



VENICE INTERNATIONAL FILM FESTIVAL OFFICIAL SELECTION
PELLURIDE FILM FESTIVAL OFFICIAL SELECTION
NEW YORK FILM FESTIVAL OFFICIAL SELECTION
BFI LONDON FILM FESTIVAL OFFICIAL SELECTION

ACADEMY AWARD® WINNER
ANGELINA JOLIE

MARIA

A PABLO LARRAÍN FILM

NETFLIX presents a FRENCH FILM presentation in collaboration with FILMATION ENTERTAINMENT an ITALIAN GERMAN coproduction in joint production with the UNITED STATES
in THE APARTMENT / KUMPLEZEN FILM / PABLO LARRAÍN production a PABLO LARRAÍN film "MARIA" ANGELINA JOLIE PIERFRANCESCO FAVINO ALBA ROHMBAUGHER ITALIO GULCHER and TOBY STUBBINS
SCREENPLAY BY LACHMAN and PRODUCED BY HENDRIK BIALAS PRODUCED BY SARA CURELLA CASANO AND MASSIMO CANTINI PARRINI DIRECTED BY PABLO LARRAÍN COSTUME DESIGNER CHRISTIAN VESPER ANDREIA SCROSCATI SET DESIGNER ANKI DAMASCH STEVEN KNIGHT
EDITED BY JUAN DE DIOS LARRAÍN JUANAS OROZCO AND LORENZO BALLE PABLO LARRAÍN JAVIER JACKOWSKI MAREN ADE SHARON GATTONI

WRITTEN BY STEVEN KNIGHT DIRECTED BY PABLO LARRAÍN

FILMATION | MBB | TRUCCI & SCALA | R | NETFLIX



C&V

C&V

COLOUR

CO

SCALA OPERA

SCALA OPERA

SCALA OPERA

8 EXT ROYAL OPERA HOUSE, COV GARD LONDON

7 INT LA FENICE THEATRE VENICE

8 INT METROPOLITAN OPERA STAGE

8 INT 7 EXT GLAMOROUS MONTAGE

EXT. COURTYARD
Set 21 Loc: Brody House, Budapest

EXT. 36 AVE. GEORGE S MANDEL
Set 22 Loc: Liberty square, Budapest

INT. MARIA'S APT. BED CHA
Set 23 Loc: Express house, Liberty

MEDEA



THURSDAY
LA TRAVIATA

- PLATFORM WITH WIDE STEPS (2 FT)
- 4 100W STANDING LAMPS
- 2 MIRRORS: FULL LENGTH WITH 3 SECTIONS

MARIA
That is true. Bravo. This will be worthwhile. I burnt all my theater dresses just before I left Milan...

MANDRAX
May I ask why?
Maria smiles sweetly...

MARIA
No. You may not.

Mandrax accepts...

MANDRAX
When did you last perform on stage?...

MARIA
Why don't you be more persistent with your questions. I burnt my dresses because they belong to the past. And in answer to your less interesting question, I last performed four and a half years ago.

She blows smoke. The cameraman appears in the mirror reflection...

MARIA (CONT'D)
Because for me performing on stage is also in the past.

MANDRAX
You will never perform again?

MARIA
No.

MANDRAX
Tell me how it felt to be on stage?

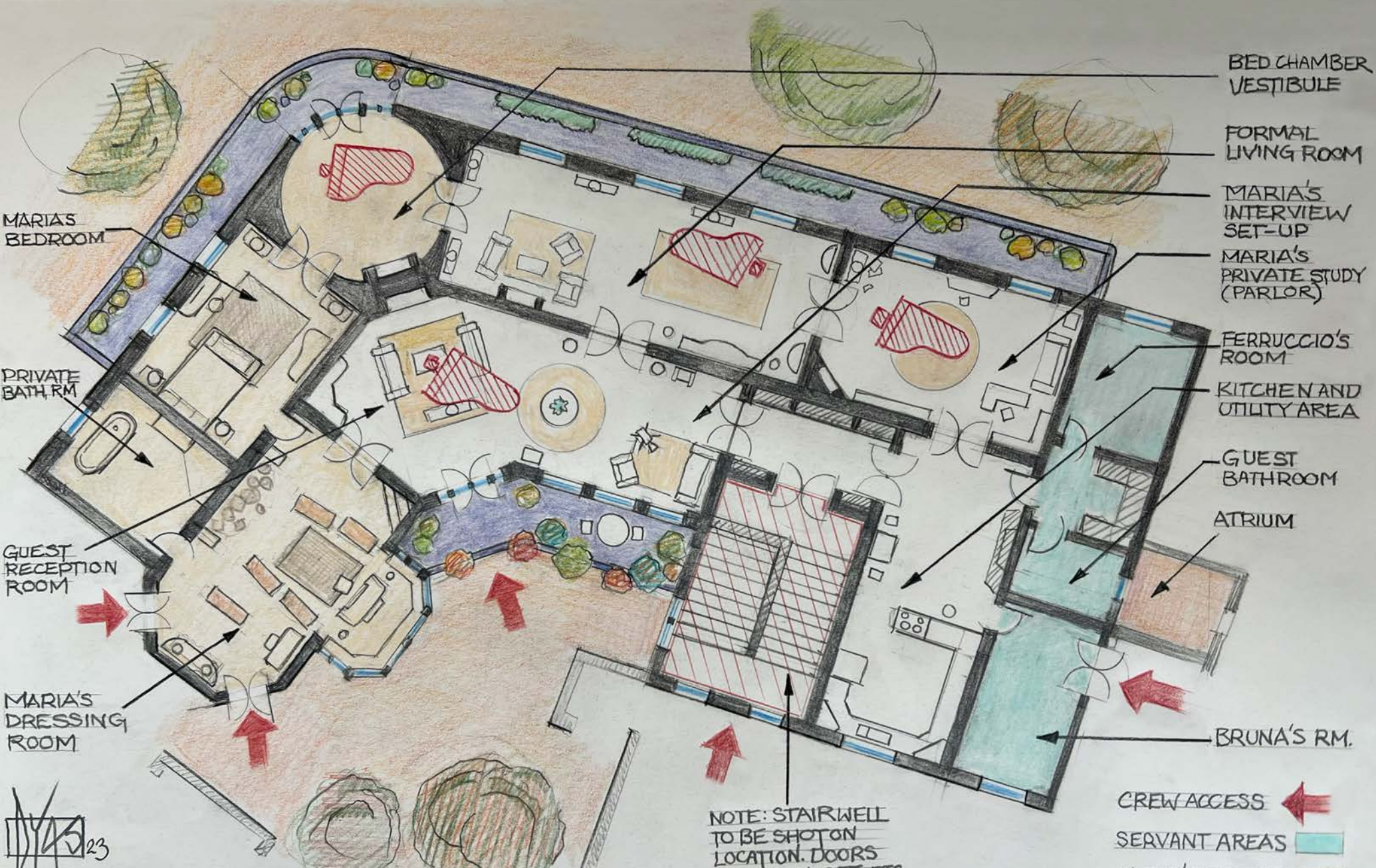
MARIA
An exaltation, an intoxication. Sometimes I thought the stage itself would burn...

MANDRAX
And on bad days?

BED ROOM







BED CHAMBER
VESTIBULE

FORMAL
LIVING ROOM

MARIA'S
INTERVIEW
SET-UP

MARIA'S
PRIVATE STUDY
(PARLOR)

FERRUCCIO'S
ROOM

KITCHEN AND
UTILITY AREA

GUEST
BATHROOM

ATRIUM

BRUNA'S RM.

MARIA'S
BEDROOM

PRIVATE
BATH RM

GUEST
RECEPTION
ROOM

MARIA'S
DRESSING
ROOM

NOTE: STAIRWELL
TO BE SHOT ON
LOCATION. DOORS
TO MATCH SET ETC.

CREW ACCESS ←

SERVANT AREAS

MARIA'S ROOMS

POSITION PER SC.

23

MARIA - SKETCH PROPOSAL
FOR PARIS APARTMENT,
AVENUE GEORGES MANDEL

MARIA - INTERIOR APARTMENT - RECEPTION INSPIRATION



MARIA - INT. WARDROBE - PHOTOS WITH CELEBRITIES



31.

MARIA
(prim)
I have a strange feeling that
sharing intimate medical
information is against the law.

DOCTOR
Madam Callas...

A pause.

DOCTOR (CONT'D)
I would like to have a conversation
with you about life and death.

Maria slowly sits.

DOCTOR (CONT'D)
About sanity and insanity.

He gestures at Ferruccio to leave. Ferruccio gets up and
takes his coat...

MARIA
No. I can't stand anyone to leave
me. Stay in the house. Please...

Ferruccio bows acceptance and Maria speaks quickly as she
straightens her hair...

MARIA (CONT'D)
By the way the piano is in the
perfect place, thank you.

Ferruccio bows again and walks to the kitchen. Maria looks to
the doctor...

