

Casanova Dreaming (6 – 25 August) AUDITION SIDES

Refer to arberyproductions.co.uk/auditions.htm for details of auditions.

These sides are from the current draft of the script. Some changes may be made in early rehearsal but the dialogues and monologues below reflect the style of the play. Different sides will be used in the callback. Intimate actions described in the directions will not be practised in auditions or callback; the company policy regarding intimacy between performers is on the website at the above page.

The play is set in Italy in the middle of the 18th century. It opens with young Giacomo Casanova asleep in bed with his first true love; an old man, Seingalt, enters and shows the young man his future; it climaxes with a hallucinatory scene where Seingalt tries to warn him while women try to seduce him. The final scene has Giacomo wake up and reflect on what he has just dreamt. The intimate scenes in the script will not be portrayed in the auditions or all backs.

GIACOMO CASANOVA 19 pp2 – 4

an energetic young man, at first suspicious, later revelling in what he sees

CHEVALIER DE SEINGALT 73 pp5 - 7

an old man, dressed elegantly and moves slowly but with style, starting upbeat, ending sad.

MALE 3 (5 CHARACTERS) 30 – 50 pp8 – 10

see pages for character descriptions

FEMALE 1 (2 CHARACTERS) 40 – 50 pp11 - 12

see pages for character descriptions

FEMALE 2 (2 CHARACTERS) 18 – 30 pp13 - 14

see pages for character descriptions

FEMALE 3 (2 CHARACTERS) 18 – 25 pp15 - 16

see pages for character descriptions

FEMALE 4 (2 CHARACTERS) 20s pp17 - 18

see pages for character descriptions

Unless otherwise indicated, accents are neutral British (Scottish, English etc overtones are fine) There are three male characters and four female, as follows (age is playing age):

GIACOMO AUDITION SIDES

(a) OPENING SCENE

GIACOMO Who are you? Where's Anna Maria?

SEINGALT Nature called. She will come back.

GIACOMO Who are you? What're you doing here?

SEINGALT Signor Casanova, the Chevalier Jacques de Seingalt at your service.

GIACOMO Seingalt? Never heard of you. Show me your face.

SEINGALT My face will tell you nothing. Like you I am from Venice. We are always masked, even when our face is naked.

GIACOMO I'll take it off you.

SEINGALT No, no, no, no, no. Not like that!

GIACOMO What?

SEINGALT The way you came at me. No style. Like a peasant. Go back. Start again. Remember, you have an audience.

GIACOMO An audience?

SEINGALT Even if I were not here, you are your own audience. Carry yourself as you would before a king.

GIACOMO *with sarcastic dignity* Sir, pray reveal yourself and tell me your business here.

SEINGALT Hm. A true gentleman would offer wine and then we would talk.

GIACOMO is about to protest, then pours wine and presents it to SEINGALT.

SEINGALT (cont) Not bad, although a full bodied wine is to be recommended when entertaining a lady. Now, is that not better? Life is a performance. The actor makes the man. A moment ago you were an impetuous boy. Now, you are a gentleman.

GIACOMO I assure you sir, I am no boy.

SEINGALT I should hope not. How often did you pleasure her?

GIACOMO I proved myself twice.

SEINGALT I asked if you pleased her.

GIACOMO More than her husband does. Did he send you?

SEINGALT Vallati? No. An agreeable man, if I remember, when his honour is not threatened. But let us talk of Anna Maria. Do you love her?

GIACOMO Beyond your understanding.

SEINGALT Beyond my memory, perhaps. If she were free, would you marry her?

GIACOMO I cannot. I am secretary to His Eminence Cardinal Acquaviva. One day I will be a priest, perhaps a cardinal.

SEINGALT So she must be your mistress. You are nineteen and she is ten years older. Will you still love her when you are thirty and she is forty?

GIACOMO Sir, my affairs are not yours. I insist, Chevalier Singalt, take off your mask. If not, I'll take it off myself.

SEINGALT Chevalier de Seingalt. Well, it is after midnight. *takes off and contemplates the mask* Goodbye, old friend.

(b) with BELLINO also SEINGALT

BARBER exits, crossing paths with BELLINO.

GIACOMO Another?! Who are you? What do you want?

BELLINO I am Bellino. You surely know of me. I am tired. I wish to lie down for a while.

GIACOMO Never heard of you. And keep off my bed.

BELLINO Bellino the castrato. *sings a few high-pitched notes* My, you are a handsome one.

GIACOMO You can't rest here. I am entertaining a lady.

BELLINO Your guest does not appear to be a lady.

GIACOMO Like you he came uninvited.

BELLINO Yet you offer him wine and he sits at ease. If you prefer a man's company, I am much younger. I am almost whole. Do you not find me attractive?

