

THE MERCHANT OF MENACE

**A Full-Length Musical Melodrama
Set in 1492 Italy but still Melodramatic!**

**By
Gary McCarver**

**A Full-Length Melodrama
Including Music & Staging Resources**

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THE MERCHANT OF MENACE

A Word from the Author about this Melodrama

If the title of this Melodrama seems strangely familiar to a Shakespearean play ... you are partially right. But this play has almost no similarity to that great work of literature. This full length musical melodrama is more of an experiment combining several genres of plays and setting the accumulation on the sunny shores of Capestrano Italy back in a year when absolutely nothing happened ... 1492.

As I have in Old West Melodramas ... I have taken great liberty with the characters, stories and myths of old Italy and have even moved the beautiful and historic town of Capestrano a few miles just so that it has its own harbor. Much like its sister City of San Juan Capistrano in sunny California would have to be moved.

This is the story of a jilted love or two or three ... a travelling arms merchant that is on a quest and while on the journey spends his time selling shoddy and defective weapons and avoiding the angry mobs that he has sold his wares to in the past. It is a story more of lost love than murder and mayhem, but there will be enough confusion, misdirection, and plot twists to keep even the ardent Melodrama aficionado happy that they joined in the fun.

Oh, and if I forgot to mention it ... there are even pirates that make their appearance from time to time I hope that you enjoy The Merchant of Menace ... a truly Melodramatic art form.

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The Merchant of Menace**

A “Teaser Commercial” for pre-show advertisements

Are you up for some melodramatic excitement? Then welcome to the old-world town of Capetrano Italy for the retelling of a story about a less than honest travelling arms merchant, several jilted fiancées, one brave woman seeking the truth, several angry mobs. In this tale about lost love that is older than time itself you will find an evening of mystery, frivolity and old time melodramatic music set in beautiful Italy 5 centuries ago. In Italy you might have called this a “Burletta” ... we just call it family friendly fun.

We also promise an ample supply of twists and turns, schemers and scoundrels, mayhem and misdirection. Go ahead and purchase your tickets online for “**The Merchant of Menace**”. We'll be looking for you.

Information on the Authentic Old Time Music
Sheet music, sample tracks, and other great Melodramas
as well as so much more can be found online at:
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THE CAST

(In order of appearance)

Giovanna Danza – Our Pianist that brings the lyrical tones of this melodramatic tale to life. All we can say is ... molto brillante con brio. The Melodrama Overture is semplicemente vivace.

Barbaro Seville – One of the the Dread pirate Al Denté's pirates and the one that will be bringing on Cue-Card signs. Since there's never been a Melodrama like this before (or possibly again) Barbaro reminds the audience with cues to say "ARRRRR" or "AVAST YE" or "OHOOOO".

Dolcéchetta Denté – "Dolcé" is the enthralling and mysterious woman of the sailing ship. A map to a mythical land of dreams has come into her possession and the play begins with Dolcéchetta looking to the stars on her sailing ship reading an old map. Who she really is and why she is on such a fool's errand is explained by the end of the play ... so be patient.

Tina Machismo – The little girl on the ship. She has spent her entire life on a sailing ship with Dolcéchetta sailing from town to town. I would say more but that would spoil the surprise later.

Drago Pelaratti – Drago is a pirate. His name means "rat skinner", but he is not really such a bad guy when you get to know him. For a pirate that is.

Basso Azzaro Moroni – Basso is a wise old fisherman in town and loves the sea as no man has before or since. Gruff exterior ... kind interior.

Isabella Minella – "Issy" is Mariella Minella's younger sister.

Carmella Candie – Carmella works at the local restaurant "The Great Impasta". She brings fresh food out to the characters at times.

Fellonia Begonia– Fellonia joins in song from time to time as the townsfolk gather in the plaza or near the pier.

Salido Minella – Sal is the tough father of Mariella. A swordsman that wishes things were like they used to be.