32 INT. KITCHEN, MARIA'S APARTMENT, PARIS - DAY

32

Bruna is waiting in the kitchen as Ferruccio enters. **The two
dogs are sleeping in a basket.** As Ferruccio enters we see
his true emotion and he is suddenly overcome. He wipes his
eyes as he looks out of the window. Brunna puts her hand on
his shoulder...

We hear muffled voices from the living room as Brunna and
Ferruccio share a deep emotion in silence.

33 INT. HALF LIT DRESSING ROOM, MARIA'S APARTMENT, PARIS

33

We spend some time surveying the photographs of Maria with a
dazzling array of world leaders and celebrities.



MARIA IS
BROKEN



DOCTOR







with frame 113 x 76 cm



HALF LIT CLOSET / DRESSING

OLYMPIA ONE
ARTISTS INC



6.0 CII 14mm

Starbuck No. 22611 C. Starbuck: 1126
Tel: 47-3678 Fax: 19-5497
11 Main Avenue, Angara
Palau on Aug 14, 2003 at 10:08 AM



#4 ONASSIS - H. BILGINER



There are shots of Maria on Onassis' yacht and on the beach at the Lido in Venice. We dwell mostly on Onassis and Maria.

The door opens and Maria enters. She is trembling a little and is in a hurry. She closes the door and turns on the light. She puts on her thick lens glasses then unlocks her pill cabinet.

With shaking hands she begins to pour approximately half of the contents of each bottle into her hand. She then hides the pills in the pockets of her clothes which are hanging. She then puts the half empty bottles back into the cabinet.

She works quickly and pills spill onto the floor. We watch her work in the reflections of photographs of Jack Kennedy and Monroe.

Then suddenly a figure looms from the shadows. A muscular man in a white shirt. We will learn that this is ARISTOTLE ONASSIS...

Maria flies into his arms and he holds her in a fierce embrace.

ONASSIS
Baby, baby, baby, my baby...

Maria grabs the flesh on his back through his shirt.

MARIA
I told you to go away...

Onassis removes her glasses and drops them on the floor. They kiss with huge passion...

ONASSIS
I can't stay away...

Maria withdraws and turns away...

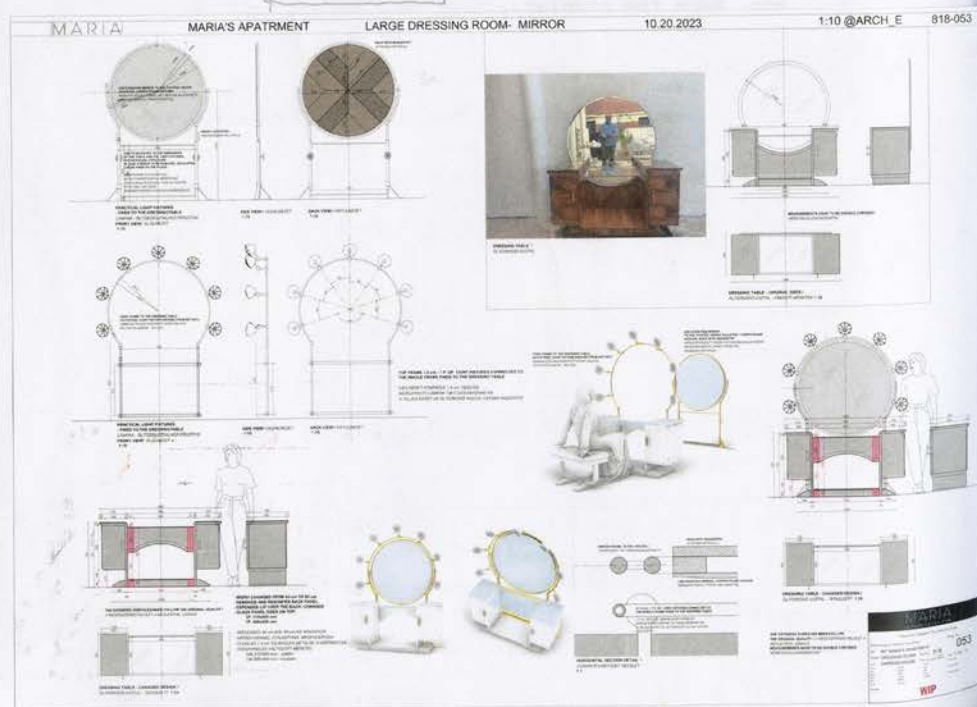
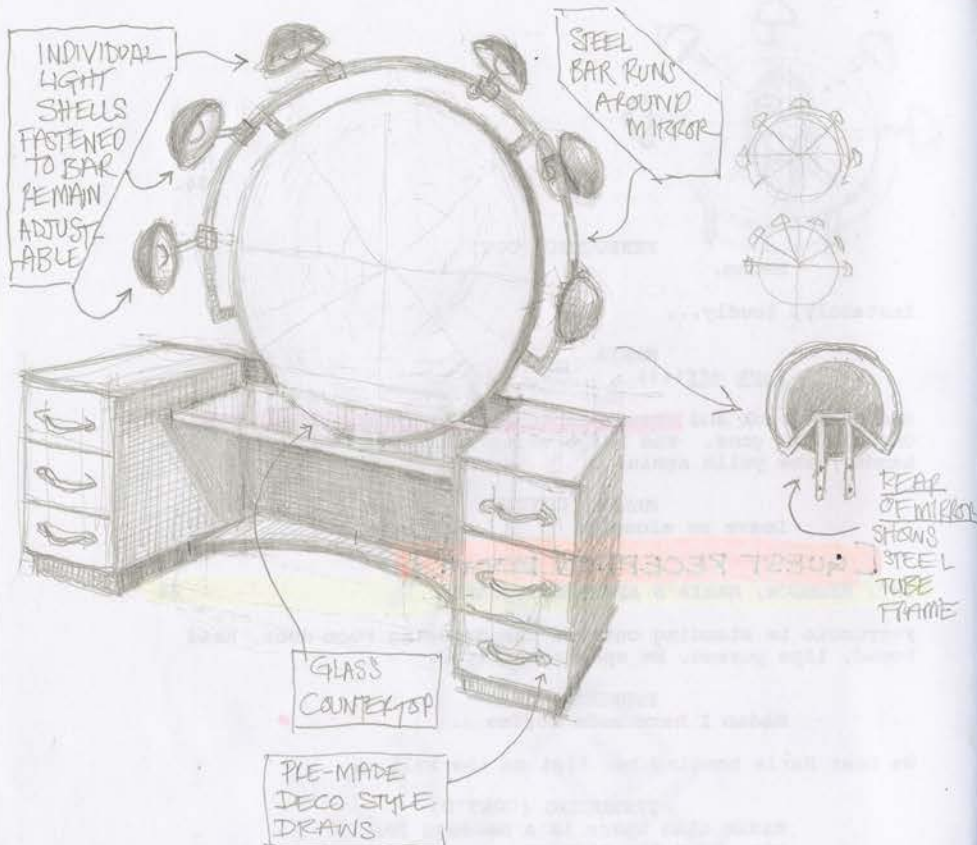
ONASSIS (CONT'D)
What are you doing with all these pills baby?

MARIA
They are going to throw them away. I know they are. I am hiding some of them because the pills are helping me...

ONASSIS
With what? What's the matter? Are you sick?



SCENE: 33
ONASSIS
APPEARS



INT. MARIA'S APT.
BEDROOM



OK



MARIA

The medicine cabinet is unlocked. You can empty it and throw everything into the trash...

FERRUCCIO

That isn't what the doctor said we should do...

MARIA

Was he even a doctor?

FERRUCCIO

He is a specialist madam.

MARIA

And what does he specialize in?

FERRUCCIO

Blood, madam. That is why he took a sample of your blood.

Maria pushes past Ferruccio to the dressing table.

FERRUCCIO (CONT'D)

But he said even before the results of the test we should get your medication under control.

MARIA

It is under control. It is under my control. Doctors hate that.

As she walks she grabs a handful of her hair and tugs at it, runs her fingers through it...

MARIA (CONT'D)

Book me an appointment with a hairdresser who doesn't speak.

She sits down at her dresser...

MARIA (CONT'D)

Book me an appointment with a masseuse who doesn't touch the bruises. And with a fortune teller who tells lies. I hate finding things out.

She opens a drawer and finds a second pair of thick lens glasses. She turns to Ferruccio...



MAXIM'S
3, RUE ROYALE
PARIS
TÉLÉPHONE : 4265.27.94



ORIGINAL



HERO SEDATIVE

BG COLOR: Elephant's breath No.229



TEXT:

MANDRAX

EXCEPTIONAL POWER: Falling asleep 20 to 30 minutes. Deep sleep Duration: 7 to 8 hours. Natural sleep: Despite its depth, MANDRAX sleep is identical to natural sleep. PRACTICALLY ZERO TOXICITY: The failure of several suicide attempts, with no after-effects, using official doses of up to 180 tablets, demonstrates that MANDRAX is virtually non-toxic. No cardiac or respiratory depression. WIDE SAFETY MARGIN: CHLORALHYDRATE: Clear, local, without nausea or disorientation. Can only be used on medical prescription.

