Mozart's
DON GIOVANNI
a rock opera

Music
WOLFGANG AMADEUS MOZART

Italian Libretto
LORENZO DAPONTE

English Version
ADAM B LEVOWITZ

CHARACTERS

In order of appearance

Leporello - Don Giovanni's loyal servant
Don Giovanni - A notorious womanizer and nobleman
Donna Anna - Daughter of the Commander, engaged to Don Ottavio
Don Ottavio - Fiancé of Donna Anna
The Commander - Father of Donna Anna, killed by Don Giovanni
Donna Elvira - A noblewoman seduced and abandoned by Don Giovanni
Chorus of Demonic Voices

INSTRUMENTATION

Lead Guitar, Rhythm Guitar, Bass Guitar, Drum Set, Keyboard
3 trumpets, 3 French horns, 3 trombones, tuba, Orchestral Percussion

ACT I

SPAIN, SOME TIME AGO.
No. 1 - Overture

SCENE 1: A GARDEN, OUTSIDE ANNA'S BEDROOM IN THE COMMANDER'S HOUSE. IT IS A LITTLE AFTER MIDNIGHT

Leporello enters; he is carrying the weight of the world.

No. 2 - Night and Day I Grind Away

LEPORELLO

Night and day I grind away
This routine is getting old
It snows all night, and it rains all day
I'm tired, I'm wet, and my feet are cold

Oh, I want to be the rich man
And stop acting like a tool
I don't want to play the fool
No, no, no, no, no, no
No longer play the fool

To Don Giovanni, inside the house

You are such a gentleman
You're inside with the pretty lady
While I hide here in the shade-y
This time it's shady
I'm feeling shady

Oh, if I were a rich man
I would trade this frostbite for gout
There is not a single doubt
No, no, no, no, no, no
The rich man's disease is gout

It's getting late.
The stage is set.
This is an opera
The inciting incident has not transpired yet
And someone's screaming "Get the net"

I won't block your Dopamine
No, no, no, no, no, no
Cue Giovanni and scene

Inside Anna's bedroom: She holds Giovanni at swordpoint. Outside in the courtyard, Leporello is oblivious.

No. 3 - You Better Kill Me Now

ANNA
You better kill me now
Because I will never let you get away

GIOVANNI
Silly girl stop your complaining
You got everything you wanted here today

LEPORELLO
I see nothing!
I know nothing!
Bupkis, nada, zero, zilch

ANNA
You deceived me and yes, I was foolish
You seduced me with your lies
I know who you are
You are the devil in disguise

GIOVANNI
Who do you think that you are fooling?
You had passion in your eyes
Yes, I felt the sweetness of your kiss

ANNA
Someone help me stop this man

GIOVANNI
Shut your mouth and stop this screaming

Giovanni embraces Anna from behind. She momentarily freezes but does not resist.

ANNA
What a bastard!

GIOVANNI
Foolish woman. Like the others

ANNA
What a bastard

LEPORELLO
Not my circus not my monkeys
I'm just here for vegan snacks

Getting control of herself, Anna pulls a knife from her garter and once again confronts Giovanni.

ANNA
You should have killed me

GIOVANNI
Such theatrics!

ANNA
I'm not joking, and I promise you one thing

GIOVANNI
You are a woman, and you only want one thing

LEPORELLO
La, la, la, la
I can't hear you

ANNA
If you don't kill me while you still have half a chance

GIOVANNI
Your mouth says no and yet your body wants to dance

ANNA
I won't rest until I'm certain who you are
I will hunt you down and find you
I will find out who you are

Giovanni smacks the knife from Anna's hands and pulls her in close. Again, she does not resist.

GIOVANNI
I did not hear you complain, love
When you brought me to your bed

LEPORELLO
Propriety says in polite society
A man must help the damsel categorically
Well, that man is not me

ANNA
You deceived me

GIOVANNI
You enjoyed it

ANNA
Such a liar!

GIOVANNI
Tell the truth now!

LEPORELLO
Now, I am bound by duty
So I cannot help this beauty
Or I would

ANNA
Someone help me

GIOVANNI
No regrets, love

LEPORELLO
Would that I could
Someone should help her

ANNA
I'll hunt you down and I will find out who you are
You may escape but you will never get away

GIOVANNI
I think you're taking this a little bit too far
I will be gone because I always get away

ANNA
I'll hunt you down and I will find out who you are
You may escape but I will find you

GIOVANNI
You will never find me

ANNA
I will find out who you are

GIOVANNI
You are taking this too far

LEPORELLO
Now's my chance to run away
And find a job with better pay
Yes, a better situation
With a pension, paid vacation,
Health and dental, too

But I must stop this dreaming
While the lady keeps on screaming
Please don't judge me
I can't help the girl would you?

No. 4 - Leave Her Alone Now

Giovanni embraces a now very willing Anna. The Commander, sword in hand, rushes in and Anna flees.

COMMANDER
Leave her alone, man. Prepare to meet your maker.

GIOVANNI
Go back to bed. Your choice to fight me
Is a mistake, sir.

COMMANDER
Do you expect me just to let you go?

GIOVANNI
I don't fight old men! No!

COMMANDER
Then you expect me to run away

GIOVANNI
Well, walk away!

LEPORELLO
Now is my cue to exit stage right
I've got no foreskin in this cockfight

COMMANDER
I stand my ground

GIOVANNI
What a fool!

Giovanni picks up Anna's sword from the ground.

Old man
I will oblige you
Since you want to die

They fight. The Commander is mortally wounded.

No. 5 - Someone Help Me

COMMANDER
Someone help me! I've been beaten
This bastard has murdered me
And I see my soul escaping from the bleeding in my chest

GIOVANNI
See how easily the old man was beaten
I was only trying to defend myself
I see his soul escaping from the bleeding in his chest

Leporello rushes into Anna's bedroom and is horrified by what he sees.

LEPORELLO
What just happened?
He killed that man
Did he just commit a murder? I'm too terrified to move

COMMANDER
And I feel my soul escaping from the bleeding in my chest

GIOVANNI
I see his soul escaping from the bleeding in his chest
I killed him in self-defense

LEPORELLO
I would like to run away
But as the loyal protégé
I am duty bound to stay
There is no one I can tell
And I know damn bloody well I'll stand beside him still in Hell

The Commander dies. Giovanni picks up Anna's knife and pockets it. With sword in hand, he arrogantly kicks the Commander's foot, making sure he is dead. He and Leporello escape in different directions.

No. 6 - What Is This?

Anna returns accompanied by Ottavio. Her eyes widen as she spots her father's body on the floor.

ANNA
Oh my God! What is this?
This can't be happening. I don't believe it.
Can you hear me, father? Wake up.
Why won't he answer?

In an effort to help, Ottavio bends down to check the body.

OTTAVIO
Commander?

Infuriated, Anna pushes Ottavio out of the way.

ANNA
Don't just stand there. Do something.

Ottavio just stands there.

ANNA
My God, what have I done? It's all my fault. Take me instead this never should have happened. He heard the screams, he rushed to defend me then was murdered trying to protect me.

ANNA (cont'd)
(To her father)

I miss you. I love you.

OTTAVIO
Calm down, try to stop crying take a breath. Be still. It's ok.
I'm here...for you. Please talk to me. Tell me. What can I do? I'll
do anything you want.

ANNA
What?

OTTAVIO
Just tell me. I'm here.

ANNA
Where is my father?

OTTAVIO
Your father's suffering is over he's in a better place now. He has gone home. Please tell me what can I do?

For the first time, Ottavio reaches out and tries to comfort Anna. This sets her off.

No. 7 - Go Away

ANNA
Go away
Get away from me you fool
Why didn't you defend me?
You were inside hiding
When he came out to save me

OTTAVIO
I'm sorry, my lady
Forgive me
I only want to please you
I was not inside hiding
I did not hear you calling

ANNA
Do not give me your excuses
A man would stand up and fight
Go away!
Daddy, where are you?

OTTAVIO
My lady
Your father is gone
Now I am here to protect you
I'm the one who will defend you from now on

ANNA
No!
Don't say that
You could never replace my father

OTTAVIO
Not replace him
No one is trying to replace him
But I'm the one
I am the one
I'm the man who'll protect you from now on

ANNA
Well, I do not need your protection
I want you to find the man who killed my father and kill him yourself

OTTAVIO
You want me to hunt down
And kill a man in cold blood?

ANNA
Yes

OTTAVIO
Oh, please don't ask this thing of me

ANNA
You will hunt this man down
You will find him, you will kill him
You know he killed my father
He killed him in cold blood
And I'm demanding blood for blood

OTTAVIO
(to himself)
I can't hunt a man down
If I find him
I can't kill him
I know he killed her father
He killed him in cold blood
Now she's demanding blood for blood

ANNA
Answer me. You don't love me. Do you?

OTTAVIO
I thought that you knew I loved you. I need you to understand. I love you I always have.

ANNA

So, if you truly love me
I don't want you to tell me
You will have to show me
You know what you must do
Find this man and avenge my father's death

I need to know you can protect me
To honor and defend me like my father did
I need to know you can protect me
To honor and defend me
Like a man would

Can you do that? Can you be that man?
If you can then you can be my one true love.
I will be your one true love
If you will kill that man for me
Go be a man. Exact revenge for me

OTTAVIO

You know I truly love you
How often can I tell you?
If I have to show you
I know what I must do
Find this man to avenge your father's death
I will go

Yes, I can protect you
I can honor and defend you
Like your father did
Love is all that matters
Love is all that really matters
And I do love you

I can do that
I can be that man!
I can be the man that
I will be that man
You're my one true love
So, yes, I'll do
This thing for you
And then I'll be the man that you want me to be

END SCENE 1

SCENE 2: A TAVERN, THE NEXT MORNING

No. 8 - (Spoken) Leporello, Still Alive?

