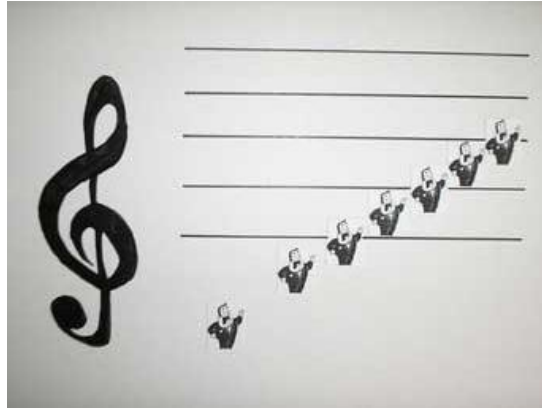


## Katerina Aksonova. Melody of love.



Characters:

RICHARD - baritone.

MAGDALENE - art-director.

SARITA - manager.

LYNDA - singer.

Scene 1.

In the darkness, behind the stage music. "Le veau d'or" from Faust by Charles Gounod.

Lights on. Dressing-room in theatre. Table with mirror, sofa, flowers in the baskets.

Enters Richard, plump opera star, in tail-coat, white shirt, bow-tie. After him enters Magdalene, older than Richard, strange hair cut, skirt and blouse in unsuitable colours.



MAGDALENE: Today you sang marvellous, Richard.

RICHARD: Only today, Magdalene.

MAGDALENE: Every day, you know it.

Magdalene gently kisses Richard, he is not happy, but doesn't refuse.

MAGDALENE: Are you sad?

RICHARD: That tourney.

MAGDALENE: Everything will be all right.

RICHARD: Do you manage with it?

MAGDALENE: Have you doubts in my work?

RICHARD: It's new market. Maybe you'll need a helper.

MAGDALENE: Thank you. All will be fine. We decided any new art-director.

RICHARD: I also made my research.

MAGDALENE: Why? When? What for?

RICHARD: I just want to tell you that I hired one more person to that tourney.

MAGDALENE: I was thinking that you were joking. I made my work.

RICHARD: I know. It's only for Latin America.

MAGDALENE: Latin America?

RICHARD: Sarita will help.

MAGDALENE: Sarita?

RICHARD: Yes, my second art-director. Or manager. I didn't decide how to call her post.

MAGDALENE: I'm your manager.

RICHARD: You have your job, nothing will change for you. Believe me.

MAGDALENE: And for us?

RICHARD: It's just a work. You know. Native speaker and all that stuff.

MAGDALENE: If you want that, I will go away. Just say it in plain words.

RICHARD: Stupid thoughts. I never think about it. We are together and will be. Don't be afraid of Sarita, she is young...

MAGDALENE: And I'm old.

RICHARD: Don't start it.

MAGDALENE: Why now, Richard?

RICHARD: What? Now? I think about my career. We will be in partnership, I promise. Come here.



Richard hugs and kisses Magdalene.

Blackout.

Scene 2.

Enters Sarita. Young woman.



SARITA: Sorry, Richard, I can't wait near car, too much people.

MAGDALENE: You are...

RICHARD: Let me introduce. Magdalene, my devoted art-director for decade. Sarita, I told you about her, my new art-director for tourney in Latin America.

SARITA: Nice to meet you. Richard told me about you.

MAGDALENE: Evening. With me he was less talkative.

RICHARD: Sorry, Magdalene, we have to go. Have a nice evening.

MAGDALENE: Where? You promised, no private performances.

SARITA: Don't be afraid.

RICHARD: Yes. We only have a table in restaurant.

MAGDALENE: Table.

RICHARD: It is first evening of Sarita in town. By the way, Sarita, how do you like my today performance.

SARITA: You sang gorgeous, like always. Bye, Magdalene.

MAGDALENE: Have fun!

RICHARD: We will. Tomorrow I'll call you. What song did you sign that evening?

SARITA: "Bessame mucho". You have to remember.

RICHARD: I just want to hear it again.

SARITA: Now?

RICHARD: Why not?

Sarita quietly signs "Bessame mucho".

