

PERUSAL SCRIPT

Columbus! THE DISCOVERER



**Book by
Joe Cosentino**

**Music and Lyrics by
Susan Mondzak**



Newport, Maine

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COLUMBUS! The Discoverer

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Cast Of Characters

(8M 4F + extras)

Christopher Columbus
Bartolome Columbus (brother to Christopher)
Papa Columbus
Mama Columbus
Dona Felipe Perestrello e Moniz (Columbus' wife)
King John II of Portugal
King Ferdinand of Spain
Queen Isabella of Spain
Frey Juan Perez (Spanish Friar)
Gomez Rascon (a shifty sailor)
Luis de Torres (a young Sailor)
Indigenous Young Woman
Other Sailors
Other Members of the various Courts
Additional Indigenous Peoples

Doubling of Characters for Touring Version

(3M 1F)

ACTOR 1 -- *Christopher Columbus* (He is seen from teen-ager to adult.)

ACTOR 2 -- *Bartolome* (His brother from teen-ager to adult.)

Frey Juan Perez (an old friar from the church of Spain)

ACTRESS -- *Mama* (Columbus' Italian mother)

Dona Felipe Perestrello e Moniz (Columbus' young wife)

Queen Isabella of Spain

Luis de Torres (a young sailor)

Indigenous Young Female

ACTOR 3 -- *Papa* (Columbus' Italian father)

King John II Of Portugal

King Ferdinand of Spain

Gomez Rascon (a shifty sailor)

Approximate running time: 50 minutes

Place: Italy, Portugal, Spain and the New World

Time: 1450 - present

This show was first produced by Interborough Repertory Theater and toured through Encore Performing Arts, Inc. of New York.

Technical Notes: The set consisted of 5 large poles with hanging drapes between them. The drapes have various set pictures painted on them. They are hung on hooks, shower curtain style. When a drape is pulled open or closed, the set location changes. When the all white drapes are pulled open, and the others are closed, we are on the ship complete with sails. Two trunks, a stool, a plank of wood, and a steering wheel are used to set each scene. Behind the drapes and poles is a large backdrop of a map from the time of Columbus' first voyage. The

use of back lighting and strobe effects work well behind cloth backdrops.

COLUMBUS! The Discoverer Conceived and Written by JOE COSENTINO Music and Lyrics by SUSAN MONDZAK. (8M 4F + extras) (can be doubled to 3M 1W) Several simple settings. *COLUMBUS!* follows Columbus' dreams of becoming a famous explorer and his attempts to sail a direct route to the Far East. We witness his struggle for support, eventual backing from Queen Isabella of Spain, the survival of his ship's mutiny, landing in the new world, and his effect on the INDIGENOUS FEMALEs. Columbus may not have discovered America -- even by accident -- but he was the explorer who found it and thus began European expansion. Order # 3116

JOE COSENTINO is the author of *Drama Queen* the first Nicky and Noah mystery (Lethe Press), *An Infatuation* (Dreamspinner Press), *Paper Doll* the first Jana Lane mystery (Whiskey Creek Press), and *The Nutcracker and the Mouse King* (Eldridge Plays and Musicals). He has appeared in principal acting roles in film, television, and theatre, opposite stars such as Bruce Willis, Rosie O'Donnell, Nathan Lane, Holland Taylor, and Jason Robards. His one-act plays, *Infatuation* and *Neighbor*, were performed in New York City. He wrote *The Perils of Pauline* educational film (Prentice Hall Publishers). Joe is currently Head of the Department/Professor at a college in upstate New York, and is happily married. His upcoming novels are *Drama Muscle* the second Nicky and Noah mystery (Lethe Press), *A Shooting Star* (Dreamspinner Press novella), *A Home for the Holidays* (Dreamspinner Press holiday novella), and *Porcelain Doll* the second Jana Lane mystery.

SUSAN MONDZAK's works have been endorsed by numerous arts organizations, including the NYS Council on the Arts and the ASCAP Young Composer's Competition. Susan has composed music for six original musicals and the film "The Adventures Of Mr. Enzyme." Currently she produces "Teen Talk" on NYC radio.

Prop List

- telescope
- gold piece on a string
- doll in a blanket
- laundry and basket
- canvas bag with a book inside
- map on a stick
- flat rock cut-out
- small piece of wood
- 2 red throne backs
- 2 flags on poles- each with the flag of Portugal on one side and the flag of Spain on the other
- hand mirror
- pepper pouch
- rubber snake
- seaweed
- 2 swords
- gun
- beads on a string
- compass

Costume Plot

Note: Overdressing can assist in quick costume changes.

