

Who Loves Me?

A musical by

John Field



FOR ALL ENQUIRIES CONTACT: ORiGiN™ Theatrical
PO BOX Q1235, QVB Post Office, Sydney, NSW, 1230, Australia
Phone: (61 2) 8514 5201; Fax (61 2) 9299 2920

enquiries@originmusic.com.au

www.origintheatrical.com.au

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- Thank you for taking the time to read this.

WHO LOVES ME?

THE CHARACTERS

Sophia Bellini: Massively heartbroken at start of show, impulsive, gets carried away with her thoughts. Adores her father, very used to his ways, naturally outgoing like father. Worried about her life, believes it should have started by now

Enzo Bellini: Lost his wife 10 years previously, he is still deeply in love with her. Very outgoing owner of Bellini's cafe, only speaks Italian when he is emotional, runs a great cafe, everyone claims him and he knows of everyone.....very very likeable

Michael Milano: The brilliant but broody Barista at the cafe, intense but a bit of an invisible man. Has known the Bellini family for ever- they were next door neighbours. Stays low under the radar. Never impulsive, he is a watcher, very measured. Watches life wisely from behind the machine. Needs loosening up, is extremely courteous- must break out, it will be the making of him.

Madeleine Mary O'Connor: Actress/waitress who is slowly abandoning hope of having a famous career. A veteran of many a steamy relationship, she considers herself, quite rightly, an expert on love, sex and dating; for the first time in her life she is on an hiatus from any connections to anyone. She is a little jaded.

Carmela Rulla: Waitress at Bellini's. Very contented and cool. Takes the larger view of things. Wise, the mother figure of the waitresses.

Maxwell Roberts

Handsome, well built former boss of Sophia. Not terribly bright and has a massive crush on himself.

The brokers:

Regular bunch of young business men who love the cafe for its ambience, for Enzo, for the coffee and especially for the waitresses. Never sleazy always fun, this is their escape before they enter the serious CBD. Great mates. Great fun.

:Snort Youngest of the stockbrokers, loves the camaraderie of the cafe. Likes Carmela the waitress

:Curtis- Tortured by his own IQ. He is too deep to be ever be happy, pronounces rather than converses, glumly besotted with Madeleine. He is always looking up from some erudite book. Never without a book

:Sydney- English man with educated accent who falls for Sophia as soon as she appears, very courteous and properly spoken. Oxford educated, he's very nice but not at all impulsive, every thought is measured and beautifully spoken.

Monica Manuelo: Sensuous beautiful latin dance teacher. Her enthralled students are both scared of her and attracted to her. She's very arresting! Runs "Monica's Mambo Academy".

Latin Larry Van De Mere: Chain smoking, uninspired dance teacher who runs Latin Larry's Latin Dance school. Runs dance lessons while smoking and reading the form guide. Ekes out existence, has a rather dim view of the world.

THE SETTING

The show is mainly set in and around Bellini's cafe, a crowded but charming cafe on the busiest corner in the city CBD. Bellini's has remained the same for decades, it doesn't try too hard and is quite perfect as a result.

Some other scenes take place in the city library, a decrepid run down dance hall, a lounge room, an atmospheric night club, a fancy cushions only restaurant, a hospital room and a musical instrument store.

Act1 Scene 1

1 SCENE 1 INT. MORNING. BELLINI'S CAFE, A POPULAR INNER CITY CAFE 1

Seemingly the whole of the CBD coming in en masse to order their much needed hit of coffee. The cafe is filled with mainly suits, personal trainers and one harried mum pushing a pram. Two waitresses are rushed off their feet but there is no panic, they are very proficient and used to the morning rush hour, Michael the barista is busy behind the machine

SONG: BELLINI'S CAFE**ENSEMBLE**

COFFEE TO START THE DAY AT BELLINI'S
EVERYDAY STARTS THE SAME AT BELLINI'S CAFE
GOD HOW I NEED THE BEAN, THE CAFFEINE
GIVE ME THE HIT I NEED AT, BELLINI'S CAFE

SNORT

(to barista)

MACHIATO,

CURTIS

RISTRETTO,

LAWYERS

CAPUCCINO

SYDNEY

(to waitress Carmela)

AFAGATO,

SNORT

(changing mind)

I'D LOVE A LATTE WITH A LITTLE BIT OF CINNAMON IN A
UNDERSIZED WHITE CUP IF YOU DARE

ENSEMBLE

I'M HUMAN IN ONLY NAME TILL I HAVE THE
CAFFEINE INSIDE MY VEINS, BELLINI'S CAFE
COFFEE TO START THE DAY AT BELLINI'S
EVERYDAY STARTS THE SAME AT BELLINI'S CAFE

THE DOCTORS

DOCTORS

PERSONAL TRAINER

TRAINERS

CURTIS, SYDNEY AND SNORT

STOCKBROKERS

LAWYER*(putting his sugar in as he sings)*

LAWYERS ON THEIR MASSIVE RETAINERS

THE EXHAUSTED MOTHER*(with pram at door)*AND ONE EXHAUSTED MOTHER WITH A CRYING BABY
5 WEEKS OLD**ENSEMBLE**ALL AND OTHERS MEET EVERY MORNING
AT BELLINI'S CAFE, BELLINI'S CAFE*Cut to Sophia Bellini, stuck on an
overcrowded bus in waitress
uniform, she's holding onto the
Bus rail above her head, she is
surrounded by fellow CBD
travellers,***SOPHIA**FIRST DAY, IT'S MY FIRST DAY
OF A JOB I HAD 9 YEARS AGO
SOPHIA BELLINI, STALLED AT 32
WORKING FOR MY FATHER I WOULD RATHER
THAT MY CAREER HAD BLOOMED AND BLOSSOMED
BUT I LOST IT ALL ON A LOOK FROM YOU*Now walking through crowded
morning city streets*GOD I GOT IT WRONG ABOUT YOU
STILL THE WORLD GOES ON WITHOUT YOU
FROM THIS MOMENT ON I SWEAR THIS MUCH IS TRUE*Stops to make pronouncement to
herself*

NEVER WILL I TALK ABOUT YOU

*Back to Bellini's where the men
downstage are singing the praises
of the waitresses of Bellini's
Carmela and Madeleine, all the
while not letting the waitresses
see their obvious affection-***CURTIS**

MADELEINE MARY O'CONNOR,

SNORT AND SYDNEY

THE WAITRESS

CURTIS

SULTRY AND SHAPED LIKE MADONNA, OBSESSION IS HERE

SNORT

CARMELA RULLA

SYDNEY AND CURTIS

THE OTHER WAITRESS

SNORT

HOW CAN I TELL HER I LOVE HER I SNORT WHEN SHE'S NEAR

ENSEMBLEHERE COMES THE OWNER, ENZO BELLINI
THE OWNER OF THE ONE, THE ORIGINAL,

GOD IT'S ALMOST VENERABLE, INCREDIBLE ,
BEAUTIFUL WAITRESSFUL BELLINI'S CAFE, BELLINI'S CAFE

*Enzo Bellini enters to warm
reception from the regulars*

ENZO!!

ENZO

Ciao Madeliene! Carmela

*Assorted greetings with the
regulars*

Ciao Madeleine

*kisses on hand, reaches out and
touches Carmela on the head*

Michael, Micki, Michael....

*indicates a machiato to Michael
then tinkling a glass addresses
cafe*

*Look sorry, xcusy everyone, I'm sorry to interrupt so
early in the morning but.....today my beautiful
daughter Sophia comes to work with us.....she has been
away for 9 years in another city working for a weasel,
a weasel who didn't know who he had ..she wouldn't like
me telling you this but i think she's a little
heartbroken, well she's a lot heartbroken
SHE'S MY CARA MIA, MY TREASURE AND SHE ALL I'VE LEFT OF HER
MOTHER AFTER NINE YEARS SHE'S COME HOME AND HERE SHE'LL STAY,
IN BELLINI'S CAFE...*

looking back out the window

*here she comesact normal,don't mention the
weasel..... don't mention I mentioned the weasel*

*Sophia enters to complete silence
with everyone in the coffee shop
looking, she takes two steps in ,
surveys the room full of staring
faces then quickly walks to the
bar and her father*

ENZO (cont'd)
(knowing she knows)

Coffee?

SOPHIA

You prepped them didn't you...

ENZO

A little background on how wonderful you are....

SOPHIA

kisses him on the head

I love you Dad.....but you can't help yourself....this is temporary...

ENZO

This is all my prayers to your mother answered, come home and stay in the house

SOPHIA

*And hoist the white flag,
(painting imaginary headline)*

"Sophia Bellini the 32 year old wallflower living with her father....."

ENZO

To the cafe

Everyone this is my prize, my beautiful daughter Sophia, who will grace Bellini's cafe for as long as she wants....

Madeleine and Carmela go over to meet Sophia, Stockbrokers meanwhile stand up to reveal inner thoughts, the boys go from vision to vision chanting their names as if hypnotised

SYDNEY

SOPHIA!

CURTIS

MADELEINE!

SNORT

CARMELA!

SNORT, CURTIS, SYDNEY

OH WHAT SWEET STARVATION!

CURTIS

MADELEINE!

SYDNEY

SOPHIA!

SNORT

CARMELA

Each of them gives the other an excited hug

SNORT, CURTIS, SYDNEY

KILL ME NOW

SYDNEY

SAY THE NAME SOPHIA BELLINI!

CURTIS

MADELEINE

SNORT

CARMELA

SYDNEY, CURTIS, SNORT

AND ALL THE WORLD'S A CORNER CAFE
WITH A VIEW OF ALL THAT'S GOOD TO LIFE

SYDNEY

THIS DAY WILL MEAN BEGINNING, SOPHIA BELLINI

CURTIS

MADELEINE NOTICE ME, MADELEINE WE COULD BE

SNORT

CARMELA, MIA BELLA, CARMELA MIA BELLA

SYDNEY, CURTIS, SNORT

SOMEDAY WE'LL MEAN MORE TO THEM THAN JUST "CAN I TAKE YOUR
ORDER?"

ALL

*Getting up to leave, some pack
bags, some run out door, some
finish conversations while
draining their cup*

ANOTHER DAY STARTS THE SAME AT BELLINI'S
EVERYDAY STARTS THE SAME AT BELLINI'S CAFE
GOD HOW I LOVE THE HIT, I FEEL IT INSIDE ME
I FLOAT AWAY AT BELLINI'S CAFE
BELLINI'S CAFE

*Sophia takes off her overcoat and
is in waitress uniform, starts to
work the room with the other girls*

MADELEINE

MADELEINE MARY OCONNOR

ALL

THE ACTRESS

MADELEINE

WAITING FOR HER BIG BREAK AT

ALL

BELLINI'S CAFE

CARMELA

CARMELA RULLA

SOPHIA

SOPHIA

MADELEINE

AND MADELEINE

SOPHIA, CARMELA AND MADELEINE

(arm in arm)

WAITRESSING EVERYDAY AT BELLINI'S CAFE

ALL

BELLINI'S CAFE

TRANSITION MUSIC 1

2 SCENE 2 BELLINI'S CAFE, PACK UP TIME

2

Sophia is packing up tables and sweeping, Michael comes back in

MICHAEL

I just....

Realizing it is Sophia
Oh I thought... I just forgot to get...

*Races into behind counter
retrieves his bag*

MICHAEL (cont'd)

look I didn't know you'd be....

SOPHIA

Yeah well I didn't count on you either
(strongly)
Why are you back here? I'm allowed, but
you....you were doing well I heard...why here?

MICHAEL

It made senseI had enough of what I
was..... Your father makes sense to me.....
I wasn't counting on.... I was enjoying a
peaceful contented time here...

SOPHIA

And then I showed up

MICHAEL

Wellyeah....but I mean we can't.... we
once got on well Sophia,and now we
don't... it's no big deal....people fall
out...For some reason, a long time ago, you got
pissed off at me, and I got pissed off at you
getting pissed off at me....It's now like we're
allergic to each other

SOPHIA

Which means we keep our distance..... keep our
discourse to the order, good morning, good
evening,....

MICHAEL

Well it doesn't have to be that...

SOPHIA

It does

MICHAEL

....do you want me to help here because...

SOPHIA

the order, good morning and Michael... Good
evening

MICHAEL
Oh yeah, the allergy ...I'll see you tomorrow

*Michael almost bounces into
Carmela and Madeleine on his way
out.....*

MICHAEL (cont'd)
Sorry!

CARMELA
(stopping at door)
Did we just, he looked pretty upset...

SOPHIA
(knowing)
We just don't get on, we just really don't get
on

MADELEINE
Oooh juicy!

Oh it's not juicy, it's.... I dont know

CARMELA
So, me and Madeleine are walking off without a
care in the world

MADELEINE
And we start talking about you

CARMELA
And we realize, we've left you here on your
first day back

MADELEINE
Which is ridiculous because we should be...

CARMELA
We should help out....darling your Dad, who by
the way is the sweetest man in the world,

MADELEINE
told us about the "Weasel"

SOPHIA
I know, Dad meddles

CARMELA
Well he loves you darlin...

MADELEINE
And he hates the weasel

Sophia
Oh he wasn't a weasel.....he was....

*Long pause, she turns her face
away from the girls, then it's
obvious she's crying*

MADELEINE
Oh darling

CARMELA
Oh sweetie...

SOPHIA

Oh crap! *Crying*

MADELEINE
Just let it out...

Sophia
(desperately)
I've been letting it all out for months!

the girls back off
....oh God this is stupid!