Richard and Sarita go away. Richard puts his arm on Sarita's waist.

Scene 3.



MAGDALENE: I knew that will happen. Why I have such a pain in chest? Where are my tears? I just can't breathe. Richard find new girl. Art-director, of course, only for tourney. And they have table in restaurant.

How he looked at her? I remember that gaze. He looked at me the same. All this

years I was near him day and night. And now he has Sarita. She will have him, she will have everything.

Richard is not embarrassed of her. He takes her hand. Never, with me, never was a public touch. Only behind closed doors. He always was not open with me. I can't stand her. I'll go away. He'll have to choose. I'll show him. He'll beg me to stay.

Magdalene exits.

Blackout.

Scene 4.

Sitting room at Richard's flat. Grand black piano. Many posters of Richard are everywhere.



Enters Richard in white vest on which printed bow-tie, pyjama's trousers, barefoot.

RICHARD: Darling, I won't wait for you hours.

Enters Sarita.



SARITA: I'm here. What do you want?

RICHARD: We need to talk about our plans.

SARITA: Restaurant is at eight.

RICHARD: Darling, I talk about tourney.

SARITA: It finished two days ago.

RICHARD: I remember, darling. What about next?

SARITA: Fifty-seven concerts are not enough for you.

RICHARD: We have to think about future.

SARITA: Are you really agree for such concert tourney?

RICHARD: I'm not young any more. I think it will be great finish of my career.

SARITA: At forty-five years old.

RICHARD: Fine, it could be early rehearsal before finish of my life's work.

SARITA: I think Magdalene works not bad. I don't know why you need two managers.

RICHARD: She is not going.

SARITA: Have you tell her that?

RICHARD: Didn't have to. You work like my art-director and she as your assistant.

SARITA: She won't agree.

RICHARD: My intention.

SARITA: As you say.

RICHARD: About song.

SARITA: Yes.

RICHARD: How do you think, it will be appropriate if I sing "Bessame mucho" in that tourney.

SARITA: I don't know. It's my favourite song.

RICHARD: Really. I guess, if you hum it day and night.

SARITA: Do I?

RICHARD: Very sweet. Like your lips.

Richard kisses Sarita.

SARITA: Richard!

RICHARD: Could you manage to make tourney without assistant?

SARITA: Without Magdalene?

RICHARD: Yes.

SARITA: I do my best.

RICHARD: I believe in you, darling.

Richard kisses Sarita.

SARITA: What is my name?

RICHARD: Sorry.

SARITA: For last two weeks, we worked hard, like always. For last two weeks you started to call me darling.

RICHARD: What's the problem?

SARITA: You call everyone darling because you don't bother to remember their names. Stuff in hotels, stage managers and now me.

RICHARD: Darling.

SARITA: Again.

RICHARD: Sarita. You are darling to me, my sweet heart and beloved Sarita. Sorry, I was wrong and too tired.

SARITA: Your thoughts are far away from me.

RICHARD: Stupid idea. Every second I think about you.

SARITA: To find your notes.

RICHARD: Where did you put "La Traviata"?

SARITA: Richard.

RICHARD: It was just a joke.

SARITA: I hope.

RICHARD: Sarita, we are together not the first day and you still don't trust me.

SARITA: Richard, you know what is my problem?

RICHARD: Have no idea.

SARITA: When I'm with you I have faith in everything. When you are not near me, I start to analyse your words, what you done. If it didn't match with story which told someone else... I start to doubt every word. I know that people tell fibs. I know that you lied to me.

RICHARD: Sarita!

SARITA: Let me continue. I know. When you are near me, I don't care about your lies, I don't care about your sins. I accept everything, because you are more important to me than everyone else.

RICHARD: I'm glad. So, no problem.

SARITA: Please, tell me truth. I'm stronger that you think. I understand that I can't be a world to you. I just want to be part of your universe.

RICHARD: You are and always will. I didn't want upset you. If you want to know. Yes, yesterday I was in restaurant with another woman. Her name is Lynda. And we talk about our future duet: "Libiamo ne'lieti calici". It's work. Guilty, sometimes I think about my future.