GIACOMO *confused* I ... I ... Yes, but ... Your ... bosom ...

BELLINO An unfortunate effect of many of my kind. Your breast is most manly.

GIACOMO You sound like a woman. Your scent ...

BELLINO almost kisses him then suddenly takes his hand and places it between her legs.

GIACOMO *pulling back his hand sharply* You, you have ...

BELLINO I told you. But if you place your hand here ... *She pulls his hand to her breast* do you not want me? Your breath has quickened. *she glances down* Your manhood...

GIACOMO I, I ...

SEINGALT *laughing* Oh, my dear Teresa, put him out of his misery!

BELLINO opens her fly to reveal an artificial penis

GIACOMO What's that? You really are a woman? But why ...

BELLINO Because women cannot sing on stage. And because we are sometimes inspected, my disguise must be complete.

GIACOMO As a woman, you are beautiful.

BELLINO And as a man? I am flattered to be admired as either sex. *to SEINGALT* It is good to see you again, my love.

SEINGALT And you. How is our son?

BELLINO We are happy. Are you?

SEINGALT shrugs

BELLINO (cont) Should I leave?

GIACOMO You said you were tired! Here's my bed. I promise I'll let you sleep.

BELLINO Would you really? Another time. We'll play this game again.

(c) CLOSING SCENE with Anna Maria

GIACOMO sits bolt upright in bed, waking ANNA MARIA.

ANNA MARIA What is it?

GIACOMO A dream.

ANNA MARIA A bad one?

GIACOMO Yes. No. I don't know. There was an old man. He talked. A lot.

ANNA MARIA About?

GIACOMO Love. There were others - people I'd never seen before, but they knew me.

ANNA MARIA Women?

GIACOMO None as beautiful as you. He said you were ...

ANNA MARIA I see women look at you. I wonder if you want them.
GIACOMO I want only you. These other women . . . I don't know. It's fading. Something the old man said. . . about love . . . To love all women or one woman.

ANNA MARIA Which woman?

After a moment

GIACOMO You, my lady.

ANNA MARIA Are you sure?

GIACOMO Of course, my lady. It is my honour and privilege to love you, to please you.

GIACOMO caresses her. She gasps. His caress becomes stronger; she is lost in the sensation. GIACOMO looks up and sees the WOMEN watching. They smile at him. He smiles back.

GIACOMO *to the WOMEN* To love you, to please you. Love you. Please you.

The WOMEN disappear and GIACOMO turns his attention back to ANNA MARIA.

GIACOMO You, you, you.

(d) with SEINGALT

SEINGALT Look at me. I live in a cold castle, surrounded by fools whose greatest pleasure comes from making my life a torment. The women I loved have all gone. My children do not know me. I am sick with age and the diseases which love brings. It is the price I pay for the pleasures I had. Find one woman, stay with her for the rest of your life. Do not die alone.

GIACOMO Look at me. I am young and alive. I live in luxury. Money, travel, fame lies within my grasp. Whatever I want, I will get. I will make friends of emperors and kings. I will be as wealthy as Croesus. I will have women, the best of wines and the richest of foods. My children will love me. I will be surrounded by friends and family all my life. I will not die alone.

SEINGALT Giacomo! Giacomo!

SEINGALT AUDITION SIDES

(a) OPENING SCENE

GIACOMO Who are you? Where's Anna Maria?

SEINGALT Nature called. She will come back.

GIACOMO Who are you? What're you doing here?

SEINGALT Signor Casanova, the Chevalier Jacques de Seingalt at your service.

GIACOMO Seingalt? Never heard of you. Show me your face.

SEINGALT My face will tell you nothing. Like you I am from Venice. We are always masked, even when our face is naked.

GIACOMO I'll take it off you.

SEINGALT No, no, no, no, no. Not like that!

GIACOMO What?

SEINGALT The way you came at me. No style. Like a peasant. Go back. Start again. Remember, you have an audience.

GIACOMO An audience?

SEINGALT Even if I were not here, you are your own audience. Carry yourself as you would before a king.

GIACOMO *with sarcastic dignity* Sir, pray reveal yourself and tell me your business here.

SEINGALT Hm. A true gentleman would offer wine and then we would talk.

GIACOMO is about to protest, then pours wine and presents it to SEINGALT.

SEINGALT (cont) Not bad, although a full bodied wine is to be recommended when entertaining a lady. Now, is that not better? Life is a performance. The actor makes the man. A moment ago you were an impetuous boy. Now, you are a gentleman.

GIACOMO I assure you sir, I am no boy.

SEINGALT I should hope not. How often did you pleasure her?

GIACOMO I proved myself twice.