MADELEINE
We're going out

SOPHIA
Oh....bye....

MADELEINE
No we're going out, you especially

SOPHIA
No, I'm going home.....

CARMELA
You've been going home for months, you need to talk

Sophia
I really don't want to talk about him,

MADELEINE
The weasel?

SOPHIA
(Crying with desperation)
he wasn't a weasel! His name was Maxwell Roberts and I made a vow never to mention him again..... and I just broke that vow

MADELEINE
Bobbing head around Carmela
And thank God you did, bottling up is unhealthy

Sophia
It's not.....because I really don't.....I really don't want to talk about it, or him, or.... grow.....It's all just...crap!!...
(pause)

CARMELA
who has collected all three bags, gives Sophia her coat
So we'll get drunk in crappy silence.....get the door Madeleine

TRANSITION MUSIC 2

3 SCENE 3: INT: A CLUB WITH DANCERS AND A BAND.

3

Madeleine, Carmela and Sophia have just got the drinks from a crowded bar when they spy a spare table, the table is a low slung table for resting drinks much like a large coffee table, the chairs are small sofas and armchairs, their table is right in front of the band Sophia has her back to the band but faces the audience, Carmela and Madeleine are side on.

MADELEINE

I got it

CARMELA

You never get a table here, it's fate.....we are meant to hear the whole story and nothing but

MADELEINE

Was Maxwell Roberts married?..

SOPHIA

No!

CARMELA

Seeing someone else?

SOPHIA

He wasn't even seeing me,...
(Taking Madeleine's drink and finishing it in one hit)

CARMELA

honey if you don't let this out, it will fester.....and then things will just get harder and harder. We are your defesterers

MADELEINE

Sophia, respectfully you may defester all over us....if you don't everything will remind you of him, you'll see art works and think of him; every movie will be about him....you'll think tonight's band are doing songs about him

BANDLEADER

Hullo we're the band for this evening and here's a little instrumental called "Somewhere out there in this lonely crappy world there's that man thinking of me"

Oh crap

SOPHIA

(She takes another shot, the patrons go into a cool stylized dance, Sophia stares ahead hypnotised by her memories.... Madeleine notices her fixed stare...which is only broken by Sophia draining another shot glass....then out of nowhere, she launches....."

SONG: I DON'T WANT TO TALK ABOUT HIM

Sophia (cont'd)

WE WERE WORKING IN THE OFFICES OF "HIBBERT DUNNE AND RODGERS"
IT'S A FINANCIAL FIRM WITH A CBD OFFICE I WAS A YOUNG, PRIM,
PA TO A MAN WHO LOVED THE GYM
BUT I DON'T WANT TO TALK ABOUT HIM

(Carmela and Madeleine to each other,
excited by the fact she's "spilling")

CARMELA AND MADELEINE

SHE DON'T WANT TO TALK ABOUT HIM

They both lean in closer

SOPHIA

HE HAD EVERYTHING A GIRL COULD EVER POSSIBLY IMAGINE THAT
COULD THROW YOU OFF YOUR COURSE, NO REMORSE CAUSE EVERY
THOUGHT YOU HAD WAS TO GRAB HIM ANDDEVOUR HIM....I
DON'T WANT TO TALK ABOUT HIM

CARMELA AND MADELEINE

SHE DON'T WANT TO TALK ABOUT HIM

SOPHIA

Standing up, Sophia has the table entranced, the whole bar is starting to move in to hear, the stylized dancers are abandoning their dance to listen in without Sophia seeing them, if she looks to them they quickly hide in their dance

FOR A YEAR I WAS FINE,
I WOULD SECRETARY RIGHT
I WOULD FILE I WOULD TYPE OFTEN WORKING OVERNIGHT
THEN HE DID SOMETHING TO ME THAT WOULD PERMANENTLY FOOL ME
FAIL ME DERAILED ME

all lean in further

HE LOOKED OUT THE WINDOW

CARMELA AND MADELEINE

HE LOOKED OUT THE WINDOW

Sophia hugging herself, entranced by her thoughts

SOPHIA

AND EVERY SINEW, EVERY MUSCLE, EVERY LOVE STARVED CORPUSCLE

The girls stand and sing to each other

CARMELA AND MADELEINE AND BAND

EVERY SINEW, EVERY MUSCLE, EVERY LOVE STARVED CORPUSCLE

SOPHIA

EVERY SINEW, EVERY MUSCLE, EVERY LOVE STARVED CORPUSCLE

CARMELA AND MADELEINE, BAND AND DANCERS

EVERY SINEW, EVERY MUSCLE, EVERY LOVE STARVED CORPUSCLE

SOPHIA

EVERY SINEW, EVERY MUSCLE, EVERY HUNGRY CORPUSCLE OF MY GOB-SMACKED SMITTENLY OBSESSED NEEDING BODY WAS READY TO SAVAGE AND RAVAGE LIKE A RAVAGING SAVAGE, OR AT LEAST TO LAVISH MY BODY SOMEWHERE ON, NEAR, OR MAYBE JUST A LITTLE BIT UNDER HIM

Silence- Carmela and Madeleine and rest of nightclub including the band are engrossed in story and look to each other...the story's getting juicy. Sophia moves away, they all scramble to follow

BEFORE I COULD CONTROL MYSELF MY ARMS WERE ROUND HIS WAIST, MY LIPS WERE AT HIS LIPS, MY NOSE WAS IN HIS FACE, MY HIPS WERE WHERE HIPS WERE MEANT TO BE WHEN YOU'RE MAKING A MONUMENTAL MISTAKE

CARMELA

(to others)

He didn't take to it

SOPHIA

He thought I was ill....

Appearing across stage where Sophia has moved is an imaginary Maxwell Roberts. He delivers his lines over the head of audience and is not there in reality, but is very real to Sophia

MAXWELL ROBERTS

Miss Bellini are you fainting?.....

SOPHIA

Are you fainting he said, so I feigned a faint...

CARMELA AND MADELEINE

Now surrounding Maxwell and Sophia with the band, waitresses and dancers close by

You feigned a faint

ALL

She feigned a faint

SOPHIA

I feigned a faint

ALL

She feigned a faint

MAXWELL ROBERTS

She's fainting!

SOPHIA

Slithering down Maxwell
BUT ON THE WAY DOWN I BREATHED HIM IN AND LAY THERE IN A
CATATONIC STATE

ALL

*The assembled mass do a tableau
sliding to the ground in imitation
of Sophia's slide to the ground*
BUT ON THE WAY DOWN SHE BREATHED HIM IN AND LAY THERE IN A
CATATONIC STATE

SOPHIA

*Moving back to the couch side of
the stage*

AND THEN..

ALL

AND THEN

SOPHIA

And then he just said it

*Maxwell Roberts re-appears on his
side of the stage*

MAXWELL ROBERTS

SOPHIA I DON'T KNOW WHAT I'D DO WITHOUT YOU

ALL - INCLUDING BAND

(breathlessly reporting, excited)
SOPHIA HE DON'T KNOW WHAT HE'D DO WITHOUT YOU

MAXWELL ROBERTS

SOPHIA YOU SHOULD KNOW I'VE BEEN PROMOTED TO PARIS

ALL

SOPHIA YOU SHOULD KNOW HE'S BEEN PROMOTED TO....PARIS????!!

SOPHIA

Walking away from group to other side of stage where the imaginary Maxwell Roberts is, a French mime artist dressed up in homage to Marcel Marceau hands Maxwell a flower while busking his mime to Maxwell. Sophia looks to Maxwell

(spoken)

I took the words "what would I do without you and the promotion to Paris to mean only one thing: Maxweall Roberts had fallen for the feigning fainter and I foolishly to my eternal regret believed he had, every "Miss Bellini" sounded like a betrothal to me

MAXWELL ROBERTS

Miss Bellini

SOPHIA

Ooh it still does it to me...
I was in the grips of the most horrid beautiful delusion which would have been benign if I hadn't taken....the final step

Sophia (cont'd)

The mime throws a kiss to Sophia while she returns to table and collapses into soft chair while hitting it in frustration

The final stupid, stupid, stupid, stupid stupid final step.....

summons waiter with tray of drinks

Waiter

(to Barman)

you better pass these 'round round, I think they're gonna need them

taking a shot, as do the onlookers, leaping off the couch, she proceeds only to be followed by what is now a crowd of people, they now trail behind everywhere she goes

EARLY ON A FRIDAY, I THOUGHT IT WAS THE RIGHT DAY FOR A PUBLIC DEMONSTRATION OF MY HEARTS FIXATION, A KICK ALONG HINT THAT WOULD HURRY ON MAXWELL'S SLIGHT HESITATION

She's now pacing the floor, followed by all in the bar including the band

I WAS IMPATIENT FOR RELATIONS TO BEGIN THEIR ELEVATION AND NOW THAT PARIS WAS OUR ULTIMATE DESTINATION I FELT NO QUALMS, NO QUIBBLES, NO BACK OF MIND NIBBLES NO RESERVATIONS...I HIRED A STRING QUARTET

ALL

SHE HIRED A STRING QUARTET

SOPHIA

40 ROSES RED

ALL

40 ROSES RED

SOPHIA
AND A MIME ARTIST SPORTING A FRENCH BERET ON HIS SILENT HEAD

*The mime artist returns to the
imaginary side of the stage*

OH NO!
CARMELA AND MADELEINE

SOPHIA
*Racing across stage to show how
big the firework banner was, as
she goes across stage, the banner
firework image (UNLIT) is revealed
behind her on the screen, we
cannot make out the words*

AND A FIREWORK BANNER 44 FEET LONG

ALL - INCLUDING BAND
NO NO NO!

SOPHIA
IN THE BUILDING'S FOYER THAT FIRED UP STRONG IN SPARKLING
SPARKLES SMOKING LONG SAYING MAXWELL ROBERTS, SOPHIA BELLINI
LOVES YOU

*The banner firework (on a screen)
slowly starts to light from left
to right revealing its sparkly
message*

AND HE SAW IT?
CARMELA AND SOPHIA

SOPHIA
*Across stage on the imaginary
side, we see Maxwell Roberts*
*At the very moment he was telling me he had no need for
me in Paris*

MAXWELL ROBERTS
I HAVE NO NEED FOR YOU IN PARIS

SOPHIA
and that he would reassigning me to Mr Ferris

MAXWELL ROBERTS
I'M REASSIGNING YOU TO MR FERRIS

SOPHIA
in Accounts.

MAXWELL ROBERTS
.....Mr Ferris is in Accounts

SOPHIA
*at that very moment as I was being dumped, my massive,
hyperactive, so "keen to please" banner firework did
it's thing*

Off stage we see a strong flickering very white impression of light and Maxwell Roberts turn and look around to see where the light is coming from, the lights fades on his face as he turns back and incredulously looks to Sophia. The banner firework image is now strong and sparkling madly

THERE WAS SPITTERING, SPARKLING MAGNESIUM THROUGHOUT THE LOBBY, AND CLEARLY EMBLAZENED FOR ALL THE WORLD TO SEE WERE THE WORDS " MAXWELL ROBERTS, SOPHIA BELLINI LOVES YOU".....

Dancers and Madeleine and Carmela put their head in their hands, the mime artist gives them all a communal hug

AND THE STRING QUARTET PLAYED"LA VIE EN ROSE"

Motioning across to the imaginary side of the stage, where a string quartet with instruments walk on and awkwardly stand downstage

ALL

AND THE STRING QUARTET PLAYED"LA VIE EN ROSE"

SOPHIA

AND THE SMOKE LIT THE BUILDINGS SPRINKLER HOSE...

ALL

AND THE SMOKE LIT THE BUILDINGS SPRINKLER HOSE...

Two firemen in full gear awkwardly join the the string quartet on the imaginary side downstage

SOPHIA

AND THE FIRE BRIGADE CAME AND THE STREETS WERE CLOSED

ALL

AND THE FIRE BRIGADE CAME AND THE STREETS WERE CLOSED

A news anchorman is wheeled on in chair telling the story

SOPHIA

AND THE SIX OCLOCK NEWS TOLD THE STORY SO BUT NO NO NO NO OH

ALL

NO!,NO!,NO!,NO!

Spotlight, focus only on Sophia as she prepares to leave...

SOPHIA

(Holding Carmela by shoulders)

I DON'T WANT TO TALK ABOUT HIM,

(turning to Madeleine and grabbing her by shoulders)

I DON'T WANT TO TALK ABOUT HIM,

(grabbing bag and making her way out)

I DON'T WANT TO CARE, I DON'T WANT TO SHARE,

to Mime artist who has wafted to the real side and joined the table
 ALL I WANT TO DO IS GET OUT OF HERE.

leaving but turning back to pronounce to the whole of the bar
 I DON'T WANT TO TALK ABOUT HIM, I DON'T WANT TO FEEL THIS, I
 DON'T WANT TO SIT AND STARE, I DON'T WANT TO SHARE
 OR TALK ABOUT HIM,

opening door of bar to leave
 I DON'T WANT TO TALK ABOUT HIM
slams door

4

SCENE 4: INT: BELLINI'S CAFE LUNCHTIME

4

The three stockbrokers, Curtis, Sydney and Snort are in their usual sofa up the front of the cafe. Michael is behind the machine...

SYDNEY
 This calls for a celebration

SNORT
 We are celebrating?...

