

AMATI

The Violin Makers of Cremona

by

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AMATI

THE VIOLIN MAKERS OF CREMONA

Written by Richard John Miller

FADE IN:

TIME: MID 1630 - THE GREAT PLAGUE

INT. IN THE BEDROOM OF CASA AMATI - CREMONA, ITALY -  
MIDDLE OF THE NIGHT

Close on a sleeping NICOLO AMATI discussing in a dream,  
with his grandfather's departed soul. ANDREA AMATI is  
holding up a violin. LUCRETZIA AMATI, Nicolo's wife, is  
sleeping in the bed next to him. Close on as Andrea  
speaks softly...

ANDREA AMATI

My son, listen, from one Amati to  
another. Segreto! Segreto!

NICOLO

What?

Andrea plays the violin for a moment.

ANDREA AMATI

The violin! Segreto!

Andrea Amati slowly begins to fade. Close up on Nicolo  
Amati wakes up with a shot and falls out of bed. Nicolo  
looks at Lucretzia, she is sound asleep. Nicolo gets up  
and walks to the window. Yawning, he looks out at the  
blazing bonfires.

NICOLO

Segreto!

Nicolo Amati goes back to bed.

CUT TO:

EXT. STREETS OF CREMONA - JUST BEFORE SUNRISE

Shot of a ROOSTER that crows a new day. There are a  
cluster of bonfires and the Church bells are ringing.  
Close on a MAN going through the pockets of a DEAD  
PERSON. The Man is chasing the RATS away, and then he  
disappears in the early morning light. We hear the voices  
coming toward us...

(CONTINUED)

CONTINUED:

(O.C) *il morto, la morta, un morto, defuncto...* Close on GIUSEPPE, the APPARITORI, pulling a Cart. Giuseppe has ringing bells on his ankles and they are ringing to warn people away. GABRIEL follows. Gabriel is the MONATTI, his job is to remove dead bodies from their homes. Close on the Cart that is stacked with semi-naked corpses, infants, young people, old people, and the DOG follows the Cart. The PLAGUE is upon us. Giuseppe is holding his nose under the mask and shaking his head.

GIUSEPPE

Puzzare! Puzz tremendamente!

Giuseppe ringing the bells.

GIUSEPPE (CONT'D)

*Il morto, la morta, un morto,  
defuncto, Il morto, la morta ...*

GABRIEL

Basta.

Giuseppe stops and Gabriel lifts his mask. Gabriel looking at the Cart's wheel.

GABRIEL (CONT'D)

It is too heavy. Dump a few.

GIUSEPPE

What?

GABRIEL

You heard me! Dump a few.

GIUSEPPE

Why me?

Gabriel smiling and looking around.

GABRIEL

Well, you're the only one here.

GIUSEPPE

I hate to deal with them. It's not right, Gabriel.

GABRIEL

Morto is morto! Take a few of them off.

GIUSEPPE

Now?

Gabriel reaches for a whip.

(CONTINUED)

CONTINUED: (2)

GABRIEL

Yes, now.

Gabriel sits down and drinks from the leather container. Giuseppe is watching him.

GIUSEPPE

Can I have some vino?

GABRIEL

No!

GIUSEPPE

That's no way to be.

Medium shot of Giuseppe unloading the bodies.

GIUSEPPE (CONT'D)

Dio, it's creepy.

Giuseppe struggling puts down a large body.

GIUSEPPE (CONT'D)

If I get pestilence...

Gabriel pulling a whip and Giuseppe backs up.

GIUSEPPE (CONT'D)

You don't have to take it so serious. I was just complaining. Don't you ever complain?

Medium shot of Gabriel drinking vino.

GABRIEL

No!

GIUSEPPE

It makes the day go faster.

Medium shot of Gabriel with a crack of the whip across Giuseppe's back. Gabriel keeps whipping Giuseppe.

GIUSEPPE (CONT'D)

Ouch! Dio mio, Ouch! Ouch!  
Ouch!...Alright, alright, I'll do it.... Let me say a prayer.

GABRIEL

Keep it short, capisce?

GIUSEPPE

A quiet little prayer.

Gabriel shouting.

(CONTINUED)

CONTINUED: (3)

GABRIEL

Hurry it up!

Close on Giuseppe going down on his knees and is saying a prayer with his hands crossed.

GIUSEPPE

En nomina patre, et fila, espirito  
sancti ... I trust the holy of  
holy ... to save me ... keep me  
free from the mala air ... keep  
me...

Giuseppe is taking longer that expected. Gabriel cracks the whip. Close up of Gabriel waving his fingers to Giuseppe.

GABRIEL

Vieni qui! Vieni qui!

Giuseppe throws his hands up.

GIUSEPPE

It's over nothing, like a prayer  
to get your mind right.

Giuseppe begins to load off the dead. The Dog is gnawing on a corpse. Gabriel is drinking his vino.

GABRIEL

Let them rot in the street.

Giuseppe struggles to unload them and is dumping them on the ground, pausing over one body, he leans down. Close up of Giuseppe checking for breathing. Giuseppe jumps back.

GIUSEPPE

Vivo! This one is still alive.

Gabriel drinking.

GABRIEL

Get out of here.

Close on Giuseppe leaning closer.

GIUSEPPE

He is breathing.

Gabriel walks over and checks for breathing.

GABRIEL

Not for long. Hold that!

(CONTINUED)

CONTINUED: (4)

Gabriel takes off the leather sack of vino and pulls a dagger.

GABRIEL (CONT'D)

Un bastardo! Vaffunculo!

Gabriel stabs the breathing corpse several times. Gabriel cleaning the blood off his dagger, and then goes back to drinking his vino.

GIUSEPPE

When a person breathes the tainted air of another, it is poisonous. The wretch cannot escape the pestilence. Can I have some vino, please?

GABRIEL

No!

Giuseppe quietly to himself...

GIUSEPPE

Un bastardo!

GABRIEL

What did you say?

GIUSEPPE

I didn't say anything.

Gabriel's hands on dagger.

GABRIEL

You better not.

CUT TO:

EXT. THE STREETS OF CREMONA - EARLY MORNING

Close on Nicolo Amati, he has a scarf over his face, heels echo as he briskly strides down the street, passing a couple of WHORES just finishing their night's work. Nicolo focuses on the ONE with flowers in her hair. As he focuses on the girl, PEOPLE with hands out, begging. Nicolo reaching in this pocket for a few coins. Nicolo tosses them coins. One Woman comes up to thank him. Nicolo seeing her illness, he quickly walks away. Nicolo reaches the workshop, finds a note posted on the door, reads it, throws it away, and then unlocks the door with a key hanging around his neck.

CUT TO:

INT. AMATI'S WORKSHOP - EARLY MORNING

We are amazed at the sea of violins and cellos hanging from the ceiling. Nicolo taking off his scarf.

NICOLO

The violin makers of Cremona.

Nicolo's fingers zip his lips and looking up the ceiling...

NICOLO (CONT'D)

Segreto!

In comes a deaf mutt, who does the clean up. Nicolo gives him a sign and the deaf mutt signs back.

CUT TO:

EXT. STREETS OF CREMONA - LATER THAT DAY

Close on Gabriel standing next to the Cart sipping vino, while Giuseppe takes a long piss in the street. The Dog is gnawing on whatever. Close on Gabriel, from a distance, sees something.

GABRIEL

Who goes there? I said, who goes there?

BELLA slowly enters. She is mid-twenties, beautiful and carrying a BAMBINO. She walks slowly toward Gabriel cuddling the infant.

GABRIEL (CONT'D)

Basta! Signora, basta!

Bella stops and holds the infant out to him, begging him to take it. Gabriel is looking the Woman over.

GABRIEL (CONT'D)

Have you got it? Do you have the disease? Do you have the sweating sickness?

BELLA

Yes.

GIUSEPPE

Carbuncles?

(CONTINUED)

CONTINUED:

BELLA

I have it.

Giuseppe backs up and crosses himself and turns away.

BELLA (CONT'D)

What has come my way, comes my way.

GABRIEL

What's with the bambino?

BELLA

Take him to the Lazzeretto.

GIUSEPPE

The pest-house.

BELLA

Please bury him. It is sanctified.

GIUSEPPE

We are not going that way.

GABRIEL

Yes, we are.

GIUSEPPE

We are?

Bella puts the infant gently on the ground and gives Gabriel a few ducats. Gabriel counting the ducats and shaking his head.

GABRIEL

That's not enough. You must pay for the Lazzeretto.

Bella bends down and kisses her infant, then she gets up and begins to undress.

GABRIEL (CONT'D)

We are in the open.

Bella, breasts bare, gestures with her mouth ... a blow job.

GABRIEL (CONT'D)

Un pompino?

Gabriel steps back and shakes his head, NO. Bella, half-dressed, turns and walks away. Gabriel with the infant at his feet. Giuseppe just watching Gabriel lifting the bambino up by the ankles and looks to see the sex.

(CONTINUED)

CONTINUED: (2)

GABRIEL (CONT'D)

Como si chiama?

Bella still walking away, and then she stops.

BELLA

Victorio! Take him to the  
Lazzeretto, please, and come for  
me in a few days.

Bella begins to walk away. Gabriel holding the ankles of  
the bambino, yells.

GABRIEL

Como ti chiama?

BELLA

Bella!

Bella just disappears. Giuseppe's fingers circling his  
head.

GIUSEPPE

Her mind is gone.

Gabriel feeling a little empathetic.

GABRIEL

Ahh, take him and put him in the  
cart.

Gabriel throws the infant, and Giuseppe catches him and  
puts him in the cart.

GIUSEPPE

What are you going to do with him?  
Are you going to bury him?

Gabriel looking at the palm of his hand at the coins.

GABRIEL

Maybe!

GIUSEPPE

Lazzeretto is the sea of misery.

Gabriel still counting coins.

GABRIEL

It's time to ring the bells. Let's  
go.

Close on Giuseppe putting the harness over his shoulders  
and shaking his ankles, while ringing the bells and  
begins to shout...

(CONTINUED)

CONTINUED: (3)

GIUSEPPE  
 Il morto, la morta, un morto,  
 defuncto, il morto...

Close on Giuseppe pulling the cart, and Gabriel the Dog follows behind.

CUT TO:

INT. CASA AMATI DRAWING ROOM - NEXT DAY

Medium shot of Nicolo Amati standing on a stool dressed in a flamboyant Carnival outfit. The Tailor is working on the hem of the robe, when a Messenger arrives with a letter. The Messenger handing the letter to Nicolo.

MESSENGER  
 Signore Amati.

Nicolo hands him a ducat.

MESSENGER (CONT'D)  
 Grazie!

NICOLO  
 Prego!

The Messenger bows and exits. Nicolo tears open the envelope, reads the letter, and goes back to the fitting.

NICOLO (CONT'D)  
 How does it look?

TAILOR  
 Superb, if I should say so myself.

Nicolo goes to the full-length mirror.

NICOLO  
 Seems fine.

TAILOR  
 Try on the mask, signore.

Close on as Nicolo Amati puts on the mask. Nicolo swings his head around.

NICOLO  
 Looks right.

TAILOR  
 I'll say.

Nicolo pays the Tailor several ducats. The Tailor bowing.

(CONTINUED)

CONTINUED:

TAILOR (CONT'D)

Grazie, signore.

NICOLO

Prego.

The Tailor exits. Nicolo stands there looking at the letter and himself in the mirror. His SON enters. Close on GIROLAMO is fifteen and bold, and Nicolo's WIFE, LUCRETZIA AMATI enters. Nicolo strutting around.

NICOLO (CONT'D) (CONT'D)

What do you think?

Girolamo smiling.

GIROLAMO

Not bad, pappa!

Nicolo whirls around.

NICOLO

You like it, Lucretzia?

Close on Lucretzia not sure, then ...

LUCRETZIA

I like it.

NICOLO

Good!

GIROLAMO

Hey pappa, you got any ducats?

Nicolo goes into his pocket.

NICOLO

Always something.

Nicolo flipping him ducats.

NICOLO (CONT'D)

Happy Birthday.

GIROLAMO

Thanks.

LUCRETZIA

Happy birthday, Girolamo!

Girolamo gives Lucretzia a kiss. Girolamo to Nicolo...

GIROLAMO

Grazie.

(CONTINUED)

CONTINUED: (2)

Girolamo Amati exits. Nicolo Amati, shaking his head and looking into a full-length mirror. Lucretzia is studying the hem and beginning to work on it.

NICOLO

It is not a good time.

LUCRETZIA

No, it isn't.

CUT TO:

INT. CASA AMATI - BEDROOM - SAME DAY

Medium shot of Nicolo, dressed in full robe and carnival mask, stands outside the bedroom door with his face up against the wall. There are TERRIBLE HOWLING SOUNDS(O.C), cries of agony. Nicolo is shaken.

CUT TO:

INT. CASA AMATI - NICOLO'S BEDROOM - SAME DAY

Close on Nicolo as he walks to his bedroom and sits on the bed. He takes the mask off.

NICOLO

Hieronymus, forgive me! Oh my God,  
I am losing everyone.

Close on Lucretzia and ANNA MARIA, his young daughter, five years of age, enters carrying a tea set. Lucretzia sees Nicolo, but ignores him. Anna Maria sets the tea set down. Anna Maria is playing with the tea set. Lucretzia has concocted a healing potion for her family. Lucretzia is spraying Eau de Cologne on everything and everyone.

LUCRETZIA

It protects us against the  
pestilence ... That's a perfect  
outfit, don't you agree, Anna?

Nicolo thinking out loud.

NICOLO

This son could not visit his  
padre. I could not see him. I  
could not touch him.

Nicolo goes to Lucretzia and smothers her with kisses.

NICOLO (CONT'D)

I'll never leave you.

(CONTINUED)

CONTINUED:

LUCRETZIA

I know.

Lucretzia to Anna Maria...

LUCRETZIA (CONT'D)

Come here, beautiful.

Anna Maria jumps into Lucretzia's arms, then offers her a cup of tea.

ANNA MARIA

Tea?

LUCRETZIA

Thank you, lovely.

Close on Lucretzia looking at Anna's teeth for the disease, and then puts her down.

LUCRETZIA (CONT'D)

The Medici says, look to the teeth for infection, it's a sign.

Nicolo moving his tongue around his teeth and Anna does the same.

NICOLO

Free!

ANNA MARIA

Free!

Nicolo whispers to Lucretzia.

NICOLO

It is said by the Medici that the little ones, looking at each other, are caught by the plague.

LUCRETZIA

I wouldn't go that far.

NICOLO

My Pappa is still alive and I can't go near him.

LUCRETZIA

Say a prayer, Nicolo.

Lucretzia Amati pours him a drink ... vino mixed with brambles and balm.

LUCRETZIA (CONT'D)

Here, drink this.

(CONTINUED)

CONTINUED: (2)

Close on Nicolo making a face after drinking it.

ANNA MARIA

Is it good?

Nicolo gives her a hug.

NICOLO

Delicious!

Lucretzia picks up a letter and hands it to Nicolo.

