

1 Plein Air - theatre play by Kate Aksonova. www.aksioma.lviv.ua

Plein Air.



Idea 27.02.2017

CHARACTERS:

ARIETTA BARTOLINI - artist, curator of plein air course in Tuscany.



STEVE BAKER – hotel's owner.



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LACREIA BAKER - Steve's wife.



DAVID BERG – works in hotel.



BELINDA SAVINO - works in hotel.



PAMELLA TOBER – investigator of forgeries in paintings.



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TED TOBER – Pamella's husband, writer.



CARMEN LENDENMANN – participant of plein air course.



MARK ROSSMANN – participant of plein air course.



VIOLETTA ZEITNER – participant of plein air course.



URSULA HENTSCHENL – participant of plein air course.



KAMELIA GOUKER – participant of plein air course.



FIA WADDINGTON – participant of plein air course.



RONNY WOOD – participant of plein air course.



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NICOLA PARSONS – participant of plein air course.



JODI DANIELS – participant of plein air course.



GEORGE STEWART – participant of plein air course.



ELOISA WERNER – wife from married couple, which spend first anniversary in hotel.



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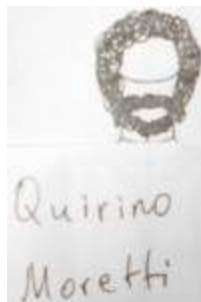
HARALD WERNER – husband of married couple, which spend first anniversary in hotel.



OSVALDO CIRILLO – police officer.



QUIRINO MORETTI – works in vineyard.

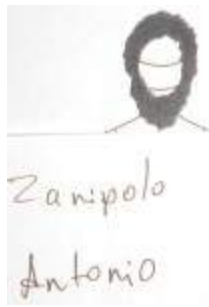


DELICIA ZUCCHERINO - sweets shop owner.



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ZANIPOLO ANTONIO – police officer.



LOCATIONS:

Hotel:



One-bed room:



Two-bed room:



Scene 1.

Hotel's lobby in Tuscany. Creative design of interior.





STEVE BAKER: *Ciao!*

LACREIA BAKER: *Ciao!*

STEVE BAKER: Did you checked all rooms, Lacreia?

LACREIA BAKER: *Certo!* Steve, don't be nervous. It's not first artist which will stay here.

STEVE BAKER: I know, before that they were just one, two. Now we have workshop. And if all will be good. It will be next level for my hotel. Our hotel, our future.

LACREIA BAKER: *Calmati!* Please, calm down. You can't find a place after received confirmation from all participants of that plein air course. Steve, what's going on?

STEVE BAKER: Nothing. It's because I am so tired after this renovation.

LACREIA BAKER: *Perché?* Didn't you like it now?

STEVE BAKER: I like, *tutto bene*. I agree that it should be creative. We sell Tuscany landscapes, not Tuscany's home interiors.

LACREIA BAKER: It's because I approved everything.

STEVE BAKER: No.

LACREIA BAKER: Italian style is too much for you. You can't receive old England in Tuscany.

STEVE BAKER: If I wanted England, I could stay there.

LACREIA BAKER: But you saw me.

STEVE BAKER: *Amore, scusi*. If our hotel could become residence for artists it will be different level of money, whole year.

LACREIA BAKER: Do you want that Arietta Bartolini will spend whole year here?

STEVE BAKER: *Gelosia?* Jealousy? You believe that I could notice someone else except you?

LACREIA BAKER: *Sei un uomo*. You are a man. You should notice women.

STEVE BAKER: I don't have to. *Io non devo*. You must remember, I love only you, Lacreia, only you.

LACREIA BAKER: Now you scary me. Do you want to confess in something?

STEVE BAKER: Me? What about you? How you could go to church and confess to priest after yesterday's night?

LACREIA BAKER: It was such rare, that we were only two in whole hotel. About *chiesa*, church... *Padre, ho peccato*.

STEVE BAKER: About that?

LACREIA BAKER: You have some questions or new ideas?

STEVE BAKER: It's not about us.

LACREIA BAKER: Who else?

STEVE BAKER: Didn't you notice that David and Belinda return after day off simultaneously?

LACREIA BAKER: You have something against them.

STEVE BAKER: No. Did you notice?

LACREIA BAKER: *Si*. Till with that there are no problems in their work, it's not our business.

STEVE BAKER: Is it serious?

LACREIA BAKER: Who knows? Maybe they just have fun. Or David, like you, wants to *sposare*, marry. Look outside the window – it's perfect for love, this landscape, this sky.

STEVE BAKER: And they will go away, like all of them.

LACREIA BAKER: When we could propose more money, they all stay.

STEVE BAKER: Because of this I am so worry about this course. We spend lot of money for renovation.

LACREIA BAKER: They are artists, harmless people. And they still believe that land

of Italy will give them inspiration.

STEVE BAKER: I thought for that necessary talent or some abilities.

LACREIA BAKER: Don't tell this to them, because of you we could lost all our clients.

STEVE BAKER: I will be quiet. *Grazie*, thank you for support.

LACREIA BAKER: *Ti amo*.

STEVE BAKER: *Ti amo anch'io*.

LACREIA BAKER: All will be fine.

Scene 2.

Enter David and Belinda.



LACREIA BAKER: *Ciao, come stai?*

BELINDA SAVINO: *Bene, molto bene. Scusi, siamo in ritardo.*

LACREIA BAKER: *Non importa.*

DAVID BERG: Sorry, Steve, we were late.

STEVE BAKER: David, like said Lacreia – nothing. But from today we will have lot of tourists in hotel and you should be reachable all the time.

DAVID BERG: All the time.

BELINDA SAVINO: We should stay in hotel. But it's impossible.

STEVE BAKER: You will have rooms near each other, nothing to worry.

LACREIA BAKER: Steve, *scusarsi*, say that you are sorry.

STEVE BAKER: I am sorry, this is not my business. I was wrong and my dearest wife like always was near to correct me. We will have an invasion. You will do more work, will be mess, dirty spots on everything.

BELINDA SAVINO: If you know that will be that way, why you want to see them?
Scusate.

STEVE BAKER: *Bene.* I understand. They are artists and they use paint and their stuff not clean enough. Just be more attentive, they will put it everywhere.

BELINDA SAVINO: *Parlano italiano?*

STEVE BAKER: We have no idea if they speak Italian. They speak English, David you will talk and check what they will need. Is it clear?

DAVID BERG: Yes, sir.

BELINDA SAVINO: *Si, signore.*

STEVE BAKER: If everything will be good, you will notice it at the end of the week, when receive money. Artists should be impressed by our hotel and want to tell about it to everyone. So do everything – help learn Italian, pose for portraits. Clients should be happy. If you will have questions how to talk with artists – ask Arietta, she will explain. She promised.

LACREIA BAKER: Everything will be fine. *Promessa.*

DAVID BERG: They never forget their time here.

STEVE BAKER: This is what scares me.

LACREIA BAKER: Steve!

STEVE BAKER: Now will come Arietta. Remember, we all are terribly happy that here will be her workshop.

BELINDA SAVINO: *Naturalmente.*

Scene 3.

Enters Arietta.



ARIETTA BARTOLINI: *Buongiorno tutti*. Good morning everyone.

STEVE BAKER: Morning.

ARIETTA BARTOLINI: Are you ready for our *piccolo*, little invasion?

STEVE BAKER: We wait for this with awe.

LACREIA BAKER: We are ready. *Tutto perfetto*.

DAVID BERG: Will be some advices?

ARIETTA BARTOLINI: Few. They are novice artists. They have no idea what they do. They will ask if you like their work.

STEVE BAKER: We are impressed in progress of their work.

ARIETTA BARTOLINI: *Bene*. In such way. You like it – but don't ask what is it on painting. All should be clear for us. If there too many dangerous questions – you are busy and change your way around.

BELINDA SAVINO: *Si, signora*.

ARIETTA BARTOLINI: Good, very good. I checked, my group don't speak Italian, few words, no more. When will be dangerous conversation about art – please start to speak Italian. *Magnificamente, incredibilmente*. They know such kind of words and don't afraid to ask for my help. I know what to tell them.

DAVID BERG: Is it really such mess from artist?

STEVE BAKER: David!

ARIETTA BARTOLINI: He asked right question – don't blame him. Yes, a lot of mess. I choose watercolour and pastel, but they could bring oil paints, I can't stop this. Just be attentive.

DAVID BERG: Thank you for answer. Sorry, I just checked, Steve.

STEVE BAKER: Fine.

Sound of car's beep.

ARIETTA BARTOLINI: They should be later. I will check.

Arietta exits.

Scene 4.

STEVE BAKER: Door of Hell are open, everyone, be ready.

LACREIA BAKER: *Sii positivo.* Be more positive.

DAVID BERG: Steve we are with you.

STEVE BAKER: Thank you. We will impress artists.

LACREIA BAKER: Don't take it too personal.

STEVE BAKER: I should. All men will fall in love with you.

LACREIA BAKER: *Cierto.*

STEVE BAKER: Personal experience.

BELINDA SAVINO: Shouldn't be more people?

Scene 5.

Enter Arietta, Eloisa, Harald.



ARIETTA BARTOLINI: They are not from my group.

ELOISA WERNER: *Buonjorno.*

HARALD WERNER: Do you remember us? Hi!

STEVE BAKER: I am sure.

LACREIA BAKER: Wedding, last year. Eloisa and Harald!

ELOISA WERNER: Yes, I am glad that you remember us.

HARALD WERNER: In few days we will have an anniversary.

ARIETTA BARTOLINI: *Complimenti!*

ELOISA WERNER: Thank you!

HARALD WERNER: *Grazie!*

STEVE BAKER: Congratulations. Can we help you?

HARALD WERNER: In truth, yes.

ELOISA WERNER: We should call in advance.

HARALD WERNER: Yes, check if it's possible.

STEVE BAKER: What exactly?

HARALD WERNER: We want to have a room here, at our anniversary.

ELOISA WERNER: If this is possible?

STEVE BAKER: It is such surprise. Hotel is booked for artists.

ARIETTA BARTOLINI: Arietta Bartolini, I teach art of plein air.

ELOISA WERNER: Nice to meet you, Eloisa.

HARALD WERNER: Harald, what a surprise. Artists, plein air.

STEVE BAKER: About room.

LACREIA BAKER: We have room especially for honey moon. After renovation no one stayed there.

STEVE BAKER: Yes, we only checked if all is right there. You know, pillows, curtains.

LACREIA BAKER: Thank you, Steve. If it will be good for you.

ELOISA WERNER: Harold, second honeymoon.

HARALD WERNER: We will take it.

STEVE BAKER: I am glad that everything will be in such way.

LACREIA BAKER: Such a surprise. Belinda will show you room, David will help with bags. *Ben tornato*. Welcome back.

ELOISA WERNER: Thank you. We are happy.

Harald, Eloisa, David and Belinda exit.

Scene 6.

ARIETTA BARTOLINI: You have room for newly married.

STEVE BAKER: We are hotel after all.

ARIETTA BARTOLINI: Fine I will show photos of your hotel to one friend, she works with weddings, with little percent for me I could find new clients to you.

LACREIA BAKER: We could discuss this till artists will come here.

STEVE BAKER: I will be at reception, thank you, darling.

Lacreia and Arietta exit.

Blackout.

Scene 7.

At hotel's empty restaurant.



ARIETTA BARTOLINI: Before we begin, I need to explain something.

LACREIA BAKER: *Certo. Che cosa?*

ARIETTA BARTOLINI: About Italian...

LACREIA BAKER: *Si. Io parlo italiano.*

ARIETTA BARTOLINI: And I am not.

LACREIA BAKER: *Scusi.*

ARIETTA BARTOLINI: I was born in New York, USA. Of course, grandfather has Italian roots. I don't know language. I tried to learn it in childhood, with brother.

LACREIA BAKER: *Perché?*

ARIETTA BARTOLINI: All this? I am artist, not bad artist. But my paintings are not first which were bought in gallery. I tried my best, marketing and everything. I finished five paintings per week. *Capisco!*

LACREIA BAKER: *Cinque dipinti.*

ARIETTA BARTOLINI: Yes. I felt that even my food had smell of paint. Than one my friend suggested to me to be a teacher in art classes. There I learned about workshops. And now I am Italian art teacher in Italy.

LACREIA BAKER: Why you explained it to me?

ARIETTA BARTOLINI: Because I need money, your hotel needs clients. We could work together.

LACREIA BAKER: Agree. We are real Italian hotel. And artists – they could notice.

ARIETTA BARTOLINI: No. I asked if they know Italian. It was during preparation. I know enough words to sound believable. It's enough for them.

LACREIA BAKER: About work with clients, you better talk with Steve.

ARIETTA BARTOLINI: But you asked me to talk about possible percentage.

LACREIA BAKER: No.

ARIETTA BARTOLINI: What for?

LACREIA BAKER: It's Steve.

ARIETTA BARTOLINI: I can't get.

LACREIA BAKER: *Ascoltare!* Listen. When we receive information about clients Steve changed. I want to know why.

ARIETTA BARTOLINI: How I could help?

LACREIA BAKER: I don't ask whole information about them, I checked everything on-line. I can't find connection with Steve.

ARIETTA BARTOLINI: What you want from me, Lacreia? If you already made all work.

LACREIA BAKER: I want to find person who...

ARIETTA BARTOLINI: Person?

LACREIA BAKER: *Bene!* I think she is woman.

ARIETTA BARTOLINI: Woman?

LACREIA BAKER: *La donna.* Woman from Steve's past and he is nervous.

ARIETTA BARTOLINI: Does he afraid of her?

LACREIA BAKER: I don't know. Maybe, he is afraid that I will find out.

ARIETTA BARTOLINI: But if it was past.

LACREIA BAKER: Someone of them was not usual for you. Last person who wanted to be part, or first of workshop artist's group.

ARIETTA BARTOLINI: Unusual behaviour.

LACREIA BAKER: *Si.*

ARIETTA BARTOLINI: Jodi Daniels, she was first, searched for inner peace. She tried every possible workshop, as I learned from her. And Fia Waddington, she is from UK.

LACREIA BAKER: Why she? Did Steve ask about her?

ARIETTA BARTOLINI: No. She was last. Not she, but was.

LACREIA BAKER: Explain, please.

ARIETTA BARTOLINI: Her sister, I think, Diana, change plans and instead of her Fia wanted to learn to draw. It was as gift for her.

LACREIA BAKER: Thank you.

ARIETTA BARTOLINI: Maybe you imagined everything?

LACREIA BAKER: I know my man and know when he is nervous.

ARIETTA BARTOLINI: And about idea with weddings, it was empty promise.

LACREIA BAKER: No. Steve has idea how to add more rooms, using other resources. We really need money.

Scene 8.

Enters Steve.

STEVE BAKER: Sorry to interrupt. Driver phoned. They will be here in ten minutes. I need all possible help.

LACREIA BAKER: *Si, amore.*

ARIETTA BARTOLINI: I will help with that. It won't be quick.

STEVE BAKER: David will help. Belinda is sure that Werners are happy in our room nine.

LACREIA BAKER: *Nove, amore.*

STEVE BAKER: *Si.*

All exits.

Blackout.

Scene 9.

Hotel's lobby.

Steve and Lacrechia are near reception.

Arietta is with list of participants.

David and Belinda wait indifferent.

Enters Ronny Wood.



RONNY WOOD: *Buongiorno, cari amici!* Hi, everyone, I am afraid, it was all my Italian.

STEVE BAKER: Nice to see you in our hotel "*Casa vicino cupressus*". We speak English and you could ask everything for our English speaking stuff.

DAVID BERG: I am David. What do you like sir?

RONNY WOOD: At first my room.

ARIETTA BARTOLINI: Ronny Wood, if I am correct.

RONNY WOOD: Yes. I am Ronny Wood.

ARIETTA BARTOLINI: Good, with photos from documents it's always difficult to know for sure.

RONNY WOOD: Perfect English, I am impressed, Arietta. New York.

ARIETTA BARTOLINI: *Grazie per complimento*. English courses in New York City.

RONNY WOOD: It was worth that money.

LACREIA BAKER: Mr Wood, room for one.

RONNY WOOD: With big bed. I like to feel myself free at night.

LACREIA BAKER: *Cierto. Undici*. Room eleven, second floor, beautiful view.

RONNY WOOD: Hope artists will be quiet. Sometimes I like to finish my paintings at night.

ARIETTA BARTOLINI: Not best choice for lighting, but we will talk about that during our lessons with everyone.

RONNY WOOD: Now I need only shower.

STEVE BAKER: David will help with your luggage and show your room.

RONNY WOOD: Come on, David, in the shower.

DAVID BERG: Sir.

Ronny and David exit.

Scene 10.

STEVE BAKER: They do not hurry.

ARIETTA BARTOLINI: It's not my first tour. They didn't enter until make all possible photos of building's exterior.

STEVE BAKER: It takes time.

LACREIA BAKER: Are you hurry, *amore*?

STEVE BAKER: *No*.

LACREIA BAKER: You want to see someone, maybe.

STEVE BAKER: Lacreia?!

Scene 11.

Enters Carmen Lendenmann.



CARMEN LENDENMANN: *Buongiorno! E 'molto caldo qui!*

LACREIA BAKER: *Abbiamo buon sistema di condizionamento.*

CARMEN LENDENMANN: Sorry, what did you say?

STEVE BAKER: Good morning. Lacreia told that we have good conditioning system.

CARMEN LENDENMANN: Sorry, I just learned few phrases in Italian, I can't understand answers. I am Carmen Lendenmann.

ARIETTA BARTOLINI: Nice to see you. Photos of works which you send me are really interesting, whole of life.

CARMEN LENDENMANN: Nice to hear that, Arietta. I draw them to give some happiness to my patients. I worked as nurse with different ill children.

ARIETTA BARTOLINI: I am sure that your art helped the same way as your work.

STEVE BAKER: Mrs Lendenmann, your room is seven. Not far away from entrance and near restaurant, like you wanted.

LACREIA BAKER: *Belinda, sette.*

BELINDA SAVINO: *Si, signora.*

CARMEN LENDENMANN: We could go. Arietta, will it be possible to buy more paint? I took only basic, I didn't want to bother myself with that.

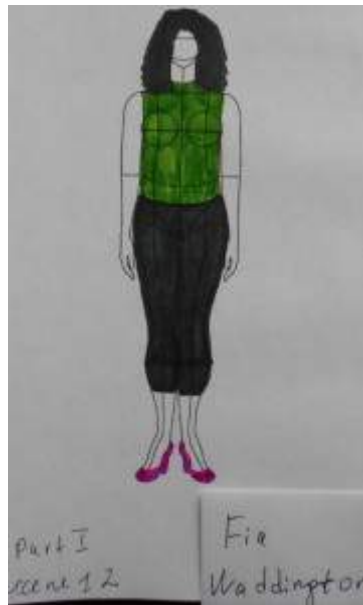
ARIETTA BARTOLINI: Yes, art supplies shop will be tomorrow, after dinner. You will check what you will need. If you have questions, my room is five.

CARMEN LENDENMANN: Perfect.

Carmen and Belinda exit.

Scene 12.

Enters Fia Waddington.



ARIETTA BARTOLINI: Fia Waddington. (*whispers to Lacreia*) *Occhio vigile*. Be attentive.

STEVE BAKER: Fia. We are happy to welcome you in our hotel. I am Steve.

LACREIA BAKER: I am his wife, Lacreia.

FIA WADDINGTON: *Piacere*.

ARIETTA BARTOLINI: Are you ready to try something new in your life, Fia?

FIA WADDINGTON: I think, I am. Diana, my sister, is truly disappointed that she can't manage this trip.

LACREIA BAKER: Such pity, for her it was important.

FIA WADDINGTON: I think so. But she gifted to me all art supplies. I wasn't bad in drawing at school.

ARIETTA BARTOLINI: Nice to hear that. You know which end of brush to use.

FIA WADDINGTON: I believe, yes.

LACREIA BAKER: *Quattordici*.

DAVID BERG: Room fourteen, I will help with your bags.

FIA WADDINGTON: Thank you.

Fia and David exit.

Scene 13.

LACREIA BAKER: How is she? What do you think?

STEVE BAKER: Who?

LACREIA BAKER: This... Fia.

STEVE BAKER: I have no idea. *Che cosa?* What for she is for me?

ARIETTA BARTOLINI: She is from London.

STEVE BAKER: Maybe it will sound strange, but I don't know everyone who lives in London and also in Commonwealth. I mention that in advance to stop future possible suggestions.

LACREIA BAKER: I don't know, why you are so nervous.

STEVE BAKER: Don't make me nervous and after it not ask me what happened.

LACREIA BAKER: *Scuzi*.

BELINDA SAVINO: *Nuovo arrivo*.

STEVE BAKER: I see, new couple arrived.

Scene 14.

Enters Pamela Tober with little bag.



After her enters Ted Tober. He carries all arts supplies and few expensive bags.

PAMELLA TOBER: *Buongiorno, signora Bartolini.*

TED TOBER: *Ciao, tutti!*

ARIETTA BARTOLINI: *Arietta, per favore.*

TED TOBER: Much better. We are Tober. We at least came here.

ARIETTA BARTOLINI: Trip was tiring?

TED TOBER: No. Everything was fine, I still don't know if it was necessary.

PAMELLA TOBER: Ted, dear, we discussed this at home.

TED TOBER: Yes, Pamella, in airport, in bus, everywhere we discussed this.

ARIETTA BARTOLINI: It's such rare when partner supports his wife in her creative growth.

STEVE BAKER: It deserves prising and admiration.

TED TOBER: I took both.

ARIETTA BARTOLINI: Will you participate in our plein air trips, Mr Tober?

PAMELLA TOBER: I don't think so. Ted choose to just be near nature.

TED TOBER: Yes, I also want to have some rest. In my own understanding of it.

ARIETTA BARTOLINI: I see. So, Pamella I will wait you, and everyone are invited to restaurant after little rest. We will discuss plans for our workshop.

STEVE BAKER: Room sixteen. Second floor.

LACREIA BAKER: *Sedici, Belinda.*

BELINDA SAVINO: *Si, signora.* I will show your room.

Belinda, Pamella and Ted exit.

Scene 15.

ARIETTA BARTOLINI: I saw this so many times.

STEVE BAKER: What exactly?

ARIETTA BARTOLINI: One more chance, one more trip before they decide to divorce.

STEVE BAKER: Of course, man is not happy that in wife woke up an artist. I don't see here reasons for divorce.

LACREIA BAKER: They have different past, different future. It's enough.

ARIETTA BARTOLINI: It could cause additional problems. Steve, please, show to Ted where is bar.

STEVE BAKER: I disagree with you. Normal couple. Everything is fine with them.

LACREIA BAKER: If you ignore problems, they will still exists.

STEVE BAKER: I won't waste time on arguing.

ARIETTA BARTOLINI: Wise decision.

Blackout.

Scene 16.

In hotel's room № 16.

BELINDA SAVINO: Can I help you with something else?

PAMELLA TOBER: No, thank you.

TED TOBER: My wife likes to make own order in everything.

BELINDA SAVINO: *Benissimo*. Fine, if you need something, just call. I am Belinda, also could came David.

TED TOBER: When bar opens?

BELINDA SAVINO: A little bit later. Beer is in bar under TV.

PAMELLA TOBER: Ted, it's early.

TED TOBER: For what? Cold drink in hot weather?

PAMELLA TOBER: Thank you, Belinda.

BELINDA SAVINO: You know how to find me.

PAMELLA TOBER: See you. *Civediamo*.

Belinda exits.

Scene 17.

Ted tries to kiss Pamella.

PAMELLA TOBER: Check the door. If she is gone.

TED TOBER: I'll close the door.

Ted opens door, after closes it.

TED TOBER: Nobody, she run from us.

PAMELLA TOBER: Good.

TED TOBER: Come here.

Passionate kiss.

PAMELLA TOBER: You were such attractively annoying.

TED TOBER: I did my best.

PAMELLA TOBER: Will be rumours, that we have problems.

TED TOBER: It should work.

PAMELLA TOBER: Yes, we need explanation, why we went everywhere not with each other.

TED TOBER: I didn't approve it, remember.

PAMELLA TOBER: We need to use that chance to finish your book.

TED TOBER: Our book.

PAMELLA TOBER: Of course, I will comment like forgery expert, which gives explanation to everything.

TED TOBER: You sure that forgery is from this region.

PAMELLA TOBER: I told you – laboratory gave positive results that works were made on same plein air. All stays in paint. It's chemistry, not intuition.

TED TOBER: And this artist is here.

PAMELLA TOBER: Should be. If she or he steals identities of artists, workshops are best idea.