Liza Minella – Liza (with a Z) is the wife of Sal & mother of two.

Mariella Minella – The bitter jilted fiancé, new to town. Who has never given up hope that the Professoré would return to marry her

Nicola Bellagamba – Yet another jilted fiancé – Her nickname is Cola.

Catia Bellagamba – Yet another jilted fiancé who just happens to be Nicola's mother. I warned you that this would be complicated.

Carmella Candie – A simple restaurant owner in town who

Professoré Aldobrandino Machismo – The Professoré is a travelling arms merchant going from town to town throughout all of Italy selling his poorly made, ineffective and inferior arms to unsuspecting townsfolk. He is the villain of this tale but is more of a thief of hearts than riches.

Tangelo D'Angello – Tangelo is the Professoré's faithful friend and assistant. Travelling by his side, Tangelo always seems to keep the Professoré from the hands of an angry mob or worse ... so he is a good man to have around. There is more than meets the eye with Tangelo.

The Dread Pirate Al Denté – The much-feared pirate who the Professoré has avoided for over a decade. Rumor has it that his search may have finally come to an end ... we will just have to see.

Angio Plasti – Angio is another pirate. Doesn't he look good for his age?

(PLEASE NOTE: Any other backstory you might need is added in the script along with suggested blocking and prop information)

SONG LIST

OVERTURE – Cassandra’s Waltzes

Music by Charles L. Johnson - Arranged by Gary McCarver

(OPTIONAL SONG) THE LAND OF DREAMS

Lyrics by Gary McCarver and Earl Carroll

Music by Leo Edwards

BEAUTIFUL DAWN

Words by Gary McCarver and Paul Rubens and Arthus Wimperis
with Music by Paul Rubens

BEAUTIFUL LADY (Let Your Heart Sing)

words by Gary McCarver and S.M.S. McLellan

Music by Ivan Caryll

DEAR ONE

Words by Gary McCarver and Arthur Francis and Schuyler
Greene with Music by Vincent Youmans

LOVE ME AS I LOVE YOU

Words by Gary McCarver and W. T. Jefferson

Music by W. T. Jefferson

SEA BIRD

Words by Gary McCarver and Geo Graff Jr.

Music by F. Bernard Grant

BIRDS OF A FEATHER

Words by Gary McCarver and Jack McGowan

Music by Edward Moran

O’ PROFESSORÉ

Words by Gary McCarver and Irving Berlin

Music by M. Nicholson

(OPTIONAL SONG) REPRISE – THE LAND OF DREAMS

WE ARE MEN (The Pirate Song)

words by Gary McCarver

Music by Harry Von Tilzer

CURTAIN CALL – ALL BECAUSE OF A MELODRAMA

Words by Gary McCarver and William Perrins

Music by William Perrinsby

PROLOGUE

The Place: A sailing ship on the Sea – Just off coast of Italy
The Date: It is the Spring of 1492
The Time: Early in the morning as dawn is about to break

(Our piano player, Giovanna Danza, is playing the melodrama overture as various parts of the set are moved into place. Sure, they could have been pre-set, but what is the fun in that I ask you. The overture is just over three minutes, so we can take our time in the process of transforming the stage. The stage is backlit as if it were pre-dawn. We hear some sounds of sea gulls and that of the ocean waves breaking now and again. There is a very low hanging mist flowing from the back of the stage. It clings to the floor and undulates as if it were water. The audience can barely make out an Italian seaport village just starting to awaken from a night's rest. As the scene begins another object comes into view. It is what appears to be the foredeck of an old wooden sailing vessel, railing, barrels, sails and crew.

The lights that were very dim and reminiscent of pre-dawn are very slowly moving up to light the ship. A woman and a small child are heard talking as the Overture ends. The woman carrying a flickering lantern appears on the front deck of the ship and uses the lantern to peer at a large map that represents Italy. You can see that there is one large red X on the map several hundred miles on up the eastern coast of Italy. We see the woman, Dolcécchetta, look to the stars then looks longingly at the map.)