SYDNEY
 Snort, 2 months ago Sophia Bellini walked in here and started my most glorious obsession, that with every day shows no sign of abatement. I must confess, I have never obsessed about anything and I.... well I quite enjoy it..
 (toasts)
 To she.... Whoever "She" may befor thee

they clink but Curtis doesn't participate

SNORT
 I am still omelette man....My standard 6 words to Carmela"Can I Have the chicken Omelette?"

SYDNEY
 .. And Curtis, you seem more distant from us than is your usual distant.... How is your quest for Madeleine?

CURTIS
 She destroys me. Her beckoning bottom blinds and statics me. I am her willing dupe, self lobotomising anytime her buttocks approach. I lay mute before her, deluded and dulled

SNORT
 ...he's having a good day

SYDNEY
 Quite chipper really

CURTIS

I'm sorry fellow yearners but darkness has me
in its sway

MADELEINE

Hullo boys, what are we having?

SYDNEY

Panini Madeleine, it was perfect yesterday

SNORT

Same ..

CURTIS

Obsession is a gangly clumsy thing.....
To madeleine

MADELEINE

All mine have gone beautifully

CURTIS

You have me....totally....you do know that

MADELEINE

I know, but I need an order

CURTIS

(quickly)
Pasta, one obsessive pasta.

MADELEINE

One obsessive pasta ... thank you boys

SOPHIA

Machiato and a mocha

MICHAEL

Machiato and a mocha

SOPHIA

2 caps outside

MICHAEL

2 caps outside

SOPHIA

Michael why do you repeat my order?

MICHAEL

It mimics conversation

Lifts coffees up for Sophia

*Sophia walks away with tray of
coffees*

MICHAEL (cont'd)

(calling out after)
Machiato and a mocha!

SOPHIA

(steamed)

*turning to face him from the table
she's delivering to*

Machiato and a mocha!!

*Enzo notices and rushes in to
intervene, taking coffees from her
tray and placing in front of
diners*

ENZO

A machiato and a mocha! It is good to be
certain of the order, I believe we have it
right now, here we go my friends, a machiato
and a mocha!

CARMELA

(conspiratorially)

You're coming out tonight

SOPHIA

(whilst taking an order)

I am?

CARMELA

Michael goes dancing...

SOPHIA

Michael goes dancing?

MADELEINE

He's learning Latin dancing at Wait for it
"Latin Larry Van De Mere's Latin dance classes

SOPHIA

I can't imagine Michael dancing

MADELEINE

I can't imagine Latin Larry's.....

CARMELA

You need it, for two reasons. You and Michael
don't get on, this might break the ice, because
it's like a blizzard between you two, and
secondly, in our campaign for you to forget
the weasel, Latin Larry Van De Mere's is
essential therapy

SOPHIA

He wasn't a weasel! He was an innocent
bystander...I just got tired of waiting for
someone....Maxwell Roberts was the meat in my
illusionary sandwich.

CARMELA

You're getting better

SOPHIA

I wasn't sick

MADELEINE

No but you were damaged, the firework and the
string quartet would damage anyone....

CARMELA

but you're getting perspective..

MADELEINE

Just for the files, who sets you on
fire...dream date who is it?

SOPHIA

Well despite what happened, I still think of
Maxwell Roberts....

*Carmela and Madleine react,
Carmela feigns Hari Kari and
Madeleine throws a table cloth
over her head.*

SOPHIA (cont'd)

....I mean I don't think it was a meeting of
minds, it was more the hottest, most explosive,
steamy,...totally celibate, unlike
relationship you could imagine....

*Sydney comes to counter to settle
the bill with Curtis*

I should of just pounced on him, and ...ravaged

*Sydney gasps and drops his
briefcase, spilling out some gear*

SYDNEY

Sorry, I gotta get a new bag

MICHAEL

Cappuccino and ristretto for outside

SOPHIA

(matching him for intensity)

Cappuccino and ristretto for outside

CARMELA

Latin Larry we need you....

5

SCENE 5: ENZO BELLINI'S LOUNGE ROOM

5

*Enzo is watching old home movies
on his old projector.....he is
watching himself and his deceased
wife Angela in happy times....he
has a glass of sambucca at his
sideas he sings to her, the
image of his Angela leaves the
projector screen and dances with
him across the room...*

SONG: FOREVER AFTER**ENZO**

WE VOWED, WE'D LOVE; FOREVER AFTER

ENZO AND ANGELA

WE'D LOVE NOT JUST FOR HERE AND NOW
BUT FOREVER AFTER
TIME MEANS

ENZO

NOTHING

ANGELA

NOTHING

TIME ONLY GETS IN THE WAY
FOR

ENZO AND ANGELA

WE VOWED

ANGELA

WE VOWED

ENZO

VOWED WE'D LOVE

ANGELA

A FOREVER EMBRACE,

ENZO

A FOREVER EMBRACE

ANGELA

FOREVER AFTER

ENZO AND ANGELA

TIME MEANS

*They dance the instrumental as
they were when they were young*

NOTHING

ENZO

NOTHING

ANGELA

TIME ONLY GETS IN THE WAY
FOR

ENZO AND ANGELA

WE VOWED

ANGELA

WE VOWED

ENZO

VOWED WE'D LOVE

ANGELA

A FOREVER EMBRACE,

ENZO

A FOREVER EMBRACE

ANGELA

FOREVER AFTER

ENZO AND ANGELA

FOREVER AFTER

ANGELA

CIAO BELLA

Angela fades away

The movie ends to darkness

TRANSITION MUSIC 3

6

SCENE 6: "THE WISDOM VISION"- BELLINI'S CAFE LATE AFTERNOON

6

Fairly quiet part of the afternoon

ENZO

*Coming up to Sophia and kissing
her on the cheek*

You are going to be angry at me but I can't
worry about that

SOPHIA

Oh no

ENZO

I'm 70 years old, you are 30

SOPHIA

32

ENZO

I am 70 years, I have wisdom, the wonderful
thing about getting old is wisdom. It is like a
wise old bank, with every mistake you make, you
make a deposit in the wisdom account. Then, at
a certain age you look up and you're no longer
a silly young thing.

points to himself

What is coming up may make you angry, but I'm
too old to care- I love you too much not to
take a bold step. Uncle Edo, Emilio and
Patrick.....we have talked

SOPHIA

I know

ENZO

We have had a vision, we call it the wisdom
vision. Being men of some age, we are all
steeped in wisdom.....but what is wisdom
without action?.... you have been back here 3
months....It's time you were over the weasel

SOPHIA

I am over the weasel

ENZO

I want to see the diamonds in your eyes

SOPHIA

I got diamonds and he wasn't a weasel

ENZO

You have darkness, for 3 months you have had
darkness...

SOPHIA

Dad I had a pretty major embarrassing episode
in my life. There's a whole city I can never
visit again...

ENZO

I have wisdom and I want to see you happy
before i die, I don't want to toss and turn in
the coffin

SOPHIA

You are the most beautiful man I know, but I am
32 years old and I don't need a well meaning
intervention from a man who hasn't been single
for 45 years, you don't know what it is like...

ENZO

getting coat on
You are going to be angry but I love you too
much too care

beating heart
You're so your mother

SOPHIA

I know

ENZO

That's a wonderful thing

SOPHIA

I know

ENZO

and she married me

SOPHIA

I know

ENZO

Me!

SOPHIA

Warmly touching his shoulder
You....

ENZO

And to the day she died I only had to look at
her and I'd see the diamonds, do you know what
that's like?... even when the ...thing... had
her ..., I'd look to her and I'd see the
diamonds...and you have her eyes..

*Lost for a second in recollection
before realizing his mission...he
turns and grabs Sophia by the
shoulders to talk square on*

You are a brave, strong, beautiful girl and i
am going to find you a brave strong man who
knows about glory and... love... and eternity..
when he looks at you the right way I'll know-
the weasel only looked at himself- when he
looked out that window you talked about, he was
only seeing his reflection, you didn't know
that but I know that

SOPHIA

You weren't there!!

ENZO

And yet I know it....It's a gift...

kissing her, holding his heart
I'll see you tomorrow, you are deep in here you
know, deep in here

*leaves acknowledging customers as
he goes*

SOPHIA

*standing stock still in thought as
Madeleine and Carmela come up
beside her*

What just happened then?

CARMELA

You were being prepped.....I'd get some sleep
tonight... something's coming

MADELEINE

She can't, we're going to Latin larry's

doing quotation marks
"Latin" Larry Van de Mere's Latin Dance
Class....you got to admit....it's Intriguing

**SONG: LATIN LARRY'S
LATIN LESSON**

7 **SCENE 7: LARRY'S LATIN LESSON HALL**

7

*A tired looking dance hall where
Latin Larry Van Der Mere the less
than inspiring teacher is going
through the motions of teaching
the cha cha. He has a ciggie in
the corner of his mouth and he
addresses no one by their name.
Michael is standing in line with
the rest of the less than inspired
students*

LATIN LARRY

And one, two, cha cha cha, two, two, cha cha
cha. Girl in red dress stay centered, this is
not a cruise ship. Boy in black it's all about
the hips,

*One of the dancers goes to open
the blinds and let in the air*
Keep that window and blind closed, South
America is a hot continent, I won't tell you
again, Latin Larry wouldn't have it any other
way

*Madeleine, Carmela and Sophia come
in and quickly join the line,
Michael laughs and gets a little
jostle from Madeleine.*

We're joined by newcomers, you'll leave your
money in the jar, cash payments only and we
pick up two cha cha cha. Show me your hips boy
in black

*Michael does a little swivel, he
is actually good. Sophia is
surprised by how good he
moves...Suddenly the blind flips
open*

Close that bloody blind someone and take a break! Class re-assemble in 5. Latin Larry has to take a Latin leak.

MADELEINE

We just Latin got here

SOPHIA

Michael you can dance

MADELEINE

To the window! Latin Larry didn't want us to look out here

CARMELA

And I think I know whyMichael you're changing classes....that's where we should be

SOPHIA

Monica's Mambo Academy....ooh it does look a little more exciting

CARMELA

Latin Larry's coming

They race back into formation and pick up rather stilted dance, Latin Larry comes back and sits behind the desk, reading the form guide

LATIN LARRY

The mambo is intense and committed, Latin Larry will accept nothing less....

Latin Larry goes back to magazine without looking up, he then starts a coughing fit that is quite intense.... Song ends and he reaches over lazily and resets the record on the player that he has used for the last fifteen years.

Class dismissed, Latin Larry feels a little low my lovelies..... Leave your money in the jar

The girls look shocked, that he would charge for such a shortened lesson, they put their heads together

MADELEINE

We are so doing a runner!

They run off stage, Michael smiles

TRANSITION MUSIC 4

8

SCENE 8 THE BILLBOARD SCENE 1- BELLINI'S CAFE MID MORNING

8

(Enzo is intently looking out the front window of Bellini's.....the stockbrokers are intrigued as to why)

ENZO*(sensing their curiosity)*

It's a beautiful day

The boys nod to each other in agreement

This will go down as one of the great days.

SYDNEY

If I may Enzo, why today?

ENZO:

It's big, what is about to happen is.....not
 big like we've changed the menu but big like a
 ...a moon landing...someone's life is about to
 change..

*He races out the back behind the counter***CARMELA***Walking past Enzo on the way back in*

You know that agreement we had to never meddle
 in each others love life...

SOPHIA

It's one of the great agreements

CARMELA

Well I always had a problem with it
(long pause)

SOPHIA

Good!I'll serve biscuit woman

CARMELA

I'll take biscuit woman, you serve him.....his
 name is Arthur Francis...he's wonderful and I
 told him to come here to meet you.

SOPHIA

Carmela, the agreement!

CARMELA

It's a silly agreement, friends are meant to
 meddle and I meddle well....

*Turning as she goes to biscuit woman***Carmela (cont'd)**

(to biscuit woman)
 The same?

BISCUIT WOMAN*(intense)*

One clean and fresh Ginger biscuit

CARMELA*Walking back to Sophia*

You'd be good together, he'd be a puppy for
 you,

Sophia

Carmela!!

CARMELA

Sophia!.....being matchmade is an offshoot of being liked

SOPHIA

Being matchmade is a community sympathy vote, a telethon for the emotionally crippled, you're everyone's school project; stuck up on the shelf like an exploding volcano.

CARMELA

Arthur is in the room and we suddenly have volcanoes!

SOPHIA

Carmela, the volcano could be anger at meddling friends.....I'll serve lava man

Leaves Carmela, goes to serve Arthur

CARMELA

Now we got Lava!!

SOPHIA

(to arthur)

You right to order?

ARTHUR FRANCES

The pasta and a machiato please...

SOPHIA

Won't be long

CARMELA

Well?

SOPHIA)

(deadpan)

It was violently electric

Enzo hurries back in to the front window then almost runs over and kisses Sophia, then holds her hands intently before releasing excitedly and walking to the window and rather ostentatiously looking out

ENZO

You know you said I don't look out windows like the weasel....well I'm looking now.....and I'm looking with vision and some wisdom....they are just finishing....no, they've finished...and it's better than I hoped for..

(as if presenting)

The wisdom vision

Sophia and Carmela go to the window to see, there is a long stunned silence....all eyes never leave the sight of the big billboard which dominates the busiest intersection in the city .

*On the Billboard is a massive
beautiful photo of Sophia.*

CARMELA

(Loudly)

Oh my God....

MADELEINE

(Comes over and immediately screams)

Ow!