SEINGALT I asked if you pleased her.

GIACOMO More than her husband does. Did he send you?

SEINGALT Vallati? No. An agreeable man, if I remember, when his honour is not threatened. But let us talk of Anna Maria. Do you love her?

GIACOMO Beyond your understanding.

SEINGALT Beyond my memory, perhaps. If she were free, would you marry her?

GIACOMO I cannot. I am secretary to His Eminence Cardinal Acquaviva. One day I will be a priest, perhaps a cardinal.

SEINGALT So she must be your mistress. You are nineteen and she is ten years older. Will you still love her when you are thirty and she is forty?

GIACOMO Sir, my affairs are not yours. I insist, Chevalier Singalt, take off your mask. If not, I'll take it off myself.

SEINGALT Chevalier de Seingalt. Well, it is after midnight. *takes off and contemplates the mask* Goodbye, old friend.

(b) WITH MARQUISE & GIACOMO

MARQUISE Chevalier! Where are you? I need you to resolve a question of the utmost importance.

GIACOMO Madam! You are welcome.

MARQUISE Is this the boy? No. He's too old and we have not performed the rite yet.

SEINGALT Madame La Marquise. As you can see from his unclothed state, this is a spirit from from the fifth ring of Aquarius. His name is Nemo and we were discussing your case. Now, pray be seated and tell me your problem.

MARQUISE I wish to know whether Paracelsus was foretold in the Bible. Is his name hidden in the early chapters of Genesis? Alas, I am not so proficient in the esoteric sciences as you and I cannot find it.

SEINGALT Madam, madam, madam! I am both honoured by your faith in me and shocked by your carelessness. As you can see by the expression of disbelief on Nemo's countenance, he fears that the spirit of that excellent, but now lamentably dead, physician, Paracelsus, may withdraw his gift. Which means that the plan I have devised to ensure the safe transfer of your soul into that of a newly born infant boy is now in grave danger.

MARQUISE It is? But how? Whatever harm I have done you must undo it.

SEINGALT The mind, the body must be at rest. By allowing your mind to dwell on trivial matters - trivial to initiates like ourselves - you weaken your soul and risk your future immortality.

MARQUISE I thought greater knowledge would give my soul strength.

SEINGALT Not at this level of the spirit world, madam. But do not believe me. Believe Nemo, whose wisdom is so much greater than my own.

GIACOMO *in a "spirit" voice* The Chevalier speaks truth, woman. You have debased yourself with idle curiosity. When Paralysis . . .

SEINGALT . . . Paracelsus . . .

GIACOMO . . . Paracelsus hears of this he may no longer wish to assist you.

MARQUISE Can I do nothing to rectify this error?

GIACOMO You must purify yourself.

SEINGALT That rite is expensive.

MARQUISE I will pay. Whatever it takes. Nemo, will you be there?

GIACOMO If you are truly repentant, I will bless you with my presence.

MARQUISE I am, I am.

GIACOMO So be it. Now go. I must speak alone with the Chevalier.

MARQUISE Chevalier, will you ever forgive me?

SEINGALT Marquise, your innocence demands my forgiveness.

(c) MONOLOGUES

Some say that man is the master of the world and woman his slave. It is not true. The master is the one who can bestow or deny the gift, the slave the one who desires it. And the greatest master is passion, who makes slaves of us all.

I feel sorry for myself sometimes. I am writing my memoirs and with each word I bring back a lover's scent, a sunny day, good food, danger, love's ecstasy. Then I put down my quill and remember that I am ending my

days in a cold dark castle with no fortune and no love in my life except that of my hounds.

(I wish to speak) About love. It is a madness , a sickness . Giacomo, I urge you before it is too late, find a wife! Take her far from Rome or Venice. Buy a farm, an estate, high in the mountains. Have children. Write. Throw yourself into books. Study nature - there is so much to learn. Anything. But above all, love only your wife and only then will you be happy.

(d) with GIACOMO

SEINGALT

Look at me. I live in a cold castle, surrounded by fools whose greatest pleasure comes from making my life a torment. The women I loved have all gone. My children do not know me. I am sick with age and the diseases which love brings. It is the price I pay for the pleasures I had. Find one woman, stay with her for the rest of your life. Do not die alone.

GIACOMO

Look at me. I am young and alive. I live in luxury. Money, travel, fame lies within my grasp. Whatever I want, I will get. I will make friends of emperors and kings. I will be as wealthy as Croesus. I will have women, the best of wines and the richest of foods. My children will love me. I will be surrounded by friends and family all my life. I will not die alone.

SEINGALT

Giacomo! Giacomo!

