LANCIOTTO'S VOICE. Here. Move aside.~~

MALATESTA. Lanciotto! Come in!

SCOPERTO. (It will be delicate.) — ?

(Lanciotto enters. He is a hunchback)

LANCIOTTO. Doctor Scoperto. The mere word of your presence
 Brings a crowd around our gates. My congratulations.

SCOPERTO. I must go. Young man, your father he has something to tell you.

(Scoperto goes)

(pause)

MALATESTA (awkwardly). ~~See~~, I have some good news for you.

LANCIOTTO (eagerly). The news from Urbino—~~is~~ Umberto dead?

Siena
 Ravenna

5 MALATESTA - YES.
LANCIOTTO - GUIDO SURRENDERED?

MALATESTA. ~~In fact, son, it was something else I wanted to talk about.~~

LANCIOTTO. Something else?

MALATESTA. Don't you think sometimes you live too much for this war?

LANCIOTTO. I don't mind father. I

Live for you and Paolo

For the memory of Mother

And for our people. If I must bear this burden

I bear it gladly.

MALATESTA. That isn't exactly what I meant.

Don't you sometimes feel you'd like to have

A family?

LANCIOTTO. I have a family, father.

MALATESTA. I mean one of your ~~own~~ own (stands up)

A wife, children...

LANCIOTTO (very gently). You shouldn't mock me, father.

You and Paolo are a family of my own

I need no other.

I know I cannot have a wife

MALATESTA. But son, suppose a wife were found

For you, I know you'd be happy

LANCIOTTO. ~~But where would you find one?~~ (QUICKLY, WITH A LAUGHING TONE)

(laughs) Wanted: One wife, preferably blind, of noble birth

MALATESTA. Actually, son,

I think I've found a wife for you.

LANCIOTTO. She must be quite remarkable.

MALATESTA. I'm told she's very beautiful.

LANCIOTTO. No, father, don't think about it

How could I be happier than I—

MALATESTA. Son, there's no reason you should be so lonely

LANCIOTTO. Father, has she seen me—

MALATESTA. What does that matter?!

LANCIOTTO. What could matter more?!

MALATESTA. You are my son—she'll take you!

LANCIOTTO (after a brief pause). Who is this brave young lady?

MALATESTA. Guido's daughter.

(pause)

LANCIOTTO. (Father,) you're joking—

His daughter? Why? (stands up)

MALATESTA. Well, Scoperto says she's beautiful, charming, intelligent—

LANCIOTTO. I know you are my father

MALATESTA. Well?

LANCIOTTO. I must obey ~~in~~ all within your privilege—

MALATESTA. Yes?

LANCIOTTO. ~~Business~~ ~~But~~

—No! *x away - down*

MALATESTA. Don't say no to me—

LANCIOTTO. I won't!

MALATESTA. I am your father!

LANCIOTTO. His daughter!

MALATESTA. Well, why not!

Why not, ~~Mister~~

~~Finally!~~

LANCIOTTO. She'll spit forth venom like her father

Smile and smile, ^{(M) why not?} the poison tail

Arched over the head—Why not?

(LANCIOTTO). I'd see Ravenna burn, flames into heaven

Choke her streets with falling houses, smoke

On the clouds, women scream

#3

Terror—

MALATESTA. Don't shout at me!

LANCIOTTO. And Guido's poison blood sprinkled on the wreckage!

MALATESTA. Remember who you are! You will obey!

LANCIOTTO. Who did I fight
For all these scars?

MALATESTA. I know what's best for you, you impudent—

LANCIOTTO. Steel in the moonlight, bleeding, retreating—

MALATESTA. Do I forget all that he's done, you stubborn—

LANCIOTTO. Yes! Yes, if you can pity him
If you can take his daughter up and—

MALATESTA. Who said I pity him, that devil! He twists
And slides, he—

LANCIOTTO. Well?

MALATESTA. And this will crush him, grind his filthy nose
Into the dirt to see his precious daughter
His lovely child he thought would wed an Emperor
Married, forced to marry, to my son!

(pause)

LANCIOTTO (softly). Your crippled son.

(pause)

MALATESTA (turning very red). I didn't mean—I...

(quietly, sincerely). You deserve the finest wife in all of Italy

And I will see you get her

LANCIOTTO. Please don't force me, father.

MALATESTA. I want to see you happy, son.

LANCIOTTO. But when she sees me!

What will I say when she asks for a saddle?

When she looks at ~~me~~ me and marvels, "large, isn't he?"

When she asks me, ^(Sweet Bitten) "Do you take it off at night?"

MALATESTA. Don't argue with your father son.

LANCIOTTO. Guido will never—

MALATESTA. He has no choice.

LANCIOTTO. Am I to wed a girl who has no choice?!

MALATESTA. Why not!

LANCIOTTO. Because I am Lanciotto!

MALATESTA. And I am Malatesta! Don't be proud with me,

You have no choice yourself. ^{Go} I've talked to Scoperto.

He's sure ^{Got} our friends so fond of purple are preparing an attack.

When they come we must have Guido on our side against him.

~~He will trust us only with~~ ^{L. (stops)} He knows you hate him, but he'll trust us

If his daughter's married to our heir and general.

And with his daughter as your wife

Even Guido will not dare betray us.

(pause)

LANCIOTTO. I see.

MALATESTA. It's not as if I wanted you to make a sacrifice

The main thing in my mind is still your happiness.

LANCIOTTO. I understand.

MALATESTA. ^{In this} ~~But now~~ you are my subject, not my son.

You will obey me.

(pause)

LANCIOTTO. Yes.

MALATESTA. Are there any questions...

LANCIOTTO. You haven't told me what her name is.

(blackout)

(Guido, Giulietta, their daughter Francesca, a beautiful and lively girl of not quite eighteen, and her servant Ritta, a girl of thirteen)

REASON

Wor
L 22

L 22

wor L
23, 24
26

L 23

8
↓

call out ⁹ ~~only~~ ~~that~~ ~~stage~~ ~~number~~

FRANCESCA IS CHASING GUIDO, WHO IS ON HIS WAY OUT - GIULIETTA WAITS WITH CARE.

FRANCESCA. My Lord, ~~my honored Mother,~~
Do you think your daughter stupid?

GUIDO. It would not be wise to think so.

FRANCESCA. Do you think her deaf, then, perhaps?

GUIDO. If anything a bit too sharp of hearing

FRANCESCA. Alert

GUIDO. Imaginative, let us say.

FRANCESCA. Well, your ~~(loving and most)~~ imaginative daughter
Has come to the conclusion that her Honored Father

Worshipped Mother, have been discussing their dear daughter
Behind said daughter's back. In short

Just what is it that I'm not supposed to know?

GUIDO. Francesca, I don't understand what gave you that idea.

FRANCESCA. Cause the first: Every time

I pass here you fall silent. The second:

All through dinner Mother stares at me and ~~XXXXX~~ sighs.

GUIDO. ~~Indigestion, dear.~~ (Starts to say something)

FRANCESCA. Cause the third: Your poet, Dante,

Came up to me today

Stared long at my face all without a word

Raised his eyes to heaven, took out his pad

And scribbled something--

GUIDO. You were inspiring him, dear.

FRANCESCA. Will you take this seriously?

GUIDO. ^(seriously) I do. It's clear that you're upset

Though I don't know why you should be

FRANCESCA. Father, I'm asking you to tell me!

GUIDO. Dear, I'm hurt. ~~I'm really hurt~~

(Stops) next stage pl. H.

CHANGE IN TONE - MORE SERIOUS

START TO GO!

L. 24

L. 26

Beats

Do ~~What~~ you suspect your own father of scheming behind your back?

FRANCESCA (sighs; then). Why should my back be different?

GUIDO. ~~If scheme?~~ THAT'S FAR ENOUGH!

FRANCESCA (~~looking at him carefully~~). I just hope it's nothing important.

GUIDO. Would I deceive you?

FRANCESCA. Oh, have it your own way, you old hypocrite!

(kisses him on the cheek and leaves)

GUIDO (as Ritta starts to follow). Ritta ^(Ritta stops) stay a moment.

RITTA. My lord?

GUIDO. I think I warned you ^(going the back)

Not to speak of what you may have heard in town

Of Count Lanciotto?

RITTA. Oh, I didn't my lord!

GUIDO. Not a word? ^(Aunt's)

RITTA. Really, nothing.

GUIDO. Nothing?

RITTA. Not a word.

GUIDO. Very well. I believe you. ^(to himself) ~~(If she knew she'd never have let me get off so easily.)~~

RITTA (starts to go). Good day, my lord. ^(Proceeding e.c.)

GUIDO. Oh, Ritta. (Ritta stops and faces him)

^(Ritta - My Lord. stops.)
GUIDO. Some years ago my

Daughter had a very silly maid

Who told her sillier stories. So,

One day it happened that she whispered something to my daughter

That I had warned her not to tell--all in strictest confidence of course.

What do you think became of this communicative young lady?

RITTA. I don't know, my lord.

GUIDO. ^(Pause) I boiled her ⁱⁿ a pot.

was
27, 28, 29
30, 31

Call just the number
 RITTA: But— my lord—but

GUIDO: She did not like it. You may go. (Ritta starts off)
 Oh, Ritta!

RITTA: My, lord.

GUIDO: I still have that pot.

RITTA: Yes, my lord. (exit)

(she goes; Guido chuckles to himself: turns: Giuliètta is staring at him)

~~L 27~~ GUIDO: Glare at me all you want, Mother. I'll tell Francesca
 only when she won't have time to argue.

~~L 28~~ a x

~~L 29~~ x

~~L 30~~ x (Paolo, Scoperto, Pepe)

PEPE: Hey. Look at Pepe.

SCOPERTO: I have no time!

~~L 31~~ PEPE: Pepe make funny face, see? (he does)

~~Wan~~
~~32~~
~~56~~
 SCOPERTO: (leaving, followed by Pepe) No time. (to Paolo)
 Paolo, have you heard the news?

PAOLO: News?

SCOPERTO: You have not spoken to your brother? (Paolo shakes head)
 Scoperto solves all problems. He needs you.

~~Sc.~~
~~L 32~~ ~~PEPE~~: No time. Pepe hurry. Run-run. Tick tick Pepe clock tick tick x
 (Paolo, Lanciotto)

LANCIOTTO: Father wants me to get married.

PAOLO: (exited) He's arranged something?

LANCIOTTO: Yes.

PAOLO: That's wonderful! You should, really. (Lanciotto looks away)
 Oh, I know you never wanted to
 But you're wrong. I mean it.

LANCIOTTO: Are cripples in fashion this year?

PAOLO: Do you think that matters? If every cripple had your
 courage Your gentleness and grace

The fashion'd be for nothing else but ~~z~~ "cripples"—
 If the strongest fighter in all Italy can
 Be called a cripple.

LANCIOTTO. You're used to me.

PAOLO. She will be too after the first five sentences
 Of conversation. You're too greedy!

You have the finest soul that any man could ask for—

Do you have to have the finest-looking body too?! Where would that leave
 The rest of us! Be fair!

LANCIOTTO (laughs). You! When I'm an Emperor
 You'll be Official Flatterer!

PAOLO (teasing, overacting). I? Why all of Italy conspires ~~x~~
 To flatter you, Sire!

LANCIOTTO (drawing his sword). Sycophant! Defend yourself!

PAOLO (draws his—they play-fight). Sire, my Honor calls me forth
 To flatter ~~x~~ you to the death! ~~x~~

LANCIOTTO (as Paolo for the moment has the upper hand). You had a skillful
 teacher ?

(pause)

PAOLO: (shoked) Why do you keep thinking—

LANCIOTTO: Tell her.

PAOLO: Lanciotto, I am willing to describe you. I will not slander you

LANCIOTTO: I am myself the way I am. Thruth is no slander

PAOLO: It's not important!

LANCIOTTO: Good Then tell her.

PAOLO: Brother, farewell. Trust me. (goes)

LANCIOTTO: ~~x~~ (alone, bitterly) Unless of God. (slams his hand)

(blackout)

#5

happy laughter)

LANCIOTTO (suddenly stopping laughing). Paolo, you're the only one that I can talk to.

PAOLO. You taught me everything I know, Lanciotto

It was from you I learned the meaning of a man

And truth. When Mother died

I still remember how you held your little brother

BEAT

LANCIOTTO. Paolo, if you were a woman

Still only a girl and saw me

What would you say?

PAOLO. And how you took me riding with you to the hunt X

And how, while Father ~~six~~ always conferred with Scoperto

You found the time to stay with me

BEAT

If she could see you with my eyes

She'd see a man more beautiful than any man can be

What am I, what do I do? I'm just an ornament

(JOKE ON HIMSELF.)

A trinket of the court. But you-

BEAT

You're the life of Rimini. Why

Can'tt you understand that how you look ~~is~~ nothing?

MEANS (S)

(pause; they embrace; blackout; the figures move)

#6

FIGURES. The Earth slips like a hand in water in the Night X

Across the sky the Planets dance

Jupiter and Venus, Mercury and Moon

The Fish with the Crab, the Virgin with the Goat

Whose fate are they dancing? Which joker will they tote

Off to the graveyard?

They vanish in the morning. X

(Ritta and Francesca on one platform; on another, Guido and

Walt 36
L36
Walt 37, 38, 39
S7, 8

Rafn
L37
S7 (100 in 5)
L38 - in 3
S8
L39

Walt L40, 41, 42

L40
two sec

L41 X

↓

L42
Giulietta)

wa
S9
RITTA. Oh! Look at the sunrise! X

GUIDO. What is it?

GIULIETTA. Nothing.

GUIDO. You only say Nothing when there's something, Mother. Say it.

GIULIETTA. You should have told her.

GUIDO. I can't risk it. If she says no

Before she says her syllable

The snarling hunchback will be at our walls

S9
Pull^{ing} out the stones and crushing them against our faces

I will not take the risk. X Anyway (shrugs) (far in the distance the sound of a trumpet)

It's too late now.

FRANCESCA (coming over to Ritta). You like it, do you?

wa
S10,11
RITTA. Yes. (pause)

I'd like to be like you. ~~when I grow up~~

FRANCESCA. Would you? Red

Streaks across the sky. I love to watch the river flow

At sunrise, blood beneath the orange ball

And alone in the lighting sky the last soft star

Vanishes. Come, Ritta, let's ~~what?~~

S11
voices

(trumpets)

TWO FIGURES IN UNISON.

