

CARAVAGGINA

(FLAMINGOS)

Ballet in 2 acts.

Stories by Edgar Allen Poe. Music and libretto by Zoltan Demme.

DANCERS: Ana, Diana, Liliana nayads, Carravaggina, their mother, Pest Plague King, a satyr, Mummy King, a satyr, Gnome King, a satyr, Sculptor of the Harem, a satyr, and, a Mother Flamingo.
GROUP DANCERS: Flamingos, kidnappers, kid prostitutes, people in squalor, satyrs, nayads.

ACT 1

Act 1, Scene 01-01 DEATH OF TWO FLAMINGOS

Marsh. Two flamingos. Pink dresses. Short, pink skirts, red shoes. Shooting. Squirming flamingos. One flamingo dies. Second flamingo dies.

Act 1, Scene 02-01 FLAMINGO BAY NATIONAL PARK

Marsh. Dilapidated letters of an old gate. Flamingo Bay National Park, Philippines. Remains of a brick wall. Old frescos on. Frescos show dancing flamingos. Living and dancing flamingos in the backstage, too. Stage turns. Another brick wall. Old fresco on. Caravaggina, the kidnapping nayad monster, maniac abductor of children. Caravaggina has frightening thorny flappers. Her face looks like the face of a monster. Explanation with dilapidated letters. Caravaggina became kidnapper due to loosing her three daughters Ana, Diana, Liliana, who are also seen in the picture. Into the backstage Mother Flamingo and her eight small young arrive. Dancing. LITTLE FLAMINGOS MUST BE DANCED BY PERFORMERS UNDER EIGHT YEARS OF AGE. Shooting. Mother Flamingo and her young escape.

Act 1, Scene 03-01 CARAVAGGINA AND HER THREE DAUGHTERS

Marsh. Tropical trees. Twilight. Groups of flamingos flying away. Nayads of Flamingo Bay revive. Their costumes differ of dresses of the flamingos. Some fish flakes in one arm. Long pink skirts, pink shoes, everything is ragged. Asian squalor in the stage. Nayads of ten, twelve, fifteen years of age, living in poverty, are on sale now. Satyr dealers and traders buy them to prostitute the all. Satyrs' dresses have a few animal fur on the legs.

Otherwise satyrs wear normal costumes. This time fatigues and guard uniforms. More and more nayads sold. Treasure in the stage. Satyrs pay. Ana, Diana, Liliana arrive. Ana is benevolent, kind, naive, crummy. Diana is humped, thin, hectic, with beautiful face. Liliana is tall, bright, elegant, aristocratic. Most treasure she gets. Humped Diana just something symbolic. Caravaggina comes. Too late. Her daughters are already sold. Asking the daughters to stay. Refusal. Asking the satyrs. Refusal. Satyrs and nayads go away. Caravaggina stays alone.

Act 1, Scene 04-01 FLAMINGOS AND RUINS

Marsh. Lots and lots of flamingos. Noise. Stage turns. Ruins of a Brahman Church, from the past centuries. Frescos. Naked, kid-like girls are on sale. Dilapidated letters. Fee helps to care church and people in poverty. Stage turns. Ruins of a Buddhist Church, from the past centuries. Frescos. Naked, kid-like girls are on sale. Monks assist selling. Dilapidated letters. Fee helps to care church, schools, and people in poverty. Stage turns. Ruins of a Spanish palace. Red lighted brothel in a mosaic wall. Colonizers, soldiers select among semi-nude small girls. High towers and steeples of ruined christian churches in the background.

Act 1, Scene 05-01 ANA AND THE PEST PLAGUE GUYS

Marsh. Rocky islet. Cellar underneath. Stairs. Satyrs bring down Ana then leave. Covering exit with rock. Crummy, benevolent Ana looks around. Skulls. Bottles with skulls and crossbones. Black barrels with alcohol. Corpses of dead people. Funeral supplies everywhere. Bleeding pest plague guys appear. For them Ana was sold! Pest plague guys are also satyrs. Attacking Ana. Raping Ana, followed each other.

Act 1, Scene 05-02 PEST PLAGUE KING

Other pest plague guys come. Dressed as Emperors, Sultans, Czars, Caliphs, Princes. Led by the Pest Plague King, the ruler. Throne in the middle. Dancing. Raping Ana.