MALE ACTOR 3 AUDITION SIDES

One actor will play the following five parts. Costume changes will be minimal so the actor must differentiate clearly between the five. The characteristics here are provisional and may change depending on the actor and rehearsals

- (a) BRAGADIN slightly effeminate aristocrat; middle-class British (Scottish, English, whatever) accent
- (b) LORENZO down-to-earth jailer; lower-middle / working class British accent
- (c) BARBER lower-middle, aspiring higher, British accent
- (d) AGAR what-ho aristocrat; upper-class British accent
- (e) BRANICKI self-important Polish aristocrat: mild East European accent

(a) BRAGADIN

GIACOMO Who might you be, sir? This is my private chamber.

SEINGALT Matteo, Signor Giacomo Casanova. He and I have been discussing love.

BRAGADIN An interesting subject. How much time do you have, Signor Casanova? Do you wish to emulate your guest or be warned by him? My name is Bragadin, by the way.

GIACOMO Sir, I did not ask you to sit on my bed.

BRAGADIN Is there another activity you prefer on your bed? You may join me, if you wish.

GIACOMO I wish you'd leave.

SEINGALT Giacomo, we always learn more from the unexpected than from the expected. You can either protest or profit from our presence. Matteo, you were saying?

BRAGADIN I was asking our host if your long experience, not only with the fairer sex, but of life, is something he looks forward to.

GIACOMO He's told me nothing of his life. All he's done is lecture me on mine.

BRAGADIN The Chevalier is a man of great intelligence, generosity and wit. He has traveled widely and been presented at several royal courts. His knowledge of the mystic arts - I think within these four walls I may use the word cabala - is exceeded by no-one. His knowledge of women and their delights would shame a sultan with a thousand concubines.

GIACOMO Yet he's unmarried.

BRAGADIN Let me tell you, Signor Casanova, about a young man from Venice. An indiscretion sends him into exile. He finds employment in the service of the Church, but after another indiscretion he returns to the city of his birth. There he is penniless, reduced to playing in the orchestra in the evening and playing the fool at night. One day he helps a stranger in need. The older man is wealthy, cultured, the youth quick-witted, good-looking. They share tastes in music, literature and the esoteric arts.

GIACOMO Do they share a bed?

BRAGADIN Unimportant. The young man offers pleasure – perhaps of the body, perhaps the mind, perhaps both. In return he receives comfort and advancement.

SEINGALT A fair exchange, which more young men might employ rather than condemn.

BRAGADIN Who knows what goes on between two friends? Rumour is not always truth and truth need not always be revealed.

(b) LORENZO

LORENZO Intrigue? What intrigue? A plot against the Republic? A low-born scoundrel who considers himself as good as the Doge himself? We can't have that.

GIACOMO Get your hands off me.

SEINGALT Giacomo, Lorenzo, my jailer, who kept me under lock and key for fifteen months.

LORENZO Signor ... Your escape. Truly ingenious . Across the roof in the dead of night. The world would've lost a great man if you had fallen.

SEINGALT It has been my misfortune to see the inside of several prisons. With Lorenzo I despaired I would ever see the outside again.

A scream followed by a whimper: GIACOMO is startled

LORENZO The strappado. It causes considerable pain and sometimes permanent damage. *to SEINGALT* Truth be told, sir, I expected you to be my guest at least five years. I hope you're enjoying your freedom.

SEINGALT Alas, I am free but I still suffer. My home is little different from your cell: a cold garret, atrocious food and unbearable companions. I long to return to Venice.

GIACOMO Why not go back?

LORENZO Twice banished from the city, he is. But never lose hope, I always say – even to the poor blighters who end their days with me.

GIACOMO What was your crime?

LORENZO *pulls out a document and reads* "A pompous dandy, grabbing every chance to get his hands on some money or use his conquests as a ladder to social success. Plays the alchemist with misers, the poet with pretty women and the politician with important people. All things to all men, though to anyone with sense he only makes himself ridiculous."

SEINGALT In short, I showed insufficient respect to the aristocracy of Venice. They also claimed I was a magician. But that description, does it fit you as well as me?

GIACOMO Not me. I'm nothing like that.

LORENZO That's as maybe, my lad. Nevertheless, the City Fathers like to throw a young man like yourself in clink for a few days. To encourage him to become a model citizen.

SEINGALT Consider it a rite of passage.

GIACOMO If I go, it won't be my fault.

LORENZO It never is. Well, Signor Casanova, I will welcome you. Having a gentleman with wealth and connections in my establishment is how I make my living. On the other hand, and I may be cutting my own throat, so to speak, a bit of advice. An adventurous life is fun while it lasts, but it's a quiet life that ends happily and in your own bed. Until we meet again.