Be it known, subjects and mighty of the land alike

That Guido of the Red Guelphs of Ravenna

And Malatesta, prince of Rimini, of the Black

Have this day affirmed a pact of friendship

In token whereof

(a peal of bells begins) — Add to #8

Count Guido gives his only daughter

Not possible if Guido

#7
Bells?

(distant trumpets)

#8

wa
L43

FRANCESCA. Ritta!

THE FIGURES. Francesca da Polenta to be married to

FRANCESCA. Hold my hand.

Faded to black on bells hall

(3)

L43
L21

THE FIGURES. Lanciotto, son of Malatesta!

#9

(Guido and Giulietta enter on Francesca's platform)

GUIDO. Up early for once I see.

GIULIETTA (going over intending to kiss her). Good morning, dear.

FRANCESCA (accusing). Father! Why did you leave me to learn like this!

GUIDO. Learn what?

FRANCESCA. You know!

GUIDO (pleased). I thought you'd be surprised.

FRANCESCA. Surprised! Why it was almost as good

As if I were a prize bitch in heat. Not every girl

Gets to learn about her wedding from the public announcement.

GIULIETTA. ~~You'll be very happy, dear.~~

FRANCESCA, (THIS ISN'T THE TIME)

~~Never met your father before we~~

FRANCESCA. You might at least have told me!

F CUTS HERE.

GUIDO. Dear, you talk as if there was some deliberate plot

To keep you uninformed. In fact

The arrangement was ~~only~~ ^{ONLY} settled ~~just~~ this morning.

I was rushing here to tell you and gave my orders to the heralds

^{THAT} They should wait until ~~it~~ you knew before they said a word

They disobeyed me and I'll have them whipped.

~~Now~~ Can you believe that I, Francesca, ~~could deceive you?~~

Beat (Now

I, ~~your father?~~ You're a cruel distrustful child.

SEES SMOOTHER

FRANCESCA (^{holding temper} ~~gently asking, not angrily~~). Father, I'd like you to apologize.

GUIDO. For what? That my only daughter should accuse me—

FRANCESCA. I don't accuse you, father! (RETREATING)

GUIDO. Go ahead, break your old father's heart. (coughs)

FRANCESCA. Are you ill?

GUIDO (bravely). It's nothing. Just a cold. (coughs again)

FRANCESCA. You're sure?

GUIDO. Of course, I (coughs) I am an old man.

(X's U.S. = 6)

FRANCESCA (laughs). Father, you can stop pretending. ~~Won't you ever understand you~~

GIULIETTA (gently interrupting, takes her aside). Leave him alone, dear. ~~He's a good man.~~ YOUR FATHER LOVES YOU, FRANCESCA.

FRANCESCA. I know that, Mother. (TURNING FROM GUIDO.)

GIULIETTA. I remember when I first saw your father. I was frightened. But I knew it was my duty.

He's been a good-husband. (Pause)

FRANCESCA (a bit frightened). ~~Tell me about Lanciotto, Mother.~~ THIS MAN! WHO IS HE?

GIULIETTA. He's a very famous soldier, dear. (GIULIETTA: LANCIOTTO? FRANCESCA: YES.)

FRANCESCA. ~~Is he handsome?~~ BUT, WHO IS HE?

GIULIETTA. Why you'll see him for yourself soon, dear.

FRANCESCA. But what's he like?

GIULIETTA. You'll have to ask your father, dear.

FRANCESCA. You must know something.

(GUIDO EXITS)

GIULIETTA. You'll have to ask your father, dear.

FRANCESCA. Father—X (she realizes he has slipped away while they were talking; blackout)

(Lanciotto)

10

LANCIOTTO. I was walking. Someone laughed.

I didn't turn around. I pretended not to hear.

When I was small I used to press my back against the wall to straighten it X
I prayed for it to break

war
L 44, 45
S 12

L 44 S 12
(4 sec)

L 45
war L 46

slow
L 46

And when it healed it would be straight.

They did not dare to laugh at me before

But now I am a lover

And I walk funny

I should have killed the one who laughed

When they bring that pretty girl to me

Will she pity me?

Or laugh?

Or cry?

I wish I had destroyed Ravenna! X (Echo)

~~(at the rear, Malatesta's silhouette approaches the silhouette of a figure)~~

~~MALATESTA'S SILHOUETTE. Make sure this letter goes direct to Guido.~~

~~(the figure bows; both freeze)~~

LANCIOTTO. Oh God there are such shadows in my mind

(blackout)

(Domestic scene: Guido reading a letter, near him Giulietta; off to

the side Francesca and Ritta, playing with a cat)

Guido - Francesca.

GIULIETTA. What does it say?

GUIDO. Francesca!

FRANCESCA. Father?

GUIDO. Lanciotto will arrive here Tuesday morning.

FRANCESCA (cheerfully). I think I'd like him to be tall.

Guido - You'll see him soon

FRANCESCA. Is he tall?

GUIDO. You'll see him soon. I could not alter him

To please your taste.

Wan
L47,48
S13

S13

L47

L48

CUT

#11

FRANCESCA

|||||

2

wait face out

FRANCESCA. Dear ~~my~~ Father, will you ^{ANSWER} let your ~~only~~ daughter ask one little question?

TO P. 17

GUIDO. Of course, my dear.

FRANCESCA. Very well. *X around Trust R.* It's this: Is Lanciotto handsome, ugly, fair, Black, sallow, crabbed, kind, gentle, vicious, sleepy, stupid, Moody, modest, cross-eyed, cruel, or what?

GUIDO. You'll know when you meet him.

~~FRANCESCA. Will you tell me what he looks like?~~

~~GUIDO. Now, dear--~~

FRANCESCA. Will you tell me anything about him?

GUIDO. That would spoil your excitement *amx*

FRANCESCA. Oh! *tan x to stay U.A.*

To be given off

Like a racehorse or falcon

To a man I never saw!

GUIDO. That's just it, my fine lady.

BACK P. 17

FRANCESCA (~~gets up, hurt~~). You always put me off!

crit. A.

(she rushes out, Ritta starts to follow)

GUIDO. Ritta.

RITTA. My lord?

GUIDO. Remember the pot.

RITTA (scared). Yes, my lord. (hurries out) *BEAT*

GUIDO (hands the letter to Giulietta). Look.

GIULIETTA (reads). "From the Great Prince Malatesta--

GUIDO. A modest start. He must want to ask

His little Guido out to play.

GIULIETTA. "Greetings. Fearing your treachery--

GUIDO. Such irrational suspicions!

GIULIETTA. The world mistreats you. "Fearing your treachery

"He will not send his son Lanciotto to Ravenna, but ~~HE~~ SENDS --

GUIDO. Two gardeners with a wheelbarrow.

In she goes, they roll her back to Rimini.

GIULIETTA. "~~He sends~~ his younger son, fair Paolo

"To fetch Francesca back to Rimini.

GUIDO. The husband should come himself to fetch the bride. (cast. move.)

Mother, ^{THIS} ~~that~~ letter is an insult, a deliberate

(GRABS LETTER)

Insult. Read on, read on, he gives his explanation!

GIULIETTA. "It will not be worthwhile to shut

"Young Paolo in a prison; for, my lord,

"I'll only pay his ransom in sharp steel.

"Besides, he's not worth having."

GUIDO. ^(laughing) Sending us a man who's not worth having!

He takes advantage of defeating me to mock me!

Can he think I'd do a dirty dishonorable trick like ~~that~~ that?

GIULIETTA. Husband? X X ^{L. Q. (when he hits the step) & counts)}

GUIDO. Well? ^(stop time)

GIULIETTA. You told Francesca that Lanciotto

Quiet

Ward
L 49, 50, 51
S 14

L 49

L 50
S 14

L 50
S 14

Would be coming here.

GUIDO (shrugs). What of it? ~~She'd be insulted.~~

L 51

~~sound out~~ (blackout) *lights up*

(Malatesta, Paolo, Scoperto, Pepe, and, clearly a bit tense, Lanciotto)

MALATESTA (to Paolo). Are you ready? Good.

Paolo: yes
Mala. I expect you to be a credit to our city.

Let Guido understand who's master.

SCOPERTO. Er, Paolo—may I?

MALATESTA. ~~Of course, Doctor Malatesta~~ Scoperto.

SCOPERTO. Paolo. You are young.

Be careful when—

PEPE (behind Scoperto mimicking every gesture). Be careful when

SCOPERTO (gives Pepe a dirty look, then resumes). Be careful when you—

PEPE. Be careful when you

SCOPERTO. Lord Malatesta, I cannot—

MALATESTA. Pepe

PEPE. Pepe funny?

SCOPERTO. Please. Paolo.

Be careful when you talk to Guido.

He's
Very tricky.

Eyes open, ~~yes?~~ *hm?*

~~I must to Siena~~ (starts to leave)

MALATESTA. ~~Doctor Scoperto, wait a moment please.~~

Paolo, this is a great honor for you X

Gives him a scroll.

L 52 / I know you will deserve it X (embraces Paolo quickly) leaves with Scoperto

~~SCOPERTO. Before I talk to Hgo I want to...~~

(How to get off)

LANCIOTTO (goes up to Paolo). Paolo

I expect you to tell her what I am.

PAOLO. You won't be disappointed.

You will be praised above all things beneath the Sun

Till every virtue's name becomes Lanciotto in her heart.

LANCIOTTO. I mean my

Body.

(pause)

PAOLO (shocked). Why do you keep thinking—

LANCIOTTO. Tell her.

PAOLO. ~~Why?~~ It's not important!

LANCIOTTO. Good. Then tell her.

PAOLO. Lanciotto, I am willing to describe you.

I will not slander you.

LANCIOTTO. I am myself the way I am

Truth is no slander

PAOLO. Brother, farewell. Trust me. (goes)

LANCIOTTO (alone, bitterly). Unless of God. —?

(blackout)

(Guido; Giulietta enters)

GUIDO. Well?

GIULIETTA. I have ^{SPOKEN TO HER.} ~~done the most~~. She ^{IS} ~~seems~~ ^(HESITATES) ~~suspiciously~~ suspicious. *Caro C.*

GUIDO. Ritta's work.

GIULIETTA. This is not wise or kind. I dread the end.

GUIDO. Dread a bit more quietly please.

GIULIETTA. ~~But~~ You've lived so long with subtle tricks

You think your circles are the straightest way!

GUIDO. Ah, geometric eloquence.

GIULIETTA. If you had told Francesca, Choose

Between your future and Ravenna's

Wan
53,54
S 15

#13
L. Q

She'd calmly walk up to her fate
And bear it bravely. But, thanks to all your effort
She'll be prepared to see a paragon
And find a leering cripple!

Waw
L 55

GUIDO. ~~Mother~~, I'll have it so! ~~You talk in vain.~~

~~GIULIETTA. Why did you have to tell her it would be Lancelotto?
Treachery with enemies is bad enough, but this!~~

GUIDO. Is your Mothership done?

GIULIETTA. Do not stand looking sideways at the truth!

L 55

Before it's too late
Go to Francesca, tell her—

GUIDO. Paolo is a marvel if you like the type.

If Francesca takes a fancy to his looks, so much the better:

She'll think he and her man will be as like

As two red roses on a bush

GIULIETTA. But not to even let her know it's Paolo coming!

You lie from habit! You think that you can stand there smiling

And all the stars will place themselves in heaven

Just to carry out your schemes!

GUIDO. Mother, you should have been a bishop.

GIULIETTA. You are lying to your daughter!

GUIDO. Get her to ~~RE~~ Rimini by any means and I shall be content!

(pause)

Waw
L 56
S 16

GIULIETTA (^{SADDERED WITH HER OWN DISILLUSIONMENT.} ~~with utter contempt~~). Guido, you are weak

14

And lack the common fortitude of man.

(pause)

These lies are dangerous. Each falsehood
Spawns a new one, each lie starts as a ripple

Grows into a wave, rolls on past your sight
And breaks upon Eternity!

S 16 GUIDO. ~~Why~~ That's a very grand and solemn thought, Mother.
I'll mention it to Dante. X

~~You there, on the walls—can you see them?~~

~~A FIGURE (motionless). Just now, my lord~~

~~ANOTHER (motionless). In the distance in the sun~~

~~ANOTHER (motionless). Horsemen and the flag of Rimini.~~

GUIDO (excited). ^{THEY'RE HERE!} Mother, it is settled.

(suddenly repenting) I'll tell her about Paolo.

L 56) Happy?

GIULIETTA (smiles). Yes. X

GUIDO. X You there—tell my daughter—

FRANCESCA (entering). She is here.

Father, I do not like this marriage.

Wav L 57) GUIDO. But I do.

FRANCESCA. But I do not!

GUIDO. ~~But~~ Don't be silly.

15a

SOUND

15b

FRANCESCA. Father, why are you doing it like this?!

GUIDO (appeasing). Francesca, I don't—

FRANCESCA. You're hiding something

~~GUIDO. I'm hiding? (No response)~~

FRANCESCA. What are you hiding from me?

GUIDO. Nothing. X

(producing his trump card) There he is:

(Music; enter below Paolo and his entourage (figures) in grand procession—~~knights, banners, jugglers, etc.~~; Francesca & Co. watch from above)

~~FRANCESCA. Ritta! Which is Lanciotto?~~

~~GUIDO (interposes, exhilarated like a gambler, points out Paolo). There.~~

GIULIETTA (dismayed). Husband!

GUIDO. Be quiet!

L 57
S 18

16

SA 10
↓

* two figures (in black)

4 figures (door entrance)

Demetrius Adam. nr 16

Figures - three paces

PAOLO. Lord of Ravenna, greetings.

GUIDO. Greetings, sir of Rimini.

PAOLO. Sir, I was sent to fetch the fairest maid in all Ravenna

I have not been here more ~~than~~ than two short minutes

Yet I know that I have found her.

Lady, I blush to be the bearer of so rich a treasure,

Was such a beauty fated by the stars

To be the hostage of a lazy peace—No,

You look like you were born to drive men wild

And topple Troys in flames!

FRANCESCA. I think I thank you sir

Though my ambitions are less sanguinary

GUIDO. Indeed she does. Good sir, you please to lavish on my child

The pretty courtesy of ~~sturdy~~ chivalry

PAOLO. Courtesy was made to lavish on that jewell

That sparkles by your side, sir. When I have brushed

The travel from my clothes we'll meet

And speak more soberly

(Paolo and his entourage exit)

FRANCESCA (excited). Ritta, he spoke ~~well~~ well, didn't he

RITTA (anguished). Lady—

GUIDO. Well? (i.e. What did you think?)