Giovanni lounges in a chair, his feet comfortably resting on the table, as he leisurely sips from a mug. Leporello enters from the opposite side, out of breath, freaked out, and looking over his shoulder. Unaware of Giovanni's presence, Leporello gets tangled on a chair and falls down. While lying on his back, Giovanni mocks him.

GIOVANNI
Leporello! Still alive?

LEPORELLO
Yes, I am but just barely. And you, sir?

GIOVANNI
I'm here.

LEPORELLO
Who died back there? You or the old man?

GIOVANNI
Don't be such a fool! The old man of course.

LEPORELLO
You killed an old man!

GIOVANNI
The old man was the girl's father. Better him than me.

LEPORELLO
Good God! We have never done that before.

GIOVANNI
He's the one who asked for it. Why are you pestering me. Now you are the one who's asking for it.

LEPORELLO
No sir, not me. I'm not asking for nothing.

An awkward pause.

GIOVANNI
Tell me what's wrong.

LEPORELLO
We need to talk. It's important.

GIOVANNI
I am sure that it is.

LEPORELLO
It's very important. Importantissimo!

GIOVANNI
So, you said. Do not be shy, my boy.

LEPORELLO
Do you promise not to get mad?

GIOVANNI
Yes, yes. I swear it. You can tell me anything you want to.

LEPORELLO
Are we alone here?

GIOVANNI
Just us.

LEPORELLO
And no one can hear us?

GIOVANNI
We...are...alone.

LEPORELLO
May I have permission to speak freely?

GIOVANNI
Yes!

LEPORELLO
(Aside) Ok, here goes nothing. And who am I to judge?
(To Giovanni) Sir, the life that you are leading...Well, you are behaving like a bastard!

GIOVANNI
Like a what?

LEPORELLO
Like a rogue. A rapscallion. A swindler. A reprobate.

GIOVANNI
You Judas!

LEPORELLO
Like she said, a bastard!

GIOVANNI
I will kill you.

LEPORELLO
Don't forget your promise!

GIOVANNI
I promise that you will be sorry. Shut up, or else.

LEPORELLO
I am shutting up…..This is me not talking…..

GIOVANNI

You wouldn't break up this twosome, my friend. Hmm? Would you? *(An awkward silence)* Now listen closely. Do you know why I am here?

LEPORELLO

I don't have a clue, sir. But if I had to guess I would say a female. Young or old? Slim or chunky? Give me all the juicy details, I'll add her to the list.

GIOVANNI

Could be. But this time it is more than just a name on a list. I am in love with a beautiful woman. And she loves me, too. I saw her, I spoke to her. Now I am going to visit her tonight.

Something catches his attention

Hush! Can you smell that? It is the scent of a woman.

Leporello takes a big whiff. Nothing.

LEPORELLO

What a sniffer. He's a regular Cyrano.

GIOVANNI

And I can tell from here she's gorgeous.

LEPORELLO

And the eyes of an eagle.

GIOVANNI

Let's hide for a minute and see what she does.

LEPORELLO

He is always ready to churn the butter.

In a Keystone Cops moment, they rush off to one side to hide. Elvira enters. She. Is. Not. Happy.

No. 9 - Who Can Help Me Find

ELVIRA

Who can help me find the bastard who left me?
He beguiled me with his romance
Which tricked me out of my pants
I did it willingly

When I locate that lowlife
He will end his ardent quest
Or I will take a bow knife
And slice his heart from his chest
His beating heart from his chest

Giovanni and Leporello poke their heads out and hide as needed

GIOVANNI

Do you hear that?
This poor damsel was abandoned by her lover

ELVIRA

For the maidens he deflowered
I will castrate the coward

GIOVANNI

Such a sweet girl and motivated

ELVIRA

Then rip his heart from his chest
Yes! Castrate him first
Then rip his heart from his chest

GIOVANNI

I should go and make the girl feel better.

LEPORELLO

Read between the lines what he means is to bed her

ELVIRA

Who can help me find the love that I have lost?
For better or for worse
Those vows are so perverse
All for love, but at what cost?

I will locate that liar
And bid him a fond farewell
Then throw him in the fire
That damns his soul to hell

GIOVANNI

I will play the doctor and my patient will feel better

ELVIRA

Goddamn his soul to hell
Yes, I hope he rots in hell

GIOVANNI

I have the medication she is needing

LEPORELLO

Damn good fortune that she is not cut and bleeding

ELVIRA

Rip out his heart from his chest
This is my new quest
Goddamn his soul to Hell
He will rot in Hell

Unable to control himself and not knowing who she is, Giovanni approaches Elvira.

GIOVANNI
Little lady, little lady

No. 10 - (Spoken) That Voice?

ELVIRA
That voice!

She turns towards him.

GIOVANNI
Oh my God! It's you!

LEPORELLO
The ex-girlfriend? This should be good.

ELVIRA
Giovanni! You snake. You dirty pig. You low life. If I had a knife,
I would castrate you right here and now.

LEPORELLO
Such a sweet and gentle gal, she reads him like a book. I've missed her.

GIOVANNI
Calm down, my love. Watch that temper, remember you're a lady.
Now listen, I can explain.

ELVIRA
Explain what? How you broke my heart? How you swore your love
to me…and promised you'd stay faithful? I believed you. I trusted you.
I loved you. And then you abandoned me. I would like to hear why you left.

LEPORELLO
Tale as old as time.

GIOVANNI
Because of, well, reasons
(to Leporello)
Right?

LEPORELLO
It’s true. He had very good reasons

ELVIRA
Of course, he did. His lies can't hurt me now. I am not feeling anger. I have found my inner peace. I made myself a promise...to hunt you down and destroy you.

GIOVANNI
Since you won't believe me, this man can corroborate**.** Tell her.

LEPORELLO
And what do you want me to tell her?

GIOVANNI
The truth. The "reasons".

Elvira turns to address Leporello, and Giovanni takes advantage of the opportunity to slip away

ELVIRA
Please do. I'm on pins and needles.

LEPORELLO
Um, ma'am - really - in this world, you can't put a round peg in a square hole, or is that a square peg in a round hole…

ELVIRA
You would sell your soul to the devil himself. And speak of the devil.

She turns to address Giovanni, who of course has absconded

Oh, my God! He has run away. Again!

LEPORELLO
You're better off without him. He's a dog who has no master

ELVIRA
Shame on me, the bastard fooled me twice.

No. 11 - The Almanac of Fornication

LEPORELLO
Don't be so hard on yourself. You are not the first or the last trophy on his nightstand. See this book?

He pulls a very large black book with a gold-lettered title from his satchel

It is his not so little black book. His "Almanac of Fornication". It's a notch in his saddle for every filly he has bucked. It is a gold star on the wall for every flower he has plucked. It is a list of all the women he has...

Little lady,
Here's a list I have retained
Of the women your ex-boyfriend has obtained
It is a record he and I have maintained
Take a look now and read along with me
Take a look now and read it with me

See in Italy six hundred and forty
And in Germany four hundred and fifty
Twenty-four in France
And in Turkey ninety-seven
But in España
But in España
One thousand and three
A thousand and three
One zero, zero three

LEPORELLO *(continued)*
He prefers them in the moonlight
Just a little after midnight
But at times he wants it sooner
So, he orchestrates a nooner
Anytime or any place or any reason
It is always mating season
He really doesn't care 'bout when or where

See in Italy *seicentoquaranta*
And in Germany *vierhundertfünfzig*
Vingt-quatre in France
And in Turkey *doksan yedi*
But, but, but, but in Spain
In sunny Spain
They say *mil y tres, mil y tres*
Uno thero, thero, trayth

Some are lively and resilient
Some are smart, some not so brilliant
He likes bakers and homemakers
Mathematicians and beauticians
He does not discriminate and this I cannot overstate
Anything with a heart rate he will try to copulate!

With each and every blonde girl he catches their gaze
Then he seduces them with kindness and praise

With his brown-eyed girls he vows to be faithful
To the ginger girls, he confesses he is grateful

In the summer, he likes them spunky
And in winter, he likes them chunky
Though the tall girls are imposing
I'm proposing they are worth the climb

The petite girl, the petite girl, the petite girl
The petite girl, the petite girl, the petite girl
The petite girl, the petite girl
Is so delightful and though she's spiteful he can't resist

And the octogenarian cannot be dismissed
Before she becomes carrion
He adds her to his list

But the prize that is most thrilling
Is the beginner when she's willing

He won't care if she has money
Or her looks are funny
That point is moot

LEPORELLO *(continued)*
But it's a bonus of the girl cute
As long as he can get inside her birthday suit

You know what he wants to do
And the lady wants to, too

He has got her where he wants her
And he wants her everywhere he can have her
And you know what he will do
And he will do the same thing he's done to me and you

Overcome with disgust, anger, and embarrassment, Elvira storms offstage.

No. 12 - (Spoken) You've saved the day again, old friend
Giovanni reappears on stage, laughter filling the air. He warmly extends a hand, and Leporello, misreading the gesture, reaches out to shake it, only for Giovanni to snatch the book instead.

GIOVANNI
Bravo! You've saved the day again, old friend.