COLUMBUS: white ruffled long tunic shirt

red hat and red tunic coat

high black boots

blue tights

tan long apron for Scene 1

sombrero for Scene 7

BART: white ruffled long tunic shirt

white tights

green long apron for Scene 1

long blue tunic coat and blue hat for Scene 2

FREY: brown monk's robe, white rope belt

monk's cap

MAMA: white tunic blouse

long brown skirt

long white apron

red kerchief

DONA: red dress over a white blouse

ruffled red arm bands

QUEEN ISABELLA: dark green queen's robe

gold crown, attached black head piece

black fan

LUIS: long brown tunic over a white shirt

high black boots

brown hat

mustache

INDIGENOUS FEMALE: long, loose-fitting brown tunic with a frayed bottom of multi-colored primitive designs, tan tights

PAPA: black tights

long green tunic

long tan apron

RASCON: black cape with red lining

long black tunic coat, waist strap to hold props

black hat

KING JOHN: long purple velvet style king's robe

gold chain around the middle

gold crown

KING FERDINAND: red and white king's robe

red crown with attached white head piece

Synopsis of Scenes and Musical Numbers

PROLOGUE --

1 -- A DREAM.....Cris & family

SCENE 1 -- the Columbus home, Genoa, Italy.

#2 -- TO DISCOVER.....Cris & Bart

SCENE 2 -- A Mapmakers in Lisbon, Portugal

#3 -- TO DISCOVER.....Cris & Bart

SCENE 3 -- The Madeira Islands

SCENE 4 -- Court of King John of Portugal

#4 -- PEPPER.....King John, Cris, Dona

SCENE 5 --

#5 -- DREAMS.....Cris & Dona

SCENE 6 -- Court of Ferdinand and Isabella of Spain

SCENE 7 -- Court of Ferdinand and Isabella of Spain

#6 -- MAKE HIM SPANISH.....Frey & Queen

SCENE 8 -- Aboard Ship

#7 -- BIG DARK HOLE IN THE SEA.....Rascon & sailors

#7a -- Duel Underscore

#8 -- BIG DARK HOLE IN THE SEA reprise.....Cris

SCENE 9 -- The New World

#9 -- BEAUTIFUL LAND.....INDIGENOUS FEMALE

EPILOGUE --

#10 -- A DREAM reprise.....Cast
and CURTAIN CALL

COLUMBUS! The Discoverer

Prologue -- *The stage is set at the start with a backdrop of a map from Columbus' day and the five poles in front of it. The first cloth drape hangs open on the poles. It is the cover of a book. The title is "The Log Of Christopher Columbus". A trunk is located center stage left and another trunk is center stage right. Renaissance instrumental music plays. Suddenly a drum roll is heard, symbols crash, and, if budget allows, back lit in silhouette, COLUMBUS stands behind the cloth drape proudly holding his telescope. We hear crowds cheer. COLUMBUS parts the cloth and enters through the book. He peers into his telescope upstage center.)*

CRIS *(to the audience)* To explore! That was my dream.

(He moves downstage right.)

Any of you have a dream?

(pause)

Good.

(The song music begins.)

Every discovery starts off with a dream...and the determination to act on it. I should know.

(He moves downstage center.)

Five hundred years ago I had that dream which led to a discovery that changed the entire world and changed me. Nobody believed in my dream, but I never gave up.

MUSICAL # 1 -- A DREAM

CRIS

LIFE, FULL OF DOUBT. YOU WONDER WHAT IT'S ALL ABOUT.

(He moves downstage left.)

ALL WE CAN DO IS TO SPECULATE, NOTHING MORE,
UNTIL IT'S TOO LATE.

WELL, LIFE WAS MEANT FOR MORE.

WE SEEK, WE REASON, WE EXPLORE.

(He walks downstage right.)

CAN WE GRASP AT THE WONDER? AS WE PUSH TO THE STARS?

OR WILL KNOWLEDGE REWARD US AS WE GAZE FROM AFAR?

(COLUMBUS' brother, BARTOLOME, MAMA, and PAPA holding baby Diego, enter from upstage left. They close the book curtain and open the Colombo home curtain then stand upstage right, center and left respectively. BARTOLOME wears his apron and carries CRIS'. We are now in the Columbus sitting/weaving room complete with laundry hanging from the loom drape.)

ALL

FOR A DREAM, WE LIVE FOR A DREAM.