*The whole of the cafe come over to
look through same window, they are
in a huddle facing audience
looking over the audience heads at
the billboard. The billboard
appears upstage behind actors on a
scrim.*

ENZO

Patrick did the layout, Edo arranged it.....but
it was my idea...."Sophia Bellini the star of
the city, interested suitors call Bellini's
cafe, or come in and see for yourself". I love
that bit...good for business... "A lifetime of
love and fulfillment from a brave beautiful
woman awaits"

SOPHIA

There are moments in a life that are so far
beyond ridiculous that you actually feel
numb.....this is one of those moments.....this
is 5 of those moments

ENZO

You're not angry because you like what I've
done.....

SOPHIA

..I'm a billboard in the city, I'm a very large
billboard in the city.....there is a very
large me looking directly at me..... and it's a
nice me ...it's a very big nice me....I want to
be angrybut it's

ENZO

I don't know who took the photo.....but it's my
Sophia they saw.

MADELEINE

...oh I want one of me....

CARMELA

It's the grand gesture you talked about

MICHAEL

Sophia it is very...

SOPHIA

Oh Michael he's gone too far,
(turning to father and lightly bashing him
on chest)
You've gone too far old man, dementia has
finally set in

ENZO

It's wisdom

SOPHIA

It's lunatic meddling father....with a nice photo

MICHAEL

It's beautiful

ENZO

It is beautiful, thank you Michael. It is beautiful wisdom.

CARMELA

It's a beautiful grand gesture

SOPHIA

It's beautiful lunacy!any normal man worth his salt will laugh and walk on. But weirdos will beat a path to our door.....It is like a Venus Fly Trap for weirdos...

ARTHUR FRANCES

I saw it and came in..

MADELEINE MARY O'CONNOR

You just arrived, you don't have talking rights,

SYDNEY

(Bravely)

As a representative of the Bellini's cafe stockbroking fraternity I would have to say you are the most beautiful thing I've ever seen..It....I mean IT IT..is the most beautiful billboard I've ever seen..not you...you're...you're...quite

(Bashes his head at his faux- pas)

ENZO

(Keenly)

Support is growing

ENZO (cont'd)

It is a gentle reminder to the world that there is an unclaimed diamond living with us, someone who grew up loved and adored by a smitten father and a beautiful woman...your mother wasmia bella you deserve more than you have

MADELEINE

I want to trade fathers,
(to Sophia)

We could swap....and I'd get one of these, Madeleine Mary O'connor...10 times life size

CURTIS

(overcome standing directly behind Madeleine, he stumbles only to be steadied by Sydney)

Good God!

SYDNEY

Courage my friend....

SOPHIA

I need a closer look!

Sophia leaves the pack at the window and walks outside for a more detailed look from the street She appears before the window and there is a long detailed examination

SNORT

Overcome standing next to Carmela, Snort starts blithering pseudo intellectual,
 Very deliquacious the line of the.....looks quite Rubanoid....
 (snorts in embarrassed laughter)

SNORT (cont'd)

There is a pause, everyone turns to Snort before Sophia walks back in busily and does an announcement moving to window and almost addressing the window

SOPHIA

.....I love it....I don't believe I'm saying this but at this utterly ultimate meddling father moment i love it.....12 hours drive from here is a city I can never visit again, where "That's the firework girl" whispers haunt me ...real or imagined ...but I'm home here ...
 (pointing to photo)

Sophia (cont'd)

..truth is I like that me.....

ENZO

(crying beating his heart)
 Ti amo mia bella

She dives back to the group and starts breaking it up, physically moving people back to their seats

SOPHIA

Oh no, don't go Italian on me.....

Enzo

Tua bellissima

SOPHIA

you've had a shocker.....

ENZO

Bella bella intriciana

SOPHIA

We're done with the italian.... for there are customers to serve, people's veins need a fix to face their moribund urban existence....

Sophia starts physically tearing people away from the window, moving them back to their seats

SOPHIA (cont'd)

we shall go on as if that lovely Billboard girl
is not staring down, looking in on us....with
her hopeful and love filled eyes...

*She is arranging the room as
before the unveiling almost
designing it like a portrait
photographer, she escorts Arthur
to the door and shuts the door
behind him, gives her father a
towel with a little flick, brings
the boys back to the couch*

Sophia (cont'd)

Over the coming weeks she'll gain sprayed on
glasses, a gap toothed grin....graffiti tags
all over her bosoms, and lewd messages scrawled
anywhere that will fit. Then the decline of
billboard girl will stare at us every morning,
reminding us of the futility and stupidity of
meddling grand gestures.I'll shall be in
the back room, doing the books,

*With Sophia gone, the cafe move
back to the window and as one and
stare transfixed at the image.
They are hypnotised by the simple
appeal of the photo.*

Song: Billboard Girl

OOH OOH OOH OOH OOH

BA BA BA BA BA

LAWYERS

AH AH AH AH AH AH

CARMELA AND MADELEINE

AH AH AH AH AH AH

SNORT AND CURTIS

SHE'S BILLBOARD GIRL

SYDNEY

SHE'S A BILLBOARD GIRL

ALL

SHE'S A BILLBOARD GIRL

SYDNEY

SHE'S A BILLBOARD GIRL

ALL

ON HIGH

SYDNEY

HIGH

ALL

MORNING'S RUSH IS MADNESS

CARMELA

SYDNEY

THROUGH THE SIDEWALK CITY BATTLEFIELD,
A PHOTO SPEAKS TO ME

SNORT

OF A CAFE'S

SYDNEY

BILLBOARD GIRL
SWEET, ENLIGHTENED URBAN GIRL
A MOMENT SO PRISTINE, A MOMENT SO PERFECT
BILLBOARD GIRL

ALL

SWEET URBAN BILLBOARD GIRL

MADELEINE

MORNING'S RUSH IS MADNESS

*Sophia emerges from the backroom
but it is one month later,*

SOPHIA

It's been up a month, the Billboard Girl
veneration society must cease....

MADELEINE

It's not you darling it's the photo,

CARMELA

a perfect moment of contented happiness....

SOPHIA

I can't live up to her, I'm a pale reflection
of myself. One month in and the oddball count
has jumped through the roof, we've been visited
by 31 absolute lunatics since it went up

ARTHUR FRANCIS

I humbly request that myself, Arthur Francis
be now removed from the list, I think I've
demonstrated a relatively normal balance of
mind in the 4 weeks I've been coming here

SOPHIA

30 lunatics old man, 30 lunatics and no
diamonds have appeared in my eyes. You're
wonderfully endearing yada, yada, it's been a
grand adventure, but one month in, your
beautiful wisdom vision is a dud

ENZO

He has not appeared yet....the diamonds in your
eyes will appear when he appears.....and rids
you off the weasel's curse

SOPHIA

(Over her shoulder)

He wasn't a weasel!

B/O

TRANSITION MUSIC 5

9

SCENE 9 ONE MONTH LATER IN BELLINI'S CAFE

9

SYDNEY

Gentlemen, a toast... to the anniversary

SNORT

And we are anniversaring?

SYDNEY

We "anniversarate" the 1 month anniversary of that beautiful billboard. Sophia Bellini 10 times life size.

SNORT

You love commemorating, anniversarating..

CURTIS

It's all he has....

ENZO

My boys everything is good?

SYDNEY

Thank you Mr Bellini

ENZO

and the market is good?

CURTIS

It's a disaster

SNORT

We need the Gitch

ENZO

The Gitch is good?

SNORT

(keenly)

The Gitch was God, the most celebrated market reader of the past 50 years. He was a savant, a financial soothsayer who made our competitor Hibbert Dunne and Rogers a fortune

SYDNEY

No one knew who he was, he would appear just before the close of trade above us

SNORT, SYDNEY

With a white camera

CURTIS

A white Minolta camera

SNORT

silouhetted by the afternoon sun, he would take photos of the floor, everyone knew he was there but you could never get a fix on him

SYDNEY

And now the Gitch is gone, and the CEO has long gone...since no one really knew who the Gitch was, we can't find him, about a year ago, the most celebrated

SNORT

Brilliant

SYDNEY

Celebrated, brilliant market analyst in the country disappeared
With his White Minolta

SNORT

with his white Minolta camera and the market is worse for it

CURTIS

and we hide out here, cocooned and mothballed inferiors, glumly resetting our specked existence

ENZO

Putting hand on Curtis shoulder
It is nice here....if I didn't have to come here, I'd come here anyway.

To Curtis, closely

Stay happy....

To Snort and Sydney, arms around them

live and love well boys ...don't stay on the sideline too long, who knows, maybe your Gitch fell in love and moved away

Enzo walks back to cafe interacting as he goes

SYDNEY

(standing to toast)
Snorty, Curtis....that beautiful man likes us. That beautiful man from the most beautiful oasis on earth likes us... this is a great anniversary day

SNORT

Pointing outside to the billboard
There's movement at the billboard, they're putting up the one next to it

SONG: BILLBOARD GIRL REPRISE

As the orchestra plays the instrumental version of "Billboard Girl", the cafe regulars are slowly assembling at the window again with news that a second billboard is going up

ALL

SHE'S A BILLBOARD GIRL

SYDNEY
SHE'S A BILLBOARD GIRL

ALL
SHE'S A BILLBOARD GIRL
ON

*There is total silence in the
cafe, they are all in
shock....next to the 1st billboard
is a massive 2nd photo of Sophia.
The whole cafe is pointing in
total shock out the window, then
as a release they let out a
collective discordant gasp*

HHHHHHHHIIGGGGGGGGGGGHHHHHHHHHHHHHHH!!!!!!!!!!!!!!

*there are now 2 massive Sophia
Bellini's high on the street each
next to each other, the cafe is
screaming in shock/horror/wonder,
with each person coming to the
window joining in on the chord
that is being sung*

ENZO
HHHHHHHHIIGGGGGGGGGGGHHHHHHHHHHHHHHH!!!!!!!!!!!!!!

MADELEINE
HHHHHHHHIIGGGGGGGGGGGHHHHHHHHHHHHHHH!!!!!!!!!!!!!!

CARMELA
HHHHHHHHIIGGGGGGGGGGGHHHHHHHHHHHHHHH!!!!!!!!!!!!!!

ALL
HIGH!

*Sophia comes over in front of
everyone and looks at everyone and
looks at them in shock as if
they've lost their mind, there is
silence, then she looks out the
window to where they were all
looking and sees the second
billboard, there is silence*

SOPHIA
....numb, completely numb, forever numb, a
lifetime numb,.....I'm 2 billboards in the
city,.....there are 2 monster sized"mees"
looking directly at me....

*turns to her father and starts
beating him on the chest*
.....Old man!!

ENZO
It wasn't me! but I love it

ALL

*scream as writing is revealed by
signwriter*
Oh!

MADELEINE

There's writing

SOPHIA

(looking down)

Oh God there's writing

CARMELA

It's appearing

SOPHIA

Oh God it's appearing

ENZO

"you are my most precious thought,
you are the blood in my veins, you are my
treasured secret.

*Sophia starts to look up, the
words speak to her, from here on
in, she is smitten with this
billboard....her gaze doesn't
change as the others discuss*

ENZO (cont'd)

God blessed this world with you, you are grace
and allure. My secret will out.
Love, the mystery man"

MADELEINE

It's too much

ENZO

It's just enough

CARMELA

he's gushing...

ENZO

He is finally here, the diamond man

CARMELA

The mystery diamond man, he hasn't said his
name

MADELEINE

it's probably one of you standing here right
now...the diamond man might be in the room

*By now there's quite a crowd at
the window and they slowly turn to
look at each other with suspicion
as if in a murder mystery*

CARMELA

Or he could be a nutter

ENZO

He's passionate

MADELEINE

A passionate nutter, actually nutters are
always passionate

ENZO

He's the diamond man...he's arrived..I've known her forever, when she's happy she gets diamonds.

Oh my little one

Looks at Sophia

then turns her towards cafe so everyone can see her. He's happy, excited to see how Sophia has come to life

It's a long time since I've seen them, but whoever wrote this has given her back..... the diamonds, look at her eyes they're alive

There is a bit of an intake of breath from the girls and Sydney and Michael

MADELEINE

Darling you do look different

SOPHIA

Do I?

CARMELA

Ooh this is gorgeous

MADELEINE

You're not blushing, you're glimmering,

MICHAEL

You look beautiful, not just the billboard, you.....

ENZO

I see diamonds!

CARMELA

You do have diamonds

SOPHIA

I don't have diamonds,

MADELEINE

No you got diamonds

CARMELA

Big diamonds

SOPHIA

(said slowly staring at billboard)
It's not diamonds, it's panic, total melt down .b...b..bufflement.....it's..... someone wrote very beautiful things about me..and I like what he wrote, how sad is that?!

MICHAEL

Sophia you're smiling, you're....

SOPHIA

(breaking free from group, putting on overcoat and getting ready to leave, she is excited and moved, talking quite quick but trying to keep a lid on it)
just at this moment I'm a little overwhelmed, but it will pass.

(MORE)

SOPHIA (cont'd)
I'm no longer firework woman,...the new Sophia Bellini is grounded and centred..... I may have a slight glimmer because apparently God blessed the world with me....So you'll allow me to be a little unsettled at that

Having trouble getting her belt in the right whole

Sophia (cont'd)
....but you'll notice I'm putting on my coat because I'm a sucker for this type of "grace and allure" talk..and the coat may keep my emotions boxed in, surrounded in waterproof... twill....the new Sophia puts on coats....

Having major trouble now, she ties the belt over and does a knot

Sophia (cont'd)
because the old Sophia would be hiring string quartets and lighting fireworks as we speak..and I'm not going there again....what I'm trying to say is I'm well aware I may be glimmering but I don't have diamonds!