FRANCESCA. If I must be married like a mare to stud

A ~~worse~~ worse one might be found

RITTA. My la—

FRANCESCA. Ritta, I do not like to be an article of commerce

But I'm glad he isn't old—

Do you think it was wrong of me to answer him, will he think—

Was
L.58

L.58

25-26

RITTA. I don't—

FRANCESCA. He seems a little stiff.

RITTA. My lady!

FRANCESCA. Is something wrong?

GUIDO (the gambler, whispers). ~~The pot!~~ *Ritta,*

RITTA. No.

FRANCESCA. I think—

Shall I be haughty

Unapproachable

Magnificent

Oh. The poor man.

I think that I'll be difficult to win.

~~Ritta—I think I'm going to be happy!~~

RITTA. Lady—

FRANCESCA. "Lanciotto". Do you think it suits him, Ritta? *x*

RITTA (taking her life in her hands). No!

FRANCESCA. I do. Why not?

RITTA. He's not! *

GUIDO. Ritta! *(stands down)*

GIULIETTA (restraining him). Husband! *(whispers)*

FRANCESCA. Not what?

RITTA. Lanciotto!

FRANCESCA (puzzled). What?

RITTA. He's Paolo!

FRANCESCA. Who???

RITTA. His brother!

(pause)

FRANCESCA. I don't understand.

S.C. #17

Wan
59
466
S19



L 59

17

RITTA. It was Lanciotto's brother! X

(pause)

FRANCESCA. Father! I know Ritta's mistaken!

GUIDO. Now, dear, calm down. ~~(My poor old eyes are very weak)~~

It's possible I took one brother for the other

The ~~two~~ two look so alike

FRANCESCA (furious). Father! I--I will be glad to l-leave Ravenna.

~~I will marry Lanciotto.~~ If I stayed here I might

Become a

Liar!

~~Lanciotto~~, FRANCESCA, YOU MUST UNDERSTAND...

GUIDO. ~~In fact I'm not sure even now that it's not really lan-~~

FRANCESCA (crying). Get away from me!! X

Sounds - Harsh

(she runs out, off of platform B and onto platform C where she TO SOFT.

collapses in hysterical tears)

A FIGURE. You are quite foolish but I am wise

ANOTHER. I'm even wiser

ANOTHER. So am I

ANOTHER. I know just what to do when things go wrong

ALL. Run.

ONE. Yet which of us escapes

TWO (quickly). When we fall in the net? X

18

TAM BETWEEN SCENES ON P. 26

Ward
L 59

L 60
S 19

Ward
L 61

L 61

L 61

Just on to scene 11

John R.
Mill.
Keith.
Tom
Basil
John H.

RITTA. But—my lord—but—

GUIDO. She did not like it. You man go. (Ritta starts off)

Guido. I still have that pot. ~~Yes~~

RITTA. Yes, my lord. (Exit)

(she goes; Guido chuckles to himself; ^{turns} Giuletta is glaring at him)

GUIDO. Glare at me all you want, Mother.

I tell Francesca only when she won't have time to argue.

(LIGHTS FADE
LINGER ON GIU.
SNAP OFF)

(Paolo and Scoperto)

SCOPERTO. ~~I must hurry.~~ Paolo? You have heard the news?

PAOLO. News? (Plat. E) → F

SCOPERTO. You have not yet spoken to your brother?
(PAOLO SHAKES HEAD) HE NEEDS YOU! exit. S.R.
~~You will see. Scoperto solves all problems. I must go.~~

SCOPERTO CONFRONTS
LANCIOTTO - SILENT
LOOKS - PEPE.
Pepe follows Scop

(lights follow Scoperto leaving; blackout on Paolo; Pepe appears)

PEPE. Hey. Look at Pepe. ~~what?~~

SCOPERTO (shaking his head). I HAVE NO TIME!
~~No time, no time.~~ exit. C.C. x P.L.G.

PEPE. Pepe make funnyface, see? (he does)

SCOPERTO (leaving, followed by Pepe). No time.

PEPE. No time. Pepe hurry. ~~Rush~~ Run-run. Tick tock Pepe clock tick tick.

(Paolo and Lanciotto)

LANCIOTTO. Father wants me to get married.

PAOLO (excited). He's arranged something?

LANCIOTTO. Yes.

PAOLO. That's wonderful! You should, really. (Lanciotto looks away)

Oh, I know you've never wanted to

But you're wrong. I mean it.

LANCIOTTO. Are cripples in fashion this year?

PAOLO. Do you think that matters?

If every cripple had your courage

Your gentleness and grace

Paolo x Plat. H (sits)
#4 50

(Francesca continues crying; pause; Paolo comes in)

PAOLO. Oh! I'm—

FRANCESCA (gets control of herself, stands, and faces him).

~~Hello~~. Your name is...?

PAOLO. Paolo.

FRANCESCA (smiles). Ah.

I'm so curious; tell me

Do you see yourself

As a sort of broker

On commission?

Or is it as a breeder, bringing male

And female of noble line together for

#19

no
pause

Copulation? (smiling sweetly) Do tell me.

PAOLO. I--I--

FRANCESCA. A stammer? Oh, but you were so eloquent before
(concerned) I hope you're not your brother, (all smiles) I hear you're so
Alike

PAOLO. Excuse me, I--

FRANCESCA (not letting him get a word in, smiling). I'm not too
incandescent for you?

PAOLO. Too--

FRANCESCA. The sparkling jewel? I hope you still remember
But tell me, do you do this often
Or are you just beginning?

Moses, where is thy brother Aaron?

PAOLO. My--

FRANCESCA. Yes?

PAOLO. Lady, have I offended you?

FRANCESCA. Offended me? Why no, you've really
Swept me off my feet
Enchanted me

Your exterior is simply charming

PAOLO (wanting very badly to escape). You're very civil

FRANCESCA (smiling). Am I? I must have missed.

Admire my toes

PAOLO. Wha--

FRANCESCA. Speak rhapsodies upon my earlobes

PAOLO. But--

FRANCESCA. Commend my kidneys!

PAOLO. Why?

Uses
HANDKERCHIEF

PAOLO GRABS
HANDKERCHIEF

War
L62

FRANCESCA. You give such lovely compliments.

PAOLO (trying to leave). I think I ~~have to go~~ ^{SHALL LEAVE}—

FRANCESCA. One thing. About your brother. X 63?

PAOLO. Yes?

FRANCESCA. Is he very like you?

PAOLO. We are brothers.

L62
L62

FRANCESCA. Then I shall not like him. Thank you.

(he goes)

(Guido, ~~exiting~~ walking by on platform B, tries to pass by without her noticing. She notices)

FRANCESCA (smiling as ever). Father, it seems it was Count Paolo.

GUIDO. Was it? I'm surprised, he looked so much like—

FRANCESCA (furious). You knew it from the first!

(blackout)

(Guido; Ritta enters)

RITTA. My lord, I am prepared to stew.

GUIDO. Why, child, I shall not stew you. The word is boil.

RITTA. I am ready my lord.

(pause) *

#20

GUIDO. Do you love your mistress, Ritta?

RITTA. I do, my lord.

GUIDO. Very well, girl, this time you are reprieved.

RITTA. Oh! Thank you! Thank you my lord! (starts to run out)

GUIDO. But— (she stops)

RITTA (nervously). Yes, my lord?

GUIDO. Obey your orders better next time.

RITTA. Oh yes, my lord! (starts out again)

GUIDO. And

~~Have~~
~~P 26~~
~~...~~

Guido - Do you want to see her happy?
RITTA - Yes, my lord.

u

(she stops)

Waver L 63, 64, 65

remember, Malatesta, when you get to Rimini,

He does not boil his servants.

RITTA (relieved). No, my lord?

GUIDO. He bakes them in a pie and serves them at the table.

Remember!

L 63 RITTA. Yes, my lord! (runs off)

GUIDO (chuckles: then)

L 64 (Guido enters)

L 65 (Paolo enters why? (A, B, C))

(blackout)

(Paolo)

PAOLO (very quietly). ^{Big Excessive} ^{Why} Is she angry at me? Why? I don't understand.

She doesn't like me)

Well, why should she

It's not as if I were about to marry her

(Amused at himself)

~~XXXXXXXXXXXXXXXXXXXX~~ I must have looked like quite a fool

Face red, eyes popping, and tongue

Tied in a perfect double knot

~~I don't feel hurt, I hardly know her~~

L 66 Why is she angry at me? X

(Francesca enters)

FRANCESCA. Why, Count, you seem perturbed

L 67 PAOLO. I—

FRANCESCA. X Did I tell you how I loved your speech when you arrived?

PAOLO. Thank you

✓ FRANCESCA. One might be ravished by such practiced flow of compliments

✓ PAOLO. I have not compliments to give as lovely as their object

FRANCESCA. Yes. I am lovely. (But, Count, alas, I'm not a fool

PAOLO. I didn't—

FRANCESCA. Of course I know you think a pretty face

Denotes a hollow cranium—

PAOLO. I—

✓ FRANCESCA. Tell me, when you kiss a lady

Does your brother kiss her for you?

(pause)

✓ PAOLO. I love my brother

FRANCESCA. Benevolence

PAOLO. ~~I love my brother~~ (Why?)

FRANCESCA. Yes?

PAOLO. Why are you making fun of me?

FRANCESCA. I? Why, Count, how could I make more fun of you

✓ Than you have made of me?

PAOLO. But—

FRANCESCA. Besides, you make such fine fun of yourself

PAOLO. My lady: Beauty does not entitle you—

✓ FRANCESCA. Do tell me again how beautiful I am

I may forget

PAOLO. You are. But beauty—

✓ FRANCESCA. I am not a face. I have a mind

And feelings. If you call me lovely one time more

✓ I shall scream.

(pause)

PAOLO. What do you want me to say?

FRANCESCA. Ah, is he upset? (*fighting back tears*)

PAOLO. My lady, I came here proud

To be entrusted with a post of such great honor

But ever since I've been here you've

Insulted me, laughed at me—

FRANCESCA. And I, oh why should I object

That my new husband does not think me worth a

Trip from Rimini, but sends

His little brother?

PAOLO. I—but—

FRANCESCA. Poor little brother

PAOLO. Francesca, I am not some monster

I can be hurt, —

FRANCESCA. Why, Count, you've let a minute pass

Without telling me how beautiful I am.

(pause)

PAOLO (quite angry). I think I will let pass another. (he goes off)

FRANCESCA (smiles; then). My my.

(pause; Ritta enters)

RITTA. My lady, your mother— X L 68

FRANCESCA. Ritta—

RITTA. She—

FRANCESCA. Run after Count Paolo and tell him I apologize.

(pause)

RITTA. But—

FRANCESCA. Now! Go go go go go!

(Giulietta enters; Ritta goes)

was
L68

L68

was
L69

#21

Tim Lanciaro / Page
Scene Head

GIULIETTA. You are angry at your father. X

FRANCESCA. How could I be angry at my kind old father?

GIULIETTA. You are wrong.

FRANCESCA. He lied to me!

GIULIETTA (~~strong~~). He was using you.

FRANCESCA. Precisely. (strong)

GIULIETTA. That is the only way to treat a woman.

(pause)

LC9

FRANCESCA. Is it? X I must have been deluded

I thought that we were nearly human

GIULIETTA. Girls can only entertain.

God made women to be used.

FRANCESCA. Mother!

GIULIETTA. You shall not be a girl again.

FRANCESCA. He—

GIULIETTA. What use are men?

They can fight, and play tricks on each other

And make love.

I pity men. I was once—

You must become a woman. ~~I was once~~ I was once a girl.

There was a war. My father ~~is~~

^{ED} THEY NEED PEACE
~~Wanted Guido's father to switch sides.~~

So I was married.

And so I stopped the killing for a while.

Your turn is come. We women seem

Very good at ending wars.

And they all go on.

(pause)

Was
L 70, 71, 72
S 20

35

I'm sorry!

FRANCESCA. (You always cheer me up)

GIULIETTA. ^(singly) I have endured.

And yet your father is a good man.

(pause)

~~FRANCESCA. At least, by now there's nothing more
He can't have told me.~~

*2 Fac A
SUBSTITUTE*

(Paolo enters)

PAOLO. ^X Your servant said—

FRANCESCA. Did she, Count? ^X

Ah, but the world is changing quickly.

And so, it seems, am I.

Your timing is miraculous. ^(Good day.)

(blackout)

(Lanciotto)

LANCIOTTO. It's turning cold. The sun is going down.

Why are they taking so long?

I am impatient for the thing I fear

Like a man condemned to death who screams to have the waiting over with

And, the next instant, clings to every second

Begging Time to stop

They should be here.

Perhaps she refused;

And if she has am I relieved

Or shamed unbearably?

Lanciotto, axe of Rimini,

Haughty, fearless, deadly

Is afraid

Inside my mind the shapes are watching me

22

*Try this
at bottom of
p. 31*

page - same color

stairs pt. B

sits plat. B

L70

(L71) (S.20)

L71

(L70)

L72 (5)

L72

Ward

L73, 74, 75

~~37~~

Dark men in rows in the tainted light

(figures close in on him)

Hunting Reason in the soul's red

Night

What if she touches me?

~~Enter Pepe~~ ~~(L 73)~~

~~PAOLO~~ PEPE (pulling at Lanciotto's sleeve). Sir?

~~PAOLO (he's said it twenty times already)~~ Yes, Lanciotto, yes.

L 73

~~PAOLO~~ PEPE. X Sir?

slow

LANCIOTTO. What, fool?

PEPE (pointing). Sir, what is that thing upon your back?

LANCIOTTO. Get out of here. *X damn*

L 74

PEPE. X It seems a very mountain X

You an Atlas carrying the world

X Or like a sack of sorrows. *stair with A*

It was sorrows addled my poor brains.

~~LANCIOTTO~~ ~~PAOLO~~. What sorrows, fool? *turn*

L 75

PEPE. I don't remember. X

slow

L 73 - stair w. A up.

L 74 - plat H-G)

L 75 - st u. A off) - Pepe x to 2ae.)

~~PAOLO~~
~~PAOLO~~
~~PAOLO~~

PEPE. Pepe is frightened.

LANCIOTTO (surprised by Pepe's presence). What?

PEPE. Does hunchie mean to marry (pretty lady?)

LANCIOTTO (irritated). Why?

PEPE. Then hunchie will be Fool in Rimini

Pepe will starve.

LANCIOTTO (angry). Fool— (sits) pt. H

PEPE. Oh pretty face, pretty hunchie, Pepe— x + . L.