FOR A DREAM, ALL OF LIFE IS A DREAM.

IT'S THE PASSION THAT'S CALLING YOU, HUSH,

HEAR IT CALLING, THAT MYSTICAL CALLING TO YOU.

FOR A DREAM TOUCHES EVERYTHING YOU DO.

CRIS And who am I?

(pause)

Christopher Columbus, or as I was Christened in 1451 in Genoa, Italy, Cristòforo Colombo.

(He bows.)

It is 1466. I am fifteen years old.

(CRIS becomes a boy. He removes his jacket. BART takes it then gives CHRIS his apron. BART takes the jacket off upstage right.)

I live at home with my Papa.

PAPA *(to the audience)* Buon giorno!

(He walks downstage left, and sits on the trunk.)

CRIS My Mama.

MAMA My son, the explorer!

(She pinches her son's cheek then joins PAPA.)

CRIS My baby brother, Diego.

(PAPA holds the baby doll.)

PAPA (as **DIEGO**) Waaaaa.

CRIS And my favorite brother, Bartolome!

(BART enters from upstage right carrying a stool which he places center. Then he wrestles playfully with CHRIS.)

We are a poor family, but oh so full of dreams!

ALL

FOR A DREAM, WE LIVE FOR A DREAM.

FOR A DREAM, ALL OF LIFE IS A DREAM.

IT'S THE PASSION THAT'S CALLING YOU, HUSH.

HEAR IT CALLING.

THAT MYSTICAL CALLING TO YOU.

FOR A DREAM TOUCHES EVERYTHING YOU DO.

(They end in a family portrait with CRIS sitting on the stool, and his family surrounding him.)

Scene 1 -- *PAPA gives MAMA the baby. She goes off upstage left. The BOYS move upstage right. PAPA is upstage left.*

PAPA How are my two boys today, eh?

CRIS and **BART** Bene grazia, Papa.

PAPA That's my boys. Now, you both have to work fast, because I promised three new coats to Salvatore, the butcher.

CRIS and **BART** Three coats!

BART *(He crosses to PAPA.)* Why did you have to be a weaver, Papa? Why couldn't you be a sailor...or an explorer?

PAPA When I come home late, I have to explore your Mama's rolling pin on my backside.

(He turns his backside to the audience.)

BART Papa, Cristoforo has a dream to...

(CRIS waves his arms frantically.)

PAPA *(He imitates CRIS.)* To become a chicken?

CRIS To finish weaving three more coats for you, Papa.

PAPA That's my boys!

(He speaks as he exits upstage left.)

Mmmmma. I love my boys, so good, so nice, such hard working boys.

CRIS *(He brings BART center.)* Don't tell Papa about our dream! Do you want him to have a fit?!

BART He'll find out some day, when we cruise along the ocean as...

(He points to himself.)

...captain

(He points to CRIS.)

...and mate.

CRIS *(He points to BART.)* Mate and...

(He points to himself.)

...captain!

BART *(agrees)* First mate and captain?

CRIS *(laughs)* First mate and captain.

(He stands on the stage left trunk.)

Bart, can't you just see us, trimming the sail!

BART *(He moves CRIS' arms.)* Altering course.

CRIS *(He mimes this.)* Setting the rudder.

BART *(He stands on the stage right trunk.)* Standing on the sterncastle.

CRIS *(He begins to jump off.)* Diving off the plank.

BART Don't jump. There's no water!

CRIS But there will be water in the ocean, one day soon, brother, when we set sail...

CRIS and **BART** For destinations unknown!

(They both jump off their respective trunks.)

CRIS First mate!

(The music for the next song begins to play.)

BART Yes, my captain?

CRIS Hoist the sails!

(BART flips a piece of laundry on the clothesline.)

BART *(salutes)* Aye, aye, Sir.

CRIS Batten the hatches!

(BART pretends to adjust the picture of the loom on the drape.)

BART Hatches battened.

CRIS Pull up the anchor!

BART *(He throws up the stool.)* Anchor up.

CRIS and **BART** And we're off!

MUSICAL # 2 -- TO DISCOVER - Verse 1

(CRIS stands on the stage right trunk. BART stands in front of him holding the stool up to CRIS, as if it were a steering wheel.)

CRIS

SOMETHING IS CALLING, IT'S WAITING OUT THERE.
OVER THE OCEAN, I KNOW IT, I SWEAR.

(CRIS jumps off the trunk.)

BART

STOP, CAN YOU HEAR IT? THE VOICES THAT CALL.
TO DISCOVER, DISCOVER IT ALL.