TED TOBER: Before that were art courses.

PAMELLA TOBER: I know, but here is easy to make same change.

TED TOBER: Maybe it's your intuition, Pamela. I agree to everything, even to be most boring husband in area.

PAMELLA TOBER: Fine. It's idea.

TED TOBER: I am listening.

PAMELLA TOBER: Something changed near year ago in this region. In paintings, in mood.

TED TOBER: Sorry.

PAMELLA TOBER: Hand is the same, but paintings are more happy, different colour palette. Like something good happened to person.

TED TOBER: Marriage, divorce.

PAMELLA TOBER: Ted! We are not on public.

TED TOBER: What exactly you search for or who?

PAMELLA TOBER: Arietta Bartolini.

TED TOBER: She is your teacher.

PAMELLA TOBER: I know, I choose her.

TED TOBER: What she did wrong?

PAMELLA TOBER: Her story, how she wanted to make plein air courses.

TED TOBER: Agree, it's legal opportunity to make money from nothing. They can't draw before and ten or seven days on nature won't help them.

PAMELLA TOBER: It's new experience.

TED TOBER: Where is fraud?

PAMELLA TOBER: She said that was such impressed by this place that wanted to share it with others.

TED TOBER: Let me guess, it happened year ago.

PAMELLA TOBER: Yes. I will work with Arietta and you will be everywhere and talk with others. We should find out who was year ago here. I don't know what should be on mind to made such mistake – use canvas from art shop near here to forgery.

TED TOBER: I believe in love.

PAMELLA TOBER: Good suggestion. With whom had affair Arietta. You will talk with all men, for them will be easy to confess to other man. But I am beg you without lot of details which could be later retold to me.

TED TOBER: I suggested to you open everything what I remember.

PAMELLA TOBER: For me enough is to know approximate situation of each of previous years.

TED TOBER: Fine, you hear someone already check bed here.

PAMELLA TOBER: How you hear that?

TED TOBER: The same as I know where is food.

PAMELLA TOBER: We haven't other couples in this trip.

TED TOBER: They are possible suspects and they already made me jealous.

PAMELLA TOBER: Ted.

TED TOBER: Pam.

Blackout.

Scene 18.

Hotel's lobby.

Enter Jodi and Ursula.



URSULA HENTSCHENL: *Buongiorno, signori, come sta?*

ARIETTA BARTOLINI: *Bene, grazie. E Lei?*

STEVE BAKER: *Benissimo, grazie.*

LACREIA BAKER: *Risposta affermativa. Sto abbastanza bene.*

JODI DANIELS: *La signora Bartolini.*

ARIETTA BARTOLINI: Arietta. I think you used all knowledge of Italian.

URSULA HENTSCHENL: I know one more. *Molto lieto.*

LACREIA BAKER: *Molto lieta. Femminile.*

JODI DANIELS: Yes, better return to English. *Purtroppo.* Unfortunately.

ARIETTA BARTOLINI: Ladies, some suggestions about rooms.

URSULA HENTSCHENL: I would like to stay with Jodi, she tells such interesting stories about inner peace.

JODI DANIELS: I don't mind. Ursula such a good listener.

STEVE BAKER: Room number three, if you don't mind.

URSULA HENTSCHENL: Jodi just started to tell me about her third reincarnation.

What a coincidence?

JODI DANIELS: Fate never such stupid for coincidences, all have own meaning, even

if for now we can't see it.

LACREIA BAKER: *Tre*. David.

DAVID BERG: Yes. Please, follow me, ladies.

URSULA HENTSCHENL: Show the way.

Ursula, David and Jodi exits.

Scene 19.

LACREIA BAKER: Will all of them show their knowledge of Italian?

ARIETTA BARTOLINI: I am afraid so, but it will pass soon. Day or two. If only...

LACREIA BAKER: What?

ARIETTA BARTOLINI: They won't want to learn language, because they are in country.

STEVE BAKER: I still work on that.

LACREIA BAKER: You are out of comparison. *Non comparabile*.

STEVE BAKER: Hope it's in good way.

LACREIA BAKER: *Sperare*.

Scene 20.

Enters Kamelia. Steve loudly gasps.



KAMELIA GOUKER: Hello, Steve.

STEVE BAKER: Hi, Kamelia.

KAMELIA GOUKER: Nice to see you again, Steve.

STEVE BAKER: Yeah.

KAMELIA GOUKER: You didn't change after years.

STEVE BAKER: I also recognized you from first sight.

LACREIA BAKER: *Si fa a introdurci*. Steve, don't you introduce us?

STEVE BAKER: Sure, stupid me. Kamelia, my old friend and Lacreia...

LACREIA BAKER: Steve's wife.

KAMELIA GOUKER: Nice to meet you.

ARIETTA BARTOLINI: I am Arietta, hope you'll like our plein air course.

KAMELIA GOUKER: I waited for it. I wrote Steve, he answered that won't be problems.

LACREIA BAKER: If Steve told. No problem. *Nessum problema*. Room eleven, Belinda.

BELINDA SAVINO: Mr Wood. *Undici*.

LACREIA BAKER: Still can't learn English numbers - ten. *Dieci, Belinda*.

BELINDA SAVINO: *Si, signora*.

KAMELIA GOUKER: Thank you.

ARIETTA BARTOLINI: I will wait for you in the restaurant, after rest.

STEVE BAKER: I will drink some water, you will manage everything, Lacreia.

LACREIA BAKER: *Si, amore mio*.

Belinda, Kamelia and Steve exit.

Scene 21.

ARIETTA BARTOLINI: Good news you know who is she.

LACREIA BAKER: Is it good news?

ARIETTA BARTOLINI: Bad news she is here.

LACREIA BAKER: Steve didn't meet her calm.

ARIETTA BARTOLINI: Of course.

LACREIA BAKER: Of course?

ARIETTA BARTOLINI: He understands that for you it won't be pleasure.

LACREIA BAKER: *Sei sicuro?* Are you sure?

ARIETTA BARTOLINI: There isn't other explanation.

LACREIA BAKER: You calmed me.

ARIETTA BARTOLINI: But you should be attentive.

LACREIA BAKER: I will.

Scene 22.

Enter Mark and Nicolle, they flirts with each other.



MARK ROSSMANN: And art will show deepness in feelings about which you didn't think before.

NICOLA PARSONS: You are sure in that, Mark.

MARK ROSSMANN: I could guarantee that. Hello there.

LACREIA BAKER: Welcome to our hotel.

MARK ROSSMANN: Arietta, you are more beautiful in real life than on photo.

ARIETTA BARTOLINI: Thank you Mr Rossmann.

NICOLA PARSONS: He told me the same, no matter that he didn't see my photo.

ARIETTA BARTOLINI: I am sure. I will wait you both on gathering, where I'll explain details of whole workshop.

LACREIA BAKER: Room fourteen for Parsons and four for Rossmann.

MARK ROSSMANN: Only ten rooms are between us, it's not a long distance.

NICOLA PARSONS: You think so.

ARIETTA BARTOLINI: Would you like to buy more art supplies?

MARK ROSSMANN: I have own reserve of everything. And when I tell everything, it's everything.

LACREIA BAKER: Now will come our helpers and show your rooms.

NICOLA PARSONS: We could make own expedition.

MARK ROSSMANN: With you – everywhere.

Mark and Nicola exit.

Scene 23.

LACREIA BAKER: You could start to hate her. Now it's proper time.

ARIETTA BARTOLINI: I choose him myself.

LACREIA BAKER: You liked his photo.

ARIETTA BARTOLINI: He has own art therapy school. With sad story how he chose art to be tranquil. Many years ago I worked with him, participate in his school, with other teacher. I thought...

LACREIA BAKER: Impressive. But even when your man is near you, woman can't be sure in anything.

ARIETTA BARTOLINI: I am agree with you.

Scene 24.

Enters Steve.

STEVE BAKER: Everything was fine.

ARIETTA BARTOLINI: I think only two participants left.

LACREIA BAKER: I managed with guests, thank you.

STEVE BAKER: I am glad.

Scene 25.

Enter David and Belinda, they giggle.

STEVE BAKER: I pay you not for have fun.

DAVID BERG: Sorry, sir.

BELINDA SAVINO: *Scusi.*

LACREIA BAKER: Steve.

STEVE BAKER: Am I wrong?

LACREIA BAKER: You are absolutely right. Previous guests searched by themselves their rooms.

DAVID BERG: We noticed that.

BELINDA SAVINO: *Si, signora.*

STEVE BAKER: We don't discuss our guests.

DAVID BERG: Yes, sir.

Scene 26.

Enter George Stewart and Violetta Zeitner.



VIOLETTA ZEITNER: It was amazing, George.

GEORGE STEWART: Not at all.

ARIETTA BARTOLINI: What exactly? If it's not private.

GEORGE STEWART: I read to Violetta some lines from Romeo and Juliet.

VIOLETTA ZEITNER: It was unforgettable.

ARIETTA BARTOLINI: Such a pity that we weren't present.

GEORGE STEWART: *By whose direction found'st thou out this place?*

By love, that first did prompt me to inquire.

He lent me counsel and I lent him eyes.

I am no pilot. Yet, wert thou as far

As that vast shore washed with the farthest sea,

I would adventure for such merchandise.

(Shakespeare Romeo and Juliet, Act II, scene 2.)

VIOLETTA ZEITNER: I told you, it was worth it.

ARIETTA BARTOLINI: Amazing. You also want to be an artist.

GEORGE STEWART: Time to time I made some sketches, few of them even were used in the show.

VIOLETTA ZEITNER: You are such inspiring.

GEORGE STEWART: You could yourself, inspire everyone. *(kisses Violetta's hand)*

VIOLETTA ZEITNER: Oh my God.

ARIETTA BARTOLINI: If you still interested in art.

GEORGE STEWART: Yes, we are. How about rooms?

STEVE BAKER: To George will be room fourth. To Violetta room seven. David show Mr Stewart room. Belinda to Mrs Zeitner.

DAVID BERG: May I help you, sir.

ARIETTA BARTOLINI: That's all our participants.

LACREIA BAKER: Good. *Finalmente*.

Blackout.

Scene 27.

Hotel's lobby.

Enter Lacreia and Arietta.

ARIETTA BARTOLINI: Is there a possible way that they will move quicker?

LACREIA BAKER: We always make such lunch.

ARIETTA BARTOLINI: They like it, this is problem.

LACREIA BAKER: Usually people like to rest, so they just wait when you will come to them and explain everything.

ARIETTA BARTOLINI: It's not mood that I need.

LACREIA BAKER: Do you have an idea?

ARIETTA BARTOLINI: *Sicuro*. Sure. Some walking. Lacreia, could you make me a favour?

LACREIA BAKER: If it's in my power, yes.

ARIETTA BARTOLINI: You know where I plan to make all plein air meetings.

LACREIA BAKER: *Si*. You went with Steve and me, when choose it.

ARIETTA BARTOLINI: If you could, better you, not Steve will show to my artists way there.

LACREIA BAKER: They wait you here.

ARIETTA BARTOLINI: They are too relaxed to listen something.

LACREIA BAKER: And you propose walk to them.

ARIETTA BARTOLINI: Yes. Better if you bring them.

LACREIA BAKER: Why me?

ARIETTA BARTOLINI: I thought you wanted to keep an eye on Kamelia.

LACREIA BAKER: Possible. Did they need their art supplies?

ARIETTA BARTOLINI: No. They will listen to me.

LACREIA BAKER: As you insist.

Arietta exits.

Scene 28.

Hotel's restaurant.

Enters Lacreia.

LACREIA BAKER: *Attenzione!* Everyone, just for a moment I need attention of everyone.

STEVE BAKER: Do you need my help?

LACREIA BAKER: Thank you, *amore mio*. I will manage all by myself. I have message from Arietta.

PAMELLA TOBER: Something happened with her?

CARMEN LENDENMANN: I am professional nurse and I could help.

LACREIA BAKER: *Tranquillamente*. Calm down. Arietta waits for all of your outside for conversation about plein air workshop.

MARK ROSSMANN: Outside?

VIOLETTA ZEITNER: Should we bring our art materials?

NICOLA PARSONS: We have no idea what we will need? Which place is it?

LACREIA BAKER: Because of that I will show you way. You will figure out

everything on place. Now is time to go.

STEVE BAKER: Should I join you?

LACREIA BAKER: I will be fine, *grazie*. I wait.

Blackout.

Scene 29.

Hotel's room № 9.

ELOISA WERNER: Now it's perfect time.

HARALD WERNER: Are you sure? We are not alone in the hotel.

ELOISA WERNER: David and Belinda are on kitchen.

HARALD WERNER: What about Steve? He didn't went with everyone on fresh air.

ELOISA WERNER: He did.

HARALD WERNER: What? When?

ELOISA WERNER: I saw from window. After everyone went away he walked after them.

HARALD WERNER: He didn't trust his wife.

ELOISA WERNER: I don't care. We should make it now or when?

HARALD WERNER: They will go with drawing lessons daily out of hotel.

ELOISA WERNER: But we could send first parcel tomorrow.

HARALD WERNER: Fine.

ELOISA WERNER: At least. Here are keys.

HARALD WERNER: You already made them. How?

ELOISA WERNER: I checked, they painted doors from last year, but didn't change locks.

HARALD WERNER: In such way they saved money.

ELOISA WERNER: They thought so.

HARALD WERNER: At first which room?

ELOISA WERNER: Start with third. Be discrete.

HARALD WERNER: I will.

ELOISA WERNER: Yes. Because they could see us from windows.

Blackout.

Eloisa and Harald breath heavy, like after run.

ELOISA WERNER: He didn't see us.

HARALD WERNER: I hope so.

ELOISA WERNER: Sorry, it's my excitement.

HARALD WERNER: Second floor was not necessary.

ELOISA WERNER: Who could predict that he will be in the bed?

HARALD WERNER: He didn't join his wife. Why he is here?

ELOISA WERNER: You don't understand this.

HARALD WERNER: Explain.

ELOISA WERNER: Sometimes for couples suggested holiday together to found again flame.

HARALD WERNER: Which flame? What couples?

ELOISA WERNER: My aunt, who taught me everything, she tried to save her's fourth, not third, marriage and went to couple therapy.

HARALD WERNER: They suggest to have one hobby for two or art classes.

ELOISA WERNER: No, they suggest trip together, somewhere in new place. It should help to understand if they need each other, before...

HARALD WERNER: Before?

ELOISA WERNER: Before divorce, stupid.

HARALD WERNER: I am not sure that experience will help them.

ELOISA WERNER: It's not a problem, if we don't receive their information.

HARALD WERNER: Yes. Second time could be dangerous. Do you plan to attend a art class of Arietta?

ELOISA WERNER: You remembered her name!

HARALD WERNER: I read all advertisements in lobby when waited for you.

ELOISA WERNER: No. You know, I don't like paint.

HARALD WERNER: You don't.

ELOISA WERNER: Yes.

HARALD WERNER: And what do you like?

ELOISA WERNER: Not painting courses.

HARALD WERNER: Not museums.

ELOISA WERNER: Or art galleries.

HARALD WERNER: I know what you like.

ELOISA WERNER: You?

HARALD WERNER: Yes, secret auctions of art objects with dark history.

ELOISA WERNER: Who didn't?

HARALD WERNER: Not you.

Blackout.

Scene 30.

Plein Air.



ARIETTA BARTOLINI: When our hotel is far away, the same as our hotel's stuff, we will talk about art.

RONNY WOOD: Why we didn't take our art supplies?

ARIETTA BARTOLINI: Do you need it?

VIOLETTA ZEITNER: If it should be art class.

ARIETTA BARTOLINI: Someone of you was there before?

URSULA HENTSCHENL: No.

KAMELIA GOUKER: I can't understand.

FIA WADDINGTON: Art classes are more exciting that I could predict.

ARIETTA BARTOLINI: You all are first time here. You don't need art supplies. You need to look around. You should see this sun, this sky.

NICOLA PARSONS: And lose productive day.

ARIETTA BARTOLINI: I can't propose you that. Here is your today's exercises. Explore everything around. Without making photo references. It's not for me, it will be best for you in future.

PAMELLA TOBER: And what we should do?

GEORGE STEWART: Just look around like usual crazy tourists?

ARIETTA BARTOLINI: Look around, and when you return in hotel – make sketches, as much as you could. Watercolour, pastel, pencil. Quick and lot of them.

JODI DANIELS: We are here to draw on plein air.

ARIETTA BARTOLINI: You will, not worry. But today you will feel this landsape.

MARK ROSSMANN: And what will be tomorrow?

ARIETTA BARTOLINI: You will bring all sketches here and compare with what you see around you.

KAMELIA GOUKER: If it will be bad sketches?

CARMEN LENDENMANN: Good, we learn on mistakes.

ARIETTA BARTOLINI: Correct. Tomorrow this place won't be such foreign to you. You will notice more details. You will learn which colours were wrong.

PAMELLA TOBER: Some advices?

ARIETTA BARTOLINI: Tomorrow. Today you are one to one with nature. What you see? It will be what you will paint. Now all quiet. You could walk, but not talking. Only drawing in your mind. And solitude with work in sketchbook in hotel. You have to open your experience, not have conversation which paint's firm is better.

RONNY WOOD: But...

ARIETTA BARTOLINI: Quiet.

Blackout.

Scene 31.

Hotel's kitchen.



DAVID BERG: Better if Bakers add more stuff.

BELINDA SAVINO: Are you against better money?

DAVID BERG: I am not, I am not stupid. But it's lot of work, much more work.

BELINDA SAVINO: If something is not for you – tell Steve.

DAVID BERG: No. It's just. Why they are quiet?

BELINDA SAVINO: Who?

DAVID BERG: Above us that crazy couple's room. They still in love after year of marriage.

BELINDA SAVINO: Do you think they are crazy, because still love each other?

DAVID BERG: I wasn't there last year. But I thought they will give themselves freedom, when everyone are out.

BELINDA SAVINO: Is it about what you are thinking?

DAVID BERG: Why not?

BELINDA SAVINO: Maybe they need a rest. They are humans, like you and me.

DAVID BERG: About you and me.

BELINDA SAVINO: *Non qui*. Not here, Steve said that we both will lost our job.

DAVID BERG: I don't like them.

BELINDA SAVINO: Who?

DAVID BERG: This couple.

BELINDA SAVINO: Why?

DAVID BERG: Why they are here?

BELINDA SAVINO: You are awful and suspicious. *Sono innamorati*. They are in love.

DAVID BERG: They could book room in advance. We still have few empty.

BELINDA SAVINO: Listen, they closed the door in room. They are on place.

DAVID BERG: But they wasn't out of hotel. Door was quiet.

BELINDA SAVINO: Maybe we are used to this bells above door.

DAVID BERG: I hate them.

BELINDA SAVINO: *Abbastanza*. Stop. They wanted to go, than change planes and returned.

DAVID BERG: You could be right.

BELINDA SAVINO: I am. Listen, Steve and Lacreia return. *Essi stanno discutendo*. They are arguing.

Blackout.

Scene 32.

Hotel's room № Zero.

STEVE BAKER: I could swear. I went there because of you.

LACREIA BAKER: *Si vuole vedere il su*.

STEVE BAKER: I didn't want to see her. I wanted to ask you what's going on.

LACREIA BAKER: She wrote letter to you.

STEVE BAKER: Yes.

LACREIA BAKER: And you answered her.

STEVE BAKER: Yes.

LACREIA BAKER: *Perche*.

STEVE BAKER: Because for me it is not a problem that she is here. I didn't know that

it will be problem for you.

LACREIA BAKER: You could ask me.

STEVE BAKER: You won't be jealous about every girl which I kiss in the past.

LACREIA BAKER: Steve.

STEVE BAKER: Lacreia, I didn't want that it will sound this way. *Mi scusi, cara.*

LACREIA BAKER: Kiss her? She wrote on her page that she will meet again “man of her life”.

STEVE BAKER: It's her problem, not mine.

LACREIA BAKER: I don't want to see her.

STEVE BAKER: If you want you could spend few days in Rome with Osvaldo, your aunt will be happy.

LACREIA BAKER: *Zia?* And you will be here with her.

STEVE BAKER: It's not about that.

LACREIA BAKER: Of course. I will stay.

Lacreia exits.

Blackout.

Scene 33.

Hotel's room № 16.

Enters Pamella.

TED TOBER: Pam, good that you are here. We need to talk.

PAMELLA TOBER: Did you find out something? Because everyone in group insist they are first time here.

TED TOBER: I had a visitors.

PAMELLA TOBER: Who?

TED TOBER: Do you remember couple in the room for honey moon?

PAMELLA TOBER: I didn't see them. Lacreia told they had wedding here, last year. They were such in love. All time spend in bed.

TED TOBER: Could be. But they made pause and enter in our room.

PAMELLA TOBER: And you?

TED TOBER: Pretend that sleep.

PAMELLA TOBER: Are they hotel thieves?

TED TOBER: We will find out. But they aren't simple couple in love.

PAMELLA TOBER: I will check them later, if everything will be on places for all guests. And now I need to work.

TED TOBER: What?

PAMELLA TOBER: Sketches for tomorrow.

TED TOBER: What I suppose to do?

PAMELLA TOBER: You could go and walk.

TED TOBER: Again loud arguing.

PAMELLA TOBER: This time – quiet disappointment will be enough.

TED TOBER: Like you say. I love you.

PAMELLA TOBER: I love you too.

Ted exits.

Blackout.

Scene 34.

Hotel's room № 5.

After knock, enters Belinda.

BELINDA SAVINO: *Posso aiutarti, signora.*

ARIETTA BARTOLINI: No, you can't help.

BELINDA SAVINO: You called.

ARIETTA BARTOLINI: I need David.

BELINDA SAVINO: David?

ARIETTA BARTOLINI: Yes, he works here as barmen.

BELINDA SAVINO: If you need something, I could help.

ARIETTA BARTOLINI: I need David. *E questo comprensibile?*

BELINDA SAVINO: *Si, signora.*

ARIETTA BARTOLINI: I wait for David.

Belinda exits.

Blackout.

Scene 35.

Hotel's kitchen.

Enters Belinda, she is furious.

BELINDA SAVINO: *Lei ti aspetta!* She waits you!

DAVID BERG: Belinda, *cara mia.*

BELINDA SAVINO: She waits you! She needs you! *Correre!* Run!

DAVID BERG: Belinda, what's going on? What happened? Who?

BELINDA SAVINO: Arietta Bartolini. She called.

DAVID BERG: I know and you go.

BELINDA SAVINO: *Si.* She doesn't need my help. She needs David.

DAVID BERG: Something happened?

BELINDA SAVINO: She remembered your name.

DAVID BERG: Something broken?

BELINDA SAVINO: *La mia fiducia in te.* My trust in you.

DAVID BERG: Belinda! You are jealous, I'm sure it will have simple explanation.

BELINDA SAVINO: She said, she needs barmen.

DAVID BERG: You see, it's simple. Something about that. I will figure out everything.

BELINDA SAVINO: Will you go to her?

DAVID BERG: It's my work.

BELINDA SAVINO: Fine. But today door to my room will be closed.

DAVID BERG: Fine, you could stay with me.

BELINDA SAVINO: David!

DAVID BERG: I love you too. *Ti amo anch'io.*

David quickly exits.

Blackout.

Scene 36.

Hotel's room № 5.

After knock, enters David.

DAVID BERG: Can I help you?

ARIETTA BARTOLINI: You are my only hope which left.

DAVID BERG: I will do everything what is in my power.

ARIETTA BARTOLINI: It's disaster.

DAVID BERG: I am afraid, I didn't understand.

ARIETTA BARTOLINI: They are quiet, stiff, wooden.

DAVID BERG: Madam Bartolini...

ARIETTA BARTOLINI: Arietta.

DAVID BERG: Yes, who are woden?

ARIETTA BARTOLINI: Participants of my workshop. I hoped - beautiful nature could change it. No. I can't work with them.

DAVID BERG: I think, I heard you. But in what could be necessary my help.

ARIETTA BARTOLINI: You are barmen here.

DAVID BERG: That also, madam... Arietta.

ARIETTA BARTOLINI: Today. In evening I need reception with enough alcohol. A little more than enough. Only drinking could help for them to be free.

DAVID BERG: This evening?

ARIETTA BARTOLINI: Yes. Is it possible?

DAVID BERG: On which account should I put that?

ARIETTA BARTOLINI: Final for everyone.

DAVID BERG: Everything will be done. Don't worry.

ARIETTA BARTOLINI: Good. I need their talks about art, life, everything. I want that they became a team, with common aim to learn art.

DAVID BERG: I could guarantee only party.