LANCIOTTO. Get out of here—

PEPE. like

Kiss Pepe pretty hunchie

LANCIOTTO. Don't—

PEPE. Sweet Count! Sweet Count Lanciotto! O

Plant early violets on my grave!

LANCIOTTO. I can't—

PEPE (absolutely the time of his life). Pepe limps, limpy Pepe (limps around)

Poor limpy Pepe—

LANCIOTTO. Pepe!

45

PEPE. Oh! Miracle! Say Pepe's name

And Pepe walks like new!

~~MALATESTA'S VOICE. Lanciotto!~~

~~LANCIOTTO. Father! I'm~~

~~PEPE. Go to daddy~~

Good, good boy (pats the hump)—

~~CAMEL!!! X CAMEL!!!~~

Lanciotto exit (cc. pros)

#23

(swinging wildly, Lanciotto hits Pepe, knocking him across the room.

They glare at each other. Lanciotto turns away, ashamed, and leaves)

PEPE. Nice Pepe.

x to pupu

Hurts. Hurts. Hurts. *(c.c.)*

Pepe hurts.

(sings) Here we go from hole to hole

We're born and mourn

We wed, in bed

We lie and

die

And fry fry fry

Here we go from hole to hole

Hunchie? Does hunchie want to cry?

Does he want to cry, hunchie?

Does he hit poor Pepe because he wants to cry?

Poor little Pepe? *X*

Happy Pepe *X*

*BANDAGE HIDDEN
UNDER A
PLATFORM - Pepe
GOES UNDER -
CAMEL OUT
OTHER SIDE
WRAPPING HIS
HEAD.*

*Wan
L 76
S 21*

*(L 76
S 21*

*Wan
L 77, 78
S 22*

*L 77 (fade in 3)
S 22*

*S 22
L 78 — X (up in 3)*

(blacked out)

(laughter; music; Paolo, Francesca, and Ritta)

PAOLO. You seem worried *(sitting)*

FRANCESCA. I'm thinking about tomorrow. *sitting*

Paolo, what's your brother like?

PAOLO. I've told you--

FRANCESCA. Yes, you've told me all his virtues

But what's he like?

PAOLO. His heart--

FRANCESCA. No, not again. It seems to me

You always choose your words too carefully.

~~You know, I was surprised~~

~~I didn't think I'd see you here tonight~~

~~PAOLO (puzzled). I was told the ball was in my honor.~~

~~FRANCESCA. Yes. I assumed you'd send a brother. Good night.~~

(he goes; pause)

FRANCESCA. Ritta. I shall not be sad to leave this town, ~~and yet...~~ I'm afraid.

(blacked out)

A FIGURE. Wake up

ANOTHER. The Sun is in the sky

ANOTHER. Your husband waits to see your face

ANOTHER. Today you ride to Rimini ~~X~~ *S.P. 24*

(the lights come up on Malatesta; in the sequence that follows the figures, sound, and light gave an image of an initially near-

(Transition)

PAOLO - My Lady, tomorrow we leave for Rimini - soon you may judge LANCOTTE FOR YOURSELF. GOODNIGHT

*# 24
FIGURES
GET INTO
PLACE FOR
FOLLOWING
SCENE.
143, JOE*

*Wav
L79, 80, 81
S 23, 24*

*(L 80
S 23)*

*(L 81
S 24)*

Wav L82

40.

[L 82, - on sight (Malatesta
down plat. F.)

empty stage gradually filling with an enormous and continually growing crowd, of very early morning moving into bright daylight; many of the voices should be on tape)

MALATESTA (to an unseen individual). ~~Cambridge~~, make sure the streets are not choked up by crowds (Tom)

Send twenty men to the Ponte Cesario to clear the way. (Melanie)

Oh, and about Guido.

~~VOICE. Sir?~~

MALATESTA. You know he has sharp eyes.

Make sure he ~~uses~~ uses them to see the things we'd have him see (The).

It would not hurt if somehow there should always chance to be

Many soldiers well-prepared for war where he can see them

You follow me? (Jon)

~~VOICE. I do, my lord.~~

MALATESTA. Where's Lanciotto? (Tom) (~~here the sense of people arriving should begin~~)

MALATESTA. Look for Count Lanciotto, ~~will you?~~

525
L83 ~~Stop~~ (Stop. sound)
X Go' - Pepe's entrance Area II + III

L 82 - (Mala down plat F)

L 82
Wan
L 83
S 25

525
L 83

36

If you find him let him know

His bride's been spotted from the walls and he should hurry here

~~VOICE. I will, my lord~~

~~A VOICE. Count Malatesta. You must be very proud~~

~~MALATESTA. Thank you, Signior Ghiottone~~

~~VOICE. A proud day. Very proud.~~

~~Very proud. Very proud. Very proud.~~

MALATESTA (seeing Pepe dragging along an enormous sword and shield). Pepe.

What are you doing?

PEPE. Pepe wants to be hero.

~~XXXXXXXXXX~~MALATESTA. A fine ambition. Do you thirst for glory?

PEPE. No.

MALATESTA. Then why?

PEPE. Pretty ladies all like hero Pepe. Big, strong.

(pause; sadly) But Pepe not right for hero. ~~X~~ Little. ~~X~~ Crazy.

SCOPERTO (to Malatesta). All ready. Ah, Pepe.

PEPE (sighs). Hello.

SCOPERTO. And how is Pepe today?

PEPE (mournfully). Pepe is very happy.

SCOPERTO. ^{That's} ~~is~~ good. And why is Pepe full of such great joy?

PEPE. Pepe is crazy. ~~X~~

~~SCOPERTO~~

~~MALATESTA. I think they're at the gates. Encourage me.~~

~~You there, look again for Count Lanciotto!~~ ~~X~~

~~(Now Reinga)~~

War
L84

L84

War
L85
526

S 26

L85
527

instructions to seen
and unseen
individuals

25

(a shout goes up)

MALATESTA: (meeting them at the top of the spiral)

#25 (build s)

Welcome to Rimini, my dear count Guido, welcome
And fair imoressions of your new abode to you, my daughter
Paolo! My son! Come to my arms

Let me bless you my dear boy!

GUIDO: You, mark that bastion by the water side.

MALATESTA: (Embracing Paolo) How many spears are in the old man's
train?

PAOLO: Around two hundred

GUIDO: Weak as a bull rush

MALATESTA: Footmen?

#26

GUIDO: Remember it.

PAOLO: Double that

GUIDO: Draw me a plan (figure responds with a pole stomp)

MALATESTA: (loudly) There! Guido, I pray you make no show
Of useless ceremony here; friends are more close
Than sounds of empty names. Let us forget all memeoery
of martial banners black or red and bind the names of
RIMINI and Ravenna as close as we shall bind our bridegroom
to his bride

GUIDO: Count Makatesta, I'm no speaker, I'm a simple man, an honest
man. My poor old heart is full of joy. (they embrace)

MALATESTA: Come, descend, and lets us enter together in friendship
(to Scoperto) Keep Guido in your eyes. If you see him
looking where there is any weakness, in the walls, set up
a scuffle with the crowd to draw his vision off. But where
our streght is greatest, make shure he notices— You
understand me?

SCOPERTO: (smiles) Trust me, My Lörd.

GUIDO: Brother, war is a terrible thing.

(sound flourish)

MALATESTA: Let us be men of peace. (they embrace)

FRANCESCA. Why, Count, your home town looks as dull as you--

PAOLO. I prefer you when you're human

FRANCESCA. Poor Paolo, am I cruel? I'm sorry. Really.

Am I forgiven?

FRONO. Yes.

FRANCESCA: (exited, tuoching Paolo) Paolo will your brother hate me?

PAOLO: Hate you? Why?

FRANCESCA: I am a lady of the Red Banner. He is the captain of the
Balck. Isn't that enough.

PAOLO: He will not hate you.

#25
(CONTINUES
SOFT)

War
L86
S26a

L86

43 MALATESTA (meeting them at the top of the spiral).

#25 Builds

Welcome to Rimini, my dear Count Guido, welcome

And fair impressions of your new abode to you, my daughter

Paolo! My son! Come to my arms,

Let me bless you, my dear boy!

Guido: You, work that bastion by the water side.

Mala. (embracing him, whispers) How many spears are in the old man's train?

PAOLO. Around two hundred

Guido: Work as a ball-ruck.

MALATESTA. Footmen?

Guido: Remember it.

PAOLO. Double that

Guido: Draw me a plan. (Time up, must stop.)

MALATESTA (loudly). There! ~~My child has my his father's blessing~~

#26

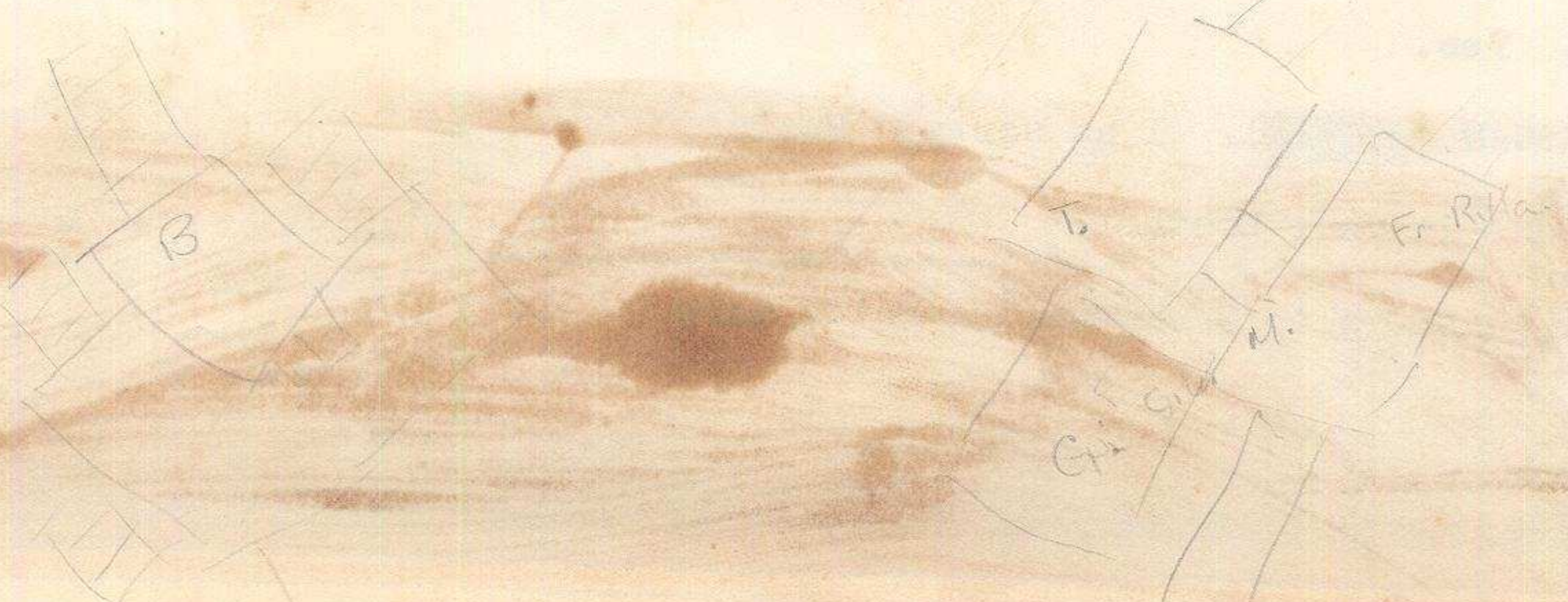
Guido, dear friend, I pray you make no show

Of useless ceremony here; friends are more close

Than sound of empty names. Let us forget

All memory of martial banners black or red

Date: 188 - Spad.
528 - Swan
Black out (see)
189 - x 96



LANCIOTTO: I release you

FRANCESCA: (puzzled) Don't you ant me?

LANCIOTTO: Not against your will

FRANCESCA: You are noble, sir. You should have come yourself

LANCIOTTO: I was affraid

FRANCESCA: You did not have to be. Your town is not as pretty as
Ravenna

LANCIOTTO: But we have the sea

FRANCESCA: Sir, if I were to want you
Would you want want me?

LANCIOTTO: My lady—

FRANCESCA: I would not have you, sir against your will

LANCIOTTO: Yes, Yes. *Choose you*

FRANCESCA: I choose to love you, sir.

(pause)

LANCIOTTO: But— I—

FRANCESCA: You seem dismayed

LANCIOTTO: You love me? I did not dare—I— (falls to his knees)
Lady, I worship you
Your path

*Ready to move to the
Red Light Signal*

*War
L9192
S29*

42

Will be a line of bowing Princes

The highest-born of Italy will be your waiting-maids

And towering like some statue huge of bronze

Rimini

#29 SQ

L 91 } Will make all Italy your slaves X (stands)

B 29 } Night, send down your vapors

L 92 (Love walk) Stars, refuse to shine

Up side (Guns) Let everlasting blackness wrap the Sun

We need you not!

My heart will be the fire of the world!

My back is bent to Earth--my soul

Leaps to the sky! X

Lady, your hand--it wavers.

FRANCESCA. It does, but not my heart (mind)

LANCIOTTO. Nor mine. Come, brother,

(more sequence)

LANCIOTTO. My lady

FRANCESCA. Count Lanciotto?

LANCIOTTO. I look at you and think of the word "Wife"

That when this day is over I shall call you by that name

And wonder (more sequence)

FRANCESCA. You are afraid of women

LANCIOTTO. Yes.

FRANCESCA. Don't. Come here.

(she kisses him very gently)

Was it very terrible?

L 93 } LANCIOTTO. No.

FRANCESCA. Come. X

L 94 } (figures exit)

war L 93, 94 95

Insert in Ceremony

Wedding Ceremony

move to red light signal

Insert in Wedding Ceremony

(the figures dress them and they descend to wild music: THE DUMBSHOW OF THE WEDDING—figures knot a huge red banner with a black one; the dumbshow builds triumphantly, all exit; pause; Pepe enters playing with little pieces of black and red cloth)

PEPE. Pretty. Pretty. *
(sings) Pretty little apricots
Violets and forgetmenots
On my nose I offer you
Pickled spinach full of glue

(a pure x dawn to)
H

Just under
Red light Q.

Pickled Pepe. Poor Pepe pickle
Poor Pepe pickle Pepe
Pepe's head is pickled
Sad sad

Wav
L 96, 97, 98
S 30
SE. Light

Now Pepe happy all the time

(fade a little faster)

L 96
S 30

on iris/sword

(Pepe exits)

Red light signal #30
8 counts

(Suddenly a sword falls from above, splitting the knot of red and black. The lights slowly fade.)