Dolcécchetta – *(spoken alone to herself – musing)* It has been so many years. Will I ever find you? *(now whispering to herself)*

(The sound of a small concertina or accordion plays the first few measures of the song “There Is A Place” that will be sung soon)

(LIGHTS – PRE-DAWN LIGHTING EFFECT)

(A girl comes onto the deck with a basket of bread and fruit for the woman who is concentrating only on the stars and the map)

Tina – You are so serious always looking to the stars and to that map. You must eat. You have not slept or even eaten for days.

Dolcétchetta – Tina, how can I when we are so close to our journey's end. I have been consulting the map ... and with any bit of good fortune ... and if the winds stay strong ... we will reach land in just a short while longer. *(pause)* If it were only a bit more clear ... then the stars could guide us true.

(Dolcétchetta looks again at the sky and map as Drago ENTERS)

Tina – *(to Drago to tell him a joke ... loudly so her mother to hear her)* So ... Drago ... an E-flat, a G-flat, and a B-flat walk into a bar. And the bartender says, "I'm sorry ... we don't serve minors here."

Drago Pelaratti – That struck a chord. *(laughing)* Be careful with those puns little one ... you'll get in "treble".

Tina – I will make a "NOTE" of that Drago.

Dolcétchetta – I know what you are both trying to do. *(chuckle)*

Drago Pelaratti – *(to Tina)* See ... You were right when you bet me that Dolcé still could laugh. *(Drago gives Tina some money)*

Tina – Still you must eat. *(holding up the basket of food)*

Dolcétchetta – *(said to Tina)* Did your grandfather put you up to this? I know he feels that this journey is folly.

Drago Pelaratti – *(interrupting)* Dolcétchetta, don't blame the girl If you won't rest at least you can keep your strength up until we.

Dolcétchetta – *(interrupting)*... Until we prove to my father that we have been on yet another fool's errand ...

Drago Pelaratti – I was just going to say ... until we reach our destination.

Dolcétchetta – Drago ... I am sorry to have judged you harshly. You have always been a true friend and you are right ... I should get some rest.

Drago Pelaratti – You know you won't do that ... so at least have some of this bread that Tina baked for you. (*offering her bread from the basket*)

Dolcéchetta – Gratzì. (*eating some of the bread offered to her*) This is good. Thank you, Tina. I was hungry.

Drago Pelaratti – As for harsh treatment ... it is not I that you should be concerned about. (*Gesturing towards Tina*) It is especially hard on Little Tina.

Dolcéchetta – Why do you think I put us all at risk as we travel from port to port ... if it were not for her?

Drago Pelaratti – And for you? Is there nothing for you?

Dolcéchetta – I had given up hope until I found this map.

Drago Pelaratti – I see it is there in your hands, but even so, I cannot believe it is “the Map to the Land of Dreams” ... I always thought it was nothing more than a song that is sung to children as they are sent off to sleep. Nothing more. You can't possibly believe ...

Tina – Mother? If this is the “map to the land of dreams” ... where will it lead us? I must know.

Dolcéchetta – Such big questions for such a young girl. You must rest now. It will be dawn soon and I don't want you to miss a single moment of the new day that will soon be breaking ... just for you.

Tina – Sing that song. You know the one. You have not sung it in so long.

Dolcéchetta – I have not felt like singing for some time. (pause) How would you like I tell you the story of the singing apple or the serpent prince ... they used to be your favorites.

Tina – (*Said very sadly*) I understand ... a story will be fine.

Drago Pelaratti – I've known Little Tina since she was not much bigger than a cricket ... and she won't stop asking until you do sing the song she wishes.

Tina – Oh please ... won't you?

Dolcéchetta – Tina, Have I ever told you “No”?

OPTIONAL MUSIC STARTS

With a concertina playing the first few bars.

(OPTIONAL since it requires Dolcéchetta to be a strong soprano.)