(CRIS sits on the trunk. BART stands next to him.)

CRIS

IS IT A VISION OF FAR AWAY LANDS?
BEACHES THAT GLISTEN, NEATH FAR AWAY SANDS?

(BART jumps up on the trunk. They grasp hands.)

BART

FOLLOW AND FEEL WITH YOUR OWN TREMBLING HANDS.
TO DISCOVER, DISCOVER IT ALL.

(BART jumps off the trunk. CRIS carries the stool to stage left then throws it across the stage to BART.)

BOTH

TO DISCOVER...DISCOVER...TO FOLLOW THE DREAM.
TO DISCOVER...DISCOVER...AN IMPOSSIBLE SCHEME.

(They toss it back and forth.)

IF LIVES ARE WORTH LIVING, IF RISK IS THE COST,
WE'RE WILLING TO GAMBLE. WE'LL SUFFER WHAT'S LOST.
TO DISCOVER...DISCOVER, THE WORLDS YET UNKNOWN.
TO DISCOVER...DISCOVER, THE OCEAN OUR THRONE.

(CRIS jumps back up on the stage right trunk. BART joins him up there. They playfully arm wrestle.)

KINGS OF THE WATER, WE'LL FIND A NEW LAND.

(They raise their arms in a final pose of success.)

TO DISCOVER, AND TAKE COMMAND.

(PAPA enters from upstage left. He carries the baby, Diego, again. The BOYS jump off the trunk and move upstage right.)

PAPA Mama mia, playing again, and no coats finished!

CRIS I'm sorry, Papa.

BART We got carried away talking about Cristoforo's dream.

(CRIS moves center and tries to stop BART from talking, but it is too late.)

PAPA Dreams? Cristoforo, wake up and smell the ravioli! You are not a sailor. You are a poor weaver's son who has five mouths to feed including our new baby, Diego.

PAPA *(as Diego)* Waaaaaaaaaaaaaaaa!

CRIS But, Papa, I don't want to be a weaver, like you.

(pause)

Papa, I want to be a discoverer.

PAPA Cristoforo, you are not playing with a full pizza. You are a crazy boy, a pazzo, Cristoforo. Now, Cristoforo, stop playing and start weaving!

(He talks as he exits upstage left.)

This boy plays games all day long and gives me an ulcer the size of a pepperoni!

BART Sorry, Cris.

CRIS Don't be sorry, Bart. I'm not.

(CRIS takes a bag from inside the stage left trunk.)

BART *(He moves to CRIS.)* What are you doing?

(pause)

If you're leaving, I'm coming with you.

CRIS No.

BART But...

CRIS Bart, you're too young.

BART *(He swings CRIS to the other side of him.)* But we always stick together, Captain and First Mate.

CRIS And we'll be captain and first mate for real some day, I promise. I'm going to the port to become a sailor.

They've taken boys my age.

BART I'll miss you so much, Cris.

CRIS *(He takes a book out of his bag.)* Bart, see this book? I'll write in it every day as a log of what I do. Then when I see you next, you can read everything you missed.

BART Thanks, Cris.

CRIS *(He places his apron into the bag.)* Take care of Mama and Papa and baby Diego, too.

BART I will.

(CRIS starts to leave upstage right.)

Don't forget me, Cris.

CRIS *(pause)* How could I forget my First Mate?

(They hug.)

Well, to the open seas.

BART To uncharted paths.

CRIS To discover!

(CRIS again starts to exit.)

BART *(to himself)* To discover.

(BART exits downstage right. MAMA enters from upstage right and takes down her laundry. She puts it in a basket.)

MAMA Cristoforo! What are you doing?

CRIS *(He goes to her.)* Mama, remember when I was a little boy, and you told me you had a dream?

MAMA Who can dream the way your Papa snores?

CRIS A dream about your son being hailed by kings and queens?

MAMA That was simply a dream.

CRIS A dream I want to have again and again. So I'm leaving to become a sailor.

MAMA Ah, Cristoforo.

(She sits on the trunk stage right with her laundry basket at her feet. She motions for CRIS to sit next to her on the trunk. Then she takes a gold piece from a string around her neck and places it around CRIS' neck.)

Here, take my lucky gold piece. It was given to me by your grandpapa. Now I give it to you.

CRIS Mama, I love you but...

MAMA Cristoforo, I am against your leaving home, but I can't lock you inside the house.

(She takes his coat out of her laundry basket. She helps him on with it.)