LUCRETZIA.

A letter from the Health Board.

Close on Nicolo reading the letter.

NICOLO

They are relaxing health measures. It's all been lifted for the carnival. The Don doesn't believe in the plague. He says it doesn't exist. What does he believe killed my Mamma and my diseased Pappa? There are too many deaths for the Church bells to toll. As far as he is concerned, its not happening. Don Francesco has not seen my house.

Nicolo sets the letter down, and then Lucretzia picks it up, reading the letter.

LUCRETZIA.

The Don will be here shortly.

NICOLO

I know.

Lucretzia is making a drink, and Girolamo enters. Lucretzia's arms extended with a drink...

LUCRETZIA.

Come on in. Happy Birthday, Girolamo! Here, drink! drink!

Lucretzia gives Girolamo Amati a drink and a kiss.

GIROLAMO

Thanks!

Close on Girolamo drinking, making a face.

ALL

Happy Birthday!

(CONTINUED)

CONTINUED: (3)

NICOLO

How do you feel?

Girolamo with dukes up ...

GIROLAMO

I'm fine!

Lucretzia is making a drink for the family.

LUCRETZIA

Balm, brambles, and red vino beats  
the pestilence. Now say your  
prayers.

Girolamo with his dukes still up ...

GIROLAMO

I will.

Nicolo messing with Girolamo.

NICOLO

That's good. God, you're fifteen!  
Girolamo, Happy Birthday.

GIROLAMO

Thanks!

NICOLO

Oh, I have something for you.

Nicolo picks up the present and hands it to Girolamo.  
Girolamo tears through the wrapping paper. It's is a four-  
string "Grand Amati" violin. Girolamo is shocked.

GIROLAMO

It's beautiful.

Close as Girolamo softly fingers the violin. Nicolo  
huddling them ALL up.

NICOLO

All of you keep saying your  
prayers. We have to keep the  
...this thing ... outside...

GIROLAMO

I know.

ANNA MARIA

Me, too!

GIROLAMO

Good!

(CONTINUED)

CONTINUED: (4)

Close on Anna Maria.

ANNA MARIA

Pappa, I love you.

Nicolo really touched.

NICOLO

Anna, I love you, too.

ANNA MARIA

You don't have to be afraid,  
'cause I'm praying to the Holy  
Virgin to keep us safe.

NICOLO

I love you all.

Close on Girolamo.

GIROLAMO

Is it God's wrath for the deeds we  
did?

ANNA MARIA

God is love.

NICOLO

Yes, see, Anna knows.

LUCRETZIA

Yes, she does.

GIROLAMO

It's the way the stars are  
aligned.

Close on Lucretzia.

LUCRETZIA

Shhhh, no more of that. The  
Carnival! Happy times!

NICOLO

Yes, happy times.

Nicolo Amati puts on the mask, chasing Anna Maria around  
the room. Anna screams with delight. Girolamo plays a  
ditty on his Amati violin.

CUT TO:

EXT. CASA AMATI - THE GARDEN

The Magistry of Health, Don Francesco is having vino in the garden. Don Francesco is a man thinking more of commerce, than of health. Nicolo angry...

NICOLO

How can you say that?

Close on Don Francesco drinking his vino.

DON FRANCESCO

It is a fact. It's miasmis, the stench from the breath that fouls the lungs, there is no pestilence.

Close on Nicolo shocked.

NICOLO

No pestilence?

Don Francesco calm.

DON FRANCESCO

None.

NICOLO

It's spreading like a toxic wind all around us ... thousands have died.

DON FRANCESCO

Want me to say it again? It's miasmis, passed from the sputum of the lungs.

NICOLO

I know how it is passed, but what started it?

DON FRANCESCO

It's miasmis ...

Close on Don Francesco.

DON FRANCESCO (CONT'D)

Nicolo, there are several issues at stake. For you, the first is the making of violins, "non plus ultra"...your Grand Amati. Nicolo, do you hear me? The Amati workshop? The Amati...

Nicolo is obviously upset.

(CONTINUED)

CONTINUED:

NICOLO

My Mamma is dead and my Pappa is grossly sick.

Don Francesco really means it.

DON FRANCESCO

It's the nature of the air,  
harmful vapors and bad spirits.

Close on Nicolo totally upset.

NICOLO

Mala aira? Are you nuts?

Don Francesco slams down his hand and Don Francesco is angry.

DON FRANCESCO

Nicolo, do you want to be walled up and burnt down because of your Padre? Do you want a red cross painted on your door? Do you want to have straw in your window? ... I know you're upset. What about the carnival?

Nicolo toning his anger down.

NICOLO

What about it?

Close on Don Francesco.

DON FRANCESCO

The health measures will be relaxed, Nicolo. No quarantine for forty days. The Thirty-Year War is thankfully behind us. The German soldiers no longer have access to our population. The fear of infected Germanic goods is gone. It's okay now. Nicolo, it is the order of the Lombardy state.

Don Francesco hands Nicolo the Order. Nicolo reading it.

DON FRANCESCO (CONT'D)

Do you understand it?

NICOLO

I've read it.

Close on Don Francesco.

(CONTINUED)

CONTINUED: (2)

DON FRANCESCO  
Do you understand it?

Nicolo puts the Order on the table.

NICOLO  
Yes.

DON FRANCESCO  
Have you had the Medici in  
recently for your Padre?

NICOLO  
Yes.

DON FRANCESCO  
That's good, you'll find it is  
nothing. Keep your Padre in his  
room and burn the mattress and  
the clothes. The city will pay for  
it.

Close on Nicolo disgusted.

NICOLO  
The air.

Don Francesco is pleased.

DON FRANCESCO  
That's right. You'll have fun at  
the carnival. Girolamo will play  
his violin, and the rest of the  
famiglia will have a marvelous  
time. You surely want them to have  
a good time, don't you, Nicolo?

NICOLO  
I guess so.

Close on Don Francesco fingering the ducats.

DON FRANCESCO  
Ducats, Nicolo, ducats.

Then, Elder Don Francesco bows and exits.

CUT TO:

EXT. A VIOLIN TEACHER'S HOUSE - NIGHT

Through a window, A Boy only seen in the shadows. We hear his violin playing beautifully. We hear the MAN in the shadows say...

(CONTINUED)

CONTINUED:

PROFESSOR

You have the strings of passion  
 ... stacatto ... stacatto ... that  
 is it... Don't think about it,  
 play ... Giroloma play...

CUT TO:

EXT. THE STREETS OF CREMONA - NIGHT

A street with dead bodies laying around ... there is the  
 sounds of a scourging whip. A MAN enters the street,  
 carrying a wooden cross. Close on, A FLAGELLANT coming  
 behind him. The FLAGELLANT with his head hooded and naked  
 from the waist up, beating himself severely and slowly  
 drops to his knees smearing blood over his eyes, as he  
 continues to beat himself.

FLAGELLANT

God's vengeance! Pieta, pieta,  
 cura miracolosia ... pieta,  
 miracolo ... miracolo ... miracolo  
 ...

CUT TO:

CASA AMATI - GATE - NIGHT

Close on Nicolo as he is pacing outside the gate. Then,  
 DWARF RUFINO shows up.

NICOLO

You are the seeker?

RUFINO

I am ... you have ducats?

NICOLO

I have them, but I want to be  
 certain, he is the right man for  
 the job.

RUFINO

I'll make sure he is right. How  
 about the ducats?

Nicolo hands over the coins. Rufino counting coins.

NICOLO

You got to get the right person.

(CONTINUED)

CONTINUED:

RUFINO

A Guardino is what you need. I'll get him, no matter what.

The Rufino is about to go, and Nicolo stops him. Close on Nicolo.

NICOLO

It's between you and I ... nobody must know about this. My Padre is deathly ill. He has the pestilence.

RUFINO

Only you and the Guardino will know this. Me, I forgot it already.

The Rufino exits.

CUT TO:

EXT. A DARK ALLEY - LATER THAT NIGHT

Rufino is talking to a GUARDINO.

RUFINO

He's got lots of ducats.

GUARDINO

How can you tell?

RUFINO

He is of the Amati family, violin makers and a man of means.

GUARDINO

You don't say.

RUFINO

He wants you to look after his Padre. The old man is said to have the sweating sickness.

GUARDINO

How much did he give you?

RUFINO

Some.

Guardino smiling.

GUARDINO

Where are mine?

(CONTINUED)

CONTINUED:

Rufino, reluctantly...

RUFINO  
He said to give you half.

GUARDINO  
If that is what he said, then do  
it.

RUFINO  
That's what he said.

Rufino hands the Guardino the coins. The Guardino  
counting.

GUARDINO  
That's enough for now.

RUFINO  
Do you know the address?

GUARDINO  
I'll find it.

CUT TO:

INT. CASA AMATI - DRAWING ROOM - EARLY MORNING

Close on Nicolo reading the note and tosses it in the  
fireplace. The Guardino is waiting.

GUARDINO  
You got ducats?

NICOLO  
Yes.

GUARDINO  
Then, I will look after your  
father.

Nicolo handing the Guardino coins.

NICOLO  
Certain things, herbs, the  
dressing...

GUARDINO  
I'll do herbs, but nothing else.

NICOLO  
I see. How about helping the  
doctor?

(CONTINUED)

CONTINUED:

GUARDINO

That's not a problem.

NICOLO

He'll be here soon.

GUARDINO

That's good.

CUT TO:

CASA AMATI - BEDROOM - DAY

Nicolo is watching the Medici. Anna Maria comes on the scene. Nicolo eyeing the mask that is lying there.

NICOLO

Not now, little one. Lucretzia!  
Lucretzia! The little one, the  
little one...

Lucretzia comes hurriedly to get Anna Maria. Lucretzia sees what is going on. Lucretzia makes the sign of the cross.

LUCRETZIA

Come on, Anna. Let's go.

Lucretzia, followed by Anna, exits. Close on The Medici helped by the Guardino, dressing up the Medici in a floor-length hooded robe of thin-waxed cloth, and a long beak mask that was designed to repel miasmas or infected air. The Medici is holding the mask, dropping in herbs.

MEDICI

These spices and herbs are meant  
to purify the natures of the air  
from the infected ... Rosemary.

The Medici puts the herb in the beak.

MEDICI (CONT'D)

May God have mercy on my soul.

The Medici is waiting. The Medici makes a sign to hurry up, as the Guardino is standing there.

GUARDINO

Oh! May God have mercy on your  
soul.

MEDICI

Rue!

(CONTINUED)

CONTINUED:

GUARDINO

May God have mercy on your soul.

The Medici putting the herb in the beak.

MEDICI

Juniper.

GUARDINO

May God have mercy on your soul.

The Medici putting the herb in the beak.

MEDICI

Sage.

GUARDINO

May God have mercy on your soul.

The Medici putting the herb in the beak.

MEDICI

Laurel.

GUARDINO

May God have mercy on your soul.

The Medici putting the herb in the beak.

MEDICI

Mugwort.

GUARDINO

May God have mercy on your soul.

The Medici picks up the vino.

MEDICI

Balm and brambles steeped in vino.

The Guardino smiles.

GUARDINO

May God have mercy on your soul.

Making the sign of the cross, the Medici drinks his vino. There is a little left for the Guardino, but the Medici drinks it. The Medici pulls the beak over his head. The Medici stands outside the door. The Medici slowly turns the doorknob and starts to go into the room of Hieronymus Amati. We hear howling from his Padre. Guardino follows him into the bedroom and shuts the door. Close up on a despondent Nicolo.

(CONTINUED)

CONTINUED: (2)

NICOLO

There is no cure.

CUT TO:

INT. CATHEDRAL OF ST. ANDREW'S - DAY

Shot of the Church bells ringing. We see the Amati family exiting the Catholic Church.

CUT TO:

EXT. CASA AMATI - DAY

The Guardino is outside the Casa Amati house, lying like a heap at the door. Nicolo Amati, Lucretzia Amati, and the Family are returning from the Catholic Church in a Horse-Drawn Carriage. They get out, and the Carriage exits. Nicolo stops, and so does the whole Family. Close up of Nicolo standing there and shaking his head in disbelief. Nicolo goes to the body, thinking he is dead. Nicolo leans over him... a beat.

NICOLO

He's drunk.

Close on Nicolo and his Family stepping over him and walking into the house. Outside, we see the Cart and Giuseppe's bell ringing, Gabriel, and the Dog.

GIUSEPPE

Il morto, la morta, un morto,  
defuncto...

Close up as the Cart with Dead bodies goes past, along with the woman, Bella hanging off the back in death.

CUT TO:

INT. CASA AMATI - DAY

Close up of the Carnival mask.

LUCRETZIA

Hold it still.(O.C.)

NICOLO

I am holding it.(O.C.)

Camera pulls back and we see Nicolo holding the mask, and Lucretzia putting herbs in it.

(CONTINUED)

CONTINUED:

NICOLO (CONT'D)

First, there is Rosemary.

LUCRETZIA

Alright, Rosemary it is.

NICOLO

May God have mercy on my soul.  
Now, next, Juniper.

Lucretzia looking in the herbs for Juniper.

LUCRETZIA

There it is, Juniper.

NICOLO

May God have mercy on my soul.

LUCRETZIA

You don't have to say that every  
time I'm placing herbs in the  
mask.

NICOLO

Why not?

LUCRETZIA

Don't say it out loud, think it,  
okay?

NICOLO

Okay, I'll think it.

LUCRETZIA

What's next?

NICOLO

I think it is ... Laurel.

LUCRETZIA

Laurel. Why don't you want to go  
to the Carnival?

NICOLO

It's not that I don't want to go,  
I have to go.

LUCRETZIA

Who said?

NICOLO

The Don.

(CONTINUED)

CONTINUED: (2)

LUCRETZIA

I see. You don't want to do it if  
it's not your idea.

NICOLO

Right.

Lucretzia holding up the mask.

LUCRETZIA

Your mask is ready.

NICOLO

Thank you.

Close up on Lucretzia with motioning fingers in the air.

LUCRETZIA

Has God whispered to you in  
dreams?

NICOLO

I haven't had that dream in some  
time ... Andrea said the same old  
thing, Segreto! It was all about  
the violins ... God knows the  
reason for this sickness ... he  
knows... that he won't whisper.

Close up on Nicolo zipping his lips. Lucretzia, sort of  
witchy.

LUCRETZIA

That Andrea, he comes, and then he  
goes...

Breaking the mood. Close up on Nicolo, fingers dancing in  
the air.

NICOLO

Prognostico!

LUCRETZIA

Divino!

Nicolo and Lucretzia smile in resignation.

CUT TO:

INT. CASA AMATI - DINNER TABLE - EVENING

Close on Nicolo opening a bottle of vino. Lucretzia Amati  
and the family are having dinner. Nicolo taps a glass of  
vino and announces...

(CONTINUED)

CONTINUED:

NICOLO  
...I think I will go to the  
carnival.

The Family cheering.

THE FAMILY  
Yes!

LUCRETZIA  
Congratulations! No gambling!

