



## ADELE SCRIPT FOR ITALY

*Dark*

*01 Music: Palatine Electric String Quartet (Palladio by Karl Jenkins)*

*Lights slowly going up*

**N1:** Women. More than a half of the world population are women. But the majority of the literary authors, specially the most known, are men. When they write about women in their works..., do they really know what they are talking about? Are their women real? Are their feelings, their worries, their lives.... real?

**N2:** Women have always been an important topic in society, in culture, in literature....

**N1:** Can you see it? You have just said it: "a topic". Almost never the author, the protagonist. We have always been the ideal view that men wanted to have of us. Since the dark and closed medieval times till present day.

**N2:** It was what happened to Melibea. The image of the tricks of the old Celestina is the excuse to depict every woman like the evil embodiment. Listen how women are described in words of Sempronio.

**N1:** Spain. Fernando de Rojas. 15<sup>th</sup> Century. "La Celestina"

*They leave while the lights fade slowly*

*02 Músic: "Minuet in G major" JS Bach*

*Lights come back*

**CALISTO:** Sempronio, Sempronio, Sempronio! Where are you, damn you!

**SEMPRONIO:** Here, having a look at the horses!

**CALISTO:** Close the window and let the shadows meet the sad and unfortunate.

**SEMPRONIO:** What is the matter?

**CALISTO:** I am a Melibeian and I adore Melibea, and I in Melibea believe, and Melibea I love!

**SEMPRONIO:** Do not tell me anything else. I know what your illness is. I will heal you.

**CALISTO:** You promise incredible things.

**SEMPRONIO:** It is easy. To restore the patient's health it is necessary to know the disease.

**CALISTO:** What do you think of my illness?

**SEMPRONIO:** You are in love.

**CALISTO:** And nothing else?

**SEMPRONIO:** Listen to Salomon when he says that women and wine are the reasons that make men reject. There are some exceptions with virtuous women, but there are the rest of them that say everything, they think without deliberation, they have their dissimulations, their tongues, their tricks, their lack of affection, ingratitude, inconstancy, rejection, conceit, boastfulness, dejection, scorns, foul-spoken. Consider their little brains that are under those big and thin veils! Consider those thoughts under the rich clothes! What an imperfection, what a sewer under the make up!

**CALISTO:** Can you see? The more you tell me and more inconvenients you show me, the more I love her. And how do you know about it? Who showed this to you?

**SEMPRONIO:** Who? They!!!!

*They leave while the lights fade slowly*

*02 Music: "Minuet in G major" JS Bach*

*Lights come back*

**N1:** In the nineteenth century, adolescence was a difficult process for female adolescents who, according to their social status, could end up to become a wife, or take the vows and become a nun, or not to marry and remain in the family of origins in a caretaking role.

**N2:** But let's see what happens when those girls grow up and they become aware of the impossibility to change their life.

**N1:** Italy. End of 19<sup>th</sup> Century. Giovanni Verga. "Storia di una capinera"

*Dark slowly*

*03 Músic: "Deferlante" Rene Aubry*

*Lights come back.*

**AUTHOR:** I had seen a songbird. In a cage, alone. She was scared, she used to stay in a corner of her cage, and when she could see other birds singing happily in the green grass or against the blue sky she looked at them with much regret, as if crying. But she did not dare to rebel, the poor, and she stood there, a prisoner. Nevertheless, people around took care of her: they fed her with bread and kind words. But she could not find a joy in what she had. And, one day, she bent her head under her wing, and she was found like that. Lifeless. And alone.

### Scene 1

**FATHER:** Maria, it was important to leave Catania for a while, the cholera was at the doors. We will be safe in the countryside, you will see. Your stepmother is waiting for you, and Giuditta has been missing you so much.

**MARIA:** *(she takes her veil off):* I obey and accept your will, my beloved father. It has been seven years since my mother passed away and the cloister has been a home for me. But now I really feel that I want to spend some time with my family and get to know them better.

**FATHER:** You will be happy, my dear. You will have time to spend with us. I will enjoy your presence by my side, after a long time. Since your mother passed away I have a void in my heart.

**GIUDITTA:** Maria! What a joy to have you here! Let me hold you.

**STEPMOTHER:** Let's rush, Maria. I will show you your room. It is a small one, not like Giuditta's, but you only have a small wardrobe. And, after all, you are about to become a nun, and a nun will have to live in a simple space...like in a cloister cell....not to lose your habits....better like this.