(c) BARBER

BARBER *to GIACOMO* Signor Casanova!

GIACOMO Who are you?

BARBER Don Cesare, barber-surgeon from Orsara. God bless you, sir! You made me rich.

GIACOMO I? How?

BARBER A token of love you gave the priest's housekeeper when you stayed in our town. She gave it to a friend, who passed it on to his wife. She then gave it to a rake who distributed it so quickly that in less than a month I had fifty patients whom I cured for the usual fee.

SEINGALT You knew you had it. You did not wait till it had gone.

GIACOMO I thought . . . I hoped . . .
SEINGALT You were mistaken. Love frequently demands a price and sometimes every partner pays. *to BARBER* Away with you. This is not the moment.
BARBER My apologies. Perhaps I can be of service to you.
SEINGALT You flatter me, friend. Now go.

(d) AGAR

AGAR *entering* Hang on a minute! De Seingalt, isn't it? You look glum, old chap. Woman trouble? Damn the lot of them. There's only one cure for love. Beer, beef and Yorkshire pudding. That'll put shot in your pistol. There's an inn not far from here where for a crown you can eat your fill and roger one of the prettiest fillies in all England.

(e) BRANICKI

BRANICKI Where is he? The gigolo who insulted her?
GIACOMO Insulted who? Who are you?
BRANICKI Count Xavier Branicki, the protector of La Binetti, the toast of Poland.
SEINGALT *to GIACOMO* She claimed to be the most famous dancer in the world. I did not insult her, Branicki, and the affair was settled many years ago.
BRANICKI *putting away his weapon* Seingalt? How old you look.
SEINGALT How old I am. I am glad you survived our encounter.
GIACOMO You fought a duel?
BRANICKI You understand, mon cher Chevalier, I had to act as I did.
SEINGALT As did I. You defended your lady's honour although I had not maligned it. Be warned, young Giacomo. You may win a duel and still lose. I had to leave Warsaw. Another city I once conquered and could not return to.
BRANICKI It was the same in Madrid, was it not? Prison again.
SEINGALT A temporary embarrassment. There was an apology. I was released, not banished.
BRANICKI You went to Italy, but steered clear of Venice, did you not?
SEINGALT You need not remind me.
BRANICKI *to GIACOMO* Till we meet again, Signor Casanova. *to SEINGALT* God be with you, Signor Casanova.

FEMALE 1 (age 40-50) AUDITION SIDES

- (a) MARQUISE scatty, intense aristocrat, mild French accent
(b) CORNELYS superior brothel-keeper, middle-class British (Scots, Welsh, whatever) accent
- (a) MARQUISE also GIACOMO, SEINGALT
MARQUISE Chevalier! Where are you? I need you to resolve a question of the utmost importance.
GIACOMO Madam! You are welcome.
MARQUISE Is this the boy? No. He's too old and we have not performed the rite yet.
SEINGALT Madame La Marquise. As you can see from his unclothed state, this is a spirit from from the fifth ring of Aquarius. His name is Nemo and we were discussing your case. Now, pray be seated and tell me your problem.
MARQUISE I wish to know whether Paracelsus was foretold in the Bible. Is his name hidden in the early chapters of Genesis? Alas, I am not so proficient in the esoteric sciences as you and I cannot find it.
SEINGALT Madam, madam, madam! I am both honoured by your faith in me and shocked by your carelessness. As you can see by the expression of disbelief on Nemo's countenance, he fears that the spirit of that excellent, but now lamentably dead, physician, Paracelsus, may withdraw his gift. Which means that the plan I have devised to ensure the safe transfer of your soul into that of a newly born infant boy is now in grave danger.
MARQUISE It is? But how? Whatever harm I have done you must undo it.
SEINGALT The mind, the body must be at rest. By allowing your mind to dwell on trivial matters - trivial to initiates like ourselves - you weaken your soul and risk your future immortality.
MARQUISE I thought greater knowledge would give my soul strength.
SEINGALT Not at this level of the spirit world, madam. But do not believe me. Believe Nemo, whose wisdom is so much greater than my own.
GIACOMO *in a "spirit" voice* The Chevalier speaks truth, woman. You have debased yourself with idle curiosity. When Paralysis . . .
SEINGALT . . . Paracelsus . . .
GIACOMO . . . Paracelsus hears of this he may no longer wish to assist you.
MARQUISE Can I do nothing to rectify this error?
GIACOMO You must purify yourself.
SEINGALT That rite is expensive.
MARQUISE I will pay. Whatever it takes. Nemo, will you be there?
GIACOMO If you are truly repentant, I will bless you with my presence.
MARQUISE I am, I am.
GIACOMO So be it. Now go. I must speak alone with the Chevalier.
MARQUISE Chevalier, will you ever forgive me?
SEINGALT Marquise, your innocence demands my forgiveness.
- (b) CORNELYS also GIACOMO, SEINGALT
CORNELYS I am sorry. I came into the wrong room.
GIACOMO Do not apologise, madam. Tonight my bedchamber is open to all. I am Giacomo

Casanova, at your service. This is the Chevalier de Seingalt.