Upon hearing his voice, Elvira returns to the stage. She. Is. Not. Happy.

ELVIRA
That voice!

GIOVANNI
Oh my God, it's her.

LEPORELLO
Elvira, here we go again.

He takes the book from Giovanni and carefully tucks it back into the satchel.

ELVIRA
Giovanni! You snake. You dirty pig. You low life. If I had a knife, I would castrate you right now.

GIOVANNI
Calm down my love. I've been looking for you.

ELVIRA
For me? You think your charm can erase the pain you've caused? You, Giovanni, are a disgrace to humanity, and now I have no choice, I shall castrate you.

GIOVANNI
You are right. I am a snake. A dirty pig. A low life. Here, use my knife.

ELVIRA
Please do not mock me

GIOVANNI
I am not mocking you.

ELVIRA
And don't patronize me.

GIOVANNI
I'm not patronizing you. I want to be with you

ELVIRA
You what?

GIOVANNI
Don't you want me back?

ELVIRA
Don't I want you back?

GIOVANNI
(*He gets down on one knee.)*
Yes! Will you forgive me?

No. 13 - Give Me Your Hand

GIOVANNI
Give me your hand, my sweetness
And you can tell me, "Yes".
Then happily begin your new life
Ever after as my wife

ELVIRA
My heart sings a song of gladness
My head tells me to beware
To think that he loves me is madness
I'm just another love affair
Could this be more than another love affair?

GIOVANNI
Come with me, do not deny me

ELVIRA
I can't deny that he is tempting me

GIOVANNI
Do not resist or reject me

ELVIRA
How can I resist this man?
How can I say no to him?

GIOVANNI
Come with me
Give me your hand, my sweetness

ELVIRA
My heart sings a song of gladness

GIOVANNI
Now you will tell me, “Yes”

ELVIRA
My head warns me, “to beware”

GIOVANNI
Don't you want to be my wife?

ELVIRA
I want more than a love affair

GIOVANNI
Do not deny me, come with me
I hope that you do not reject me

ELVIRA
I won't deny that he is tempting me
I cannot resist this man
I cannot reject this man
I cannot say no to this man

GIOVANNI
Let's go
Together

ELVIRA
Forever

GIOVANNI/ELVIRA
Let's run away together
Together and forever
And I am/you are my one true love
Let's run away together
Together and forever
You've/I’ve found your/my one true love

GIOVANNI
Let's go

ELVIRA
Let's go?

GIOVANNI
Let's go!

ELVIRA
Let's go!

GIOVANNI/ELVIRA
Let's run away together
Together and forever
Your/my one true love

Let's run away together
Together and forever
Your/my one true love

Giovanni leans in to kiss Elvira, who is eagerly willing, encouraging her to close her eyes. As she does, Giovanni frantically looks around for an easy escape but is interrupted by Ottavio.

No. 14 - Don Giovanni! Thank Goodness, We Found You

OTTAVIO
Don Giovanni! Thank goodness we've found you.

GIOVANNI
Oh my God! It's her.

(Opening her eyes.)

ELVIRA
Her? Who her?

GIOVANNI
Nobody, my love.

OTTAVIO
Nobody? This is my beloved Anna and this is Don Giovanni.
The man I was telling you about.

ANNA
This is the man?

OTTAVIO
Forgive this intrusion, sir

ANNA
This is the man!

ELVIRA
Who is she?

OTTAVIO
We need your assistance

GIOVANNI
My assistance?

ANNA
His assistance?!

OTTAVIO
(gesturing towards Elvira)
And discretion.

GIOVANNI
Discretion, but of course. Don't worry about her, she's nobody.

ELVIRA
Another one of your "nobody's". Do not trust this man. He is a snake in the grass. A dog who has no master. Shame on me, this bastard fooled me again.

She storms off. Giovanni looks sheepishly at Ottavio who gives him a manly nod of approval, then follows after Elvira.

No. 15 – (Recit) What The Hell Is Wrong With You?

ANNA
What the hell is wrong with you?

OTTAVIO
What do you mean?

ANNA
Oh, this can't be happening.

OTTAVIO
Calm down, my love. What's the matter?

ANNA
Oh, my God. Oh, my God! That was the man who killed my father!

OTTAVIO
Giovanni?

ANNA
Giovanni was the man who killed my father in my room

OTTAVIO
What was he doing in your room?

ANNA
He came to me because I invited him

OTTAVIO
You invited him?

ANNA
Don’t be such a child. Don’t act so surprised. What did you think? That I could be content being alone every night. So, lonely. Don’t be so damn naïve. It’s time for you to grow up. To be a man. If you loved my father and if you ever truly loved me…Don’t be such a coward. Kill the man who killed my father. Kill Don Giovanni!

No. 16 - Now You Know The Truth

ANNA

So now you know the truth
Of what I did last night
And you have a decision
Will you condemn me
Will you run from me
Or will you stay and fight?

I won't give you an explanation
And don't think I'm contrite
I don't care about what's wrong or what is right

I know that I have hurt you
But now that doesn't matter
I know you loved my father
It doesn't matter if you still love me
I only hope you recognize
The job I need you to do
For one time in your life
Can you be a real man?

Now I live with the truth
That what I did last night
Is why my father is dead
Giovanni seduced me
I did not try to fight

I don't need you to forgive me
As I'm the one to blame
For playing such a dangerous game

There once was a time when
When I really did love you
I won't ask you for forgiveness
My demons are my own
I will wear this burden like a stone

We all make choices in the moment
That we think are wise
If we are wrong and don't atone
We cover them with lies
Because I lied, he is dead
Now you can do the right thing instead
Will you fight for me like he fought for me?
Will you fight for him? Will you fight for me?

Anna walks away leaving a stunned Ottavio to collect his thoughts. Not knowing what to do, he goes after her.

END SCENE 2

SCENE 3: GIOVANNI'S STUDY, LATER

No. 17 – Nine-hundred Ninety-Nine

Leporello sits at Giovanni's desk with the Almanac of Fornication spread open in front of him. With the precision of Bob Cratchit, he carefully counts the names listed in the book.

LEPORELLO

Nine-hundred ninety-nine, one thousand, one thousand and one, this one makes one thousand and two, and Anna makes one thousand and three. Bah! I wear this blasphemous book like chains around my neck. I inscribe it name by name, link by link. My whole life is a humbug. But what about him? His past has caught up with him, haunting him like a vengeful ghost. They are hunting him down like a dog for killing that girl's father. Who knows what is yet to come? I've got to get the hell out of here. The devil is loose tonight.

Giovanni enters, humming a tune and seemingly in a good mood.

GIOVANNI

Bum, bum, bum….

Noticing Leporello

Leporello! Still alive?

LEPORELLO

Yes, I am, but just barely.

GIOVANNI

Good God, what is it this time?

LEPORELLO

This book. It's…it's…

GIOVANNI

It's a gem. It's a treasure. It's a tour de force!

LEPORELLO (aside)

I'd like to de force his tour

GIOVANNI

What's that?

LEPORELLO

What? What's what?

GIOVANNI

What do you mean, "What, what?" What did you say?

LEPORELLO

What did I say?

GIOVANNI

I'm asking you

LEPORELLO
Asking me what?

GIOVANNI
Yes.

LEPORELLO
What?

GIOVANNI
What did you say?

LEPORELLO
What did I say?

GIOVANNI
Yes!

LEPORELLO
Yes, what?

GIOVANNI
You want to ‘de force my tour’?

LEPORELLO
No, no, no, no, no, no, I said, ‘I have to go to the grocery store’

GIOVANNI
The grocery store?

LEPORELLO
Yes, The grocery store. You know we need a few things. A loaf of bread. A container of milk and a stick of butter.

GIOVANNI
What?

LEPORELLO
Snapping on the off-beat and doing a bit of a whacky dance
A loaf of bread, a container of milk and a loaf of bread, a container of milk and a

GIOVANNI
A stick of butter, you say?

LEPORELLO
He stops in mid-leg kick
Indubitably!

GIOVANNI
Indubitably?

LEPORELLO
Indubitably!

GIOVANNI
What?

LEPORELLO
What, what?

GIOVANNI
You know what? Say what again and what I am going to do is whack you.

LEPORELLO
No, sir, not me. I won't say what again.

An awkward pause

GIOVANNI
Tell me what's wrong.

LEPORELLO
Sir, all these women. All over Europe. 1,003 in Spain alone. This has to stop. You have to make a change. WE have to make a change.

GIOVANNI
A change?

LEPORELLO
Yessir, It's distressing, it's deplorable, it's disastrous.

GIOVANNI
Maybe you do have a point. A thousand and three in Spain, you say?

LEPORELLO
Yessir.

GIOVANNI
That IS disgraceful. You are right. These numbers are disastrous!

LEPORELLO
I am? They are? I mean, I am! They are!

GIOVANNI
Something must be done. I can't live with myself…1,003 names.

LEPORELLO
Sir, I can't tell you how relieved I am to hear you say that.

GIOVANNI
Let's make it an even eleven hundred

LEPORELLO
Eleven hundred? You can't be serious.

GIOVANNI
You are right. Eleven hundred is a bad idea. With your help, I can groom that list to an even 1200

No. 18 - Women and Laughter

Leporello, initially reluctant, gradually starts to dance as the song progresses. Giovanni then follows suit.