**MARIA:** Thank you, mother, you are very kind to me.

**FATHER:** Can you see how your mother is taking care of you? She wants you to feel at home. We all love you, Maria, and this is your home.

**GIUDITTA:** Mother, can we stay longer? And spend some time together?...Ohhh, look, Nino is here.

**STEPMOTHER:** Yes, he came for a visit. Giuditta, you should go and meet him.

**GIUDITTA:** but he has left.....Maria, Nino is a good friend (*she looks shy, and emotional*).

**FATHER:** yes, and all his family is very close to ours. We spend time with them, you will see how special they are.

## Scene 2.

*(Maria strolls in the countryside, she reads aloud/speaks aloud (a letter to Marianna)*

**MARIA:** Dear Marianna, I am so happy to be here. Things are so different, and joyful, while in the convent everything was so dark. I was happy there, but here...I cannot explain....it looks different. Here I can also pray, love my God, stroll in the nature, which is a much bigger garden, enjoy time more than the hour each day we were granted, but it is more joyful. It was sad to leave the cloister. I miss you, my dear friend but the cholera was at the doors of Catania and now I can have time to spend with my family. My beloved father first. He takes care of me, he holds me, as if my mother were still with me.

## Scene 3

*(There is a ball scene. Giuditta dances with Nino, Maria is attracted by Nino).*

**FATHER:** This ball is in your honor. You are not used to such social events, but try to relax.

**NINO:** Miss Maria, would you make me the honor of dancing with me?

**MARIA** (*reluctant*): I don't know...I am not sure..

**NINO:** It is only a ball. Come on.

*(Maria smiles, she is very cheerful. Giuditta is jealous)*

**STEPMOTHER** (*comes nervous to split the couple*): Nino, you should not insist on Maria to dance, she is about to become a nun.

**FATHER:** (*calm*) Maria, listen to your mother. She is wise and she cares of you.

*(Nino kisses Maria's hand, indulging. Maria stares at him).*

## Scene 4

*(Maria strolls in the countryside, she reads aloud/speaks aloud (a letter to Marianna)*

**MARIA:** Dear Marianna, after I left the cloister, something strange is happening to me. I look around me, and I love my new life, as much that I cannot imagine I will have to come back to Catania some day. I know, some people cry and suffer while I am here, in a kind of paradise. When I arrived, I was stunned, scared, I didn't know what to do with fresh air and amazing landscapes. But now, from my window, I can see Mount Etna, the woods, I can hear birds singing. I enjoy my family and friends. Nevertheless, all this joy, it seems to me like a sin, because I feel the pleasure of listening to music and the desire to have new

dresses. We have some good acquaintances, the Valentini, they have a girl, Annetta. I will soon be back, in our cloister. We will be together, Safe. Secure.

Yours Maria

PS: I forgot to tell that the Valentini have a son, Antonino, but they call him Nino. Good bye, my dear Marianna. I danced with him, Marianna, I danced with him. May God help me. And forgive me.

### Scene 5

*(In the countryside)*

**NINO:** Maria, let's reach the others. Hold my arm

**MARIA:** I cannot. I am a nun.

**NINO:** you are not a nun, not yet. When did you enter the cloister, Maria?

**MARIA:** After my mother's death, my father married Matilde, and Giuditta and Gigi were born. So they sent me to the cloister, to have a better education.

**NINO:** I want to have one word with you, Maria. Just one word, before we reach the others.

**MARIA:** It is not safe

**NINO:** You have never had a doubt about becoming a nun, Maria?

**MARIA:** I was born to be a nun. It is my destiny

**NINO:** Your destiny? What is destiny if not what others decide for us? Look into your heart before going back to the cloister. I have a deep feeling for you, Maria. It is love.

**MARIA:** Nino, you scare me. Leave me alone. *(she leaves )*

### Scene 6

*(Maria strolls in the countryside, she reads aloud/speaks aloud (a letter to Marianna)*

**MARIA:**

Dear Marianna,

I had never thought that I could feel sad at the idea of leaving my family and my home. The cloister has always been my nest, but now, I am not sure anymore. I look around me, and what gave me joy now gives me melancholy. There is a reason: my stepmother says Giuditta is destined to marry Nino, but why, for what reason I cannot be happy for that? Maybe because he said he loves me. But, what is this torment I feel into my heart? Why should I feel so desperate if I am to become a nun? I am very sad. Is this place not as beautiful as before? Has it turned into a prison? A better or worse prison than the cloister? What will it be? What shall I do to find peace inside me? I will be back in two days. And then my fate will be accomplished.