Dolcéchetta – I will sing this for you ... but you must help.

OPTIONAL SONG – THE LAND OF DREAMS

Words by Gary McCarver and Earl Carroll

Music by Leo Edwards

There was a place long ago
Yet on few maps its name shows
There is no chart ... Only your heart ...
Can guide you to this place I know.
No heart untouched can set sail.
Those without love always fail.
Close by my side ... With this map as my guide
We shall sail to the land of dreams.

CHORUS

Ah ----- Ah -----
Come with me there ... We'll be soon there
Ah ----- Ah -----
My heart is singing, gulls are winging.
Dreams they are awaiting ... why the hesitating.

Wonderful land of your dreams ... It's not as far as it seems
Your dreams can't die ... 'neath its blue skies ...
This little land for you and I.
We have set sail for a place ...
where sorrows and tears are erased.
Off to the land of your dreams ... Beautiful Land of your dreams
As long as you are near ...
you'll know I love you dear -Good – night.

Tina – Good night.

Dolcèchetta – Now off to bed with you. I will be there as soon as I can. Sleep well little one. Thank you for the bread. (*Tina EXITS*)

(*Drago looks carefully at the map in Dolcèchetta's possession*)

Drago Pelaratti – Even if your father does not ... I recognize the hand of that map's maker ...

Dolcèchetta – (*a gasp*) ... You must be mistaken ...

Drago Pelaratti – ... A secret told is no longer a secret. ... worry not ... I would never tell a soul of our true destination.

Dolcèchetta – Thank you Drago for not telling my father. If he found out this were not a map showing the location of a great treasure ...

Drago Pelaratti – (*interrupting*) ... There is an old saying ... “That one who leaves a familiar port for a new one ... knows only what is left behind.” I hope that you know what you are doing.

Dolcèchetta – I hope I do also. Good night ... Dear Drago.

Drago Pelaratti – Buona notte ... Dolcèchetta.

Dolcèchetta – (*to Drago as he exits*) You are a good man ... you know.

Drago Pelaratti – You do not have to insult me. What if one of the crew is listening. (*Drago gives a hearty laugh as he disappears below deck*) I will see you after the next watch.

Dolcèchetta – (**ASIDE**) Evening red and morning grey help the traveler on his way. Just look at that! (*pause*) the clouds are clearing. That is a sign of a very good day in store for us.

(*Barbaro Seville ENTERS with a Cue-Card sign and reads it*)
CUE-CARD – ARRRRRR (*The Pirate EXITS*)

LIGHTS FADE TO BLACK

ACT 1 SCENE 1

The Place: A dimly lit coastal village of Capestrano - Italy
The Date: It is the Spring of 1492
The Time: It is still early in the morning ... dawn is breaking

(We see lights flickering in some of the windows of the coastal village. We hear a rooster crow as the lights start to come up a little brighter ... mostly orange colors and the effect of dawn)

(There is a small dock with posts on it that extends out as lights come up on the stage. The dock is on rollers and is one of the parts of the set that changes from scene to scene. The town is slowly waking up from its night of slumber)

(Little Isabella Minella ENTERS onto the city street near the dock and looks out to sea. She carries a basket to collect flowers.)

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – OLD CAPESTRANO ITALY 1492 (EXITS)

Isabella Minella – Basso, it is almost time ... the dawn is almost here.

(Basso Azzaro Moroni ENTERS with a fishing pole and nets)

Basso Azzaro Moroni – I believe that you are right Isabella. And we may be the first to see it on this beautiful day. The gulls are flying high above ... the clouds are clearing ... salt is in the air ... it is a wonderful world and worthy of song.

Isabella Minella – Every day since we moved to this town ... someone comes out to this pier and starts the day with a song ... just as the first rays of sunlight come beaming over the hills.

Basso Azzaro Moroni – It has been our tradition here in Capestrano well before I or my father or my grandfather were born. We welcome the dawn with song AND we receive a glorious new day in exchange. There is no one else awake but you and I ... perhaps it is your time to begin the song.