GIOVANNI
Women and laughter
Is what we are after
Let's throw another party
And serve a lot of wine

Go to the plaza
Where the women gather
Tell them they're invited
To a private soiree

Tell them the location is very exclusive
Be a bit elusive then show them the way

When they are liquored up
Girls will start dancing
Gyrating this way
Rotating that way

Whirling and twirling they work up a sweat
Then they are dripping they are soaking wet
But with the drinking they will soon forget
Not to do something that they might regret

And in the meantime, I will be charming
It is alarming how charming I'll be
Just wait and see how they all want me

And tomorrow morning
While I'm in bed still snoring
You will get to add at least nine more to the list
Bring them to my house tonight
Anyone who's willing I welcome with delight

You must be clever in this endeavor
And do not ever tell them the truth:

What I am after is a little more than laughter
And the reason for the party is to get her in my bed
You can never tell them that

Start with idle chit chat
You must be a diplomat
Something you need work at
Or my scheme will fall flat
Do not mess this up

Women, wine, and laughter is what I am after
Sure, as the tide, I will enhance the list
For every tryst, you can increase the list
And in the morning ten will make the list
And you get the assist
It's you who keeps the list
But I insist I will groom the list

END SCENE 3

SCENE 4: SOME OTHER LOCATION

Elvira, Ottavio, and Anna alone prepare to face Giovanni.

ELVIRA *(to herself)*
My heart is torn and broken.
The story's nothing new.
And if I did forgive him
What good would doing that do?

OTTAVIO *(to himself)*
My heart is torn and broken
For what I have to do
Kill a man in cold blood
To prove my love is true

ANNA *(to herself)*
His heart is torn and broken
He knows what I am asking
The danger is real, but the stakes could not be higher
He knows what he must do
And it is his now
To bring this man to justice

She is joined by Elvira and Ottavio.

(to Ottavio)
You know what you must do

END SCENE 4

SCENE 5: GIOVANNI'S HOUSE

No. 19 - Act I Finale (Part 1)

A hall in Giovanni's house with a table fully set for a banquet. He enters and addresses nobody in particular. He has done this a thousand times. Well, a thousand and three…

GIOVANNI
Let us have women wine and laughter
Leporello, is everything ready?

LEPORELLO
Does a meatball belong with spaghetti?

BOTH
All who wish to join me/him on this night
For a drink

LEPORELLO
Maybe two or a bite

BOTH
I/He will welcome with delight

GIOVANNI
Pour the wine

Leporello pours a glass of wine for Giovanni.

LEPORELLO
His cork is popping

GIOVANNI
A fine bouquet.
He takes a sip
With a bitter aftertaste

LEPORELLO
And that's what she said

Leporello drinks from the bottle

GIOVANNI
Here's to the wine maker's wife

GIOVANNI/LEPORELLO
Here's to the wine maker's wife
May she savor your grapes for life

They cheerfully clink the bottle and the glass together. Giovanni looks around.

GIOVANNI
Where are all of the girls you invited?

LEPORELLO
(*looking out the window)*
I think I see some now.
Yes, it's Anna and also Elvira

GIOVANNI
Those aren't girls, you clod, those women have come to destroy me.
He exits.

LEPORELLO
An honest mistake anybody could make
Now I'm guessing that I should have been just a tad more exclusive

From outside Giovanni's House

ANNA (*to Ottavio)*
Do you have the gun my father gave to you?

ELVIRA
You do not need a gun please show some restraint

OTTAVIO
I will not let you down

ELVIRA
I must warn Giovanni before it is too late

GIOVANNI
I must find a way to get the hell out of here

ANNA/ELVIRA/OTTAVIO/GIOVANNI
I don't like how this story's unfolding
I had great expectations but now I'm unfulfilled
I must change my dramatic objective
At this moment my path should be clear
I need to stop, take a breath I must get/get her out of here

LEPORELLO
Non piu andre, farallone amaroso
Delle belle turbaaaaaaaaaando
I need to stop, take a breath I must get/get her out of here

The trio enters.

LEPORELLO
Welcome back, my lady I'm surprised to find you here

ELVIRA
Not half as surprised as I am.

GIOVANNI
May I offer you some wine?

ANNA/OTTAVIO
We don't want wine, Giovanni.
It is time for him/you to pay and today is judgement day.

ELVIRA
I'm here for you Giovanni. They've come to make you pay
And today is judgement day

GIOVANNI
You will not judge me, in my own parlor!

LEPORELLO
My mother always said that it's impolite to judge the host before the toast.

GIOVANNI
(He raises his glass and speaks)

Here's to women. Here's to wine. Here's to laughter. Here's to no regrets the morning after!

(sung)
Live life with no regrets

ALL
Live life with no regrets

GIOVANNI
We need a diversion

LEPORELLO
What our opera needs is some random ballroom dancing.

No. 20 - Act I Finale (Part 2)

The music changes and Leporello dances alone around the stage. Anna and Ottavio engage in a hushed conversation, and Giovanni, with a smirk, watches Leporello's diversion unfold, subtly edging towards an exit, plotting his escape. However, Elvira, attempting to protect him, urgently intervenes, unknowingly foiling Giovanni's plan.

LEPORELLO
Seven years of Arthur Murray

OTTAVIO *(to Anna*)
I can't just kill a man

ELVIRA (*to Giovanni)*
I can't let him kill my man

LEPORELLO
Bum, bum, bum, etc.

ANNA (*to Ottavio*)
It's time to make your move

GIOVANNI (*to Elvira*)
My dear, I really must be going

He tries to exit but is stopped by Anna.

ANNA
Giovanni, you should have killed me too

ELVIRA/OTTAVIO *(to each other)*
She's starting to lose control
You have to get her out of here

Anna grabs the pistol from Ottavio's belt and aims it point blank at Giovanni.

ANNA
I will never let you go

ELVIRA
I will never let you go
My heart sings a song of gladness

OTTAVIO
I have never seen her like this

ANNA
You killed my father

ELVIRA/OTTAVIO/LEPORELLO
This is turning into chaos this is not what I had planned.
I must protect him/her.

ANNA
You should have killed me!

ELVIRA/OTTAVIO
This is getting out of hand
You are a lady, you must pull yourself together

ANNA
I said I'd hunt you down
I said I'd find you then I'd kill you

It is time to meet your maker
You will pay for your mistake, sir
May God damn you straight to Hell

ELVIRA/OTTAVIO
You/I have got to grab that pistol
If she kills him in cold blood

May God/God will damn her straight to Hell

Anna takes a step closer to Giovanni, pulls the trigger of the pistol producing a very anticlimatic click. The pistol falls from Anna's hand and makes a resounding thud on the floor.

GIOVANNI
Wait a minute
Calm down, my lady
It is true I killed your father
But it's he who bears the blame
He challenged me
I warned him not to
It was self defense

Nonchalantly, Leporello walks over to the pistol, picks it up, inspects it knowingly, looks down the barrel, cocks the hammer and pulls the trigger.

LEPORELLO
I guess it wasn't loaded
Let's all give thanks
He's shooting blanks

OTTAVIO
Is that the way it really happened?

ANNA
Yes, my father fought Giovanni

OTTAVIO
How did the fight begin?

ANNA
He came out to defend me

GIOVANNI
Well, I warned him that he should not fight me

+ELVIRA
It was a duel

ANNA/OTTAVIO
So, no one is to blame

ANNA
He is to blame.

OTTAVIO/ELVIRA/GIOVANNI
No one is to blame/I am not to blame

LEPORELLO
Maybe I'm to blame

ANNA
Blame Giovanni!

GIOVANNI
It’s not my fault

ELVIRA
Not Giovanni

GIOVANNI
Don’t blame me

ANNA
Yes, Giovanni

ELVIRA, OTTAVIO, LEPORELLO
Killed my/her father that's the truth

ANNA
He murdered him that night

ELVIRA
He warned him not to fight.

ANNA
Do you think I am a fool?

OTTAVIO, LEPORELLO/GIOVANNI
Do you think/Do I think/Yes of course it was a duel?

ELVIRA
But it was just a duel

ANNA
It was not a goddamn duel

ELVIRA/OTTAVIO
He warned him not to fight

LEPORELLO
I don't know

ELVIRA/ANNA/OTTAVIO/LEPORELLO
Can it be/Of course it’s/Can it be/What if it’s/ murder?

GIOVANNI
I told him he should go back to bed and not to fight me

ELVIRA/ANNA/OTTAVIO/LEPORELLO
Did Giovanni murder a man?
Giovanni
Giovanni?
Giovanni!

They turn to confront Giovanni, but he has escaped with Leporello.

ELVIRA/OTTAVIO/ANNA
Guilty men don't run away
You can't run from judgement day

You will find your place in hell with the indifferent
Where your arrogance and hubris will torment you
As eternal fire decimates your soul

OUTSIDE GIOVANNI'S HOUSE

GIOVANNI
Another timely break for me
I dodged a bullet literally
And my future shimmers brightly
For rendezvousing nightly

LEPORELLO
Another lucky break for me
He dodged a bullet literally
And my future can't shine brightly
While sheltering him nightly

ANNA, OTTAVIO, ELVIRA
So, abandon all hope
God will damn you
Don Giovanni!