NICOLO  
No gambling!

ANNA MARIA  
Can I get some sweets?

Nicolo reaching for sweets.

NICOLO  
I don't see why not. Son, will you  
play the violin?

GIROLAMO  
Yes, sir!

NICOLO  
It will be fun. Just like this.

Nicolo walks up and tosses Anna Maria into the air and  
spins her around.

LUCRETZIA  
Careful!

Nicolo puts Anna Maria down. Close on Anna Maria.

ANNA MARIA  
That was fun.

NICOLO  
See?

Nicolo with Anna Maria, spinning her around again.

CUT TO:

CASA AMATI - NIGHT

Nicolo Amati and Girolamo Amati are burning the sheets  
and mattress in the backyard... anything handled by  
Hieronymus Amati. Nicolo and Girolamo are struggling with  
the mattress and sheets.

(CONTINUED)

CONTINUED:

Nicolo and Girolamo throw the mattress on the fire, and the sheets are next. All the clothing is in a pile, household goods, etc., etc.

NICOLO

Do you have all of Hieronymus' clothing?

GIROLAMO

I do. These sheets are loaded with fleas.

NICOLO

Burn it! Burn them! Burn everything!

GIROLAMO

How much longer does Grandpa have?

NICOLO

I don't know, maybe a few days. Who can tell?

GIROLAMO

I am scared.

NICOLO

We all are.

GIROLAMO

Are you taking over his shop?

NICOLO

Most definitely, one Amati after another.

Girolamo starts to cry.

GIROLAMO

He was a wonderful Nonno.

Nicolo goes to Girolamo.

NICOLO

Yes, he was.

GIROLAMO

We are all Satan's work!

NICOLO

What? Who taught you that? Don't be silly. Remember what Anna said, God is love.

(CONTINUED)

CONTINUED: (2)

GIROLAMO  
She's just a kid.

Nicolo smiling, playing with his hair.

NICOLO  
That's true, but you're not ...  
It's your Birthday. You're  
fifteen, right?

GIROLAMO  
Yes.

Nicolo looks at Girolamo.

NICOLO  
Are you ready?

GIROLAMO  
Ready for what?

NICOLO  
Ready to be a man?

GIROLAMO  
Now?

NICOLO  
Soon.

Nicolo, his fist reaching up sexually.

NICOLO (CONT'D)  
Have you the urge?

Girolamo smiling.

GIROLAMO  
One Amati to another, yes.

Nicolo laughing and stoking the fire.

NICOLO  
I'll see you before the cock  
crows.

GIROLAMO  
That's early.

Nicolo and Girolamo are busy with the fire, tossing  
things in it.

CUT TO:

CITY OF CREMONA - DAY

Close on Giuseppe cleaning the stinking rubbish from the street. Bonfires are burning and there are dead bodies. Gabriel and the Dog are sleeping with a leather sack of vino around Gabriel's neck. Giuseppe is sweeping the garbage, molded in huge heaps on the street surrounded by rats. Giuseppe jumping back in disgust.

GIUSEPPE

Vaffunculo! Rats! Merda! Yuck!

Giuseppe is beating the rats away with his broom.

GIUSEPPE (CONT'D)

I don't know why I have to do this. Why, because the Monatti said so. That's why? Do this, don't do that. Vaffunculo!

There is a corpse lying there. Giuseppe sees him.

GIUSEPPE (CONT'D)

Nice jacket!

Giuseppe taking the jacket off the dead body and trying it on.

GIUSEPPE (CONT'D)

Very nice!

Giuseppe drops the lifeless corpse, and then he continues sweeping the street. In a moment of silence, we see a Semi-Naked Female howling, running through the streets. Giuseppe staring. Giuseppe shakes his head ... goes back to sweeping. A MAN arrives pulling a cart with a lot of wood. The Man begins pulling wood off the cart onto the street. Giuseppe leaning on a broom, watches the Man.

GIUSEPPE (CONT'D)

Como esta.

MAN

Bene!

The Man still piling wood onto the street. A COUPLE of YOUNG BOYS are watching. Giuseppe keeps itching under his jacket. Giuseppe chases the Young Boys away.

GIUSEPPE

Va via! Va via!

The Young Boys are mocking him as they leave, scratching under their shirts. Giuseppe with a fist.

(CONTINUED)

CONTINUED:

GIUSEPPE (CONT'D)  
Bambino maladetti!

MAN  
Grazie.

GIUSEPPE  
... What are you doing?

MAN  
I gotta build a fire.

GIUSEPPE  
For what?

MAN  
For frying! ... A Heathen, a leper  
and a witch, but not in that  
order. I don't know who is going  
first, probably the Jew, but I  
guess it doesn't matter.

The Man struggling to unload the wood.

MAN (CONT'D)  
This is too much work, but I am  
glad it pays the bills.

Giuseppe is sweeping.

GIUSEPPE  
Tell me about it. What did they  
do?

MAN  
Which one?

GIUSEPPE  
The heathen.

MAN  
That guy was an Anointers,  
poisoned our water wells or  
something like that...

Giuseppe itching.

GIUSEPPE  
Vaffunculo!

MAN  
Couldn't have said it better  
myself.

Giuseppe still itching.

(CONTINUED)

CONTINUED: (2)

GIUSEPPE

That's what they get, the Jews,  
for lending ducats at exaggerated  
prices.

MAN

He was a Jew barber, not a lender,  
but I know what you mean. They  
found small vials in his shop. He  
said this was his way of preparing  
for a remedy against the  
pestilence.

GIUSEPPE

Really! Un bastardo! Who's the  
leper?

Man twirling his finger around his head.

MAN

Just some poor bastard.

GIUSEPPE

The Witch?

The Man makes the sign of a pussy with his fingers.

MAN

Gabagool!

GIUSEPPE

Goes without saying, the  
disbeliever invites the devil in.

The Man notices that Giuseppe is itching up a storm.

MAN

What is the matter?

Giuseppe is really itching.

GIUSEPPE

Porca miseria! Fleas!

The Man unloading more wood.

MAN

Nice coat!

GIUSEPPE

Grazie!

(CONTINUED)

CONTINUED: (3)

MAN

The Jew only had a few days of torture, then they cut off his hands. It appeases an angry God...

The Man points upwards and crosses himself, and Giuseppe does the same.

MAN (CONT'D)

... so he couldn't do it again. Then, he was whipped and they placed him on a wheel, and around and around and around he went.

GIUSEPPE

He deserved it.

The Man throws down a hunk of wood.

MAN

Damn right.

Gabriel begins to awake with the Dog. Gabriel stands up, stretches, and the Dog does what he does. Gabriel sees a pile of wood.

GABRIEL

What is this wood for?

Giuseppe smiling.

GIUSEPPE

For frying!

Giuseppe making a face.

GIUSEPPE (CONT'D)

A Jew, a leper, and a witch.

Gabriel taking a piss with his pants down.

GABRIEL

I'd like to fry you. Sweep! Hurry up! Sweep! Testa merda!

Gabriel watching, shaking it off, pulling up his pants. Giuseppe is taking the sweeping slow. Gabriel takes a whip to Giuseppe, while the Dog barks.

GIUSEPPE

Ouch! Ouch! Mamma Mia!

(CONTINUED)

CONTINUED: (4)

Giuseppe cowers, as the Man watches Gabriel swing the whip.

CUT TO:

THE CITY OF CREMONA - A HOUSE IN THE WOODS

Tito Maggini is drinking vino. Catarina is washing up, making ready for the Carnival, fixing her face. There is a rapid knock on the door. Tito is drunk and stumbling. Tito Maggini slowly goes to answer it.

TITO

Aspetta!

Tito still struggling.

TITO (CONT'D)

Arrivo! Aspetta! Aspetta! Aspetta!

Tito opens the door, standing there is Sheriff Ruggerio, a Deputy, and Francesco Ruggerio. Francesco is the Sheriff's son. Tito bows slowly.

TITO (CONT'D)

Come in.

SHERIFF

No, thanks... We have found that you might have the plague in this house.

Tito points to the bedroom.

TITO

My wife has black swollen glands!

The MEN all back off after making the sign of the cross.

SHERIFF

Deputy, fetch the bundle of straw... Go ahead, fetch it! ... There's your straw. Put it on the window.

The Deputy fetches the straw and puts it on the window.

SHERIFF (CONT'D)

Cordon sanitaire! It is the law. Right, Francesco?

Sheriff Alphonse Ruggerio and Francesco Ruggerio agree.

(CONTINUED)

CONTINUED:

FRANCESCO

It's the law.

Tito Maggini stands there looking at the straw.

TITO

There is nothing I can offer you.  
Do you want my daughter?

SHERIFF

I beg your pardon.

TITO

Mia figlia! Catarina? Do you want  
her?

The Sheriff, the Deputy, and Francesco see Catarina  
standing in the corner of the room.

TITO (CONT'D)

Como se chiama?

SHERIFF

Alphonse.

TITO

Mi chiamo, Tito ... okay, do you  
want my Catarina?

SHERIFF

I don't have the time.

TITO

Ahhh, come on. Anybody want her?

The Deputy shakes his head, no. Tito is looking at  
Francesco.

FRANCESCO

Who, me? I'm only fifteen.

Tito drunk, laughs.

TITO

It's the law.

SHERIFF

Enough! You are not, I repeat, not  
to go anywhere!

Tito still laughing.

TITO

It's the law?

(CONTINUED)

CONTINUED: (2)

FRANCESCO

That's right.

SHERIFF

Anybody leaving here will be shot.  
Do you hear me?

Francesco eyeballing Catarina Maggini. Catarina slowly lifts her dress up and Francesco watches. The Sheriff hits Francesco in the back of the head. The Sheriff, the Deputy, and Francesco exit. Francesco looking back at Catarina. Tito Maggini closes the door and tears the straw around the room, big time. Catarina watching, goes back to washing herself. Tito says...

TITO

Vaffunculo! You are going to the  
Carnival?

CATARINA

I'll be shot.

Tito pouring a drink of vino.

TITO

So, what?

The Wife howls.

CUT TO:

INT. CREMONA - FORREST - DAY

Catarina Maggini, walking along the stream and coming to the secret spot, dropping in the forest on her hands and knees, holding a crucifix around her neck, and having a confession.

CATARINA

Please, please, keep Mama safe  
within your arms ... Tito, make  
once again your man of goodness...  
Am I going to be next? Is it my  
time? ... Forgive me this ... and  
everything I do. Please forgive  
me, Cristo ... Amen. Cristo, this  
isn't exactly right, but I cannot  
trust a priest for your  
forgiveness, anyway, Amen. Don't  
get me shot, thank you.

(CONTINUED)

CONTINUED:

Catarina Maggini crosses herself and picks flowers, then she exits.

CUT TO:

EXT. THE CARNIVAL IN MILAN - DAY

Close on a huge crowd, acrobatics, puppet show, some selling herbs to fight the pestilence, and a bunch of MEN are being arrested for gambling. One MAN runs off, and the POLICE are chasing him. Close on the Comedie del Arte being performed on an elevated stage...(it is about "the plague" but improvised) ONE MAN leaning over A WOMAN with the sweating sickness. At the bottom of the stage, a masked Nicolo Amati, just watching and enjoying himself. Throughout the crowd, we see a masked Girolamo beginning to play his violin. The song is exquisite and the Girls are thrilled with the way he plays. Hold on Girolamo and his violin for a moment. Close on A MAN in Carnival attire(Francesco Ruggerio) watching as Girolamo plays. Close on Nicolo Amati eyeing the GIRLS. Nicolo is looking for the right Girl in the crowd to take home to Girolamo for his Birthday. Among the throng of prostitutes, Nicolo carefully going over each in his mind... yes, no, and maybe. Nicolo spots the lovely Catarina Maggini with flowers in her hair.

NICOLO

You!

Catarina slowly dancing to the music. Nicolo walking up through the crowd.

NICOLO (CONT'D)

You! You will do.

Close on Catarina still dancing.

CATARINA

Are you talking to me?

NICOLO

I am. You will do fine. Come here.

Catarina dances up to Nicolo.

NICOLO (CONT'D)

Como ti chiama?

Catarina still dancing.

CATARINA

Catarina.

(CONTINUED)

CONTINUED:

NICOLO

That's nice. You are nice.

Nicolo whispers.

NICOLO (CONT'D)

How much?

Catarina leans in to whisper.

CUT TO:

EXT. THE CARNIVAL IN MILAN - DAY

Medium shot of Catarina and Nicolo listening to Girolamo play the Amati violin.

NICOLO

Him.

CATARINA

Him?

Catarina watches Girolamo for a while. Then Catarina and Nicolo exit.

CUT TO:

INT. CASA AMATI - A HALLWAY - EVENING

Close on Catarina looking around the house in awe. Nicolo Amati and Catarina are heading for Girolamo's room.

CATARINA

Como si chiama?

NICOLO

Girolamo.

CATARINA

Girolamo. Nice name.

Catarina sticks out her hands. Nicolo Amati pays her the ducats and he walks away smiling.

NICOLO

(sings)

Happy Birthday, Girolamo! Happy  
Birthday to you.

Catarina Maggini enters the doorway. Catarina Maggini slowly walks up to the bed. Catarina whispers...

(CONTINUED)

CONTINUED:

CATARINA  
Girolamo! Girolamo!

Girolamo coming awake in the dark.

GIROLAMO  
Who's there?

Girolamo guarded. Close on Catarina slowly getting undressed.

CATARINA  
Wake up, sleepy-head. Happy  
Birthday!

Signorina Catarina Maggini is exquisite. Catarina naked, slips into bed, and she finds a violin between them.

GIROLAMO  
I sleep with it to play it better.

Catarina removes the violin.

CATARINA  
You're too old for that. See if  
you can play me, the same way you  
finger your violin.

CUT TO:

INT. NICOLO AMATI - BEDROOM - NIGHT

It is the middle of the night. Nicolo Amati and Lucretzia Amati are sound asleep. Nicolo is in a dream state. The spirit of Nicolo Amati will be engaging with Andrea Amati, his grandfather. Andrea Amati sitting in a chair.

ANDREA AMATI  
Let him go!

Nicolo sleeping, but tossing.

NICOLO  
Andrea? Are you coming to me?

Nicolo hides under the covers.

NICOLO (CONT'D)  
I can't hear you. I said, I can't  
hear you.

Andrea Amati speaks sternly.

(CONTINUED)

CONTINUED:

ANDREA AMATI  
Let him go!

NICOLO  
Who?

ANDREA AMATI  
Hieronymus.

Nicolo, in his dream, begins to speak to the spirit of Andrea Amati.

NICOLO  
I can't.

ANDREA AMATI  
You must.

Nicolo very upset.

NICOLO  
He's mio Pappa.

Close on Andrea Amati sweetly...

ANDREA AMATI  
He was mio Figlio. Grandson, let him go!

Andrea Amati slowly disappears, as Nicolo sits up wide awake with tears in his eyes.

CUT TO:

INT. GIROLAMO'S BEDROOM - MORNING

Girolamo still sleepy and yawning. Catarina getting dressed.