### Scene 7

*(Around Catania at night, after Maria has returned to the cloister).*

**NINO:** Maria, where are you?

**MARIA:** I am here.

**NINO:** I had to get married with Giuditta

**MARIA:** Why?

**NINO:** Because I am in love with you, but you have chosen the cloister. You have chosen to be a nun, and I was miserable.

**MARIA:** I was scared, nobody had taught me the meaning of love. I have been struggling, and now I understand clearly inside me, that what I feel is love. As much a big love as the one I have for my God, but different, as it takes my mind and my senses.

**NINO:** What shall we do now?

**MARIA:** Nothing. You have your family which I cannot split. And Matilde, my stepmother, was as good as to buy you that majestic palace opposite the cloister. So I can see you every day, and remember that things are what they are.

**NINO:** Maria, when I look at the cloister, I try to find you. It is here that my heart lies.

**MARIA:** I came to say goodbye. I am ill, Nino, and I know that my fate is accomplished. Goodbye, Nino. Don't kiss Giuditta for me, don't hurt her telling her we were together. It is not her fault. We are both victims.

**NINO:** Yes, but in different ways. She has won. You haven't.

**MARIA:** Go now. Farewell, my love.

*(The couple splits. Bells ring mourning. Everyone comes out, they sign and pray).*

**AUTHOR:** Like the songbird in the cage had a strong need to find a reply to her strong need of love, the nun, in the cloister, had given up, bent her head, and left this life. She has passed away, despite she had food enough, because she was missing something, there was some need beyond food and water. It was the need of love.

*Dark slowly*

*03 Música: "Deferlante" Rene Aubry*

*Lights come back.*

**N1:** When a girl suffering bullying and the tyranny of a patriarchic grandfather finds the courage to break out of her situation and finds her own path she may have enough power to make things change.

**N2:** Austria.1970. Julya Rabinowich. "Behind Glass".

*Lights slowly down*

*04 Música: -"Fight-Song" Rachel Platten (Seconds 0 – 25)*

*Lights come back.*

## Scene 1

*(In the schoolyard – Alice is lounging in the grass and reading a book, suddenly a shadow appears, Alice ignores Rose and hopes she would go away – Rose then kicks the book out of Alice's hands)*

**ROSE:** What are you reading?

*(Max and Rose encircle Alice – Alice tries to get up but is held back)*

**ROSE:** Now she's hiding again. Why don't you smile for a change?

**MAX:** We don't bite.

*(They are closing in on her)*

**NIKO:** What's going on here? What are you all doing here? Are you nuts?

*(Niko extends a hand and tries to help Alice up)*

**ROSE:** Mind about your own business!

**NIKO:** What are you staring at? Get lost!

**MAX:** And I thought you were one of the cool ones

*(They all disperse)*

**NIKO:** Let's go, I got us something for lunch. That wasn't the first time they did that, right?

**ALICE:** Yes, it was!

**NIKO:** For some reason I can't believe you.

*(Niko puts his arm around Alice's shoulder and they walk away)*

*Lights slowly down*

*05 Music: -"Fight-Song" Rachel Platten (Seconds 25 – 36)*

*Lights come back*

## Scene 2

*(At the grandfather's house – grandfather in wheelchair moves over to dinner table)*

**GRANDFATHER:** Draw the curtain! And you, you turn on the light. I'm the one to decide when the light comes on.

**MOTHER:** What a wonderful day it is!

**FATHER:** Yes, indeed. The weather has been very pleasant...

**GRANDFATHER:** *(interrupting)* Quiet! I know you would all rather leave as soon as possible. My company is not what you are looking for. But the money, the money you take. Even though you despise the way it came into the family. And I'm telling you over and over again: In war, everyone would have done that.  
*(He takes a sip of water)* EVERYONE!!!!

**ALICE:** May I leave? I'm really tired.

**GRANDFATHER:** We are finished when I say so.

**MOTHER:** But she is ill. She's not feeling well. She needs to rest, please let her go.

**GRANDFATHER:** That's out of the question. You are always spoiling her, she needs to learn about respect and tenacity. Or she will end up a loser like....