ARIETTA BARTOLINI: It will work. Sure it will work. They are people. And all just need to be free.

DAVID BERG: Yes, Arietta.

ARIETTA BARTOLINI: And invite everyone who stays in hotel. I need more people.

DAVID BERG: It could be done.

ARIETTA BARTOLINI: Fine. I need material with which I will work tomorrow. Now I will tell painters about surprise party. Go.

DAVID BERG: If you need something...

ARIETTA BARTOLINI: I'll call.

David exits.

Blackout.

Scene 37.

Hotel's kitchen.

STEVE BAKER: Arietta wants a party.

DAVID BERG: Surprise party! They are nervous. She wants relaxing atmosphere.

LACREIA BAKER: I will go and explain her everything. We need preparation. We could talk about that before.

BELINDA SAVINO: Party. *Che buono!*

STEVE BAKER: It's not wedding. We won't invite helpers from village.

BELINDA SAVINO: No?

STEVE BAKER: Yes. What are you thinking now? *Che serata perfetta!* What a perfect evening? I don't think so. But you will receive extra money.

LACREIA BAKER: You already planned everything. Without discussion.

STEVE BAKER: *Spero che tu mi creda quando dico quanto mi dispiace.* I am really sorry for your discomfort connected with some of our guests. I didn't agree or planned. I prepared in advance.

DAVID BERG: Mr Baker. You knew it could be that way.

STEVE BAKER: I read about other workshops, they always have inviting party, at start. And goodbye party – to finish. I prepared wine – lot of wine. Some food which could stay in the fridge. So equipped everything.

LACREIA BAKER: Put away all chairs. Left only tables.

DAVID BERG: As you say, *signora.*

BELINDA SAVINO: Do we need to change outfit?

LACREIA BAKER: You need to do this. Now, start work.

STEVE BAKER: Thank you for support, Lacreia.

LACREIA BAKER: It's our hotel. *Non dimenticare.* Don't forget.

Blackout.

Scene 38.

Hotel's room №9.

Eloisa and Harald are in towels. Arietta tries not to look at them.

ARIETTA BARTOLINI: It's not usually in my rules, be such tactless. You opened.

ELOISA WERNER: Because were magic words – room service.

HARALD WERNER: Yes, darling.

ARIETTA BARTOLINI: I know. David, should made this, but he is so busy.

HARALD WERNER: What we could do for you?

ARIETTA BARTOLINI: Tonight we have opening party. At start of our painting course.

ELOISA WERNER: Are you afraid that noise will be trouble for us?

HARALD WERNER: Not a problem.

ARIETTA BARTOLINI: No. I invite everyone at party. Because in hotel except you everyone will be present, it won't be polite.

ELOISA WERNER: Thank you. It just such lovely from you. Yes, dear?

HARALD WERNER: Definitely. Thank you very much.

ARIETTA BARTOLINI: Will you come?

ELOISA WERNER: Yes. It would be good to have opportunity to talk with so many creative people.

HARALD WERNER: Yes, we already are excited.

ARIETTA BARTOLINI: I will wait you. One more time, sorry if I wasn't on time.

ELOISA WERNER: Everything fine now. I will wear that dress, darling.

HARALD WERNER: You will.

ARIETTA BARTOLINI: See you later.

Arietta exits.

Scene 39.

HARALD WERNER: You think party is good idea.

ELOISA WERNER: I am sure. We need to talk with them.

HARALD WERNER: To find out more.

ELOISA WERNER: Ask, listen a lot.

HARALD WERNER: People like to talk about themselves.

ELOISA WERNER: We will use it against them.

HARALD WERNER: We will.

ELOISA WERNER: I like it when you are in such mood. But today we need to work.

HARALD WERNER: Again I should became dream for all women.

ELOISA WERNER: You already are. Nothing will change.

Blackout.

Scene 40.

Hotel's kitchen.



Arietta is in beautiful dress.

ARIETTA BARTOLINI: You are sure you won't come.

STEVE BAKER: We have other plans with Lacreia.

LACREIA BAKER: Steve think it will be good with danger of possible conflict. I will do nothing to Kamelia, don't worry. *Promettere.*

STEVE BAKER: For me, your interests are at first place.

LACREIA BAKER: I would like to notice.

ARIETTA BARTOLINI: I see you will have fun without us.

STEVE BAKER: I am sure.

LACREIA BAKER: *Che bravo!*

ARIETTA BARTOLINI: If something...

STEVE BAKER: You will have two our workers and you know in which room we are.

LACREIA BAKER: *Divertiti!*

ARIETTA BARTOLINI: What?

STEVE BAKER: Have fun.

ARIETTA BARTOLINI: I'll try. *Divertiti!*

Arietta exits.

Blackout.

Scene 41.

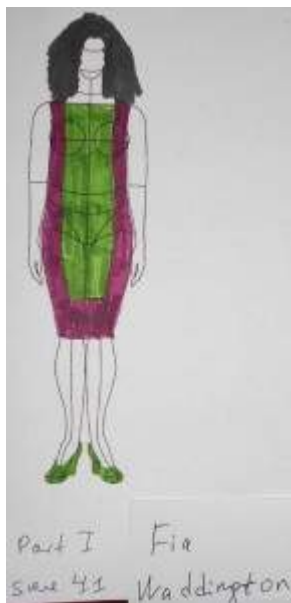
Hotel's restaurant.

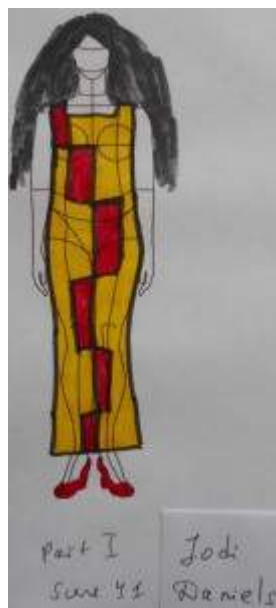
Belinda and David quietly move from guest to guest.



All tables decorated with wine bottles and fruits. There aren't chairs.

Everyone moves with glasses, clothes are different, creative and evening.





ARIETTA BARTOLINI: May I have your attention, please?

RONNY WOOD: You have no idea, how it should be done, Arietta?

GEORGE STEWART: Are you Mister Knows Everything?

RONNY WOOD: Good that we already met before. Pity, I don't remember you.

GEORGE STEWART: I am happy to admit, it's our first meeting.

NICOLA PARSONS: You could gave Arietta opportunity to speak.

JODI DANIELS: They try to show who is more important here.

ARIETTA BARTOLINI: I am. Thank you for entertainment.

MARK ROSSMANN: Received compliments, boys.

VIOLETTA ZEITNER: It was not necessary.

KAMELIA GOUKER: Someone should stop this roosters.

FIA WADDINGTON: Or inspire.

RONNY WOOD: Woman! Thank you for support.

CARMEN LENDENMANN: I didn't plan such evening.

ARIETTA BARTOLINI: I am happy that you all ready to have party. Even if wine bottles don't open.

TED TOBER: What are we waiting for?

PAMELLA TOBER: You are here as supporting group. Did you forget, Ted?

TED TOBER: I have you for improving my memory.

FIA WADDINGTON: Arietta, try to won your leadership back.

ARIETTA BARTOLINI: Already. I am really glad that all of you united here with one and only passion – to be an artist.

TED TOBER: I lose the beat.

ELOISA WERNER: It explains a lot.

HARALD WERNER: El, not everyone are volunteers.

TED TOBER: It's just for now.

KAMELIA GOUKER: I thought we are here for art.

URSULA HENTSCHENL: We all understand art individually.

ARIETTA BARTOLINI: Good, that you remembered about art. Hope you all made little exercise, made sketches.

JODI DANIELS: About that. I tried to show diverse light, but it's difficult without enough time spend on place.

FIA WADDINGTON: At least, you could draw. I waited for some advices for beginners. I forget everything, such a shame.

ARIETTA BARTOLINI: If you did nothing, not worry. We will manage every problem on our meetings.

FIA WADDINGTON: I just add lines of colours where and how they should be, how I saw them.

RONNY WOOD: Perfect solution, feel colours. If you want some advice in abstract art – all my free time is your for every advice with individual regular practice.

JODI DANIELS: Why with abstract art preferences you came here, in Tuscany?

ELOISA WERNER: To find new inspiration. Sorry, I just think aloud.

HARALD WERNER: We, with Eloisa, time to time visit exhibitions of art. Just to be in social life.

ARIETTA BARTOLINI: Most of people, who you see here, began the same. Art exhibitions. Wish to repeat what they saw. How it could be made? Few lessons. First visit to art shop.

URSULA HENTSCHENL: It was life changing.

KAMELIA GOUKER: Scary. Like you are from different planet.

FIA WADDINGTON: I didn't have such experience yet.

ARIETTA BARTOLINI: My advice, Fia, come with us at tomorrow's visit for art supplies. I understand, you hope that sister gave you everything. But this possibility to choose will give you new level of knowledge what this all is about.

PAMELLA TOBER: What this?

ARIETTA BARTOLINI: There should be good reason that people left their homes and spend week somewhere else. This time in Tuscany, just to draw something. Why photos is not enough? Why you need personal experience to draw what you see?

MARK ROSSMANN: To learn about different culture.

NICOLA PARSONS: To be free from your routine.

HARALD WERNER: And have some reason to be at fresh air.

ARIETTA BARTOLINI: This also. Good idea from not artist. On fresh air we are not in walls of our studio.

VIOLETTA ZEITNER: Not everyone has such luxury. Money is not a problem. I am lawyer. For every working hour I receive good amount of money. After it – art – freedom without rules. But you need escape to find out luxury of not thinking about problems with your clients. With art I have time to myself and I will pay for that – just to be myself.

ARIETTA BARTOLINI: I am glad that opened bottles of wine helped all of you to start talk. Art it's communication.

GEORGE STEWART: Do you agree with drinking as best art supply?

ARIETTA BARTOLINI: I am afraid not. Only after art. I don't prefer when artist sleep on the pallet. This is messy.

PAMELLA TOBER: Did you hear that, Ted?

TED TOBER: Such a relief. I am not artist.

ARIETTA BARTOLINI: Talk with each other. Drink wine. Be happy. No more sketching for today. Tomorrow we will meet at the same outdoor. You will bring sketches. Tonight is evening before lot of work. You will take all art supplies, you will work. I need that everyone of you will have personal exhibition after our workshop as result which you could share.

Blackout.

Everyone talk a little bit louder.

PAMELLA TOBER: Are you start drawing after collecting paintings? It's such interesting.

KAMELIA GOUKER: Yes. I live in London. I used to have roommate who made art. And she never had money for her art supplies. And I...

PAMELLA TOBER: You start to buy it.

KAMELIA GOUKER: Yes. I really liked her style. She drew skies. All the time. Different sky, like nothing else existed.

PAMELLA TOBER: You could draw sky for years and still be amazed of it difference.

KAMELIA GOUKER: I know. Later, at some party, it was Steve's idea... Don't think, I here not only because of Steve.

PAMELLA TOBER: Steve, which Steve? We only have Steve... Owner of this hotel?

KAMELIA GOUKER: Steve Baker, owner of this hotel. Yes. We had past.

PAMELLA TOBER: And you came here?

KAMELIA GOUKER: No. Not to destroy his marriage.

PAMELLA TOBER: Sure.

KAMELIA GOUKER: Maybe, just try to do it. Joke. But we talked with him. For him it's not a problem.

PAMELLA TOBER: What about his wife?

KAMELIA GOUKER: She sees it in different colour. She is Italian.

PAMELLA TOBER: *Passione.*

KAMELIA GOUKER: A little. So, at one of party, Steve was drunk and told some friend that I bought paintings from artists. I have... enough money. If Steve told me about dream with hotel. I could invest in whole village.

PAMELLA TOBER: Collecting.

KAMELIA GOUKER: Yes. After that party to my door came all artists whose works didn't buy gallery. Like cats for milk from whole village.

PAMELLA TOBER: And you helped.

KAMELIA GOUKER: Tried time to time. One day. After Steve was gone. I noticed that have two whole rooms of paintings.

PAMELLA TOBER: Amazing.

KAMELIA GOUKER: Yes. And I opened own gallery.

PAMELLA TOBER: To show what you have.

KAMELIA GOUKER: To sell everything.

PAMELLA TOBER: And how did you came to own painting experience?

KAMELIA GOUKER: Art, like something in the air. I need to talk with artists on their language.

PAMELLA TOBER: First were art books.

KAMELIA GOUKER: Later, first visit to art supplies shop. I believed that could do something. I saw many paintings.

PAMELLA TOBER: It wasn't such easy.

KAMELIA GOUKER: It wasn't. But when I start thinking about it, all my life was around art. All my free time. And now I spend time at workshops.

Blackout.

TED TOBER: Ronny, how you could do it with own wish?

RONNY WOOD: Edward.

TED TOBER: Please, Ronny, Ted.

RONNY WOOD: As you wish. Are you really think that I am here to draw some

papers at fresh air?

TED TOBER: Maybe, you didn't notice, but it looks like that.

RONNY WOOD: I am here undercover, as artist.

HARALD WERNER: Who are you?

RONNY WOOD: I am hunter for big fish, but this is huge secret.

TED TOBER: And because of this you told to us everything.

HARALD WERNER: Ted was right.

RONNY WOOD: No. I see to whom I could trust. You are such attentive company. I am hunter.

TED TOBER: Really. Maybe you will stop hunting for other glasses.

RONNY WOOD: Too early.

HARALD WERNER: For what?

RONNY WOOD: I need to talk with ladies.

TED TOBER: He needs.

HARALD WERNER: It's important part of every party.

RONNY WOOD: Lovely boy. Are you really married?

HARALD WERNER: Yes, and with Eloisa we have first anniversary now.

RONNY WOOD: Can't congratulate. It's against nature.

TED TOBER: Give him few years.

HARALD WERNER: I am sure...

RONNY WOOD: We all was at your place. Don't make such eyes. I mean, in love.

Blackout.

MARK ROSSMANN: I think my presence here is most unusual.

URSULA HENTSCHENL: Why you are so sure?

CARMEN LENDENMANN: Wrong question.

MARK ROSSMANN: Have you other?

CARMEN LENDENMANN: Could you tell us, Mark, why you decided to be here?

For you it is such unusual choice.

MARK ROSSMANN: Perfect. You can give to person necessary attention.

URSULA HENTSCHENL: We all met only today. What we should know about each other?

MARK ROSSMANN: Nothing. But you should listen.

CARMEN LENDENMANN: I was a nurse. So I try to hear everything what person wants to tell.

MARK ROSSMANN: I have own art therapy school.

URSULA HENTSCHENL: Cool. What you do here?

MARK ROSSMANN: Carmen. Any suggestions.

CARMEN LENDENMANN: Based on your story...

URSULA HENTSCHENL: Impress us.

CARMEN LENDENMANN: You work for them, for other artists. Here you could receive time for yourself.

MARK ROSSMANN: True. I all day long explain to everyone benefits of art and haven't time for it myself. So I choose workshops where I am not teacher.

URSULA HENTSCHENL: How wise.

CARMEN LENDENMANN: And you, Ursula.

URSULA HENTSCHENL: Someday I wish I could spend all my time connecting with art. Now I draw in every spare minute. I would like to share my experience.

CARMEN LENDENMANN: You are here to improve your knowledge.

URSULA HENTSCHENL: To see new landscapes and be inspired by different nature.

Blackout.

JODI DANIELS: So you say me it wasn't calling, Arietta.

ARIETTA BARTOLINI: I am afraid, yes. I just paint, better than other things which could be possibly made by me.

JODI DANIELS: Pity. I always believe that teachers should be special people.

ARIETTA BARTOLINI: How special?

JODI DANIELS: Before I understand that I am an artist, I was a dancer.

ARIETTA BARTOLINI: Dancer?

JODI DANIELS: Yes. My previous teacher. He was choreographer.

ARIETTA BARTOLINI: What did you dance?

JODI DANIELS: Mind opening dances.

ARIETTA BARTOLINI: Naked?

JODI DANIELS: Most of the time. How do you?

ARIETTA BARTOLINI: Know who you are? I saw your picture at site for artist's models and recognize.

JODI DANIELS: Yes. It was my next teacher. He opened me.

ARIETTA BARTOLINI: He showed you how to work with brushes.

JODI DANIELS: I was his brush.

ARIETTA BARTOLINI: I see.

JODI DANIELS: And when I feel art, I understand that could be not only instrument, but also creator.

ARIETTA BARTOLINI: Do you want more wine?

Blackout.

ELOISA WERNER: Violetta, you are a lawyer.

VIOLETTA ZEITNER: Yes.

FIA WADDINGTON: Why you choose to spend holidays here?

VIOLETTA ZEITNER: To change everything. Freedom of art. Something like that.

FIA WADDINGTON: And you Eloisa?

ELOISA WERNER: With my husband, Harald, we are here for anniversary.

FIA WADDINGTON: How romantic.

ELOISA WERNER: Yes. Last year we had wedding here.

FIA WADDINGTON: Amazing, beautiful place.

ELOISA WERNER: Yes. But Violetta, don't believe in love, do you?

VIOLETTA ZEITNER: I have no idea it was such clear.

FIA WADDINGTON: You should give chance to love.

VIOLETTA ZEITNER: I have some demands. And you... You sound like Ronny.

FIA WADDINGTON: Why Ronny?

ELOISA WERNER: He didn't come to you. If you want to give love a chance...

VIOLETTA ZEITNER: My room is number eleven.

ELOISA WERNER: Eleven will be your lucky number, girl.

FIA WADDINGTON: No. He didn't come.

ELOISA WERNER: It could be nice, if everyone will come to him tonight.

VIOLETTA ZEITNER: And to who he will give a chance?

Blackout.

GEORGE STEWART: Stop look at Mark, he didn't notice you.

NICOLA PARSONS: Why are you so sure?

GEORGE STEWART: I am man and notice such things. You could spend this evening differently.

NICOLA PARSONS: You have an idea.

GEORGE STEWART: We could go outside and I will read you from Shakespeare.

NICOLA PARSONS: What I lovely idea.

GEORGE STEWART: You think so.

NICOLA PARSONS: People. *(louder)* People, attention please.

GEORGE STEWART: It was...

NICOLA PARSONS: George have an amazing idea to read us Shakespeare outside in Italian night.

Cheers from all.

GEORGE STEWART: It will be my pleasure.

Everyone slowly exits with bottles of wine and glasses.

Blackout.

Scene 42.

Hotel's room № 5.



ARIETTA BARTOLINI: I have no idea that Ronny Wood could be awake at such time in the morning.

RONNY WOOD: I am angry, Arietta. You should know that.

ARIETTA BARTOLINI: I didn't see their works yet, you also. Maybe...

RONNY WOOD: You promised me big fish.

ARIETTA BARTOLINI: But Diana changed her mind.

RONNY WOOD: I noticed. Instead of her we have her sister who didn't see difference between Ochre and Burnt Umber.

ARIETTA BARTOLINI: Usually all in family could draw the same way.

RONNY WOOD: We supposed to open heritage of lonely woman, you know that it is few month which give to us opportunity to use the same canvas and finish with it.

ARIETTA BARTOLINI: I will try to talk with Fia about her lonely aunt.

RONNY WOOD: Talented and such far away from family, they didn't even bother to check house before sell everything.

ARIETTA BARTOLINI: Not everyone are like you and search for such treasures.

RONNY WOOD: I need more. You understand, at least normal reason to visit Diana and check other paintings.

ARIETTA BARTOLINI: Buy them.

RONNY WOOD: Yes.

ARIETTA BARTOLINI: Why you didn't use your charm to have close relationship with Fia?

RONNY WOOD: I propose everything to all women, except her.

ARIETTA BARTOLINI: You think, she will be interested in that.

RONNY WOOD: I think she should come herself.

ARIETTA BARTOLINI: And when?

RONNY WOOD: Probably starting of today lesson.

ARIETTA BARTOLINI: Curiosity.

RONNY WOOD: She is woman. As every woman she is simple. Like you. You are an open book to me. Boring open book.

ARIETTA BARTOLINI: You think that aunt send them her paintings as gift.

RONNY WOOD: You are not so stupid. This paintings should be finished and have dates.

ARIETTA BARTOLINI: Maybe someone else struggled with such kind of gifts.

RONNY WOOD: Yes. And niece should know such family stories.

ARIETTA BARTOLINI: I try my best.

RONNY WOOD: You have no choice. Usually I didn't make empty journey.

Ronny exits.

Scene 43.

Hotel's room № Zero.

STEVE BAKER: Did Arietta tell you when she plan to return them in hotel?

LACREIA BAKER: You could check from Kamelia, if you wish.

STEVE BAKER: Lacreia, could I ask, when you will change your mood?

LACREIA BAKER: I have no idea, for now she is under our roof.

STEVE BAKER: I can't refuse to stay in our hotel to every girl for whom I smiled in

my life.

LACREIA BAKER: *Approvo l'idea.*

STEVE BAKER: Of course, you approve that idea. I could be rude the same way to your past.

LACREIA BAKER: My past?

STEVE BAKER: Your, Lacreia. Why we still buy wine from person with whom you had a date history?

LACREIA BAKER: We once visited cinema.

STEVE BAKER: And now our artists will visit his wine yard. Do you make a company to them?

LACREIA BAKER: You sound ridiculous. Listen to yourself. Mario is old friend, now he is business partner.

STEVE BAKER: I sound like you, but you didn't like how it looks like from my side.

LACREIA BAKER: *Armistizio.*

STEVE BAKER: Truce is not a piece. But we should start from something.

LACREIA BAKER: Yes. Arietta told me that plans after morning session visit *villagio.*

STEVE BAKER: They will eat there.

LACREIA BAKER: *Probabilmente.*

STEVE BAKER: Probably. And after that.

LACREIA BAKER: They should be in art supplies shop.

STEVE BAKER: It will take time. I am not sure that they will have other art session today. So they will be here only at the evening. Arietta proposed other party with wine?

LACREIA BAKER: No. Tomorrow is visit to Mario.

STEVE BAKER: Good. If you will come I will come also.

LACREIA BAKER: I have work to do here.

STEVE BAKER: Me also, good that we agreed in something.

Blackout.

Scene 44.

Hotel's room № 10.

MARK ROSSMANN: I will repeat again and again, you were wonderful.

KAMELIA GOUKER: Thank you. Just...

MARK ROSSMANN: All ends here and now, I guess.

KAMELIA GOUKER: No. If you don't want. I mean...

MARK ROSSMANN: I am listening, attentively.

KAMELIA GOUKER: I didn't plan.

MARK ROSSMANN: To spend night with unknown person.

KAMELIA GOUKER: Mike, was lot of wine. We talk a lot.

MARK ROSSMANN: Mark. Wonderful Italian night.

KAMELIA GOUKER: Yes.

MARK ROSSMANN: I am glad. If you want we could return to this story later.

KAMELIA GOUKER: Discussing our preferences in art.

MARK ROSSMANN: You could call this such way. I will agree, Kamelia.

KAMELIA GOUKER: Art brings lot of new experience in our lives.

MARK ROSSMANN: We should appreciate it. I told you about what was my life before art.

KAMELIA GOUKER: You really help people to be open through art.

MARK ROSSMANN: That's my job.

KAMELIA GOUKER: I thought. Maybe, just maybe...

MARK ROSSMANN: What?

KAMELIA GOUKER: In London I have gallery.

MARK ROSSMANN: You mentioned this yesterday.

KAMELIA GOUKER: If you will be in London, you could make master class about art therapy in my gallery. It could be interesting.

MARK ROSSMANN: I am sure. Art has many themes which could be explored.

KAMELIA GOUKER: Many?

MARK ROSSMANN: A lot. And experience of pain in the past or grief shouldn't prevent for pleasures with...

Scene 45.

Quickly, without knock enters Lacreia.

LACREIA BAKER: Kamelia, I want to...

MARK ROSSMANN: *Buon giorno è la colazione è pronta, Lacreia?*

LACREIA BAKER: *Sì, buon appetito.*

MARK ROSSMANN: *Grazie per l'attenzione.* Kamelia, see you at plein air lesson.

KAMELIA GOUKER: I will come to breakfast a little later. We need to talk with Lacreia.

LACREIA BAKER: *Grazie.* Yes, it would be lovely.

Mark exits.

Scene 46.

LACREIA BAKER: Sorry, that I came without a knock. It was not polite.

KAMELIA GOUKER: It was. I am listening.

LACREIA BAKER: I came here to apologize.

KAMELIA GOUKER: You? Because of Mark?

LACREIA BAKER: No. Because of my behaviour.

KAMELIA GOUKER: You didn't knock. I will survive it.