L 98 — House lights (in 5)

AR (L 100 — X ✓
(S 32 a black 15 sec.

Have and
Said
3rd time

(L 101 — X (Beth)
(S 31

ATT MC

L102 fun notes x (Beth)

L103 has. notes (Lanciotto and Francesca) x

LANCIOTTO. NO. Are you happy?

FRANCESCA. Yes.

LANCIOTTO. I feel so free of everything

FRANCESCA. I'm glad

LANCIOTTO. I used to wish that I could die

And have a woman cry for me

I was afraid to wish for more

When I saw a pair of lips I tasted them

—Why no, no!

And when I've had to kill a man

I'd think there was a woman who would cry

And hate him for her love

Have you ever lain in bed

Imagining a hand, a touch

Knowing it would never cease?

Francesca, I love you

I've been so frightened in the night

Of dying alone, without a life

I never dared to feel before

The beauty of a woman

If I began to feel

There was the pain, the pain

The emptiness. My life is beginning

Do you know how beautiful a woman is?

I look at you in awe

That this belongs to me
 And it seems new, strange
 That you can move, feel

That life that flows in me may flow in you
 And you can live what I can but imagine
 Think things unspoken even as I speak
 And breathe, see me now as I see you
 Miraculously separate from myself
 If yesterday I had lain dying

I would have wished: If only Death had touched me
 Years ago and spared me Tizio's long pain
 That I alone of all mankind have not been loved.
 Today my life is worth the pain endured,

FRANCESCA, you are here

And every thing is new again
 Tomorrow in your honor is the rising Sun
 My dawn the flaming emblem of our love

FRANCESCA. My dear, you must not be so lonely

LANCIOTTO. I feel as if this ^{or} burden I am doomed to carry
 Has been lifted from me and I am a man
 Like other men

FRANCESCA. You are like other men

I shall grow used to you

LANCIOTTO. Do I still...?

FRANCESCA. No. No. No. That is past.

I want to love you as you should be
 Loved

LANCIOTTO. Thank you.

FRANCESCA. You don't have to thank me

Can I ask one thing?

LANCIOTTO. My life

FRANCESCA. Love me for myself and not because I love you.

LANCIOTTO. I do! I do.

FRANCESCA. No, Lanciotto. You do not know yet

Who I am. (Paolo enters)

Ah, Sir Puppydog. Come in

Would you like a bone?

PAOLO. Not at the moment, thank you.

Lanciotto—Father says he wants to know if he was right?

LANCIOTTO. He was

PAOLO. Then you are happy?

LANCIOTTO. Yes

FRANCESCA. When I'm unhappy will you lick my hand, Sir Puppydog?

PAOLO. Never did fair hand entice true licking more

FRANCESCA. Ah, so sweet a bark and yet so dull a dog

PAOLO. Lanciotto, you don't know how it hurt me through the years

To know you were unhappy and be helpless

Francesca, thank you. All of us who love him

Are your debtors now. His happiness is ours.

FRANCESCA. My, and if he grows unhappy will you hate me then?

And if we disagree must I be in the wrong?

I hope my husband's wife can also be her self

in your so taciturn eyes, sir?

PAOLO. I didn't mean—

FRANCESCA. You never do, do you, dear Sensitivity.

LANCIOTTO. Don't be angry at him

2.0
Paul's entrance

FRANCESCA. No. I'm not.

LANCIOTTO. I want you to be friends. The two
of you are everything I care about

FRANCESCA (touches Lanciotto). Dear.

(pause)

PAOLO (to Lanciotto). I feel so glad for you today

FRANCESCA. Paolo, do I look married?

PAOLO. Let me see. Beginnings of a double chin

New wrinkles, figure sagging, bloodshot eyes

And, I don't doubt, bad breath

Married unmistakably!

FRANCESCA. You used to be so complimentary

PAOLO. Unbearably

FRANCESCA. I hated you for it

PAOLO. I have reformed

FRANCESCA. Abysmally

PAOLO. At your command

FRANCESCA. Oh, Paolo, be an ^{ass} again!

LANCIOTTO (laughs)

(takes both of them by the hand) Oh, God, I don't believe that I'm so happy

(pause) Francesca, I shall try to know you

FRANCESCA. We both shall try. I want to dance. X

(blackout)

(Guido, Giulietta, Malatesta)

GUIDO. Dear brother, before I go

I feel compelled to say one thing:

Why did you never trust me before today

Why, in these sad years of war

Wow
L104
L105

L104

L105

L.O.
L.O.

Did you never come to Guido

As to an loving friend, tell his

What was in your heart

And let us be reconciled?

MALATESTA. Dear brother, I never realised how fond of me you were

GUIDO. I have been sadly misunderstood

MALATESTA. *we both have been sadly misunderstood.* But now in friendship let us make amends

GUIDO. Well, I must be off. Where is my daughter?

MALATESTA (awkward). *Ritka, My lord - She walked out. Mala, who you told her* She wasn't able to come

Mala. *Farewell brother.* (pause)

GUIDO. Oh.

MALATESTA. Oh, and look at this: (hands Guido a note)

GUIDO. Ah. From dear old Ugo. He sends congratulations

Wishes us the happiest outcome of our marriage

That means he's planning an attack *Dear old Ugo.*

MALATESTA. But needs more time to make things ready

GUIDO (smiles). Dear old Ugo.

Farewell
(Ritka enters)

RITKA. My lord—

GUIDO. Ah, Ritka, do—

RITKA. My lord, you said once you would tell me one day

Who my father was. Will you tell me now before you go?

GUIDO. Did I say that?

RITKA. Yes, my lord.

GUIDO. Well.

Ritka, you know that I would tell you if I could

RITKA. Oh.

GUIDO. ~~But I have it written down, but I didn't bring~~ I have it written down, but I didn't bring

The papers here. I'm sorry.

Wan
L106
107

RITTA. Yes, my lord.

GUIDO. Ritte, your mistress sent you with some message for me?

RITTA. No, my lord.

GUIDO. Eh? Oh.

L106 Mother, we must be going X.

L107 X (blackout)

(on the same platform as at the end of their previous scene, Paolo, Lanciotta, and Francesca, laughing)

FRANCESCA. I want to dance. Sir, will you dance with me?

LANCIOTTO. But... my leg... I'll look absurd...

FRANCESCA (gently). I am not ashamed

LANCIOTTO. I don't know how

FRANCESCA. Your hand, sir? And you (Paolo), my ^{sack bot. play} ~~sackbot~~, play!

(Paolo, with appropriate gestures, imitates instruments as Francesca and Lanciotta dance. Embarrassed, Lanciotta starts laughing and breaks off the dancing)

FRANCESCA. You are growing younger

And I so old. What will you do

With your ancient wife?

LANCIOTTO. Now and then a kiss perhaps

FRANCESCA. How generous

LANCIOTTO. Francesca, I—

FRANCESCA. You mustn't tell me every minute that you love me

I wonder why you say it and feel

Trapped

LANCIOTTO. I was going to say that I'm hungry—will you come?

FRANCESCA. Not now

LANCIOTTO. Paolo?

PAOLO. Later

LANCIOTTO. My stomach calls. Dear, I'll hurry back to you.

(he goes)

PAOLO. You let your father leave without speaking to him

FRANCESCA. Did I? Why, Count, you grow perceptive

PAOLO. Why?

FRANCESCA. And so inquisitive

PAOLO. I'd like to know

FRANCESCA. I did not want to cry in public

I do not think he ever loved me

PAOLO. I'm so—

FRANCESCA. Are you satisfied, Sir Curiously?

PAOLO. Francesca, I—

(Malatesta enters)

MALATESTA. Paolo, excuse me.

Lady Francesca, you embarrassed me today before your father

FRANCESCA. Did I, sir?

MALATESTA. In the future you will better bear in mind ^{mind}

Your responsibilities as a member of my household

FRANCESCA. I think my feelings

MALATESTA. Your feelings mean nothing to me

You were married for the sake of an alliance with your father

You will have the feelings that I want you to

FRANCESCA. Will I, sir? Then you had better want

the feelings that I have

MALATESTA. I will want what I want—This is not Ravenna!

I will not have—

PAOLO. Father!

L-10
L-10

Wan
L 108
L 109
L 110
S 33

55

MALATESTA. You stay out of this! (to Francesca) Remember me—

PAOLO. Don't talk to her like that!

MALATESTA. So? You side against your father

With that Ravenna—

PAOLO. Don't!

(pause)

MALATESTA. Remember what I said, young lady.

S. 33

You, sir, I shall deal with later. X (leaves)

L 108

FRANCESCA. Paolo. Thank you. X (she touches him)

For surprise me, Sir Puppydog



L 109 ——— X on sight — Paolo crosses.
when he gets to Steino G.

(D)

L 109
S 33
Amik

L 110 — Go X



LANCIOTTO. Where are you going?

FRANCESCA. For a walk, Lanciotto

LANCIOTTO. Would you like us to come with you?

FRANCESCA. I wanted to be alone

LANCIOTTO (noticeably hurt). Oh.

Perhaps I could join you in a little while!

FRANCESCA. But... I can't be with you all the time

(pause)

LANCIOTTO. Will you be out long?

FRANCESCA. Dear, please, I feel as if you want to hold me in a cage

LANCIOTTO. But I love you

FRANCESCA. I know you do but don't hold on to me so close

As if you think I'll disappear

I have to breathe

LANCIOTTO. I am afraid you'll disappear

FRANCESCA. You mustn't be

LANCIOTTO. If you know how much I need you--

FRANCESCA. I do

LANCIOTTO. You are the only happiness I've had

FRANCESCA. Dear, don't think I'm making fun of you when I say this:

Try to enjoy being happy

LANCIOTTO. I don't understand

FRANCESCA. My dear, my dear you are a baby

I promise you your ~~money~~ will come back

How can I take my walk alone?

LANCIOTTO (smiles). Yes

FRANCESCA (laughs)!

(Malatesta enters)

(feeling himself caught in an awkward position)

LANCIOTTO./ Hello, father

MALATESTA. Hello, son. (very embarrassed) Lady Francesca, I want to apologize.

I, will I...

W or
L 111
L 112
L 113

FRANCESCA. It was nothing. Thank you.

LANCIOTTO. What—

FRANCESCA. I've forgotten. Good day my lords (she goes)

LANCIOTTO. Father, forgive me

For having fought when you told me to be married

You were right. I am happy X. *B lost out*

MALATESTA. Son, I know you'd come to understand
That what your father wanted was the best
For all of us

L 112

up X X (blackout)

(Ritta is playing with the cat; Pepe enters)

PEPE. Hey. Look at Pepe

Pepe got big ears. Funny? X

RITTA. Hello

PEPE. Hey. Pepe Pepe Pepe

Yes Pepe too?

RITTA. No

PEPE. Not Pepe?

RITTA. I'm Ritta

PEPE. Only one Pepe? Pepe Pepe!

Pepe pretty. Ritta Ritta?

RITTA. Yes

PEPE. Ritta crazy?

RITTA. I don't think so

PEPE. Sad sad. Pepe crazy.

Pepe like Pepe. Pepe ^{got} ^{toes} toes.

Ritta ^{got} ^{toes} got toes?

RITTA. Yes

PEPE. Ritta think Pepe pretty?

was
L 114

L 113 - *Pepe runs across*

RITTA (laughs). Oh yes!

PEPE. Ritta crazy!

RITTA. No!

PEPE. No?

RITTA. No.

PEPE. Yes no?

RITTA. No.

PEPE. No no no?

L1114

No. No no no no no

Pepe got nose nose nose

Pepe got funny nose

RITTA. What's his name? (Pepe's doll)

PEPE. Name Pepe

RITTA. This is Mister Marshmallow (the cat)

Call

PEPE. Pepe like (Pepe pets the cat)

How how

RITTA. I used to live in Ravenna

PEPE. Ritta?

RITTA. I don't know many people here yet

Ravenna is very pretty—oh, but it's nice here too

PEPE. Nice?

RITTA. My mistress is the wife of Count Lanciote

PEPE. Bart!

Pepe hate. Pepe hate Lanchio Bart happy Pepe!

Pepe! Pepe! (Pepe is running in frantic circles away from Ritta)

RITTA. Don't run away!

PEPE (doubtfully). No?

RITTA. Please don't

} ± L1114 - Pepe on plat G

PEPE. Pepe stay.

RITTA. Mommy?

RITTA (smiles). No.

PEPE. Ritta got mommy?

RITTA. No.

PEPE. No?

RITTA. I don't have anybody

PEPE. Ritta sad?

(pause)

RITTA (smiles). A little

PEPE. Sorrow sorrow

Pepe used to sorrow

Lady do you see that cloud that floats across the moon?

RITTA. It's not night

(pause)

PEPE. Ritta sad. (untying his shoe) Pepe show Ritta Pepe towel

See? (Ritta laughs) Pepe funny?

RITTA. Pepe funny.

PEPE. Pepe happy.

(Francesca enters, walking)

RITTA. Hello, my lady

FRANCESCA (smiles). Hello, Ritta

RITTA. My lady, this is Pepe

PEPE (hiding behind Ritta). Who? who?

FRANCESCA. Hello, Pepe

RITTA. This is my lady, Pepe

FR. Scared. Nice? Nice?

RITTA. Oh, yes!

FRANCESCA. Don't be frightened, Pepe

PEPE. Pupu. Scared.

Pepe brave. Pupu.

(hesitating) Ritta like?

RITTA. She's my best friend in the world

PEPE. Not Pepe?

(running away) No like Pepe any more!

Pepe cry! Pepe cry!

RITTA (running after). Ritta likes Pepe!

PEPE. Like like?

RITTA. Like like.

PEPE. Pepe happy.

RITTA. Say hello to my lady, Pepe

PEPE. No.

RITTA. Please

PEPE (goes cautiously up to Francesca, stared her straight in the face).

Lady nice?

FRANCESCA (touched). Lady nice.

PEPE. Pepe like.

RITTA (to Francesca). Pepe is funny.

PEPE. Pepe funny.

Little. Crazy. Like?

FRANCESCA (suddenly laughing). Yes!

PEPE (holds out Pupu). Hello Pupu

FRANCESCA (letting go completely). Pupa Pupu?

PEPE. Pupu.

Pupa Pepe Pupa Pupa

FRANCESCA. Pupa Lady Pepe Pupa

RITTA (shocked). My lady

PEPE (happy). Lady crazy?

FRANCESCA. Lady crazy?