**ALICE:** It's ok.

*Lights slowly down*

*06 Music: -"Fight-Song" Rachel Platten (Seconds 2:20 – 2:44)*

*Lights come back*

### Scene 3

*(Alice is living with Niko now. At their apartment. Alice is making coffee.)*

**ALICE:** Niko, I don't want to stay here forever. We left our families and school so that we can do things our way. But this is not what I envisioned for myself. We are spending our days like there is no tomorrow But there is. There is always a tomorrow.

**NIKO:** What are you talking about? I saved you from your horrific family. Your overprotective mother and your violent grandfather. What do you want now?

**ALICE:** I don't know but I want us to do something meaningful. Like go back to school, figure out...

**NIKO:** Stop it. I know what you are doing. You just want to go back to your luxury life and your rich parents

**ALICE:** No, that's not true. I just want...

**NIKO:** *(menacingly – approaching her)* Now you sound like my mother.

*(Niko raises his hand like he wants to slap her but stops midair)*

**ALICE:** Stop it. You are not going to do that again. Never again!

*Lights slowly down*

*07 Music: -"Fight-Song" Rachel Platten (Seconds 2:44 – 3:14)*

*Lights come back*

### Scene 4

*(Alice is at Mrs Gerber's flat)*

**MRS GERBER:** I can't believe all that happened, Alice. I was worried because you haven't been in school for weeks but this is really serious. You need to tell the police.

**ALICE:** I don't know if I can do it. I mean tell the police about what Niko did. Adults don't take responsibility either. My parents for example didn't stand up for themselves in front of my grandfather. So why do you think I could do what is right?

**MRS GERBER:** Because you WANT to do better than your parents.

**ALICE:** You are right. Something or someone has to act. Would you come with me to next police station?

### Scene 5

*(At Alice's home)*

**ALICE:** I want us to leave. I want us to leave and start somewhere new. If you can't, I will do it alone.

**MOTHER:** *(to her husband)* I'm ready. Our own daughter had to show us with her courage what we should have done a long time ago. If she can, I can too. - This time you stick with us and not him.

**FATHER:** I will. I want to be with my family. This here, him, this is not family.

*(Alice moves to mirror while others leave. Looks into the mirror full of hope)*

**ALICE:** It is still me – a better version of me

*(Grandfather is shouting in the background)*

**ALICE:** Now we've still got a lot of fight left in us

*08 Music: -"Fight-Song" Rachel Platten (Seconds 3:14 - End)*

*(all women stand up and sing with the actresses)*

*Lights fade*

*Music fades*

*Lights come back slowly*

**N1:** Many times women are depicted as characters whose greed for power leads them to the downfall.

**N2:** Right. The unpredictable human nature of love, desire, betrayal and greed is settled on women.

**N1:** Poland. Juliusz Slowacki, 1834. Balladyna.

*They leave the stage.*

*Lights fade*

*09 Music: "Merchant of Venice"*

*Lights come back slowly*

## SCENE 1

**BALLADINA:** Hey – there's a rumbling sound across the stream. Some prince's suite is coming down the road. There's a gold carriage and five horses too... Who is it? No he's on the avenue... How beautifully the gold shines through the wood! Oh Lord – what's happened now? Half way across our bridge the carriage stopped; it's motionless...

**WIDOW:** They 'll just be watering the horse.

**BALLADINA:** Right! Some lord's just watering his horses here.

**WIDOW:** Well, if they need a drink...

**ALINA:** We ought to light the pine-chip lantern now – it's getting dark.

**BALLADINA:** Yes, light the lamp... that's right ... jump to it there! Now where's my comb?

*(There is a knock at the door)*

**WIDOW:** What's that? I hear a knock. Open the door now, Balladina.

**BALLADINA:** No, my sister should.

**WIDOW:** Come on, one of you go- there's someone knocking.

**ALINA:** I'm afraid!



**WIDOW:** I swear by God and all the saints...I'll get the door myself. *(She looks through the keyhole)*  
Oh my, what rich gold clothes! *(She opens the door)* Do you come to us in the name of God?

*(Kirkor enters)*

**KIRKOR:** I do. Forgive me please, the bridge over the stream broke underneath my wheels, and now I seem to be in need of shelter. Listen now, mother! I set out with one design in mind: to find a wife who's poor and virtuous. Now I need to look no more- right here I found heavenly wonders.

**WIDOW:** Your meaning's far from clear, good sir.

**KIRKOR:** I'm asking for the hand in marriage of one of your fair daughters. Did you hear perhaps of a Count Kirkor, and his great four-towered castle, and his golden carriage, with knights and horses in his vast state. Well, I'm Kirkor, here now as a suitor to ask one of your daughters for.