GIOVANNI
I am hopeful that my timing remains flawless and impeccable
Then I can dictate every date and never have to wait

LEPORELLO
I am hopeful that my luck will keep on breaking in my favor
If that happens, I can dictate my own fate before it is too late

ANNA/OTTAVIO
We will/do I hunt you/him down and bring you/him to justice

ELVIRA
We will run away together

GIOVANNI/LEPORELLO
And although there may be tension not to mention apprehension
Keep your focus, pay attention, move with purpose and intention

ANNA/OTTAVIO
We will/do I hunt you/him down and bring you/him to justice

ELVIRA/ANNA/OTTAVIO
You cannot hide from yourself
You must accept the choice you make
Will lead you down the path you take
And that could be a mistake
But the choice is yours to make

ANNA
Vengeance
Justice

ELVIRA
Redemption
Forgiveness
Honesty
Integrity

OTTAVIO
Clarity
Honor
Loyalty
Fidelity

GIOVANNI
And my choices are determined by the countless opportunities
That come my way most ev'ry day. This is the game I play

LEPORELLO
And my choices are determined by the countless opportunities
That come his way most every day I hate this game I play

ANNA/OTTAVIO
We will/do I hunt you/him down and bring you/him to justice

ELVIRA
We will run away together

GIOVANNI/LEPORELLO
If you are driven by ambition, disregard the opposition
You must trust your intuition and continue with the mission

ANNA/OTTAVIO/ELVIRA
I cannot hide from myself
I must accept the choice I make will lead me down the path I take
And that could be a big mistake
Time to choose and abandon all hope!

GIOVANNI
No regrets the morning after

LEPORELLO
C'est la vie and c'est la guerre

ANNA/OTTAVIO/ELVIRA
Live your life with no regrets

ALL
Time to write a new libretto
So, the drama can unfold
For the story not yet told

ANNA/ELVIRA/OTTAVIO
If the story you are telling
Is risky but compelling
Then take that that leap of faith

GIOVANNI
If the story you are telling
Is risky but compelling
And the tickets keep on selling
Then you are proven right

LEPORELLO
If the story you are telling
Is familiar and compelling
And the lies that you are selling
Make everything alright

ALL
Who's to say what's wrong or right?
You decide what's wrong or right
You decide what's wrong or right

END SCENE 5

END ACT I
ACT BREAK

ACT II

SCENE 6: OUTSIDE OF ELVIRA'S HOUSE, LATER

No. 21 – You Better Stop It

We see Giovanni and Leporello in the midst of an argument. Giovanni has Leporello by the collar with a clenched fist, pulling him close.

GIOVANNI
You better stop it
You better drop it
Or I will drop you

LEPORELLO
You better stop it
You better drop it
Your lustful affairs

GIOVANNI
Nobody cares

LEPORELLO
Everyone cares

GIOVANNI
You may as well drop it
I'm not going to stop it

LEPORELLO
Then do what you have to
I'm leaving you

GIOVANNI
You are in my debt
Or did you forget
I saved you from that gypsy queen

LEPORELLO
Since he saved my life
Literary covenants tell me I cannot leave

GIOVANNI
So, then we are friends?
And where would you go?
Back to the Gypsy?
To clean her toes trim hair from her nose
And do you suppose that she still sleeps without clothes?

LEPORELLO
Well, that depends
I've nowhere to run to
No, no, no, no, no, no, no, no, no,
No, I won't go back there we are still friends

GIOVANNI
Then you agree to acknowledge me
The authority and will quietly
Stay right here happily

LEPORELLO
Yes, yes, yes, yes, yes, yes, yes, yes, yes,
Yes, I will stay right here as your faithful minion

GIOVANNI
I don't want your opinion or judgement
You will hold your tongue

LEPORELLO
I'm your sidekick your gal Friday
I will hold my tongue

BOTH
And with the twosome remaining
And no more/It's no use complaining

GIOVANNI
That means you

LEPORELLO
Roger, mon dieu

GIOVANNI
Who works for who?

LEPORELLO
I do. Yes I do
I clean up the messes that you make
'Cuz I work for you

GIOVANNI
Yes, you do.

Giovanni pats Leporello on the back a little too hard. Leporello spits and sputters and falls on the ground. Giovanni, ever on task, doesn't notice.

No. 22 - Do You Know Why I Am Here?

GIOVANNI
Now listen closely. Do you know why I am here?

LEPORELLO
Outside Elvira's house? I don't have a clue, sir.

GIOVANNI
I am here for her maid.

LEPORELLO
What did she make?

GIOVANNI
Nothing. I am here to see her pretty little maid

LEPORELLO
Uh, what did she make?

GIOVANNI
No, the maid. Not something she made!

LEPORELLO
That's what I said

There is a noise off stage.

GIOVANNI
Who is out there?

LEPORELLO
Sheesh, it's Elvira. You've been made. You better get out of here

GIOVANNI
No time. Take my cloak. Give me yours. Pretend to be me.

Giovanni and Leporello exchange clothes.

LEPORELLO
Another great idea. In an opera, what could go wrong?

GIOVANNI
Shut up! Keep her occupied while I play house with the maid.

Once dressed, Giovanni, yet again, slips away to one side as Elvira enters.

ELVIRA
Giovanni?

LEPORELLO *(with false bravado, trying to conceal his face)*
Yes, it is I, Don Giovanni.

ELVIRA
(bursting into laughter, Elvira swiftly plucks Leporello's hat from his head)
Leporello? Let me guess. He dressed you up as him again and thought I wouldn't notice, so he can run away and add another name to his list. He did, didn't he, that rat? And let me guess, he's here to see my maid?

LEPORELLO *(to the audience)*

This isn't her first opera.

ELVIRA
I recognize his tune.

The sound of Giovanni's guitar fills the air. Softly, Elvira begins to cry.

LEPORELLO
My lady?

ELVIRA
That's the song he used to sing for me.

Leporello guides Elvira back into her house.

No. 23 - Stand at Your Window

GIOVANNI
Please stand at your window, my angel
Your shadow keeps taunting me
My soul cries from fear of rejection
Your kiss is the therapy

If you deny my affection
That would tear me apart
Without your intervention
I die from a broken heart

Come down to your garden, my sweetness
Your absence inflames me
My passions demand your attention
Your touch heals my agony

Come to me without objection
Or you will tear me apart
Without your love and affection
I die from a broken heart

Giovanni sets down his guitar and begins to climb up to the maid's window. Ottavio comes bounding in, out of breath, and stops in his tracks.

No. 24 – You There, Leporello!

OTTAVIO
You there! Leporello!! Inform me of your employer's whereabouts at once or else....or else...or else face the consequences.

GIOVANNI
My employer?

OTTAVIO

Yes! Tell me where that murderous, womanizing, dog Giovanni is hiding, or I will see you hanged as his accomplice.

GIOVANNI
What the devil are you talking about?

OTTAVIO
Don't play dumb with me, Leporello.

GIOVANNI
Leporello? Leporello!
(Remembering he is wearing Leporello's clothing, he plays along with OTTAVIO)
If I knew I would tell you, my friend. I'd like to cross swords with the man myself.

OTTAVIO
You would?

GIOVANNI
Of course, I would. The man is a rogue. A rapscallion. A swindler. A reprobate. A real bastard. And when you catch up with him and stand nose to nose with him, what then? Are you going to kill him?

OTTAVIO
Absolutely!

GIOVANNI
Bravo! But how? Will you thrash him from top to bottomous? You could sneak up behind him and slit his throat with a knife. True that is simplest, but yet, very messy. You could impale him with a sword. Maybe not, his arms are longer than yours. No! You must be a man. Stand face to face with him and shoot him with a gun. BAM!

OTTAVIO
(Pausing, then deflated) Truth be told. I don't want to kill the man, at all. I am not even sure he did anything all that wrong.

GIOVANNI
Giovanni deflowered your beloved Anna. Did he not?

OTTAVIO
She invited him into her room. I guess she was lonely….

GIOVANNI
Is that so? Well, didn't Giovanni murder the old man, her father?

OTTAVIO
The Commander challenged him to a duel and Giovanni warned him not to fight.

GIOVANNI
Well, so why do want him dead?

OTTAVIO

It's the only way I can get Anna to love me. I can't kill a man in cold blood…but you could, couldn't you? Would you? Giovanni deserves to die. The man is a real bastard. And you stand by his side in earnest and watch him. Leporello, you are as much to blame as he is. More! Let this be your penance for not stopping him.

GIOVANNI

A splendid idea! But first I must find him. We must find him and then I, Leporello, will kill HIM, Giovanni. But wherever could he be? Let's split up and search for him. We can cover more ground that way.

Ottavio eager and easily confused, runs in every direction Giovanni suggests.

No. 25 - I Think That He Went This A-way

GIOVANNI

I think that he went this a-way
I think I see him now
Or maybe he went that a-way
No, that is just a cow
It's time for us to split up now

He might be in the stables
Carousing with the bovine
Perhaps he's in the chapel
And drinking holy wine

Where would I hide if I were him
And if I was not me?
Would I go back to my house?
No that is too predictable
Maybe that's his motive
And he's hiding in plain sight
That's the sort of thing that I might do if I were him

He's wise as any owl
He's cunning as a crow
The smartest bird I know
And a wit that's never foul
When opportunity comes knocking
Hawks are first in line to strike
Without moral ambiguity
I ask you what is not to like?

My future shines brightly
With promise and potential
I will earn a new credential

Get going!
And when you find this libertine
Bring the rogue to me
I'll do the deed you'll get the girl
You'll get a happy ending

You can trust in me

GIOVANNI *(continued)*
But no!
I am not the man you think I am
And with base humiliation
I confess in devastation
I can't chase a confrontation
Not my circus not my station

Sir, you must find this man
You're in a class all by yourself
There's none that can compare
My friend, you've got savior faire
Your charm and style are unique
And with mystique
And honesty to spare

Prince Charming has nothing on you
I know what you were asking me to do
And now your foot is standing in my shoe

Now he went that a-way
Or was it this a-way?
I really could not say

Giovanni shrugs and exits the stage. Filled with a newfound sense of purpose, Ottavio begins to stride confidently in one direction, then abruptly changes course.