Indications for adults:

Can only be used on medical prescription

COMPOSITION:

Mephobarbital 20mg

Diphenhydramine 25mg

DOSEAGE:

For adults only:

1 tablet at bedtime

2 tablets on extra-tablet cases.

CONTRAINDICATIONS:

Severe hepatic impairment.

Store at a temperature of 20-25°C.

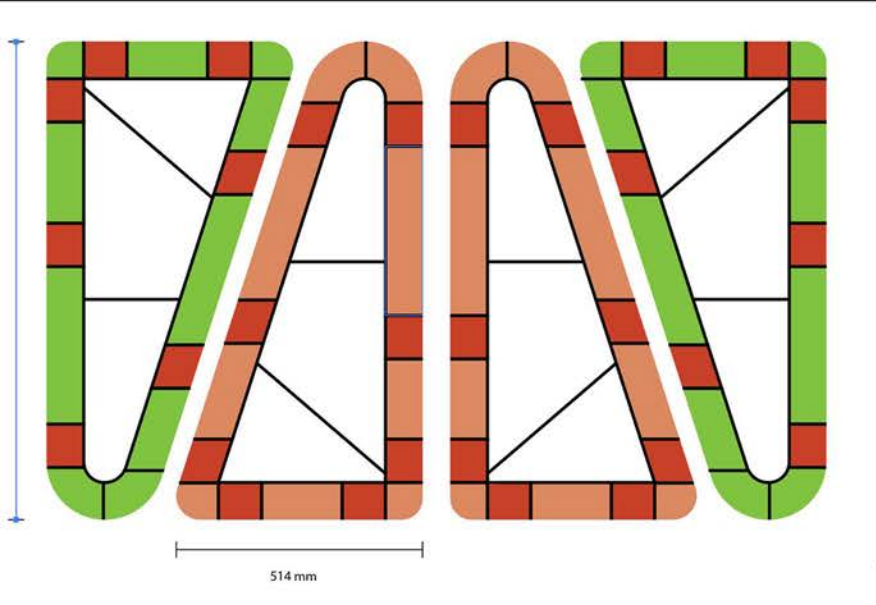
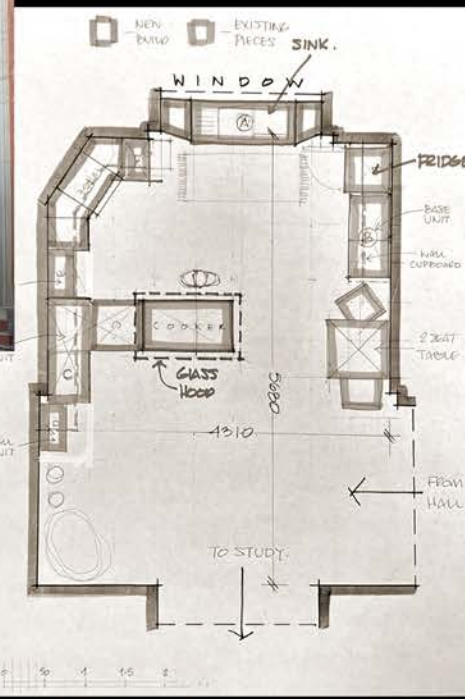








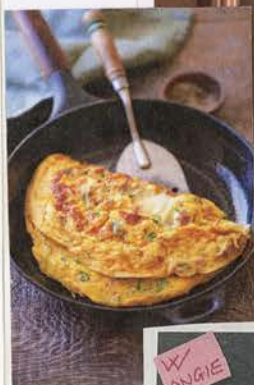




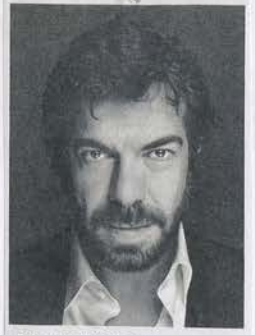
MARIA - INTERIOR APARTMENT KITCHEN INSPIRATION



KITCHEN:
ALL
ROOM WALL
WOOD
PANNELLING
TO BE REMOVE



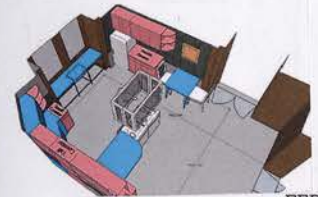
#1 MARIA - AJ



#2 FERRUCCIO - P. FAVINO



#3 BRUNA - A. ROHRWACHER
167cm HIGH



FERRUCCIO
I am careful...

He straightens as she passes and speaks softly...

FERRUCCIO (CONT'D)
(amused)
...that's why I don't dare to tell
you no.

Maria breezes by with the dogs following. Ferruccio applies
himself once more to shifting the piano...

15

INT. KITCHEN, MARIA'S APARTMENT, PARIS - DAY

15

Maria enters and finds her housemaid BRUNA, cooking a large
omelette for breakfast. Bruna has worked for Maria for twenty
three years and they have an amused formality born of years
spent together. Maria sets about the task of feeding the
dogs. She has a clear bag of loose meat in the fridge and
divides the meat into two on plates with mathematical
precision.

As she does this...

MARIA
I slept until two. And then he
came to my bed...

Bruna whisks her eggs with increased vigor...

MARIA (CONT'D)
I said in a clear voice, 'I know
you are dead'...

BRUNA
And he went away?

MARIA
And he went away. Which is unlike
him.

Bruna half smiles...

BRUNA
Perhaps when men are dead they
become more manageable.

MARIA
Perhaps...

Maria places the two plates of meat down and the dogs begin
to feed.



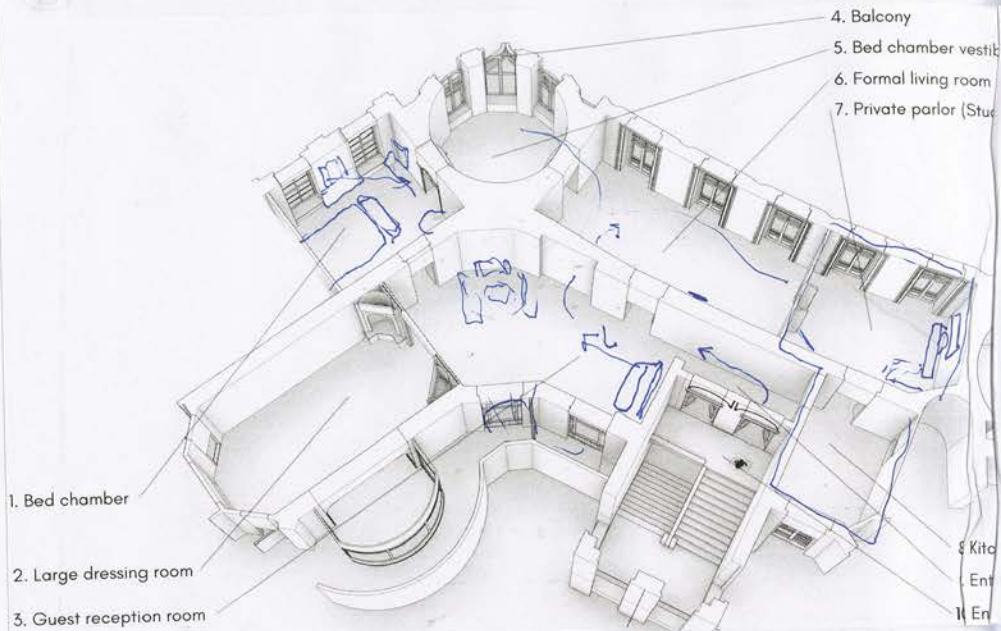
6



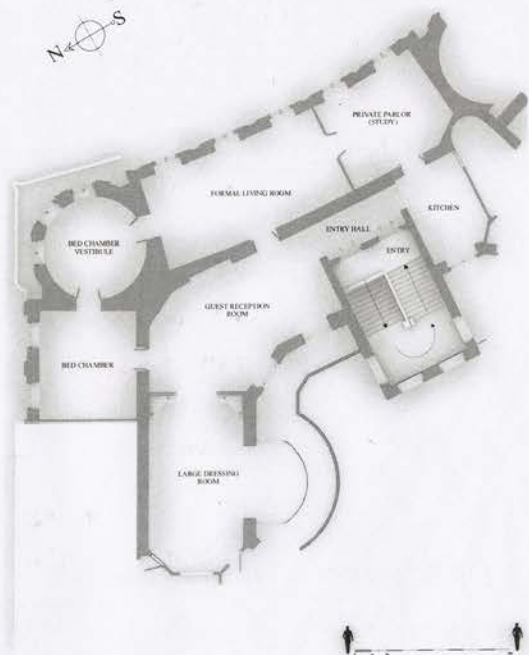
FERRUCCIO MOVES
PIANO







Kitchen



BRUNA
+ 2 POOPLES

7.