So if you must go be a sailor, be the best sailor there ever was. Travel everywhere, discover new lands, but never forget your heritage, my son. Never forget who you are, and where you came from.

CRIS I won't, Mama.

MAMA And never lose my lucky gold piece.

(He kisses her on the cheek then begins to exit upstage right.)

Cristoforo! To the dream.

(She throws him his hat from inside her basket.)

CRIS To the dream, Mama.

(CRIS exits upstage right, and MAMA exits upstage left with her basket.)

Scene 2 -- *CRIS reenters immediately from upstage right. As he speaks, he changes the drape to the map picture. He walks downstage center. BART enters from downstage left wearing a jacket and a hat and holding a map on a stand. As CRIS speaks, BART places the map on top of the stage right trunk. The he places the stool behind the stage left trunk and sits on it.*

CRIS *(to the audience)* That was the last time I saw my Mama. I missed her so much. But eight years later in Lisbon, a seaport of Portugal, I visited a local map maker.

(Now we are in a map maker's shop in Lisbon, Portugal. BART, older now, is working in his shop. CRIS, downstage right, has his back to BART.)

BART May I help you, Sir?

CRIS Yes, I have a problem.

BART A problem, Sir?

CRIS It is my brother. I have been trying to forget about him for years, but no matter how hard I try, he keeps popping up in my head.

(CRIS turns to face BART. BART rushes to him.)

BART Cristoforo!!!

CRIS Bartolome!

(They embrace and spin around.)

BART We...all thought you were lost at sea.

CRIS *(He walks downstage center.)* Me, lost, never!

BART *(He follows CRIS.)* Where have you been? How are you? How did you find me?

CRIS Slow down, baby brother.

BART I've missed you so much.

CRIS I know.

BART You look terrific.

CRIS I agree.

(He crosses downstage right.)

And though I sailed across the Mediterranean on a short yet very successful voyage to the North Atlantic, I am still your big brother.

BART My brother, a famous sailor.

CRIS And?

BART And a snappy dresser.

CRIS And?

BART And...a...terrific brother.

CRIS But of course.

BART *(He walks to CRIS.)* Cris, there is something different about you. I can't quite put my finger on it.

CRIS Different? Me?

BART You seem...so...so...sure of yourself.

CRIS Young brother, if a sailor is not sure of his own course, the sea will spit him out and ravage his soul forever!

BART Ah!

CRIS So, how is Papa?

BART Still weaving in Italy with Diego. You heard about Mama?

CRIS A sailor on my crew told me. We all said a prayer for her dear departed soul.

CRIS and BART *(They hold their hats in their hands.)* Amen.

CRIS To this day I wear the gold piece she gave me.

(He shows the gold piece on a chain around his neck.)

BART I'm glad.

(pause)

So, how did you find me?

CRIS *(He walks to the trunk stage left.)* My ship docked in Portugal. I heard tell of a wonderful map maker. He turned out to be you.

BART *(He joins CRIS.)* Ah, Cris, remember when we were boys, how we'd plan our secret voyages?

CRIS Those memories were all I had on cold and lonely nights at sea.

(He moves to the map on top of the other trunk.)

Bartolome, look at this map. What do you see?

BART China.

CRIS Surrounded by?

BART Water.

CRIS Correct. So what does that prove?

BART The Chinese will always have plenty of water for their tea?

CRIS To obtain the riches of China, why are all the explorers traveling from Portugal to China via south of Africa?

BART The view is pretty?

CRIS *(He moves to the stage right side of the map.)* Why not sail directly from Portugal to China?

BART *(He moves to the stage left side of the map.)* And sail through unknown waters?! Cris, no one has ever attempted such a journey.

CRIS No one is not Cristoforo Colombo!

BART Where would you get the money to finance such a dangerous excursion?

CRIS *(He moves downstage right.)* I haven't figured that out yet, but Bartolome, as sure as I am master of the sea and victor on dry ground, I know the Lord will find a way.

BART *(He is next to CRIS.)* Cris, when you take your trip, can I come with you as one of your crew men?

CRIS You, crew man, never!

(BART frowns. The music starts for the next song verse.)

First mate, of course!

(BART grins ear to ear.)

MUSICAL # 3 -- TO DISCOVER verse 2

(CRIS places the stool on top of the stage left trunk, as if it were a compass. BART looks on next to him.)

CRIS

KNOW THE EXOTIC, THE ORIENT'S WAY.
RUBIES AND EMERALDS AND DIAMONDS, I SAY.