She exits flustered

ENZO
She's got diamonds

10 **SCENE 10: OUTSIDE BELLINI'S CAFE JULIA MILES**

10

Outside Bellini's cafe, Julia Miles, human interest reporter, is talking to camera and doing the reporter walk

SONG: THIS IS JULIA MILES

JULIA MILES
THIS IS JULIA MILES REPORTING FROM THE HEART OF THE CITY
OUTSIDE BELLINI'S CAFE WHERE EXTRAORDINARY THINGS ARE
UNRAVELLING AS I DO MY CONCERNED REPORTER WALK
TAKE A BOY, TAKE A GIRL
AND A FATHER WHO LOVES THAT VERY GIRL
HE PUTS UP A BILLBOARD HIGH JUST TO TELL THE WORLD
ENTER THE BOY, THE MYSTERY MAN
WHO LOVES THAT FATHERS ONLY GIRL
HE PUTS UP ANOTHER BILLBOARD BUT HIS NAME HE WON'T TELL
THIS IS JULIA MILES REPORTING, DOING HER HUMAN INTEREST STORY
THIS IS A LOVE MYSTERY, FOR SOPHIA BELLINI, WHO....
MUST STOP AND WONDER "WHO LOVES ME?"

TRANSITION MUSIC 6

11 **SCENE 11: CLOSING TIME BELLINI'S LATE AFTERNOON**

11

Carmela, Madeleine and Sophia are stacking chairs and closing up

CARMELA

It's Sydney. The writer of the second Billboard is Sydney. He's Sophia smitten, he blushes when you serve him, he stumbles his sentences when you're around. The only time he's eloquent is on a billboard. It's Sydney

SOPHIA

I don't think it is, it's not him. This is forceful, this is strong and it's not scared of ridicule, it's romantic beyond belief....frankly I find it emotionally arousing

Madeleine and Carmela exchange a look

Sophia (cont'd)

I love how serious it is, it's life and death, it's eternity,....huge Love, embarrassing love

MADELEINE

You can tell all that from a billboard?

SOPHIA

Moving to window to look at Billboard

Madeleine it's me. Whoever wrote it knows what it takes..... someone has been willing to be a fool for me....they're just not willing to be a fool in front of me

Sophia is now at window transfixed again oblivious to Madeleine and Carmela who have to go

CARMELA

Darling we got to go, Latin Larry awaits, we are returning ... Michael said he had an off night last time

SOPHIA

You go ahead... I'll see you at Latin Larry's.... Its not a phrase I thought I'd ever say....

CARMELA

Don't you wallow...

MADELEINE

Or if you wallow, wallow well...

SOPHIA

I will wallow well...I promise I'll be there...

Look between Carmela and Madeleine, Sophia turns the sign to closed, turns out lights and closes the front door, she turns, the night is very quiet and moonlit, she takes a moment to breath it in

SONG: WHO LOVES ME?

SOPHIA (cont'd)

QUIET NIGHT SPEAK NOW, WHISPER THE NAME
 TELL DOUBT AND WORRY THEY'VE ALL HAD THEIR DAY
 FOR HIS WORDS SPEAK HOPE, OF LOVE I SHOULD KNOW
 SO TELL ME, SHOW ME

WHO LOVES ME, WHO-OO-OO OO-OO LOVES ME
 MYSTERY MAN DON'T LEAVE ME HOLDING
 THIS WAITING 'ROUND IS KILLING ME

QUIET NIGHT I KNOW, I'VE LEAPED IN BEFORE
 SPARKLERS AND FIREWORKS AND FIREMEN TO GO
 THAT'S ME, GET OVER IT THESE WORDS THEY SHOW
 HE KNOWS ME, BUT WHO IS HE?

WHO LOVES ME, WHO-OO-OO OO-OO LOVES ME

37 WORDS SHOULDN'T SPEAK TO ME SO
 BUT SOMETIMES YOU KNOW YOU JUST KNOW
 THIS IS SO ME I COULD HAVE DONE THIS
 BUT SOMEONE HAS GONE BIG FOR ME

QUIET NIGHT WHO LOVES ME
 QUIET NIGHT WHO LOVES ME

TRANSITION MUSIC 7**12 SCENE 12: INSIDE LATIN LARRY'S DANCE HALL**

12

*Latin larry's dance hall is
 darkened.... Sophia, Madeleine,
 Michael and Carmela have arrived
 for their lesson but there doesn't
 seem to be much going on.... the
 other students mill around..*

MADELEINE

We're currently missing one Latin larry

SOPHIA

(reading notice board)

What's Latin Larry's full name

MICHAEL

Van De mere...Larry Van de mere..Latin Larry
 Van de Mere....

MADELEINE

I love thatLatin Larry Van de Mere

CARMELA

Late Latin Larry Van de Mere

SOPHIA

Nothe... late.... late Latin Larry Van De
 mere....look here...

MICHAEL

(Reading from noticeboard for all)

We regret to inform students of Latin Larry Van
 de Mere's Latin dance class that he has passed
 away. Last Wednesday Latin larry suffered a
 fatal heart attack and died instantly. He thus
 will not be able to attend his regular
 scheduled classes. Your understanding in this
 matter is appreciated. His classes will now be
 run by Monica Manuelo of Monicas Mambo Academy

Lights go out, a single spotlight picks out a dark haired beautiful woman at the front of the hall dressed dramatically. A trumpet beckons the students closer

SONG: MONICA'S MAMBO ACADEMY

MONICA

Latin Larry Van de Mere is dead....

Monica is prowling in between students, touching, assesing, invading their space

My name is Monica, I teach the mambo

The room bursts into energy as Monica's dancers and band hit hard, our students are still in shock looking on as the dancers weave in and out and around them, taking them in hand to teach the mambo Monica style

MONICA MANUELO

YOU ARE NOW A PART OF MONICA'S MAMBO ACADEMY, FEEL IT, FEEL THE MAMBO, FEEL THE LIVE EIGHT PIECE BAND

The horn players play to the shocked students

MONICA MANUELO (cont'd)

WE DO THINGS DIFFERENTLY TO LATIN LARRY VAN DE MERE, WE HAVE DANCERS!

Dancers do a short routine

MONICA MANUELO (cont'd)

*Slinking in between her students
BODIES AND HEAT COME TOGETHER, BODIES AND HEAT COME TOGETHER*

*Singling out students
EYES, SKIN, HIPS, LIPS, EYES, SKIN, HIPS, LIPS
EYES, SKIN, HIPS, LIPS, EYES, SKIN, HIPS, LIPS*

*B/O A SINGLE WHITE SPOT PICKS HER OUT
MY NAME IS MONICA, I TEACH THE MAMBO*

MARIATO (Monicas Singer)

*IN A BACK STREET WITH THE NEON FEET
YOU FIND MONICAS MAMBO ACADEMY
WITH A SYNCOPATED LATIN BEAT
AT MONICAS MAMBO ACADEMY
YOU FIND THE MOOD IS LOOSER, AND THE MOVES ARE
TO THE SOUND OF THE SAMBA AND RHUMBA
COME ON BABY COME AND LEARN YOUR FEET
AT MONICAS MAMBO ACADEMY*

The dancers take the students in hand and start them dancing, they are choreographed whilst the students are embarrassed/amazed by how brilliant the class has become, two singers either side of Mariato sing harmony

YOU CAN SAVE YOUR SOUL AND SO SAY YOU
WHEN MONICA DOES HER THING FOR YOU

Miss Monica moves onto floor to dance with the more athletic of the dancers, she dominates

OH THE WAY SHE DO HER DO
MONICA'S A RHUMBA MAMBO GURU
SHE SWINGS, SHE STINGS SHE DIPS HER HIP
TO ALL THE LATIN DO SHE DOES
OH WHAT A BUZZ WITH AN EIGHT PIECE BAND
BEHIND HER FEET AT MONICAS MAMBO ACADEMY

Monica prowls around Mariato

OH AND DON'T YOU LOVE THE WAY SHE MOVES
I TRY TO MIMIC THE WAY SHE MOVES, I WISH THAT MONICA WAS MINE
I MUST CONFESS I AM A MESS MISS MONICA HAS MY MIND A MESS
I KNOW IT'S SAD OF ME, I KNOW IT'S MAD OF ME
BUT I LOVE MONICA OF THE ACADEMY

The music pares back as Monica takes control again moving amongst the dancers in tableau, she moves up to Sophia and Michael who are together

MONICA MANUELO

Singling out students

To Carmela

EYES, SKIN, HIPS, LIPS,

To Michael

EYES, SKIN, HIPS, LIPS
HIPS, LIPS, HIPS, LIPS, GOOD!

She now takes Michael by the hand, and auditions various partners for him

WHEN TWO PEOPLE DANCE, THEY EITHER HAVE THE HEAT OR THEY
DON'T, YOU HAVE THE HEAT YOUNG MAN, YOU JUST NEED SOMEONE TO
GIVE IT TO

*Michael moves in close to Monica
(laughing playfully)*

NOT ME DARLING I'D BURN YOU UP

Taking Carmela's hand

SENORITA NUMBER 1, GO CLOSE BUT DON'T TOUCH

Swinging Carmela close into Michael's space, they sway a little but Monica is not impressed

NOT FOR YOU!

*Almost throwing Carmela away then
Taking hand of Madeleine*

SENORITA NUMBER 2

Swinging her close to Michael

CLOSE BUT DON'T TOUCH....

NOT FOR YOU

Throwing away Madeleine,

*Taking Sophia's arm and swinging
her into Michael*

NUMBER 3.... CLOSE BUT DON'T TOUCH.... CLOSER... LEAN BACK
YOUNG MAN, WOMAN YOU LEAN INTO HIM,

*Sophia and Michael are moving
intensely as Monica instructs them*

NOW WE GOT THE HEAT
MONICA LIKES YOU TWO....

*Sophia and Michael are very close
staring deeply at each other*

ARE YOU LOVERS?

Sample Do Not Copy

*they shake their heads no while
staring intently at each other*

WELL YOU SHOULD BE...

*The instructional dancers ripped
Sophia and Michael out of each
others gaze, Mariato and the two
harmony singers surround Monica as
she dances*

MARIATO

OH AND DON'T YOU LOVE THE WAY SHE MOVES
I TRY TO MIME THE WAY SHE MOVES
I WISH THAT MONICA WAS MINE
SOMEDAY SOON I'LL TELL HER ALL
IT'S FOR LOVE I COME I CAN'T DANCE AT ALL

*The two harmony singers get close
to Monica, she pushes them off*

TILL THEN I'LL MAMBO TILL I FALL
AT MONICAS MAMBO ACADEMY

*All of the dancers and students
are now united in the one routine*

MONICAS MAMBO MONICAS MAMBO MONICAS MAMBO
MONICAS MAMBO MONICAS MAMBO MONICAS MAMBO

*Sophia leans back into the arms of
Miss Monica's dancers, it's as if
she is leaning backwards onto a
soft wall of hands, Michael has
advanced intently on her, they are
as close as is humanly possible to
kissing without actually doing so*

SOPHIA

Michael was it you? Did you write the second
billboard?

MICHAEL

not my sort of thing....

No.....it's not SOPHIA

B/O end of Act 1

Sample Do Not Copy

ACT213 **SCENE 13 : BELLINI'S CAFE LATE AFTERNOON**

13

A simultaneous soliloquy : Sophia and Michael sing about the tension that is now between them- (after Miss Monicas dance lesson things can never be the same).....though singing about each other they sing away from each other lost in their private thoughts

SONG: AWKWARD**SOPHIA AND MICHAEL**

Sophia is busy cleaning up a table, Michael busy behind the machine

WHY DOES THIS FEEL SO STRAINED
SO OUT OF SYNCH AND FEIGNED
WE USED TO BE ALIGNED, SMOOTH
AND SO IN TIME

Backing slowly toward each other
WE'VE BEEN SO EASY TOGETHER FOR SO LONG

Bumping into each other, turning and facing

ONE DANCE AND IT'S ALL GONE.....
AWKWARD, AWKWARD, AWKWARD

Breaking away, Sophia to take an order, she takes the order as she sings

SOPHIA

WHO KNEW YOU'D HAIR AND LIPS
AND HIPS OH MAN, THOSE HIPS
AND ARMS AND FINGERTIPS
BUT MICHAEL GOD YOUR HIPS!

SOPHIA AND MICHAEL

WE'VE BEEN SO EASY TOGETHER FOR SO LONG
BUT NOW IT'S ALL JUST GONE.....
AWKWARD, AWKWARD, AWKWARD

SOPHIA

Going to clean window as excuse to look at billboard

WHY CAN'T YOU BE HIM, ELOQUENT HIM,
POETIC WRITER OF BILLBOARDS HIGH IN THE SKY.... HIM
NOT HIPS AND LIPS

*Michael breaking away to downstage
"outside" cafe*

MICHAEL

JUST DO YOUR JOB, HEAD DOWN, FOR GOD'S SAKE DON'T LOOK 'ROUND
DON'T LET HER SEE YOU SURREPTITIOUSLY RUN YOUR EYES DOWN
HER BODY CAUGHT YOU OUT, ONE MAMBO DANCE AND NOW
THE MOJO'S OUT, HER WAITRESS UNIFORM'S A SILKEN GOWN

SOPHIA AND MICHAEL
 WE'VE BEEN SO EASY TOGETHER FOR SO LONG

BUT NOW IT'S ALL JUST GONE.....