**WIDOW:** My daughter? I have two daughters- oh, but Balladina ...

**KIRKOR:** Is she the older one?

**WIDOW:** Yes, but Alina, the younger one's an angel too.

**KIRKOR:** How hard this is! Should I be husband to the one, and lover to the other? Love them both, yet wed just one? Which should I love and which just like, however? I ought at least to hear it from their own sweet lips which one loves me. *(to the girls)* Do you love me?

**BALLADINA:** I don't dare to answer yes.

**KIRKOR:** *(to Alina)* And you, white rose?

**ALINA:** *(throwing herself on her mother's lap)* I love you...

**KIRKOR:** They both love me.

**WIDOW:** Naturally, they have to!

**KIRKOR:** Which of the two of you will love me more once we are married? How will you love me?

**BALLADINA:** If a spear should fly at you, I'll run in front of you and die for you... Could you want more?

**WIDOW:** Sir, take her, do! Take Balladina, pure as gold.

**KIRKOR:** *(to Alina)* And you, what do you swear?

**ALINA:** To love and to be true.

**KIRKOR:** I don't know who my left hand should assist as sister-in-law, and who should have my right as bride.

**ALINA:** My lord, if you choose me, you have to give me your word that when you bring me to your castle, you will take my mother and my sister too.

**WIDOW:** You know, something's just come to me... Tomorrow morning, let the girls go down into the woods, each with a black clay pot, and look for raspberries among the trees. Whoever's first to pick a potful- she's the one that you will take to be your bride.

**KIRKOR :** Splendid advice!

Lights fade  
**10 Music:** "Forest"  
Lights come back slowly

## SCENE 2

*(Alina enters carrying a pot on her head)*

**ALINA:** So many berries, each one pink and new, all brightly decked in pearls of crystal dew! Like Kirkor's rosy lips they seem to grow.

*(She exits stage right. Enter Balladina carrying a pot on her head)*

**BALLADINA:** So few berries – and all as red as blood.

**ALINA:** *(from among the trees)* Oh, sister! Balladina! Sister dear! Where are you?

**BALLADINA:** Hear the laughter in her tone! Her pitcher must be full.

*(Alina enters)*

**ALINA:** What's going on?

**BALLADINA:** What?

**ALINA:** Have you filled your jug already?

**BALLADINA:** No...

**ALINA:** So what have you been doing this whole hour?

**BALLADINA:** Nothing...

**ALINA:** Well, that won't do, my little flower. My jug is full, I need to go.

**BALLADINA:** Ha, ha, ha! You'll be the countess? You? You?

*(She takes out a knife)*

**ALINA:** Balladina! What's that knife for?

**BALLADINA:** The knife? To kill the snake in the berries...

**ALINA:** What's wrong? Why are you pale? Say something!

**BALLADINA:** Oh!...

**ALINA:** *(standing)* Dear, what is it?

**BALLADINA:** *(her confusion growing)* What would happen if I were to kill you, sister...?

**ALINA:** Heavens, what do you mean?

**BALLADINA:** Give me those berries!

**ALINA:** Well, now, Balladine, who knows but if you nicely asked your sister, and if you stroked her cheek, and if you kissed her, maybe she'd let you have them. Give it a try.

**BALLADINA:** Me, ask you? *(furious and insistent)* Give ma the jug.

**ALINA:** Sister?

**BALLADINA:** Give it to me or else!...

**ALINA:** *(teasing her in childlike fashion)* Else what? What's going to happen? Now stay away from me! I just can't trust you. You make me scared of you.

**BALLADINA:** *(drawing close and seizing her by the hand)* Well, I'm scared too... You'd be much better lying on the grass. Get down!