END SCENE 6

SCENE 7: INSIDE ELVIRA'S HOUSE

No. 26 - He Would Sing His Songs To Me

ELVIRA
He would sing his songs to me
Filled with passion and affection
Now he sings his songs
For someone else to hear
And it tears my soul apart
Now I die from a broken heart

IN SOME OTHER LOCATION, A CHAPEL, PERHAPS

LEPORELLO
Why did he save me?
I don't care
I'm just thankful I don't have to shave his back hair

He's my employer.
Or are we mates?
He's like a brother
The kind of brother that sits on your head and flatulates
And still my hands are tied
I'm a lackey for the mob
What can I do it is my job?

OUTSIDE ELVIRA'S HOUSE

Ottavio & Anna approach Elvira's house. Ottavio has a pistol on his belt. Before entering Ottavio turns to Anna and sings

OTTAVIO
I can't recall a time
Before my heart sang songs
Of enchantment and love for you
Shadows conceal
And provide protection
From secrets hiding in plain view
From me and you

ANNA
Shadows hide our hearts desires
We choose to avoid the light
Light is truth
Light guides the journey
You can't avoid the light
I don't need light
I don't need truthfulness
I need my father's murder to be avenged

ELVIRA
Please come in you both are welcome

ANNA
I don't know why we are here

ELVIRA
I had hoped that we could talk
And try to find a way
For us to come to peace with
Don Giovanni

OTTAVIO
Yes, I think that we should talk
And come to peace with Don Giovanni

ANNA
I will find peace within myself
When I see Giovanni dead

ELVIRA
I am begging you
I am begging you
To let Giovanni be

ANNA
He can't just get away with it
I will bring justice against Giovanni

OTTAVIO
He shouldn't get away with it
What kind of justice awaits Giovanni?

ELVIRA
He will face judgement
But not while he's on earth
He’s so damn charming
And very handsome
He told me he loved me
I needed to believe we could run away together
Spare Don Giovanni

ANNA
He killed my father
And you just stand here like nothing happened
And I demand justice
Kill Don Giovanni

OTTAVIO
If it was a duel then it's not murder
And he fought bravely to defend you
From Don Giovanni

ELVIRA
Show compassion I beg you
Not for him for me

ANNA/OTTAVIO
No, no, no, no

ELVIRA
You stand there
Self-righteous and smug
And would demand nothing less
If you were standing here
If it was you not me

You are just hypocrites
Who see in black and in white
And from your lofty perch
Will preach about wrong and right
Keep your morality
It is offensive to me

No. 27 – Don't You Dare You Judge Me

ANNA
Don't you dare judge me

ELVIRA
I pray you never have to choose between love and moral duty.

OTTAVIO
She's right. It's not our place to seek vengeance against Giovanni.

Ottavio extends his hand towards Anna, longing for a connection. Ignoring the gesture, with tears in her eyes, she leaves.

No. 28 - How Can I Comfort Her

OTTAVIO
How can I comfort her so full of hate?
When I reach out my hand she pulls away.
I'm powerless to brush aside
The tear that runs down her cheek
I can't replace her father.
I cannot calm her down.
But I want to soothe her crushing anger
An anger born in sorrow
Soon grows into bitter hate
Grows into ferocious hate
Yes, grows into ferocious hate

OTTAVIO *(continued)*
How can I comfort her so full of pain?
I have to find a way.
She needs me now

She's powerless to brush aside
The piercing guilt that torments her soul.
The piercing guilt tormenting her
A piercing guilt inside
Tormenting her soul

Can I kill a man?
Can I kill him in cold blood?
Can I sell my soul?

Now I will do her bidding.
I will avenge her father's death.
I will track down Giovanni.
I will kill him in cold blood.
Will I show him mercy? No!
May God have mercy on my soul

Numb, he leaves.

END SCENE 7

SCENE 8: SOME OTHER LOCATION
Leporello is alone in some other location

No. 29 - Night and Day I Sell My Soul

LEPORELLO
Night and day I sell my soul
I have earned the silver
Now to pay my toll
Jawohl!

Mama said to me
“Leppy, practice loyalty
But do it skeptically"

Mama, I have been loyal
Loyal to a fault
What would you do?
Would you turn him in?
Well, I would rather not
Can I look the other way?
What would mama have to say?

"When you're mucking out a pig pen
Keep your boots clean"

I’m already in the filth
To my nostrils
My olfactories are going out on strike
But the foreman keeps the doors locked
Have I bashed this bloody metaphor to death

So, when deciding when to go
Prudence dictates
Choose the devil that you know

But he beguiles
Me with his charm
He yanks my cords
What I sow are just rewards

He tells me I am family
Just like a distant cousin
How can I dismiss that?

My dreams ironically
Are realistically
And quite pathetically
A damn catastrophe
The muck that I muck is mine to muck

LEPORELLO *(continued)*
Maybe if stay
There just might be a way
To expertly parlay
A modest raise in pay

I know what my mother would say
Look the other way
And fight another day
Okay I guess I'll stay
Now let us pray

END SCENE 8

SCENE 9: INSIDE ELVIRA'S HOUSE
No. 30 – What Can I Do To Protect Him?

ELVIRA

What can I do to protect him? They are going to kill him, and I can't stop them. He probably deserves it. But no! It's not for them to judge him. His fate belongs to a higher power. They don't know him like I do. He's deceitful yet alluring. He's mesmerizing. I know that this is wrong. I won't let go. I can't let go.

I once believed I could change him
I pretended not to see
I believed then I would win
And I would get first prize
Those were the lies I told myself
And now I realize
If I want him
Then I must accept him.

Don't look back,
The shadows turn into night
Look inside, find your own guiding light
Don't stand still
Just trust the light
No one can use the shadows
To hide what they feel inside.

I once believed
If he could be remorseful
Then I would find peace
I believed he would fight for me
And I would be his prize
Those were the lies I told myself

I never understood
The true nature of his desperate quest for pleasure
Because I did not want to know
No, I thought that he
Would find his way back home
And I would be there waiting
And now I realize
I forgive him
Because I love him

Why don't I walk away?
I stay because I want to stay

ELVIRA *(continued)*
I once believed I could leave him,
Then I would find my peace
I believed that I'd win the fight
And I would win the prize
Those were the lies I told myself
Now I realize I need him
Yes, I need him

My heart breaks for him, my heart aches for him,
I want to tell him I accept him,
Yes, I accept and forgive,
And I only ask one thing from him,
All I ask is for him,
To let me love him.

With a false sense of resolve and determination, she goes in search of Don Giovanni.

END SCENE 9

SCENE 10: A GRAVEYARD, A LITTLE AFTER MIDNIGHT

No. 31 - (Spoken) Graveyard Sequence

Still disguised as Leporello, Giovanni finds refuge in an ancient cemetery. There is a white pedestal center stage with the crest of the Commander family. A single dim light shines only on the pedestal representing the Statue of the Commander.

GIOVANNI
Oh, my God, that was a close call! And they will never find me here. The perfect hiding spot, this moonlit cemetery. What a clear and beautiful night, a perfect spot for romance. And look what time it is, just a little after midnight. And here I am. All alone. I wonder how things turned out with that numbskull and Leporello.

(Leporello stumbles in, mortified as he realizes he has ended up in a cemetery. Oblivious to Giovanni's presence, he remains unaware as Giovanni prepares to have some amusement at his expense.)

And look who decided to join us

(In a spooky voice, trying to scare him)
Leporello. Leporello. Leporello!

LEPORELLO
This statue calls my name. It is the devil and he wants to bring me home. I am so out of here.

Terrified, Leporello tries to jump back over the wall. He fails and while flat on his back, again, Giovanni approaches him.

GIOVANNI
Leporello, don't you recognize my voice?

LEPORELLO
Giovanni? Is it really you sir?

GIOVANNI
Could be a ghost?

LEPORELLO
Probably the devil himself. We are in his playground

GIOVANNI
(laughing even harder)
You are so amusing!

STATUE
Di rider finirai pria dell'aurora!

GIOVANNI
Who said that?

LEPORELLO
I knew this place was haunted. You're laughing loud enough to wake the dead.

GIOVANNI
Who is out there? Who said that?

STATUE
Ribaldo, audace. Lascia a' morti la pace.

LEPORELLO
I told you!

GIOVANNI
There must be someone over there. Laughing and mocking us. But like you said, it must be that gaudy statue. And look who it is. The old man...the Commander! Read me the inscription.

LEPORELLO
Ah, yes, I would love to. But I don't have my reading glasses. They are in my other trousers

GIOVANNI
Read it or else.

LEPORELLO *(reading the epitaph)*
"Though met with an ungodly death, I lie here waiting to exact my revenge on the impious assassin".

(To himself)

He means us. I am pitting in my shants.

GIOVANNI
What a delightful irony! Tell him I would like to invite him to be my guest tonight for dinner.

LEPORELLO
You must be insane; this is not a joke! The old man has come back to seek his revenge on you. Let's leave here while we can. That is our only play now.

GIOVANNI
Do as I say or I will kill you myself and properly dispose of your body.

LEPORELLO
Easy does it. You leave me no choice!

No. 32 - Oh, Statue of Benevolence

Leporello, with his proverbial hat in hand, cautiously approaches the statue.