*Sophia breaks away to outside,
 only to run into Michael*

AWKWARD, AWKWARD, AWKWARD

MICHAEL
 I enjoyed our dance

SOPHIA
 It was.....
 (smiling at memory)

MICHAEL
 (holding out hand)
 A truce?

SOPHIA
 (shaking his hand)
 A truce.....

MICHAEL
 And I'm glad you're here

SOPHIA
 Me you

14 **SCENE 14 OUTSIDE BELLINI'S CAFE**

14

SONG: JULIA MILES REPRISE

JULIA MILES

THIS IS JULIA MILES REPORTING FROM THE HEART OF THE CITY
 OUTSIDE BELLINI'S CAFE
 WHERE SIX MONTHS ON AND THE STORY IS MUCH THE SAME
 THERE'S STILL A BOY, STILL A GIRL
 AND THE FATHER WITH THE BILLBOARD HIGH TO TELL
 OF THE GIRL WHO LOVED THE WEASEL CALLED MAXWELL
 BUT WHERE'S THE BOY?, THE MYSTERY MAN
 WHO LOVES THAT FATHERS ONLY GIRL
 HE'S FATED AND FLOORED HER, BUT HE HIDES FROM THE WORLD...
 IS IT MICHAEL THE BARISTA? OR IS SYDNEY HER MYSTERY MISTER?
 THIS IS JULIA MILES REPORTING FROM BELLINI'S CAFE

*The boys rise from their couch to
 salute their respective
 obsessions...*

SYDNEY
 SOPHIA

CURTIS
 MADELEINE

SNORT
 CARMELA

SNORT, CURTIS, SYDNEY

OH WHAT CRUEL STARVATION
SIX MONTHS ON AND THINGS ARE JUST THE SAME

CURTIS

WILL YOU HAVE ANOTHER LATTE?

SNORT

WILL THERE BE MUSTARD? MY HOPES ARE DASHED AND BUSTED

SYDNEY

SHE'LL NEVER BE WITH ME

SYDNEY, CURTIS, SNORT

WHEN THE HELL WILL WE MEAN MORE THAN JUST

SNORT

CAN I TAKE YOUR ORDER?

MADELEINE

Can I take your order boys?

SYDNEY

The pasta Madeleine

SNORT

Same

CURTIS

Is this all there is?

MADELEINE

I think this is...

CURTIS

Just five words to each other every day

MADELEINE

And today's are?

Curtis

The Pasta

MADELEINE

See you tomorrow

Exits breezily

CURTIS

(intensely intense and depressed)
She demands psychosis and I am her duped
supplier, her inevitable patsy, mute and
palsied by her

SYDNEY

(to Snort)
Yes, he's having the pasta....

CURTIS

Only now do I see the need for twee social
graces..... they obscure the ferment that burns
and ulcerates...

SNORT AND SYDNEY

to the ferment...

TRANSITION MUSIC 815 SCENE 15: A MUSICAL INSTRUMENTS SHOP

15

Sophia, Madeleine and Carmela are waiting at an intersection to cross the road outside a musical instrument shop.

SOPHIA

so it struck me this afternoon, its 8 months since I met you..... 8 months since I poured my heart out and overshared the story of Maxwell Roberts

MADELEINE

You can never overshare between friends

SOPHIA

Well thats just my point, I've told you everything....actually I've told everyone everything. But we know nothing of you Madeleine Mary O'Connor, Carmela shares, I share, but you're the vault

CARMELA

I'm with her.... Give us something Madeleine

SOPHIA

Before the walk sign

CARMELA

Something now

SOPHIA

Miss "Nevershare"

CARMELA

Miss "Nevershare" must share

Short pause, they both are facing inward to Madeleine who is between them

MADELEINE

My favourite place on earth is behind us

SOPHIA

Baylors Bakery?

MADELEINE

The other one.....Melicano's Music, Guitars, drums, horns.....inside everyone is playing something, some badly some well, but its all chaos, no one plays together....

SOPHIA

This is good

CARMELA

The vault just creaked open

MADELEINE

I've always had this dream

SOPHIA

Dreams are good....

MADELEINE

To walk in there and get them all playing together.... This light is taking forever

CARMELA

It's a sign

MADELEINE

It's not a sign

CARMELA

Madeleine I've worked with you for five years and I need to know the good stuff, more than you like a music shop! If I give you your dream, you must share

MADELEINE

You cant give me my dream

CARMELA

Oh I can give it, there goes the light but we are turning around and conquering Melicano's music

As they walk in a din of different tunes and instruments fills the space

Carmela (cont'd)

Oh I see what you mean.... what's the loudest thing here?

SOPHIA

The drums

CARMELA

(grabbing Sophia by shoulders)
Own the drummer, you own the band

Carmela goes over and talks into the ear of the drummer

SOPHIA

And there's a little stage....
(to Madeleine with gestures)
The sharing stage

MADELEINE

She'll never get them together, the dream is just a dream....

The drums and bass hit a big chord, Carmela leaps to the small stage in the shop, suddenly the room is hers

CARMELA

WELL THE GIRL'S GOT SOMETHING TO SAY
AND WE'RE HEAR TO HELP HER SAY IT
HIT ME WITH A LITTLE BASS AND DRUMS

Bass and drums lock in together
GIVE ME A LITTLE BIT OF GUITAR

Guitar plays a bit, other guitar finishes
COME ON NOW IN THERE HORNS

Three horn players join in, moving with the rest of the "musicians". Melicano's is starting to rock!
(to the horn players)
HIT ME WITH A BA BA BA BA DA BA DA COME ON COME ON
DA DA BA DOOBY DA WIE!

Sophia goes to get Madeleine from the floor of the store and bring her to the little stage in store

CARMELA AND SOPHIA
WELL MADELEINE?

There is a long pause, the musicians in the room, the Melicano's staff and Carmela and Sophia are now looking to Madeleine who is looking down... then all of a sudden she launches!

MADELEINE
EVER SINCE I WAS A YOUNG GIRL,
I'VE BEEN LOOKING TO MEET
A MAN WHO RATTLED MY CHEMISTRY,
I'VE BEEN OUT WITH KINGS, FOOLS QUEENS
AND PRETTY YOUNG THINGS
MEDICAL MEN, METAL FANS, CAVALIER GRENADIERS BUT
WOH, WOH WOH, WOH, WOH!
I ALWAYS PICK THE WRONG GUY

CARMELA AND SOPHIA
(to eachother)
SHE ALWAYS PICKS THE WRONG GUY

MADELEINE
AND I STILL DON'T KNOW WHY

CARMELA AND SOPHIA
(to the store)
WHO OH WHY

MADELEINE
HERE LIES MY LOVE LIFE SINCE THE AGE OF 22
SIX MONTHS WITH THE FLIRT, THREE WITH THE DILL
72 DATES THAT FIZZLED BY THE BILL
1 ONE NIGHT STAND, MAKE THAT 2
MR RIGHT WHERE THE HELL ARE YOU?

Coming from the stage to prowl around the store, with Carmela and Sophia in support
I DON'T SMOKE

CARMELA AND SOPHIA
DON'T SMOKE

I DON'T DRINK

MADELEINE

DON'T DRINK

CARMELA AND SOPHIA

WELL MAYBE JUST A LITTLE BIT WHEN I DESERVE IT
BUT I FEEL

MADELEINE

FEEL MY LOVE LIFE

CARMELA AND SOPHIA

MY

MADELEINE

FEEL MY LOVE LIFE

CARMELA AND SOPHIA

LOVE

MADELEINE

FEEL MY LOVE LIFE

CARMELA AND SOPHIA

LIFE

MADELEINE

FEEL MY LOVE LIFE

CARMELA AND SOPHIA

IS STUCK IN SLOW MOTION

MADELEINE

FEEL MY LOVE LIFE IS STUCK IN SLOW MOTION

CARMELA AND SOPHIA

I NEED SOME SUPER ANIMALISTIC, APHRODISICAL POTION
TAKE ME HIGHER

MADELEINE

HIGHER

CARMELA AND SOPHIA

HIGHER

MADELEINE

HIGHER

CARMELA AND SOPHIA

HIGHER

MADELEINE

HIGHER

CARMELA AND SOPHIA

HIGHER! HERE LIES MY LOVE LIFE SINCE THE AGE OF 22
MR RIGHT WHERE THE HELL ARE YOU?

MADELEINE

*The Horns get together to play and
move in formation, the whole of
the music store is moving
together.*

CARMELA AND SOPHIA

ARE YOU AIMING TOO HIGH?

MADELEINE

NO NO NO NO

CARMELA AND SOPHIA

NO- ONE EVER SEEMS RIGHT?

MADELEINE

NO NO NO NO NO NO!

I JUST WANT SOMEBODY I CAN LOVE ALL MY LIFE

CARMELA AND SOPHIA

HERE LIES HER LOVE LIFE SINCE THE AGE OF 22

MADELEINE

MR RIGHT WHERE THE HELL ARE YOU?

CARMELA AND SOPHIA

MR RIGHT WHERE THE HELL ARE YOU?

MADELEINE

LOVE DON'T TAKE TOO LONG, I'M LOW, OVERDONE

MADELEINE CARMELA AND SOPHIA

LOVE DON'T TAKE TOO LONG, I'M LOW, OVERDONE

LOVE DON'T TAKE TOO LONG, I'M LOW, OVERDONE

MADELEINE

EVERYBODY'S GOT TO FIND SOMEBODY BUT NOBODY FOUND ME

CARMELA AND SOPHIA

EVER SINCE SHE WAS A YOUNG GIRL

CARMELA

SHE'S BEEN WAITING TO MEET

MADELEINE

A MAN WHO RATTLED MY CHEMISTRY
I'VE BEEN OUT WITH KINGS, FOOLS

CARMELA AND SOPHIA

QUEENS AND PRETTY YOUNG THINGS

MADELEINE

MEDICAL MEN,

CARMELA AND SOPHIA

METAL FANS,

MADELEINE

CAVALIER GRENADIERS BUT
WOH, WOH WOH, WOH, WOH, WOH!
I ALWAYS PICK THE WRONG GUY

CARMELA AND SOPHIA

(to eachother)

PICK THE WRONG GUY, PICK THE WRONG GUY

MADELEINE

AND I STILL DON'T KNOW WHY

CARMELA AND SOPHIA

(to the store)

PICK THE WRONG GUY, PICK THE WRONG GUY OH MY

MADELEINE

HERE LIES MY LOVE LIFE SINCE THE AGE OF 22

CARMELA AND SOPHIA
MR RIGHT WHERE THE HELL ARE YOU?

MADELEINE
MR RIGHT WHERE THE HELL ARE YOU?

CARMELA AND SOPHIA
MR RIGHT

*Making their way to front door
exit*

MADELEINE
WHERE THE HELL ARE YOU

CARMELA AND SOPHIA

*Carmela kisses the drummer on the
head*

MR RIGHT

MADELEINE
WOH WHERE THE HELL ARE YOU

CARMELA AND SOPHIA
MR RIGHT

MADELEINE

Exiting the store
COME HELP ME OUT YOU TWO....

MADELEINE CARMELA AND SOPHIA
(to the sky)
MR RIGHT WHERE THE HELL ARE YOU?

TRANSITION MUSIC 9

16 SCENE 16: BELLINI'S CAFE MID MORNING

16

*Sophia is taking an order when the
reporter tries to find out the
real story*

SOPHIA
Can I help you?

JULIA MILES
Julia Miles

Holding out hand for Sophia

I did a follow piece about you last night, I love this story Sophia, it's captured the city ,... I thought I might be able to get your perspective

SOPHIA

(shaking hand)

Hullo Julia, no Julia. Talk to my father Julia, he is a man of some wisdom.....

Sophia runs off, Julia turns to Michael

JULIA MILES

What about you Michael? God I know all your names! I love this story, even if I wasn't reporting it, I'd love it..... paint me a picture of Sophia Bellini....

The cafe freezes and only Michael has movement, from behind the machine he sings

SONG: WISHING YOU

MICHAEL

SHE'S AMAZING, GOD SHE FASCINATES ME
IN THIS PRISON OF MY MAKING, I'VE BEEN WAITING,
BUT AFRAID, I JUST FADE

Goes to the window to the billboard

I COULD SHOUT IT TO THE WORLD
BUT NOT EVEN WHISPER TO YOU MY GIRL
THAT I'VE SPENT THE MOST OF MY LIFE, WISHING.... YOU
CALL ON ME NOW, YOU WON'T FIND ME SO BEWILDERED

Delivering ready coffees around the room

I'VE FOUND RESOLVE AND THAT I CAN BUILD ON
ALL THE DOUBTING HAS GONE OUT, AND I AM BRAVE
YOUR MYSTERY MAN, WELL HE'S NO MYSTERY AT ALL
FOR I'VE SPENT THE MOST OF MY LIFE, WISHING....YOU

Michael brings a chair to the middle of the floor, goes back to the counter and brings out a bell

THROW OFF MY CLOAK, IT'S TIME FOR SHOW
GERONIMO

Standing on chair with bell

THROW OF THE CLOAK, FOR SHE MUST KNOW....

Throws arms to side head back

GERONIMO

Michael bangs bell with spoon and cafe comes back to movement, all eyes turn to Michael

MICHAEL (cont'd)

Taking out of pocket a speech

I have something to say...

The cafe door opens and in walks Maxwell Roberts he stops Sophia sees him from across the floor

SOPHIA
Maxwell!!

MAXWELL ROBERTS
Hello Sophia

SOPHIA
(Staring intently as she moves towards him)
....How Was Paris?