GIROLAMO  
Where are you going?

CATARINA  
Home.

GIROLAMO  
Where is home?

CATARINA  
In the woods, outside the city. I have to go.

GIROLAMO  
So soon?

(CONTINUED)

CONTINUED:

CATARINA

Yes.

GIROLAMO

Como ti chiama?

CATARINA

They call me, Cate ... Kitty, for those who know me.

GIROLAMO

Why are you going home?

CATARINA

Mio Pappa is waiting.

Close on Girolamo blurting it out.

GIROLAMO

How was I?

Close on Catarina smiling, while kissing Girolamo. Girolamo looks lost. Catarina stops, turns to Girolamo.

CATARINA

You play sweet.

GIROLAMO

What?

CATARINA

Your violin, silly.

GIROLAMO

Oh, I wasn't asking about that.

CATARINA

I know. You were ... fine. Ciao.

GIROLAMO

Ciao.

Catarina waves as she exits.

CUT TO:

EXT. CREMONA - MORNING

The streets are covered with DEAD BODIES, dead bodies everywhere. Nicolo Amati is coming to work with Girolamo Amati and they are individually stepping over the bodies, along with other people, to get to their workshop. Nicolo Amati, followed by Girolamo, crosses himself.

(CONTINUED)

CONTINUED:

Close on Nicolo standing outside the door to the workshop, pulls the key from his pocket, and unlocks the door of the Amati workshop, and then... Nicolo stops.

NICOLO

No one comes here, but the men of the Amati family. No one. I'm unlocking this door for you ... only you.

Nicolo swings the door open and Nicolo and Girolamo Amati walk through into the dark room.

CUT TO:

INT. AMATI WORKSHOP - MORNING

Nicolo closes the door and opens the shutters, and we see several violins, cellos, violas, violins ...they are gorgeous in the sunlight. In comes the Deaf man.

CUT TO:

EXT. AMATI WORKSHOP - MORNING

Close on A MESSENGER shows up knocking on the door with some letters.

CUT TO:

INT. AMATI WORKSHOP - MORNING

NICOLO

Just a moment.

Medium shot of Nicolo goes to the door and opens it.

MESSENGER

You have letters.

Nicolo reaches for a coin.

NICOLO

Grazie.

MESSENGER

Prego.

With a bow, the Messenger exits. Nicolo closes the door and is reading the letters. Nicolo reads the first, then tosses it away.

(CONTINUED)

CONTINUED:

From outside we see Francesco Ruggerio in disguise looking through the window, then he disappears. Nicolo taking off his coat.

NICOLO  
Apprendista! He keeps writing me  
over and over again...

Close on Nicolo reading the second letter.

NICOLO (CONT'D)  
Signore Medici ... has ordered  
more violins ... that is great.  
Girolamo, you have learned the art  
of playing, now you will learn the  
art of making.

Nicolo smiling.

NICOLO (CONT'D)  
Do you have segreto?

Girolamo taking his coat off.

GIROLAMO  
I guess.

Close on Nicolo laughing about Girolamo's night.

NICOLO  
I bet you do.

Close on Girolamo transfixed, looking at the violins and cellos.

GIROLAMO  
These are gorgeous, Pappa!  
Bellissimo!

Nicolo magnanimous with arms extended out.

NICOLO  
They're all yours.

GIROLAMO  
Mine?

NICOLO  
Nearly, but yeah, yours.

Nicolo is busy himself, getting his tools to work with.

GIROLAMO  
Wow!

(CONTINUED)

CONTINUED: (2)

NICOLO

I've got to tell you everything...  
and I think I will. Andrea Amati,  
your Great-grandpapa sent Carlos,  
King IX of France, thirty-eight  
violins and cellos...

GIROLAMO

You told me that already, Papa.  
What is the big deal with segreto?

NICOLO

Everything here is segreto.

Nicolo pointing to the violins.

NICOLO (CONT'D)

Love them. They belonged to Andrea  
Amati and now they belong to us.

Nicolo sends a Deaf man to bring down the violin. Grabs  
it from the Deaf man and shows it to Girolamo. The Deaf  
man exits to go to work.

NICOLO (CONT'D)

Yes, it's in the wood, maple ...  
it is in the amber varnish, deep  
yellow-tinted with brown, the  
body, the Amati F hole, the A is  
beautiful, the E is soft and  
delicate, the sweetness of the  
sound and tone, the four strings,  
the Grand Amati...

CUT TO:

EXT. THE HOUSE OF MARGARITA AMATI - DAY

Close on Nicolo Amati walking up the street covering his  
face, a WOMAN BLIND in tattered clothes, led by a YOUNG  
GIRL, asks him for ducats. Looking into the WOMAN'S eyes,  
responds by giving the WOMAN a few.

YOUNG GIRL

Grazie.

NICOLO

Prego!

Looking at the Girl and Woman walking away, Nicolo climbs  
the steps and is knocking on the door of Margarita Amati,  
his sister. Nicolo Amati waits ... there is no answer.  
Nicolo Amati tries the door, and it slowly opens.

(CONTINUED)

CONTINUED:

Nicolo Amati enters. The scene is very quiet. Then, from the interior...

NICOLO (CONT'D)  
Oh my God! Margarita! No! No!

CUT TO:

EXT. BURIAL - DAY

Nicolo Amati at a burial with the family in Nicolo Amati's backyard. The PRIEST saying prayers. Nicolo slips him ducats. The Priest leaves.

NICOLO  
Let us keep this burial to ourselves.

There is an agreement from ALL. The family watches as Margarita Amati is buried, slowly. Lucretzia tossing flowers...

LUCRETZIA  
She was bellissimo.

Nicolo tossing flowers...

NICOLO  
Yes, she was a wonderful sister

Nicolo moves and signals Lucretzia to follow him.

NICOLO (CONT'D)  
...I saw him.

LUCRETZIA  
Who did you see?

NICOLO  
I saw Andrea Amati in dreams! He said, let them go.

Lucretzia kisses him and puts her head on his shoulders.

LUCRETZIA  
I know.

CUT TO:

EXT. CREMONA - A CITY STREET - DAY

Girolamo is walking along a busy street carrying a violin, sees Catarina Maggini standing there on the corner, looking as lovely as ever. Girolamo goes to Catarina, but he is stopped by a young suitor and hides behind a building. Francesco Ruggerio is "talking business" and is making a deal, as Catarina looks at the ducats. Francesco whispers in her ear.

FRANCESCO

Well, it's ... my...first...

CATARINA

Kitty will take care of that.

Catarina smiles and they go off arm in arm together. Girolamo follows them.

CUT TO:

EXT. THE FORREST OF CREMONA - DAY

Girolamo sneaking around, comes to a shady spot and sits down quietly under a tree with his violin. We hear the sounds of lovemaking between Francesco and Catarina. Girolamo, then Girolamo begins playing very loud, moving slyly from tree to tree. Girolamo sees Catarina, while her skirt is up and her panties are off, looking at the heavens. Francesco has a miserable time trying to find his way. Girolamo gets a handful of rocks and begins to toss them in earnest at Francesco.

FRANCESCO

Ouch! Who was that?

Girolamo, from behind a tree, tosses another.

FRANCESCO (CONT'D)

Ouch! Vaffanculo!

Girolamo smiling, tosses another rock.

FRANCESCO (CONT'D)

Ouch!

Francesco is so perplexed, he pulls his pants up. Francesco is ducking rocks and splits, hiding behind a tree. While Catarina manages to get her skirt up, she hears the sweet sounds of a violin. Catarina spots Girolamo standing behind a tree. Girolamo spots Catarina.

GIROLAMO

It never fails.

(CONTINUED)

CONTINUED:

Francesco spots him and says quietly to himself...

FRANCESCO

Nicolo! Puntura!

Francesco moving from tree to tree. Catarina stands there with her arms folded.

CATARINA

Where are my ducats?

Francesco slips away. Girolamo, from behind a tree, goes into his pockets and pulls out the ducats. From behind a tree, Catarina carefully goes through them and takes the ducats she needs. Girolamo then begins to play the violin. He comes forward and Catarina begins to dance. Catarina is totally captured by the sound. Girolamo continues to play, then he stops.

GIROLAMO

I come here sometimes, when I want to be alone..

Close on Catarina dancing and picking flowers.

CATARINA

So do I.

Close on Girolamo checking out Catarina.

GIROLAMO

You dance sweet.

Catarina still dancing.

CATARINA

You have a way with that.

Girolamo playing the violin.

GIROLAMO

Do you remember me?

Close on Catarina dancing and Girolamo playing. It goes on for some time. Off in the distance we hear...

MALE VOICE

Catarina... Catarina...  
Catarina...

CATARINA

I have to go.

GIROLAMO

Where are you going?

(CONTINUED)

CONTINUED: (2)

Catarina means it.

CATARINA

I have to go! Yes, I do remember  
you, Girolamo.

GIROLAMO

Cate!

CATARINA

Kitty!

GIROLAMO

Kitty!

Close on Catarina kisses Girolamo.

CATARINA

The last time I kissed you, it was  
paid for.

Entering Tito Maggini is standing there with a hog slung  
around his neck, with blood pouring over Tito's chest,  
looking menacing. Catarina Maggini kisses Girolamo again,  
and Tito Maggini cracks Catarina in the back of the head.

TITO

Go home.

Catarina runs off.

TITO (CONT'D)

What were you doing?

GIROLAMO

Nothing!

TITO

What were you doing?

Tito pulls a dagger.

GIROLAMO

She was dancing, and I was  
playing.

Tito finds this hard to believe.

TITO

Oh, really? Catarina dances, you  
pay...

Tito yells and pointing the dagger.

(CONTINUED)

CONTINUED: (3)

TITO (CONT'D)

Pay me now!

Girolamo runs off. Tito places the dagger in it's sheath and stands there with his hog.

CUT TO:

INT. A HOUSE IN THE WOODS - EVENING

Close on Catarina is cooking. The howls of a woman come from another room. Catarina stops, and shaken with tears in her eyes and listens, and continues cooking. Tito Maggini opens the door and comes out wiping off his bloody hands. Tito is drunk and sits at the table.

TITO

Give me vino.

Catarina serves Tito the wine. Tito hauls off and hits Catarina. Catarina is used to it. Catarina puts the vino down.

TITO (CONT'D)

That is for the boy. Lui como se chiami?

Tito drinks his wine.

CATARINA

Si chiama, Girolamo.

TITO

Last name?

CATARINA

I don't know.

Tito sits and fingers money.

TITO

Ricchezza?

CATARINA

He had a nice house. His Pappa was very generous.

Close on Tito's head falling.

TITO

I'm tired.

Catarina slowly comes forward. Tito hits her hard.

(CONTINUED)

CONTINUED:

CATARINA

Ouch!

TITO

That is what you get.

CATARINA

For what?

TITO

For nothing. Bring me vino.

Catarina goes and gets it, brings the vino and slams it down on the table. Tito drinks. A moment of silence ... Catarina walks to the bedroom. Catarina leaning ion the door.

CATARINA

How is Momma?

Tito, again, is completely silent.

CATARINA (CONT'D)

I said, how's Momma?

Tito is again completely silent. Tito and Catarina stare at each other and Tito shakes his head. Catarina walks back and continues cooking.

CUT TO:

EXT. CREMONA - A HUGE CROWD - DAY

The City of Cremona in the center of town. We see Close on PEOPLE just staring. Girolamo Amati is among the Crowd. In the Crowd is Catarina Maggini. Close on SEVERAL MEN building a fire. The Leper who is chained is applauding. Close on The Constable as he speaks...

CONSTABLE

For those who have tainted our wells, this is the end result.

Close on the Jew is mumbling something. Close as one of the TWO MEN reaches down and listens to him. The MAN starts laughing and mocking the Jew.

MAN

The Jew says I'm sorry.

The Man laughs and hits the Jew.

MAN (CONT'D)

Come on, you scum.

(CONTINUED)

CONTINUED:

The Two Men and the Jew head for the stake. The Crowd is jeering his approach to the stake. Close on the Jew is fastened, and he looks to the heavens.

JEW

Jehwah, Jehwah...

The Man is mocking the Jew. Close on the Man taking the Jew's hair in his fist, and the Jew is looking in his face.

MAN

What God? What God? The God of Jews.

The Man releases the Jew. The Crowd cheers and Girolamo Amati is searching for Catarina Maggini. He sees her and she sees him. Close on the Constable signaling with his hands to start the burning fire. The fire is lit. The brush goes up first and the Leper cheers, also. Close on the MAN with a dagger cuts the Jew's throat. The Crowd cheers and it is a gory scene. Close on a BOY his own age stands next to Girolamo.

DAMIANO

They have the Culla di Guida, the Cradle of Judas. It was like a pyramid with ropes and the ravished victims were completely naked and lowered on the pyramid-shaped seat. They aimed for the stronza or fica (Damiano is using his hands to depict what he is talking about asshole and pussy) as they are lowered on to the pyramid trembling. It was horrific!... The Jew is toast. Who's next?

Girolamo still gazing at the Boy.

GIROLAMO

I don't know.

Damiano putting his finger to the side of his head and twists the finger.

DAMIANO

I think it is the Leper. Pazzo!

The Crowd picks up on the Leper. The Crowd cheering. A MAN yells ...

MAN II

Idiota, the pazzo leper..

(CONTINUED)

CONTINUED: (2)

A WOMAN yells...

WOMAN

He was caught anointing the  
pestilence.

The Crowd cheers as Girolamo is throwing up. Close on the  
The Leper laughing while the Crowd cheers. The Leper  
being lead by chains to the stake. Close on a MAN  
spitting on the Leper.

MAN

Stupido! Pazzo!

The Leper is placed on the stake. The Leper watches as  
his hands are tied by two MEN. The Leper is still  
laughing with the Crowd. The Constable speaking...

CONSTABLE

For those who have tainted our  
well... this is the end result.

The Two MEN are about to start the fire. Close on the  
HENCHMAN with his knife slicing the throat of the Leper.  
The fire is started, he Leper goes up in a flash. The  
Crowd cheers. Catarina is searching in the Crowd for  
Girolamo. Close on Girolamo on his hands and knees  
getting sick. Damiano doesn't notice.

DAMIANO

Wow! That was easy ... Who's next?

Girolamo Amati throws up again.

DAMIANO (CONT'D)

Look out!

Damiano jumps back. Catarina sees Girolamo and walks up.  
Someone else is about to be burned at the stake. The  
Witch naked is being chained to the stake. Girolamo is  
still throwing up.

GIROLAMO

Oh, my my...

Catarina comes along with Damiano picking him up.

CATARINA

Come on. Let's get out of here.

DAMIANO

We will miss the show.

(CONTINUED)

CONTINUED: (3)

CATARINA

You've seen one burned, you've  
seen them all.

DAMIANO

That is a thought. Come si chiama?

CATARINA

Kitty!

DAMIANO

That's nice... Damiano.

Girolamo is struggling to get free from Damiano and  
Catarina. All along we hear the cheers from the Crowd.