SARITA: That's all.

RICHARD: Trust me. I'll tell you everything. My life is open book for you.

SARITA: You will stay with me.

RICHARD: Always and forever.

Blackout.

SARITA: Only work. I saw you with Lynda. I saw you.

RICHARD: Don't be pathetic. One kiss at cheek. Nothing more.

SARITA: At the final of the concert. When I'm present.

RICHARD: You never was jealous before, when I kissed my partners at the stage.

SARITA: Work is work. Here I understand. Nothing personal.

RICHARD: Are you never doubt?

SARITA: Did you give me a reason?

RICHARD: Your blood is too hot and it boils your brain.

SARITA: Say it!

RICHARD: What?

SARITA: Do you like her?

RICHARD: We work together and it's my duty...

SARITA: Magdalene told me about your plans.

RICHARD: Which one?

SARITA: How wonderful couple will be. You and Lynda.

RICHARD: She told about duet.

SARITA: Personal.

RICHARD: You make my life more complicated. I have today a performance.

SARITA: Complicated. Stay alone. Stupid me, you never will be alone.

RICHARD: Don't make foolish conclusion.

SARITA: I'll go and never... Listen, never I will stay here. You'll have plenty of time to your rehearsal.

RICHARD: Do you wait that I'll beg you?

SARITA: No. You did things which cry louder than words. Goodbye, Richard.

RICHARD: Sarita!

Sarita goes away. Richard waves hands in despair.

RICHARD: Damn. A little bit of quietness. What I have today?

“Votre toast” Carmen by Bizet.

Blackout.

Scene 5.

Richard’s dressing room.

Enter Richard and Magdalene.



MAGDALENE: You sure you’ll make that.

RICHARD: You said it would be great publicity.

MAGDALENE: Your marriage and concerts with wife would be best-sellers.

RICHARD: Why you return to that story?

MAGDALENE: I have just one more question. What will be with us?

RICHARD: I don’t understand.

MAGDALENE: You are planning to marry her.

RICHARD: Lynda. Of course.

MAGDALENE: What about me?

RICHARD: You’ll stay as my art director. I don’t want to fire you.

MAGDALENE: I don’t let you. I know a lot about you.

RICHARD: You have your work. What else do you want?

MAGDALENE: And we?

RICHARD: What?

MAGDALENE: She will be your wife. Not that Spanish girl.

RICHARD: Never mention Sarita. It’s not your business.

MAGDALENE: You haven’t time for me, when you was with her.

RICHARD: Old story. Now I’m back.

MAGDALENE: Lynda.

RICHARD: I’m already back to you.

MAGDALENE: Does she know?

RICHARD: I didn’t told her.

Scene 6.

Enters Lynda.



LYNDA: Richard, sorry to interrupt your business talk.

RICHARD: We already finished, darling.

MAGDALENE: I will wait you in the car.

LYNDA: Today we have important meeting in the evening. Go home... I'm sorry... name...

MAGDALENE: Magdalene.

LYNDA: Exactly.

RICHARD: Bye.

Magdalene angry exits.

Scene 7.



LYNDA: Do you agree that she has right to look at you in such way?

RICHARD: Who?

LYNDA: You director.

RICHARD: I didn't notice.

LYNDA: Like owner, like woman.

RICHARD: Crazy thoughts. She is like mother to me.

LYNDA: You are together for so long.

RICHARD: Darling, it's not a problem. What did you want to tell me?

LYNDA: I chose colours for our wedding. Gold and silver.

RICHARD: Don't you think it's a little too shiny?

LYNDA: You think I'm tasteless.

RICHARD: No. My darling, no. It's your wedding, everything what you wish.

LYNDA: Our wedding.

RICHARD: As I said.

Richard and Lynda go away.

Blackout.

Scene 8.



Richard's dressing room.

Near the mirror on chair sits Sarita, listens to the sound behind the stage. "Fin ch'han dal vino" from "Don Giovanni ossia il dissoluto punito" by Wolfgang Amadeus Mozart.

Great ovation, Sarita checks her make-up in the mirror. Enters Richard, closes door.



RICHARD: No one to enter. I need rest. Car.