Act 1, Scene 06-01 FLAMINGO NESTS AT NIGHT

Marsh. Hot tropical night. Ruins of the British era. Old, damaged building of a British brothel street among weed and plants. Remains of some mosaic walls. Colonizers, soldiers select among semi-nude small girls. Nests of flamingos everywhere. Mating, fighting flamingos sometimes. Stage turns. Ruins of Spanish

brothel street. Remains of some mosaic walls. Colonizers, soldiers select among semi-nude small girls. Nests of flamingos everywhere. Mating, fighting flamingos.

Act 1, Scene 07-01 SUICIDE OF ANA

Cellar in the left stage. A few days passed. Morning. Ana comes with marks of pest plagues on. Ana looks for poison. She finds a bottle with skull and crossbones on. She is frightened. Caravaggina's shelter appears in the right stage. Tropical twilight there with red sun. Caravaggina feels something. She is frightened. Ana drinks the poison. Dance Macabre, Dance of Death of Ana in the left stage. Tragic dance of Caravaggina in the right. Ana dies.

Act 1, Scene 08-01 WATER DROPS

Marsh. Ruins of an Islamic Harem. Old, broken fountain, waterworks, stream. In the backstage crippled and ill nayads in pink clothes are working, washing veils, cleaning water, and so on. Satyrs in fatigues bring Diana into the stage. Washing, this is the duty here of the humped nayad.

Act 1, Scene 08-02 SCULPTORS AND COURTESANS

White dressed, elegant satyrs and nayad odalisque girls in erotic white veils appear. Dance. Satyrs are sculptors who work on erotic, even pornographic sculptures everywhere. They have a leader, a tall, elegant, aristocratic, young guy. Around him lots of odalisque girls move with no stop. Diana is curious, goes into the palace. Her beautiful face excites young sculptor. He brings the humped Diana to the other room where a sculpture stands with no head. He forms the head following Diana's features now.

Act 1, Scene 08-03 THE MUMMY KING AND THE MUMMIES

A group of very old satyrs appear. Rulers of the harem they are. Rich Mummy King is covered with jewels and gems almost everywhere. Mummies have similar outlook. Mummy King and mummies select girls now. Dancing then leaving with the girls.

Act 1, Scene 08-04 DANCE OF DIANA AND SCULPTOR

Sculptor thanks the help of the humped nayad. After dancing he bows her out of the palace. He forgets their common work within a glance. But Diana feels love. She dances and dreams about the young sculptor at the waterworks.

Act 1, Scene 09-01 DEATH OF THREE LITTLE FLAMINGOS

Marsh. Mother Flamingo and eight young. Shooting. Three little flamingos become hurt. Dance of Mother Flamingo and her young around them. Little flamingos die. Mother Flamingo and five young escape.

Act 1, Scene 10-01 SCULPTOR AND COURTESANS SECOND ACTION

Morning snack in the palace. Servants run with no stop. Mummies arrive. Mummies have the costumes of different Gods for the morning meeting and meal. Mummy King as Supreme God. Others as Buddha, Zeus, Jupiter, Jesus and so on. Stage turns a bit. Awaken Diana comes into the palace. Young sculptor arrives with semi-nude girls right after an erotic night. Farewell. Diana steps closer. Sculptor becomes angry. He bundles out the crippled nayad. Diana desires to go in again. Guards throw her out.

Act 1, Scene 10-02 DEATH OF DIANA

Stage turns a bit. A high rock appears among weeds and mud. Up to the high rock Diana runs to see more of the events going on in the ruined palace. Dance of Diana. Caravaggina's shelter appears in the right stage. Tropical twilight there with red sun. Caravaggina feels something. She is frightened. In the left, humped Diana dances on the top of the high rock. Glances to the palace again and again. Checking the depth. Plan of suicide. Fear. Dance Macabre, Totentanz, Dance of Death of Diana. Tragic dance of Caravaggina in the right. Diana falls into the depth.

ACT 2

Act 2, Scene 01-01 MORNING

Dead tropical forest. Dead tropical water. Dying flamingos. Flamingo corpses. Groups of flamingos flying away.