RITTA. But—

~~PEPE. GRABBE GRABBE~~ CRAZY-CRAZY

Len: L.Q.?

(suddenly Pepe gives a terrified scream and runs off. Francesca, shocked, stops laughing. Rita looks from her mistress to the fleeing Pepe and runs after him)

RITTA. Pepe! Come back! (leaves)

— L.Q.?

(Lanciotto enters)

LANCIOTTO. I wanted to be with you

FRANCESCA. Lanciotto

The weather's beautiful today

(pause)

LANCIOTTO (shyly). Francesca, would you like to ride with me out in the country this afternoon?

FRANCESCA. Not today

(pause)

LANCIOTTO. Tomorrow?

FRANCESCA. But...

LANCIOTTO. I'd like to be out in the fields again riding in the wind

FRANCESCA. Why don't you go?

LANCIOTTO. No

FRANCESCA. Don't be silly, go with Paolo

LANCIOTTO. I can't enjoy it without you

(pause)

FRANCESCA. You can't be so silly

you must be careful to ride

Can't you understand what I can want to be alone?

Why do you have to be so sensitive?

LANCIOTTO. I love you

FRANCESCA. Love is not enough!

Don't cling to me, Lanciotto

I need the ^{air} air

(long pause)

There must have been other women when you've loved

LANCIOTTO. No

FRANCESCA. You didn't give them a chance?

LANCIOTTO. I didn't meet you

FRANCESCA. You would have met some other woman

LANCIOTTO. Francesca, I love ~~you~~

I waited for you so long

FRANCESCA. Dear

LANCIOTTO. You came to me. I never thought you could exist
so perfect

FRANCESCA. ^{My dear} My dear

LANCIOTTO. You are the meaning of my life

Your eyes ^{deep wells, my mystery} deep wells my mystery

You are a spell, ^{ancient enchanted cast} ancient enchanted cast

FRANCESCA. Lanciotto

LANCIOTTO. ^{Eyes} Eyes? ^{fiery frustration} fiery frustration ^{mark} making

Dirty a living thing, a stream liquid light

An insect to a miracle ^{and dust} and dust to stars--

FRANCESCA. I am not the woman in those words!

LANCIOTTO. You are! You do not know how beautiful you are

It's so absurd--

Wow
2115



where masses to plat it

L115

FRANCESCA. I eat, I laugh, I get the sniffles
Yawn, silt, screams, hurt, touch, weep
Hiccup, feel—I am my self!

Oh God, if I could make you know my life

Wew
L116
S34

Blood rushes, the heart beats, words
Shatter out in my mind—I am alive!

LANCIOTTO. And I love you

FRANCESCA. Dear

LANCIOTTO. You are everything I have

FRANCESCA. I want you to be happy.

(Lanciotto kisses her hand)

I do

L116

Oh God, I have tried so hard X

S34

—on black X (blackout)

L.O.
S.O.

FIGURES. 8

Let the World let the world



Will Fall

How Now

Wew
L117
118
119

then do

Let the Earth let the Earth

Spin spin el

Roumting through the Night screaming through the night

Let the End let the end

How Come

How (w...ing)

L117

(Beth)

(Anita and Francesca)

FRANCESCA. Beth

Are you afraid of dying?

P. DUC. I don't know. I don't think about it

FRANCESCA. Sometimes

when I'm alone at night I

think about it when he's asleep. Paolo

is frightened.

PAOLO. Francesca, what's wrong?

FRANCESCA. The evening's very beautiful

Are you happy, Paolo?

PAOLO. I suppose so.

FRANCESCA. Sometimes I wonder if I ever was

It seems so much less real than pain

PAOLO. Are you—

FRANCESCA. I am very happy, Paolo.

I was only thinking.

(pause)

I'm cold, I'm going in—goodnight

PAOLO. Francesca

(she stops; pause)

FRANCESCA. Paolo, you hated me at first

PAOLO. Yes

FRANCESCA (a big smile). I'm glad

(pause; they are looking at each other; she goes; Paolo watches

after her)

(blackout)

(Ritta and Halatesta)

HALATESTA. Oh, Ritta

RITTA. My lord?

HALATESTA. I've been meaning to ask you for some time now

RITTA. What, my lord?

L110

L118

L119

Was L120
S35

L-Q
L-Q

KALATHISTA. Before he left your former master
Gave me a peculiar present
And told me I should ask you to explain its purpose to me

RITTA. No, my lord?

KALATHISTA. Yes

RITTA. I don't know if I can
But if you show me

KALATHISTA. Yes. Well,
Here it is

(he pulls aside a curtain revealing an enormous kettle)

(pause)

RITTA (screams)

(she runs out)

L120

KALATHISTA. How what was that?

Blackout (Scarp stays)

S 35

(Blackout)

FIGURE.

Spit

From some offering of God
From some offering of God

Into the sea
Into the sea

Wave on wave
Wave on wave

Against the rock
Against the rock

The boat
The boat

Barrels
Barrels

Rudder shatters
Rudder shatters

I can not steer!
I can not steer!

Weep for me God,
Weep for me God,

As I go under
As I go under

War L121

L121

(Pause and Silence)

KALATHISTA. Ah, the...
KALATHISTA. Ah, the...

LQ

Final scene

PAOLO. Lancelotto is with my father and Scarpette
He asked me to stay with you

FRANCESCA. And so you came because my husband sent you?
You're very tame

PAOLO. And you, my lady, are not tame at all

FRANCESCA. No.

But why has my husband sent me this cocker spaniel?

PAOLO. ~~Because~~ I suppose he thought I'd entertain you

FRANCESCA. Oh, you do

As she

PAOLO. You flatter me

FRANCESCA. Honourably

PAOLO. You're generous

FRANCESCA. So sadly true. In fact you don't deserve

My company, but you may stay

PAOLO. Francesca—

FRANCESCA. A book? Can the cocker spaniel read?

Poor Paolo, do I torture you?

PAOLO. It's about Lancelot and Guinevere—

FRANCESCA. But what are you about?

PAOLO. Are you angry at me?

FRANCESCA. Read to me, Puffydog.

(yawns)

PAOLO. Where—

FRANCESCA. Anywhere. I don't want to think

PAOLO. I—

FRANCESCA. Read

PAOLO (chooses a place at random; yawns).

"And so King Arthur's Queen was done by Arthur's friend

Under the sun descending red

They were afraid but dared not tell

Each other what they feared, they dared not know

Themselves. She felt him watch

Her sun-reflecting hair, her lips,

Her frightened eyes that could not turn to his

Her face was all he saw, the smell of her perfume,

Dizzy, he tried to speak, his breath came fast

He could not make a sound. He felt his face

Approach her skin, his hand began to move ^(he trembles he wants)

He touched her waist, she shuddered and his breath

Against her cheek came closer like the falling

Dew, her own breath rushed, she moved her head:

Like twinborn lilies on a golden stalk

Drooping with languor in the Summer Sun

Their faces neared each other

She ~~instinctively~~ felt his fingers tremble on her hair

Each heart could hear its own ^{own} fierce heart

Frightened, ^{urgent} urgent. Where

He touched her skin the surface ^{blushed} blushed

Firing her blood with rushing heat

Till ^{eyes} brow ^{and} cheek ^{and} neck ^{and} ^{breasts} breasts were flushed

Their mouths—

(pause; they kiss briefly)

FRANCESCA. Your taste is poetry is cynical

(they kiss again)

(pause)

PAOLO (trying to move away). Francesca—~~the~~

War
S 36

S 36

S 36

War

L 122

S. Q

FRANCESCA (holding him). Paolo!

PAOLO. He is my brother! No,

I have to go—the wave

Is broken on me, heart is surging

Kind's delirium sweeps me on—Francesca,

Let me go!

FRANCESCA. Do you regret?

PAOLO.

The love? No, no

I pick with pleasure flowers that hang upon a cliff

And see the black abyss below

The eye grows dizzy

Senses swirl—

(soft scattered
drumbeats from here
to the end of the
scene)

L 122 onsight
FRANCESCA. X Look hands with me a face the wild plunge

There is no terror that I falter from

PAOLO.

I love you

FRANCESCA.

Take me

In a blaze

A flash of glory, then the long long night

PAOLO.

Give me forever

Let the Stars stop in the falling sky

Let Time's sharp point transfer us where we stand—

(they are embracing)

FRANCESCA.

The Stars

Whirl through the Skies

And by their paths

Destroy our lives

PAOLO.

Your body is my life

Your love my life

Wan
37-38
L 123, 124

Your life my life

This is the end of gladness

FRANCESCA (the lights are fading as he kisses her, drawing her dress
down over her shoulders. She is looking past him, out into the
distance).

(Note) Sound 37 fades longer keep it
until we get 38

Let Death come, my love, tomorrow

So we live our love this night

Under the Stars

Under the Sky X

(blackout)

(pause)

(Lanciotto and Francesca)

(he touches her)

FRANCESCA. Not now, Lanciotto

(she moves away, her back to him)

LANCIOTTO. Are you tired?

FRANCESCA. Yes. That's it.

(he moves to her, touches her back)

FRANCESCA. No.

LANCIOTTO. But...

Is something wrong?

FRANCESCA. Lanciotto, I don't feel well

That's all. It's nothing.

(pause)

LANCIOTTO. I love you.

FRANCESCA. I can't--

LANCIOTTO. Why don't you go up to bed?

FRANCESCA. Yes. Yes. I will.

L 123
S 38

L 124

L O
L O

(she starts to go)

Jose Gorney

wa
L 125
S 39

LANCIOTTO. Francesca

(she stops)

A kiss?

(pause; she turns to him, smiling, goes up to him, and kisses him quickly)

LANCIOTTO. Do you love me?

FRANCESCA. I--Do you have to ask?

(pause)

Come to bed soon dear

(pause)

LANCIOTTO. Francesca (starts to go after her, stops himself)

(pause)

~~I have to talk to Paolo~~

~~I'll talk to Paolo~~

No. I can't think this way (start)
Lord...

I am not a good man. My mind

holds horrors. But let me keep

This one thing you have given me

Please let me keep her *(in 2)*

(blackout)

(Paolo enters)

FIGURES. Look at his face

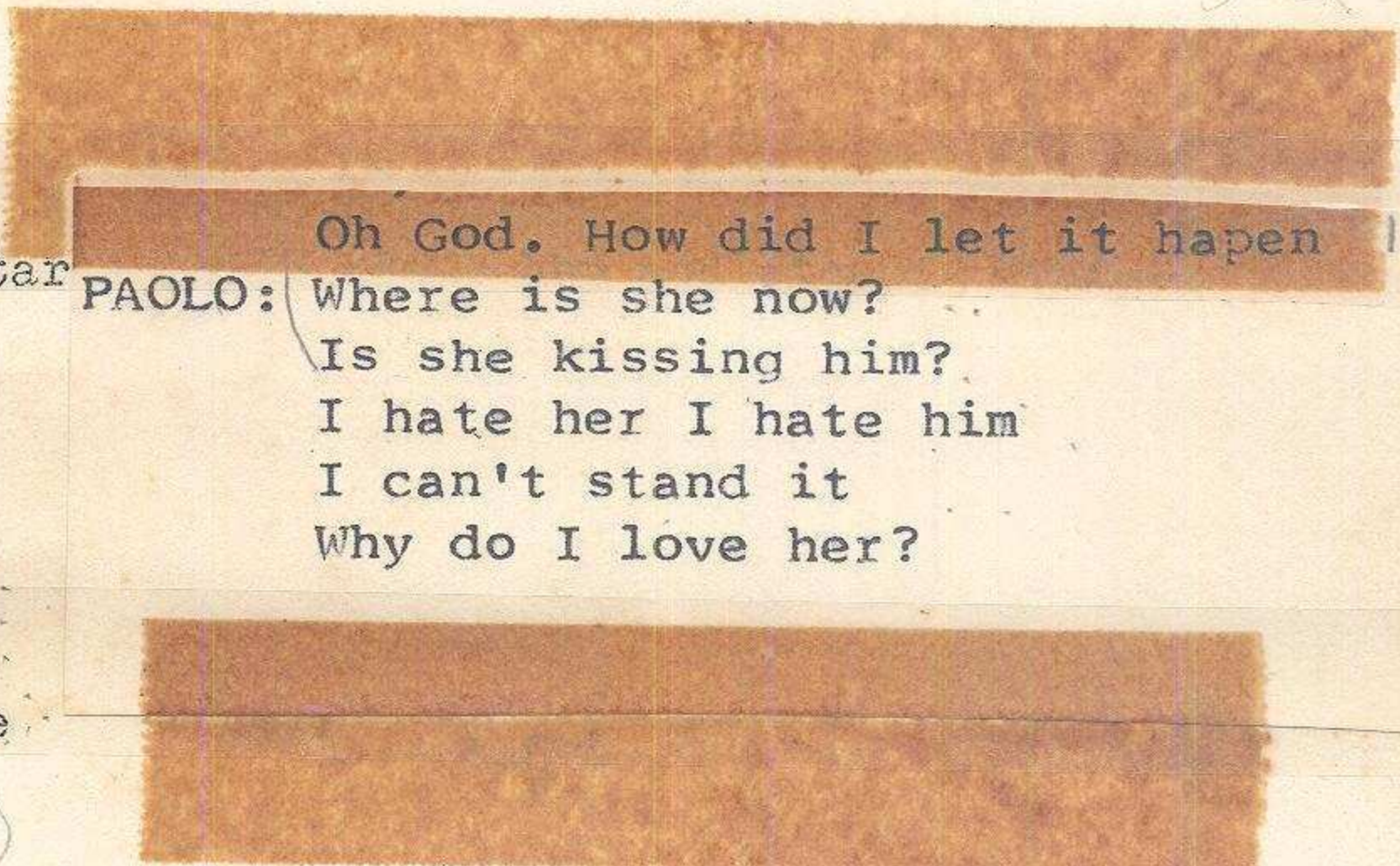
This man loves his brother

A nice face

A brother's face

PAOLO. Oh God! How did I let it happen?!

wa
L 126
S 40
L 126
S 40
L 127
S 40



Oh God. How did I let it hapen
PAOLO: Where is she now?
Is she kissing him?
I hate her I hate him
I can't stand it
Why do I love her?



next page.

PEPE. Hey. Pepe funny? Pepe. Pepe.

MALATESTA. Pepe, would you juggle for us?

PEPE. Pepe juggle. Juggle Pepe.

MALATESTA (motioning them quiet). Watch this.