CORNELYS *to SEINGALT* I did not expect to see you again.

SEINGALT Nor I you. Are you still in London?

CORNELYS Yes.

SEINGALT How are the children?

CORNELYS Joseph is difficult. I should never have left him with you.

SEINGALT And Sophie?

CORNELYS She is well.

SEINGALT I should never have left her with you. You turned her against me.

CORNELYS You turned him against me.

SEINGALT You chose to leave your son with me and take my daughter.

CORNELYS Our daughter.

GIACOMO I have the impression you two know each other.

CORNELYS *compares GIACOMO with SEINGALT* From this to this.

GIACOMO Your name, madam?

CORNELYS Mistress Cornelys.

SEINGALT In Venice it was Teresa Imer. Once she was beautiful. She loved me.

CORNELYS Once you were handsome. I seduced you to amuse myself.

GIACOMO But you had two children with him.

CORNELYS One child. He stole the other.

SEINGALT You asked me to take him. For years I educated him at my expense.

CORNELYS It was convenient to leave him with you. As for Sophie, you abandoned her.

SEINGALT I did not know of her existence until years later. You kept her from me.

CORNELYS You left me for some whore. *to GIACOMO* Will you learn? I doubt it.

GIACOMO Learn what, madam?

CORNELYS That the begetting of children is a serious affair. Serious for women, that is.

GIACOMO Not for men?

CORNELYS Fathers are useful if they can give their child an inheritance and a name. Otherwise they are an inconvenience, best forgotten.

SEINGALT That was all you cared about. Money and a man to give you a child.

CORNELYS All you had was a smooth tongue. You could never give me the position and wealth that my beauty deserved. All you cared about was your slobbering mouth on my breast and your prick jabbing my cunt. *to GIACOMO* Ask him about his other children, his many other children. Ask him about Cecilia. *to SEINGALT* We will not meet again.

FEMALE 2 (age 18-30) AUDITION SIDES

Two parts:

- (a) ANNA MARIA 29, married, Giacomo's lover, self-confident
(b) CECILIA 18, Anna Maria's daughter (several years later), shy

These are small but important roles in which the circularity and implications of Casanova's lifestyle are brought into sharp focus. As Giacomo's lover, Anna Maria appears briefly at the beginning of the play and again at the end (dialogue below), while Cecilia appears towards the end as the climax of the play approaches (dialogue below). There is also a hallucinatory scene in which several women, including Anna Maria and Cecilia, appear on stage at the same time to talk to and seduce Giacomo (this scene will be part of the callback).

- (a) ANNA MARIA also GIACOMO

GIACOMO wakes with a start, waking ANNA MARIA

ANNA MARIA What is it?

GIACOMO A dream.

ANNA MARIA A bad one?

GIACOMO Yes. No. I don't know. There was an old man. He talked. A lot.

ANNA MARIA About?

GIACOMO Love. There were others - people I'd never seen before, but they knew me.

ANNA MARIA Women?

GIACOMO None as beautiful as you. He said you were ...

ANNA MARIA I see women look at you. I wonder if you want them.

GIACOMO I want only you. These other women . . . I don't know. It's fading. Something the old man said. . . about love . . . To love all women or one woman.

ANNA MARIA Which woman?

After a moment

GIACOMO You, my lady.

ANNA MARIA Are you sure?

GIACOMO Of course, my lady. It is my honour and privilege to love you, to please you.

GIACOMO begins to make love to her and she is lost in the sensation; other women appear and his eyes are drawn to them

- (b) CECILIA also GIACOMO, SEINGALT

CECILIA (18) enters

CECILIA Chevalier . . .

GIACOMO We are busy! Who are you?

CECILIA My name is Cecilia.

SEINGALT Beautiful, is she not?

GIACOMO Cecilia? Who are you?

SEINGALT How are you, my child?

CECILIA Happy.

SEINGALT And our son?

CECILIA He prospers.

GIACOMO *staring at CECILIA with increasing concern* Young lady, tell me again your name.

CECILIA Cecilia. Cecilia Vallati.

GIACOMO And your mother's name?

CECILIA Anna Maria Vallati

GIACOMO Anna Maria? No! No! No!

SEINGALT She had to have a child. Her husband was impotent.

GIACOMO You ... and she? No! No! No!

CECILIA What is wrong?