LACREIA BAKER: I know. I am about Steve.

KAMELIA GOUKER: What about Steve?

LACREIA BAKER: You are guest in our hotel and my aim, like owner, is to make your staying here comfortable.

KAMELIA GOUKER: Room is wonderful. Bed is huge.

LACREIA BAKER: If you could thought that I have some special, different feelings to you... It was wrong.

KAMELIA GOUKER: Your feelings.

LACREIA BAKER: No. Impression of it. We just opened after repair, not every room is ready.

KAMELIA GOUKER: I understand. Stress.

LACREIA BAKER: *Si*. And you are beautiful woman and I could be jealous, because Steve... *Nel passato*.

KAMELIA GOUKER: It is past. I asked him, if it's ok, my presence. I am glad that for you it also didn't cause any problem. *Alcuni problemi?*

LACREIA BAKER: No. And I came to say that. Now I have to work, sorry, I have to go.

KAMELIA GOUKER: I am glad that everything clear now.

LACREIA BAKER: *Buona giornata*. Have a good day.

KAMELIA GOUKER: Thank you. For you also.

Lacreia exits.

Blackout.

Scene 47.

Hotel's room №9.



HARALD WERNER: Which are our plans for today?

ELOISA WERNER: Admire the nature.

HARALD WERNER: We discussed that, you won't make sketches, someone could ask something, notice.

ELOISA WERNER: I won't. We agreed. We will make photos, lot of photos which I could use as reference later.

HARALD WERNER: Good.

ELOISA WERNER: And we will visit our plein air artists.

HARALD WERNER: Are you sure? They won't suspect something.

ELOISA WERNER: No. We all were yesterday on party, together.

HARALD WERNER: You want to check colours of their palettes.

ELOISA WERNER: Yes, individual mark is important.

HARALD WERNER: I like when you say that. My perfect evil brain.

ELOISA WERNER: We shouldn't miss the breakfast. But I haven't wish to eat.

HARALD WERNER: You think they will invite us.

ELOISA WERNER: Arietta will.

HARALD WERNER: Why?

ELOISA WERNER: It's your homework.

HARALD WERNER: Fine. When we will check Ronny's room and his idea of catching the big fish?

ELOISA WERNER: They will went to art supplies shop. We will return here.

HARALD WERNER: What about Tober's husband in hotel?

ELOISA WERNER: I heard he wanted to spend time in village and asked direction from David, when I was in garden.

HARALD WERNER: He will wait them there.

ELOISA WERNER: I am sure. Drinking.

HARALD WERNER: Not worst holiday.

Blackout.

Scene 48.

Plein air.



ARIETTA BARTOLINI: Once more, welcome to our plein air workshop. Today we start our real work. You brought all art supplies which you think will help you to catch what you see.

GEORGE STEWART: Twelve.

ARIETTA BARTOLINI: Pardon me? George, did you forget your twelfth brush?

GEORGE STEWART: There are twelve of us. I just checked. Brushes I have all.

MARK ROSSMANN: I heard that actors are superstitious.

VIOLETTA ZEITNER: Maybe they have some reason for this.

PAMELLA TOBER: I will tell Ted that he saved our day.

NICOLA PARSONS: Where is he, by the way?

PAMELLA TOBER: By the way, he went into the village to check...

RONNY WOOD: If wine is good.

PAMELLA TOBER: Ted will tell you about his observations in person.

MARK ROSSMANN: It would be necessary advice.

ARIETTA BARTOLINI: Back to our work. I know all of you have questions.

FIA WADDINGTON: More than you could predict.

ARIETTA BARTOLINI: Fia, in advance sorry for my question. You could not answer it in front of everyone.

GEORGE STEWART: Should we left you two for conversation?

FIA WADDINGTON: Will see, ask Arietta.

ARIETTA BARTOLINI: Why did you agree to participate, Fia?

FIA WADDINGTON: What I do among professionals?

NICOLA PARSONS: Did you notice at least one?

FIA WADDINGTON: First, my sister Diana insisted. If you know, how could insist older sister.

URSULA HENTSCHENL: I had such experience.

ARIETTA BARTOLINI: Older sister just protects younger sibling. And second.

FIA WADDINGTON: Kind of tribute to my aunt. She passed away some time ago.

JODI DANIELS: Was she a painter?

FIA WADDINGTON: Yes. Few of her works even were sold. But after her death we just sold house with everything. No one of us even visit it. Diana gave birth to triplet, so we need money immediately.

CARMEN LENDENMANN: Triplet. She will need a nurse.

FIA WADDINGTON: I all the time suggest this to her. She daily asks doctor to came. By the way, do you search for job, Carmen.

CARMEN LENDENMANN: Now I have time for myself, but we could discuss this during wine glass.

RONNY WOOD: Old painter. How emotional. You have bunch of paintings with which you haven't idea what to do.

FIA WADDINGTON: True observation. Now they all are in garage. Diana afraid that girls will have allergy to oil.

RONNY WOOD: Three girls. Holly...

FIA WADDINGTON: And back to your question, Arietta. I thought it will be wrong. Wrong that I am only person in our family who can't draw.

RONNY WOOD: You need to hurry because of your nieces, they will grow up quickly.

FIA WADDINGTON: Something like that.

ARIETTA BARTOLINI: I will answer to all your questions. For now, just try to repeat what I will show to everyone.

VIOLETTA ZEITNER: Maybe it would be possible extra hours of your time.

ARIETTA BARTOLINI: Yes. Like we discussed it by e-mail.

VIOLETTA ZEITNER: Glad to hear.

KAMELIA GOUKER: What will be today's work?

ARIETTA BARTOLINI: I always want to start from something fun and which bring pleasure.

MARK ROSSMANN: Not only you. (*Looks at Kamelia. She doesn't react at his words*).

ARIETTA BARTOLINI: You have homework, at hotel made sketches of nature, what you saw.

URSULA HENTSCHENL: Based on results...

ARIETTA BARTOLINI: You are here to change it.

JODI DANIELS: It's more important, what you feel about it. What will be on papers are print of your emotions. For proper image we have photos. Art you should feel. Deep. You should live in it. Love it.

ARIETTA BARTOLINI: Jodi is right. Colours could be of your emotions, not of what you see.

NICOLA PARSONS: What for are all books of how to paint, courses?

JODI DANIELS: To find your way. What you want to repeat. At which genre, art material.

ARIETTA BARTOLINI: Jodi expressed this wonderfully. Usually our wish to be an artist ourselves is jealous.

KAMELIA GOUKER: I wish I could do like they.

RONNY WOOD: There is nothing special in their abilities.

NICOLA PARSONS: If we didn't talk about masterpieces.

PAMELLA TOBER: Repeat them is most challenging.

GEORGE STEWART: I will disagree with you.

PAMELLA TOBER: Successful experience.

GEORGE STEWART: You could say so.

CARMEN LENDENMANN: You already intrigued us.

GEORGE STEWART: It all started with joke.

VIOLETTA ZEITNER: Not good joke.

GEORGE STEWART: For victim of the joke. I had romance with actress. Her name will say to you nothing.

URSULA HENTSCHENL: Or will say too much.

GEORGE STEWART: I am glad that looks like person who could have such possibility. So she was very rich. Three lucky divorces. And she had apartment with expensive stuff. Lot off art. She didn't remember name of artist, only prices. Like in catalogue, I put finger at everything and she named price, as good shop assistant. I didn't like that. All her thinking were only about money.

KAMELIA GOUKER: Woman with money have freedom...

GEORGE STEWART: To buy anyone. I get it. So I bought this stupid painting by numbers.

VIOLETTA ZEITNER: With paint in tubes.

GEORGE STEWART: You also were there. Such a relief. I bought three of them, identical. First was disaster. Second was good enough. And with third I was at perfect wave. I invited her to my home. There was painting.

JODI DANIELS: She was impressed.

GEORGE STEWART: Completely. She suggested to buy it.

RONNY WOOD: And you, naughty boy?

GEORGE STEWART: I show her check from shop and asked for two hundreds for my work. We didn't see each other since that time.

ARIETTA BARTOLINI: Someone else have confessions how they pretend to be genius.

PAMELLA TOBER: No, your honour.

All laugh.

ARIETTA BARTOLINI: Good. But police never will learn from me.

URSULA HENTSCHENL: Promising pledge.

ARIETTA BARTOLINI: Hope you won't use it. For now stop all talks. You will have an exercise. I will came to everyone who will need me. Now you will paint yesterday's sketches with all necessary changes.

MARK ROSSMANN: Who could predict it will turn that way?

ARIETTA BARTOLINI: Not you. But this time use opposite colour from colour

wheel.

URSULA HENTSCHENL: Unusual.

ARIETTA BARTOLINI: Yes. Now everyone will find perfect spot for work. I will make tours once in hour. If you need me, just call me. Now it's time to open your easels.

Blackout.

Scene 49.

Plein air.



On stage is Arietta. Near her feet is body of Ronny. Palette knife is in his back.

ARIETTA BARTOLINI (*screams*): Somebody, help me. Everyone, here. Hurry, Ronny is dead!

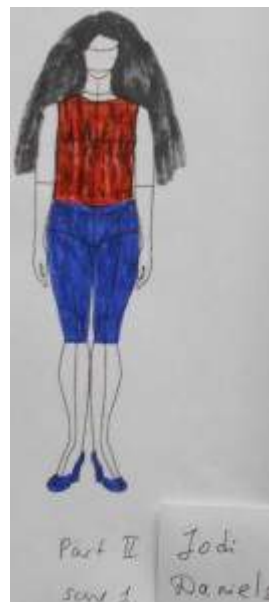
Blackout.

End of first part.

Part 2.

Scene 1.

Plein air.





ARIETTA BARTOLINI: Today we will talk about light in your painting. Shadows which brings nature. How to catch it on your work.

CARMEN LENDENMANN: When we draw for few hours, sun changes. Do we need to put it all on our painting?

URSULA HENTSCHENL: I put at first what is situated where and after I finish I add shadows.

JODI DANIELS: During few hours perception of colour will also change.

ARIETTA BARTOLINI: All this is true, but we are here to solve this problem.

VIOLETTA ZEITNER: From it depends everything, which moment to catch.

ARIETTA BARTOLINI: You should remember, that as artist it's up to you, what to choose as perfect moment and try to catch it.

GEORGE STEWART: Some complicated photo.

MARK ROSSMANN: I won't agree with you, it's perception of nature which will go through you.

KAMELIA GOUKER: Photos also different from person to person.

NICOLA PARSONS: My husband was photographer. Previous husband. He tried to teach me everything. It's also difficult to see. In painting you start to repeat, but at first you should see what to repeat.

ARIETTA BARTOLINI: Correct, Nicola, because of this our next lesson will be about

composition.

PAMELLA TOBER: But we already started to compose our painting.

FIA WADDINGTON: And now we should return to that. All what we did was wrong.

ARIETTA BARTOLINI: There aren't good or wrong way in art. You tried to see what around you in colours. When you learned that, we could construct future project...

TED TOBER: If you all excuse me. Could I have a word?

PAMELLA TOBER: We discussed this in hotel. You came on workshop, only if you will be quiet.

TED TOBER: I know.

PAMELLA TOBER: What have changed?

TED TOBER: How you could talk about art?

ARIETTA BARTOLINI: It's plein air workshop. We are here to talk about art...

GEORGE STEWART: I understand Ted. I all the time think about it. Death of Ronny.

ARIETTA BARTOLINI: Police told that we could continue our workshop. It's their investigation now.

TED TOBER: I see. Like Pam, you, everyone think in own mind who is killer and after talks with police are just quiet.

ARIETTA BARTOLINI: It's more reasonable.

TED TOBER: And all of you didn't sleep last night, you thought only about who could be a killer. Where? In room with you, in other room.

PAMELLA TOBER: Ted, stop it immediately.

TED TOBER: Yes, my Queen. I will go for a walk. Hope see you all later.

Ted walks away.

Scene 2.



CARMEN LENDENMANN: Why you marry to such awful man?

PAMELLA TOBER: Today Ted is in perfect mood, we are lucky.

GEORGE STEWART: We all know that he is right. I can't sleep whole night.

MARK ROSSMANN: You snored loudly.

GEORGE STEWART: You see.

ARIETTA BARTOLINI: At what exactly we should pay attention here?

GEORGE STEWART: Mark didn't sleep and listened to me. Because he was afraid that it could be me.

MARK ROSSMANN: I just can't sleep.

KAMELIA GOUKER: And quietly sit in the room.

NICOLA PARSONS: When you could had other plans.

VIOLETTA ZEITNER: You still didn't notice updates in Mark schedule.

MARK ROSSMANN: My private life it's my private business, Violetta.

KAMELIA GOUKER: You are right, dear.

FIA WADDINGTON: We are here not for that.

URSULA HENTSCHENL: Teacher should lead whole group. Is it correct, Arietta?

ARIETTA BARTOLINI: It is correct. Shadows and light in painting...

Blackout.

ARIETTA BARTOLINI: For today you have worked not bad. When you left art supplies in the hotel, bus will wait to wine tasting.

URSULA HENTSCHENL: You didn't change a plan, did you?

ARIETTA BARTOLINI: I discussed all with police, Ursula. We could live usual life of workshop.

PAMELLA TOBER: Art stronger than death.

JODI DANIELS: In our story wine is stronger.

FIA WADDINGTON: We didn't know him. His family will have grief.

NICOLA PARSONS: And killer also accomplished plan.

CARMEN LENDENMANN: Yes, there are no doubts in murder. Accident was impossible.

JODI DANIELS: Last decision will have police.

GEORGE STEWART: For now they haven't suspects.

URSULA HENTSCHENL: Or just won't tell.

ARIETTA BARTOLINI: Because today we will have evening with wine, any homework.

PAMELLA TOBER: Tomorrow will be lesson about composition.

ARIETTA BARTOLINI: Yes, everything will be by plan.

JODI DANIELS: "If new information won't change everything."

FIA WADDINGTON: Which new information?

JODI DANIELS: They always talk this way in TV series.

GEORGE STEWART: And main witness suddenly will die. It's not worse role. At least you usually have line.

VIOLETTA ZEITNER: "I need to tell you something important."

GEORGE STEWART: Yes. And something happens with him. Usually it's end of role, if they don't plan to add your part in flashbacks or invent a ghost. But it's not common. Usually it's stupidity which left clue to police and lead to killer.

KAMELIA GOUKER: Inspiring, nothing to add.

Blackout.

Scene 3.

Hotel's restaurant.



STEVE BAKER: Osvaldo, we are such grateful.

OSVALDO CIRILLO: *Familia*. You know why I am here. You know my rules.

DAVID BERG: Don't play smart detective. You don't want to find next body.

OSVALDO CIRILLO: Correct, David. I listened to all yours ideas, but it's dangerous for you game. Why?

DAVID BERG: Because it's not a game. It's murder investigation, officer Cirillo.

BELINDA SAVINO: At least you will listen someone.

OSVALDO CIRILLO: Your girlfriend will be upset. Upset Italian woman is dangerous weapon, believe me.

STEVE BAKER: We will tell everyone that's for their security police officer will stay here.

LACREIA BAKER: Yes, you won't tell everyone that I asked Osvaldo for that.

OSVALDO CIRILLO: Good that all you have an alibi.

STEVE BAKER: Lacreia's idea to check wine.

LACREIA BAKER: I am wise woman.

DAVID BERG: You practically saved us.

BELINDA SAVINO: *Tutto è uno scherzo per voi.*

DAVID BERG: Not a joke, I am serious.

OSVALDO CIRILLO: Remember you should check everything.

STEVE BAKER: When will be possible order to search all rooms.

OSVALDO CIRILLO: I don't know. He was killed by his palette knife. We should search for something.

STEVE BAKER: Violetta.

OSVALDO CIRILLO: I heard that she suggested everyone to wait for accusation.

STEVE BAKER: You should talk with her at first place.

LACREIA BAKER: Steve, my brother know what to do. He is from Rome now, he doesn't need your advices.

OSVALDO CIRILLO: Thank you, Steve. What do you know about Violetta?

BELINDA SAVINO: *Divorziato?*

OSVALDO CIRILLO: *Bella?*

LACREIA BAKER: *Lo fa importante per voi?*

OSVALDO CIRILLO: *Sarà facile.*

STEVE BAKER: You should work, not find pleasures.

LACREIA BAKER: Said this to his previous *fidanzata*.

DAVID BERG: You could accompany them in visiting wine testing.

BELINDA SAVINO: You suspected Werners.

STEVE BAKER: About Werners, Osvaldo, they asked if they could took part in visit to vineyard.

LACREIA BAKER: You should go.

DAVID BERG: Wine should help in talks.

OSVALDO CIRILLO: I am still from police.

LACREIA BAKER: I will call to vineyard.

STEVE BAKER: To your precious Mark.

LACREIA BAKER: He is in Rome. But I will suggest which wine will help to talk. Or better we also go to wine tasting.

OSVALDO CIRILLO: *Donna pericolosa.*

Blackout.

Scene 4.

Hotel's lobby.

ARIETTA BARTOLINI: How they were during lunch?

STEVE BAKER: Quieter than should be.

ARIETTA BARTOLINI: They are scared.

LACREIA BAKER: Possibility to sit near killer is not best for mood.

ARIETTA BARTOLINI: I know, on workshop they returned to that topic. It's difficult to work in such way. He was complete stranger to everyone.

STEVE BAKER: You should agree.

ARIETTA BARTOLINI: I don't know. It will give more stress.

OSVALDO CIRILLO: Arietta it's not your wish.

ARIETTA BARTOLINI: I didn't think.

LACREIA BAKER: Police should be present.

OSVALDO CIRILLO: I, like police officer will join your trip. It won't be any undercover work. People should feel safe.

ARIETTA BARTOLINI: And if killer will continue to kill.

OSVALDO CIRILLO: I know what you want to hear.

ARIETTA BARTOLINI: Do you?

OSVALDO CIRILLO: That I will guarantee that something not happen. I can't. I don't know who to suspect. We try to make everything possible, but all will be safely when we find a killer. For now be attentive to everything and everyone.

ARIETTA BARTOLINI: What is your role?

OSVALDO CIRILLO: To be a scarecrow, be sure that killer won't work when police is near. That's all I could promise.

ARIETTA BARTOLINI: Not much.

OSVALDO CIRILLO: But honest.

ARIETTA BARTOLINI: You suggest that I have no choice.

STEVE BAKER: In soft and gentle tone.

LACREIA BAKER: Steve!

OSVALDO CIRILLO: Arietta, I asked for approve only to not sound rude and made orders.

ARIETTA BARTOLINI: Yes, officer Cirillo. It will be good idea which will inspire our participants for new results in art field.

OSVALDO CIRILLO: Thank you for cooperation.

ARIETTA BARTOLINI: Bus will be in two hours, don't be late.

OSVALDO CIRILLO: I won't. Thank you one more time.

Arietta exits.

Scene 5.

STEVE BAKER: Did you receive what you want?

OSVALDO CIRILLO: I received what I could.

STEVE BAKER: You received from us all information which we have about our guest. You searched Ronny's room.

OSVALDO CIRILLO: If it will be enough, we could close investigation.

LACREIA BAKER: *Perché l'ha fatto?*

OSVALDO CIRILLO: Lacreia, *calmati.*

STEVE BAKER: Who is she? What she did?

LACREIA BAKER: Sometimes you are such stupid.

STEVE BAKER: Me?

LACREIA BAKER: No – I. You. Osvaldo suspects Arietta it's clear and she is nervous.

OSVALDO CIRILLO: *Potrebbe essere tranquillo, mia cara.*

STEVE BAKER: To ask her be quiet it's waste your time.

LACREIA BAKER: You...

Scene 6.

Enters Ted.

TED TOBER: Steve, bus will be in a hour.

STEVE BAKER: Near this time.

TED TOBER: Good. My wife wants to draw I need walk on fresh air.

LACREIA BAKER: Don't forget to drink water, today is hot.

TED TOBER: Thank you, Lacreia.

STEVE BAKER: Have a nice afternoon.

Ted exits.

Scene 7.

OSVALDO CIRILLO: His room is sixteen?

STEVE BAKER: What?

LACREIA BAKER: *Sedici.*

OSVALDO CIRILLO: *Grazie.* If he will return, you should tell me and stop him till I will exit from his room.

STEVE BAKER: There stayed his wife, you should know.

OSVALDO CIRILLO: I know. I don't need a husband because of this.

Oswaldo exits.

Scene 8.

STEVE BAKER: I can't get.

LACREIA BAKER: Like usual.

STEVE BAKER: What's going on?

LACREIA BAKER: We work in hotel, one of our guests was murdered. Is this clear for you?

STEVE BAKER: What about Pamella?

LACREIA BAKER: What about her?

STEVE BAKER: Does Oswaldo suspects her?

LACREIA BAKER: I don't think so.

STEVE BAKER: Why?

LACREIA BAKER: He didn't want to meet her husband.

STEVE BAKER: No!

LACREIA BAKER: We talk about Osvaldo.

Blackout.

Scene 9.

Hotel's room №9.

ELOISA WERNER: Harald! What?

HARALD WERNER: Nothing.

ELOISA WERNER: Nothing? Why you look at me like that?

HARALD WERNER: To me, you could trust.

ELOISA WERNER: Trust in what?

HARALD WERNER: If you want to tell me something. No matter what, even if you think you could be judged because of this by others. I will listen to you, I won't tell anybody.

ELOISA WERNER: It's stupid.

HARALD WERNER: Eloisa, I just want that you know. In case...

ELOISA WERNER: No!

HARALD WERNER: What?

ELOISA WERNER: No! Yes! Are you suspecting that I killed Ronny?

HARALD WERNER: I didn't say that.

ELOISA WERNER: You think.

HARALD WERNER: I just want that you know about my support.

ELOISA WERNER: I didn't kill Ronny.

HARALD WERNER: Good. Such a relief. I believe you, Eloisa. Could you prove it to police?

ELOISA WERNER: Yes, to police I could prove everything. How you could have

doubts in me?

HARALD WERNER: You talked with him, when we walked to plein air workshop.

ELOISA WERNER: I did. You did.

HARALD WERNER: Just he is dead now.

ELOISA WERNER: Other people with whom I talk are alive.

HARALD WERNER: I just think, it's not good idea to visit vineyard. It's too dangerous.

ELOISA WERNER: Few minutes ago you suspected me.

HARALD WERNER: I just don't know what to think. It's your world which balancing.

ELOISA WERNER: Balancing. Maybe you could name me a forgery artist. But at every painting which I sold there is official mark "made in recognizable style of" and later name. Officially it reminds works of that artist.

HARALD WERNER: But idea that it's same author is not refused.

ELOISA WERNER: Could be. Because of this I receive such money.

HARALD WERNER: Eloisa, do you want that we visit this vineyard.

ELOISA WERNER: Yes. We are tourists after all. And were happily married couple.

HARALD WERNER: Still are.

ELOISA WERNER: You thought that I could kill. In such time.

HARALD WERNER: Everyone had bad days, Eloisa.

ELOISA WERNER: You never again will think that way about me.

HARALD WERNER: Never. I love you.

ELOISA WERNER: I know. You didn't run away when thought that I am murderer.

Blackout.

Scene 10.

Hotel's room №16.

Without knock enters Osvaldo. Pamela turns to him, surprised.

OSVALDO CIRILLO: I saw your husband went for a walk.

PAMELLA TOBER: Osvaldo!

OSVALDO CIRILLO: It shouldn't sound like that.

PAMELLA TOBER: What are you doing... Ronny!

OSVALDO CIRILLO: Lacreia asked.

PAMELLA TOBER: Family?

OSVALDO CIRILLO: *Si*.

PAMELLA TOBER: I thought you are in Rome.

OSVALDO CIRILLO: I am.

PAMELLA TOBER: But... Ronny was connected with art world.

OSVALDO CIRILLO: Nice to see you again.

PAMELLA TOBER: Come here, give me a hug. How is your injury?

OSVALDO CIRILLO: Which one?

PAMELLA TOBER: You never change.

OSVALDO CIRILLO: I know. Is it true about your husband?

PAMELLA TOBER: What's with him?

OSVALDO CIRILLO: That you are arguing.

PAMELLA TOBER: Other investigation.

OSVALDO CIRILLO: I thought so. Made distracting smoke. Is he still writing a book?

PAMELLA TOBER: Yes. He never will finish it.

OSVALDO CIRILLO: He writes articles weekly.

PAMELLA TOBER: It's not a book.

OSVALDO CIRILLO: Maybe you have real problems in marriage.

PAMELLA TOBER: Who hasn't?

OSVALDO CIRILLO: You still work.

PAMELLA TOBER: I have to.