*(She stabs her)*

**ALINA:** Let go! Oh! Oh! I'm dying...

**BALLADINA:** What have my hands done here?

### SCENE 3

**BALLADINA:** Then let it be way your laws command. I give myself my word, before God's sight, that I'll be just.

**CHANCELLOR:** Bailff!

**BAILIFF:** Court is in session.

**CHANCELLOR:** Here is the law-book.

**BAILIFF:** Bring the first plaintiff in. *(The palace Doctor enters)*

**CHANCELLOR:** You are....?

**DOCTOR:** The palace doctor.

**CHANCELLOR:** Stale your case.

**DOCTOR:** A poisoning.

**CHANCELLOR:** Say who the victim is.

**DOCTOR:** Von Kostrin.

**CHANCELLOR:** Who do you suspect?

**DOCTOR:** The court should seek those guilty of this act.

**BALLADINA:** Culprit unknown?

**CHANCELLOR:** Pass judgment, ma'am. May you be led less by the lawbook's word than by your conscience.

**BALLADINA:** Then the criminal deserves to die.

*(Philon enters, bedecked with flowers, with the knife and the jar of raspberries.)*

**PHILON:** You see this pot, this knife. These raspberries were found beside a young girl who was murdered: the knife was in her breast. Right by this pot, I say, I found her lying dead, on spring's first day, killed by a knife.

**CHANCELLOR:** In this confused narration I smell a crime. This is a complex case, your Majesty. Judge those to blame, whoever they may be. Consult your conscience.

**BALLADINA:** And the laws say what?

**CHANCELLOR:** For death they ask for death.

**BALLADINA:** She deserves to die.

**CHANCELLOR:** She...So you think the murderer's a woman?

**BALLADINA:** I think what I think...

*(Enters the blind Widow, Balladina's mother.)*

**CHANCELLOR:** Who are you?

**WIDOW:** A widow.

**CHANCELLOR:** Your complaint pertains to who?

**WIDOW:** My children... My daughter had me thrown outside- that's right me, her old mother, in the lightning, driven into the night, the wind and rain; what's more, without a bite to eat.

**CHANCELLOR:** Rule with your conscience.

**BALLADINA:** *(after a long silence)* She deserves to die!

*11 A thunderbolt is heard*

*(A bolt of lightning strikes the queen and kills her. All are horrified.)*

**CHANCELLOR:** A lightning bolt from God has struck down dead the woman- king. Instead of coronation bells, let the loud death knell ring!

*Lights fade*

*09 Music: The Merchant of Venice*

*Lights come back slowly*

**N1:** Our next author described her woman's character Venla, as a pretty and modest woman, obeying the society's norm when picking a husband.

**N2:** In its modern version, the woman uses current methods to choose it. Let's see.

**N1:** Finland. 19<sup>th</sup> Century. Aleksis Kivi. "Seven Brothers"

*They leave the stage.*

*Lights fade*

*12 0 Music: "Orawa" Kilar Wojciech (seconds 07:57 - 08:18)*

*Lights come back slowly*

*12 1 AllinOneFinns*

## Scene 1

*(Venla meets her friend in a park. They haven't met in ages.)*

**VENLA:** Sorry, I'm late!

**FRIEND:** It's okay. So good to see you! How's life?

**VENLA:** Oh no! I'm so busy with work. Within the last month I've been to Poland, Spain, Austria and Italy and tomorrow I'll travel to New York.

**FRIEND:** Sounds horrible! ... But hey, how's your love life? Have you found a man yet?!

**VENLA:** What love life??? I don't have any time for that!

**FRIEND:** But don't you think it was time to settle down already? ... I know! Let's create you a Blinder profile!!! Take your phone!

*(The girls create the profile (shown on white screen). Venla starts to check potential men on the app (they walk behind the two girls in the order Venla sees their profile) and the girls comment the men.)*