MAXWELL ROBERTS
It was....very French...how are you?

SOPHIA
...recovering!

MAXWELL ROBERTS
Could we....go Somewhere...

SOPHIA
Actually I'm recovered, and yes we could go somewhere

MAXWELL ROBERTS
I saw you on the news last night....could we meet, here tonight.....we could go somewhere andI don't know.... it might be nice

SOPHIA
Town Hall tonight at 7, but right at the moment every eye in this cafe is on you, everyone here knows everything, Maxwell Roberts is a Bellini's cafe celebrity..... my father calls you a weasel, actually he thinks you're a vain weasel...but I don't think you're vain at all.....or a weasel!...or a vain weasel....oh God..there's a reporter in the corner, who likes this story and I believe her.....but this is too public....at 7 we meet Maxwell Roberts and there'll be no fireworks, well there might be fireworks but I won't be lighting them....oh God at 7 I'll be ready to see you again....Maxwell Goodbye....

Ushering him out the door, then calling out after him
Don't get run over

Michael has put his speech back in his pocket and is pretending to check on a light bulb...he then takes the chair back, Carmela's eyes are on him, she is transfixed by what just didn't happen.

Sophia (cont'd)
that was unexpected

MADELEINE
A few years working in the same room as him would drive you spare....he is....rather

SOPHIA
I know....I hate to say this but I think he's even more "rather" than he used to be....

MADELEINE

I think it's time to forgive firework girl. I understand her totally now.... i'd close down a city block for him

SOPHIA

Madeleine it might be him, maybe he's the mystery man....the timing is right, he could have written it...

MADELEINE

Well I guess you'll find out tonight

TRANSITION MUSIC 10**17 SCENE 17: THE CITY LIBRARY**

17

In a library people are milling around doing library things, Carmela comes in and sees Michael

CARMELA

Hey

MICHAEL

Hi 'Mella

CARMELA

You love it here

MICHAEL

I do....

CARMELA

That was one of the more memorable days at Bellini's cafe.....

Michael smiles acquiescence, there is a long pause as Carmela stares at him.....he becomes aware of her stare

MICHAEL

The return of Maxwell Robertsit was....I'm sort of.....stuck For words

CARMELA

I saw the chair thing

MICHAEL

Mm?

CARMELA

I saw you get on the chair, and take out what looked very much like a speech

MICHAEL

Carmela....

Across the room patrons of the library lean across and whisper loudly "Shhhhh"

CARMELA*(slightly adjusting volume)*

And then Maxwell Roberts walks in and the whole cafe looks to him but I looked at you. Michael Milano I suspect what you were about to do was monumental to you, I suspect you were about to spill.

MICHAEL

Carmela....

CARMELA

Michael when Sophia Bellini is in the room, you're a mess of nerves.

MICHAEL

Carmela you're exaggerating....we don't get on

*patrons of the library lean across
again and whisper more loudly
"Shhhhh"*

CARMELA

Shhhh!

No it's time, this love mystery will out.

*Grabbing Michael by the shoulders
and facing him square on, full
voiced*

I don't know who the hell wrote that billboard, and in many ways it doesn't matter any more, because ever since Miss Monica's you two have been ringing each others bells..... Michael are you in love with Sophia Bellini??

There is a long pause

MICHAEL

I got to order these books.....

Assorted "shushhhhses"

CARMELA

The books can wait! Now, here and now surrounded by this "Shushing army" will you come clean....are you in love with her?

MICHAEL

*Long pause...goes to window and
starts refiling unwanted books
whilst talking*

..what i feel doesn't matter anymore...the weasel has returned,

CARMELA

Michael, men are making plays for her, significant men from her past and random hotties from off the street who like the photo.It's time Michael. And I'm here to give you a little push

MICHAEL

Carmela she's smitten by Maxwell Roberts, she's
on a date with the prodigal weasel as we speak
and it just might be time to back off

CARMELA

Michael, you gotta back on before you can back
off....

SONG: MICHAEL MAKE YOUR MOVE**CARMELA**

*Taking the book out of his hand
and poking him in the chest*

MICHAEL, MAKE YOUR MOVE
YOU GOT TO FIGHT OR FATE WILL FOOL YOU
LOSE YOUR INHIBITIONS, LET GO YOUR RESTRICTIONS
MICHAEL MAKE YOUR MOVE YOU GOT TO...OOH OOH LISTEN
MICHAEL MAKE YOUR MOVE
YOU GOT TO HIDE ALL YOUR HESITATION
'CAUSE THE GIRL'S ABOUT TO POP, 'BOUT TO BLOW HER TOP
MAKE YOUR MOVE MICHAEL, MICHAEL MAKE YOUR MOVE
COME ON NOW MICHAEL MAKE YOUR MOVE

Carmela (cont'd)

*The rest of the library join in,
moving with Carmela to convince
Michael*

MICHAEL MAKE YOUR MOVE,
YOU GOTTA LIGHT UP ALL HER EXPECTATIONS
PUT THE BEAT IN YOUR LIBIDO, MOJO UP YOUR EGO
SHARPEN UP YOUR CHAKRA MICHAEL, OO OO LISTEN
MICHAEL MAKE YOUR MOVE
YOU GOTTA DO THE MOVES, YOU'VE NOT BEEN DOING
'CAUSE THE GIRL'S ABOUT TO POP, 'BOUT TO BLOW HER TOP
MAKE A MOVE MICHAEL, MICHAEL MAKE YOUR MOVE

MICHAEL

I'M NOT THAT KIND OF MAN, I'M GONNA WAIT MY CHANCE,
SHE THINKS WE'RE BROTHER SISTER,
I'M JUST HER DADS BARISTA
OW OW I'M JUST NOT
THAT KIND OF MAN
BUT MAYBE I COULD BE, THAT KIND OF MAN
CAUSE THE GIRLS ABOUT TO POP BOUT TO BLOW HER TOP
MICHAEL MAKE A MOVE

CARMELA:

COME ON NOW MICHAEL MAKE YOUR MOVE
COME ON NOW MICHAEL MAKE YOUR MOVE
WO OH.....MAKE YOUR MOVE

LIBRARY SHUSHERS

*The library is now unified in
singing to Michael, Sophia is at
the head of a "V" formation chorus
all singing at Michael*

MICHAEL MAKE YOUR MOVE SET FREE THE ME, YOU WANT TO BE

CARMELA
TELL ME, MICHAEL, THE MOVE WILL SET YOU FREE MICHAEL

MICHAEL
I'M GONNA LOSE MY INHIBITIONS, LET GO MY RESTRICTIONS

LAUNDROMAT BYSTANDERS
MICHAEL MAKE YOUR MOVE YOU GOT TO
MICHAEL

CARMELA
OH OH NOW LISTEN
MOVE IT, MICHAEL, MOVE IN ON YOUR MOVE MICHAEL
MAKE YOUR MOVE YOU GOTTA DO THE MOVE
YOU'VE NOT BEEN DOING

MICHAEL
'CAUSE THE GIRLS ABOUT TO POP

LAUNDROMAT BYSTANDERS
'BOUT TO BLOW HER TOP
MAKE YOUR MOVE MICHAEL, MICHAEL MAKE YOUR MOVE
SOME PEOPLE HIDE, SOME PEOPLE REGRET ALL

CARMELA
SOME PEOPLE LIVE THEIR LIFE AFRAID OF THE HEIGHTS
NOT STEPPIN' OUTSIDE BUT MICHAEL

MICHAEL AND CARMELA
I KNOW YOUR (I'M) NOT THAT KIND OF MAN

CARMELA
SOME PEOPLE LIVE IN REGRET 'CAUSE THEY NEVER SAID
WHAT THEY SHOULD OF SAID BUT MICHAEL
I KNOW YOU'RE NOT THAT TYPE OF MAN

MICHAEL

*Michael now takes the lead as they
walk out into the street and form
a street party, people in the
street join in with the
choreography and singing.*

YOU WON'T BELIEVE IT WHEN
MICHAEL MAKES HIS MOVE
OUT OF MY WAY ALL, MY FATE IS WAITING
WE'RE TOO BROTHER SISTER I WANT TO BE HER MISTER
SWEET SOPHIA CAN'T YOU SEE I WANT TO BE THE MAN NOW LISTEN
I'M MICHAEL OF HE THAT'S MOVING ON THE WOONG MOVE
I'LL DO SOME WOONG

CARMELA
TAKE IT, MAKE IT, MICHAEL MAKE YOU MOVE FATE IS WAITING
FAR TOO BROTHER SISTER, HOLD HER, HUG HER KISS HER
SOMEHOW I THINK IT'S GETTING THROUGH
SUMMON IT, FEEL IT

ALL
CAUSE THE GIRL'S ABOUT TO POP, 'BOUT TO BLOW HER TOP

MICHAEL AND CARMELA
MAKE A MOVE, MAKE A MOVE

ALL
CAUSE THE GIRL'S ABOUT TO POP, 'BOUT TO BLOW HER TOP

MICHAEL AND CARMELA
MAKE A MOVE, MAKE A MOVE

MICHAEL
I'LL MAKE MY MOVE

CARMELA
COME ON MICHAEL

MICHAEL
I'LL MAKE MY MOVE

CARMELA
OH COME ON MICHAEL MAKE YOUR MOVE

MICHAEL
I'LL MAKE MY MOVE

CARMELA
COME ON MICHAEL, MICHAEL MAKE IT

*The whole library are in a tableau
in front of Michael imploring him
to make the big move....but his
mobile rings*

MICHAEL
I gotta take this.....

*With which the tableau disappears
amid disappointed sounds*

Hullo?

18 **SCENE 18: MAXWELL AND SOPHIA: THE DATE**

18

*Maxwell and Sophia are walking
along fairy light lit walkway to a
restaurant that Maxwell has picked
for the "date"*

SONG: IT'S GOOD TO BE ME

MAXWELL ROBERTS

THIS IS THE MOMENT, SO GOOD TO SEE YOU LOOKING SO TRIM
I'VE DISCOVERED RAIKI, TRADED IN MY WELL LOVED PILATES GYM
I HAVE A NEW TRAINER, BUT THAT'S ENOUGH OF ME
COME ON LET'S TALK ABOUT TRANS-FATS AND YOGA MATS
YOU SHOULD SEE THE KNOTS I CAN GET IN

*Seated at an expensive cocktail
bar*

IT'S GOOD TO BE ME

COCKTAIL BAR STAFF

AAGH AAGH AA AA AAGH!

MAXWELL ROBERTS

IT'S GOOD TO SEE YOU BEING WITH ME TOO
SPARE A THOUGHT FOR THOSE LESS FORTUNATE
FOR THEY CAN'T BE ME

COCKTAIL BAR STAFF

AAGH AAGH AA AA AAGH!

MAXWELL ROBERTS

AND THEY CAN'T BE YOU BEING WITH ME TOO
WHAT AN IMPERFECT WORLD, WHAT AN IMPERFECT WORLD

Blackout

*Lights up with Sophia and Maxwell
seated cross legged on cushions,
facing outward in a slightly absurd
pretentious highly expensive
restaurant*

MEXICAN MOOSEBERRIES

SOPHIA

BORED!

MAXWELL ROBERTS

MACROBIOTIC MESCULIN LEAVES

SOPHIA

BORED!

MAXWELL ROBERTS

TOSSED AND TOYED WITH,

SOPHIA

B-B-B-BORED!

MAXWELL ROBERTS

AN AMUSING TINCTURE OF TARRAGON

SOPHIA

SO BORED

MAXWELL ROBERTS

MY BODY'S A TEMPLE

SOPHIA

HE'S PRETTY BUT...

MAXWELL ROBERTS

BUT THAT'S ENOUGH OF ME

SOPHIA

EMPTY

MAXWELL ROBERTS

COME ON LET'S TALK ABOUT.....

*Maxwell's head is empty except for
thoughts about himself so they
stare into the void.....*

YOU SHOULD SEE MY HOUSE IN MONTAUX

*They are now dancing arm in arm,
but Sophia is less than inspired,
it's a very safe dance they spin
and turn to the audience with
their respective lines*

IT'S GOOD TO BE ME

SOPHIA

WHAT WAS I THINKING?

MAXWELL ROBERTS

IT'S GOOD TO SEE YOU BEING WITH ME TOO

SOPHIA
I WAS SO YOUNG THEN

Both straight on to audience

BOTH
SPARE A THOUGHT FOR THOSE LESS FORTUNATE

MAXWELL ROBERTS

*Spinning Sophia in and away then
back*

FOR THEY CAN'T BE ME

SOPHIA
WHAT WAS I THINKING?

MAXWELL ROBERTS
THEY CAN'T BE YOU SEEING ME BEING ME OOOH

SOPHIA
MAXWELL

MAXWELL ROBERTS
WHAT AN IMPERFECT WORLD,

*They now are walking back through
the park*

BOTH
WHAT AN IMPERFECT WORLD

MAXWELL ROBERTS
SOPHIA

SOPHIA
MAXWELL

MAXWELL ROBERTS
SOPHIA

SOPHIA
MAXWELL

MAXWELL ROBERTS
SOPHIA

SOPHIA
SAY GOODNIGHT

Kisses Maxwell on the cheek,
GOODBYE MAXWELL

*and rushes away, relieved,
unburdened, free of the curse.....*

19 SCENE 19: OUTSIDE SOPHIA'S APARTMENT FRONT ENTRANCE 19

*Carmela and Madeleine have been
waiting for Sophia to come back,
she thinks they're waiting for the
report on the date.....*

SOPHIA

Well....he's fit, he's beautiful and
unbelievably attractive but he is

*Spinning in an exhalted freeing
pirouette*

wonderfully, thoroughly, incomprehensively
boring ...charmingly empty....if it's possible
to be.....what's?...