OSVALDO CIRILLO: Money.

PAMELLA TOBER: Predictable. He is an expert, his name is valuable.

OSVALDO CIRILLO: But he didn't work like you.

PAMELLA TOBER: I am afraid so. But everything is fine.

OSVALDO CIRILLO: Fine can't be with "but".

PAMELLA TOBER: Is it linguistic verdict?

OSVALDO CIRILLO: You know why I am here.

PAMELLA TOBER: Ronny wasn't only an artist. Something else. Forgery?

OSVALDO CIRILLO: You want to find trace to forgery everywhere.

PAMELLA TOBER: I try. What?

OSVALDO CIRILLO: Ronny was a seller of art.

PAMELLA TOBER: Big fish could be new prominent artist.

OSVALDO CIRILLO: Pam, do you believe that someone start to work with housewife who finished two paintings?

PAMELLA TOBER: What did he do here? What he usually sold?

OSVALDO CIRILLO: Correct question. He bought collections of dead artist, sometimes with all belonging and with his art advisers...

PAMELLA TOBER: Made fuse.

OSVALDO CIRILLO: Exactly. Some money. Art market with new wave.

PAMELLA TOBER: Ronny Wood had money. Also Fia.

OSVALDO CIRILLO: Killer?

PAMELLA TOBER: I don't know. At first she is target.

OSVALDO CIRILLO: Why?

PAMELLA TOBER: Fia's aunt was an artist. They sold house. Ronny asked about other paintings.

OSVALDO CIRILLO: Did they discuss possible price?

PAMELLA TOBER: I have no idea. Could be.

OSVALDO CIRILLO: What you didn't like about her?

PAMELLA TOBER: Fia.

OSVALDO CIRILLO: Yes.

PAMELLA TOBER: She told not whole truth.

OSVALDO CIRILLO: About?

PAMELLA TOBER: Her paintings are really awful.

OSVALDO CIRILLO: You noticed talent.

PAMELLA TOBER: I noticed how she mixed colours.

OSVALDO CIRILLO: With knowledge.

PAMELLA TOBER: It's not mess without target.

OSVALDO CIRILLO: It's usual process.

PAMELLA TOBER: Yes. But her hand. It's like first time.

OSVALDO CIRILLO: Again like in cheap novel left-handed suspect.

PAMELLA TOBER: No. She is right-handed... Osvaldo, you know you are a genius.

OSVALDO CIRILLO: I am sure. What about?

PAMELLA TOBER: Look at my drawing.

OSVALDO CIRILLO: Not bad. I saw few in gallery.

PAMELLA TOBER: You think so, sweet.

OSVALDO CIRILLO: I even bought few of them.

PAMELLA TOBER: Osvaldo!

OSVALDO CIRILLO: I really liked it.

PAMELLA TOBER: We stay with that version. Look what I will do now.

Pamela starts to mix colours and draws with left hand.

OSVALDO CIRILLO: Awfull, what does it prove?

PAMELLA TOBER: Fia could be left-handed artist and when she works with her right hand...

OSVALDO CIRILLO: It will look like amator's work.

PAMELLA TOBER: And they invented that with her sister.

OSVALDO CIRILLO: Why not? Who else?

PAMELLA TOBER: About Arietta you thought yourself.

OSVALDO CIRILLO: Yes, she had access to all documents. Next.

PAMELLA TOBER: Eloisa and Harald Werner.

OSVALDO CIRILLO: Honeymoon room.

PAMELLA TOBER: They tried to enter in our room.

OSVALDO CIRILLO: Something was missed. Steve didn't tell about guest's complaints.

PAMELLA TOBER: As far as I know, not. But Ronny.

OSVALDO CIRILLO: They could find not necessary or steal necessary item.

PAMELLA TOBER: Yes.

OSVALDO CIRILLO: Who else?

PAMELLA TOBER: You know.

OSVALDO CIRILLO: Steve. Yes it was the reason why Lacreia invited me from Rome.

PAMELLA TOBER: Police didn't like...

OSVALDO CIRILLO: That he was walking alone during time of murder. To calm himself after argument.

PAMELLA TOBER: It sounds bad.

OSVALDO CIRILLO: It is.

PAMELLA TOBER: Lacreia wants that you checked him.

OSVALDO CIRILLO: Better to prove to her that he is innocent. If it was murder of Kamelia...

PAMELLA TOBER: Lacreia is the first suspect, Steve also. Kamelia has new interest.

OSVALDO CIRILLO: Who?

PAMELLA TOBER: Mark. He is art therapy teacher. Exactly...

OSVALDO CIRILLO: You think it's good advice from art therapy point of view to kill someone with palette knife...

PAMELLA TOBER: Don't see all in dark. Kamelia's room is ten. Ronny's was eleven.

OSVALDO CIRILLO: He could hear something.

PAMELLA TOBER: Or they.

OSVALDO CIRILLO: Will you visit vineyard?

PAMELLA TOBER: Yes, Ted could return any minute.

OSVALDO CIRILLO: We didn't do something bad.

PAMELLA TOBER: You think to suspect everyone in murder is something good.

OSVALDO CIRILLO: Doubtful idea.

PAMELLA TOBER: See you in vineyard.

OSVALDO CIRILLO: How do you know that I will join you?

PAMELLA TOBER: You will have a chance to talk with drunk witnesses.

OSVALDO CIRILLO: Do you miss work with our team?

PAMELLA TOBER: A bit.

OSVALDO CIRILLO: Nice to hear that.

Oswaldo exits.

Blackout.

Scene 11.

Hotel's room №7.

CARMEN LENDENMANN: You still suggest not to cooperate with police.

VIOLETTA ZEITNER: I didn't suggest that, Carmen. I wanted that they have reason for search.

CARMEN LENDENMANN: They haven't proper suspect.

VIOLETTA ZEITNER: If not count each of us.

CARMEN LENDENMANN: Why someone should kill him?

VIOLETTA ZEITNER: Yes. Palette knife. We both saw body.

CARMEN LENDENMANN: Like everyone.

VIOLETTA ZEITNER: You know what about I am talking.

CARMEN LENDENMANN: Yes. It could be accident luck or professional try.

VIOLETTA ZEITNER: Too many blood.

CARMEN LENDENMANN: I know. We didn't examine him correctly.

VIOLETTA ZEITNER: Could be one attempt or many.

CARMEN LENDENMANN: Why he didn't scream if many?

VIOLETTA ZEITNER: Maybe because at once failed and his face was in the grass.

CARMEN LENDENMANN: In your mind you already solve a crime.

VIOLETTA ZEITNER: First, I work with divorce process. I studied everything. Second, I was as assistant on eight courts connected with murder. I don't see a motive.

CARMEN LENDENMANN: Where to find it?

VIOLETTA ZEITNER: Usually in past, connections of victim.

CARMEN LENDENMANN: What about serial killer?

VIOLETTA ZEITNER: Don't jog at night in dark park in headphones. Behaviour or something of that kind.

CARMEN LENDENMANN: Problem that we didn't know him.

VIOLETTA ZEITNER: Or killer spotted unique opportunity.

CARMEN LENDENMANN: Ronny could recognize someone.

VIOLETTA ZEITNER: Here we return back to past of our victim. It's no use. Police will solve it.

CARMEN LENDENMANN: Don't you want to know a truth?

VIOLETTA ZEITNER: Usually I want to won a case.

CARMEN LENDENMANN: Cynical. I don't believe you.

VIOLETTA ZEITNER: Fine. Here I made map who was where when murder possibly happened.

CARMEN LENDENMANN: Thank God. Here is my map.

VIOLETTA ZEITNER: Let's compare them.

Blackout.

Scene 12.

Hotel's room №10.

URSULA HENTSCHENL: I am so happy that you agreed to listen to me.

KAMELIA GOUKER: First question. Is Jodi really search all the time of inspiration?

URSULA HENTSCHENL: I don't know. Before Ronny's death she speak all the time about inner voice, find your path.

KAMELIA GOUKER: And after Ronny's death?

URSULA HENTSCHENL: About reincarnations and that's possible to talk with dead.

KAMELIA GOUKER: I thought she bothered only me about changing colours of my chakras.

URSULA HENTSCHENL: Aura.

KAMELIA GOUKER: What aura?

URSULA HENTSCHENL: Aura change colours, she already explained me that.

KAMELIA GOUKER: Good. I mean, move on.

URSULA HENTSCHENL: You read my start up project.

KAMELIA GOUKER: Yes. You need money.

URSULA HENTSCHENL: Investor to start own art school.

KAMELIA GOUKER: Because of this you are here.

URSULA HENTSCHENL: To understand how it works.

KAMELIA GOUKER: Undercover.

URSULA HENTSCHENL: I could keep my dreams and future plans to myself.

KAMELIA GOUKER: Confess only to investors. By the way, did you seek money from Ronny.

URSULA HENTSCHENL: Why you interested?

KAMELIA GOUKER: He was wealthy.

URSULA HENTSCHENL: No.

KAMELIA GOUKER: He could refused your plans.

URSULA HENTSCHENL: I didn't ask him.

KAMELIA GOUKER: And you could be furious.

URSULA HENTSCHENL: And kill him. I see what are your questions about. No, I didn't kill him.

KAMELIA GOUKER: Always good to know more about your potential place of investment.

URSULA HENTSCHENL: You could ask. But you...

KAMELIA GOUKER: What about me?

URSULA HENTSCHENL: Ronny could be too curious. His room is near yours.

KAMELIA GOUKER: I and Mark are free.

URSULA HENTSCHENL: And Steve?

KAMELIA GOUKER: Steve? What do you suggest?

URSULA HENTSCHENL: That he has keys of all rooms.

KAMELIA GOUKER: Steve wasn't there.

URSULA HENTSCHENL: Maybe Ronny had other version.

KAMELIA GOUKER: It's impossible to talk about investment if you...

URSULA HENTSCHENL: Think why police is in the hotel. Maybe it was Steve? Man tried to protect his marriage. He just couldn't stop himself.

KAMELIA GOUKER: Steve couldn't.

URSULA HENTSCHENL: Do you have proves to police?

KAMELIA GOUKER: Get out!

URSULA HENTSCHENL: You should compare your time line with Steve's.

KAMELIA GOUKER: Door is over there.

URSULA HENTSCHENL: Or you could discuss what to do with Lacreia.

KAMELIA GOUKER: What?

URSULA HENTSCHENL: If you wish to give me money, you know where to find me.

KAMELIA GOUKER: Are you blackmailing me?

URSULA HENTSCHENL: I propose good investment project. Have a nice day.

KAMELIA GOUKER: I will tell to police.

URSULA HENTSCHENL: Colour of your aura gave me the clue – you won't tell police.

KAMELIA GOUKER: You'll see.

Ursula exits.

Blackout.

Scene 13.

Hotel's room № 4.



MARK ROSSMANN: George, you still want to play in detective.

GEORGE STEWART: Try to solve a murder.

MARK ROSSMANN: What do you think?

GEORGE STEWART: It's impossible and possible at the same time.

MARK ROSSMANN: What is impossible?

GEORGE STEWART: Everyone saw everyone.

MARK ROSSMANN: At the same time all were busy with their own work.

GEORGE STEWART: Ronny had umbrella.

MARK ROSSMANN: But when Arietta found him he was on earth.

GEORGE STEWART: Yes, but easel was on place with umbrella and his work.

MARK ROSSMANN: He could fell earlier.

GEORGE STEWART: He didn't scream.

MARK ROSSMANN: Face on the grass.

GEORGE STEWART: I noticed. But it's dangerous, you know.

MARK ROSSMANN: Someone could notice something. People all the time turn their heads.

GEORGE STEWART: I thought the same.

MARK ROSSMANN: Do you mean that someone could see something...

GEORGE STEWART: Or someone.

MARK ROSSMANN: Witness always is in danger.

GEORGE STEWART: Yes. But also could want to blackmail. It's common in literature.

MARK ROSSMANN: Good idea. Also police officer is here.

GEORGE STEWART: For safety of participants. Unbelievable. They still haven't a clue.

MARK ROSSMANN: Or have, but want to find more proves.

GEORGE STEWART: You could be right.

MARK ROSSMANN: We need to follow that police officer and learn with whom he will talk more.

GEORGE STEWART: Good idea.

MARK ROSSMANN: All this are risks of plein air.

GEORGE STEWART: Had you such terrible stories in previous workshops?

MARK ROSSMANN: Accident. Once was accident. Winter plein air. Was too cold.

GEORGE STEWART: What happened to that person?

MARK ROSSMANN: Snow under him... After two days they found him. He wanted to had wider view at fjord.

GEORGE STEWART: Once I also tried winter art workshop. Was too cold.

MARK ROSSMANN: You can't draw at first. It comes with experience.

GEORGE STEWART: I get drunk, because didn't want to freeze. Next day I found in that retreat had sauna. I could guarantee – sauna is not best place to work with watercolour.

MARK ROSSMANN: You have wild imagination.

GEORGE STEWART: It was busy days. I made sketches of human bodies there.

MARK ROSSMANN: Women's body.

GEORGE STEWART: They just were more patient in posing.

MARK ROSSMANN: And paper was destroyed till end of session.

GEORGE STEWART: Because of this I spend free time to repeat sketches. Since that trip I felt whole benefits to be an artist.

MARK ROSSMANN: Each person finds personal motivation.

Blackout.

Scene 14.

Hotel's room № 14.

FIA WADDINGTON: Don't you think it could be better if today won't be trip?

NICOLA PARSONS: In memory of Ronny.

JODI DANIELS: Because of him I came to talk to you.

FIA WADDINGTON: What about? Did we see something?

NICOLA PARSONS: Police asked lot of questions. One police officer will be here. Hope he is not old and ugly.

JODI DANIELS: After Mark changed his mind you still search for opportunity.

NICOLA PARSONS: Like told my husband before divorce... "It helps me to see wider skyline."

JODI DANIELS: Please, could we return to Ronny.

FIA WADDINGTON: Do you want to play in investigation?

NICOLA PARSONS: It's probably won't have results.

JODI DANIELS: I will do what is proper way to learn the truth.

FIA WADDINGTON: Which is?

JODI DANIELS: Ask Ronny!

FIA WADDINGTON: Ronny Wood?

NICOLA PARSONS: Jodi, it doesn't cause any problems that he is dead.

JODI DANIELS: I searched on-line, there are special rituals.

FIA WADDINGTON: Why you think about that?

JODI DANIELS: Tell me, Fia. Idea who could be a killer didn't cross your mind.

FIA WADDINGTON: It's work of police.

NICOLA PARSONS: Definitely I thought about that. But this was just common thoughts.

JODI DANIELS: Who do you suspect?

NICOLA PARSONS: I?

FIA WADDINGTON: If you started, please finish.

NICOLA PARSONS: Fia, don't look at me like that. I didn't suspect you.

JODI DANIELS: Who else?

NICOLA PARSONS: Person who wasn't worked with own painting.

JODI DANIELS: Do you mean this couple with anniversary?

FIA WADDINGTON: No. They. Perhaps.

NICOLA PARSONS: We were on our places, with our paintings.

FIA WADDINGTON: And?

NICOLA PARSONS: Who found the body? Who could know more about everyone? Who could move from one artist to other?

FIA WADDINGTON: Arietta.

NICOLA PARSONS: This is my suggestion.

JODI DANIELS: Not bad, but we could ask Ronny.

FIA WADDINGTON: You want to speak with ghost.

NICOLA PARSONS: How you will make it?

JODI DANIELS: Nicola, I just need some stuff which belonged to him.

FIA WADDINGTON: Where you could find it?

JODI DANIELS: In his room.

NICOLA PARSONS: Wasn't it forbidden by police?

JODI DANIELS: It was.

FIA WADDINGTON: They took away all his belongings.

JODI DANIELS: No. They left everything on place. Lacreia complained about that to Steve.

FIA WADDINGTON: Why not?

NICOLA PARSONS: Will you came to that room? Did you do this in your life?

FIA WADDINGTON: Since beginning of this trip I made a lot what never done in my life.

NICOLA PARSONS: Fine. I will help you. I never communicated with ghosts.

JODI DANIELS: Hope, Ronny will be talkative.

Blackout.

Scene 15.

Hotel's room № 5.

ARIETTA BARTOLINI: I told you, I will be quiet. It wasn't necessary to came to my room.

ELOISA WERNER: I came only to check when bus to vineyard will be.

ARIETTA BARTOLINI: On time.

ELOISA WERNER: I don't understand, why you so scary that I should be not happy that you saw me in Ronny's room.

ARIETTA BARTOLINI: Your husband.

ELOISA WERNER: Harald? It was his idea that I will check some works which could

propose Ronny. He was also seller of art. You know that, didn't you.

ARIETTA BARTOLINI: Yes, it's usual.

ELOISA WERNER: It won't be any harm, if everyone will learn that I was there. If only?

ARIETTA BARTOLINI: What?

ELOISA WERNER: You pretend.

ARIETTA BARTOLINI: I? What for or about?

ELOISA WERNER: You pretended that you will keep my secret that I was in his room for other reason.

ARIETTA BARTOLINI: I don't understand what you suggest.

ELOISA WERNER: For you is important that I will be quite. It's you who didn't suppose to be in Ronny's room.

ARIETTA BARTOLINI: It's ridiculous.

ELOISA WERNER: He was art seller. Did you help him to buy everything cheap?

ARIETTA BARTOLINI: I won't listen to your ideas.

Scene 16.

Door opens, enters Osvaldo.

OSVALDO CIRILLO: Bus is here, Arietta, you didn't hear.

ELOISA WERNER: I will tell my husband that's time.

ARIETTA BARTOLINI: Yes. I will gather everyone.

OSVALDO CIRILLO: Is everything all right?

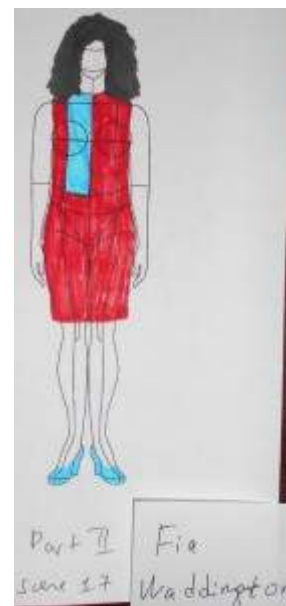
ELOISA WERNER: Everything is perfect, police officer.

ARIETTA BARTOLINI: Yes, all is fine.

Blackout.

Scene 17.

Vineyard.







ARIETTA BARTOLINI: Tonight you will have different evening.

STEVE BAKER: Darling, Lacrea, I am so happy that we managed to enjoy this evening with our guest.

LACREIA BAKER: *Comportarsi*. Behave.

PAMELLA TOBER: Such a lovely vineyard. Don't you think, Ted?

TED TOBER: I can't agree with you dear, my glass is still empty.

GEORGE STEWART: Ted, you are absolutely right.

HARALD WERNER: Wine here is perfect, you could believe me.

ELOISA WERNER: At our wedding wine was from here.

STEVE BAKER: Lacreia have good... professional relationships with owner of that wine yard.

ARIETTA BARTOLINI: And now I will give a word to Quirino Moretti, today he is our guide to wines.

QUIRINO MORETTI: *Benvenuto al nostro vigneto. Vi dirò storie di ogni vite, che potrete gustare. Ma i migliori risultati di questa sera dovrebbe essere che ti piace vite, non storie su di esso.* Welcome to our vineyard. I will tell you stories about every wine which you will taste. But best results from this evening should be that you like wine, not stories about it.

MARK ROSSMANN: Could we start to open bottles?

QUIRINO MORETTI: *Si.*

Blackout.

All walk on stage, take bottles with wine, pour glasse, talk a lot.

JODI DANIELS: You really liked that place, if choose to return to it.

ELOISA WERNER: Our wedding was here.

NICOLA PARSONS: But you didn't met here.

ELOISA WERNER: No. When we saw this views...

VIOLETTA ZEITNER: They were created to be painted.

QUIRINO MORETTI: Are you still paint?

ELOISA WERNER: Me?

QUIRINO MORETTI: *Scusi.* I am sorry, you remind me of other pair which were here last year. Bride was painter.

ELOISA WERNER: I don't think that it was me.

QUIRINO MORETTI: Sorry once more. I will ask other if they need something.

ELOISA WERNER: I should find Harald. Hope he won't drink too much.

JODI DANIELS: Sure.

NICOLA PARSONS: She didn't drink much. Violetta, you saw, how nervous was Eloisa.

VIOLETTA ZEITNER: Yes, she was. Could be other reason for it?

NICOLA PARSONS: Owner mixed her up with someone else.

JODI DANIELS: Or signor Moretti really remember this couple.

NICOLA PARSONS: And she keeps in secret that could draw. It's ridiculous.

VIOLETTA ZEITNER: After Ronny's death it's not ludicrous.

JODI DANIELS: It's suspicious.

Blackout.

TED TOBER: Do you think that presence of police is still necessary?

OSVALDO CIRILLO: Murder happened. It's our duty.

CARMEN LENDENMANN: It's too late. You agree, murder already took place.

URSULA HENTSCHENL: If only...

KAMELIA GOUKER: What?

URSULA HENTSCHENL: Police knew more.

OSVALDO CIRILLO: Investigation is still in work. Any results for now.

TED TOBER: Or you could tell nothing.

CARMEN LENDENMANN: Police suspects that could be other murder or attempt.

OSVALDO CIRILLO: More wine anyone?

Blackout.

ARIETTA BARTOLINI: Wine should help to forget.

GEORGE STEWART: You didn't want to remember.

ARIETTA BARTOLINI: It's my first master class as teacher.

PAMELLA TOBER: Unforgettable experience.

ARIETTA BARTOLINI: Not with advertisement which I wished.

STEVE BAKER: All will pass. When we opened hotel with Lacreia it wasn't such

good.

LACREIA BAKER: We have problems with the roof after thunderstorm.

STEVE BAKER: We could used only one floor. At the end we closed hotel for repair.

PAMELLA TOBER: I heard this time you also open after repair.

LACREIA BAKER: No, this time we changed design to have more creative environment.

STEVE BAKER: Few artists stayed under our roof. We thought it was interesting.

ARIETTA BARTOLINI: Views are amazing. For artists who couldn't afford Florence.

PAMELLA TOBER: I could stay here longer, I like this place.

LACREIA BAKER: If you wish I could ask about houses in nearest village.

PAMELLA TOBER: For now it's not that kind of dream which I could afford.

ARIETTA BARTOLINI: Ted is against it.

PAMELLA TOBER: I don't know. I just never told him about that.

GEORGE STEWART: Wine found way to our dreams.

PAMELLA TOBER: Why not?

Blackout.

HARALD WERNER: Why you are so quiet tonight?

FIA WADDINGTON: You are first who noticed my quietness.

HARALD WERNER: Fia, you were raised in big family.

FIA WADDINGTON: Is it such noticeable.

MARK ROSSMANN: Fia, be aware of such dangerous man.

HARALD WERNER: You think I am dangerous. I just wanted to talk.

MARK ROSSMANN: We, people connected with art are different. You can't understand this.

HARALD WERNER: Why? Eloisa is good painter.

FIA WADDINGTON: Really? We haven't an idea.

HARALD WERNER: I need to find El. Sorry.

MARK ROSSMANN: Don't you think it's strange.

FIA WADDINGTON: What?

MARK ROSSMANN: Everyone now could paint.

FIA WADDINGTON: People find way and time to creativity.

Blackout.

ELOISA WERNER: Everyone already know that I could draw.

HARALD WERNER: What you we will do now?

ELOISA WERNER: I won't run away.

HARALD WERNER: What you will do instead of it?

ELOISA WERNER: If Arietta didn't mind, I will join the group.

HARALD WERNER: Isn't it dangerous for your mission?

ELOISA WERNER: For now I haven't other solution.

HARALD WERNER: Fine, it will be that way.

Blackout.

OSVALDO CIRILLO: Any new ideas?

PAMELLA TOBER: Some new suspects?

OSVALDO CIRILLO: Eloisa is painter.

PAMELLA TOBER: Like everyone else.

OSVALDO CIRILLO: I think we need spend somewhere quiet time and discuss everything.

PAMELLA TOBER: Board with suspects. Coffee at four o'clock in the morning.

OSVALDO CIRILLO: I am glad that you missed this.

TED TOBER: Dear. You are here? Officer more questions?

OSVALDO CIRILLO: My subjects to conversation not only connected with investigation.

PAMELLA TOBER: Osvaldo just...

TED TOBER: Osvaldo. Officer Cirillo have a nice evening.

OSVALDO CIRILLO: To you also.

PAMELLA TOBER: It wasn't polite.

TED TOBER: But effective. He walked away.

