

# Who Loves Me?

A musical by

John Field



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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

**ENSEMBLE**HERE 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 comes .....act 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 12 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 sense ....I 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

Well ....yeah....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 AND .....DEVOUR 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 SMITTEN 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"

*Do Not* *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 be ....for 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**

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

**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  
side .....as 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 ENZO AND ANGELA  
FOR THE WAY

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 ENZO AND ANGELA  
FOR THE WAY

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