*(Marko's profile)*

**FRIEND:** Wow! Look at him! He seems to be rich!

**VENLA:** Yep... And he looks smart.

\*like\*

*(Justin's profile)*

**FRIEND:** OMG! He's really good looking!

**VENLA:** Well.... Let's try...

\*like\*

*(Steven's profile)*

**FRIEND:** He must be a good hugger! He looks like a teddybear!

**VENLA:** But who's the woman next to him?? Oh well...

\*like\*

*(Gary's profile)*

**FRIEND:** He seems normal!

**VENLA:** But why does he have that baby in every picture?

**FRIEND:** I bet he's a nanny!

**VENLA:** Might be... Okay...

\*like\*

**VENLA:** Ok... Now I have liked four men. But when do I have time for four dates??

**FRIEND:** Maybe you could date them all at once? Like a group date?

**VENLA:** That's a good idea! I'll do that! But now I have to go to.

**FRIEND:** Great! I'll call you later!

**GIRLS:** Bye!

## **Scene 2 (at the café)**

*(Venla arrives first and goes to the table. Marko is the first man to arrive)*

**VENLA:** Nice to meet you. *(and tries to shake hands)*.

**MARKO:** Yes.

*(Justin arrives)*

**JUSTIN:** Hey! So nice to meet you! I'm Justin. *(and tries to hug Venla and kiss on her cheeks)*

**VENLA:** *(isn't that enthusiastic)* Hey... You too.

*(Steven arrives with his mum)*

**VENLA:** *(with a hesitation)* Hi....!

**STEVEN:** Hello! I want you to meet my mum.

**VENLA:** Hello... Mum..!

**MUM:** Hey! So nice to finally meet you!

*(The mum stays by the table)*

*(Gary arrives with his baby trolley)*

**GARY:** I'm sorry I'm late. It's really nice to meet you!

**VENLA:** You too... But what's that?!

**GARY:** It's my son. Isn't he cute? But he really needs a brother or a sister!

*(Venla is shocked.)*

*(The waitress comes to take the orders.)*

**MARKO:** A large coffee and I'll pay for everyone.

**JUSTIN:** A vegan salad and a green smoothie for me, please.

**STEVEN'S MUM:** Steven takes a hot chocolate with marshmallows, because he likes that so much, don't you, Stevie?

**VENLA:** A latte for me, please!

**GARY:** I'll take warm milk for my baby and a double espresso for me, please.

**WAITRESS:** Thank you. I'll soon be back with your order.

**MUM.** *(to Steven)* Bye bye, Stevie! Mummy goes now. Call me if you have problems. I'll be waiting for you outside.

**STEVEN:** Ok, mummy. I love you.

**VENLA:** I'd like to know a little more of you. First, why did you come to this date?

**JUSTIN:** Because you looked amazing on your profile.

**STEVEN:** My mum said that I should get a girlfriend.

**GARY:** I want a family. My wife passed away last year and now I need a mum for my baby and all the future children.

**MARKO:** Your picture was so hot, so why not.

*(The waitress brings the drinks. Justin is about to add some more hair spray.)*

**VENLA:** "Hey! Wait! Someone could be allergic to that!"

*(Steven gets worried and calls his mum)*

**STEVEN:** Mum! This weird guy is trying to spread something on his hair. Am I allergic to that?

**MUM:** No, Stevie. It's fine.

**STEVEN:** But mummy, are you sure? It smells funny.

**MUM:** Yes, I'm sure.

**STEVEN:** Ok, mummy, bye! I love you!

**MUM:** Love you too, Stevie!

*(Venla keeps asking the questions)*

**VENLA:** Ok... What is your dating history?

**STEVEN:** I had a girlfriend when I was on first grade.

**GARY:** I was married to my first love for two years but she died of cancer shortly after our baby was born.

**MARKO:** Well, I've had a couple.

**JUSTIN:** I have a lot of ladies!

**VENLA:** Where did you go on your last vacation?

**MARKO:** Singapore last month by my private jet.

**JUSTIN:** To Paris for fashion and zumba week.

**STEVEN:** I went on a cruise with my mum.

**GARY:** I went to an amusement park with my child and his cousins.

*(Venla's friend calls Venla a check up call to make sure if everything is ok or if Venla wants to get out of there. As the phone rings, Venla gets up, excuses herself and walks a bit further. The men stay by the table and sizes up each other.)*

**FRIEND:** Hey, how's it going? Is everything ok?

**VENLA:** Hey... Well I don't know what to think. They are all nice in their way but one has a child, one seems angry, one cares only about the looks and one has a weird relationship with his mum. I don't know how to decide!

**FRIEND:** Maybe you could make them dance?

**VENLA:** Good idea! I'll do that!

### **Dancing scene:**

**VENLA:** Ok, guys, show me your dancing skills!

**MARKO:** Real men don't dance.

**GARY:** I learned this in the dad-child music school last week...!

*13 Music: (Baby shark) (00:27-00:52)*

**STEVEN:** My mum has taught me to do the waltz.

**JUSTIN:** Ok, vamos a bailar! Zu-zu-zu-zumbaaaaaa!

*14 Music: (Ay ay ay) (00:31-00:58)*

*(Marko can't take it anymore and runs away.)*

**VENLA:** So... I think this date is ending now.

**GARY:** Ok! We'll wait for your call!

**STEVEN:** Bye!

*(Justin tries to kiss Venla goodbye, but doesn't get there.)*

### **Scene 3**

*(Everyone leaves the date and Venla meets again with her friend. )*

**FRIEND:** So, did you find a dream man?

**VENLA:** I don't know... No one was perfect but they all had some good qualities.... I can't decide.

**FRIEND:** *(pointing out to the audience)* Maybe you should let them decide?

**VENLA:** That's a good idea." *(Turning to the audience)* "Who would YOU choose for me?"

*The lights fade*

*15 Music: "Flower Duet" Delibes Lakme (second 0:17- on)*

*Lights come back*

**N2:** Sometimes we find the description of a woman who chooses to live her life freely, even rejecting any love proposal, because her freedom does not have any price.