(MUSIC STARTS)

Isabella Minella – Maybe we can sing it together.

Basso Azzaro Moroni – That would be nice.

SONG – BEAUTIFUL DAWN (The Dawn Song)

Words by Paul Rubens & Arthrus Wimperis & Gary McCarver

Music by Paul Rubens

(Song begun by Basso Azzaro Moroni then by Isabella Minella)

VERSE

Some people seek only silver and gold.
Others they crave for glory untold.
Some search till they're old and grey.
Some search till their dying day.
But I don't believe there is not more to life,
than troubles and toil, worries and strife.
I'm in love at first sight ...
In love with the morning light.

(Fellonia Begonia, Salido Minella, Liza Minella, Mariella Minella, Nicola Bellagamba, Catia Bellagamba, Carmella Candie and Fellonia Begonia ENTER singing the chorus.)

CHORUS (Everyone joins in singing)

Dawn, Dawn, beautiful dawn ... the night has passed.
All the gold in the world won't match the joys and wonders in store
for me.
Free as swallows that fly ... with wings unfurled.
Let us greet this day fearlessly wandering through the world.
Life's meant to be ... happy and free.

La, La, La, La, La ... La, La, La, La, La ... La, La, La, La, La.
The day begins. Let me be first to say ... welcome dawn.

(After the song the lights get brighter)

*(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRR (The Pirate EXITS)*

(A FEW SUGGESTED BLOCKING NOTES: Carmella Candie puts a tablecloth on a table in front of her restaurant. Isabella leaves a basket for gathering flowers on the dock near the fisherman and walks over to her mother and father. Basso Azzaro Moroni sits down on the edge of the dock and starts mending his net for the day of fishing ahead of him. Carmella Candie and Fellonia Begonia linger a moment and then EXIT)

Liza Minella – Isabella? Isabella.

Isabella Minella – Thank you for the song ... good luck mending that net.

Basso Azzaro Moroni – Go on now ... your day begins.

Basso Azzaro Moroni – ... Isabella? ... Don't forget your basket.

*(Isabella rushes back to collect the basket that she had forgotten)
(Isabella takes the basket to her mother)*

Liza Minella – Isabella?

Isabella Minella – *(to the Fisherman)* Thank you. *(loudly)* Coming Mother.

Salido Minella – Another beautiful day in Capestrano.

Mariella Minella – How can it be a beautiful day when my heart is broken. *(whimpering)* ... Broken in two.

Salido Minella – Not this again.

Mariella Minella – *(very upset she snaps)* PaPa ... you have never cared. If you had you would have done something. *(Mariella Minella EXITS crying)*

(Pulling a sword from his belt and answering loudly)

Salido Minella – I had offered to chase that swaggerer down preserving your honor, but your mother said to leave it alone.

Liza Minella – *(walking over to Salido)* Leave it alone.

Salido Minella – It was no more than a school girl’s first crush ...

Liza Minella – Salido! (*cautioning her husband to stay silent*)

Salido Minella – And so I ... master of the sword and master of my house, will (*pause*) leave it alone. (*Salido Minella EXITS*)

Liza Minella – (*said to Isabella*) Isabella ... you promised to gather some flowers for your sister before today’s lessons.

Isabella Minella – Certainly mother. Maybe it will cheer her up.

Liza Minella – Unlikely ... but be a good sister anyway. Go inside and get the sheers ... they make a clean cut.

Isabella Minella – Why not bring my practice sword ... we can then tell father that I am working on my parries.

Liza Minella – (*a small laugh*) You know you won’t be practicing? Just the sheers will do.