LEPORELLO
Oh, Statue of Benevolence
The Commander you resemble-ance

(to Giovanni)
Oh God, what a stupid thing I said
You cannot make small talk with the dead

GIOVANNI
Continue!
Or I will skin you
Then dump your bloody corpse
Six feet under the ground

LEPORELLO
At least he is consistent

GIOVANNI
My poor gutless assistant
What will this blockhead do?
I do not have a clue

LEPORELLO
There's just one thing left to do
Kiss my behind adieu

(to the Statue)
Oh, wise and judicious monument
On this auspicious occasion-ment

LEPORELLO
Oh, my God
Now his eyes are open
He's looking right at you
He's looking right at us
He's looking right at me

GIOVANNI
I will crush you

LEPORELLO
No, wait
No need for crushing
I will ask him

(To the Statue)
On behalf of my associate
We wonder if you would see fit
To be his guest at dinner tonight?

Oh, my God, I can't believe it
Oh, my God, this isn't happening
Her father is alive

GIOVANNI
Nobody is alive
I watched the old man die
I warned him not to fight me

LEPORELLO
I know that, believe me. I wish that I was joking

GIOVANNI
Enough of this absurdity explain yourself to me

LEPORELLO
Sir, I cannot explain it
He nods his head like this
Like this

Leporello nods his head

GIOVANNI/LEPORELLO
There is no explanation
He nods his head like this

They nod their heads

GIOVANNI
(to the statue)
Speak up, man, if you can hear me
Would you be my guest tonight for dinner

STATUE
Si

GIOVANNI
I wonder why the old man
Would leave the comfort of his grave
He came for me!
I don't understand why he is angry he fought bravely but I won
(to the Statue)
Your morality offends me
Society defends me
Are we not gentlemen?
We are men of war
You lost a duel nothing more

LEPORELLO
I'm terrified I can't move.
What a huge disaster
My heart can't beat much faster
Time to exit. Let's go now
We have worn out our welcome
My mother always told me I should quit while I'm ahead
And never talk to strangers
Or eat saltines in bed
And there's one more thing she warned
Don't bother the dead father
Of a woman scorned
While mama did know best
I thought that last part was in jest
So, for me it's R.I.P From cardiac arrest

END SCENE 10

SCENE 11: ANNA'S BEDROOM

No. 33 - (Recit) Get Out of My Sight

Anna has a pistol pointed at Ottavio. She is very close to pulling the trigger.

ANNA
Get out of my sight, you are so pathetic. You are just as despicable as that Giovanni.

OTTAVIO
(Quietly, with no emotion)
I pray for God's forgiveness. I will kill Don Giovanni. And I ask for your forgiveness, too.

Anna is stunned. Ottavio reaches out his hand and easily takes the pistol from Anna. He then quietly walks away leaving Anna even more stunned.

ANNA
Oh, my God. What just happened? My hands won't stop shaking what did I almost do?
How could I be so heartless? So cold and so cruel? My heart lives in shadows.
Can I find the light. What does he see in me?

No. 34 - Does He See Me As A Monster
Does he see me as a monster who killed her father
And why did he now agree to kill Giovanni?
My passions engulfed me
I was blind
I was blinded by hate
I demanded he track down and kill Giovanni
If he does this
Will he ever forgive me
I don't know the answer
Will he forgive me?
I am not sure I want him to

Anna walks away.

END SCENE 11

SCENE 12: GIOVANNI'S HOUSE

A hall in Giovanni's house with a table fully set for a banquet. Giovanni enters and addresses nobody in particular. He has done this a thousand (and three) times. Leporello scrambles around, making last-minute preparations.

No. 35 - Finale (Part 1)

GIOVANNI
Let us have women, wine, and laughter
No regrets the morning after
All who wish to dine with me tonight
I welcome with delight
Leporello, are we ready?

LEPORELLO
I'm as ready as stud who's about to be a gelding

GIOVANNI
Well, if you don't watch that mouth of yours, I'll snip them off myself

LEPORELLO
Have it your way please and thank you

GIOVANNI
All who wish to come and dine with me
Spirits or nobility
I welcome delightfully

No. 36 - Finale (Part 2)

Elvira enters. She. Is. Not. Happy.

ELVIRA
Love is acceptance
Love is forgiveness
I give you both because I love you

The past is behind us
Let's plan for tomorrow
I want to be with you
I still love you

GIOVANNI/LEPORELLO
Why is
She here?

ELVIRA
I don't understand
These things that you do
But I will accept
And forgive you, too

GIOVANNI
You do forgive me?
And you accept me?
You are an angel
Sent down from heaven
That I don't deserve
I must let you go

ELVIRA
Please do not mock me
And don't patronize me

LEPORELLO
The poor girl is suffering
He really hurt her

GIOVANNI
I am not mocking you!

ELVIRA
What would you call it then?

GIOVANNI
I’m not patronizing you

ELVIRA
And there you go again

GIOVANNI
I’m sorry, my love

LEPORELLO
Why does he mock her? It is heartless and cruel

GIOVANNI
What do you want from me?

ELVIRA
I want you to let me love you

GIOVANNI
Will do!

ELVIRA
You are such a snake

GIOVANNI
Sticks and stones

ELVIRA
You were my big mistake
I am the fool

LEPORELLO
He is a fool

GIOVANNI
What was I thinking?
What are you drinking?
You are my guest
May I offer you wine?

ELVIRA
You are predictable
You've had your laughter
I am the woman
And now you want wine

LEPORELLO
Once again, I’m in pickle
Though the woman may seem fickle
I am satisfied her wrath is justified

GIOVANNI
I am your humble host
Let me propose a toast
May the lord bless a man with long life
Just don't let your mistress run into your wife

ELVIRA
You vulgar libertine
You are so hateful

GIOVANNI
Whatever do you mean?
No, ma'am, I’m grateful

LEPORELLO
Women's perception
She sees right through his deception

ELVIRA
I tried to save you
I tried to love you

GIOVANNI
When you would crave me
I made love to you
Then you brought me wine
And laughter as well

LEPORELLO
I helped him
Now will I burn with him in hell?

ELVIRA
May the stench of the Devil assuage you in Hell
May the stench of the Devil assuage you in Hell
You go to Hell
You go to Hell
Goddamn you bastard may you rot in Hell

GIOVANNI
And you enjoyed it from what I hear tell
Yes, you enjoyed it far as I can tell
And I can tell. How I can tell!
And you enjoyed it from what I hear tell

LEPORELLO
I should have helped her
Why did I not?
Oh, I forgot it was my job
I'll spend retirement in Hell

(ELVIRA storms off. A moment later she screams.)

GIOVANNI
Dear God! Why is she screaming?
These women, there's nothing but drama

LEPORELLO
Oh, God! Why is she screaming?
I wonder what has happened

GIOVANNI
Leporello, go investigate the "calamity"

Leporello exits. A moment later HE screams.

GIOVANNI
Dear God, Leporello's a moron
I'm ending this drama
Leporello! Can you hear?
Come back here
Get in here

Leporello enters. Terrified, he slams the door shut behind him

No. 37 - Finale (Part 3)

LEPORELLO
Oh, señor
I do implore
Do not go out that door
There's a person made of marble
I need water, I'm dying. That's good, though
If I'm dead he cannot kill me.
Do you hear his footsteps fall

(imitating the walk of the statue)
Ta, ta, ta, ta

GIOVANNI
You are rambling like an idiot

LEPORELLO
Ta, ta, ta, ta

GIOVANNI
Would you pull yourself together
You've gone acting like a fool

There is a knock at the door.

LEPORELLO
Someone's knocking

GIOVANNI
Then let them in!

Leporello refuses
Do it

LEPORELLO
Don't make me

GIOVANNI
That's an order

LEPORELLO
Please

GIOVANNI
Do it

LEPORELLO
Please

GIOVANNI
Worthless!
Get out of my sight
I will open the bloody door myself

LEPORELLO
I will hide under the table
In an opera that's a normal thing to do

He does.

No. 38 - Finale (Part 4)
The ghost of the Commander appears.

COMMANDER
Don Giovanni!
You invited me here for dinner
And here I stand

GIOVANNI
By the Gods, I can't believe it
Will these wonders never quit
Leporello, bring a goblet

to the Commander
May I offer you some wine, sir?

LEPORELLO
poking his head out from under the table
This buffet is now self-serve
A new policy I'm implementing

GIOVANNI
You will serve him!

COMMANDER
I shall decline
He who drinks the nectar of the Gods
Has no taste for mortal wine
Circumstances less superficial
Brought me down here to speak with you

GIOVANNI
Speak your peace, man
What do you want from me?

LEPORELLO
I read scripture each day no exception
It says that I have nothing to fear
While I could have the Good Lord's protection
I'd prefer that my mother was here

COMMANDER
My time is fleeting here on earth

GIOVANNI
You are wasting my time
What do you want?

COMMANDER
Mark these words that I say to you

LEPORELLO
And if mama joined me in this danger
She would calmly be sipping Bordeaux
And the thing that would make this night stranger
Is that mama died nine years ago

GIOVANNI
Well, go on then
I do not have all night

COMMANDER
You asked me to dine with you
I am asking you now
So, answer me
Will you be my guest
And dine with me in my home?

LEPORELLO
Make up any excuse, tell him you'll take a raincheck

GIOVANNI
Let no man here accuse me
Of the sin of being a coward

COMMANDER
Then answer me

GIOVANNI
You want my answer

COMMANDER
Yes, tell me

LEPORELLO
Tell him something suddenly came up

GIOVANNI
Once again you challenge me, sir
I am not afraid, I will come

COMMANDER
Give me your hand we have a bargain

GIOVANNI
Indeed, we do

(They shake hands and Giovanni cries out in horror)
Oh, God.