SARITA: Good evening, Richard.

RICHARD: How... you are here?

SARITA: Security man, he recognized me. He remembered about us.

RICHARD: It's really bad work of security in that theatre.

SARITA: If you would like, you could call the police.

RICHARD: Don't be a child. What do you want?

SARITA: To see you.

RICHARD: After year.

SARITA: Fifteen months.

RICHARD: And?

SARITA: Congratulations to your marriage.

RICHARD: Thank you. I didn't receive post-card from you.

SARITA: I prefer to say in person.

RICHARD: Now you want to make a scene.

SARITA: No.

RICHARD: Why you came?

SARITA: I don't know for sure. I just managed to come. I want to find words or to punch you in the face.

RICHARD: I didn't make any promises to you.

SARITA: I remember clear. But I thought that yours indistinct words were about future. Our future together.

RICHARD: My words. What about your words? You think that I forgot about Tommaso. Great Tommaso, who you said, is better singer than I.

SARITA: Oh! My fault, as always. Tommaso. I mentioned about him because I heard about you and Lynda. I knew all your friends and enemies and I chose Tommaso. He made most pain for your feelings. I wanted revenge, even not real. That you'll feel what I feel.

RICHARD: You said this now. Admit, you adore him.

SARITA: To be honest, he is better than you. I hope so. Young, handsome, charming. He never made harm, like you made to me.

RICHARD: Than you have my blessing.

SARITA: You know that is such a word, perhaps you hear about that: love.

RICHARD: I'm glad that you told me. If you not mind I won't come to your

wedding. Like you didn't come to my.

SARITA: Of course, I didn't come. I hoped it would be our wedding. I fainted when I heard about your marriage.

RICHARD: Everybody knew.

SARITA: I imagined that everybody was wrong. And...

RICHARD: What?

SARITA: Liz.

RICHARD: Again you about her. We are just friends. Nothing. Never. Happened.

SARITA: Liz told everybody that at day of your wedding you will sing with her.

RICHARD: Why I will sing on my wedding?

SARITA: She notified about concert.

RICHARD: Absurd. She likes me and never create such a lie.

SARITA: She told. It was enough for me to believe. And also she clearly imply that you'll chose her. She show monogram R and L.

RICHARD: It can't be. It's...

SARITA: Stupid intrigue. I know about that now.

RICHARD: I will tell her... I don't know what. Back to you and Tommaso. What are you planning?

SARITA: You know, that you are stupid. I don't like Tommaso.

RICHARD: You don't care for me for a long time.

SARITA: What?

RICHARD: You wasn't at the audience at competition "Loud voice". You knew how it was important to me.

SARITA: I just wish you a victory.

RICHARD: I don't understand. You had tickets before my wedding.

SARITA: I hoped that you'll win and can't be in the audience. When you won you'll tell how you love your wife. I can't stand it.

RICHARD: Seriously.

SARITA: If I believed that you lose I'll sit in audience and enjoy every moment of show.

RICHARD: You told me about love.

SARITA: To you. You and only you. I know, it's my sin. I tried very hard, honestly.

RICHARD: What did you try?

SARITA: Forget about you. Don't listen to news, don't look at the phone. I find all your disadvantages.

RICHARD: Result?

SARITA: I don't care. I love you. No matter what. I know that you hurt my feelings, I always hurt yours. You believed that I prefer Tommaso. I'm weak and stupid, I love you and nothing can do with that.

RICHARD: Love is blind.

SARITA: I don't think so. I think when in love you see what no one else see. And you don't pay attention to what people are angry and mad with.

RICHARD: All this time you loved only me?

SARITA: To my pity, yes.

RICHARD: I don't know how many lovers did you have.

SARITA: Less, more less, than you had.

RICHARD: Did you compare me with them?

SARITA: When in love, you never compare. Sorry, that you don't know that.

RICHARD: Dear Sarita, I missed you.

SARITA: What we'll do now?

RICHARD: Be together, like before.

SARITA: Your wife and Magdalene, maybe someone else about whom I know

nothing.

RICHARD: Everything is in the past. We'll be with each other. Come here.