**N2:** That's what happens to Marcela, a quite unknown character in Cervantes' novel don Quixote. A strange description in those times.

**N1:** 16<sup>th</sup> Century. Miguel de Cervantes. "El ingenioso hidalgo don Quijote de la Mancha".

*They leave while the lights fade slowly*

*16 Music: "Suite n1 for cello" JS Bach*

*Lights come back*



**AMBROSIO:** I will explain you everything, so you don't have any doubts. Grisóstomo wrote a poem in honor to Marcela, and demanded all her love, but she refused. Then he decided to isolate himself in order to forget her, but the jealousy and fear aroused in such a way, that it was the cause of his suicide. This fact made the fame of goodness of Marcela to grow, although she didn't do anything to deserve it. But in any case, she is cruel, a bit arrogant and very disdainful.

**Vivaldo:** That's true.

*(enters Marcela)*

**AMBROSIO:** Have you come, you fierce basilisk of these mountains, to see if blood will start to flow from the wounds of this poor man dead by your cruelty? Tell us quickly what you've come for, or what your pleasure is.

**Marcela:** I haven't come for any of the reasons that you've listed, but rather to defend myself and to make you understand how unreasonable are those who, out of their grief, blame me for Grisóstomo's death. And I beg all those present to listen to me. It won't take much time or many words to persuade sensible people of the truth.

"I was born free, and in order to live free, I chose the solitude of the outdoors. The trees of these mountains are my company, the clear water of these streams are my mirrors. I communicate my thoughts and share my beauty with the trees and water. I'm the distant fire and the sword placed far away.

If any man has fallen in love with me because he has seen or listened to me, I gave no hope. And if Grisóstomo kept alive his desires and hope, although I never gave him such, nor to any other man, it was his obstinacy rather than my cruelty which killed him. And if I am reproached because you say his desires were honorable, and for that reason I was obliged to love him, I say in the same place where his grave is, and he revealed his intentions to me, that I told him that I wanted to live in perpetual solitude, and that only the earth would enjoy the fruits of my chastity and the spoils of my beauty. He persisted though he was turned down; he despaired without being despised. Consider now whether I am to blame for his grief!

Let those men who called me such names hear this: This beast, this basilisk, this ingrate, this cruel and unfeeling woman will not seek, serve, know or follow them in any way. I, as you know; am independently wealthy, and I do not desire anyone else's fortune. I am free and take no pleasure in submitting to anyone.

*They leave while the lights fade slowly*

**16 Music:** "Suite n1 for cello" JS Bach

*Lights come back slowly*

**N1:** Do not brood about it any more. We have been the warrior's rest, his honor warehouse, flesh and spirit, heaven and hell...

**N2:** In a world ruled by men we have set out on a way with no possible return, a way full of hope.

**N1:** We are the owners of our future. Doors have been open. Just to go through them from freedom.

*(The chorus has entered the stage and is situated at the back of N1 and N2)*

**N1:** Spain. Agustín García Calvo. 1926 "I want you free"

17 (*Music sounding far and rising: Vangelis "Conquest of Paradise"*)

F = Finnish actors  
N = Narrator (Spanish actors)  
A = Austrian actors  
I = Italian actors  
P = Polish actors

F1 I want you free,  
F2 Like a stream skipping about  
From crag to crag.

N1 But not mine.

A1 Grand I want you,  
A2 Like scrubland bursting  
With spring.

N2 But not mine.

I1 Tasty I want you,  
I2 Like bread oblivious of  
its good dough.

N1 But not mine.

P1 I want you slender,  
P2 Like a poplar stretching  
itself against the sky.

N2 But not mine.

S1 White I want you,  
S2 Like orange blossom  
Dotting the ground.

N1 + N2 Not mine, though.  
Not mine, nor God's,  
Nor anybody's

CHORUS Not even yours.

*Lights off.*

*18 Loud music for greetings*

*Lights come back.*

*Greetings*