COMMANDER
You hesitate?

GIOVANNI
His hand is deathly cold

COMMANDER
Repent!
This is your last chance
For you to reform your life

GIOVANNI
But why? I have done nothing to repent for. I have done nothing wrong

COMMANDER
Repent! Repent, you scoundrel!

GIOVANNI
Old man, you must be crazy

COMMANDER
Repent or die

GIOVANNI
No

COMMANDER
Repent or die

GIOVANNI
No!

COMMANDER
Yes

GIOVANNI
No!

COMMANDER
Yes

GIOVANNI
No!

LEPORELLO
Yes, yes

GIOVANNI
No, no

COMMANDER
Now you have no more time

The Commander disappears.

No 39 - Finale (Part 5)

Flames appear in all directions

GIOVANNI
The demons of hell are a fantasy
You can burn me in effigy
You will eviscerate me sanctimoniously
But you will not judge me

Three Demons appear

DEMONS
Vexila regis prodeunt inferni
Pero dinanzi mira

GIOVANNI
The dissonant song of damnation
Men compose with each false accusation
This bitter irony tastes sublime
As I have committed no crime

DEMONS
Vexila regis prodeunt inferni
Pero dinanzi mira

LEPORELLO
A tempest overwhelms him
This flame of hell engulfs him
His agony betrays him
You can't deny this is a horrid way to die

DEMONS
Vexila regis prodeunt inferni
Pero dinanzi mira

GIOVANNI
The world is infested with counterfeits

LEPORELLO
Sincerity depends on your perspective

GIOVANNI
And I am indicted by hypocrites
Now you have blood on your hands

LEPORELLO
I don't mean to be gruesome
Say, “bon voyage” to the twosome

GIOVANNI
Ah! I will see you all in Hell.

DEMONS
Leporello! Sicut exspecta et vide

LEPORELLO
Do these events transform me?
I suppose we will wait and see

GIOVANNI
Ah!

The flames burn the walls down, revealing a portal to Hell. Two demons flank Giovanni, ready to escort him, while a third gestures toward the portal. Defiantly, Giovanni shrugs off his escort and walks alone. The demons follow.

Moments later, realizing he is alone for the first time since he first met Don Giovanni, Leporello screams.

THE END

RADIO PLAY INTRODUCTION

The stage holds six microphones, fixed in position throughout the broadcast. Stage left, isolated: a single choir microphone. Center, in a cluster: five microphones for the principal cast. Stage right, offset from the cluster: the Announcer's microphone, also used by the Commander. The orchestra sits behind. The children's chorus master is at the keyboard. Above and behind, the back wall: the WWAD marquee at center, the ON AIR sign upstage left, the APPLAUSE sign upstage right, the wall clock further stage left, and a framed page of Mozart's autograph score upstage right.

Wall clock reads 19:45. ON AIR is dark. APPLAUSE is dark. The Tango Hour is being piped through from Studio C.

Wall Clock, 19:45–19:55

Orchestra trickles onto the stage. Tuning, murmur, the small rituals.

Wall clock 19:56: four minutes to air.

The ANNOUNCER enters from Stage Left. White smoking jacket, black trousers, black leather shoes (boots, ankle-height, military cut, preferred if available). Unhurried, completely at home. A cigarette between his fingers, half gone. He straightens his jacket once, a reflex, not vanity.

He moves through the orchestra, stopping here and there: a word, a nod, a hand on a shoulder. These are his people. Someone makes him laugh.

Wall clock 19:58: two minutes to air.

He finishes with the orchestra. Turns. Walks to his microphone, downstage right. Stops behind it, doesn't touch it yet. He takes a final pull of the cigarette, stubs it out on the sole of his shoe, and tucks the butt into his jacket pocket.

Looks out at the house, actually looks, takes them in. A beat.

ON AIR remains dark. APPLAUSE remains dark.

ANNOUNCER *(to the room)*:

Good evening, I am _____. (beat, waiting and encouraging applause, despite the dark sign) Please. Thank you for being here tonight, truly. What we are about to attempt has never been done on this stage, or any other. In a moment that red light comes on, and the whole country joins us. But they will only hear it. You... you are in the room. You will see it first

He steps to the mic. Adjusts it once. Waits. The clock ticks toward 20:00.

Wall clock reads 20:00.

APPLAUSE flickers.

The ANNOUNCER applauds, inviting the audience to join him. The applause builds. He lets it. He nods once, satisfied.

APPLAUSE darkens.

The applause settles. Beat of silence. He leans in.

Speaker in the corner crackles to life.

ANNOUNCER (V.O., warm, a little tinny): ...and with that last sigh of the saxophone, dear listeners, *Evening Serenade* closes another night, with our thanks to Marty and the orchestra over at the Hudson Street studios. Stay tuned, ladies and gentlemen. Carnegie Hall is next.

ON AIR lights red. APPLAUSE stays dark. He leans to the mic.

ANNOUNCER: Good evening, ladies and gentlemen. This is WWAD, New York. Tonight we take you to the most celebrated stage on earth: Carnegie Hall, Fifty-Seventh Street at Seventh Avenue, where Tchaikovsky himself raised the baton on opening night. And how, you may ask, does one get to Carnegie Hall?

ORCHESTRA: Practice.

ANNOUNCER: The time is eight o'clock, Eastern, on this Monday, the ninth of June, 1947. The house is full. The lights are low. And before me, the red light waits.

Tonight's broadcast comes to you thanks to Tenorio Hair Tonic, the finishing touch of the gentleman who conquers. A single drop, and every door opens. A single drop, and every heart surrenders. Tenorio Hair Tonic, for the gentleman who conquers.

APPLAUSE illuminates, then darkens.

Ladies and gentlemen, from the imagination of Wolfgang Amadeus Mozart and Lorenzo Da Ponte, reborn in the language of today, set ablaze in the age of the electric guitar: Mozart's Don Giovanni, A Rock Opera.

Sung tonight in English.

The actors enter from Stage Left. Led by Giovanni gesturing for the women, the men follow behind.

ANNOUNCER waits a beat.

ANNOUNCER: Tonight's company: _____ as Don Giovanni, the great seducer. _____ as Leporello, the servant who sees everything and forgives nothing. _____ as Donna Anna and Donna Elvira, the ladies he has wronged. Yours truly as the Commander, the voice from beyond the grave. With the voices of the children's choir, under the direction of the Maestro _____.
The orchestra hits a flourish. He steps back from the mic, pleased with himself.

The Maestro nods once from the keyboard.

APPLAUSE illuminates. Company bows in unison from their positions at the mics. APPLAUSE darkens.

ANNOUNCER: Conceived, adapted, orchestrated, and conducted from the podium, right here in New York City, Adam B. Levowitz, leading an orchestra of sixteen, among them the finest musicians of this great city of ours.

During this, ADAM LEVOWITZ enters from Stage Left, cigarette in hand. He crosses through the orchestra: a word to the concertmaster, a hand on a shoulder, a nod. He arrives at the front of the stage, passes ANNOUNCER'S microphone, and the two men meet in an embrace, brief, warm. LEVOWITZ reaches for hands of each woman, presses it once, releases.

APPLAUSE illuminates. The company bows in unison. The ANNOUNCER inclines his head from his microphone. APPLAUSE darkens.

LEVOWITZ crosses to the podium. Opens the score. The actors exit.

ANNOUNCER: Ladies and gentlemen, take your seats. Lower the lights. Hold your loved ones near.

We take you now... to Spain. Some time ago.

House lights out. Stage Lights CUE Overture.

ACT I
END OF ACT I

ACT BREAK

During the break, all exit. The ANNOUNCER steps to his microphone, cigarette in hand. He does not put it out.
ANNOUNCER: You are listening to *Curtain at Eight* on WWAD, New York, live from Carnegie Hall. The time is eight forty-five, Eastern. Tonight's broadcast is brought to you by Tenorio Hair Tonic. A single drop, and every door opens. Tenorio, for the gentleman who conquers.

ANNOUNCER: And now, back to Seville, some years ago, where our hero, Don Giovanni, and his faithful Leporello are in the midst of a heated argument.

ACT II
As ACT II ends….
…Alone for the first time since the day he met Don Giovanni, LEPORELLO screams.

The scream dies. He looks at the portal. Looks at the empty studio. Straightens his coat and, as always, hurries after his master.

The portal closes. The studio returns, burnt to a crisp. ON AIR and APPLAUSE are dark. The WWAD sign hangs charred and blackened above the stage. The clock reads 21:00.

The ANNOUNCER'S microphone stands alone downstage. The cigarette he left burning sits on the edge of the stage, trailing a last thread of smoke.

A speaker in the corner crackles to life. It is another voice, warm and a little tinny, the voice of the studio that handed off at 20:00.

SPEAKER (V.O.): ...ladies and gentlemen, we are experiencing technical difficulties at Carnegie Hall. Please stand by.

A pause. Embers tick. The speaker hums.

SPEAKER (V.O.): *(brighter, a professional recovering)* In the meantime, we return you to the Hudson Street studios, and the music of Marty and the orchestra.

A saxophone begins, smooth and unbothered. APPLAUSE flickers on over the empty stage. Nobody bows. Smoke curls from the charred score on the podium.
APPLAUSE stays lit. The stage goes dark.