PABLO:

POSITION BRUNA
DIRECTLY IN
FRONT OF THE
WINDOW
COOKING

BRUNA

Anyway, a doctor is coming today. At eleven. Ferruccio made the appointment for you. You can tell him about the visions you are having and no doubt he will change your medication.

Maria takes a moment then speaks with an agenda...

MARIA

I cannot see the doctor today. I will be busy.

Bruna carefully pours the omelette into the pan as she registers...

MARIA (CONT'D)

And I am perfectly happy with my medication and its effects.

Bruna looks to Maria and perhaps hears something different in her voice...

MARIA (CONT'D)

I am happy with the theatre behind my eyes. Doctors are prone to label revelation as illness when in fact it is simply a form of sanity they don't understand.

Bruna raises a hand.

BRUNA

If I may ask, you will be busy doing what?

Maria straightens and prepares to get to business...

MARIA

Bruna. I want you to listen.

Bruna shrugs. Maria takes a deep breath, then exhales and adds...

MARIA (CONT'D)

And I want you to be honest.

Bruna takes the pan off the heat and turns to Maria. Maria suddenly bursts into Casta Diva, from Norma, by Bellini. (2)

Bruna doesn't flinch. This is not unusual. The dogs look up at Maria briefly. Maria sings with force...







IVAS 23

set: INT. MARIA'S APARTMENT - BEDROOM

detail: IL CORTEGGIAMENTO

scale: -

V1

ENIKO BOGAR

REFERENCES | 1950 - 70s



ORIGINAL PAINTING | IL CORTEGGIAMENTO



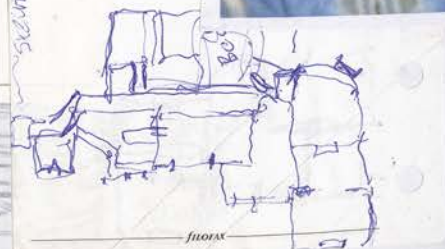
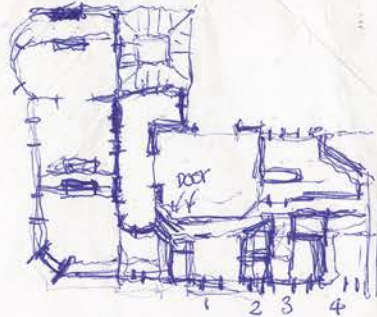








Notes



THE REAL APARTMENT



GLASSES - REAL DESCRIPTION
- COKE BOTTLE
- HEY REAL PERSCRIP TOO
- BREAK AWAY'S

PYJAMAS WITH KAFTAN

4.

Caption: 'The greatest Opera singer who ever lived had decided to stop singing'.

Out of the flames we hear a blackbird singing loudly...

(BUDAPEST) FREEDOM SQUARE

12 EXT. 36 AVE. GEORGES MANDEL, MARIA'S APARTMENT - DAY 12

We are face on to Maria's Paris apartment at dawn. A blackbird is singing in a Plane tree near to the apartment.

Caption: 36 Avenue Georges Mandel, Paris...

Fade out and up...

Caption: Four years later...

13 INT. BEDROOM, MARIA'S APARTMENT "EXPRESS HOUSE" 13

LOCATION: EXPRESS HOUSE

PABLO POINTED OUT THE CALL BUTTON ON THE PILLOW!

Maria is sleeping in her bed in an elegantly decorated and furnished bedroom. The window is open but the curtain is closed so the curtain billows in the breeze.

The breeze also brings with it the sound of the blackbird in full voice, singing its dawn chorus.

Maria wakes and hears the song. She takes a moment then goes to the window. She pulls open the curtain and we see a view over Paris...

Caption: September 13th 1977.

Maria opens the window fully. The sound of the birdsong is louder. The blackbird is singing in a tree just a little way from the window. Maria studies the bird as it sings.

Down below Paris is waking up and the bird sings, oblivious. After a moment...

MARIA

For what reason do you sing?

She listens to the singing some more and we might see an idea enter her mind which she considers. The idea appears to please her as the singing continues.

Then the singing stops and the blackbird flies away. In that moment she appears to make a decision.

She quickly goes to the mirror to peer at herself. It is as if she is checking if she is strong enough to carry out the decision she has made.





IVY 2023

BED #6

SIDE ELEVATION



SCULPT BED FROM MY SKETCH —
SCALE UP CORRECTLY ON SITE!



VESTIBULE BETWEEN BED & LIVING





HERO SQUARE & MUSEUM



INT MARIA'S APARTMENT - PARLOUR / STUDY.



MARIA
No. I have an appointment.

Bruna turns to her...

MARIA (CONT'D)
...With Beethoven.

BRUNA
You can still call the doctor.

Bruna continues to tidy...

MARIA
Did anything arrive for me?

Maria peers at the dressing room. Bruna appears to have her suspicions...

BRUNA
Yes. A parcel. On a motorcycle.
From your sister Yakinthi...

Maria immediately gets out of bed and enters the living room. Bruna watches, deeply uneasy...

[STUDY] PRIVATE PARLOR (STUDY)
INT. LIVING ROOM, MARIA'S APARTMENT, PARIS - MORNING 62

Maria is tearing open a padded envelope. She quickly sees that the parcel contains a good supply of Mandrax and some other tablets.

Bruna emerges from the bedroom and Maria hides the contents away...

BRUNA
Is it a gift?

Maria takes the package toward the bedroom...

MARIA
Yes. The gift of clear vision.
Better than any ugly spectacles...

[POSSIBLE HERO SQUARE] MUSEUM OF FINE ARTS"
EXT. BRIGHT BLEACHED SUNLIGHT, PALAIS DE TOKYO - DAY 63

Maria and Mandrax walk in front of the bone white columns of the Palais. Again there is a lone cameraman who doesn't speak.



BRUNA
AS ROOM
(MAY BE)
MANG
STUDY!

SCENE: 63
PALAIS DE
TOKYO

63 (BUDAPEST)









IVAG 23






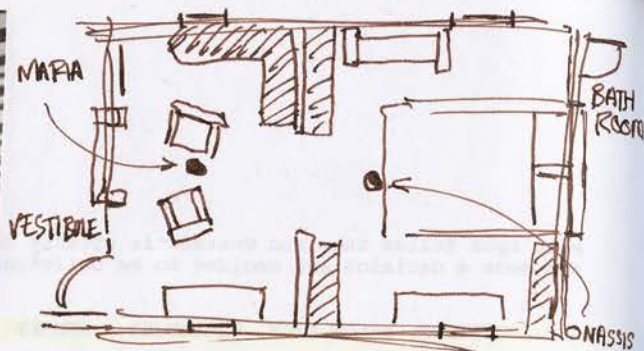
FLASH BACK
TO ONASSIS
ENJOYING CIGAR
IN HIS MID 60'S THERE'S A P

* PABLOS
VISION:

MARIA &
ONASSIS ARE
IN THE POOL
ONASSIS
REMOVES
HER HEAD
TOWEL

MARIA &
MANDRAX
SUDDENLY
STAND ON THE
DECK OBSERVING



CHRISTINA O. YACHT - ONASSIS BEDROOM SUITE



#4 ONASSIS - H. BILGINER



Maria steps closer. She peers at the statue, lit by a flickering candle...

ONASSIS

It dates from the second century BC...

MARIA

It is beautiful...

ONASSIS

I have no consideration for beauty. I myself am ugly and I am loyal to my tribe...

Maria smiles. Onassis touches her face gently then gestures at the bed...

ONASSIS (CONT'D)

You represent the opposite tribe and I propose we make a peace treaty right here and right now.

She laughs...

MARIA

I am not a long time member of the tribe. I used to be in your tribe...

ONASSIS

I would have loved you then...

MARIA

No. I was unlovable. Ask my mother.

Maria looks away and steps away...

ONASSIS

Hermes is a busy God. He is the protector of travelers, merchants, orators and thieves.

MARIA

And you are all of those things...

ONASSIS

I am a merchant. My ships travel the world. I use oratory to get what I want. If it doesn't work I steal it.



STAGED IN BEDROOM



ONASSIS STANDS IN FRONT OF THE BED. MARIA IS IN THE ADJOINING ROOM WITH THE EL GRECO





0193212
REVUE 38



MARIA,
WHERE
HAVE YOU
BEEN?
42.

Maria looks around, slowly becoming herself as she was, forgetting that this is an illusion. She speaks softly...

MARIA

I'm not sure where I've been.

Battista hands her the glass of champagne...

BATTISTA MENEGHINI

Tonight everyone wants to worship you...

A silver haired man in a tuxedo suddenly crouches before her...

TUXEDO MAN

May I say that tonight you defined Violetta forever. You are Violetta.

A younger man leans across the older man and hands Maria a rose...

YOUNG MAN

My English no good. Flower says it. Magnificent...

Maria takes the flower. As she does, across the table and beyond Maria's husband we see Aristotle Onassis approaching. We approach the table with him and Maria turns and looks up. Onassis smiles...