Blackout.

MARK ROSSMANN: Number of your room stays the same.

KAMELIA GOUKER: Mark, your hunting hadn't expected results?

MARK ROSSMANN: I just want to discuss with you who could be our main suspect.

KAMELIA GOUKER: You don't suspect me.

MARK ROSSMANN: No. But I with pleasure will give enough attention to all your ideas.

KAMELIA GOUKER: To all.

MARK ROSSMANN: Promise.

Blackout.

URSULA HENTSCHENL: What do you think about our gathering?

GEORGE STEWART: Wine isn't good.

URSULA HENTSCHENL: I mean about who will want to join Arietta's workshop when one of participant was murdered.

GEORGE STEWART: People who like ghosts?

CARMEN LENDENMANN: George you always such colourful see life.

GEORGE STEWART: Do my best.

Blackout.

QUIRINO MORETTI: *Attenzione! Attention! Tutti attenzione!* Everyone, attention. *Si prega di andare a giardino e vedere il nostro fuochi d'artificio!* Please, go at garden and see our firework!

Everyone slowly go away.

Blackout.

Scene 18.

Hotel's lobby.

STEVE BAKER: Everyone went to sleep?

BELINDA SAVINO: I made last trip to kitchen for today.

DAVID BERG: More and more wine.

STEVE BAKER: We will put it in final payment.

LACREIA BAKER: You were right. Artists are good idea.

STEVE BAKER: I told you.

LACREIA BAKER: You could go to sleep.

DAVID BERG: Thank you, *signora*.

BELINDA SAVINO: *Buonna notte*.

David and Belinda exit.

Scene 19.

Enter Jodi and Arietta.

STEVE BAKER: Ladies, can I help you?

ARIETTA BARTOLINI: We can't find Ursula.

LACREIA BAKER: What?

ARIETTA BARTOLINI: We thought she was with everyone.

JODI DANIELS: She didn't come to room.

STEVE BAKER: You didn't count all participants.

ARIETTA BARTOLINI: We are not in kindergarten.

JODI DANIELS: She was in vineyard.

STEVE BAKER: We all were there.

LACREIA BAKER: Arietta, did you phoned to her.

ARIETTA BARTOLINI: How many times?

JODI DANIELS: Where is police officer? Is he still here?

STEVE BAKER: Osvaldo? Officer Cirillo?

LACREIA BAKER: *Otto*. Room number eight. Are you sure that we need to call the police?

JODI DANIELS: And what you suggest to do when person is missing?

STEVE BAKER: Come with me.

Steve, Jodi and Arietta exit.

Blackout.

Scene 20.

Hotel's room №8.

OSVALDO CIRILLO: One more time, you did what you could. Quirino will start search operation. In morning police will start to search lake, but it's far away.

JODI DANIELS: Oh my God!

OSVALDO CIRILLO: We need to check all possibilities, I am so sorry.

ARIETTA BARTOLINI: We will have next workshop near the lake.

STEVE BAKER: If it will be possible.

OSVALDO CIRILLO: In which relationships was Ursula with murdered Mr Wood?

ARIETTA BARTOLINI: You think it could be connected.

OSVALDO CIRILLO: I ask questions. That's part of my job.

STEVE BAKER: Now I think you could return to your rooms.

ARIETTA BARTOLINI: If will be some news...

OSVALDO CIRILLO: Yes. Thanks for cooperation.

Arietta and Jodi exit.

Scene 21.

STEVE BAKER: Why you wanted to get rid of them?

OSVALDO CIRILLO: Quirino find Ursula.

STEVE BAKER: Is she?

OSVALDO CIRILLO: Drunk. Absolutely. They moved her into house.

STEVE BAKER: Why you didn't...

OSVALDO CIRILLO: Tell them?

STEVE BAKER: Yes.

OSVALDO CIRILLO: Maybe it will bring change of position.

STEVE BAKER: Of what.

OSVALDO CIRILLO: Everyone is too calm after Ronny's death. Why?

STEVE BAKER: They are not guilty.

OSVALDO CIRILLO: Or wait for something.

STEVE BAKER: You wait for something.

OSVALDO CIRILLO: You don't want to know what?

STEVE BAKER: Police investigation. Something like that.

OSVALDO CIRILLO: Yes. We prepared trap and wait.

STEVE BAKER: Good luck.

Steve exits.

Scene 22.

Quiet knock.

Enters Pamella.

OSVALDO CIRILLO: I was sure you won't come.

PAMELLA TOBER: Tonight you are such popular.

OSVALDO CIRILLO: Only tonight?

PAMELLA TOBER: I thought they will never leave.

OSVALDO CIRILLO: You husband is asleep.

PAMELLA TOBER: And snoring. Too much wine.

OSVALDO CIRILLO: I have what you need. Coffee.

PAMELLA TOBER: You made it.

OSVALDO CIRILLO: I trust to no one in this process.

PAMELLA TOBER: Even to Lacreia?

OSVALDO CIRILLO: It's my coffee. When I am on charge.

PAMELLA TOBER: Coffee is yours. What you find out about Eloisa?

OSVALDO CIRILLO: All is in computer.

PAMELLA TOBER: And camera?

OSVALDO CIRILLO: We have second stream. First hand signal have boys near hotel.

PAMELLA TOBER: What they could search?

OSVALDO CIRILLO: I think the same as we.

PAMELLA TOBER: Possible connection with victim. You are here. Ursula is safe.

OSVALDO CIRILLO: Did Jodi ask everyone?

PAMELLA TOBER: Yes. She came to us. Ted even didn't wake up.

OSVALDO CIRILLO: She is drunk. Now she is in house near wineryard.

PAMELLA TOBER: But you didn't give that information to Arietta.

OSVALDO CIRILLO: Police is busy with missing person...

PAMELLA TOBER: No one cares about Ronny's room. Oh no. Why they?

OSVALDO CIRILLO: Maybe make video better?

PAMELLA TOBER: Fia and Jodi.

OSVALDO CIRILLO: What connects them?

PAMELLA TOBER: We could find out.

Blackout.

Scene 23.

Hotel's room № 11.

FIA WADDINGTON: It was necessary to switch on light?

JODI DANIELS: How you want to find something?

FIA WADDINGTON: What are we searching?

JODI DANIELS: Some personal piece.

FIA WADDINGTON: I thought you wanted to find a murder.

JODI DANIELS: You think you could find clues.

FIA WADDINGTON: We could try.

JODI DANIELS: Fine. At first computer.

FIA WADDINGTON: Police took it away.

JODI DANIELS: Bad. Papers?

FIA WADDINGTON: Art diaries. They are boring.

JODI DANIELS: I check them. You will find something bigger.

Women search. Jodi takes an envelope.

JODI DANIELS: Maybe you will want to keep it.

FIA WADDINGTON: Why?

JODI DANIELS: It's your letter to Ronny Wood.

FIA WADDINGTON: It's not what you think.

JODI DANIELS: Motive for murder?

FIA WADDINGTON: He wanted to buy works of aunt.

JODI DANIELS: And in front of everyone you played like never met him before.

FIA WADDINGTON: It wasn't lie. We met here. But we know about each other.

JODI DANIELS: You hear, that doesn't sound good.

FIA WADDINGTON: If you wish you could go to police.

JODI DANIELS: Ursula said the same, because of this she is missing now.

FIA WADDINGTON: I didn't harm anyone.

JODI DANIELS: Ronny gave not enough money.

FIA WADDINGTON: Not enough? It was robbery.

JODI DANIELS: You will do what you want. I will continue ritual, I have what I need.
You could stay and search for other clues.

FIA WADDINGTON: Jodi.

Jodi exit.

Scene 24.

Enters Kamelia.

KAMELIA GOUKER: Are you absolutely crazy?

FIA WADDINGTON: I just.

KAMELIA GOUKER: You are loud like elephants.

FIA WADDINGTON: We tried...

KAMELIA GOUKER: Searching room of killed person.

FIA WADDINGTON: It's not how it looks.

KAMELIA GOUKER: I don't care.

FIA WADDINGTON: What do you want?

KAMELIA GOUKER: I am also interested in art.

FIA WADDINGTON: Yes.

KAMELIA GOUKER: Please, in my room. Not here.

Blackout.

Scene 25.

Hotel's room №8.

PAMELLA TOBER: We didn't wait for that.

OSVALDO CIRILLO: No.

PAMELLA TOBER: In others room you haven't video.

OSVALDO CIRILLO: Again no.

PAMELLA TOBER: I don't ask about next ideas.

OSVALDO CIRILLO: I have.

PAMELLA TOBER: I know. Now officer, stay here.

OSVALDO CIRILLO: What are you planning?

PAMELLA TOBER: To join Jodi in her experiment with talking to ghost.

OSVALDO CIRILLO: Is it necessary?

PAMELLA TOBER: Are you sure that no one wish her harm?

OSVALDO CIRILLO: You haven't permission to keep a gun. It's not such level of work.

PAMELLA TOBER: I know. One man of yours will follow us. It will be enough.

OSVALDO CIRILLO: Hope you could catch her.

PAMELLA TOBER: Doubts that I convince her.

OSVALDO CIRILLO: Any. Good luck, Pam.

Pamela exits.

Blackout.

Scene 26.

Door opens wide.

Enters Ted.

OSVALDO CIRILLO: Ted, you woke up.

TED TOBER: I won't be a stupid husband.

OSVALDO CIRILLO: I and Pam.

TED TOBER: I know.

Ted beats Osvaldo in the face and exits.

Blackout.

Scene 27.

Morning.

Oswaldo is with ice on the face.

Pamella is angry.

Ted drinks coffee.

TED TOBER: Coffee, Pam.

PAMELLA TOBER: Coffee?

TED TOBER: Oswaldo is not angry.

OSVALDO CIRILLO: I could behave the same on his place.

PAMELLA TOBER: I understand jealousy. But because of you I didn't make my work.

Where is Jodi?

TED TOBER: They will find her.

PAMELLA TOBER: Alive?

OSVALDO CIRILLO: We are not sure.

PAMELLA TOBER: Did you hear that? You know what told Anthonio.

TED TOBER: Who?

OSVALDO CIRILLO: Our officer.

PAMELLA TOBER: Pam, you husband will kill Oswaldo. Do something!

TED TOBER: It wasn't such a big deal. You could be proud of me.

OSVALDO CIRILLO: Yes.

PAMELLA TOBER: Of what?

TED TOBER: That I tried to fight for my woman?

PAMELLA TOBER: You stayed at the other side of the door and waited when I will

walk away.

TED TOBER: I wasn't ready to see what my imagination pictured to me.

OSVALDO CIRILLO: His feelings...

PAMELLA TOBER: I told you that worked in Italy.

TED TOBER: It's different.

OSVALDO CIRILLO: We can't open all secrets of our work.

PAMELLA TOBER: I choose that forgery case to help you finish this book. You could publish it and make a profit.

TED TOBER: Why women such nervous about money?

OSVALDO CIRILLO: Because they are safer when have money.

TED TOBER: I have good trust fund after father. Don't worry.

PAMELLA TOBER: What? When you plan to told me?

TED TOBER: I just wanted that our relationships won't be about money.

OSVALDO CIRILLO: They aren't about trust.

PAMELLA TOBER: I now even haven't words for you. We will talk later. Osvaldo, go with me.

TED TOBER: And I?

OSVALDO CIRILLO: Where?

PAMELLA TOBER: Money. Our sweet couple.

OSVALDO CIRILLO: Have a taxi to the town.

PAMELLA TOBER: Quick.

OSVALDO CIRILLO: All roads will be open to us.

TED TOBER: And I?

PAMELLA TOBER: Invent something else to make me happy.

Pamela and Osvalso exit.

Blackout.

Scene 28.

Hotel's room №10.

STEVE BAKER: Are you sure? You like art.

KAMELIA GOUKER: I know. But it wasn't my best idea ever.

STEVE BAKER: Lacreia is calm for now.

KAMELIA GOUKER: She is?

STEVE BAKER: Yes.

KAMELIA GOUKER: Good for her. I am not.

STEVE BAKER: What you are not?

KAMELIA GOUKER: For me it's difficult to be above one roof with you and don't remember everything.

STEVE BAKER: Kamelia, please. Lacreia told me about your new flame relationships with Mark.

KAMELIA GOUKER: You didn't ask yourself with whom I spend time for a long time. You wanted that I will sound like main hero from romantic film, didn't you?

STEVE BAKER: Kamelia, stop.

KAMELIA GOUKER: I don't ask for night. Goodbye kiss.

STEVE BAKER: I remember how all our goodbyes were ended.

KAMELIA GOUKER: Please, ask from police officer that I will leave.

STEVE BAKER: It was murder.

KAMELIA GOUKER: Who cares who killed this annoying man?

STEVE BAKER: He wasn't such bad. Kamelia. Kamelia? Kamelia!

KAMELIA GOUKER: What?

STEVE BAKER: You know Ronny before this.

KAMELIA GOUKER: Don't look at me like that. I met him once. Or twice.

STEVE BAKER: Why?

KAMELIA GOUKER: I was quiet. What for? He tried to sell art with doubtful origin.

STEVE BAKER: And you.

KAMELIA GOUKER: My agent checked everything. We don't work with such art dialers.

STEVE BAKER: You need to talk to police or I will tell everything.

KAMELIA GOUKER: Steve.

STEVE BAKER: I am not joking.

Steve exits.

Blackout.

Scene 29.

Hotel's room № 4.

MARK ROSSMANN: George, did you ever have a feeling that woman used you?

GEORGE STEWART: Mark, hundred of times.

MARK ROSSMANN: And what was in reality.

GEORGE STEWART: I checked what benefits she could have from me.

MARK ROSSMANN: Which was results?

GEORGE STEWART: Nothing.

MARK ROSSMANN: What nothing?

GEORGE STEWART: I couldn't give benefits to woman. I prefer independent women, they didn't need my support. So, it was only me what they need and crazy thoughts run away from my head. Kamelia?

MARK ROSSMANN: I speak with Lacreia.

GEORGE STEWART: Wife of owner? You are swift man.

MARK ROSSMANN: No. She is beautiful woman, but not. Lacreia told me that Kamelia and Steve had affair in the past.

GEORGE STEWART: In the past.

MARK ROSSMANN: She told so. And I was as...

GEORGE STEWART: Reachable candidate.

MARK ROSSMANN: You could name it that way. At first I liked Nicole.

GEORGE STEWART: But choose who was near.

MARK ROSSMANN: Such holidays are not good for my way of living, wife is right.

GEORGE STEWART: Wife?

MARK ROSSMANN: Wife.

GEORGE STEWART: Does she know?

MARK ROSSMANN: Who? My wife? Suspects. We became too different in past few years. She started to visit safari, I opened art therapy school.

GEORGE STEWART: To heal your wounds from past.

MARK ROSSMANN: Perhaps.

GEORGE STEWART: What really is suspicious for you?

MARK ROSSMANN: When yesterday I wanted to visit Kamelia...

GEORGE STEWART: Doubts is not a reason to change plans.

MARK ROSSMANN: From her room exit Fia.

GEORGE STEWART: And you?

MARK ROSSMANN: I didn't ask.

GEORGE STEWART: Kamelia wasn't talkative.

MARK ROSSMANN: I didn't enter in her room. Is it important?

GEORGE STEWART: Could be. Never trust a woman who you didn't make effort to conquer.

MARK ROSSMANN: No one was agree with you from start.

GEORGE STEWART: About that also never remind a woman. She had emotions and after it she will remember about reputation and you will meet struggles.

MARK ROSSMANN: Experience?

GEORGE STEWART: I am free. Not married with problems in relationships with other sweetheart. And answer is not good for you – she had too much wine during inviting party.

Blackout.

Scene 30.

Hotel's lobby.

Enter Ursula and Jodi.

STEVE BAKER: You are here!

LACREIA BAKER: You are safe!

URSULA HENTSCHENL: It was such embarrassing. I never was such drunk.

LACREIA BAKER: Wine was too easy in drinking.

URSULA HENTSCHENL: And we found Jodi.

STEVE BAKER: How?

JODI DANIELS: I was lost and I found a road.

URSULA HENTSCHENL: Quirino saw her and we picked her up. Quirino such a sweet man. Is he married?

STEVE BAKER: No.

LACREIA BAKER: Steve!

URSULA HENTSCHENL: I would like to talk with him, sober, someday.

JODI DANIELS: Now both of us need shower.

STEVE BAKER: Breakfast will be warm for you.

URSULA HENTSCHENL: Thank you.

LACREIA BAKER: All for our guests.

Blackout.

Scene 31.

Sweet shop with few tables.





HARALD WERNER: Dear, maybe you already could choose what you want?

ELOISA WERNER: Can you wait a little more?

DELICIA ZUCCHERINO: *Non fretta*. Don't hurry. *Abbiamo dolci per tutti i gusti*. We have sweets for every taste.

HARALD WERNER: Her problem that taste change every time in past few days.

DELICIA ZUCCHERINO: *Capisco!* I see.

HARALD WERNER: You insisted on something sweet and now you can't choose.

ELOISA WERNER: Harald, please be patient.

Scene 32.

Enter Pamella and Osvaldo.

PAMELLA TOBER: They are here. In bank they told truth.

OSVALDO CIRILLO: *Buongiorno, Delicia!*

DELICIA ZUCCHERINO: *Buongiorno, Osvaldo! Nuova ragazza e del lavoro.*

OSVALDO CIRILLO: *Lavoro.*

HARALD WERNER: Hello, you wanted to have something sweet, when husband doesn't see, Pamela.

ELOISA WERNER: I can't choose.

PAMELLA TOBER: We could help.

HARALD WERNER: Really?

OSVALDO CIRILLO: *Tutto meglio in un piatto.*

PAMELLA TOBER: *Con diversi gusti, signora Zuccherino.*

DELICIA ZUCCHERINO: *E per voi?*

OSVALDO CIRILLO: *Il mio gusto.* Pam, I am sure you'll like it.

HARALD WERNER: You want to talk with us, don't you.

OSVALDO CIRILLO: Few minutes ago we were in bank, Mister Werner.

ELOISA WERNER: Harald, you should test this pink one, it's delicious.

HARALD WERNER: I am sure, dear.

PAMELLA TOBER: Blue one is also amazing, Eloisa.

ELOISA WERNER: Fantastic. Can I have more?

DELICIA ZUCCHERINO: *Certo!*

ELOISA WERNER: What about bank? We needed some cash. It's not a crime.

OSVALDO CIRILLO: No. If you use your own money.

PAMELLA TOBER: We have video from bank.

ELOISA WERNER: I don't like myself on videos.

OSVALDO CIRILLO: Why you checked account of Ronny Wood?

HARALD WERNER: It could sound like something illegal.

OSVALDO CIRILLO: It is.

ELOISA WERNER: We didn't take his money.

PAMELLA TOBER: Why you need his transactions?

OSVALDO CIRILLO: It's also not legal.

HARALD WERNER: You stay in the same hotel, Pamela.

PAMELLA TOBER: Yes. Building is old, but repair is recent.

OSVALDO CIRILLO: How this is connected with Ronny?

HARALD WERNER: There were bigger rooms, now they are smaller.

DELICIA ZUCCHERINO: *Tutto ciò che la riparazione era stupida idea.*

PAMELLA TOBER: I agree with you that repair was stupid idea, I saw previous plan of building.

OSVALDO CIRILLO: That way Lacreia received more rooms.

PAMELLA TOBER: Even with thin walls you can't hear what was in Ronny's room.

OSVALDO CIRILLO: Too far. Unbelievable.

ELOISA WERNER: It's Kamelia's room here.

HARALD WERNER: All is because of Fia.

OSVALDO CIRILLO: If you please explain to us.

ELOISA WERNER: We hear how they talked, at night.

HARALD WERNER: Fia tried to sell works of her aunt.

PAMELLA TOBER: Why it's interesting for you?

ELOISA WERNER: Let's say we have access to Ronny's financial papers and we wanted to check.

PAMELLA TOBER: Was it worth to trouble?

ELOISA WERNER: We didn't take money.

HARALD WERNER: We will win this case in any court.

PAMELLA TOBER: You will. But I see not for court you started to talk to us.

OSVALDO CIRILLO: Some kind of deal.

ELOISA WERNER: I want peace.

PAMELLA TOBER: All want peace, in general.

ELOISA WERNER: Pamela you know who I am. I know who you are.

HARALD WERNER: Eloisa won't be in list of suspects as forgery artist.

PAMELLA TOBER: Cool. Why?

ELOISA WERNER: You haven't prove that at first place my intention was to made forgery. Like every artist I studied work of masters and sometimes my works were inspired by them.

HARALD WERNER: If not decent art dealer, after will sale again it like real work it has nothing common with Eloisa's work.

PAMELLA TOBER: You want to start everything anew because of child.

OSVALDO CIRILLO: Which child?

ELOISA WERNER: I found out that I am pregnant recently and I want to help police in search for real criminal.

OSVALDO CIRILLO: What you have against Fia?

DELICIA ZUCCHERINO: *Più dolci?*

ELOISA WERNER: *Grazie.*

HARALD WERNER: Fia sold works to Ronny, you will find that in papers, also she sold same items to Kamelia.

PAMELLA TOBER: Ronny is dead.

OSVALDO CIRILLO: Attempt to forgery.

ELOISA WERNER: Paintings already at Ronny's house and his belongings can't be possessions of Fia.

OSVALDO CIRILLO: Not bad.

ELOISA WERNER: Other evidences against Kamelia...

PAMELLA TOBER: Kamelia? You told about Fia.

OSVALDO CIRILLO: Room.

ELOISA WERNER: Yes. Proves against Kamelia you'll receive when police agree to my statement that destiny of my sold paintings can't be used against me like planned evil intent.

OSVALDO CIRILLO: You will talk to police lawyer, officer Antonio will help you.

PAMELLA TOBER: This evidence cost it all?

ELOISA WERNER: Instead of one little cake you will receive whole candy shop with lot of makers of sweet.

HARALD WERNER: We have some proves. Not only our words.

PAMELLA TOBER: But not witnesses of murder.

ELOISA WERNER: No. I can't sell what I hadn't.

HARALD WERNER: Here police should work.

OSVALDO CIRILLO: Go! *Tornerò!*

Osvaldo, Harald, Eloisa exit.

Scene 33.

Osvaldo returns.

PAMELLA TOBER: What do you think?

OSVALDO CIRILLO: Fia could kill Ronny.

PAMELLA TOBER: Kamelia could. But why?

OSVALDO CIRILLO: We need proves.

DELICIA ZUCCHERINO: *Più caffè?*

PAMELLA TOBER: *Gracie.*

OSVALDO CIRILLO: *Si.*

PAMELLA TOBER: Ronny also paid attention to different women.

OSVALDO CIRILLO: Don't be such quick for finale. Money usually win.

PAMELLA TOBER: Who could receive Ronny's money?

OSVALDO CIRILLO: We checked all that people are far away and not connected with this people.

PAMELLA TOBER: Maybe Ronny had something more valuable than money.

OSVALDO CIRILLO: What?

PAMELLA TOBER: Possible money.

OSVALDO CIRILLO: Someone else was interested in his place in business.

PAMELLA TOBER: I have some plan.

OSVALDO CIRILLO: Explain me during walk to police office. *Quanto, Delicia?*

DELICIA ZUCCHERINO: *Ricordare che da tutti voi il pagamento solo in baci.*

PAMELLA TOBER (*whispers*): Remember that from you all payment only in kisses.

You are popular man, officer Cirillo.

OSVALDO CIRILLO: *Io verrò più tardi.*

PAMELLA TOBER: You will return. *Buona giornata!*

DELICIA ZUCCHERINO: *Buona giornata!*

Blackout.

Scene 34.

Hotel's room № 14.

CARMEN LENDENMANN: Are you sure about your purpose?

FIA WADDINGTON: Yes. We could afford it now.

CARMEN LENDENMANN: Something changed.

FIA WADDINGTON: Carmen, yes. We found out that works of aunt are more valuable for art market that we predicted.

CARMEN LENDENMANN: And now you will live differently.

FIA WADDINGTON: Even wealthy.

CARMEN LENDENMANN: Your sister will be happy.

FIA WADDINGTON: About that. I won't tell Diana how much will cost your work.

CARMEN LENDENMANN: Why?

FIA WADDINGTON: Diana always afraid to lose money. She wants money, but when she has money she became a little greedy.

CARMEN LENDENMANN: I see.

FIA WADDINGTON: It will be only between two of us.

CARMEN LENDENMANN: It was Ronny, wasn't he?

FIA WADDINGTON: What Ronny?

CARMEN LENDENMANN: I saw how you talked with him at his death's day.