Richard hugs Sarita, kisses her.

Blackout.

Scene 9.

Richard's sitting room. Two grand pianos. One black, second is red. Lot of flowers.

Enters Lynda, night-gown, shawl.



LYNDA: Richard, we have to rehearse.

Richard enters.



RICHARD: I remember. It's not a big deal.

LYNDA: It's our concert. You promised me that we'll sing together.

RICHARD: Right.

LYNDA: Don't you think they could forget me?

RICHARD: Who?

LYNDA: My audience.

RICHARD: Your audience not forget you. It was just two seasons.

LYNDA: Four.

RICHARD: Who counts?

LYNDA: I.

RICHARD: As you say, darling.

LYNDA: If it will be our concert...

RICHARD: Yes.

LYNDA: Few last weeks you sign at every concert "Bessame mucho".

RICHARD: And?

LYNDA: In our concert it won't be that way.

RICHARD: Public loves it.

LYNDA: It's cheap trick to have more adoration.

RICHARD: You could tell it earlier. You know a lot about discount.

LYNDA: I told when I have to.

RICHARD: Take notes.

"Libiamo ne'lieti calici" from La Traviata by Verdi.

Blackout.

Scene 10.

Richard's dressing room. Sarita and Lynda have identical dress in different colours.



LYNDA: You have identical bag as mine. Sarita, why?

SARITA: I hoped that you won't know about that, Lynda.

LYNDA: About what?

SARITA: Richard wanted to make you a gift.

LYNDA: And... I wait to hear about bag.

MAGDALENE: Don't be nervous, Lynda. You know how busy is our Richard.

LYNDA: I listen to you, Sarita.

SARITA: Richard is occupied with work. He gave me money to bought nice bag for you.

LYNDA: And you bought two at the price for one.

SARITA: You were in that shop!

LYNDA: No.

SARITA: Yes. It was opening sale. Two bags at price for one.

LYNDA: Why didn't you buy dissimilar?

SARITA: That's the point. Two at price for one only if they are similar. And no one wanted to have two alike bags.

LYNDA: Except you. You didn't mind.

SARITA: Why not? I gave my money for half of price.

MAGDALENE: Lynda, Richard waits for you in restaurant.

LYNDA: With twin bag?

SARITA: I won't come.

LYNDA: Fine.

Lynda exits.

SARITA: Thank God. I'll kill Richard. What did he think about?

MAGDALENE: Nothing.

SARITA: How do you know?

MAGDALENE: Because of this.

Magdalene bends over sofa and shows the same third bag.



SARITA: Scum. He had a big discount.

MAGDALENE: Quite.

SARITA: Wait a minute! It was special present. And you... How long?

MAGDALENE: I was before you both. And, Lynda thought the same about gift.

SARITA: Does it mean?

MAGDALENE: Welcome to our community.

SARITA: Community of identical unique bags.

“Largo al factotum della citta” from “Il barbiere di Siviglia” by Giochino Antonio Rossini.

MAGDALENE: You fell in love with married man.

SARITA: To you knowledge. It’s not your business... But... Chronologically I felt in love with him before his marriage.

MAGDALENE: You believed that he chose you.

SARITA: I hoped that he gave us opportunity.

Blackout.

Scene 11.

Richard’s dressing room. Enter Sarita and Richard.

RICHARD: Why again?

SARITA: What?

RICHARD: You hurt like sharp glass.

SARITA: Than don’t broke me.

RICHARD: Every time you asked for prove of my love.

SARITA: I need it.

RICHARD: I want to know what are you feeling to me.

SARITA: You know.

RICHARD: I want to hear.

SARITA: What I feel? I’m scared.

RICHARD: Of me?

SARITA: Mainly. You are famous. How they look at you, like they want to touch you only to feel divine joy. I can’t think the way they do. You are simply a man who I love. You are married man.

RICHARD: I don’t think it’s frightening.

SARITA: I didn’t finish.

RICHARD: Go on.

SARITA: I worry that can't be with you all the time. Somebody will take you away from me. I'm afraid to stay with you because one day you'll change your mind. I don't know what I petrified more - live with you or without you.