(Pepe begins juggling three colored balls. He watches, disappointed, as one goes bouncing away to his right. Preoccupied with this occurrence he fails to notice as a second ball exits to his left. Returning his gaze to his juggling he discovers a single ball bouncing up and down in his hands. Sadly, he tosses it away over his shoulder)

PEPE. Where? Where?

MALATESTA (laughs)!

12
~~A FIGURE. Why, Count, you're so---~~

PAOLO. Excuse me, I---

(he starts to move away to find himself face to face with Lanciotto;
Malatesta and the figures freeze; Pepe is motionless---not exactly
frozen, though---glaring at Lanciotto)

LANCIOTTO. Paolo, I have to talk to you

PAOLO. Lanciotto. Hello.

LANCIOTTO. Paolo. Something's wrong.

I don't understand.

PAOLO. What do you mean?

LANCIOTTO. She shrank from me. I felt it.

PAOLO. But---

LANCIOTTO. My back!

Last night it was as if a rat were gnawing her intestines.

I need her, Paolo!

PAOLO. Did you ask her what was wrong?

LANCIOTTO. She said that she felt ill

PAOLO. And for that you get hysterical?

LANCIOTTO. But---

PAOLO. It could be true

LANCIOTTO. I don't know

PAOLO. Couldn't it?

(pause)

LANCIOTTO. Yes.

PAOLO. There you are

LANCIOTTO. But---

Do you really think...?

PAOLO. Lanciotto. Don't worry.

Waw
L 128
129
541

LANCIOTTO. Thank you, Paolo. I won't. She
Must love me. She must.

PAOLO. Do you feel better now?

LANCIOTTO. Yes. Paolo, you don't know how much you mean to me.
Is something wrong?

PAOLO. Lanciotto, I have to go now

LANCIOTTO. First—

L128 PAOLO. Please X

(he leaves; the figures unfreeze—they are now in their mocking
pre-party manner; pause; a figure snickers; Lanciotto looks around)

A FIGURE. A handsome man

LANCIOTTO (sees his father, goes to him). Father, good day

MALATESTA. Ah, Lanciotto. I have a message from Scoperto

L129 You should know about

Up on it way / X as they exit

LANCIOTTO. Let me—

A FIGURE. Well, the newlywed!

A FIGURE. Giving the old bed a good workout, eh?

A FIGURE. Making up a tribe of little Lanciottos?

PEPE (suddenly runs in front of Lanciotto, glares up into his face,
and say, intensely). Pepe hates him

Pepe wants to make him sorrow X

S41 Hunchie X

Bad X

L130 Bad X

(3 counts) (Dodd black 4 counts)

(blackout)

L131 *4 up* X
(Guido and Giulietta)

GUIDO. It's very quiet these days, isn't it Mother?

GIULIETTA. Yes.

*Guido - what is it? plan... why...
Giulietta - no word.*

GUIDO. She should have written by now.

Of course, she always was irresponsible about these little things.

GIULIETTA. Yes.

GUIDO. Perhaps we should visit Rimini

We could surprise her. Think how glad she'll be

To see her father again

GIULIETTA. Yes.

GUIDO. She always loved me.

G. I didn't do anything that any father wouldn't do.

She always loved me.

Lanciotto is a fine man.

I'm sure she's very happy now.

She must be very busy. She has a new life.

GIULIETTA. Husband?

GUIDO. Yes?

You are not happy with your found new peace.

GIULIETTA. Who is Ritta's father?

Go to Rimini, go to France find he you love her.

GUIDO. You know I love you, don't you, Mother?

(blackout)

FIGURES. Swishing through the trees

Across the wrinkled surface of the Earth

A cold wind blows X

(Pepe, Ritta, Francesca)

PEPE. Pupu sad

Pupu say nobody like Pupu

Pupu, Pepe like

Now Pupu happy X

RITTA. I like you, Pupu

PEPE. Crazy lady like?

FRANCESCA. Crazy lady like Pupu

PEPE. Happy. Happy.

*won
132
133
S 42*

*(L132)
S 42*

*L133
(wan L134)*

*L134
L134
L134*

*L.O
SQ
L.O*

Pupu dance

Pupu sing

(sings) Pupu happy Pupu song

Pupu little Pupu long

Pupu cry when Pupu sad

Pupu laugh when Pupu bad

Pupu teardrop Pupu eye

Pupupu too big to cry

Pupu happy Pupu song

Pupu little Pupu long

Crazy lady happy?

FRANCESCA. Crazy lady happy.

PEPE. No. Sad.

Pepe make happy. Pepe roll over. (rolls over) See?
Happy?

FRANCESCA. Happy.

PEPE. How come pretty ladies all like Paolo? Big, ~~now~~ blond, handsome.
Better like Pepe. Little. Cute. Crazy.

FRANCESCA. That's all now, Pepe

PEPE. Nice lady

FRANCESCA. Run along.

PEPE. Pepe go Pepe go Pepe go (leaves)

FRANCESCA. Brush my hair, Ritta.

(Ritta starts to brush her hair; pause)

RITTA. You're so beautiful.

FRANCESCA. Am I? Not a wrinkle yet? The skin is slow

But the heart, Ritta!

RITTA (smiles). Is yours so old?

Waw 76
L135
S43
FRANCESCA. Terribly.

RITTA. It's turning cooler out... Have you seen much of Paolo?

FRANCESCA. Paolo? I don't remember. Why?

RITTA. I thought you might have.

FRANCESCA. Him? He bores me, Ritta. Talk of something else.

RITTA. He's very handsome.

FRANCESCA. I told you talk of something else!!

I'm sorry, Ritta, I must be tired.

RITTA. What are you doing, my lady?

FRANCESCA. I don't know what you mean, Ritta.

RITTA (pleading). I love you.

(pause)

L135
S43
FRANCESCA. I know you do.

It seems I'm suddenly the rage. * Light leads Frae. into plot. J

(blackout)

FIGURES. Walk into the Night unthinking

The mud sucks at my feet

Shapes changè, my eyes fail

Fat insects suck my blood

Blackness around me

The ground beneath my feet is sinking

Mud is at my waist

Hungry eyes wait for me to fall

(Francesca)

FRANCESCA. I have to breathe

The air is choking in on me

It has to stop. Oh God.
~~It has to stop. Oh God.~~

To be in bed with him when I want Paolo

And his hump is in my arms and I want Paolo

And he's frightened and I comfort him and I want Paolo Paolo Paolo!

Oh God. I didn't want to hurt him. So there we lay

Skin pressed to skin, orifice to orifice

The breath come panting ~~in~~

L136
In the headlong hurdle of the ~~X~~night *L Q. sea entered*

(pause; Lanciotto enters)

FRANCESCA. Well, my warrior, I see

You've found a minute for your wife. You're looking

Very fierce and terrible tonight.

Aren't you going to kiss me?

LANCIOTTO. Francesca, I'm leaving.

Scoperto ^{has} sent word that Ugo's army's left Siena.

Father and Paolo will defend the town

I'm to ^{set out} attack Ugo on the way

I may not return. Godby my love,

My love.

(pause)

I repulse you, don't I?

FRANCESCA. What do you mean, Lanciotto?

LANCIOTTO. That you don't love me, Francesca.

FRANCESCA. ~~How can you say that?~~ How can you say that?

LANCIOTTO. Do you?

(pause)

FRANCESCA. Yes.

LANCIOTTO. Francesca, if you pity me

Don't lie to me

FRANCESCA. Do you want to come to bed, Lanciotto?

LANCIOTTO. ~~(There is no time.)~~ I have to know

Let me know the truth

FRANCESCA. I have answered once, I will not say the words again

LANCIOTTO. When I was little the other children used to laugh at me

(pause)

Where are you?

FRANCESCA. What do you mean?

LANCIOTTO. So far away, Francesca

(bells start ringing)

FRANCESCA. What's that?

LANCIOTTO. They're sounding the alarm

The soldiers will be gathering. I must go

FRANCESCA (moved, sincerely). Lanciotto, please believe me

I do care for you (pause)

~~LANCIOTTO (smiles). I believe you.~~

(he kisses her; she responds warmly; he leaves; pause; Francesca, alone, sighs and seems to crumple)

(blackout)

FIGURES. Meaning fails

Star falls

Flames mount

Eyes melt

Flesh chars

The brain steams in its bone

Skin falls away

Mourn, mourn for the coming

sorrow

Warr
L137
S44
S45

S44

Warr
S45

L137

S45

(Warr
L138)

#10 SQ

lights
you are quite foolish

END OF Fraw/haw sc. p. 78

L-Q. Pater's entrance

(Paolo enters below; she holds out her hand to him. He takes it. Pause)

FRANCESCA. Paolo, hold me.

I can't stand it much longer.

(they embrace)

PAOLO. I should leave ^(go)

FRANCESCA. No

PAOLO. It would be better

FRANCESCA. Don't

PAOLO. Francesca, I love you

FRANCESCA. Just hold me, Paolo. ~~X~~ Hold me.

(a spotlight reveals Pepe crouched in hiding, watching them)

PEPE. Crazy lady

Nice

Pepe like **CRAZY LADY**

Oo ah, Oo ah, Hold me, Oo ah ~~X~~ (Pepe RECESSES INTO SHADOWS)

(LANCIOTTO APPEARS FOR PRAYERS)
(FIGURE(S) BEGIN TO HUM 1/2 WAY THROUGH.)

Fade out,

LANCIOTTO (above). Shadows watch

The night is still

And the red planet mounts in the empty sky

God of the Mighty, bless my ~~axe~~ sword.

And let your vengeance seek fat Ugo's blood!

~~(blackout on Lanciotto)~~

(Lanciotto rises)

F- Vom STEPS

PAO-

Pepe- C.L.

PLAT FORM

this scene AFTER Guido/Giulietta scene

L 138

wa
L 139-146
547

L 139
847

L 140

wa
L 141

L 141

L Q. (di Pepe)

L Q

L Q

L Q

L - Steps C.

L Q - Page

Cont. on p. 83

(Lights stay up on Lanciotto, S.R. as Pepe comes down from second platform S.L.)

PEPE. Crazy lady ✓

Nice

Pepe like crazy lady

Oo ah, oo ah, hold me, oo ah

Francesca...love you.

Hold me, Paolo, hold me

Oo ah, oo ah, Kiss, Kiss

Pepe like.

Pepe funny. See

Kiss kiss kiss kiss

Love darling heart my

Kiss hold me love kiss

Kiss kiss take me take

Oo ah oo ah

(smiles) - Looking up unwarily at Lanciotto

How come no-one never oo ah Pepe?

(pause)

(Lanciotto Steps Forward)

LANCIOTTO (~~speaks~~). Pepe—

PEPE. No hit!

LANCIOTTO. You—

PEPE. No hit! Pepe!

LANCIOTTO. Are you—

PEPE suddenly "realizes"
Lanciotto - runs - hides

L.Q.
Lanciotto

2141

(2141 - st. A up)

L.Q.
Pepe X

Wan
L142
S48
S49
S50

L142

82.

(LANCIOTTO GOES TO PEPE, WHO IS HIDING IN S.L. STRUCTURE).

LANCIOTTO (with a terrible fragile politeness).

I'm sorry, Pepe, I didn't understand you

What was it you said? No, wait.

Here: sit down. ~~Are you hungry?~~

(Takes Pepe 84)

(Pepe is watching Lanciotto in delighted wonder, his smile growing)

I... What did you say?

(Pepe starts to go Ah) (pause)

You're very funny

(pause)

(suddenly grabs Pepe, shouts) SAY IT!!!

(Pepe begins laughing)

(throws Pepe across the floor) SAY IT!!!

(Pepe is laughing louder)

(lifts him, throws him again across the floor) SAY IT!!! X

(Pepe's laughter is wild, overwhelming)

(one female figure appears, her back to the audience, humming to herself; Lanciotto moves forward)

LANCIOTTO: Tell me what you see X

FIGURE: A field (she resumes humming)

348

L142

S49

L143

#12 SQ

L.P.

www

L143

S50a

LANCIOTTO. A field? And what about the trees, sorrowing the wind —

The grass that covers hunted creatures, and the sky

Pressed heavy to the earth? So the earth moves

Dark with corruption

The ~~moon~~ Moon is bleeding

Drops of blood

Hang from the trees

Tomorrow

Let the Sun sweep high

Night-

's black fungus

Eats the skies

Leave off, my heart, your beating

Moon, drop from the sky

Grandeur of Man, Nature's pinnacle, but

A fly

Settles on the white of a dead man's eye

FIGURES: Meaning fails

Star falls

Flames mount

Eyes melt

Flesh chars

The brain steams in its bone

Skin falls away

Mourn, mourn for the coming sorrow

(Ritta, Francesca)

FRANCESCA: Ritta.

RITTA: My lady.

#13

wa
espo

music plays
through

L143

S150a

L143

WOR. L144

2144

(Ritta)

L144

FRANCESCA. You look tired

RITTA. I'm not, my lady

FRANCESCA. Go to your room

RITTA. Oh, I'd rather stay—the night is so brisk

And I love to smell the flowers

FRANCESCA. Ritta, you are sleepy. Why not go to bed?

RITTA. Oh no, I'd rather walk a while

FRANCESCA. Very well, then. Walk.

And I'll sit here a while

RITTA. In fact, I think I'll sit

I'm feeling very tired now and want to rest

FRANCESCA. I thought you wanted to walk

RITTA. Yes. But now I want to rest.

FRANCESCA. Then I will walk

RITTA. I will go with you, lady!

FRANCESCA. Ritta, are you following me?

RITTA. Oh no, my lady, I—

FRANCESCA. Go to your room.

RITTA. Please let me stay!

FRANCESCA. Why should I?

RITTA. My lady, you'll be sorry if I go—

FRANCESCA. I will not!

RITTA. But I will stay.

FRANCESCA. Then stay. But I will walk alone. (starts to go)

RITTA (runs to stop her). Don't go to him, my lady!

FRANCESCA. To whom? What do you mean?

RITTA. I know.

FRANCESCA. Ritta, do you know what you are saying?

Wm
L. 145
S 51

RITTA. I know.

FRANCESCA. Ritta, please go to bed

RITTA (suddenly in tears, grabs Francesca by the knees). Don't go to him!

FRANCESCA. Let go of me!

RITTA. My lady, don't!

FRANCESCA (very gently). Dear Ritta, I must live my life

Please go to bed

RITTA. My lady—

FRANCESCA (hugs her). Go.

RITTA. God bless you, lady. (goes)

FRANCESCA. Tomorrow. X Is there day

Tomorrow? Will the Sun rise

Or the night now fallen stretch

Its arms around the earth and squeeze the planet?