FIA WADDINGTON: Yes, he paid for this.

CARMEN LENDENMANN: Good that he was such generous.

FIA WADDINGTON: He was. Now if you excuse me, I remember about one thing which I have to do immediately.

CARMEN LENDENMANN: You know where to find me.

FIA WADDINGTON: Sure.

Carmen exits.

Blackout.

Scene 35.

Hotel's room № 7.

NICOLA PARSONS: I am so sorry.

VIOLETTA ZEITNER: As a lawyer I am used to hear people stories. Sometimes you need person who just listen to you.

NICOLA PARSONS: Am I ugly?

VIOLETTA ZEITNER: I haven't personal preferences in woman. But I think you are not ugly, man could name you beautiful.

NICOLA PARSONS: Why Mark doesn't like me?

VIOLETTA ZEITNER: If someone will find out what motives are in men's mind – it will be Nobel prize in science.

NICOLA PARSONS: Why you such?

VIOLETTA ZEITNER: Cold?

NICOLA PARSONS: Could be. Something in the past. Tragedy.

VIOLETTA ZEITNER: I can't call it tragedy. Just never used possibility.

NICOLA PARSONS: How did you met?

VIOLETTA ZEITNER: At wedding.

NICOLA PARSONS: Later.

VIOLETTA ZEITNER: I was busy with future career.

NICOLA PARSONS: And he...

VIOLETTA ZEITNER: When I was 24 years old he died.

NICOLA PARSONS: Accident?

VIOLETTA ZEITNER: Heart attack. He was few years older. Since that time I don't believe in person who could be perfect for you, like everyone suggested. You never know. I didn't meet mine. Why you bother about Mark?

NICOLA PARSONS: Did he choose Kamelia because of money?

VIOLETTA ZEITNER: I suspect she didn't pay him.

NICOLA PARSONS: Why?

VIOLETTA ZEITNER: I worked with lot of pairs through divorces. Sometimes it's just woman who won't cause any problems.

NICOLA PARSONS: Easy.

VIOLETTA ZEITNER: Yes. Woman to whom man shouldn't have responsibility for and something like this.

NICOLA PARSONS: I am independent.

VIOLETTA ZEITNER: We all are. But Kamelia named what she wanted.

NICOLA PARSONS: Mark.

VIOLETTA ZEITNER: It's not my business. She was heavily drunk at that evening.

NICOLA PARSONS: Now you will tell that he didn't worth me.

VIOLETTA ZEITNER: This could be only your personal conclusion.

NICOLA PARSONS: What you have to say?

VIOLETTA ZEITNER: I had a little chat with George.

NICOLA PARSONS: I am not interested in him.

VIOLETTA ZEITNER: I know. But he is in one room with Mark.

NICOLA PARSONS: And.

VIOLETTA ZEITNER: Mark is married.

NICOLA PARSONS: What? He didn't tell.

VIOLETTA ZEITNER: Usual habit of such man.

NICOLA PARSONS: Do you think it will stop me?

VIOLETTA ZEITNER: I think it will help you to understand not normal patterns in his behaviour.

NICOLA PARSONS: Thank you, your information was helpful.

VIOLETTA ZEITNER: Not at all.

Nicola exits.

Blackout.

Scene 36.

Hotel's lobby.

STEVE BAKER: You know that you will have our whole support.

LACREIA BAKER: *Che è assassino?*

STEVE BAKER: You can't ask from police who is murderer.

LACREIA BAKER: I asked Osvaldo.

OSVALDO CIRILLO: Officer Antonio will come to me.

STEVE BAKER: You will gather suspects and make an arrest.

OSVALDO CIRILLO: Possibly. But at first I need to work.

Blackout.

Scene 37.

Hotel's room № 16.

TED TOBER: I told you, I am sorry.

PAMELLA TOBER: I heard.

TED TOBER: I speak with Lacreia.

PAMELLA TOBER: About what?

TED TOBER: That you would like to have house in this lovely place.

PAMELLA TOBER: It was idea after a lot of wine.

TED TOBER: It could be good idea.

PAMELLA TOBER: You think so.

TED TOBER: At least you could start to work more with your art.

PAMELLA TOBER: You will finish your book.

TED TOBER: And I have enough money to afford this purchase.

PAMELLA TOBER: I will think.

TED TOBER: Lacreia promised to help with house. Did you forgive me?

PAMELLA TOBER: You want to buy me.

TED TOBER: Make a gift.

PAMELLA TOBER: One condition.

TED TOBER: Which is?

PAMELLA TOBER: I will help to investigate this case.

TED TOBER: With Osvaldo?

PAMELLA TOBER: Oh yes. And also we will have Zanipollo, officer Antonio.

TED TOBER: Antonio. Good.

PAMELLA TOBER: Did you agree?

TED TOBER: In this circumstances I can't refuse you.

PAMELLA TOBER: Deal.



Blackout.

End of Part 2.

Part 3.

Scene 1.

Plein air.



ARIETTA BARTOLINI: I am glad that you still want to work. No matter that presence of police make deep shadow about death of Ronny Wood. Before the beginning of this story you were artists. And you will stay artists. This unpleasant word – suspect – will go away from your life. After our workshop you will bring home few finished works, hundreds and thousand reference photos. You will return to this experience in your studio. You will draw this sky and will remember smell of this air and warmth of this sun.

CARMEN LENDENMANN: Arietta, you brought back my inspiration, wish to create.

GEORGE STEWART: I always like to heard beautiful woman.

ARIETTA BARTOLINI: George, one more time – I won't pose for you sketching in figure studying.

GEORGE STEWART: You never know what you miss, if doesn't try.

ARIETTA BARTOLINI: One more. Today we have new participant. It was unexpected surprise. Eloisa also paints. But she was very shy to work with others. In front of others.

ELOISA WERNER: I just have long talk with Pamella. It was really inspiring. It gave me freedom not to hide my work.

PAMELLA TOBER: I am glad that I was helpful. Artists should cooperate with each other.

ELOISA WERNER: It could help in long time results.

ARIETTA BARTOLINI: Fear is strong emotions.

FIA WADDINGTON: Fear of what?

ARIETTA BARTOLINI: Artist have a lot of fears.

VIOLETTA ZEITNER: Fear to show your work.

URSULA HENTSCHENL: It will go away with lot of experience.

KAMELIA GOUKER: Not always. I worked with lot of artists, not everyone I could convince to be present at opening of their exhibition in my gallery. They were too shy to talk with other people about their work.

NICOLA PARSONS: Did you refuse them in gallery exhibition opportunity?

KAMELIA GOUKER: No. Always are different solutions.

MARK ROSSMANN: As example.

KAMELIA GOUKER: I made video, where person talked to camera. It helped with fear of worrying what other people are thinking when I am talking.

JODI DANIELS: Camera brings a lot of freedom to people.

GEORGE STEWART: Professional experience of acting?

JODI DANIELS: I think we talk about different things.

GEORGE STEWART: We could talk at other time about definitions.

CARMEN LENDENMANN: Showing your work to someone else is manageable. But in the art you have fear. And this workshop, my first experience. It's huge step to face my self-doubt.

VIOLETTA ZEITNER: About what?

CARMEN LENDENMANN: That I should be an artist. I worked with heavily ill children in wealthy families. I thought I had enough money to start anew.

FIA WADDINGTON: Carmen, but we discussed work as nurse with my sister's daughters.

CARMEN LENDENMANN: Yes, Fia. I am not sure if art way of life is mine road. And as nurse I have profession.

ARIETTA BARTOLINI: Fears of judgement and comparison. Dangerous feelings.

CARMEN LENDENMANN: All that people with proper education. Experience, lot of work done – I see all this. And I see myself. How could I think that could be at the same profession with them?

GEORGE STEWART: My advice – believe that you are better than all of them. You are the best, audience will lose if didn't see your performance. No one could be compared to you. You are best gift without whom all Earth will stop.

NICOLA PARSONS: Humbly.

GEORGE STEWART: Profession. It changed me. To be successful you need to believe that you are best.

MARK ROSSMANN: Why you are here? Not shooting in main role for next film?

URSULA HENTSCHENL: It was rude.

GEORGE STEWART: I am not afraid of such notes. If I am best, I could be best in everything. Art is my next level.

CARMEN LENDENMANN: I never thought that could do this in front of everyone.

PAMELLA TOBER: What exactly?

CARMEN LENDENMANN: Paint.

ARIETTA BARTOLINI: Good that you started to talk about that. Fear of paint in front of someone else. Especially artist. Other artist which could see all your mistakes.

FIA WADDINGTON: Steal your ideas.

ELOISA WERNER: Usually we name it other way. Be inspired.

FIA WADDINGTON: What is difference?

ARIETTA BARTOLINI: There are always works of masters. You learn when you look. Perhaps it wasn't your idea to connect this two colours together, but you used same combination in your work.

PAMELLA TOBER: We all have basic colour palette.

VIOLETTA ZEITNER: Yes, about colours. I always wanted to ask – how much is enough.

MARK ROSSMANN: It depends only from one thing.

VIOLETTA ZEITNER: Painting which I choose to draw.

ARIETTA BARTOLINI: Budget which you ready to spend on it.

ELOISA WERNER: You could work with basic colours or your favourite colours, but than...

URSULA HENTSCHENL: Your favourite firm will add new colour. And you have desire to try it.

ARIETTA BARTOLINI: A little, just to know what to answer to other people about this colour. You will try it on every surface, add at first to sketches. Later in finished work and you will know that this colour you will buy one more time. It should be somewhere in your studio, just in case. It will help you to be more confident next time.

MARK ROSSMANN: You will return to art shop to buy this colour. You have it name on paper. You buy it and you see that there is new firm on market with paintings on pallet which you could use later at plein air.

VIOLETTA ZEITNER: It reminds me story of one drug addict, case I have about divorce.

URSULA HENTSCHENL: But this addiction, Violetta, is creative and counts as healthy.

JODI DANIELS: It's not against law.

NICOLA PARSONS: Previous experience.

VIOLETTA ZEITNER: In art there are forgery and other ideas which will be scary for you.

ARIETTA BARTOLINI: Work in front of other. Show unfinished product it is some kind of bravery. At first you will think that other could see what you are doing. It's delicate. As you noticed, I just came when you have questions. I don't give advice in your process of work.

FIA WADDINGTON: Why?

ARIETTA BARTOLINI: Because I have no idea how you see finished painting.

PAMELLA TOBER: We all draw same landscape.

ARIETTA BARTOLINI: Landscape doesn't change, but how you see it – it changes. Everyone of you see it differently. It's your story, association. Even shadows of colour could be diverse, because it reminded you something else. I give you chance to complete your work, not repeat mine. I show you which colours I use, how to mix them. And Violetta, this problem of mixing colour is also reason why we buy all the time ready to use paint.

KAMELIA GOUKER: You are not sure that result next time will be the same.

FIA WADDINGTON: You just use what can be used. Like tools.

ARIETTA BARTOLINI: Exactly. But I always insist – try to mix colour by yourself. You will see how it change and what gives which intensity. It will help in the future. Today's exercise – in study landscape add figure.

NICOLA PARSONS: Of who?

ARIETTA BARTOLINI: Most reasonable answer – of other artist who paints near you.

JODI DANIELS: Portrait?

ARIETTA BARTOLINI: Not necessary. Just colour, line. Landscape should be inhabited.

Blackout.

Scene 2.

Hotel's room №8.



TED TOBER: I want one more time to apologize.

OSVALDO CIRILLO: *Io non arrabiato, non a tutti.* I don't angry, not at all. We agreed to close this theme. Pam told that you want to help.

ZANIPOLO ANTONIO: *Vieni polizia.* Are you from police?

TED TOBER: I worked as adviser to police, officer Antonio.

OSVALDO CIRILLO: I have no choice. Till Pam is busy with all that art people... I think I could use your help, Ted. You talked with all of them in normal circumstances.

ZANIPOLO ANTONIO: *Che fa si sospetta?* Who do you suspect?

TED TOBER: Maybe I won't give my opinion at first place. I better will answer to your questions. If you don't mind.

OSVALDO CIRILLO: Why?

ZANIPOLO ANTONIO: What's going on?

TED TOBER: It's just my thoughts.

OSVALDO CIRILLO: Do you suspect Pam?

ZANIPOLO ANTONIO: *No, è impossibile.*

TED TOBER: I never... It's just won't be pleasant to you to hear this, Osvaldo.

OSVALDO CIRILLO: Me? I get it. Lacreia.

ZANIPOLO ANTONIO: *No, è impossibile. Essa non si connette con il marito?*

TED TOBER: This is connected with her husband.

ZANIPOLO ANTONIO: *Madonna!*

TED TOBER: Case is in her husband, not in her.

OSVALDO CIRILLO: Steve?

ZANIPOLO ANTONIO: *Inglese.*

TED TOBER: Yes. Ronny was in room near Kamelia's room. He could hear what he shouldn't hear. And Steve made him quiet.

OSVALDO CIRILLO: I thought about that.

ZANIPOLO ANTONIO: Osvaldo!

OSVALDO CIRILLO: But for Steve was easier to kill Ronny at hotel. Not made a trip with lot of possible witness on his way.

TED TOBER: I am sorry.

OSVALDO CIRILLO: I don't believe that Steve is saint. All of us could be weak.

TED TOBER: Lacreia?

OSVALDO CIRILLO: The same reasons are why it's not she.

TED TOBER: Kamelia?

OSVALDO CIRILLO: She was close. She was in Ronny's room. Kamelia was interested in art market.

ZANIPOLO ANTONIO: She is not clear.

TED TOBER: What? Clean? Fingerprints.

OSVALDO CIRILLO: Fingerprints of Arietta and Ronny on the palette knife.

TED TOBER: Why Arietta would kill him?

OSVALDO CIRILLO: I took Pam's palette knife to laboratory. The same story. Her fingerprints and Arietta's. She showed them how to make art. It's not enough to prove crime.

TED TOBER: Didn't you see price of this workshop? Isn't it a crime?

OSVALDO CIRILLO: You agreed to pay for this.

TED TOBER: I lost the beat.

ZANIPOLO ANTONIO: *Uomo d'onore.*

TED TOBER: Kamelia. Who could predict?

OSVALDO CIRILLO: We have other suspect.

ZANIPOLO ANTONIO: *Tu non sei uno di loro.* You are not one of them.

TED TOBER: Thank you.

OSVALDO CIRILLO: Pam will return and we will speak about all.

ZANIPOLO ANTONIO: *Abbiamo bisogno di informazioni.* We need information.

TED TOBER: I will be as helpful as possible.

OSVALDO CIRILLO: Pam would be pleased.

Blackout.

Scene 3.

Hotel's room № 16.

TED TOBER: Why so short in time workshop was today?

PAMELLA TOBER: First drops of the rain. We weren't ready.

TED TOBER: I talked with Osvaldo.

PAMELLA TOBER: Did everyone stay alive?

TED TOBER: I apologized to you.

PAMELLA TOBER: About your suspicions, money or something else?

TED TOBER: Pamella.

PAMELLA TOBER: For me became really difficult to draw.

TED TOBER: What's going on?

PAMELLA TOBER: I think about lot of other things.

TED TOBER: It's not good. And Osvaldo waits to talk with you.

PAMELLA TOBER: When I speak with everyone of them... I ask myself – is it killer?

Which motives do you have to kill Ronny? Why you are still here? All this questions.

TED TOBER: And Eloisa choose deal.

PAMELLA TOBER: Yes, I lost money in head hunting.

TED TOBER: You helped Osvaldo because you want to.

PAMELLA TOBER: I don't believe that killer confess to me.

TED TOBER: Why?

PAMELLA TOBER: Eloisa with her deal.

TED TOBER: You don't believe that she was honest.

PAMELLA TOBER: This deal is not connected with Harald.

TED TOBER: You think it was him.

PAMELLA TOBER: Ted, as Osvaldo said – it could be man or angry woman.

TED TOBER: Anyone.

Scene 4.

Knock at the door.

Enters Osvaldo.

OSVALDO CIRILLO: Pamela Tober?

PAMELLA TOBER: Yes. Can I help you officer Cirillo?

OSVALDO CIRILLO: We have few questions for you, if you don't mind.

PAMELLA TOBER: Sure.

TED TOBER: What's going on?

OSVALDO CIRILLO: Mr Tober, could you wait outside? Please.

TED TOBER: How could you?

OSVALDO CIRILLO: Would you, please?

PAMELLA TOBER: Ted it's usual procedure.

TED TOBER: Pam, only because of you.

OSVALDO CIRILLO: Thank you.

Ted exits.

Scene 5.

PAMELLA TOBER: Tell me.

OSVALDO CIRILLO: Your previous visit to my room was explained by your husband differently.

PAMELLA TOBER: And you can ask some questions here.

OSVALDO CIRILLO: You are a little bit disappointed.

PAMELLA TOBER: I saw differently art business when enter in it.

OSVALDO CIRILLO: You wanted to be an artist, I remember.

PAMELLA TOBER: Yes, quietness is not my main trait. And I told aloud which questions I had to authenticity of painting.

OSVALDO CIRILLO: Since that time you help to catch forgery in art.

PAMELLA TOBER: Now we have murder.

OSVALDO CIRILLO: You can't predict.

PAMELLA TOBER: Yes, I was too busy chasing Eloisa.

OSVALDO CIRILLO: Their words is not enough to suspect Kamelia.

PAMELLA TOBER: Yes. She tried to buy art.

OSVALDO CIRILLO: She tried to seduce Steve.

PAMELLA TOBER: She talked with Lacreia.

OSVALDO CIRILLO: Ronny as dangerous witness is weak idea.

PAMELLA TOBER: Did you checked Harald?

OSVALDO CIRILLO: I also thought about him. Wife gave husband an alibi.

PAMELLA TOBER: He gave to her.

OSVALDO CIRILLO: They haven't reason to kill Ronny.

PAMELLA TOBER: If Ronny learned about Eloisa work as forgery maker...

OSVALDO CIRILLO: He probably proposed to her work together.

PAMELLA TOBER: And it was stupid to kill him.

OSVALDO CIRILLO: I think we have problem in this story.

PAMELLA TOBER: Which is?

OSVALDO CIRILLO: Why?

PAMELLA TOBER: Why someone killed Ronny?

OSVALDO CIRILLO: You know, I hate spontaneous murderer.

PAMELLA TOBER: It looks like spontaneous. Too many people from everywhere of the world. It's like chance for nothing. Or...

OSVALDO CIRILLO: Looks like proper chance.

PAMELLA TOBER: I see you get it.

OSVALDO CIRILLO: I did.

PAMELLA TOBER: Before it we should do some fuss.

OSVALDO CIRILLO: Like wrong suspect.

PAMELLA TOBER: Without arresting.

OSVALDO CIRILLO: Pity.

PAMELLA TOBER: Why?

OSVALDO CIRILLO: We could arrest your husband. He could act really convincing.
"I didn't do it."

PAMELLA TOBER: You still feel his fist on your face.

OSVALDO CIRILLO: It wasn't pleasant moment. But now we will wake up everyone.

PAMELLA TOBER: Palette knife, mine, it was helpful.

OSVALDO CIRILLO: With our expert, yes.

PAMELLA TOBER: One to one questioning.

OSVALDO CIRILLO: I think better will be visit in the room.

PAMELLA TOBER: Such sad situation.

OSVALDO CIRILLO: You can't go with us.

PAMELLA TOBER: It would be more than unusual.

OSVALDO CIRILLO: I could make to you a little gift.

PAMELLA TOBER: Which is?

OSVALDO CIRILLO: You could accidentally be in one of the rooms.

PAMELLA TOBER: Of main suspect when you will came there.

OSVALDO CIRILLO: I know, you will like it.

Oswaldo exits.

Scene 6.

Ted enters.

PAMELLA TOBER: Ted, why you are so angry? You won't be arrested.

TED TOBER: For what?

PAMELLA TOBER: Who smashed face of police officer on duty?

TED TOBER: Pamella.

PAMELLA TOBER: Fine. Just kidding. Pity.

TED TOBER: That I wasn't arrested.

PAMELLA TOBER: I started to like that course. Never mind.

TED TOBER: If you wish, today we could check sustainable houses in the village.

PAMELLA TOBER: Sorry, love, but for today I have other plans.

Pamella exits.

Blackout.

Scene 7.

Hotel's room №8.

STEVE BAKER: If it will be noticed?

ZANIPOLO ANTONIO: *Calme.*

OSVALDO CIRILLO: You opened hotel's room like owner because it was police's
idea.

STEVE BAKER: Now you have dates.

ZANIPOLO ANTONIO: *Perfeccionare.*

OSVALDO CIRILLO: We have photos.

STEVE BAKER: Which?

OSVALDO CIRILLO: Look.

STEVE BAKER: Impossible.

Blackout.

Scene 8.

Hotel's room №7.

OSVALDO CIRILLO: I am appreciate that you agree to talk with police.

ZANIPOLO ANTONIO: Thank you for cooperation.

VIOLETTA ZEITNER: At first questions, officers.

CARMEN LENDENMANN: Maybe you want to be without witness?

VIOLETTA ZEITNER: I have nothing to hide.

CARMEN LENDENMANN: Me too.

OSVALDO CIRILLO: Good. At first. Have you something to say at first?

ZANIPOLO ANTONIO: About murder.

VIOLETTA ZEITNER: We already answered to all questions.

OSVALDO CIRILLO: Fine. Mrs Zeitner, which relationships you have with Mr Stewart?

VIOLETTA ZEITNER: Me? Any.

OSVALDO CIRILLO: You know that he draw only your on sketches.

CARMEN LENDENMANN: Such amazing. He likes you.

VIOLETTA ZEITNER: He is an actor. Today he loves one woman, next day other.

And this is by script.

CARMEN LENDENMANN: Violetta, don't be such ignorant. Actors like other people, they are different.

OSVALDO CIRILLO: Previous experience.

CARMEN LENDENMANN: My husband. Car accident. We were young when we met. After his few month in the hospital... I became a nurse myself. He was most faithful man of Earth.

OSVALDO CIRILLO: We are so sorry.

ZANIPOLO ANTONIO: Mr Stewart is...

OSVALDO CIRILLO: Thank you, officer Antonio.

VIOLETTA ZEITNER: I haven't idea. Is George your main suspect?

OSVALDO CIRILLO: No.

VIOLETTA ZEITNER: You want to know did I see something unusual. No. Did I see that Ronny spoke with George? I have no idea. Did Ronny was somehow connected with me? No. More questions.

OSVALDO CIRILLO: Carmen, you plan to work on Fia's family.

CARMEN LENDENMANN: Not exactly.

OSVALDO CIRILLO: But you were without doubt interested.

VIOLETTA ZEITNER: It's my fault, officer.

CARMEN LENDENMANN: We just...

ZANIPOLO ANTONIO: What?

OSVALDO CIRILLO: Played in the detectives.

VIOLETTA ZEITNER: We tried to gather information.

CARMEN LENDENMANN: I saw like Fia talked with Ronny about money.

OSVALDO CIRILLO: And you tried to find more information about your main suspect.

VIOLETTA ZEITNER: It wasn't dangerous. Fia interested only in money.

CARMEN LENDENMANN: She sell the same works to Kamelia.

VIOLETTA ZEITNER: I didn't know all details. But looks like both of her deals are illegal.

OSVALDO CIRILLO: Yes. You are right. Mother of Mrs Waddington has all rights to her sister's belongings, not her niece.

CARMEN LENDENMANN: And I think it was Fia's idea to came here instead of Diana.

VIOLETTA ZEITNER: Ronny was interested. He announced his trip two weeks ahead.

CARMEN LENDENMANN: She just needed to be here.

OSVALDO CIRILLO: At first she didn't receive money. But such smart ladies had other suspect.

VIOLETTA ZEITNER: Of course.

CARMEN LENDENMANN: Person who was in this story from beginning. We also searched in newspapers archives.

OSVALDO CIRILLO: *Io ascoltare i vostri suggerimenti.* I will listen to your suggestions.

Blackout.

Scene 9.

Hotel's room №10.

KAMELIA GOUKER: Thank you for effort, I understand.

STEVE BAKER: Osvaldo... police will have more questions to you. You can't go now.

KAMELIA GOUKER: Yes. Fine.

STEVE BAKER: I saw your work. Your painting is not bad. You should stay and continue workshop.

KAMELIA GOUKER: You think so.

STEVE BAKER: I am.

KAMELIA GOUKER: Pure mind. You still didn't get.

STEVE BAKER: What?

KAMELIA GOUKER: Osvaldo will explain to you, later.

STEVE BAKER: I think you should continue to work as artist. Usually you listen to my advices.

KAMELIA GOUKER: Can I ask you something?