ONASSIS

Excuse me. Madam Callas. There is someone who is just dying to meet you and I wondered if you would make his day, his week, his month, his year, his life...

Onassis is a whirlwind. Before Maria can speak Onassis takes her hand and leans across to Battista...

ONASSIS (CONT'D)

Excuse me Sir, may I borrow your wife just for a few moments...

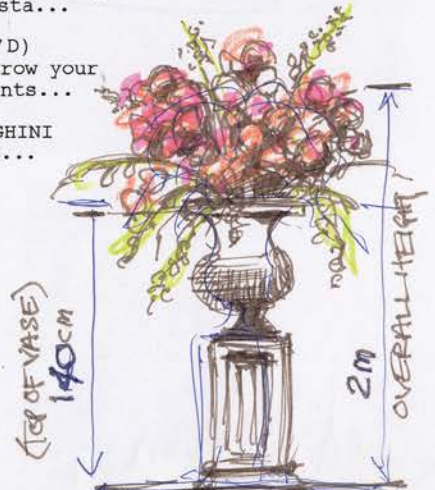
BATTISTA MENEGHINI

I think there is a queue...

Onassis smiles...

ONASSIS

I don't queue...





THE FUR GIFTED TO
MARIA THAT NIGHT
AT THE DORCHESTER
THE PHOTOS TELL THE
WHOLE STORY!



They walk on...

ONASSIS (CONT'D)
So this party was kind of a
business strategy but then I fell
in love.

MARIA
With opera?

ONASSIS
No.

They stop for a passing gaggle of weary dancers. He leads her
a few more paces to an empty table where a bottle of vintage
champagne sits on ice.

MARIA
You mean you fell in love with
Violetta.

Onassis begins to untwist and uncork the champagne...

ONASSIS
No. I fell in love with you.

Maria half smiles, not sure how to take Onassis...

MARIA
Where is the person who is dying to
meet me?

ONASSIS
That person is me.

The champagne cork pops...

ONASSIS (CONT'D)
I'm ugly but I'm rich. I'm Greek
but I'm from Argentina. I'm married
but it's 1959. So...

He has poured two glasses of champagne and offers one to
Maria. He raises a toast...

ONASSIS (CONT'D)
To falling in love through
binoculars...

He holds up a pair of Opera glasses which he stole...

ONASSIS (CONT'D)
I watched you through these...

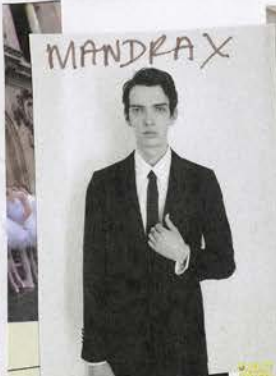




LE GRAND CASINO
RIVIERA MONACO



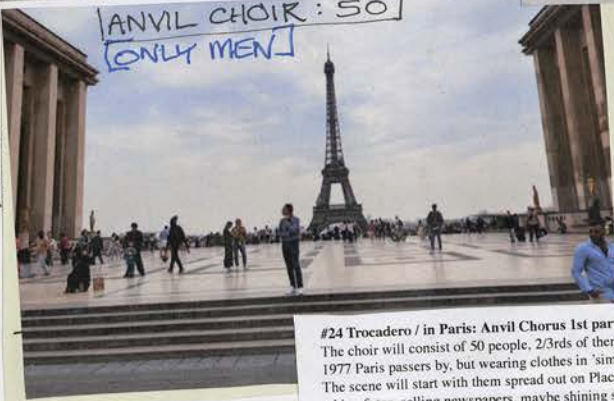




GEORGE MANDEL



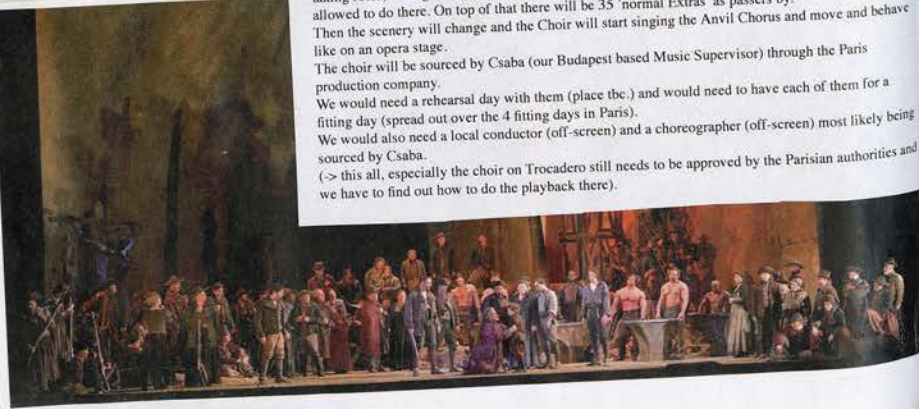
NO ROADWORKS IN PARIS.



ANVIL CHOIR: 50 ONLY MEN

CHOIR DANCING & MUSIC STARTS HERE... AN ARTIST CLASS PEOPLE WALKING SHOE SHINE TAKING PICTURES READING NEWSPAPERS

#24 Trocadero / in Paris: Anvil Chorus 1st part. The choir will consist of 50 people, 2/3rds of them men, 1/3rd women, all dressed up as 'normal' 1977 Paris passers by, but wearing clothes in 'similar colors'. The scene will start with them spread out on Place du Trocadero, doing several normal things, like taking fotos, selling newspapers, maybe shining shoes, selling sweets etc., depending on what we are allowed to do there. On top of that there will be 35 'normal Extras' as passers by. Then the scenery will change and the Choir will start singing the Anvil Chorus and move and behave like on an opera stage. The choir will be sourced by Csaba (our Budapest based Music Supervisor) through the Paris production company. We would need a rehearsal day with them (place the) and would need to have each of them for a fitting day (spread out over the 4 fitting days in Paris). We would also need a local conductor (off-screen) and a choreographer (off-screen) most likely being sourced by Csaba. (-> this all, especially the choir on Trocadero still needs to be approved by the Parisian authorities and we have to find out how to do the playback there).



PAGE 17.

MARIA Because you are in my blood...

Maria selects a beautiful coat...

MARIA (CONT'D) Walk with me across Paris. My butler said Mandrax is an unreliable companion but I think we are a perfect combination.

She smiles sweetly again...

MARIA (CONT'D) Don't you? CHOR "IL TROVATORE" ANVIL CHOR Suddenly an ~~orchestral~~ version of 'Brindisi' ('The Drinking song') from La Traviata.

[PLACE DU TROCADERO] (11TH OCTOBER) 35mm/16mm EXT. LIBRAIRIE LAMARTINE, RUE DE LONGCHAMP, PARIS - DAY 24

We are on the corner of the street where a pedestrian crossing stretches like a piano keyboard to the beautiful canopied frontage of Librairie Lamartine.

The sun is shining, the music is glorious and Maria and Mandrax walk side by side across the crossing with the fizz of life and the narcotic overflowing.

(The cameraman is always in the distance, filming, and sometimes we cut to his point of view).

As they walk the people walking by dance as they walk, each one as nimble as a ballet dancer. A street vendor twirls behind his barrel of coals, families walk hand in hand in long lines along the pavement.

MARIA You see, when I am with you and your camera, Mandrax, I don't have to perform because everyone else is performing.

Maria puts her hand to her mouth and laughs...

Then from a different point of view we see Maria crossing the pedestrian crossing putting her hand to her mouth and laughing but this time she is alone.

TROCADERO: THE SCENE STARTS VERY NORMALLY WITH TOURISTS & A SMALL ROADWORKS FOR THE 'BEAT' BUDAPEST: MULTI-LEVEL. ROADWAYS IN BUDAPEST.



SCENE: 24 LA TRAVIATA CHOR

NOTE: TRANSITION FROM GEORGES MANDEL TO TROCADERO POSSIBLE BALLET DANCERS.







SET: PARIS-PLACE DE MEXICO, FLORIST, AVENUE GEORGES MANDEL
 Loc.: Liberty Square
 Szabadság tér, 1054 Budapest



BRUNA
 Madam, I didn't sleep, may I ask
 what the doctor said last night.

Maria walks on...

INT. KITCHEN, MARIA'S APARTMENT, PARIS - DAY

Maria is feeding the dogs. Bruna follows her in...

BRUNA
 Madam?

Maria turns.

MARIA
 Bring the tape recorder and a
 cassette.

A pause.

MARIA (CONT'D)
 I am going to sing an aria from
 Anna Bolena.

She closes the lid of the trash.

MARIA (CONT'D)
 I am ready for Anna Bolena.

We hear the overture of Anna Bolena...

(We might reflect that through her visions Maria has reached a moment when she has forsaken her love for Onassis. Before with Norma, La Traviata and Tosca the love at the heart of the Opera sustains. Anna Bolena is an opera which tells the story of a woman whose love (Henry VIII) abandons her for another woman (Jane Seymour). Anna then renounces her love. Maria may see this as resonant of the next chapter of her story, when Onassis chooses Jackie. This is why she says she is now ready for Anna Bolena).