*Noticing the other three's
stillness....*

CARMELA

Darling your dad's had a turn, he's in the
hospital... Michael's with him buthe's
not good....we'll take you

SOPHIA

Oh God...

More panicking

Sophia (cont'd)

oh God!

TRANSITION MUSIC 11

20 **SCENE 20 : ENZO IN HOSPITAL IN BED**

20

*Enzo is in bed, he has had a heart
attack. A heart monitor beeps
consistently, there are wires,
tubes and everything that would
denote serious medical ailment!*

ENZO:

Hullo my girl

SOPHIA

*Sophia has entered the room,
crying but trying desperately not
to cry. She doesn't want to upset
Enzo.*

What's all this?

ENZO

Give me a hug before I die

SOPHIA

Back to tears

Oooggghh!!

ENZO

It's just an expression!....everything is
wonderful, I'm just older than I thought....

Pointing to heart monitor

I'm still beeping.....how was the weasel?

SOPHIA

He was beautiful and dull....but....why didn't
you tell me?

ENZO:

I did tell you, he's a weasel

SOPHIA

Not him, you....the doctor says you've known....

ENZO

She's been telling me things for a long time

SOPHIA

You've known about this for a long time? Why didn't you tell me?

ENZO

I'm just acting my age ...I'm a little closer to your mother....but I might live on for years

SOPHIA

The doctor said that?

ENZO

She said I'd be dead by Christmas

SOPHIA

That's just an expression...

ENZO

No she said I'd be dead by Christmas....
..help me up...I need to visit the room

SOPHIA

Use the pan

ENZO

There are some things you cannot do in the presence of your daughter....

SOPHIA

Don't exert yourself, use the pan

*Enzo makes to get out of bed
anyway*

OK I'll help you up....

*Enzo's hospital cape opens up to
reveal his trusty bottom.*

Sophia (cont'd)

Dad you'd wanna cover up.....

ENZO

I'm giving it an air before your mother sees it again,....it's been covered for too long....your mother loved my bottom.....

*Stopping on way to toilet before
closing the door*

I wanted to find you someone whose bottom you could adore..... the diamond man would have a good bottom...

SOPHIA

You can't possibly know that..

ENZO

You can....it's Wisdom.....I'm Steeped in
wisdom...bottom wisdom....I'm dying of too much
wisdom

SOPHIA

*Long pause while she thinks, then
as he shuffles back she talks..*

This was all about this.....the billboard, the
wisdom talk, the weasel talk..... you found
about your heart and you wanted me married
before you go

ENZO

I just want you happy before I go....but the
two often go together...

SOPHIA

Not always

ENZO

With you it will be, the diamond man will show,
he might be just waiting for me to go.....

*Back in bed but holding heart and
talking gingerly.....Sophia is
visibly affected by his frailty*

That tired me out more than it should have, I
think I'll rest.....sing me that song about
your mother and I'll be stronger in the
morning.....

SOPHIA

*Sophia is more affected as her
father drifts to sleep, she is
stroking his hair as she sings,*

WE VOWED WE'D LOVE FOREVER AFTER
WE'D LOVE NOT JUST FOR HERE AND NOW
BUT EVER AFTER
TIME MEANS NOTHING, TIME ONLY GETS IN THE WAY

*Fade to black, light up with
Sophia asleep with her head on the
bed, the beeper flat lines and she
is startled awake*

Sophia (cont'd)

(softly)

Dad?....

(more intently)

Dad!!

Blackout

21 **SCENE 21: BELLINI'S CAFE 3 MONTHS AFTER ENZO'S DEATH** 21

*Single spot on Sophia downstage to
one side*

SONG : GONE

SOPHIA

CONCERN, HUSHED WORDS
WHISPERED IN A DIM LIT CHURCH
PAINT IT ANYWAY YOU WANT TO PAINT
HE'S GONE

SYDNEY

On behalf of the Bellini's cafe fraternity
could we convince you to staywe loved Enzo
and we will miss you.....muchly

SOPHIA

Muchly!....He loved you boys being
here....thank you Sydney but I think it's time,
one billboards down and the other one....

SYDNEY

Then on behalf of myself, Sydney Shortis may I
get this out of the way- I have the most
massive unspoken crush on you...it is crippling
me and I cannot let you go without letting you
know that I....have a massive unspoken crush on
you....which is now..a spoken crush since i've
just told you.....of it.....but spoken or
unspoken... your "gloriousnessness" beguiles me
and I will drop everything in my life and come
with you if you want me too.

SOPHIA

Kissing him on forehead
That was most beautifully put, and I loved
it.....

Indicating the second billboard

Sophia (cont'd)

do you know who wrote that?

SYDNEY

it wasn't me.....

SOPHIA

Kissing him again on cheek
Thank you Sydney, I'll see you all tomorrow

22 SCENE 22: BELLINI'S CAFE NIGHT

22

*Michael bursts into Bellini's cafe
at night to ready the room. He is
busy hiding and hammering,
laddering, checking, ringing
people on the phone- he is a hive
of intense activity, he is
carrying two boxes when he enters,
races out for two more*

SONG: 12 HOURSMICHAEL

*Michael intently looks at his
watch and then sets a timer on
it...*

12 HOURS TILL SHE LEAVES HERE
12 HOURS TILL SHE FLYS AWAY
12 HOURS TO MAKE HER LOOK AT ME
THE WAY SHE LOOKS AT THAT BILLBOARD EVERYDAY
12 HOURS TO SET THE PLAN IN
12 HOURS LAST MINUTE PLAY
12 HOURS FOR HER TO KNOW ME

MICHAEL MAKES HIS MOVE TODAY
 SOPHIA, SOPHIA, SOPHIA ...GIVE ME TIME
 SO IF IT FALLS AND FAILS
 AT LEAST SHE KNOWS FOR ONE TIME IN MY LIFE
 THAT I LAID IT ON THE LINE
 MICHAEL MAKES HIS MOVE TODAY

*It is now day, Michael has been up
 all night getting the cafe ready
 for his big play. The regulars and
 Madeleins and Carmela come in....
 conversing and making a bit of
 noise....*

CARMELA

EVERYONE SHE'S JUST COMING IN NOW, LET'S JUST GIVE HER A
 BEAUTIFUL SEND OFF....MADELEINE GET THE STREAMERS, HERE SHE
 COMES EVERYONE...

*All the cafe cheers and throw
 streamers as Sophia enters, there
 are hugs all round as she goes
 around the room saying goodbye to
 everyone... she has a travel bag
 and looks set to go*

SOPHIA

I'M EARLY! I GOT AN EARLIER PLANE.....I GOTTA GO SOON

More hugs until Michael looms

MICHAEL

SOPHIA

SOPHIA

MICHAEL

MICHAEL

THERE'S SO MUCH I HAVE TO SAY,
 WON'T YOU SAY YOU'LL STAY JUST FOR A WHILE

SOPHIA

MICHAEL IT'S ALMOST TIME

MICHAEL

YOU'RE A LITTLE EARLY, I'M NOT READY

SOPHIA

(quizzical)

MICHAEL

MICHAEL

SOPHIA I'VE BEEN UP ALL NIGHT
 TRYING TO FIND A WAY TO SAY THIS RIGHT

SOPHIA

SO MANY MEMORIES

MICHAEL

*Facing Sophia, taking both her
 hands*

SOPHIA,

SOPHIA

SO MANY MEMORIES

MICHAEL

WHEN I SAY SOPHIA

SO MANY MEMORIES SOPHIA

Gives Michael a goodbye hug

I'M NOT READY! MICHAEL

Michael I gotta go SOPHIA

You can't....at least not right now... MICHAEL

*Frustrated looks at watch, he
needs 15 seconds more*

Michael what? SOPHIA

Geronimo! MICHAEL

SONG: FINALE

*Michael takes Sophia and kisses
her fully, hungrily. Her arms stay
by her side, she's a little
shocked but not objecting, almost
hypnotised. Half way through in
the break in the music he stops
and looks at watch*

WE NEED 5 MORE SECONDS

*Michael dives back in and keeps
kissing...he is now on time, the
billboard reveal is synchronised,
he pulls away and gives a thumbs
up sign to a workman on the
billboard, the workman flips a
panel(which had the writing on it)
the panel reveals Michael taking
the original photo of Sophia -
it's a mirror shot but he cut
himself out of the original*

*Michael breaks away, holding
Sophia's hands earnestly*

MICHAEL (cont'd)
THERE'S SOMETHING YOU GOT TO KNOW....
I'M THE MYSTERY MAN SOPHIA

CAFE CROWD
(all except Sophia)
WOH!

MICHAEL
I'M THE ONE WHO WROTE THAT BILLBOARD

CAFE CROWD
OH!

BLOOD IN MY VEINS **MICHAEL**

OH! **CAFE CROWD**
(coming closer)

GRACE AND ALLURE **MICHAEL**

OH! **CAFE CROWD**
(closer)

Michael gives the sign to someone on the street outside and a huge banner firework starts sparkling and fizzing and throwing smoke with a sign

AND THAT'S A HUGE FIREWORK LIGHTING THIS CAFE WITH THE WORDS " SOPHIA BELLINI, MICHAEL MILANO LOVES YOU"

OH! **SOPHIA**
(overcome- in a good way!)

OH! **CAFE CROWD**
(to each other - touched)

CAUSE I'D LIGHT A FIREWORK FOR YOU, I'D IGNITE THE SPRINKLERS FOR YOU, SHUT DOWN A WHOLE CITY FOR YOU ANY DAY,

OH! **SOPHIA**
(touched)

WOH! **CAFE CROWD**
(happily)

MICHAEL **SOPHIA**
Turns her back to Michael to think, walks a little away

....IT'S NOW UP TO YOU SOPHIA..WE COULD KISS AND START OUR LIFE TOGETHER

WOH-OH-OH **CAFE CROWD**

....OR YOU MIGHT STILL WANT TO CATCH THAT....

Sophia pounces from some metres away and they kiss as the sprinklers get activated by the firework smoke, Miss Monica interrupts breaks in between the two of them

ARE YOU LOVERS?

MONICA MANUELO

*Too intense to talk they look
intensely at each other cradling
their faces in each others hands*

YOU GOT TO KNOW I'M THE ONE

MICHAEL

WHO LOVES ME?

SOPHIA

WHO, WHO LOVES YOU? WHO, WHO LOVES ME?

CAFE CROWD

I'M THE ONE, I'M THE ONE

MICHAEL

WHO LOVES ME?

SOPHIA

I'LL BE THE ONLY ONE

MICHAEL

WHO LOVES ME?

SOPHIA

AND THERE'LL BE NO MORE ALIBI'S

MICHAEL

YOUR WORDS

SOPHIA

MY WORDS

MICHAEL

UP HIGH

SOPHIA

UP HIGH

MICHAEL

NOW IT'S EYES, SKIN, HIPS AND LIPS
IT'S LIKE

SOPHIA

MISS MONICA SAID

SOPHIA AND MICHAEL

MISS MONICA

CAFE CROWD

Miss Monica strikes a pose

IT'S LIKE MISS MONICA SAID

SOPHIA AND MICHAEL

MONICA LIKES YOU TWO!

MONICA MANUELO

WOH!

ALL OF CAFE
(all of cafe singing to Michael and
Sophia)

WHO LOVES ME?

SOPHIA AND MICHAEL

ALL OF CAFE

WOH!

WHO LOVES ME?

SOPHIA AND MICHAEL

ALL OF CAFE

WOH!

WHO LOVES ME?

SOPHIA AND MICHAEL

MADELEINE

EVERBODY'S FINDING SOMEBODY *Coming to front of stage*
BUT NOBODY'S FOUND.....ME

*Curtis is front of stage beside
her, he throws away his book,
throws off his glasses, then looks
at Madeleine*

BRACE YOURSELF

CURTIS

YOU BRACE YOURSELF!

MADELEINE

*They embrace and kiss
passionately, but are swallowed up
by Miss Monica's dancers who are
there to celebrate, as is the rest
of the cafe*

MICHAEL....YOU'RE THE GINCH!

SNORT

THE WHITE MINOLTA CAMERA IN THE PHOTO, YOU'RE THE FINANCIAL
GURU, YOU'RE THE GINCH!

Pointing to billboard

NOT ME SNORTY, THE CAMERA'S SOPHIA'S....
(points to Sophia)

MICHAEL

NO....
(joyfully dawning on him)

SNORT

HOW DO YOU THINK MAXWELL GOT PROMOTED TO PARIS? SNORTY
....THE GINCH IS A GIRL!

SOPHIA

HAW!
(snorts while laughing)

SNORT

WHO!
(all of cafe singing to Michael and
Sophia)

CAFE CROWD

SOPHIA AND MICHAEL

(pointing to each other, the phrase is no longer a question)

WHO LOVES ME

CAFE CROWD

WHO!

SOPHIA AND MICHAEL

WHO LOVES ME

CAFE CROWD

WHO!

SOPHIA AND MICHAEL

WHO LOVES ME

ALL

WOH- OH - OH

Julia Miles comes to front with arms out wide and exclaims just before last chord

JULIA MILES

I LOVE THIS PLACE!

SCENE 23 THE BOWS

THE END