GIACOMO Get out of here! Get out! Get out!

CECILIA What have I done wrong?

FEMALE 3 (age 18-25) AUDITION SIDES

Two very different parts :

(a) BELLINO first appears as teenage boy, then claims to be castrato then reveals herself as a woman in her early 20s, self-confident, pleasure to be with, normal accent

(b) CHARPILLON 18, young French whore, self-confident, greedy, contemptuous,

Bellino becomes intimate with Giacomo (see below). Charpillon very clearly keeps her distance. The intimate actions described here will not be required in the audition or callback.

The callback (not given here) includes a scene in which several women appear, talk to and interact with Giacomo, including Bellino and Charpillon. Because costume changes will be minimal, a clear distinction must be made between the two parts that can be seen onstage.

(a) BELLINO also GIACOMO, SEINGALT

BARBER exits, crossing paths with BELLINO.

GIACOMO Another?! Who are you? What do you want?

BELLINO I am Bellino. You surely know of me. I am tired. I wish to lie down for a while.

GIACOMO Never heard of you. And keep off my bed.

BELLINO Bellino the castrato. *sings a few high-pitched notes* My, you are a handsome one.

GIACOMO You can't rest here. I am entertaining a lady.

BELLINO Your guest does not appear to be a lady.

GIACOMO Like you he came uninvited.

BELLINO Yet you offer him wine and he sits at ease. If you prefer a man's company, I am much younger. I am almost whole. Do you not find me attractive?

GIACOMO *confused* I ... I ... Yes, but ... Your ... bosom ...

BELLINO An unfortunate effect of many of my kind. Your breast is most manly.

GIACOMO You sound like a woman. Your scent ...

BELLINO almost kisses him then suddenly takes his hand and places it between her legs.

GIACOMO *pulling back his hand sharply* You, you have ...

BELLINO I told you. But if you place your hand here ... *She pulls his hand to her breast* do you not want me? Your breath has quickened. *she glances down* Your manhood...

GIACOMO I, I ...

SEINGALT *laughing* Oh, my dear Teresa, put him out of his misery!

BELLINO opens her fly to reveal an artificial penis

GIACOMO What's that? You really are a woman? But why ...

BELLINO Because women cannot sing on stage. And because we are sometimes inspected, my disguise must be complete.

GIACOMO As a woman, you are beautiful.

BELLINO And as a man? I am flattered to be admired as either sex. *to SEINGALT* It is good to see you again, my love.

SEINGALT And you. How is our son?

BELLINO We are happy. Are you?

SEINGALT shrugs

BELLINO (cont) Should I leave?

GIACOMO You said you were tired! Here's my bed. I promise I'll let you sleep.

BELLINO Would you really? Another time. We'll play this game again.

(b) CHARPILLON also GIACOMO, SEINGALT

CHARPILLON Not tonight, Chevalier. It is the time all women suffer. But you have a present for me, do you not?

SEINGALT Charpillon, a damned whore. She promised everything and gave nothing.

CHARPILLON I must have a house and servants. And my family must be taken care of, mother, father, aunts, grandparents.

SEINGALT The man was not even her father.

CHARPILLON You are nearly forty. Are you man enough to satisfy me?

SEINGALT Her family owed me money and refused to pay.

CHARPILLON My cousin's debts? Forgive them and I will be yours forever.

SEINGALT Some say that man is the master of the world and woman his slave. It is not true. The master is the one who can bestow or deny the gift, the slave the one who desires it. And the greatest master is passion, who makes slaves of us all.

CHARPILLON You shall have what you want when I am ready to give it. Until then you must wait. Making you suffer is far greater pleasure than your soft prick in my cunny.

FEMALE 4 (age 20s) AUDITION SIDES

Two very different parts :

(a) HENRIETTE an intelligent, pleasant young woman fleeing an abusive marriage

(b) NUN 18, young French whore, self-confident, greedy, contemptuous,

Both are strong, confident women, but in very different ways. Henriette respects honour, family and convention, the Nun is a libertine who does not take her vows seriously . The callback (not given here) includes a scene in which several women appear, talk to and interact with Giacomo, including Henriette and the Nun. Because costume changes are minimal, there must be clear differentiation between the parts.

The intimate actions described here will not be required in the audition or callback.

(a) HENRIETTE also GIACOMO, SEINGALT

HENRIETTE May I come in?

SEINGALT Henriette, it has been so long.

HENRIETTE My dear Giac...!

GIACOMO May I ask who you are?

SEINGALT Henriette will suffice.

GIACOMO And your business here?

HENRIETTE I am fleeing my husband with nothing but these clothes and fear of my husband's family. I have been fortunate to find a saviour - an officer in the Hungarian army. Without him I would be lost.