[PORTABLE SET PIECE]

EXT. FLORIST, PLACE DE MEXICO, PARIS - DAY

As the overture plays Maria walks with purpose past a florist where bunches of roses drip from a recent watering. Bruna walks a little way behind her carrying the tape recorder...

BRUNA
 Madam why don't we wait for
 Ferruccio and he can drive us...

COULD THIS
 BE A
 KIOSK?



DKS 23



28.

At the correct cue she begins to sing "O mio babbino caro".

Her voice is strong to the untutored ear but we come to Jeffrey as she sings and we see that his reaction is equivocal. Maria's range is not what it once was and there is a soreness about her voice which to the non-purist makes it feel more human.

At one point Jeffrey flinches just a tiny bit but we are reading the truth in his face. Maria sings with her back to the auditorium deliberately. She stares at Jeffrey's face as she sings and Jeffrey feels the spotlight on him.

Finally Maria stops singing and Jeffrey stops playing. Maria dares to turn to look out into the auditorium and the child has gone.

There is silence. Maria waits.



JEFFREY (CONT'D)
That was Maria singing.

A pause.

JEFFREY (CONT'D)
I want to hear La Callas.

Maria turns and walks away quickly across the stage. Jeffrey calls out...

JEFFREY (CONT'D)
It will not happen in one day.
Puccini and I will be here tomorrow
same time.

Maria walks. (GERLOCZY CAFE) "ACAPULCO"

[FREEDOM SQUARE - BUDAPEST]

EXT. BRASSERIE DU MEXIQUE, PLACE DE MEXICO, PARIS - DAY 28

It is raining now as Maria walks without hat or umbrella past the Mexican bar. Through a rain-spattered window we see the waiter watching Maria walk quickly.

[PONT ALEXANDRE III]

EXT. PEDESTRIAN CROSSING, RUE DE LONGCHAMP, PARIS - DAY 29

Where before there was sunshine and people dancing, the rain falls heavily and Maria hurries with her head down as cars screech to a halt.



28
SWITCH AROUND
29

BUDAPEST CAFE CENTRAL FREEDOM SQ

RAIN STARTS

RAIN ON AWNING

ORCHESTRIA HERE









FRENCH TAXI - 1977



MARIA - THEATRE DES CHAMPS-ELYSEES - PARIS



#6 JEFFREY TATE - S. ASHFIELD



SC.26 FRENCH TAXI - 1977

The waiter hails a passing taxi. Maria gathers courage...

MARIA

I am going to the Théâtre des Champs-Élysées for an appointment with the truth.

[MUSIC ACADEMY]

INT. BARE STAGE, THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS - DAY 27

There is a single grand piano on the stage and a man sitting at the keyboard. We will learn that this is JEFFREY TATE. He is in his early thirties, a conductor and pianist with a diffident, almost shy manner.

He sits on the stage and we sense he has been here all alone for a long time. He checks his watch and allows himself a small sigh.

Then he hears footsteps. He prepares for a big moment. Maria appears and hesitates at the edge of the stage as if afraid to walk further. She is more nervous than we have seen her...

MARIA

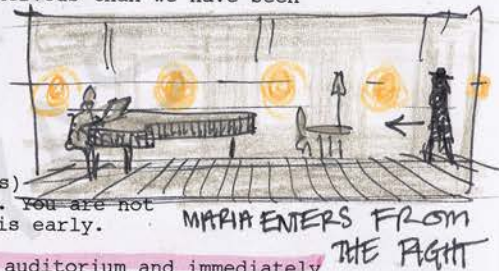
I'm late.

Jeffrey smiles...

JEFFREY

(as if it excuses)

You are Maria Callas. You are not late, everyone else is early.



Maria looks out into the empty auditorium and immediately turns and walks back into the wings...

JEFFREY (CONT'D)

(quickly)

Maria...

Maria has gone into the darkness. Jeffrey is about to go after her but has a better idea. He sits down at the piano and begins to play "O mio babbino caro" from Gianni Schicchi by G Puccini. (3)

He plays while glancing into the wings.

After a moment Maria re-emerges.

4) ZENEAKADÉMIA INT
1061 Budapest, Liszt Ferenc tér 8.
XY +36











MEDEA

1953

COSTUME



STAGE DESIGN



LA SCALA, MILAN



MADAME BUTTERFLY

1955

COSTUME



STAGE DESIGN



CIVIC OPERA, CHICAGO



SEPTEMBER 1977



TURANDOT

1957

COSTUME



STAGE DESIGN



LA SCALA, MILAN



NORMA

1956

COSTUME



STAGE DESIGN



MET, NYC, (RENOVATION IN 1966)



LA TRAVIATA

1953

COSTUME



STAGE DESIGN



LA SCALA, MILAN



CORRECT FOR LONDON - MAKE SURE MASSIMO KNOWS

MARIA'S LAST CONCERT 1974

COSTUME



STAGE DESIGN



NHL HALL, TOKYO, JAPAN



NORMA CONCERT 1958

COSTUME



STAGE DESIGN



PALAIS GARNIER, PARIS



CSEPEL SZÍNHÁZ (EASTERN BLOCK)

OCT. 25TH

-PIANIST -4 TENORS -DI STEFANO LOOK-A-LIKE

PLAIN STAGE WITH LIGHT DRESSING CONCERT PIANO AND BLUE CURTAIN

STAGE



ERKEL (ALL PURPOSE THEATRE)

OCT. 28TH

-CHOIR: 50 -AUDIENCE: 15

CURTAINS SURROUNDING 50 PERSON CHOIR STANDING ON CHECKER-FLOOR

STAGE



13TH - 16TH SEPTEMBER, 1977

THIS IS ACTUALLY INCORRECT! CHECK THAT THIS IS WHAT PABLO "ACTUALLY WANTS"



MONTAGE OPERA

OPEN ON BLACK. (COLOUR)

1

We hear the introduction to Verdi's 'Ave Maria,' from OTELLO. (1)

Then THE VOICE begins to sing... OPENING SEQUENCE.

AT TO WEAR BLACK STRAPLESS DRESS

INT. EMPTY SPACE (COLOUR) POSSIBLE GREECE.

2

We see MARIA CALLAS staring into camera and singing. There is no background for context. The screen is purely the face of Maria singing...

The VOICE should be the thing. An entity of its own.

We stay with the image and the song for thirty seconds. Then we begin to intercut flickering images, highlighting the impossible glamour of her life...

INT. LA SCALA OPERA STAGE, MILAN - NIGHT (COLOUR) 1955

3

Maria performs La Traviata. The music from the stage is mute but we feel the power of Maria's performance.

INT. EMPTY SPACE (COLOUR) RED DRESS WITH WHITE GLOVES

4

We cut back to Maria singing into camera, inviting us into her head as she sings. This image becomes a kind of visual chorus. We stay with her. Then... STEFANO 1973 FAREWELL TOUR

EXT. ROYAL OPERA HOUSE, COVENT GARDEN, LONDON - NIGHT.

5

We see Maria, first on stage singing Norma, then, leaving the Opera house where flowers are being thrown, camera bulbs pop and fizz and an adoring crowd reach out to her as she ducks into a waiting car. STRAPLESS RED DRESS

INT. EMPTY SPACE BLUE CAPE LONDON

6

We cut back to Maria singing. We stay with her for a few moments...

1 TOSCA - LA SCALA QUEEN OUTFIT

3 MADAME BUTTERFLY CHICAGO

2 NORMA - MET

4 MEDEA LA SCALA

RED DRESS CONCERT

5 TURANDOT - HEAD DRESS

SWITCH BETWEEN COLOUR & B/W



BACKING SIZE FOR
'TOSCA' / 'MEDEA' / 'I PURITANI'

MEDEA
1953

COSTUME

STAGE DESIGN

LA SCALA, MILAN



SHOOTING DETAILS

BUDAPEST OPERA

NOV. 15TH COLOUR

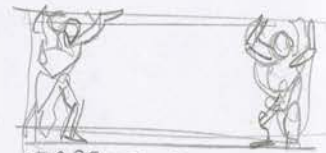
-CHOIR: 50
-AUDIENCE: 150
-CONDUCTOR

PAINTED BACKING
OF STATUES WITH
PHYSICAL STAIRS

SHOOTING 360°

NOTE: MARIA STALKS THE STAIRS
WITH A LONG KNIFE!

19.5 x 8m



TABS - 69.

[MEDEA 1956]

[THESSALIENS]

A pause. DRAW UP AT WEEKEND

MARIA (CONT'D)
Slowly, slowly I am looking back at
my life and seeing the truth.

Mandrax very pointedly removes a golden ring from his wedding
ring finger and casually drops it into the river Seine. Maria
sees...

MANDRAX
Why do you think Aristotle Onassis
didn't marry you?

Instantly...

MARIA
Because he knew he could not
control me.