Isabella Minella – Yes ... mother. (*Isabella EXITS into her home*)

(Liza Minella waters plants or straightens up in front of their home. Sisters, Nicola Bellagamba and Catia Bellagamba quarrel. Carmella Candie is listening to the argument from her restaurant)

(MUSIC CUE – when the song is mentioned by Nicola ... it will be the song My Beautiful Lady from Act 2)

Nicola Bellagamba – The last thing I want to do is to insult you. (*beat*) But it is on my list.

Catia Bellagamba – Cola Bellagamba ... If I have heard that story one time I have heard it twenty ...

Nicola Bellagamba – Sister ... He was the single most romantic man I have ever met ... We met in Palermo ... he was tall and dashing ... and he sang the most wonderful song to me ...

Catia Bellagamba – Not the story of the song again ... He probably sang that song to every woman he met. You are merely infatuated.

Nicola Bellagamba – *(interrupting)* ... He held us a glass of wine and toasted to my beauty. *(holding up a glass)*

Catia Bellagamba – Why does that not surprise me?

Nicola Bellagamba – That he toasted my beauty?

Catia Bellagamba – No ... that he had to have been drinking to do so.

Nicola Bellagamba – You are jealous ... that is what you are ... you wanted him for yourself.

Catia Bellagamba – The more men drink ... the prettier YOU get.

Nicola Bellagamba – Sister! He said “a song from my lips was an aria from heaven ... *(said indignantly)*

Catia Bellagamba – So he is tone deaf as well? Besides ... he would have chosen me over you ... men prefer refinement and grace over ...

Nicola Bellagamba – *(interrupting)* ... Over beauty and youth? And if he sang to everyone ... why did he not sing to you?

Catia Bellagamba – Then why did he leave you Nicola? Answer me that?

Nicola Bellagamba – You must have chased him away!

Catia Bellagamba – I will never hear the end of this will I?

Nicola Bellagamba – Probably not. ... *(a small laugh)*

Catia Bellagamba – I thought a vacation in Capaestrano would do you some good.

Nicola Bellagamba – I am sorry ... my apologies.

Catia Bellagamba – But, it was indeed an enchanting song that he sang.

Nicola Bellagamba – I thought he did not sing it to you ... prove yourself. What were the words?

Catia Bellagamba – It was a song of my beauty ... and his heart.
... He raised his glass and sang ...

SONG – BEAUTIFUL LADY (Let Your Heart Sing)

Words by Gary McCarver and S.M.S. McLellan

Music by Ivan Caryll

(Catia starts the song and Nicola joins her singing)

REFRAIN

To you beautiful lady I raise my eyes.
My heart, filling with romance to your heart sighs.
Come, and join me this day in a paradise.
Leave this world behind and sing.

My song will soon lift you up on its light bright wings
While the rapture of music around us sings.
Dream, dream, dream and forget.
No cares ... useless regrets.
Make your way to my arms and let your heart now sing.

Catia Bellagamba – He did have such a way with words.

Nicola Bellagamba – Let us not quarrel about him again.

Catia Bellagamba – Especially since it was I that he loved.

(Catia Bellagamba EXITS)

Nicola Bellagamba – Sister! *(Nicola Bellagamba EXITS chasing after her sister)* (said from off stage) That is ... simply ... not ... true!

(Carmella Candie EXITS into her restaurant shaking her head)

(Isabella takes her basket and walks over towards the road that comes into the town. She sees some flowers beside the road and picks them and places them into her basket. She will greet the strangers that are arriving.)

(Professoré Aldobrandino Machismo and his faithful friend and servant Tangello D'Angello ENTER pushing a cart loaded with swords, shields, maces, flails and other assorted weapons. The cart has the words written on the side "Merchant of Menace". Professoré has a classic venetian swordsman shirt, some type of vest or doublet, high black boots, a black pirate style bandana on his head, and a full cape or cloak that trails behind him. He has around his waist a ring belt which has some type of saber or cutlass. Tangello is similarly adorned but has far more color in his attire. Tangello is the one pushing the cart for the Professoré but is not unhappy. We see them ENTER in conversation.)