RICHARD: Did you find an answer?

SARITA: I can't tell exactly.

Sound behind stage "Five minutes".

RICHARD: I have to go. We will talk later.

SARITA: I was lying. I know the answer and I don't want to live without you.

Blackout.

SARITA: I will kill your Magdalene.

RICHARD: What again that woman made to my love?

SARITA: Most terrible thing what she could.

RICHARD: Surprise me.

SARITA: I read what wrote your fans.

RICHARD: Pure girl. Why?

SARITA: For next PR campaign.

RICHARD: And, you didn't like what they wrote about me.

SARITA: You and your team are absolutely stupid, and every person at computer is smarter. It's in short. I read even worst.

RICHARD: What?

SARITA: I don't know if they understand this, but they are divided on levels.

RICHARD: Levels?

SARITA: Caste.

RICHARD: What?

SARITA: Exactly.

RICHARD: Which one?

SARITA: Four varnas. The Brahmins: the one who touched you and have prove, photo with you. The Kshatrias: the one who has signature. The Vaishyas: the one who has photo of you from the distance. The Shudras: the one who saw you, but haven't photo or another prove.

RICHARD: You are crazy.

SARITA: No. They also has Dalit or Untouchable. The one who read it all and dream about experience which have all four varnas.

RICHARD: You are cruel to the people.

SARITA: I have a right.

RICHARD: Why?

SARITA: I was one of them.

RICHARD: What?

SARITA: Dalit.

RICHARD: Very fun.

SARITA: Than I became one of Kshatrias.

RICHARD: What?

SARITA: I had your signature.

RICHARD: Of course. On my photo in your room. I made that gift.

SARITA: Was also one more, before that.

RICHARD: I thought that first time when I saw you was on that meeting.

SARITA: You don't remember all of us, do you?

RICHARD: I hope, I wasn't rude to you.

SARITA: No. Never mind.

RICHARD: One more. I didn't slept with you?

SARITA: No. But thank you for question.

RICHARD: Since we are together you are not among them.

SARITA: Yes. Now I'm among half goddess which know how looks like your hall.

RICHARD: You are the one and more important for me.

SARITA: And your wife.

RICHARD: When I made promise, I always make it real.

SARITA: When?

RICHARD: Soon, very soon.

Richard exits.

Blackout.

Scene 12.

Richard's dressing room.

SARITA: Where I should put this note that he will notice and Magdalene with Lynda not?

Enters Richard.



RICHARD: Sarita?!

SARITA: Richard! I didn't want to...

RICHARD: What, dear? I'm glad that you came before performance. We have short amount of time, any minute could come Lynda.

SARITA: And Magdalene.

RICHARD: Yes. I'll promise you, after the ending of next years tourney I'll fire her.

SARITA: And Lynda?

RICHARD: I will fire her.

SARITA: She is your wife.

RICHARD: Did you see cheques? I spend on her... I will fire her from post of the wife.

SARITA: I heard that five years.

RICHARD: Everything will be different.

SARITA: I know.

RICHARD: Good. You are smartest girl on Earth, Sarita.

SARITA: I'll go.

RICHARD: I will wait for you on Saturday. Or no. No. Better on Sunday. Lynda

will be away.

SARITA: I will go from you.

RICHARD: What? Why? You had everything.

SARITA: Yes. Even you for few hours per week. Not every week.

RICHARD: I understand you are jealous.

SARITA: To whom?

RICHARD: Lynda. She has everything. Prince on white horse. Richard the Lionheart.

SARITA: I was agree if you proposed me as Richard humpback on black horse. I was ready but you didn't make me an offer.

RICHARD: When you made such verdict?

SARITA: Week ago.

RICHARD: Our special evening in the dressing room.

SARITA: You opened that champagne with Lynda. And for me you didn't bring a glass.

RICHARD: How it would look like?

SARITA: Like you care about me.

RICHARD: What do you want?

SARITA: I thought it was enough what we had.

RICHARD: But...

SARITA: I need a man with whom I'll wake up every morning.

RICHARD: Sarita.