BART

THE GOLD OF THE KINGDOMS AND SPICES SO RARE.
TO CHINA WE'LL TRAVEL. WE'LL FIND IT ALL THERE.

(CRIS and BART arm wrestle center stage. They end in the same success pose from the previous scene.)

BOTH

TO DISCOVER...DISCOVER, GREAT RICHES UNKNOWN.
TO DISCOVER...DISCOVER, WE'LL MAKE THEM OUR OWN.
INTRIGUE AND ADVENTURE, THE BRILLIANT NEW LAND.
TO DISCOVER AND TAKE COMMAND.

(GOMEZ RASCÓN enters from downstage left.)

RASCÓN Nonsense.

BART *(He crosses to RASCÓN)* I beg your pardon, Sir.

RASCÓN Beg all you like. I overheard your plan. It is nothing short of ridiculous.

CRIS *(He crosses between them.)* The only ridiculous thing in this shop is you, Sir.

BART May I ask your name, Sir?

RASCÓN Gomez Rascón.

(He bows.)

CRIS The bandit pirate. I have heard of you.

RASCÓN Of course. And you are?

CRIS Cristoforo Colombo.

RASCÓN Well, I have not heard of you.

(RASCÓN flicks his cape in CRIS' face, as he crosses downstage left.)

CRIS *(He crosses next to RASCÓN.)* I am the most able sailor in all the world.

RASCÓN I doubt that...and furthermore, I say your foolish plan will only serve to more firmly secure your
obscurity.

BART I think my brother's plan is a good one.

RASCÓN Colombo, I should like to offer a prediction.

CRIS Ah, a fortune teller?

RASCÓN A realist with a premonition that you will die trying to reach your goal.

CRIS And I have a premonition for you, my friend. Cristoforo Colombo will return victorious from his trip, and
you will bow to me as admiral of the sea.

RASCÓN Don't count on it, Colombo.

(RASCÓN starts to exit downstage right, but CRIS blocks his way.)

CRIS I warn you, stay out of my way, Rascon.

RASCÓN And I warn you. This isn't over, Colombo, not by a long shot.

(RASCÓN swipes CRIS again with his cape as he crosses in front of CRIS. RASCÓN stops at the map.)

Hah!

(He exits downstage right.)

BART He is trouble, Cris.

CRIS Trouble? Never heard of the word. Come on, little brother, we must prepare for our journey!

(CRIS moves downstage center to address the audience. While he speaks, BART exits upstage left)

and reenters immediately to cover the stage left trunk with the flat rock picture. BART then exits upstage left. RASCÓN enters downstage right and steals the map, exiting the way he entered.)
(to the audience)

Well, there was no rush. Six years later I still did not have the money to make my journey. However, I did have a young wife, Dona Felìpe Perestrèllo è Moniz. And that is a mouthful in any language.

Scene 3 -- *DONA enters and drapes open the backdrop showing a sandy beach on one of the Madeira Islands.*

CRIS Dona and I already have a son.

DONA Did you tell them the baby is with my mother?

(CRIS tries to speak.)

And we are vacationing on the beach of one of the Madeira Islands,

(CRIS tries to speak again.)

...two hundred miles in the Atlantic Ocean.

CRIS Why don't you tell them?

DONA I would never interfere in your story, dear.

CRIS Thank you.

(pause)

What was I saying?

DONA Let's just show them how it happened.

(DONA and CRIS are on the beach. They sit on the trunk behind the picture of the large rock. DONA gets romantic. An old carved wood piece is spotted by CRIS. Instead of kissing DONA, CRIS picks up the small piece of wood.)

CRIS Dona, look at this!

DONA *(She pulls him to her.)* Look at me.

CRIS This piece of wood, it is so beautiful!

DONA And I am ugly?

CRIS *(He leans his back up against hers.)* No, Dona, my love, you are gorgeous.

(She closes her eyes and leans back against him, but he bends down to look at the wood. She falls over.)

But this piece of wood is handsomely carved!

DONA You used to say my figure was handsomely carved.

CRIS It was.

DONA *(She moves downstage right.)* Cristoforo!

CRIS *(He follows her.)* I mean, it is, but Dona, if a hand-carved piece of wood is floating by, it must be from one of the islands off the coast of India or China. This proves my theory.

DONA Oh, that crazy theory again.

CRIS Dona, think of it. I make my fast voyage straight across the Atlantic Ocean to China then India. Think of the jewels, spices, and silk I can bring home for myself.

DONA And what will you bring back for me from China and India?

CRIS A curried egg roll?