She looks down the length of the river.

MARIA (CONT'D)
And it wasn't that he wouldn't
allow me to have a baby...

MANDRAX
Wait. Important truth. Mark it...

From the point of view of the camera in the cameraman's hand
we see a clapper board with the words 'Act 2. Important
truth' written on it in chalk. The board claps and is
removed.

Maria peers directly into camera...

MARIA
I did not marry Aristotle Onassis
because he wanted someone he could
control. I didn't have a baby
because my body declined the
invitation to make another self.

A pause.

MARIA (CONT'D)
Because my body knew I was born to
be a tiger.

A pause. They both stare down the River Seine...

MANDRAX
And the tiger got on board a
ship...



MEDEA
(1956)
SET DESIGN



← 18m →

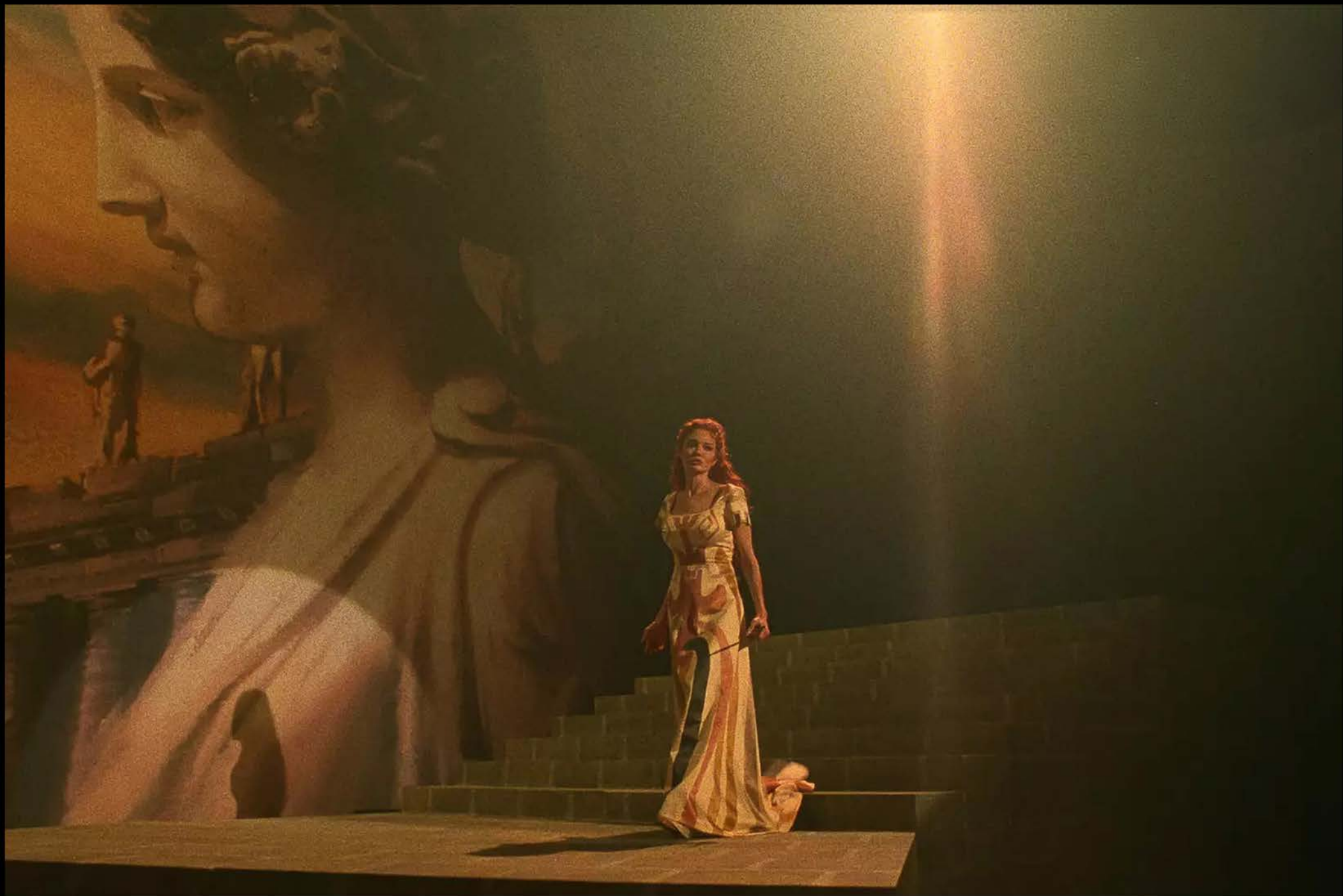


↑ 8.5m ↓

BACKING SIZE FOR
'TOSCA' / 'MEDEA' / 'I PURITANI'

MEDEA BACKING - 6TH OCT, 2023

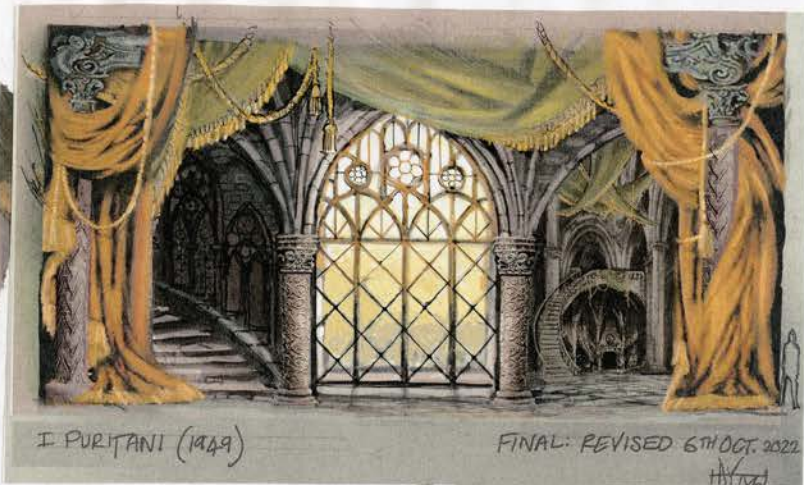
~~DA~~







REHERSAL STAGE



I PURITANI (1949)

FINAL: REVISED 6TH OCT 2022

SET: VENICE OPERA

Loc.: Opera House / Interior + Balcony for top shot
Andrássy út 22, 1061 Budapest

TEMPLATE FOR BACKING PRINTING 1.

SHOT IN B/W

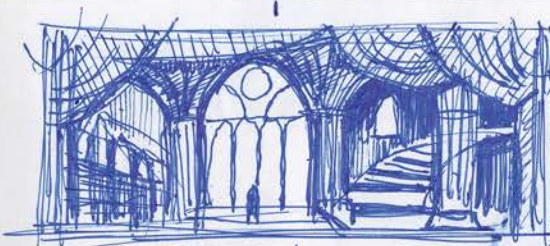


M A R I A

LA FENICE
I PURITANI

ACT 1: 180
ACT 2: 700
ACT 3: 180

1949 SC.TBD



SIGHTLY GREENISH-GREY COLOUR SCHEME TO BACKDROP.

65.



JEFFREY

I know 'I puritani'. Saul? Bring it down.

The stage curtain begins to fall. Maria watches it fall with wonder. Suddenly Jeffrey and Maria are isolated, the curtain bringing with it a feeling of anticipation and secrets to be revealed.

Instinctively and through fear, Maria hugs Jeffrey and he holds her gently...

JEFFREY (CONT'D)

OK, now I have stage fright. Whose dumb idea was this...

Maria suddenly chirrups...

MARIA

Toi, toi, toi...

(This is the magic spell Opera singers utter before curtain up to dispel bad luck).

Jeffrey goes to the piano and sits. He opens the lid and prepares. Then he yells...

JEFFREY

(OK, Saul, take it up!!) Let's open this box and see what we have.

After a moment the curtain begins to rise. As it does we hear the sound of a huge audience.

(Now B/W)
The curtain rises and we see the Venice Opera House auditorium filled with a sell-out crowd.

Maria looks around and we see that the stage is now set for a full performance of 'I puritani'. The orchestra pit has a full orchestra. The conductor prepares and then begins.

Maria stands and prepares. Again she is herself but she is altered. In 1949 Maria was heavy and we might find a way to reflect that. The fact that so many years have passed mean nothing. Maria is Maria always...

Maria begins to sing and she is at the height of her powers.

It's "Qui la voce sua suave". (9)

We watch her perform and feel the power of it. For a while we are an audience at the opera. Then we move across the auditorium and see the reaction of the crowd in the shadows. As we move we hear voiceovers. (These are real reviews)...