SARITA: I'm tired from fights with you, I'm tired from fights for you. I lived your life. Who am I for you?

RICHARD: I get it. It's because all that nonsense in yellow press about me. I changed my servants. Three times. Even now everybody know my after shave cream.

SARITA: Richard, you were wrong.

RICHARD: What about?

SARITA: It wasn't servant.

RICHARD: Who? Lynda. Don't be ridiculous. She is in my team.

SARITA: Magdalene.

RICHARD: No.

SARITA: Yes. Few stories happened before in your life entered me or Lynda.

RICHARD: Why did she do that?

SARITA: She loves you.

RICHARD: And you.

SARITA: I think too much for third part of your attention which you offered to me.

RICHARD: What do you want?

SARITA: I will wait when you come to me and say that I am only woman who you need in your life.

RICHARD: You... you...

SARITA: Don't say what you will regret.

RICHARD: I knew it. You don't want that I'll be happy with you.

SARITA: You didn't give me a chance.

RICHARD: How you'll manage with your feelings to me?

SARITA: I'll try.

RICHARD: And then you'll run to find another man and you'll be happy with him. You don't want to wait till I solve all my obstacles.

SARITA: How long?

RICHARD: It could be moth, year, half a year. I solve all money problems and if



our feeling will be the same. We'll be as one.

SARITA: If I manage to calm my feelings. I hope to meet another man and I promise to make him happy.

RICHARD: Sarita!

SARITA: There were fabulous years. Give me a goodbye kiss.

Richard passionately kisses Sarita.

Enter Lynda and Magdalene.



LYNDA: Richard!

SARITA: You always spoil everything.

MAGDALENE: Richard!!

SARITA: Magdalene, I left my job. And my request - don't forget to pick up yours contact lenses from Richard's bathroom. Have a nice day, Richard.

Backstage: Ready 10 minutes.

Sarita exits.

Lynda angry looks at Magdalene. Richard sits near mirror and opens envelope with Sarita's letter.

Sound of "Es ist noch Zeit" from "Die Zirkusprinzessin" by Emmerich Kalman backstage.

Mute arguing between Lynda and Magdalene. Richard drum his fingers on the table simultaneously with music.



CURTAIN.

January-April 2015.

More about play:

Idea of this play popped into my mind 3.01.2015. I always write down every idea, even if theme is not my usual interest. I wrote few scenes, which came with idea and put it away.

Baritone, rich man's voice which I could listen endlessly. Music is not my speciality, so I chose arias which I liked. It's my play and I could have such criterion.

Than I didn't want to write trivial love triangle and I made it square or quartet.

When I wrote play I was humbling all time "Besame mucho" and I need woman who could sing it in play. I chose Sarita. Why? In honour of Sara Montiel and film which I watched several times on Russian and Spanish "La reina del Chantecler". Especially last song "No te olvido". Passion and tears at the end of film. If it about "La reina del Chantecler" it have to has melodramatic end.

Of course, I wanted that he will run for her and say words which she wants. But it's end for romantic comedy, I wanted more dramatic end. Two grand pianos on stage, it have to be serious.

Actors don't have to sing by themselves. It just music which I prefer as appropriate to this story.

I don't think that main hero is weak. Too much women love him and he can't refuse such life. Happiness with one woman could cost all woman in life. Hope, he will think about it after all that.

Name for main hero I chose because of beautiful sentence about two Richards, one on the white horse, second on the black. I thought it wasn't bad idea. Better than name Tommaso, which I chose because on my mind was Tommaso Campanella, I have no idea why.

In play I wrote about varnas among fans. Idea arose when I checked dates of release new series of my favourite serials. I haven't TV at home. We refused because of internet, where you could see the same and in proper for you time. Fans of serials know every date of release and have links where to watch. Also they spend a lot of time to talk about actors who plays in serials. It looks like little or big altar where they put photos and lovely pictures. I thought that so many little gods are in Hinduism and than I tried to understand their motives. I hope it's nothing bad in this, I didn't hurt anyone feelings.

I also have important for me signatures, so could call myself one of Kshatrias. Paulo Coelho:



Andrzej Wajda:



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