Act 2, Scene 02-01 DANCE OF THE GNOMES

Marsh. Tropical sunshine. Ruins of a Spanish palace. Weed everywhere. Broken, gothic windows with painted glass. Broken high dome. Giant, round shape chandelier with a giant radius. Chandelier has some strange stubs and snags on. Chain to letting down and pulling up chandelier is also visible. Gnomes appear. Palace of Gnome King revives. Gnomes have humps, long thin legs,

and all are satyrs. Guards in fatigues bring for them the nayads. Proud Liliana also steps in. She is bright, brilliant, the number one. Erotic dance. Gnomes finger, paw, paddle nayads. Selection for sex goes on.

Act 2, Scene 02-02 GNOME KING

Dance of the Gnome King. He is both noble and evil. He has hundreds of faces.

Act 2, Scene 03-01 MOTHER FLAMINGO DIES

Marsh. Mother Flamingo and her five remained young. Shooting. Mother Flamingo becomes hurt. Squirming among young. Mother Flamingo dies.

Act 2, Scene 04-01 FLAMINGO WINGS

Dead tropical forest. Dead tropical water. Bubbling, gurgling splash. Some steam. Flamingos sticking in splash and mud. A few flamingos fly away. Ruins in backstage.

Act 2, Scene 05-01 CREAM DANCE

Marsh. Palace of the Gnome King. Giant dishes filled with cream. Strawberry, raspberry, cherry, peach cream everywhere. Color helmets on nayads imitating strawberry, raspberry, cherry, peach and so on. Entire bodies of the nayads gnomes slather with sweet cream. Dancing. Licking the bodies covered with cream. Some nudity. Dance of Gnome King and Liliana who is also covered with cream. Less and less cream on nayads. A bit more nudity. Leaving for sex.

Act 2, Scene 06-01 DEATH OF THE LAST LITTLE FLAMINGOS

Marsh. Moonlight. Mild evening. Flamingo voices. Ruins of the British era. Old, damaged building of a British brothel street among weed and plants. Remains of some mosaic walls. Colonizers, soldiers select among semi-nude small girls. Stage turns. Ruins of Spanish brothel street. Remains of some mosaic walls. Colonizers, soldiers select among semi-nude small girls. Stage turns. Mother flamingo's five little remained young in the scene. Shooting. One flamingo becomes hurt. Others try to help. Shooting. Second little flamingo becomes hurt. Squirming. The two flamingos die. Shooting. Other two little flamingos die. Last flamingo tries to escape. Shooting. She hurts and suffers. But cruel shooting and shooting until she moves.

Act 2, Scene 07-01 FIRE DANCE

Ball in the palace of gnomes. Storm. Thunder. Lightning. Fancy dress party starts. In the dresses of monsters gnomes arrive. Moloch, Baal, Mammon, Gorgo, Saytan, and so on. Barrels filled with flowing tar and pitch stand everywhere. Giant dishes hold feathers of swans. With flowing tar and pitch gnomes slather each single nayad. With feathers then they also cover each one. Nayads looks like angels now with wings. Gnome King lets down the chandelier that has the strange stubs and snags on. Nayads take place on posing as angels. Gnomes fasten them with ropes. Giant chandelier goes round and round with nayad angels on. Round dance of gnomes. Gnome King disappears. Storm. Thunder. Heavy lightning. Caravaggina's shelter appears in the right stage. Tropical dawn there with red sun. Caravaggina feels something. She is frightened. In the downstage Gnome King returns. He holds a flaming torch in his hand. With the torch he fires the tar and feather on the bodies of nayads while he runs round and round. (Not the tar and feather become flaming but the stubs and snags ahead of nayads.) Horrible screaming. Flaming bodies of nayads. Using the chain, up to the broken high dome Gnome King pulls up now chandelier and nayads! Screaming. Flaming and dying nayads. Round dance of gnomes on the ground with no stop. Tragic dance of Caravaggina in the right.

Act 2, Scene 08-01 HOT TROPICAL NIGHT IN THE TURNING STAGE

Marsh. Tropical trees. Moonlight. Chirp. In the background dancing flamingo groups. Stream in the downstage. Human trash, garbage, mess. Asian squalor. Armed kidnappers, who are poor and ragged people. Small kids, boys and girls guarded. A small cell of the globe-wide child prostitution is present now in the stage. No dance. Client come. Fat businessman, two old cavalier, and other pedophile persons check small girls. Old thin lady with jewels and a middle aged gay man check the boys. Some nudity when bargain goes on. Stage turns. Tropical trees. Dancing flamingos in the background. Moonlight. Chirp. Miserable shelters of native people. Kidnappers are robbing children with guns. No dance. Stage turns. Tropical trees. Dancing flamingos again. Moonlight. Chirp.