GIROLAMO

It okay ... I'm all right ...

In the background, we see the naked Witch burning.

CATARINA

Are you hungry?

GIROLAMO

Give me a break.

Damiano smiling.

DAMIANO

I am.

Girolamo looking at Damiano.

GIROLAMO

Che sei?

DAMIANO

Damiano.

Damiano shakes hands with Girolamo.

GIROLAMO

What are you doing here?

CATARINA

The crowd!

GIROLAMO

Figures.

CATARINA

It is my job.

Girolamo shaking his head.

(CONTINUED)

CONTINUED: (4)

DAMIANO

What say we go mangia.

CATARINA

Scavo! Digging in, sounds good.

Girolamo looking at Catarina and Damiano. Girolamo smiles and they are all walking together out of the Crowd with the naked screaming Witch burning.

CUT TO:

EXT. HOME OF THE SHERIFF ALPHONSE RUGGERIO - DAY

Close up of Alphonse having a glass of vino. Camera pulls back to his son, Francesco Ruggerio, who is in the backyard playing Bocce. Alphonse offers vino to his son.

FRANCESCO

Bere vino?

Alphonse drinking.

ALPHONSE

Prego!

Francesco throws the ball.

FRANCESCO

Are you familiar with the Amati family?

ALPHONSE

Violin makers ... yeah, I know them.

FRANCESCO

How well?

Alphonse picking up a ball and throwing it.

ALPHONSE

I know them.

FRANCESCO

Enough to take their violins away?

Alphonse eyeballing his shot.

ALPHONSE

That seems a bit harsh.

Francesco means this.

(CONTINUED)

CONTINUED:

FRANCESCO  
I want the violins gone.

Close on Alphonse.

ALPHONSE  
Really? I think I need to hear  
about this.

FRANCESCO  
I don't want to tell you.

Alphonse gives Francesco a pinch on the cheek.

ALPHONSE  
Come on ... Spill it, Francesco!

FRANCESCO  
It is about ... a girl.

ALPHONSE  
Okay.

FRANCESCO  
I was messing around.

ALPHONSE  
Okay.

FRANCESCO  
We were fooling around.

ALPHONSE  
Okay.

Francesco embarrassed.

FRANCESCO  
It was sort of my... maybe first  
time.

Alphonse smiles.

ALPHONSE  
Who was she?

FRANCESCO  
Kitty! Catarina Maggini.

Alphonse throws a ball.

ALPHONSE  
I don't think I know her.

(CONTINUED)

CONTINUED: (2)

FRANCESCO

I don't think so.

The Butler enters.

BUTLER

Excuse me, Elder, but there is a man who wishes to see you.

ALPHONSE

Send him in.

Alphonse lets go of the ball for a winning shot. Alphonse controlled, dancing around.

ALPHONSE (CONT'D)

Volvo! ... Vincitore!

The Guardino enters and bows.

GUARDINO

I hope this is not inconvenient, Signore Ruggerio.

Alphonse throwing a ball into the air.

ALPHONSE

Volvo!

CUT TO:

EXT. ANGELO'S RISTORANTE - DAY

Sitting at a table outside is Girolamo, Catarina, and Damiano. Damiano pouring vino all around.

DAMIANO

He didn't ask our age, so drink up.

All three are drinking.

DAMIANO (CONT'D)

What did you think about the event?

Girolamo is silent.

CATARINA

A crowd is a crowd.

Girolamo shaking his head. Catarina looking at Girolamo.

(CONTINUED)

CONTINUED:

CATARINA (CONT'D)

Well, it is.

There is complete silence.

DAMIANO

Should I go?

CATARINA

No.

Girolamo hesitates.

GIROLAMO

No, stay ... It wasn't right  
...the burning and all ... It  
wasn't right.

Catarina using her fist.

CATARINA

God has a dagger in one hand and  
paradise in the other.

Girolamo looks at Catarina.

DAMIANO

These are dangerous times.

Damiano raises his glass.

DAMIANO (CONT'D)

To my new friends...

They all raise their glasses.

CUT TO:

AMATI'S WORKSHOP - NEXT MORNING

Close on the violin that Nicolo Amati is varnishing. The  
Deaf man is cutting wood and Girolamo Amati is cleaning  
up and leans on his broom.

GIROLAMO

You should have seen what I saw.

Nicolo still varnishing.

NICOLO

What did you see?

GIROLAMO

People burned alive at the stake.

(CONTINUED)

CONTINUED:

Nicolo not looking up from varnishing...

NICOLO  
It's inevitable.

GIROLAMO  
I threw up.

NICOLO  
Sounds about right.

There is a loud knock on the door ... still knocking.

NICOLO (CONT'D)  
Answer it.

Girolamo goes to the door and opens it. Close on a Magistrate with Guards standing there.

GIROLAMO  
Can I help you?

MAGISTRATE  
Can I come in?

GIROLAMO  
I don't see why not. Papa, we have a guest.

Girolamo bows, then closes the door. Nicolo looking up from varnishing a violin. The Magistrate and Guards stand there.

MAGISTRATE  
Are you Signore Nicolo Amati?

NICOLO  
Yes, I am Nicolo and this is my son, Girolamo. What can I do for you?

MAGISTRATE  
You will cease making the violins.

Nicolo shocked.

NICOLO  
What?

The Magistrate hands him papers.

MAGISTRATE  
I am under the Sheriff's orders.

Nicolo reading the papers.

(CONTINUED)

CONTINUED: (2)

NICOLO

I don't care what orders you have,  
I'm not doing that. That's the  
silliest thing I ever heard.

MAGISTRATE

You will stop making violins in  
this county, by order of the  
Sheriff.

NICOLO

No way.

MAGISTRATE

It's the law.

NICOLO

Because...

MAGISTRATE

... because Hieronymus Amati has  
the sickness ... If you leave your  
Casa, or if anyone leaves, someone  
will be shot.

Nicolo upset to say the least.

NICOLO

Shot! Shot! It's our living. We  
make violins and have for years,  
from my Grandfather Andrea on  
down.

MAGISTRATE

Violins in Churches only, or out  
of the county, see to it.

NICOLO

Are you kidding me?

MAGISTRATE

The Churches, or out of the  
Lombardy, that's the law.

NICOLO

Why?

MAGISTRATE

I told you, by order of the  
Sheriff.

NICOLO

What's his name?

(CONTINUED)

CONTINUED: (3)

MAGISTRATE

Alphonse Ruggerio.

Nicolo beside himself.

NICOLO

I'm not doing that. No way! Right,  
Girolamo?

Girolamo shakes his head, yes.

NICOLO (CONT'D)

See.

MAGISTRATE

You're making it hard.

NICOLO

I don't care how hard I am making  
it.

Magistrate serious.

MAGISTRATE

You'll do it.

Nicolo serious.

NICOLO

No, I won't.

MAGISTRATE

You leave me no choice.

Magistrate to the Guards...

MAGISTRATE (CONT'D)

Escort them out. They are  
quarantined.

Nicolo shakes off Guards.

NICOLO

Quarantined? Our family?

Guards get hold of Nicolo, again. Shakes off the Guards.

NICOLO (CONT'D)

I know the way out. You can't do  
this.

MAGISTRATE

Oh, can't I? It's been done.

Nicolo very angry.

(CONTINUED)

CONTINUED: (4)

NICOLO

You're taking our living away.

Magistrate leans forward.

MAGISTRATE

I know.

The Magistrate holds the door open. Nicolo Amati and Girolamo walk out, followed by Magistrate and Guards. Nicolo Amati locks the workshop.

MAGISTRATE (CONT'D)

I'll take the key.

The Magistrate reaching for the key, and Nicolo hands it over, reluctantly.

MAGISTRATE (CONT'D)

I will be leaving a guard, just in case you decide to come back.

The Guards are poised at the door. The Amati Workshop is now shut. Nicolo looking up at the workshop. The Magistrate moves off. Nicolo is still looking at the Workshop.

CUT TO:

INT. SHERIFF RUGGERIO - BARN - DAY

Close on Alphonse Ruggerio riding a Gaited Horse. Ruggerio is moving the prancing horse in big circles. Alphonse Ruggerio looks pleased with himself and the horse. Pull back we see a STEWARD waiting with another gaited horse.

ALPHONSE

Fortuna, you are some piece of work.

Alphonse pats the main of the horse. From inside, we see Francesco coming in, Alphonse with a wink, and we see the Steward place a burr under the horse's saddle. Francesco walks up to the horse.

FRANCESCO

You look better than ever, Cielo.

Francesco petting the horse.

STEWARD

Let me help you.

(CONTINUED)

CONTINUED:

FRANCESCO

Grazie!

Francesco Ruggerio gets in the saddle. Alphonse just watches.

STEWARD

Prego!

All of a sudden, out of nowhere, the horse begins to buck. Cielo is bucking up a storm. Francesco is holding on for dear life. After awhile, Francesco is laying flat on his back. Francesco looking up at Alphonse on horseback. Alphonse is shaking his head.

ALPHONSE

Can I help you up, Francesco?

Alphonse, from horseback, is extending a hand. Francesco looks at Alphonse.

CUT TO:

EXT. CREMONA COUNTRYSIDE - EVENING

On HORSEBACK the Magistrate and Guards are galloping and heading for Tito Maggini's house.

CUT TO:

EXT. HOUSE IN THE WOODS - EVENING

Close on a super loud knock on the door. It is the Magistrate and Guards standing there with bonfires lit.

CUT TO:

INT. A HOUSE IN THE WOODS - EVENING

Tito Maggini is coming out of the bedroom. Tito wiping his blood-soaked hands.

TITO

Who's there?

A louder knock on the door.

TITO (CONT'D)

Aspetta! Aspetta un momento!

Tito Maggini goes to the door and opens it. We see the Magistrate and Guards.

(CONTINUED)

CONTINUED:

TITO (CONT'D)

My wife is dead. Have you come to  
take her away?

The Magistrate and Guards back up.

MAGISTRATE

No. I have come to see your  
daughter.

TITO

Catarina?

MAGISTRATE

Yes, is she here?

Tito is calling.

TITO

Catarina? Catarina?

Catarina comes out, bloody and crying. The Magistrate  
holds at the door.

MAGISTRATE

La Peste. The sickness. I cannot  
enter. Come out here. Both of you.

Tito and Catarina exit the doorway and close it.

CUT TO:

EXT. HOUSE IN THE WOODS - EVENING

The Magistrate and Catarina looking at each other.

MAGISTRATE

I wish to tell you something.

CATARINA

Tell me.

MAGISTRATE

Did you see a boy this afternoon?

CATARINA

I don't know, maybe or ... maybe  
not.

Catarina is struck hard in the stomach by the Magistrate.  
Tito Maggini has the Guard's dagger poised under his  
throat. The Magistrate picks Catarina up. Looking eyeball  
to eyeball the Magistrate says...

(CONTINUED)

CONTINUED:

MAGISTRATE

Now, do you want me to do that again?

Catarina spits in the Magistrate's face.

MAGISTRATE (CONT'D)

Un brutto!

The Magistrate hits her in the mouth ... a full punch and Catarina sprawls. The Magistrate picks her up, face to face.

MAGISTRATE (CONT'D)

Then, listen carefully... Stay away from Francesco Ruggerio.

The Magistrate gets a good grip on her.

MAGISTRATE (CONT'D)

Do you understand me?

Catarina doesn't say anything. The Magistrate points to Tito with two fingers slipping across his throat. The Guards push him down and begin to cut Tito's throat.

CATARINA

No! Please no!

MAGISTRATE

No?

CATARINA

No.

The Magistrate to the Guard...

MAGISTRATE

Basta!

The Guard's hand comes down.

MAGISTRATE (CONT'D)

Do you hear me? Stay away from Francesco, Do you understand me?

CATARINA

Yes, I understand.

Catarina goes to help Tito Maggini, tearing a piece of cloth from her dress and wiping Tito's neck.

MAGISTRATE

Take the dead to the Lazzeretto, it is the least I can do.

(CONTINUED)

CONTINUED: (2)

The Two Guards are looking at each other. The Guards eventually go into the house, with the Magistrate looking at Catarina helping her father.

CUT TO:

INT. CASA AMATI - NIGHT

Close on Nicolo Amati pacing, really pacing ... Lucretzia Amati is knitting. Nicolo still distraught, moving all over the room.

NICOLO

The Magistrate has got the key to  
**my workshop! My workshop!**

Nicolo still moving around.

NICOLO (CONT'D)

How dare they? How dare they do  
that to us. Porco miseria! I come  
from a long line of violin makers  
...three generations ...the  
Amati's! ...Do you hear me?

Lucretzia doing her knitting. Close on Nicolo beside himself.

NICOLO (CONT'D)

Fanculo!

LUCRETZIA

Watch your tongue.

NICOLO

Fanculo! Fanculo! Fanc...

LUCRETZIA

Please!

Nicolo is calming down.

NICOLO

What are we going to do? They know  
about Hieronymus.

Still doing her knitting.

LUCRETZIA

Nothing.

Close on Nicolo doesn't want to hear those words.

(CONTINUED)

CONTINUED:

NICOLO

Nothing? You say nothing? If we  
leave this house, we will be shot.

Still doing her knitting.

LUCRETZIA

Go and see Don Francesco and get  
out of this mess.

NICOLO

I hadn't thought about that.

Nicolo goes to Lucretzia and kisses her. Close on them,  
face to face.

NICOLO (CONT'D)

What would I do without you,  
Lucretzia?

LUCRETZIA

I don't know.

Nicolo smiles, and Lucretzia goes back to knitting.

CUT TO:

EXT. A HOUSE IN THE WOODS - NIGHT

Close on Gabriel and Giuseppe are carrying the corpse of  
Catarina Maggini's Mother. The Cart is loaded with  
corpses, including the Flagellant. Gabriel and Giuseppe  
is trying to place her Mother on the Cart.

GIUSEPPE

Cadaveri!

Catarina Maggini comes to help.

CATARINA

Please, be careful with her.

Mid-shot of Gabriel and Giuseppe are struggling.

GIUSEPPE

Hold it. Lift her up. Aspetto!

Gabriel stops.

GABRIEL

Fanculo! Idiota! Don't you ever  
tell me what to do.

(CONTINUED)

CONTINUED:

Gabriel lets go of Catarina's Mother. Giuseppe struggling to keep her upright.

GIUSEPPE

I'm sorry, forgive me.

Gabriel just stands there. Giuseppe is doing this all by himself, as the Dog watches. Close on Gabriel talking to Catarina, who is trying to help. Tito Maggini is coming to the door. With a piece of cloth around his neck, he is struggling to stand upright. Gabriel is holding out his hand to Catarina.

GABRIEL

We are taking her to the Lazzaretto for burial, and we're doing this out of respect for the Magistrate.

Close on Gabriel still holding his hand out. Catarina reaches for the ducats.

CATARINA

No priest was found to give Momma last rites. They are afraid.... her...it's all I got.

Gabriel counting ducats.

GABRIEL

That will do.