DONA An egg roll?!

CRIS With the most beautiful gold ring inside just for me.

DONA *(She crosses downstage left.)* Cristoforo!

CRIS *(He follows her.)* And a duplicate ring for my loving wife.

(She reaches to put her arms around him, but he is up and moving. He unknowingly drags her across the floor.)

Just imagine how the goods I bring back will help our country. If only I had the funds.

DONA King John has funds.

CRIS Of Portugal?

DONA Where else?

CRIS You know him?

DONA *(She crosses stage right.)* No, but my Daddy does.

CRIS *(He follows her.)* And he would arrange an introduction for me with King John the Perfect?

DONA *(She crosses stage left.)* If I ask him to.

CRIS *(He follows her.)* But, Dona, you are against my idea.

DONA If I can not talk you out of this insane journey, I will at least make sure you have the financial backing to return home to me safe and sound.

CRIS Dona, how could I find a better wife than you?

DONA You can't. So don't ever try!

Scene 4 -- *DONA moves downstage center and addresses the audience. At the same time, BART takes the rock off upstage left then pushes the stage right trunk off upstage right. CRIS closes the island drape then brings on the throne backing from upstage left to turn the stage left trunk into a throne.*

DONA *(to the audience)* So, one year later, my Daddy dearest arranged for us to meet King John at a fort on the Gold Coast.

CRIS Tell them that is - gold mines on the African Coast.

(CRIS brings on the flag of Portugal on a stand from offstage to downstage right. BART does the same on downstage left.)

DONA It is your story, darling.

(Now at a fort on the Gold Coast, an off-stage voice is heard. The KING's figure is seen in silhouette behind the backdrop which is back lit.)

VOICE Announcing King John II of Portugal, adoringly known to all his subjects as King John, the Perfect!

(We hear crowds cheer and fanfare music as KING JOHN enters from upstage center to downstage center. DONA, center stage left, curtsies constantly throughout this scene. CRIS, center stage right, is not as impressed.)

DONA You are ever so kind to see us, your grace.

JOHN What did you expect? I am perfect.

(He gazes into his hand mirror.)

DONA And that is why we came to you with our proposal, your highness.

JOHN *(He sits on his throne.)* Propose away but for goodness sake, I do hope your proposal is perfect.

CRIS *(They stand next to him.)* I believe it is. You see, your grace,

(CRIS tries to touch the KING, but the KING flinches away.)

...it has come to my attention that you are attempting a voyage from Portugal sailing south of Africa, to China and India.

JOHN I am.

CRIS Why?

DONA If we may be so bold to ask?

JOHN Isn't it obvious?

CRIS For the jewels of China?

DONA To save souls in India?

JOHN *(He crosses downstage right.)* Jewels! Souls! I already have more than enough of those, after all, I am perfect. What I want...what I need more than anything else in this world is...pepper. Oh, I love the sound of that word!

CRIS and DONA Pepper?

DONA What do you need pepper for, your grace?

JOHN You ever taste chile without pepper? Icky! We need pepper to preserve our meats, of course. Pepper is a spice most necessary and most impossible to come by in Portugal. I simply must get to China or India for pepper, because the Arabs keep raising their prices! Why this is my last batch of pepper right here.

(KING JOHN takes a quick smell of a pepper pouch from his pocket. CRIS begins to speak, but KING JOHN starts to sneeze. This is repeated twice until finally KING JOHN lets out a huge and very funny sneeze.)

MUSICAL #4 -- PEPPER

KING JOHN *(He waves the pepper pouch.)*

IT'S TRUE THAT I AM PERFECT IN A PATRONIZING WAY.
TO FUNCTION AT MY BEST I MUST HAVE FOOD NOW,
WOULDN'T YOU SAY?
PERFECTION IN PRESERVATIVES I POSTULATE MUST BE.
A HEARTY HOARD OF PEPPER IS THE ONLY THING FOR ME.

(They dance from side to side with KING JOHN in the center.)

ALL

FOR PEPPER, WHAT ZING. TO PEPPER I SING.
THE SPICE OF LIFE, THE LIFE OF SPICE.
THE TASTE OF EVERYTHING.
TO PEPPER, WHAT ZING. FOR PEPPER I SING.
ALL SEASONS NEED THEIR SEASONINGS.
IT'S PEPPER WE WILL BRING.

(CRIS and DONA bow as KING JOHN sings.)

KING JOHN

PERHAPS I MAY PERPLEX YOU AS YOU'RE PEASANTS,
THIS I SEE.
BUT TRY TO UNDERSTAND...