I do not know of cusps or trines

Of sesquisextiles or declivities

And do not wish to know

Let the End come slow or quickly as it chooses

Let the Stars sweep on in the darkening sky

Stars and the lady

Each in its own course flowing

So let the Time beat slow and stop

Let the last wind blow but let me feel it on me

As the night I will be part of takes me up

I am the wind, unstaying

I am my death that stalks me in the dark

(Paolo enters)

FRANCESCA. Paolo

L 1145
S 51

(follow her)

S.O.
L.Q.

war
L 146

L 146

L.Q.

PAOLO. I'm leaving

(pause)

FRANCESCA. Then sweet music death come dancing at me

PAOLO. Goodbye

FRANCESCA. Five more minutes?

(pause)

PAOLO. I have to go

FRANCESCA. Not yet!

PAOLO. I cannot look my brother in the face

FRANCESCA. Paolo. Please don't leave me

PAOLO. I love Lanciotto

I can't bear this any longer

He loves me

FRANCESCA. Oh. And I, have I no secret pain?

I, when he wants to kiss me I must smile

Not you, poor Sensitivity

I, when his hand is on my breast

I pull him toward me

Lie through the night my body pressed to his

But you complain you suffer—

You do not love me. Go!

PAOLO. No love you! Francesca—

FRANCESCA. Go! Try on your nice new conscience, sir

I live in hell and gladly, sir, for love.

But you, you are a Man!

PAOLO. Francesca, here, with nightmares in my brain I say

My love grows wilder day by day

The mind screams, thoughts, whirl

Right, wrong, meld together

FRANCESCA. And will you leave?

✓ PAOLO. It will be better .

✓ FRANCESCA. Yes. Spare yourself a little pain

Commeñd the courage of your sacrifice

And tell yourself that I no longer suffer

When you no longer see it--

PAOLO. I'm ^{leaving} going now--

FRANCESCA. One minute more!

✓ PAOLO. Francesca, I don't know

What I am doing, what I should do

He is my brother

FRANCESCA. But I am love

If you can leave you cannot love me

PAOLO. I must

FRANCESCA. Then I will follow

✓ PAOLO. No--

FRANCESCA. We are our love, our fate is not our own

Let torture come, my joy is in the burning of our bodies--X

PAOLO. I--

FRANCESCA. A few more seconds

Hold me

One more kiss

cut when Paolo sees Lan.
(they kiss; Lanciotto enters)

(pause)

(Paolo sees him; pause)

LANCIOTTO. You are my brother, sir, I think?

~~PAOLO. I was kissing her goodbye~~

Wan
552
53

552

552

5-16

853

S.O.

L.O.

LANCIOTTO. I have seen your face before
 I saw it once when you were but a morning old
 And once I even loved you sir.
 How faces stay the same.

✓ And you, I must mistake you for my wife
 Who loved me as I sometimes used to think
 But it is very dark here
 I am probably mistaken.

PAOLO. I am your brother, sir

LANCIOTTO. Who loved me?

PAOLO. Yes.

✓ LANCIOTTO. But this, is this Francesca?

I think I don't see clearly, I--my eyes are moist

FRANCESCA. I am

LANCIOTTO. I am easily mistaken in the dark.

FRANCESCA. I am Francesca.

LANCIOTTO. What is it you were doing, dear?

I almost thought I saw you kissing

FRANCESCA. We were kissing.

LANCIOTTO. You speak so softly, dear

I didn't hear

FRANCESCA. Yes!

LANCIOTTO. There are many ways of kissing.

Most of them are innocent. What kind of kiss

Was that? My eyes are so poor

I thought it was a kiss of passion

✓ FRANCESCA. But fortune wheels now up, now down (music starts)

Now in the sun, now in the cold black hole

LANCIOTTO. What kind of kiss?

PAOLO (hoarsely). Goodbye!

LANCIOTTO. A kiss goodbye? Why, are you leaving?

PAOLO. Yes!

LANCIOTTO. Then it was innocent, perhaps.

Dear, do you see that bloated spider there

Climbing its thread across the moon?

It would be cruel to kill a spider. You are so beautiful, Francesca.

FRANCESCA. I hope you do not mean to kill me, sir?

LANCIOTTO. My life, my love, all that I have.

Say that you love me.

(pause)

FRANCESCA. Kiss me, Paolo

LANCIOTTO (screams the words). I wish I were dead!!!

PAOLO. Francesca. No.

LANCIOTTO. Lie to me! (he is moving toward her)

(pause)

LANCIOTTO. Lie to me!

FRANCESCA. Paolo. Use your sword.

PAOLO. No.

FRANCESCA. Give it to me!

PAOLO. No.

LANCIOTTO. LIE TO ME!!!!

(Francesca shakes her head no)

(pause; spinning her around, Lanciotto grabs Francesca, pulls back her head, and cuts her throat; Lanciotto releases her)

LANCIOTTO. ~~Paolo, kill me.~~ Please, Paolo, lie to me.

(Paolo stands stunned; Francesca's eyes are wide with surprise)

Wan
S 54
an impression

Wan
S 54

Wan
L 147

(S 34 when Lan kills Fran.)

S-Q
L-Q

and realization; her hand starts to move toward her neck; suddenly she crumples; Paolo begins making a series of choked-off scream sounds in his throat)

LANCIOTTO (places Paolo's sword in his hand). Kill me.

(He attacks Paolo. Paolo defends himself. Lanciotto goes into a frenzy, grabs Paolo and, screaming, pulls him by the hair, stabbing again, again, again)

(Everything is quiet; Lanciotto is crying)

LANCIOTTO. Francesca, before I met you I was so alone DEAD!!

I used wonder if there was

A reason I should stay alive at all

But you taught me DEAD!! how to be free and I DEAD!!

Love you X

Day burns

Night freezes

Stone crumbles

Fleshrots

And the mad crab climbing from the Sea

Waves an empty claw against the Sky

—GOD! A re you ashamed? X

(pause)

MALATESTA (entering). Lady Francesca, are you here, your father—

(he stops short, seeing. Lanciotto raises his head and ~~stares~~ looks at him. The others enter and stop, speechless with horror)

LANCIOTTO. Old men! Here are your children!

(Slowly, to scattered drumbeats, figures spread out a black cloth before them and cover them with it)

(blackout)

L147

1000
wag
L148

S54

L148

wag

2149

150

151

152

S55

Sound cue
(crabs then fight)

(spotlight on Pepe)

PEPE (sings). My brains are all addled, I'm Pepe the fool

My head is all stuffed with green wool

You think I'm just lazy, I'm actually crazy

And when I'm excited I drool

Shed a tear for the clown

Feel it roly-rolly down

Catch it on the tip of your tongue

Toss it up into the air

Watch it slowly disappear

And a silver star appear where it hung.

L 149

L 150

L 151 (pepe)

→ X

(L 152
S 55)

(blackout)

- on black - 10 sec. then ^(5 ready) up in two
- as from Pauls, line exit. Fade
- House Lights slowly up.

FRANCESCA STAFF, CAST AND CREW

Director.....Dennis L. Dalen
Production Designer/Costumer.....Jack Spell
Playwright.....Spence Porter
Asst. Director/Stage Manager.....José Gómez
Lighting Designer.....Kathy Groth

Cast:

Lanciotto.....Greg Fabian 4
✓ Francesca.....Julie Nesbitt 10
✓ Paolo.....Dan Feldt 5
✓ Pepe.....Jay Perry 12
✓ Malatesta.....Tom Carlisle 2
✓ Guido.....Michael Holden 7
Giulietta.....Theresa Salyer 14
✓ Scapertio.....Jeff Thompson 15
✓ Ritta.....Nona Medert 11
Figures.....Tom Evert 3
✓ Melanie Hague 6
✓ Nathalie Blossom 1
✓ Brenda Hubbard 9
Jon Reiniga 12
✓ John Hornaday 8

Jeffery

FRANCESCA

22
15
37
0

Crews

Costumes:

Rick Zimmerman (head)
Ricky Gilbert
William Campbell
Rhonda Mattern
Gary Staven's
Sandy Alspach
Lynn Corbett
Kathy Durben
Jane Helwig
Laurie Majewski
Thad Mitchell
Jesse Shinn
Elaine Sicking
Ginger Thomas
Thomas Piechowski
Bill Broadway
Cassandra Malaxa

Costume running crew:

22 Rick Zimmerman (head)
21 Elaine Sicking
20 Jesse Shinn
19 Laurie Majewski
18 Thad Mitchell

Special
Sound effects:

17 Linda Kiefer
16 Joan Singer
15 David Attaway
14 Mitchell Livingston

Sound:

13 Chuck Gotwald (head)
12 Charles Walker

Light set-up:

Roger Drummond (electrician)
Susan Hayes
Beth Pascarella
Mark Gapa

Light Running:

11 Bill Westervelt (head)
10 Mark Gapa ?
9 Roger Drummond ?
8 Susan Hayes
7 Beth Pascarella

Constructions:

Lew Louraine (head)
Pat Sussman
Brian Demell
Judy Casseday
Gary Hillyer
Ruth Addis
Judith McCullough
Debbie Morgan
Leslie Dell

Painting:

Brian Demell
Ruth Addis
Leslie Dell
Debbie Morgan
Lisa Murphy

Props:

J.D.
11 Jim Kreutzberg (head)
10 Sally Schwartz
9 Doyle Schilling
8 Barb Hipkiss

Props Running Crew:

6 Jim Kreutzberg (head)
5 Sally Schwartz
4 Barb Hipkiss

37

FRANCESCA

Shift Crew:

Low Louraine · (head) 3
Brian Demell · 2
~~Leslie Dell~~
Steven Klum · 1
~~Judy Casseday~~

House Manager/Box Office:

· Greg Mack (head)
· Rodney Reese
· Greg Howe
· Kathy Sharkey
· Michele Atkinson
· Sherry Lowery
· David Britsch
· Amy Krick
· Pat May

FRANCESCA

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 Thad Mitchell
 Jesse Shinn
 Elaine Sickang
 Ginger Thomas
 Thomas Piechowski
 Bill Broadway
 Cassandra Malaxa

Costume running crew:

~~Rick Zimmerman~~
 1 Rick Zimmerman (head)
 2 Elaine Sickang
 3 Jesse Shinn
 4 Laurie Majewski
 5 Thad Mitchell

Special
Sound effects:

6 Linda Kiefer
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Roger Drummond (electrician)
 Susan Hayes
 Beth Pascarella
 Mark Gapa

Light Running:

Bill Westervelt (head) 12
 Mark Gapa 13
 Roger Drummond 14
 Susan Hayes 15
 Beth Pascarella 16

Construction:

Lew Louraine (head)
 Pat Sussman
 Brian Demell
 Judy Casseday
 Gary Hillyer
 Ruth Addis
 Judith McCullough
 Debbie Morgan
 Leslie Dell

Painting:

Brian Demell
 Ruth Addis
 Leslie Dell
 Debbie Morgan
 Lisa Murphy

Props:

* Jim Kreutzberg (head)
 * Sally Schwartz
 Doyle Schilling
 * Barb Hipkiss

Props Running Crew:

Jim Kreutzberg (head) 17
 Sally Schwartz 18
 Barb Hipkiss (head) 19

5

24

19

FRANCESCA

Shift Crew:

Lew Louraine (head) 20
Brian Demell 21
Leslie Dell 22
Steven Klum 23
Judy Casseday 24

House Manager/Box Office:

Greg Mack (head)
Rodney Reese
Greg Howe
Kathy Sharkey
Michele Atkinson
Sherry Lowery
David Britsch
Amy Krick
Pat May

FRANCESCA

FRANCESCA

FRANCESCA

TO: All Cast and Running Crew Members

FROM: Dennis Dalen Director

CAST

- GREG FABIAN
- JULIE NESBITT
- DAN FELDT
- JAY PERRY
- TOM CARLISLE
- MICHAEL HOLDEN
- THERESA SALYER
- JEFF THOMPSON
- NONA NIEDERT
- TOM EVERT
- MELANIE HAGUE
- JON REINIGA
- BRENDA HUBBARD
- JOHN HORNADAY
- *Nathalie Blossom*

RUN/CREWS

- RICK ZIMMERMAN - 1594-2753 *Cast*
- ELAINE SICKING
- JESSE SHINN
- LAURIE MAJEWSKI
- THAD MITCHEL
- LINDA KIEFER
- DAVID ATTAWAY
- MITCHEL LIVINGSTON
- CHUCK GOTWALD - *Sand*
- CHARLES WALKER ✓
- BILL WESTERVELT
- MARK GAPA
- ROGER DRUMMOND
- SUSAN HAYES
- BETH PASCARELLA
- *Prop.* JIM KREUTZBERG - 593-5742
- BARB HIPKISS ✓
- SALLY SCHWARTZ ✓
- *Sh. St.* LEW LOURAIN
- BRIAN DEMELL ·
- LESLIE DELL x
- STEVEN KLUM x
- JUDY CASSEDAY x
- *Joan Singer (Singer)*

FIRST REHEARSAL

MONDAY OCT. 8, 1973
 FORUM THEATRE
 7:15

Director.....Dennis Dalen
 Production Designer ...Jack Spell ✓
 Playwright.....Spence Porter ✓
 Asst. Director.....José Gómez ✓
 Lighting Designer.....Kathy Groth

OHIO UNIVERSITY
School of Theater

WEEKLY PERSONNEL

OHIO COMPANY

28 Sep 73

Fall Quarter

The following personnel have volunteered to work 4 hours per week
for 10 weeks.

LIGHTING

Paul Thomas
Niles Wolfsun
Stephen Hamilton
Mark Rider

PROPERTIES

Nan Mitchell
Linda Behrle
Sheryl Kovacs
Claudia Becklan

SCENERY

John McFadden
Gary Miller
Brian Frank
Kim Koch
Daryl Catter
Margaret Wojnarowsky
Richard Kuhlman
Terry Farren
Jay Patterson
Steve Massa
Loretta Kuhn
Jack Charlton
Patte Kotapish
Harold Brooks

PUBLICITY

Jody Merl
Susan Davis
Gary Glaze
Doug Mathews

costume

Patricia Chambers
Joni Kursh
Karen Massaro
Carol Brooks
Marcia Perry
Louise Balakier
Ann Bill
Angela Scopilliti
Deborah Petty
Anne Kemmerle
Melinda Eberts

SM
Joaquín Emilio C
F.ault

Respectfully submitted,

Stanley Abbott