Giuseppe is standing and moving his two hands against his cock and balls.

GIUSEPPE

What do you think?

Close on Catarina looking at what he is doing.

GIUSEPPE (CONT'D)

Zoccala! How about this?

Giuseppe starts to take his cock out. Gabriel stops him.

GABRIEL

Stupido!

Gabriel about to take out his whip.

GIUSEPPE

Aspetto! Aspet...

As Giuseppe walks away and talking to himself.

(CONTINUED)

CONTINUED: (2)

GUISEPPE

Whore! It's always something.

CATARINA

Well, I've got to get back to my father.

A mid-shot of Tito looking messed up.

GABRIEL

We will be back for your father,  
only if you have some ducats.

Giuseppe standing there sexually.

GUISEPPE

Even if you don't...

Catarina ignores Giuseppe and goes to the Cart. Close on Catarina with tears in her eyes.

CATARINA

I want to kiss you, but I can't.  
Goodbye!

Giuseppe with two fingers pushed together.

GUISEPPE

Sticchui!

CATARINA

Goodbye Momma!

With that, the Cart moves off with Gabriel drinking vino, Guiseppe pulling the Cart, and the Dog follows. Giuseppe ringing the bells.

GUISEPPE

Il morto, la morta, un morto,  
defuncto.

Close on Catarina with tears in her eyes, mouthing softly, Goodbye Momma, watches as the Cart goes out of scene.

CUT TO:

INT. THE OFFICE OF DON FRANCESCO - DAY

Close on Don Francesco sitting behind the desk ... Nicolo is making his case.

(CONTINUED)

CONTINUED:

NICOLO

I'm not supposed to be here now, I am quarantined.

Don Francesco watching Nicolo move around the room.

DON FRANCESCO

Relax, I'll say I asked you to come. Now, what did the Magistrate say?

Nicolo settles down.

NICOLO

He told me to sell to Churches. Churches! I can't sell to Churches, it's impossible. No violins are needed, and as for out of the county ... I got a guard at my door ...you are an Elder... can't you do anything about this mess?

DON FRANCESCO

Alphonse the Sheriff is an Elder, the Magistrate is just doing his bidding.

NICOLO

You told me this would be different, and now because of Hiermonyus, my family is ...I can't believe this.

DON FRANCESCO

He was told.

NICOLO

Who told him?

DON FRANCESCO

The Guardino ...he despised your wealth and your position, and not only that ...you.

Nicolo

...and you talked to the Sheriff?

DON FRANCESCO

Yes, I did.

Close on Nicolo under his breath.

NICOLO

Assinine!

(CONTINUED)

CONTINUED: (2)

DON FRANCESCO

What?

NICOLO

Nothing.

DON FRANCESCO

And that's not all, there is another story.

NICOLO

What?

DON FRANCESCO

Girolamo played the violin at an inappropriate time.

NICOLO

What do you mean, inappropriate? What are you talking about?

DON FRANCESCO

Francesco Ruggerio and a signora were ...messing around, just as Francesco was about..

Close on Don Francesco grabs his elbow with fist up.

DON FRANCESCO (CONT'D)

...he heard screeching of violins  
...it kept coming, screech,  
screech, and screech ...it was  
Girolamo.

NICOLO

Boys will be boys.

DON FRANCESCO

He's the Sheriff's son.

NICOLO

That's not good.

DON FRANCESCO

I know, and Francesco never wants to hear a violin again, especially not Amati's... never.

NICOLO

He said that?

DON FRANCESCO

I don't think you're getting my point.

(CONTINUED)

CONTINUED: (3)

NICOLO

I get it, so all this is over some little punk who can't get his pistolino stiff?

DON FRANCESCO

It's everything ...it's Hieronymus ...the quarantine, and ...your family.

Nicolo seeks some reassurance.

NICOLO

Can't you do anything about it?

DON FRANCESCO

I'll try. It could take a lot of money, Nicolo.

NICOLO

How much?

DON FRANCESCO

I don't know. I haven't discussed it with Alphonse.

NICOLO

Discuss it. I await your answer.

Close on Don Francesco means this.

DON FRANCESCO

You are the greatest liutario maker of all time.

NICOLO

Was.

DON FRANCESCO

Don't say that...

NICOLO

Can you help me?

DON FRANCESCO

Alphonse isn't easy but I will try.

CUT TO:

INT. CASA AMATI - EVENING

It is sort of a Family meeting ...just Nicolo Amati and Girolamo Amati. Close on Nicolo very upset.

(CONTINUED)

CONTINUED:

NICOLO  
YOU... with that screech, screech,  
screech on the violin.

GIROLAMO  
Who told you?

NICOLO  
What were you thinking?

GIROLAMO  
It was just a joke. I didn't think  
he would take it so serious... I  
just did it in the spur of the  
moment.

Close on Nicolo serious.

NICOLO  
The family is depending on me. We  
will be quarantined, or God  
forbid, we will be shot. What was  
on your mind?

GIROLAMO  
Catarina!

Nicolo doesn't remember her.

NICOLO  
Who's that?

GIROLAMO  
Catarina, you remember.

NICOLO  
Oh, that girl I brought home, a  
Puttana!

GIROLAMO  
Don't say that.

NICOLO  
Puttana! Puttana! A puttana by any  
other name ...is a puttana.

Close on Nicolo and Girolamo looking at each other.

GIROLAMO  
So!

NICOLO  
What do you mean, so? A woman of  
...questionable character ...

(CONTINUED)

CONTINUED: (2)

GIROLAMO

I like her.

NICOLO

You'll get over it.

GIROLAMO

I don't want to.

NICOLO

You don't want to? You know you're a brat.

Close on Girolamo smiling.

GIROLAMO

Yes, I know that.. It's how I feel, and I go with my own feelings.

NICOLO

You don't know what you feel.

GIROLAMO

I know I feel ... enchanted!

NICOLO

You spent a little time lying together...

GIROLAMO

I know.

NICOLO

All right, so how can you tell your enchanted?

Girolamo tired of questioning.

GIROLAMO

I just know. Maybe we're meant for each other.

NICOLO

Come on.

GIROLAMO

I just know... that is all I'm saying.

Close on Nicolo trying to explain.

(CONTINUED)

CONTINUED: (3)

NICOLO

It was your first time. Girolamo,  
...romantic ...emotions are hard  
to explain ...it's...

Close on Girolamo zips his lips.

GIROLAMO

Segreto!

NICOLO

Oh, stop it. Look, don't play  
around. I'm trying to get my point  
across.

Close on Girolamo for real.

GIROLAMO

I'm not playing.

NICOLO

Her rhythm must have been just  
right.

GIROLAMO

That's for me to know and for you  
to find out. Segreto!

NICOLO

Don't be smart.

Nicolo upset.

NICOLO (CONT'D)

That was for the making of violins  
...Okay, so she is your ...friend.

GIROLAMO

Yes.

Close on Nicolo in a complicated situation.

NICOLO

But, she is a ...harlot for  
Christ's sake...

GIROLAMO

Don't say that ... Her name is  
Cate.

Nicolo resigned.

(CONTINUED)

CONTINUED: (4)

NICOLO

I'm sorry, maybe you don't want people to pick and choose your ...companions for you, but I'm not people, I'm your father.

GIROLAMO

Yes! I know that. Please give me time and you will see.

Close on Nicolo shaking his head.

NICOLO

You're just a kid!

GIROLAMO

I'm fifteen.

NICOLO

What was her ... that girl's name, again?

GIROLAMO

Catarina, Cate, Kitty for those that know her.

NICOLO

Kitty?

GIROLAMO

Kitty!

Close on Girolamo serious.

GIROLAMO (CONT'D)

We are in trouble because of grandfather Amati's sickness.

NICOLO

Yes.

GIROLAMO

How can I help?

NICOLO

No need.

GIROLAMO

I want to.

NICOLO

There is nothing you can do ... That bastardo, Guardino!

(CONTINUED)

CONTINUED: (5)

GIROLAMO

He told.

NICOLO

Yes.

GIROLAMO

Then, I will take care of him.

NICOLO

That is nice, but no thanks.

GIROLAMO

I will.

NICOLO

I'm sure you will, but no. God will look after him.

GIROLAMO

Why wait for God? I'll do it. It's a start.

Close on Nicolo serious.

NICOLO

It is, but no.

GIROLAMO

What are we going to do about being quarantined?

NICOLO

We are stuck.  
Girolamo and Nicolo look at each other.

CUT TO:

CASA AMATI - NIGHT

Close on a WINDOW and we see Girolamo Amati sneaking out, and dropping down to the street. Picks himself off the ground, and heading out. Girolamo and his violin struggles over the corpses in the dark.

CUT TO:

THE HOUSE IN THE WOODS - BEDROOM - NIGHT

Close on Catarina Maggini nursing Tito Maggini. Tito is making noise and Catarina leans down to listen.

(CONTINUED)

CONTINUED:

Tito is totally distraught and whispers...

TITO

Let me go.

Catarina shaking her head.

CATARINA

I can't.

Close on Tito leans forward and whispers in Catarina's ear.

TITO

Ti amo!

Catarina is taken aback.

CATARINA

You haven't said that to me for a long time.

TITO

Ti amo!

Tito is pointing to his heart.

TITO (CONT'D)

Put the dagger here.

Catarina still shakes her head, then hugs Tito.

CATARINA

You're not going anywhere, Papa.

Catarina cradling Tito. There is a knock on the door.

CUT TO:

EXT. THE HOUSE IN THE WOODS - NIGHT

Standing on the outside is the Magistrate.

CUT TO:

INT. THE HOUSE IN THE WOODS - NIGHT

Close on Catarina going to the door. It is the Magistrate. Close on The Magistrate pushes Catarina out of the way and enters, walks over to the bed, pulls the blanket back, and grabs Tito by the shirt, face to face. The Magistrate, matter of fact...

(CONTINUED)

CONTINUED:

MAGISTRATE

He's not dead, yet.

The Magistrate drops Tito back down.

CATARINA

He's getting better.

Catarina goes to Tito to comfort him. The Magistrate makes himself at home by sitting in a chair. Catarina comes back to where the Magistrate is sitting.

MAGISTRATE

How are you?

CATARINA

Who, me?

The Magistrate starts to get undressed.

MAGISTRATE

Yes, you.

CATARINA

Fine.

The Magistrate still getting undressed.

MAGISTRATE

Get undressed.

CATARINA

Not with my papa in the room.

MAGISTRATE

He's half-dead.

CATARINA

Only half.

MAGISTRATE

Come on, I haven't got all day.

The Magistrate semi-naked is quiet for a moment.

MAGISTRATE (CONT'D)

Remember your Momma? ... The Lazzaretto!

Catarina backs off.

CATARINA

No.

Close on the Magistrate looking at Catarina.

(CONTINUED)

CONTINUED: (2)

MAGISTRATE

You're saying no to me?

Tito, from the bed, slowly comes to life.

CATARINA

No.

The Magistrate comes forward. Catarina is backed into a corner. The Magistrate smiling, comes closer. Tito is on his feet, and slowly goes after the Magistrate. Tito picks up a dagger.

TITO

No, means NO!

The Magistrate pulls out his dagger. The Magistrate happy to fight.

MAGISTRATE

Come on, old man.

Tito points to the door.

TITO

Catarina, go!

Catarina begins to exit through the door. Catarina looks back... Close on Tito mouths "Ti amo." Close on Catarina mouths "Ti amo" back to him and exits. Tito to the Magistrate...

TITO (CONT'D)

I'm coming.

MAGISTRATE

Come.

Tito Maggini and The Magistrate go hand in hand. This fight is gruesome. Both MEN are fighting all over the room. (The Fight may be staged by the Director) Tito is so exhausted. The Magistrate is smiling. Close on Catarina looking through the window. The Magistrate switching dagger in his hand.

MAGISTRATE (CONT'D)

What's the matter old man?

Tito close to passing out.

TITO

Come closer. Come closer.

(CONTINUED)

CONTINUED: (3)

MAGISTRATE

This is as close as I'm getting.  
Catch this!

The Magistrate throws a dagger and hits Tito in the chest. Tito looks down at the dagger and falls.

MAGISTRATE (CONT'D)

Stupid bastardo!

As the Magistrate begins to pull the dagger out of Tito's chest, Catarina opens the door and hits him with a pan sitting there.

MAGISTRATE (CONT'D)

Puttana!

As The Magistrate drops the dagger and goes down, Catarina grabs the knife.

CATARINA

Testa di cazzo!

Catarina stabs the Magistrate several times. Catarina goes to Tito, holding him, as Tito dies. Catarina is rocking him.

CUT TO:

EXT. THE WOODS- NIGHT

Catarina is shoveling, burying Tito with tears in her eyes. She grabs Tito and pulls him into the grave. Catarina sitting at the gravesite.

CATARINA

Ti amo, Tito.

Catarina starts to dig.

CUT TO:

EXT. THE WOODS - NIGHT

Catarina undresses and naked moves under the waterfall. Down the path comes Girolamo playing the violin. Close on Girolamo stops. Catarina sees Girolamo and very slowly covers herself up. Girolamo transfixed by her beauty. Close on Catarina looking for something to say.

CATARINA

I saw you throw up.

(CONTINUED)

CONTINUED:

GIROLAMO

No, I didn't.

Catarina smiling.

CATARINA

Yes, you did.

Close on Girolamo searching for something to say.

GIROLAMO

It was something I had for  
breakfast.

Girolamo sits down beside the lake.

GIROLAMO (CONT'D)

How did you end up in the ...life  
... prostituta ...

CATARINA

It is something to do when you are  
poor ...and being poor is when you  
walk the streets.

GIROLAMO

Oh!

Close on Catarina.

CATARINA

I remember only the good times...  
the times when Papa never drank...  
he was a cobbler, a great cobbler.  
Then, he wasn't mean, and life was  
very happy. We all were. As a  
little girl, I would crawl under  
the table, wrap my arms around his  
ankles and hold him tight, just to  
be near him and never let him go.  
I'd sit at Tito's feet looking up  
and hoping he'd say something,  
anything. Tito would look down and  
just smile. That smile was  
everything to me ...My Momma,  
Maria was lovely and healthy.  
Paula, my sister was a dream. We  
had so much fun together. Tito was  
distracted over her death. It was  
an accident. Paula caught fire.  
She was standing next to our  
fireplace, bent over to add some  
wood, and her clothing went up and  
woosh, she was gone. I heard  
Momma scream.

(MORE)

(CONTINUED)

CONTINUED: (2)

CATARINA (CONT'D)

Tito quickly wrapped her in a rug to put her out, but she was gone. It wasn't long after that, Tito started drinking, then Momma caught the sweating sickness and everything started to change. I was fourteen, and Tito found a way of turning me out. I just went with it. It was the initial conversation with men that I hated the most. My eyes looked upwards toward heaven only, it kept my mind off what I was doing. I thought of flowers, catching frogs, little rabbits, my sister, anything, but then I got paid. I did it because it was easy. Nobody made me, not really. I did what I was told to do, he's my Papa.