CRIS and DONA

OH YES, WITH PRIDE, YOUR MAJESTY.

KING JOHN

THE PALATE OF THE ROYALTY NEEDS PAMPERING AND CARE.
THE FOOD MUST HAVE PRESERVATIVES.

DONA

YOUR MAJESTY, WE CARE.

ALL

TO PEPPER WITH STYLE. FOR PEPPER WE SMILE.

CRIS

TO TANTALIZE YOUR TASTE BUDS WE'LL GO 20,000 MILES.

(They perform the same dance, however, this time CRIS is in the center holding the pepper pouch.)

ALL

OH PEPPER WHAT ZING. FOR PEPPER I SING.

ALL SEASONS NEED THEIR SEASONINGS.

IT'S PEPPER WE WILL BRING.

(Dance music plays. They play monkey in the middle with KING JOHN in the center reaching for his pepper pouch. KING JOHN retrieves it. CRIS lifts DONA in a dance move. Then CRIS lifts KING JOHN. CRIS again has the pepper pouch. DONA and CRIS dance the minuet. KING JOHN takes back his pouch. He dances on the throne.)

FOR PEPPER, WHAT ZING. WHAT ZING.

TO PEPPER I SING. I SING.

THE SPICE OF LIFE, THE LIFE OF SPICE.

THE TASTE OF EVERYTHING.

OH PEPPER, WHAT ZING. WHAT ZING.

FOR PEPPER, I SING. I SING.

ALL SEASONS NEED THEIR SEASONINGS.

IT'S PEPPER WE WILL BRING.

PEPPER WE WILL BRING.

AHHHHHHHHH!

(The final pose is KING JOHN standing on his throne holding the pepper pouch with DONA and CRIS kneeling at either side. All three end with a loud sneeze.)

ALL

AH CHOO!

(KING JOHN steps off his throne and walks downstage between them. They follow.)

CRIS Your highness, what would you do if I told you my proposal suggests a quicker route to China?

DONA Where I hear pepper grows by the bushel full.

JOHN My great uncle, Prince Henry The Navigator, was also perfect, and he died trying to get from Portugal to China by sailing south of Africa. If there were a better way, my great uncle would have found it.

CRIS My brother, Bart, is a map maker and his map shows the ocean between Portugal and China to be 5,000 miles wide. So you see, there is no reason to waste time navigating from Portugal via south of Africa.

JOHN *(He backs them up with each word.)* My map makers, who are perfect, inform me the earth is flat. You and your brother could not sail three months on the open ocean and make it back alive.

CRIS Bart and I can do whatever we set our minds to.

DONA Cris!

JOHN Then you and Bart are not only imperfect but insane. Now, off with you both.

CRIS But...

JOHN Off!

(KING JOHN takes his throne backing and exits upstage left in a huff.)

Scene 5 -- *CRIS speaks to the audience. Music for the next song plays.*

CRIS My spirits were low for the next four years, but I finally hit the depths of despair when my beloved wife, Dona, passed away.

MUSICAL # 5 -- DREAMS

DONA and CRIS *(They meet in the center.)*

DREAMS OF THE HEART REUNITE LOST SOULS TORN APART.

(CRIS kneels.)

ALTHOUGH I CAN'T HOLD YOU OUR SPIRITS ARE ONE.

(He stands, and they switch places.)

IN OUR DREAMS WE WILL SHINE LIKE THE SUN.

IN OUR DREAMS WE WILL ALWAYS BE AS ONE.

CRIS

CLOSER THAN EVER.

DONA *(They reach out for one another.)*

WE'LL BE TOGETHER.

BOTH

WE'LL FIND FOREVER...

CRIS

DREAMS.

(DONA blows a kiss at CRIS. She exits upstage center. We see her in silhouette then off. CRIS bows his head in sadness. FREY JUAN PEREZ enters from upstage left carrying a throne backing. During the below dialogue, he places the throne backing onto the stage right trunk, pushes it stage center left, then rushes off upstage right to push onstage the stage right trunk now also with its throne backing on.)

CRIS Frey, I miss her so much. Now more than ever I must sail direct to the Orient...for Dona.

FREY Now more than ever you should settle down to a sensible job and forget about your crazy plan.

CRIS Frey, help me!

FREY Well, if you insist on going through with this, a court friar has connections down here as well as up there.

CRIS But...

FREY Have faith, my son, or at least have a Spanish omelet.

(FREY laughs and exits upstage right.)

12 more pages to the end of the script