STEVE BAKER: Sure.

KAMELIA GOUKER: Better not. It will be crazy.

STEVE BAKER: Kamelia, I am here to listen.

KAMELIA GOUKER: Usually people don't ask where to find their perfect match from their ex?

STEVE BAKER: Unexpectedly.

KAMELIA GOUKER: Sorry.

STEVE BAKER: You know, with you wasn't wrong...

KAMELIA GOUKER: What you could suggest to me?

STEVE BAKER: Better who.

KAMELIA GOUKER: With phone, address and user manual with pictures. You know my taste.

STEVE BAKER: I thought this painter.

KAMELIA GOUKER: He told me that was unhappy in relationships. Told few sad stories.

STEVE BAKER: You were drunk.

KAMELIA GOUKER: I could predict it will be not easy time in my life and in that moment you search for person who understand what is suffering. It was stupid, but I hoped for some necessary words in proper moment which will help when you feel down.

STEVE BAKER: He didn't tell it.

KAMELIA GOUKER: There are people, which think that their pain is unique, the same with experience. And pain of others it's attempt to destroy their uniqueness. Pain change us, sometimes it became perverted kind of selfishness.

STEVE BAKER: He can't help others.

KAMELIA GOUKER: So you won't advice me who to search.

STEVE BAKER: Person who will make you happy, you deserve it.

KAMELIA GOUKER: Few years ago I believed that deserved you. Now I changed my mind. You don't deserve me.

STEVE BAKER: Kamelia!

Scene 10.

Knock at the door.

Enters Osvaldo.

OSVALDO CIRILLO: Police. I have few questions.

KAMELIA GOUKER: Yes, officer.

OSVALDO CIRILLO: I am not in time.

KAMELIA GOUKER: We are finished. One more time we are finished.

STEVE BAKER: Yes, till next conversation.

OSVALDO CIRILLO: Officer Antonio asks David and Belinda, it will be quickly. Try to calm down Lacreia, dinner will be on time.

STEVE BAKER: Sure.

Steve exits.

Scene 11.

OSVALDO CIRILLO: Do you still love Steve?

KAMELIA GOUKER: Don't worry about Lacreia's marriage. I return all the time to him. It just happens. I lost such friend as Steve, it could broke my heart, but didn't.

OSVALDO CIRILLO: Fine. I just wanted to tell you...

KAMELIA GOUKER: Fia's money I blocked.

OSVALDO CIRILLO: You already know.

KAMELIA GOUKER: I checked.

OSVALDO CIRILLO: Fia hasn't rights.

KAMELIA GOUKER: You suspect her in murder, because she received money from Ronny.

OSVALDO CIRILLO: Police for now...

KAMELIA GOUKER: There are any evidences against her.

OSVALDO CIRILLO: Possibly.

KAMELIA GOUKER: And Ursula?

OSVALDO CIRILLO: Ursula!

KAMELIA GOUKER: Yes. She needs money. She even tried to blackmail me.

OSVALDO CIRILLO: About? Steve!

KAMELIA GOUKER: Yes. Stupid idea.

OSVALDO CIRILLO: Why you are here?

KAMELIA GOUKER: Maybe from pity.

OSVALDO CIRILLO: To whom?

KAMELIA GOUKER: Not to myself. I don't know. It's all because of Arietta.

OSVALDO CIRILLO: What?

KAMELIA GOUKER: I came here. She asked to do her a favour.

OSVALDO CIRILLO: You know her good.

KAMELIA GOUKER: Art world is small world. I met her in New York after that tragedy with her brother. You heard about it.

OSVALDO CIRILLO: Suicide. Yes.

KAMELIA GOUKER: It was exhibition of people after course of art therapy. Arietta was as visitor. Like always I gave all my information. Never know.

OSVALDO CIRILLO: What did she asked you this time?

KAMELIA GOUKER: To make advertisement in my gallery about this workshop.

OSVALDO CIRILLO: You didn't.

KAMELIA GOUKER: No. I checked where it is.

OSVALDO CIRILLO: You saw photos of owners.

KAMELIA GOUKER: Yes. It was stupid idea. To check why I had such great plans with him.

OSVALDO CIRILLO: And you came personally.

KAMELIA GOUKER: Yes. And made more mistakes.

OSVALDO CIRILLO: Rossmann?

KAMELIA GOUKER: Yes.

OSVALDO CIRILLO: He is married, you know.

KAMELIA GOUKER: Mike didn't mention.

OSVALDO CIRILLO: Mark. It's open information.

KAMELIA GOUKER: This is not first thing that he tells about himself. You know there is saying – you receive what you avoid.

OSVALDO CIRILLO: Maybe. Disappointment?

KAMELIA GOUKER: Affair with married mad. Worse could be only married man with children.

OSVALDO CIRILLO: Two daughters, twins, I am afraid.

KAMELIA GOUKER: In this workshop are lot of mentioning daughters. You think Fia is killer because of money. Mike, Mark because of dark secrets.

OSVALDO CIRILLO: About Ronny. You should hear.

KAMELIA GOUKER: He proposed to all women unforgettable night, I know. But as I could witness, no one of them was there. At least in his room.

OSVALDO CIRILLO: Did you hear about problem with David?

KAMELIA GOUKER: Something was with misunderstanding with tips.

OSVALDO CIRILLO: Not exactly.

KAMELIA GOUKER: I don't know. Belinda left for Ronny everything near door. David was angry after that incident.

OSVALDO CIRILLO: Thank you for cooperation.

KAMELIA GOUKER: You already know who it could be.

OSVALDO CIRILLO: Police...

KAMELIA GOUKER: Yes. It is not me. It is such strange murder, all people are together by chance. All?

OSVALDO CIRILLO: Sorry, I should go.

Oswaldo exits.

Blackout.

Scene 12.

Hotel's room №2.

DAVID BERG: Why you told this to officer Antonio?

BELINDA SAVINO: What else I could do?

DAVID BERG: Ask me?

BELINDA SAVINO: It was our fault.

DAVID BERG: Your.

BELINDA SAVINO: Mine?

DAVID BERG: Yes, you were such beautiful in Ronny's room.

BELINDA SAVINO: And you couldn't wait or think.

DAVID BERG: Yes.

BELINDA SAVINO: And also this is my fault that I dressed faster than you.

DAVID BERG: Ronny thought that I was...

BELINDA SAVINO: Interested in him if was half naked in his room.

DAVID BERG: Yes. It was like that.

BELINDA SAVINO: After he said that you tried to steal something from his room.

DAVID BERG: Steve didn't believe. You shouldn't told police.

BELINDA SAVINO: I did what I thought was right. *Abbiamo finito questa conversazione.*

DAVID BERG: You finished.

Belinda exits.

Blackout.

Scene 13.

Hotel's room №3.

JODI DANIELS: Officers you are far away from here.

OSVALDO CIRILLO: I am here, in front of you.

ZANIPOLO ANTONIO: *Siamo nella stessa stanza.* We are in the same room.

JODI DANIELS: But your thoughts.

URSULA HENTSCHENL: Jodi, they came because of reason.

OSVALDO CIRILLO: Thank you. Ursula Hentschenl, I want to officially inform you that Kamelia Gouker claimed to police that you tried to blackmail her.

URSULA HENTSCHENL: Bitch. Am I under arrest?

OSVALDO CIRILLO: No. But I will need your statement before you left our country.

ZANIPOLO ANTONIO: *Vieni con me per favore.* If you don't mind, come with me, please.

URSULA HENTSCHENL: It was investment.

OSVALDO CIRILLO: You will explain it to officer Antonio.

Zanipolo and Ursula exit.

Scene 14.

JODI DANIELS: Officer, I am glad that stayed only two of us.

OSVALDO CIRILLO: You have something to tell me.

JODI DANIELS: No. But you want something to ask.

OSVALDO CIRILLO: I have video which proves that you was in room of Ronny after his death. This means after police put there mark – do not cross.

JODI DANIELS: I took only his shirt.

OSVALDO CIRILLO: Why shirt?

JODI DANIELS: Clothes which was near his heart.

OSVALDO CIRILLO: I see. And what did you do with it.

JODI DANIELS: Went on place of murder.

OSVALDO CIRILLO: And you found it.

JODI DANIELS: Yes. There was ribbon with name “Polizia”.

OSVALDO CIRILLO: Good. What you did next?

JODI DANIELS: Tried to talk with Ronny. Asked him.

OSVALDO CIRILLO: Did he answer?

JODI DANIELS: No. I was thinking that somehow it was connected with woman.

OSVALDO CIRILLO: Who exactly?

JODI DANIELS: Vibrations were too weak to feel.

OSVALDO CIRILLO: And your conclusion.

JODI DANIELS: He hasn't many relationships in life. You see, officer, I experience all

differently after my practice to find inner vision. Maybe he had problem with his father and because of this he was against long relationships with women. You know, marriage of parents. All rituals which I make daily help me to understand such things. But it's his love to woman killed him.

OSVALDO CIRILLO: Don't think that I am not polite, but I have not much time.

JODI DANIELS: Yes!

OSVALDO CIRILLO: You didn't see relationships with women because he was gay. Your observation is wrong at everything. But your art is not such bad. *Continua a provare*. Keep trying. Have a nice day!

Osvalso exits.

Scene 15.

Hotel's room №4.

OSVALDO CIRILLO: First of all, I need to hear truth.

MARK ROSSMANN: Interesting beginning.

OSVALDO CIRILLO: You two lied a lot, and now I want everything honestly.

MARK ROSSMANN: My marital status is mine own business.

GEORGE STEWART: Sure.

OSVALDO CIRILLO: I told to Kamelia, sorry, I think she won't be glad to see you in London.

GEORGE STEWART: Mark, I warned you.

OSVALDO CIRILLO: Mister Stewart, George with hidden acting talents.

MARK ROSSMANN: If he is not successful actor, you shouldn't talk with him in such tone.

GEORGE STEWART: Thank you, Mark. You shouldn't worry.

OSVALDO CIRILLO: I know answer why Gorge is not successful actor.

MARK ROSSMANN: Why?

GEORGE STEWART: Please.

OSVALDO CIRILLO: Because he is owner of building company. To that business he

gave all his time and effort.

MARK ROSSMANN: You are not actor. But you know lot of quotes, you told different jokes...

GEORGE STEWART: I have good memory.

OSVALDO CIRILLO: You should inform Violetta. Or show her some of your work.

GEORGE STEWART: What for? You already told her.

OSVALDO CIRILLO: It's your private case. I didn't spoil your secret. This lying is not criminal. By the way, Mark I have question connected with your work.

MARK ROSSMANN: I am listening.

OSVALDO CIRILLO: Did you have art therapy school or it was house for relaxing in New York city few years ago?

MARK ROSSMANN: Yes, I had.

OSVALDO CIRILLO: Could you answer me, among people who now live in that hotel would be possible to find your patient.

MARK ROSSMANN: We didn't call them like that. Yes, there is a person with whom my school, not I personally, previously worked.

GEORGE STEWART: Who?

OSVALDO CIRILLO: He won't answer.

MARK ROSSMANN: There is professional ethics.

OSVALDO CIRILLO: Did your workshops help that person?

MARK ROSSMANN: I hope so. It changed life completely.

OSVALDO CIRILLO: What about possible aggression?

MARK ROSSMANN: No. We teach to remember person who you miss, not be aggressive.

OSVALDO CIRILLO: If it will be necessary in court your school's teacher will give personal opinion based on previous acquaintance.

MARK ROSSMANN: Yes. But I am sure that you are wrong.

Blackout.

Scene 16.

Hotel's room №5.

ARIETTA BARTOLINI: You paintings are confident Pamella, but you should work on regular basic.

PAMELLA TOBER: You think so, Arietta.

ARIETTA BARTOLINI: You are Sunday or Weekend artist. It's not enough. Never will be enough. Look, I still have a sketchbook. First thing in the morning I draw.

PAMELLA TOBER: It is only in my future plans to work with art more often.

ARIETTA BARTOLINI: Look at my work. They have one theme, I discover colours, shadows.

PAMELLA TOBER: Handsome man. Your boyfriend?

ARIETTA BARTOLINI: Brother.

PAMELLA TOBER: Why he didn't join you here?

ARIETTA BARTOLINI: He is dead.

PAMELLA TOBER: I am so sorry. I have no idea.

ARIETTA BARTOLINI: I not to everyone tell that I had a brother. He was young, attractive. When I miss him, I draw him.

PAMELLA TOBER: You miss him daily.

ARIETTA BARTOLINI: Yes, Laurence was such open, joyful person.

PAMELLA TOBER: Why all your works are with palette knife? Why you hate brushes? I buy them all the time. Ted complains about it endlessly.

ARIETTA BARTOLINI: You need to wash them, brushes. I not always have time to do it. Palette knife I just wipe with paper towel and it's clean again. I like it. All brushes have colour on them, like previous story. I don't need previous stories.

PAMELLA TOBER: I see.

Blackout.

Scene 17.

Hotel's room № 14.

FIA WADDINGTON: Do you have important questions, officers? We have to finish our sketches.

NICOLA PARSONS: Police's work is more important. I still don't understand why we didn't stop our art class.

ZANIPOLO ANTONIO: *Ora avrete pausa.* Now you will have pause.

FIA WADDINGTON: What does it means?

NICOLA PARSONS: Explain yourself.

OSVALDO CIRILLO: We have more questions to Mrs Waddington.

FIA WADDINGTON: You see, Nicola, men prefer younger.

NICOLA PARSONS: Fia!

OSVALDO CIRILLO: I don't think that this interest could be something to be jealous about.

NICOLA PARSONS: What about do you talk?

OSVALDO CIRILLO: If you don't mind, Fia. It's connected with your habit to sale what it is not yours.

FIA WADDINGTON: You about that incident with Kamelia. She comprehend everything wrong. I proposed my number of account, because I didn't remembered account of other family members.

OSVALDO CIRILLO: You put a signature under document which was signed in notary office. It's forgery.

FIA WADDINGTON: I will prove that had right.

OSVALDO CIRILLO: I don't think so. Police car is waiting for you. But you need to wait a little till we finish papers with your case. At first we should catch a murderer.

FIA WADDINGTON: Nicola?

OSVALDO CIRILLO: No. Thank you for cooperation.

Blackout.

Scene 18.

Hotel's room №5.

Enters Osvaldo.

OSVALDO CIRILLO: Police. Can I?

ARIETTA BARTOLINI: Officer. Can I help you?

OSVALDO CIRILLO: Arietta, didn't you tired?

ARIETTA BARTOLINI: From what?

PAMELLA TOBER: Hiding all pain inside you.

ARIETTA BARTOLINI: My pain is mine pain, it makes me person who I am.

OSVALDO CIRILLO: Now you also have guilt.

ARIETTA BARTOLINI: Guilt? I? For what?

OSVALDO CIRILLO: You killed Ronny Wood. You killed person. You killed human, made him dead.

ARIETTA BARTOLINI: You are absolutely wrong, officer Cirillo. Ronny Wood wasn't a human.

PAMELLA TOBER: What happened, Arietta?

ARIETTA BARTOLINI: I send him invitation. I welcomed him for free. I paid for him. He accept, he didn't remember me or my surname.

OSVALDO CIRILLO: You wanted to remind him.

ARIETTA BARTOLINI: Yes. It was Lorence's birthday. Ronny didn't remember, but he send him gift for birthday.

OSVALDO CIRILLO: You talked with him on phone.

ARIETTA BARTOLINI: Only business, Ronny promised to me good advertising company.

OSVALDO CIRILLO: And when he came here?

ARIETTA BARTOLINI: Again nothing. I saw how he flirted with women. I can't believe this man was still alive. My brother committed suicide, when he left him and now Ronny didn't remember.

OSVALDO CIRILLO: Did you try to talk with him?

PAMELLA TOBER: You show him brother's portraits.

ARIETTA BARTOLINI: Yes. You know what he said? If I could give his contact number. I gave him address of cemetery and Ronny put it in his notebook.

OSVALDO CIRILLO: We found it. It helped to us a lot.

PAMELLA TOBER: And palette knives police checked.

ARIETTA BARTOLINI: Why?

OSVALDO CIRILLO: Because all knives were clean, even that with which he worked before death.

PAMELLA TOBER: You left fingerprints only on murder weapon. Everything else was clean.

ARIETTA BARTOLINI: He was dirty man. He told me that his brawn colour had pink shadow. I told him to clean palette knife and all paint. Everything hadn't natural colour. That day I told him, that Lorence committed suicide. He told that never liked weak men.

OSVALDO CIRILLO: You decided that he shouldn't say that.

ARIETTA BARTOLINI: Palette knife was in my hand, I show him something on canvas and...

OSVALDO CIRILLO: Killed him.

ARIETTA BARTOLINI: No. I deleted him from my memory.

PAMELLA TOBER: Zanipollo will wait for you in car.

ARIETTA BARTOLINI: Zanipollo, gift of God such a wonderful name.

OSVALDO CIRILLO: Come with us, officer Antonio will tell you story of his name.

Blackout.

Scene 19.

Hotel's room № 16.

TED TOBER: How are you?

PAMELLA TOBER: Tired.

TED TOBER: You didn't join police.

PAMELLA TOBER: No. I can be only witness, if it will be necessary.

TED TOBER: Aren't you happy?

PAMELLA TOBER: Excitement from prove that painting is forgery is different. You try to prove that you are smarter.

TED TOBER: Modesty is not for you.

PAMELLA TOBER: You always insisted that's good.

TED TOBER: I am still sure about it.

PAMELLA TOBER: But here is real person.

TED TOBER: Murdered.

PAMELLA TOBER: Yes. Arietta was such passionate as teacher.

TED TOBER: Pain changed her.

PAMELLA TOBER: Not for good.

TED TOBER: She stayed in the past.

PAMELLA TOBER: Yes.

TED TOBER: What will be with workshop?

PAMELLA TOBER: One participant is killed. Teacher is murderer. Ursula is guilty in blackmailing. Fia has problem in forgery with money. Decision about Eloisa is not finished.

TED TOBER: I could name it – special plein air.

Blackout.

Scene 20.

Early morning.

Hotel's kitchen.

All move slowly.

STEVE BAKER: I hope you didn't switched on computer?

LACREIA BAKER: No. Even didn't charge phone.

DAVID BERG: Hotel already booked for two years in advance.

BELINDA SAVINO: *Un articolo sul quotidiano*. One newspaper article.

STEVE BAKER: With a lot of photos of landscapes.

LACREIA BAKER: And this news that someone was killed here.

DAVID BERG: Two Halloween party are already planned.

STEVE BAKER: Quirino called, he asked to mention on site about their vineyard.

LACREIA BAKER: *Siamo popolari*. We are popular.

DAVID BERG: We can't manage such amount of people.

BELINDA SAVINO: Good, that you understand this.

STEVE BAKER: Little house, in the garden. I thought about that.

LACREIA BAKER: You said that repair of it is absolute waste of time.

STEVE BAKER: I changed my mind. It was house for big servant's family, with few entrances.

LACREIA BAKER: *Che cosa vuoi fare?* What do you want to do?

STEVE BAKER: We will live there, Lacreia.

LACREIA BAKER: And will receive three rooms in hotel.

DAVID BERG: What about us?

BELINDA SAVINO: If you still want to work here, in my house is empty room.

DAVID BERG: I don't need empty room.

BELINDA SAVINO: What do you need?

STEVE BAKER: Own house. What do you think about little house on other part of garden, David?

LACREIA BAKER: Steve!

DAVID BERG: It will be interesting.

BELINDA SAVINO: *Sono d'accordo*. I agree, it will be better to live near work.

DAVID BERG: Yesterday, I thought they never went to sleep.

LACREIA BAKER: Everyone talked about arrests and mistakes and dark past.

DAVID BERG: What is amazing – all this made women. Murder, forgery, blackmailing.

BELINDA SAVINO: What is wrong with that?

STEVE BAKER: Women explore new possibilities, in crime also.

LACREIA BAKER: I think that women just stop wait steps from men and try to receive what they need by themselves.

DAVID BERG: It could be made in more legal ways.

BELINDA SAVINO: *E prossimo passo*. It's next step.

STEVE BAKER: Preparation for usual breakfast. One more day at plein air workshop.

LACREIA BAKER: Osvaldo said that he will come to talk with artists.

DAVID BERG: Wants to be a star.

BELINDA SAVINO: *Ha fatto il suo lavoro*. He did his work.

STEVE BAKER: Without doubt.

Blackout.

Scene 21.

Plein air.



OSVALDO CIRILLO: I am honoured that you made me a honour to be present here.

PAMELLA TOBER: Osvaldo, officer Cirillo found a murderer.

NICOLA PARSONS: Find out about blackmailing and forgery.

GEORGE STEWART: And all this in little plein air workshop in Tuscany.

CARMEN LENDENMANN: Last night we talked only about that.

OSVALDO CIRILLO: Like you could predict, I can't explain to you all details of case.

VIOLETTA ZEITNER: We will read everything in newspapers, if our presence won't be necessary at court.

OSVALDO CIRILLO: For now I can't say for sure, but hope witness's testimonies will be enough.

TED TOBER: What is the reason of today's visit? All dangerous criminal minds now are at police station.

JODI DANIELS: Did you find new clues?

OSVALDO CIRILLO: Nothing like that. I came here to make sure for all participants of art workshops...

KAMELIA GOUKER: All who left.

MARK ROSSMANN: Chosen by destiny.

KAMELIA GOUKER: Without prove that was crime.

MARK ROSSMANN: Personal life was named personal because of reason.

GEORGE STEWART: Lie will die in front of truth.

VIOLETTA ZEITNER: Especially, stupid lie.

GEORGE STEWART: Woman is always right. Especially wise and attractive woman.

OSVALDO CIRILLO: I am here to tell that police proved that there are any dangerousness for you. Please, continue workshop. Italy is beautiful and safe for tourists country.

JODI DANIELS: Little problem. You arrested our teacher because of murder.

CARMEN LENDENMANN: Yes. Interesting question. Could we return our money?

OSVALDO CIRILLO: Now I haven't answers for all your question.

TED TOBER: I could teach art now.

PAMELLA TOBER: You can't draw.

TED TOBER: Theory is my strong point.

MARK ROSSMANN: I could teach. I work as art therapy teacher.

KAMELIA GOUKER: Really? And we will forget that your former patient killed man few days ago.

MARK ROSSMANN: Former patient is here crucial words and of my school, not mine.

OSVALDO CIRILLO: Why you need teacher?

NICOLA PARSONS: Have you other suggestions?

OSVALDO CIRILLO: You came here to draw Tuscany. You see it, you smell it. This sky. This sun. Is not enough for you?

PAMELLA TOBER: Osvaldo is right.

TED TOBER: For you he is always right.

CARMEN LENDENMANN: He is. We came here, it's big step for us.

NICOLA PARSONS: What exactly?

CARMEN LENDENMANN: Before this workshop I even can't imagine that could draw in front of other artist. Now I am not afraid, that someone will see not finished product.

MARK ROSSMANN: You paint to show your paintings to other.

VIOLETTA ZEITNER: Who will need them?

KAMELIA GOUKER: At first you, because of this you are here not for relaxing with glass of wine.

GEORGE STEWART: This is for evening.

OSVALDO CIRILLO: You should paint and I had small talk with people from nearest village. We could organize little exhibition in the end of workshop.

NICOLA PARSONS: It's such generous.

TED TOBER: They want that you will forget troubles which were connected with this place and instead write amazing stories about you trip.

CARMEN LENDENMANN: I don't see anything wrong with it.

PAMELLA TOBER: I have an idea.

TED TOBER: Like always.

JODI DANIELS: Yes, Pamella.

PAMELLA TOBER: In workshop's schedule we have day of painting a portrait.

TED TOBER: And your candidate is Osvaldo Cirillo.

KAMELIA GOUKER: Good idea.

OSVALDO CIRILLO: You shouldn't.

JODI DANIELS: Handsome Italian, I will draw a sculpture from you.

OSVALDO CIRILLO: Better not.

PAMELLA TOBER: Osvaldo, in the middle.

TED TOBER: Why not me? I also can't draw and useless.

GEORGE STEWART: He has one quality which is unreachable for you.

TED TOBER: Tell, George, I am waiting.

GEORGE STEWART: He could be quiet.

PAMELLA TOBER: Sorry, *amore*. George is right.

OSVALDO CIRILLO: I name it listen to others, not be quiet.

VIOLETTA ZEITNER: Head a little bit left.

KAMELIA GOUKER: A little bit right. Like ancient god.

JODI DANIELS: Yes, he is.

TED TOBER: Fine. I'll make pictures. I could be useful for others.



Blackout.

THE END.



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