Professoré Machismo – ... And so the Vi-count said to me. "If you aren't going to kill me with that sword, you can at least tell me where I can purchase one for myself". *(Laughing as if he just delivered the punch line to a very funny joke)* *(Tangello and the Professoré are both laughing)*

Tangello D'Angello – And how exactly is that humorous dear Professoré?

Professoré Machismo – I suspect you would have had to have been there my old friend. Come to think of it ... I am surprised that you were not. Tell me again why it was that you had to visit Verona while I was in ...

Tangello D'Angello – *(interrupting)* Professoré ... we have arrived.

Professoré Machismo – And ... Tangello ... where is it that we have arrived?

Tangello D'Angello – It is ... *(pause)* ... We had just left Castelatto and then Canzano ... and then Silvi and Sant' Angelo ...

Professoré Machismo – Of course.

Tangello D'Angello – ...and then on to Seville and then through Peascara and Vicolli, Britolli, and then Navelli ... so this must be? ...

Professoré Machismo – Yes?

Tangello D'Angello –Actually (*pause*) ... I have no Idea.

Professoré Machismo – Consult the map then. Our very lives could very well depend upon it.

Tangello D'Angello – Immediately Professoré.

(Tangello grabs a very large map from the cart, unfurls it showing the entire country of Italy ... red Xs are all over the map.)

Professoré Machismo – It would be unfortunate to visit again a city that we have “recently” visited ...

Tangello D'Angello – Or EVER visited ... and so the red Xs on this map remind us to avoid them on our journeys ... an angry mob is an awful thing to face.

(Isabella wanders over to the Professoré and Tangello)

Professoré Machismo – (ASIDE) Perhaps this could be the place I find her? *(To Tangello)* Tangello ... look on that Map of yours. Can you not even venture a guess as to where we are?

Isabella Minella – You are entering the beautiful village of Capestrano. *(answering the Professoré's question)*

Professoré Machismo – What?

Isabella Minella – Avanti' ... Welcome.

Professoré Machismo – Capestrano? Tangello ... consult the map ... I have no memory of Capestrano.

Tangello D'Angello – *(looking at the map)* As far as I can see there is not a record of our ever traveling through

Professoré Machismo – *(interrupting)* ... Good ... very good.

Tangello D'Angello – But Professoré ...

Professoré Machismo – *(ignoring Tangello and talking only to the little girl)* And young girl?

Isabella Minella – My name is Isabella.

Professoré Machismo – Fine ... then “young Isabella” ... where might the center of town be?

Isabella Minella – As we are a village of fishermen and merchants ... what you want is “the pier” ...

Professoré Machismo – “The pier”?

Isabella Minella – Yes ... that is where everything happens ... all that is worth happening at least.

Professoré Machismo – You are a very bright girl. Here are 10 silver Soldi for such valuable information ... (*counting out 10 silver coins*).

Isabella Minella – Thank you. Thank you very kindly.

Professoré Machismo – So this “pier” is important? Are there many tradesmen and peddlers that visit the pier?

Isabella Minella – ... From time to time.

Professoré Machismo – (*to Tangello*) Excellent! (*to Isabella*) Well then ... If you will but announce my arrival at this pier of which you speak ... I will give you yet another 10 Soldi. Do you think you could do that for me?

Isabella Minella – Of course sire ... but who should I say I am announcing.

Professoré Machismo – Tell them that Professoré Aldobrandino Machismo has arrived in this fair town of ... this town of?

Tangelo D’Angello – ... Capestrano.

Professoré Machismo – Yes ... Yes of course ... arrived in Capestrano to sell and barter the world’s finest armory. Hurry now and if you tell them quickly ... I will make it an entire Lira for your trouble.

Isabella Minella – *(yelling as she EXITS)* I will tell them every word.

Professoré Machismo – Clever girl.