GIROLAMO

I don't believe that.

CATARINA

I do. I have to.

Close on Girolamo.

GIROLAMO

I can help. You need ducats? I can make it. I'll play my violin, but not in this town ...I can't do it here ...but in the next county.

CATARINA

We are forbidden to travel to or from the pestilence, without the exception of the Elders.

GIROLAMO

Rich or poor, the plague knows no boundaries.

Close on Catarina.

CATARINA

Do you have the plague in your house?

Close on Girolamo.

GIROLAMO

Yes, my Grandfather.

(CONTINUED)

CONTINUED: (3)

CATARINA

You better watch out, Girolamo, or  
you will be shot.

GIROLAMO

Maybe.

CATARINA

Nobody ever did that for me.

GIROLAMO

I know.

Catarina looking at Girolamo.

CATARINA

Would you like to come to my  
house.

GIROLAMO

Sure.

CATARINA

There is something I have to take  
care of.

Catarina extends her hand and Girolamo takes it.

CUT TO:

INT. CASA AMATI - NIGHT

Close on the Doctor in full gear at the half-nude body of Hieronymus Amati, with the Priest and Guardino helping, while Nicolo looking on. Nicolo is watching the Guardino. The Doctor is examining the body, first looking under the arms and between the legs of Hieronymus Amati. The Doctor clinically...

DOCTOR

Sputum fused with blood...

Guardino holds his nose.

GUARDINO

Dio, he stinks.

Nicolo containing himself for his father. The Doctor squeezes the abscess...

DOCTOR

A large quantity of foul smelling  
puss ...from the great abscess...

(CONTINUED)

CONTINUED:

Close on the Guardino getting dizzy. The Doctor leaning down to listen to his heart...

DOCTOR (CONT'D)

... He's gone.

EVERYONE makes the sign of the cross. Close on Nicolo dropping to his knees.

NICOLO

Goodbye, Pappa.

GUARDINO

It's about time.

Close on Nicolo wanting to kill.

GUARDINO (CONT'D)

Well, the old man couldn't last forever.

PRIEST

En nomina patre, et fila, spiritu sancti...

They ALL kneel in prayer.

CUT TO:

EXT. THE WOODS - NIGHT

We see Catarina Maggini and Girolamo Amati looking at a pile of dirt where Tito is buried. Catarina and Girolamo stare at the ground.

CATARINA

I killed the Magistrate...

Girolamo shocked.

GIROLAMO

What? You killed the Magistrate...  
You really don't want them to know that.

Catarina pulls a crucifix off her neck and lays it on the pile of dirt.

CATARINA

They won't guess it was me. I'm a sweet bambola.

Close on Catarina.

(CONTINUED)

CONTINUED:

GIROLAMO

I know.

Close on Catarina.

CATARINA

He told me he loved me.

GIROLAMO

He said that?

Close on Catarina.

CATARINA

Yes, and I loved him.

GIROLAMO

You're all alone now.

Catarina looking at Girolamo.

CATARINA

I don't feel so alone.

Girolamo kisses Catarina.

CATARINA (CONT'D)

Shall we go?

GIROLAMO

How about a prayer?

CATARINA

I already said it.

Girolamo crosses himself and the TWO exit. Just a Close up on the dirt with a crucifix.

CUT TO:

EXT. THE WOODS - NIGHT

Close on Catarina Maggini is picking flowers for her hair as Girolamo and Catarina walk along. Standing right in front of them is a GUARD off horseback taking a healthy shit. The Guard pulling up his pants is surprised, so is our couple.

GUARD

Ahhhh! Who are you?

(CONTINUED)

CONTINUED:

CATARINA & GIROLAMO

Me?

GUARD

Where are you going?

CATARINA

Nowhere.

Girolamo is pulling the violin around and about to play.

GUARD

What are you doing?

GIROLAMO

Playing the violin.

Close on Girolamo playing a tune.

CATARINA

Picking flowers for my hair.

GUARD

What are you doing here?

CATARINA

Nothing.

GIROLAMO

...Playing the violin.

Girolamo continues to play. Close on the Guard suspicious, points to Catarina.

GUARD

And you, are you fleeing the pestilence?

CATARINA

No.

The Guard still suspicious.

GUARD

Como si chiama?

GIROLAMO

Nicolo.

GUARD

Her, not you.

Close on Catarina starts into her sexual thing.

(CONTINUED)

CONTINUED: (2)

CATARINA

Kitty!

GIROLAMO

Nic...

The Guard is captured by Catarina's charm.

GUARD

Kitty, what are you up to?

Close on Catarina being sexual and dancing.

CATARINA

Nothing.

Close on the Guard points to Girolamo.

GUARD

Close your eyes.

GIROLAMO

Who, me?

GUARD

Yeah, you. Close! I've got something I got to do.

GIROLAMO

What?

Close on Girolamo closes his eyes, but he is still looking. The Guard starts to chase Catarina around.

GUARD

Come here, little one, come to me...

Close on Catarina being girlish.

CATARINA

No, you come here. Come on. Come on.

GUARD

You're my pussy cat! Here, kitty, kitty, kitty.

The Guard goes after Catarina, and Girolamo from behind, grabs the Guard's jacket pulling it down so the Guard's hands are helpless. Close on Catarina grabs a heavy rock and cracks him over the head with it.

GUARD (CONT'D)

Ouch! Ouch! Mamma Mia.

(CONTINUED)

CONTINUED: (3)

Catarina hits him with another shot of the rock. The Guard goes silent. Catarina leans toward the Guard.

CATARINA

I am not that way ...I read books.

Girolamo is now struggling with Catarina, hoping to get another shot in.

GIROLAMO

Is he alive?

CATARINA

I don't know, and I don't care.

Close on Catarina and Girolamo are standing there. Girolamo checking to see if the Guard is still breathing.

GIROLAMO

He's got breath.

Close on Catarina goes to hit the Guard again. Girolamo stops her.

GIROLAMO (CONT'D)

Enough!

Catarina checking the Guard for ducats. Catarina grabs some, and pockets them. Catarina goes to hit the Guard again. Girolamo blocks her.

GIROLAMO (CONT'D)

We have to go, Kitty. Come on.

Catarina and Girolamo are running flat out.

CUT TO:

EXT. THE LAZZERETTO - THE SEA OF MISERY - DAY

Camera shot from above that slowly reveals several large tents. The camera slowly moves into a tent, toward NURSES helping the inflicted and the dying. The SOUNDS of HORROR build to a crescendo of death. The place is a Sea of Misery.

CUT TO:

INT. & EXT. THE LAZZERETTO - THE SEA OF MISERY - DAY

Nurses in full view help carry men out, stepping over dead bodies.

CUT TO:

EXT. THE LAZZERETTO - THE SEA OF MISERY - DAY

Close on the Nurses dumping them into a ditch, and return with blood-stained stretcher. Close on Giuseppe wearing a mask comes into view, pulling a Cart full of bodies, and Gabriel is seen wearing a mask, as the Dog follows. Off to the side, we see a NURSE with a GOAT being hoisted up, preparing to suck, as an INFANT is being held, while Giuseppe watches the event. Gabriel pulling his mask up.

GABRIEL

More rabble.

Giuseppe is disgusted.

GIUSEPPE

Christo, look at that.

A Goat nursing an Infant.

GABRIEL

For health.

Close on Giuseppe continues to scratch.

Pulci un cazzo. Madonna Mia!

The Infant is sucking on a Goat, as the Cart with Giuseppe scratching himself, passes by to the burial fields of the Sea of Misery.

CUT TO:

EXT. PUBLIC SQUARE - DAY

Close on Girolamo Amati playing the violin in the Public Square. Close on Catarina passing the hat to the Crowd. The MUSIC is brilliant. Close up on Catarina looking in the HAT.

CATARINA

I'm making more ducats now, than  
when I was spreading my legs...

Nicolo stops playing and looks at her firmly.

(CONTINUED)

CONTINUED:

GIROLAMO  
Segreto!

CATARINA  
What?

Close on Girolamo with fingers across his mouth.

GIROLAMO  
It's an Amati tradition.

CATARINA  
I am not an Amati.

GIROLAMO  
Soon, maybe...

Girolamo Amati continues to play the violin. Close on Catarina dancing and passing the hat. Catarina says to someone in the Crowd, as she sits down next to the person, with hat in hand...

CATARINA  
Have you ever heard anything so brilliant?

The Crowd agrees, as Girolamo is playing magnificently.

CUT TO:

EXT. THE PUBLIC SQUARE - EVENING

Close on Girolamo and Catarina eating spaghetti and meatballs out of one plate, drinking vino in the Public Square. Catarina with a mouthful, counting the ducats in the hat. Catarina looks at Girolamo.

CATARINA  
You got to be kidding me.

Close on Girolamo with a mouthful of spaghetti.

GIROLAMO  
I told you.

Catarina smiling looking in the hat.

CATARINA  
Amazing!

CATARINA (CONT'D)  
We have to split these.

(CONTINUED)

CONTINUED:

GIROLAMO

No, it's yours.

Catarina puts the hat on her head.

CATARINA

It's mine?

Catarina falls on Girolamo and kisses him. Catarina is sexy as she could be.

CATARINA (CONT'D)

I don't want to be just a friend...

Close on Catarina whispers in Girolamo's ear. Close on Girolamo.

GIROLAMO

Really?

CATARINA

Really!

Catarina and Girolamo with arms around each other, kiss and then go back to eating.

CUT TO:

EXT. CASA AMATI - THE GARDEN - DAY

In the Garden, Nicolo Amati is having a vino, and is becoming a tad drunk. Close on Nicolo talking to himself.

NICOLO

Girolamo ...where are you? Where in the inferno are you?

Lucretzia Amati enters and looks at the bottle of vino he has been drinking.

LUCRETZIA

He'll be back.

NICOLO

The Doctor gave us an all-clear, with the exception of Girolamo. Where is he? Probably with that little signorina.

LUCRETZIA

What little signorina?

(CONTINUED)

CONTINUED:

NICOLO

Well, she isn't a signorina, she  
is more like a puttana.

Close on Lucretzia shocked.

LUCRETZIA

Get out.

NICOLO

I have to make a confession. It  
was... a girl ...I got him for his  
birthday

Lucretzia takes a drink.

LUCRETZIA

Go ahead.

NICOLO

I wanted to make him a man and I  
guess I did, sort of.

Lucretzia takes a drink and crosses herself.

LUCRETZIA

Mio Dio!

NICOLO

It was only a puttana.

Lucretzia is shaking her head... Lucretzia collecting  
herself.

LUCRETZIA

Have you talked to Don Francesco  
about the key?

NICOLO

I have not.

LUCRETZIA

Why not?

NICOLO

I wanted to get Girolamo cleared  
by the doctor.

Close on Lucretzia.

LUCRETZIA

I can't have you hanging around  
the house all day.

Close on Girolamo.

(CONTINUED)

CONTINUED: (2)

NICOLO

What should I do, huh? Go out...

LUCRETZIA

Yes.

NICOLO

Christo! I think I will go ask for the key.

LUCRETZIA

That's a good idea... easy on the vino.

Lucretzia exits. Nicolo finishes his vino.

NICOLO

Okay.

CUT TO:

EXT. CIRCLE IN THE SQUARE - ANGELO'S RISTORANTE - DAY

Sitting outside at a table, Close on a KISS between Catarina and Girolamo as Catarina is sitting on Girolamo's lap. Francesco Ruggerio comes around the corner, sees them, and backs off. Close on Nicolo Amati shows up looking in Girolamo and Catarina's direction. Nicolo stands over the kissing couple. Close on Nicolo leans in very close and is staring as they kiss. Catarina sees him she pulls away and Girolamo opens his eyes.

GIROLAMO

What are you doing here?

NICOLO

I had to find you.

GIROLAMO

What for?

NICOLO

For the doctor.

Close on Girolamo takes his shirt off and raises his arms.

GIROLAMO

Look, no bumps!

NICOLO

I know it and you know it, but that doesn't answer the doctor's question.

(CONTINUED)

CONTINUED:

GIROLAMO

Did he say for you to find me?

NICOLO

No! It was my idea.

GIROLAMO

That's what I thought.

Close on Nicolo upset.

NICOLO

You're a real brat, Girolamo.  
...don't you introduce me to your  
friend?

GIROLAMO

You know her... signorina  
Catarina.

Nicolo offers a hand.

NICOLO

Chow, Catarina.

CATARINA

Chow, Signore Amati.

Catarina does the same as Girolamo spreading her arms.

CATARINA (CONT'D)

No bumps!

Close on Catarina turning around.

CATARINA (CONT'D)

Nothing!

NICOLO

Nice to see you, again.

CATARINA

Nice to see you.

GIROLAMO

What do you want?

NICOLO

I want you to come home and see  
the doctor.

Girolamo questioning.

GIROLAMO

How did you find me?

(CONTINUED)

CONTINUED: (2)

NICOLO

Can I have a chair, please?

Catarina goes for the chair, and Nicolo sits down.

NICOLO (CONT'D)

Thank you, Kitty.

Catarina smiles.

CATARINA

You're welcome, Signore Amati.

NICOLO

I assumed you were with ...Kitty.  
...Amati's, we think alike.

Nicolo looks over Angelo's Ristorante.

GIROLAMO

Okay, we think alike, but I am not  
going.

NICOLO

Why not?

GIROLAMO

I don't want someone telling me  
I'm okay, when I know I'm okay,  
okay?

CATARINA

Go ahead, Girolamo. Go home!

Girolamo is shocked.

GIROLAMO

I want to stay with you.

Catarina gives Girolamo a big kiss.

CATARINA

Yeah, really, go.

NICOLO

Thank you, Cat ...Kitty.

Nicolo is looking at Catarina a little differently. Close  
on Girolamo to Catarina.

CATARINA

I will be right here, or at home.

Close on Girolamo and Catarina kissing.

(CONTINUED)

CONTINUED: (3)

GIROLAMO

I'll be right back.

CATARINA

I know you will.

NICOLO

Come on, we gotta get you an okay  
from the doctor.

GIROLAMO

Goodbye, Catarina.

CATARINA

See you soon.

Nicolo leaving with Girolamo, as Girolamo is looking back. Catarina smiles. Close on Catarina mouthing, "I love you." Close on Girolamo does it back, "I love you." They exit. Catarina puts her skirt between her legs and sits on the fountain. Francesco Ruggerio comes back on the Square, sees her, and begins to sit next to Catarina. Catarina moves over to make room for Francesco. Francesco moves closer to her, as Catarina moves to another space. They keep moving like that on the fountain, from space to space until finally they look at each other.

FRANCESCO

Do I smell?

Catarina moves again.

CATARINA

That's right.

Francesco pats this time for a place to sit.

FRANCESCO

Come on.

Francesco moves next to her and Catarina moves away.

CATARINA

I didn't like it the first time we  
talked. Now, go away.

FRANCESCO

I am not going anywhere.

CATARINA

Well, I'll go.

Catarina starts to exit. Close on Francesco...