Act 2, Scene 08-02 RUINS IN THE TROPICAL NIGHT IN THE TURNING STAGE

Marsh. Tropical trees. Moonlight. Chirp. Ruins and flamingos everywhere. Crown is visible in the top of an ancient ruin. A

Royal Palace this building was many centuries ago. Weed. Stage turns. Ruins of a Stock Market Building covered with weed. Broken Liberty sculpture in a window. Uncle Sam, having top hat and holding bag that has dollar marks, in an age worn poster. Stage turns. Old building of a Communist Party with broken red stars on. Mao, Teng, Ho Shi-min in age-worn posters. Weed everywhere. Stage turns. Dome of an ancient ruin. A house of Parliament or Congress this building was centuries ago. Weed everywhere.

Act 2, Scene 08-03 CARAVAGGINA WITH KIDS IN THE TURNING STAGE

Marsh. Tropical trees and flamingos. Moonlight. Chirp. Caravaggina's shelter, with neat, well cared children around. Cooking for them. Feeding them. Keeping them clean. Since the death of her daughters Caravaggina lives for rescuing, saving and caring children. If din, barr, her frightening thorny flappers stand up. Solely Caravaggina dances in the group. Stage turns. Human trash, garbage, mess. Asian squalor. Small Christian Chapel as a ruin. Broken Christ sculpture with many missing parts. Armed kidnapers in rags. Kidnapped kids sit in the ground. Dinning some poor meal. Caravaggina hangs around. Rescuing a kid within a glance. Rescuing an other one. Solely Caravaggina dances in the group.

Act 2, Scene 09-01 MONSTERS' COMING OUT

Marsh. Less and less flamingos in the turning stage. Moonlighted ruins appear. Old buildings of Christian, Buddhist, Brahman Churches. Weed everywhere. As the stage turns, the buildings of the Royal Palace and Parliament, then the buildings of Communist Parties, Stock Markets also appear in the scene. Stage becomes full with ruins. All of them like dinosaurs, archaic monsters stand in the moonlight! Silhouettes of them also to the dinosaurs, and other archaic monsters remind audience.

Act 2, Scene 09-02 RUINS LOOKING LIKE MONSTROUS ARCHAIC ANIMALS

Stage turns and turns with a very slow speed. Evaporation. Steam. Spirits of Marsh begin to sing. Silhouettes of dinosaurs, and dinosaurs, and dinosaurs again.

CHOIR

Chris-tian Church! Your i-de-as failed he-re!
Budd-hist Church! Your i-de-as failed he-re!
Un-cle Sam! Your i-de-as failed he-re!
Com-mu-nists! Your i-de-as failed he-re!

Here the kids were pros-ti-tutes in the past!
Here the kids are pros-ti-tutes at pre-sent!
You all failed to save them in the past!
You all fail to save them at pre-sent!

Oh! So worn so ob-so-lete all you are
Just like an ar-cha-ic a-ni-mal!
Like a di-no-saur, di-no-saur, di-no-saur!
Like a di-no-saur, di-no-saur, di-no-saur!

Monst-ro-us ar-cha-ic a-ni-mals!
You are still pre-sent in hu-man life!
In each state, each to-own, each ho-use of the Globe!
But you are not ab-le one sing-le world prob-lem to re-solve!
None of the ter-ro-rism, star-va-tion, ge-no-cide, ho-lo-caust!

Monst-ro-us ar-cha-ic a-ni-mals!
Do dis-ap-pe-ar from hu-man life,
if you are not ab-le world prob-lems to re-solve
and you stay not re-newed, not re-formed!

Monst-ro-us ar-cha-ic a-ni-mals!
Do dis-ap-pe-ar from hu-man life,
if you are not ab-le world prob-lems to re-solve
and you stay not re-newed, not re-formed!

Act 2, Scene 10-01 NIGHT PRAY OF THE KIDS

Marsh. Moonlight. Flamingos. Stage turns. Ruin of the Christian Chapel comes out again with small children around. Armed kidnappers wearing rags everywhere. Before laying down to sleep all children pray. Kneeling down. Hopeless, slow, common, prosaic night pray of children while music sounds in undertones, then ends.