GIACOMO Is he your lover?

SEINGALT He is almost as old as I am.

HENRIETTE I offer him my affection to show my gratitude but I fear for his health when he repays me.

GIACOMO Leave him! I can be your saviour. You need not fear for my health.

HENRIETTE I have nothing to give in return.

GIACOMO To see you safe and happy would be my reward.

HENRIETTE My happiness is not in your hands. Besides, you do not know me.

GIACOMO I have seen enough to know that you are honest and wise as well as beautiful.

SEINGALT And with a bosom that would tempt a god.

HENRIETTE I could spend a week, a month or more with you, but one day I must return to my husband. On that day I will abandon you.

GIACOMO Stay with me! I will protect you for as long as you live.

HENRIETTE My dear, you do not understand. We women are not as free as you men. You are young and think all things are possible, but the world will never forget that you are the son of an actress. My husband is a powerful man. He would forgive neither of us if I left him for you. He is afraid of only one thing - scandal - and the longer I stay away from him, the more conditions I can demand before he takes me back.

GIACOMO Until that day, I can make you happy.

HENRIETTE Would that be enough for you? Life is difficult, Giacomo. It is full of choices that we seldom understand. The pleasure a woman gives you may not be worth the pain that often follows.

SEINGALT Which is why, dear Henriette, we men are no more free than women. You draw us to you and we cannot resist. At least sometimes the pleasure is worth the pain.

HENRIETTE Jacques, Jacques... I never thanked you for what you did for me.

SEINGALT You were wrong to say I would forget you. You have always remained in my heart.

HENRIETTE You came back twice. You understood I could not see you. You could have forced yourself on me, destroyed my life. Instead of which I destroyed yours.

SEINGALT You destroyed nothing. I was in charge of my own destiny. You said yourself that pleasure is only pleasure because it ends.

GIACOMO But I can bring you pleasure again and again.

HENRIETTE *laughs* I know you can. You and I have so much to give each other - and so much to lose. Goodbye, my dear, dear Giacomo. I long to meet you again, and I understand if I never will.

(b) NUN also SEINGALT, GIACOMO

SEINGALT I have been welcomed by the highest in many lands. I have lived in great houses. I have loved a hundred women. I have been . . .

NUN . . . a schemer, a plotter, a lecher, a liar, a deceiver and a thief!

SEINGALT Maria, welcome! I dispute none of these, except perhaps the last.

GIACOMO Sister, I . . .

NUN Relax, boy! I would much rather you pulled clothes off than pulled them on.

SEINGALT How long have you been watching us?

NUN Long enough to know that nothing interesting would happen. I prefer watching when your companion is a woman.

SEINGALT Always a performance, I said, even when we believe ourselves unseen.

NUN Does that shock you, young man? I like to observe the game of love. *to SEINGALT* He blushes. *to GIACOMO* I once had an affair with your guest. My lover ...

SEINGALT ... the French Ambassador; he later became a Cardinal ...

NUN ... liked to watch. When the Chevalier learnt of the subterfuge, he put on a better performance. *to SEINGALT* You were in deeply love with me, were you not?

SEINGALT How could I not be?

GIACOMO Sister, in the last hour my room has been invaded by every kind of stranger. None of them tell me why they are here. Can you enlighten me?

NUN As for the others, I cannot say. I came out of curiosity to see you.

GIACOMO Am I as you expected?

NUN More or less. A little younger, less sure of yourself.

GIACOMO May I ask you a question? If you sin with men do you not fear God's judgement?

NUN Chevalier?

SEINGALT Paradise in the afterlife does not preclude paradise on earth.

NUN Bravo! It was God who gave us bodies and hands and eyes and mouths. It is the Devil who wishes us to suffer; he is the one who would deny us all the pleasures of the senses.

SEINGALT My dear Maria, it is wonderful to see you, but I wish to speak with our host alone.

NUN About what?

During the following speech the NUN distracts GIACOMO

SEINGALT About love. It is a madness, a sickness. Giacomo, I urge you before it is too late, find a wife! Take her far from Rome or Venice. Above all, love only her and only then will you be happy.

The NUN disentangles herself from GIACOMO

NUN *to SEINGALT* He has his charms but he is still too inexperienced for my tastes. You are wrong

about love, Jacques. It is a game, combat with thrust and parry in the drawing-room, the dining-room, in bed. It is only a madness if you surrender to it. The strong can master it. Make your lover your friend and love will last a lifetime. If your lover is your goddess, many goddesses, you will always suffer. But you are right, I should go.

GIACOMO

Must you?

NUN

Your guest wishes it. Do not look so sad. We are sure to meet again.