NOTE:
ANGELINA STARTS SINGING, WE CUT TO THE YOUNGER VERSION OF MARIA FOR B/W



SCENE: 64
VENICE
OPERA 49



SET: INT. TEATRO ALLA SCALA

RECOMMENDED QUANTITIES | 1957 | Anna Bolena
995 x 2075 mm | 4pc

TEATRO ALLA SCALA

DOMENICA 16 APRILE 1957 - ore 21 precise
SERATA DI GALA
PER LA "GIRATA DELLE MADRINE" ALLA SANI PIETRA DI MILANO
ALLA CAPITOLAZIONE

ANNA BOLENA

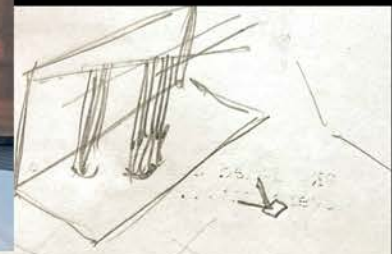
Libretto di G. BOMANI
Musica di
GAETANO DONIZETTI
NUOVO ALLESTIMENTO

Regia di GIANANDREA GAVAZZENI

Casto: ANTONIO DI AMICO - ANTONIO DI AMICO - ANTONIO DI AMICO
ANTONIO DI AMICO - ANTONIO DI AMICO - ANTONIO DI AMICO
ANTONIO DI AMICO - ANTONIO DI AMICO - ANTONIO DI AMICO
ANTONIO DI AMICO - ANTONIO DI AMICO - ANTONIO DI AMICO

L'Opera è rappresentata in tutta la provincia e in tutta l'isola di Sicilia
Roma 1957

GIANANDREA GAVAZZENI







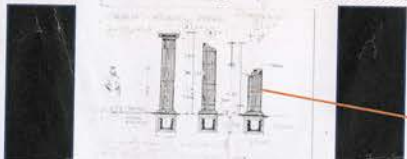
Handwritten signature or mark in the bottom right corner, possibly reading "K. H. 2" or similar.

Háttér(Backing 18.50x8.00m)
29-es trégeren

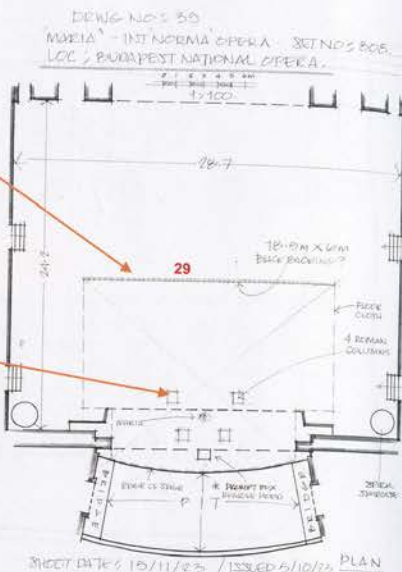


Oszlopok/Columns

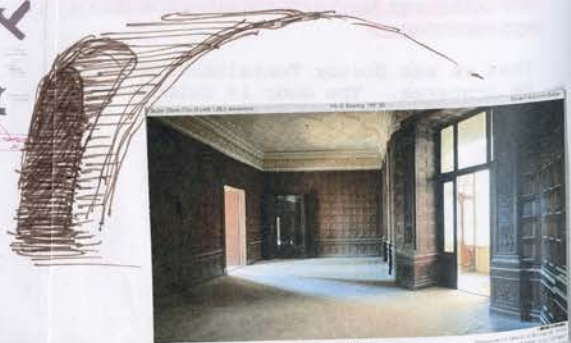
Két oldalt fekete lábak a 2-es trégeren, Medea lábai elé kötve



Padlól Floor



GUEST RECEPTION ROOM



MARIA
What is he doing here?

FERRUCCIO
I invited him. I left a key.

MARIA
Again you invite someone who I did not invite. Why am I receiving visitors that I have not invited...

DOCTOR FONTAINEBLEAU
I have news that can't wait.

FERRUCCIO
I will drive Bruna home...

MARIA
No...

FERRUCCIO
And then I will return.

Maria looks away. Ferruccio speaks to the doctor...

FERRUCCIO (CONT'D)
We went out. She sang in the bar of the George Cinq.

MARIA
(laughing)
Oh goodness the gravity of it all.

Ferruccio and Bruna turn to leave...

MARIA (CONT'D)
Always people disappoint me. Always...

Ferruccio and Bruna have gone and we hear their footsteps disappear.

DOCTOR FONTAINEBLEAU
Please Madam Callas, take a seat...

MARIA
I just had a wonderful evening.

DOCTOR FONTAINEBLEAU
I have news.

A pause. At last Maria sits...

NORMA
1956

COSTUME

STAGE DESIGN

MET. NYC, (RENOVATION IN 1966)

NORMA
1956
OPERA

BUDAPEST OPERA

NOV. 15TH COLOUR

- CHOIR: 50
- AUDIENCE: 150
- CONDUCTOR

FOUR FOREGROUND COLUMNS AND DRESSING (NO BACKING)

SHOOTING ACROSS STAGE AND TOWARD AUDIENCE

18m

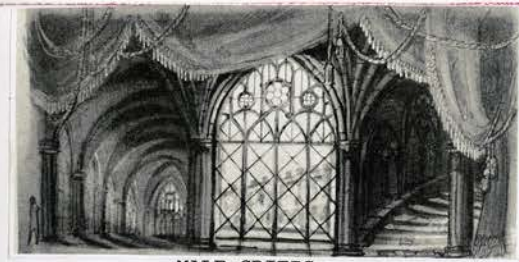


NORMA OPERA BACKING. NOV. 1st 23
[BUDAPEST OPERA HOUSE.] ~~1873~~

REHEARSAL STAGE



#11 MARIA (17YO) - A. PAPAPOPOULOU



SET DESIGN CONVERTED TO BLACK & WHITE

66.

NOTE: STAIRS PLACED BEHIND WINDOW FRAME

MALE CRITIC

(over music)

That night Maria Callas opened a new door for us, for all the singers in the world, a door that before had been closed...

We come to Maria as her voice soars. The voice blends into the voice of a female reviewer...

FEMALE VOICE

...in the untrammelled jubilation of the duet, she rose to the most sublime heights.

We return to Maria...

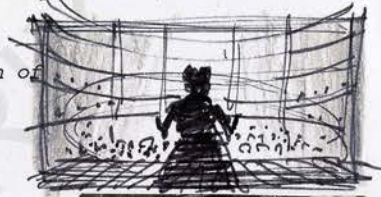
MALE VOICE

She has given us a chance, those who follow her, to do things that were hardly possible before her.

Maria is triumphant...

FEMALE VOICE

Here she gave bud, blossom and fruit to that harmony of sound that also ennobled the art of the Prima Donna Assoluta'...



We live this moment and feel the triumph, see Maria exalted. There is a thunderous ovation and we see the crowd on its feet.

Then we reach the top of the auditorium and return to reality. The ovation ends in an echo. There is a figure standing in the shadows watching from a hidden position.

We will learn that this is SAUL. We will also learn that he will be a Judas. For now he simply listens and watches.

We come around to the stage...

[MUSIC ACADEMY]

INT. BARE STAGE, THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS - DAY 65

Maria is still breathing heavily and has her eyes closed, absorbing the imagined applause. In truth there is only Jeffrey applauding and his applause is meaningfully restrained.

"YOUNG"

Maria opens her eyes. She waits a moment then dares to turn. Jeffrey is on his feet. After a moment..



CAMERA SPINS AROUND ANGE

CHES
BOARD WITH
CENTRAL
RED
CARPET

ERKEL
THEATRE
RECREATION OF
NORMA CONCERT: PARIS
1958 MARIA IN RED
DRESS/CHOIR WHITE SHIRTS &
BLACK TROUSERS -



CIRCULAR
TRANSLUCENT
AMBER GLASS
WITH GREY STONE

PURPLE
CURTAINS

JEFFREY (CONT'D)

You said Bruna said your voice was magnificent.

Maria looks at Jeffrey and defies as she confesses...

MARIA

Bruna is my housekeeper. She was making an omelette. She makes magnificent omelettes. She knows very little about opera except what she has learned from me and what she has learned from me is...

A pause...

MARIA (CONT'D)

...to always be complimentary. So. I am here on the word of an obedient housemaid...

A pause.

MARIA (CONT'D)

And a blackbird.

Jeffrey questions silently...

MARIA (CONT'D)

Blackbirds have a song that if you buy a recording of birdsong, on the label it is just called 'blackbird song'.

A pause.

MARIA (CONT'D)

There must be a song which is just called 'human song'.

A pause.

MARIA (CONT'D)

I would like to sing it before I stop.

JEFFREY

(softly)

Stop?

Maria doesn't elaborate. Jeffrey gets to his feet and comes closer to Maria.

24.

NORMA
CONCERT
1958

COSTUME



STAGE DESIGN



PALAIS GARNIER, PARIS



S H

ERKEL
(ALL PURPOSE THEATRE)

OCT. 28TH B & W

-CHOIR: 50
-AUDIENCE: 15

CURTAINS SURROUNDING
50 PERSON CHOIR
STANDING
ON CHECKER-FLOOR

STAGE



NOTE: RED DRESS
BUT SHOOT IN B/W



NORMA
CONCERT
(1958)