(CONTINUED)

CONTINUED: (4)

FRANCESCO

Oh, Kitty.

Francesco takes the KEY from around his throat and starts to drag it on the ground slowly.

FRANCESCO (CONT'D)

Kitty... my Kitty.

Close on Catarina stops to look. Francesco is dragging the key along the ground.

FRANCESCO (CONT'D)

Is this what you want?

CATARINA

What's that?

Francesco dragging the key along the ground.

FRANCESCO

A key!

CATARINA

Who does it belong to?

FRANCESCO

Me and my Papa.

Francesco dragging the key in a circle.

FRANCESCO (CONT'D)

The lock... to the Amati workshop, but I have the key. Do you want it? Come and get it.

CATARINA

I'll leave it up to Girolamo.

FRANCESCO

Are you telling me you are not interested in the key?

\*CATARINA

Yes, I am not interested.

FRANCESCO

Why not?

CATARINA

Because, I'm not.

FRANCESCO

How's about a kiss, Kitty?

(CONTINUED)

CONTINUED: (5)

CATARINA

Go away.

FRANCESCO

What do you mean? I'll pay.

Close on Catarina.

CATARINA

I am not like that.

FRANCESCO

Since when?

CATARINA

I don't go that way.

Francesco holding out ducats. Catarina is looking at the ducats.

FRANCESCO

Never?

CATARINA

Never!

Francesco still holding out the ducats.

FRANCESCO

Come on, Kitty.

Close on Catarina starts to shake her head.

CATARINA

I told you, Ruggerio, I don't go that way any more.

FRANCESCO

Well, I'll be damned ...I'm not afraid of him.

Catarina watches as Francesco is dragging the key around.

CATARINA

He is not afraid of you.

Catarina sits on the fountain, while Francesco drags the key.

CUT TO:

CASA AMATI - BEDROOM - DAY

Close on the Doctor in full-dress is looking at Girolamo Amati semi-naked, and Nicolo watches nervously outside the door. Girolamo holding up his arms.

GIROLAMO  
What do you think, Doc?

Close on the Doctor examining him.

DOCTOR  
...Drop your pants.

Girolamo pulls his pants down. The Doctor thoroughly examining between his legs. The Doctor yells...

DOCTOR (CONT'D)  
All clear!

Close on Nicolo outside the bedroom crosses himself and looking toward the Heavens.

NICOLO  
Thank you, Dio.

Nicolo enters the room. Girolamo happy.

GIROLAMO  
See, I told you.

The Doctor, clinical...

DOCTOR  
You're welcome.

Nicolo pays ducats to the Doctor.

NICOLO  
Thank you.

The Doctor looks at Girolamo.

GIROLAMO  
No problem, Doc.

NICOLO  
I can't thank you enough.

DOCTOR  
Be careful, Girolamo.

GIROLAMO  
I will.

(CONTINUED)

CONTINUED:

The Doctor exits. Nicolo and Girolamo start to smile.  
Nicolo LYING...

NICOLO  
I've got the key! I've got the  
key!

Nicolo starts to dance with Girolamo. Girolamo dancing.

GIROLAMO  
You got the key?

Nicolo still dancing.

NICOLO  
We got the key!

Nicolo and Girolamo fall down and laugh like hell.

CUT TO:

THE CASA OF ALPHONSE RUGGERIO - DAY

Nicolo Amati and Alphonse Ruggerio are having several glasses of vino and playing Bocce on the court. Nicolo and Alphonse are both high. Alphonse is setting the pallino ball. The closest to the pallino gets the point, and it is played with wooden balls. Close on Alphonse as he tosses a coin in the air. Nicolo and Alphonse follow it up, then down and they look at it.

NICOLO  
Heads.

Alphonse looks at the coin.

ALPHONSE  
Tails!

Close on both looking at the coin.

NICOLO  
Bocce will relax you. That is what  
they say, anyway. You're up!

Nicolo drinking vino, and taking the wooden ball, giving it a heave.

NICOLO (CONT'D)  
... especially if you win.

ALPHONSE  
Yup! My son and I play all the  
time.

(CONTINUED)

CONTINUED:

Nicolo still drinking vino.

NICOLO  
It's banned ... Bocce.

ALPHONSE  
Not for me.

NICOLO  
That's right, you're the Sheriff.

Close on Alphonse throws the ball and splits the previous throw ball.

ALPHONSE  
... Punto! I am truly sorry about your workshop.... I don't know what came over me.

Nicolo still drinking vino.

NICOLO  
Your son.

Alphonse throws a wooden ball.

ALPHONSE  
...Francesco wanted to be your apprentice. I just found out that my son wants to make Amati violins ...del cazzo, that was close! ...He did it for spite.

Nicolo walks over and grabs a wooden ball. Close on Nicolo is aiming the ball.

NICOLO  
He wanted to be my apprentice? Spite! ...That's as good a reason as any.

Close on Nicolo throws the wooden ball.

NICOLO (CONT'D)  
...Close, and yet so far! I am really sorry about that, but keeping Papa's segreto was a mistake and I regret it, Alphonse. I should have listened to Francesco about the apprentice...

ALPHONSE  
We are on the same path ...more vino?

(CONTINUED)

CONTINUED: (2)

NICOLO

Absolutely! Ahh, Francesco wrote notes that I received.

In a moment of sobriety, Alphonse says...

ALPHONSE

...You need the key?

NICOLO

...Yes.

ALPHONSE

I don't have it.

NICOLO

Who's got it?

ALPHONSE

I think it's my son.

NICOLO

Where is he?

ALPHONSE

I don't know. He is somewhere in the city, that's all I know.

NICOLO

I will send Girolamo to look for him.

ALPHONSE

Is that a wise?

Close on Alphonse throws a wooden ball in the air. Alphonse carefully watching it.

ALPHONSE (CONT'D)

Volvo! ...volvo...

NICOLO

Nice shot! I think so. They have to make up, somehow.

ALPHONSE

There's a bambolina involved.

NICOLO

I know.

ALPHONSE

Her name is Cate.

(CONTINUED)

CONTINUED: (3)

NICOLO

Yeah, I know that, too.

Nicolo throws a ball.

ALPHONSE

She's poor.

NICOLO

I know that, too.

Alphonse is drunk.

ALPHONSE

Poverty knows no other means in these times, or any times.

NICOLO

Poverty is poverty.

ALPHONSE

I don't think they are friendly.

NICOLO

Who?

ALPHONSE

Girolamo and Francesco.

NICOLO

You and I made up.

Alphonse raises his glass.

ALPHONSE

We had vino.

NICOLO

You think they are serious?

Alphonse throws the wooden ball.

ALPHONSE

Over a signorina... yes!

Alphonse leans sideways for a moment.

NICOLO

So what do we do?

ALPHONSE

Want some more vino?

Nicolo holds up a little finger.

(CONTINUED)

CONTINUED: (4)

NICOLO

A little.

Close on Alphonse pours him a glassful.

ALPHONSE

We have to think about this.....  
nothing comes to mind.

Nicolo and Alphonse go back to drinking.

NICOLO

Who won?

ALPHONSE

I don't know.

Close on Alphonse laughs.

CUT TO:

THE CITY SQUARE - DAY

Close on Girolamo enters. Catarina watching Francesco as he twirls the key. Close on the THREE of them standing there.

GIROLAMO

You got my key.

Francesco dragging it along the round.

FRANCESCO

Yes! It is a very nice key.

GIROLAMO

Don't do that.

Francesco still dragging it.

FRANCESCO

Why not?

GIROLAMO

Give it to me.

FRANCESCO

Come and get it.

Nicolo and Francesco are getting ready to fight. Catarina gets in the middle.

(CONTINUED)

CONTINUED:

CATARINA

Nicolo, hold it... Francesco, wait  
a minute.

Francesco pulls a dagger, but so does Girolamo. Catarina backs off, slowly. The BOYS start to circle each other. They keep going around and around in circles. Francesco is getting flustered.

FRANCESCO

I think we ought to stop circling.

Close on Gabriel, the Monatti passes by with a Cart of dead bodies, along with a Dog. The THREE are watching them go by. Close on a dead body in the Cart, the body of Giuseppe with a foot hanging out ringing bells. Close on Gabriel is wearing Giuseppe's jacket.

GABRIEL

Il morto, la morta, un morto,  
defuncto...

Gabriel and the dog are exiting.

GIROLAMO

I'm going to add you to the cart.

Francesco smiling.

FRANCESCO

I'd like to see you try.

Just then, a sobering Nicolo Amati and Alphonse Ruggerio enter upon the scene on horseback. Nicolo on horseback, pointing to Catarina.

NICOLO

The trophy... bambolina Kitty.

Catarina bowing, as Alphonse and Nicolo get down off their horses and are tying the horses up.

CATARINA

Signore Amati.

NICOLO

This is Signore Alphonse, the  
Sheriff.

Catarina bowing.

CATARINA

Nice to meet you.

Alphonse whispers to Nicolo...

(CONTINUED)

CONTINUED: (2)

ALPHONSE

She seems nice.

Nicolo whispers to Alphonse...

NICOLO

Yes, she is.

ALPHONSE

Did we interrupt something?

Nicolo pointing to the daggers.

NICOLO

Looks like we have...

ALPHONSE

A dagger fight. Don't let us stop you.

NICOLO

I'll just sit this one out.

Nicolo and Alphonse take a seat, waiting for the dagger fight to begin. Alphonse crosses his legs.

ALPHONSE

Go ahead.

Girolamo, dagger in hand...

GIROLAMO

I've decided that I want to marry her.

FRANCESCO

Me, too.

Girolamo and Francesco stop.

ALPHONSE

They are smitten.

NICOLO

That's what I said... You're supposed to be having a dagger fight.

ALPHONSE

Get to it.

Girolamo and Francesco are circling each other with daggers in hand. Catarina says to Nicolo...

(CONTINUED)

CONTINUED: (3)

CATARINA

Girolamo wants the key.

Girolamo hears this.

GIROLAMO

I wish to marry you and get the  
key for my Papa.

Francesco standing tall.

FRANCESCO

I want to marry you, also.

CATARINA

I don't want to marry you,  
Girolamo, nor you, Francesco.

Girolamo and Francesco stop in their tracks. Nicolo and  
Alphonse are listening.

FRANCESCO

Why not?

GIROLAMO

Yeah, why not?

FRANCESCO

We were fighting for you.

CATARINA

I choose to grow up and find my  
own way.

Alphonse very pleased...

ALPHONSE

Very nice.

Nicolo in agreement.

NICOLO

She's got a point.

CATARINA

Thank you!

Girolamo and Francesco sit down on the ground. Girolamo  
and Francesco staring at each other. Francesco pulls a  
dagger and stabs him in the shoulders. Girolamo stabs  
Francesco in the leg, as he is trying to run. Francesco  
and Girolamo are howling over their wounds. They tangle.  
Nicolo and Alphonse pull them apart. Nicolo looking at  
Girolamo's wound.

(CONTINUED)

CONTINUED: (4)

NICOLO

You're a brat, but I don't want this.

Alphonse looking at wounds.

ALPHONSE

It's not healthy, Francesco.

Catarina to Girolamo and Francesco...

CATARINA

I don't want your music and I don't want your money. I want to be me.

ALPHONSE

Nicely said.

NICOLO

Absolutely.

Catarina to the Fathers...

CATARINA

... and, I don't need your approval.

Catarina to Girolamo and Francesco...

CATARINA (CONT'D)

You helped me, Girolamo, and you did the same, Francesco, in your own way, but I have to find my own way... .

All the men look at Catarina as she walks away.

CUT TO:

INT. CASA AMATI - BEDROOM - MIDDLE OF THE NIGHT

In the middle of the night, in a dream state, Nicolo and Lucretzia are fast asleep. Nicolo starts to squirm with emotions, and then he stops. Nicolo's spirit is engaging with Andrea Amati, his grandfather. Nicolo with eyes closed..

NICOLO

What do you want, Andrea? What do you want?

(CONTINUED)

CONTINUED:

Nicolo sits up with eyes open and moves toward the open window, and the apparition of Andrea appears. Andrea shaking his head.

ANDREA AMATI

Nessuno! No segreto! No segreto!

Nicolo shocked.

NICOLO

None.

ANDREA AMATI

Nessuno!

NICOLO

In everything I do?

ANDREA AMATI

Tutto! You will have an increase.

Nicolo whispers...

NICOLO

I will?

ANDREA AMATI

Yes!

Andrea Amati disappears. Nicolo wakes up in the bed.

NICOLO

Well, I'll be a...

CUT TO:

INT. SHERIFF'S OFFICE - DAY

Sheriff Alphonse Ruggerio, with Guards, is making a point to Catarina Maggini. Nicolo listens. Close on Alphonse serious.

ALPHONSE

Do you have any idea where the Magistrate is?

Dead.  
CATARINA

ALPHONSE (CONT'D)  
Who killed him?

CATARINA  
My Papa, Tito Maggini.

ALPHONSE

How?

(CONTINUED)

CONTINUED:

CATARINA

A dagger fight.

ALPHONSE

What was the outcome?

Close on Catarina.

CATARINA

Both are dead ...Tito kept him  
from hurting me.

ALPHONSE

Where is the Magistrate now?

CATARINA

The Lazzeretto, I had the Monatti  
take him for burial.

ALPHONSE

On his Cart?

CATARINA

I paid.

ALPHONSE

Gone?

CATARINA

Gone!

ALPHONSE

Where is Tito Maggini?

CATARINA

Buried at home.

ALPHONSE

Do you have any ducats?

CATARINA

No!

ALPHONSE

Something needs to be done about  
that, Nicolo!

Nicolo shakes his head, yes.

ALPHONSE (CONT'D)

I have to get somebody to look  
after you, bambolina.

Catarina sheepishly bowing.

(CONTINUED)

CONTINUED: (2)

ALPHONSE (CONT'D)  
Nicolo Amati has taken the job.

Nicolo smiling. Close on Alphonse...

ALPHONSE (CONT'D)  
That Magistrate was a no-good scum-  
bag. I am truly sorry about your  
Papa.

CATARINA  
Thank you!

Close on Catarina to the heavens...

CATARINA (CONT'D)  
Ti amo, Papa.

ALPHONSE  
We are all done here.

CUT TO:

INT. THE AMATI WORKSHOP - DAY

Nicolo is creating a violin.

CUT TO:

EXT. THE AMATI WORKSHOP - DAY

Catarina, Girolamo, and Francesco, in work gear, having  
lunch outside of the workshop. Close on a YOUNG MAN  
appears and asks them a question. Girolamo points inside.

CUT TO:

INT. THE AMATI WORKSHOP - DAY

The Young Man enters the workshop. Close on the Young Man  
looking around, especially at the violins.

NICOLO  
Can I help you?

Close on the Young Man.

ANTONIO  
I am Antonio Stradivari ...I am  
looking for an apprendista ...

THE END

(CONTINUED)

CONTINUED:

(CONT'D)

(CONTINUED)

CONTINUED:

(CONT'D)

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CONTINUED: (2)

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