Tangelo D'Angello – Or so it seems.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRRR *(The Pirate EXITS)*

(Tangelo moves the cart a little further along the path and the Professoré looks at some of the armory examining his wares and preparing the cart. The Professoré adjusts his clothing to be more presentable and checks his sword then grabs a small dagger.)

Tangelo D'Angello – As usual ... I will enter the village first make sure all is safe to prepare the way for your triumphant arrival ...

Professoré Machismo – Not this time ...

Tangelo D'Angello – What?

Professoré Machismo – This town seems safe enough. I will enter first, and you will bring the cart shortly behind me. This will give me the opportunity to assess the town for potential customers.

(The Professoré turns to leave but Tangelo takes a flower from the cart and hands it to the Professoré)

Tangelo D'Angello – Are you forgetting something?

Professoré Machismo – Yes of course ... what would I ever do without you my old friend? It is not wise to go into battle of wits or love ... unarmed.

(The Professoré puts the flower in his belt and EXITS)
(Tangelo moves the cart a bit more and then turns to show the map to the audience and talks with them in this fairly long ASIDE)

Tangelo D'Angello – (ASIDE) I am afraid that this is the calm before the storm. In case you were wondering ... my name is Tangelo D'Angello ... and that rooster of a man is Professoré Aldobrandino Machismo. I am sure that you have heard of him before or at least have heard of the exploits of "The Merchant of Menace" ... *(laugh)*.

(Tangelo motions to the cart of weapons)

Tangelo D'Angello – (ASIDE) His reputation often precedes him. Unfortunately, the Professoré is more of a "lover" than a fighter and sells the most inferior weaponry available to man.

(Tangelo takes samples from the cart as he discusses each)

Tangelo D'Angello – (ASIDE) The swords easily bend or break ... some are even made of wood ... the mace and flails are too light and don't even get me started on the shields. The Professoré says ... *(imitating the Professoré's voice)* ... "Tangelo ... I sleep well knowing that none of the armaments I have sold has ever caused a single death." *(back to his regular voice)* Unfortunately the townsfolk that have purchased these "armaments" do not have the same cheerful attitude. We have many times barely escaped with our lives avoiding an angry mob.

(Tangelo reaches for the map to show the entire audience)

Tangelo D'Angello – (ASIDE) And so this map. As you see ... all of the towns that we have visited share one thing in common ... a bold red **X** placed over each. And since we will never visit any one of them again we are safe. My job ... besides pushing this cart, is to make sure that the Professoré is kept out of harm's way. I have done this for the last 10 years, yet I have a feeling that a day of reckoning is at hand.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – OHOOOOO *(The Pirate EXITS)*

Tangelo D'Angello – (ASIDE) I am sure you have many better things to do than to listen to me ramble on.

(Tangelo pushes the cart away and off scene & Tangelo EXITS)

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRR *(The Pirate EXITS)*

(The focus turns to the small coastal village of Capestrano where the townsfolk are doing what townsfolk do. The fisherman Basso Azzaro Moroni ENTERS returning to the pier to mend his nets ... Isabella Minella ENTERS at the far side of town weaving some flowers she picked into a wreath. Fellonia Begonia ENTERS to read a book next to a wall ... while Carmella Candie ENTERS to set up a table in front of her small restaurant. Liza Minella ENTERS and walks towards the Professoré as he ENTERS from the opposite side of the stage. She is carrying the basket of flowers that Isabella was picking earlier. The Professoré saunters into town and surveys all that is happening. He is humming BEAUTIFUL LADY and almost walks into Liza Minella.)

Professoré Machismo – Excuse me signorina. Can you tell me the way?

Liza Minella – Which way is that?

Professoré Machismo – The way to your heart. *(pulling out a rose and handing it to her.)*

Liza Minella – You toy with my affections.

Professoré Machismo – Has anyone ever told you that you have the most amazing eyes? Apart from being beautiful ... what do you do for a living?

Liza Minella – *(blushing)* I am a married woman. Sir, I already have a husband. *(Liza Minella holds up a hand showing a wedding ring on it)*

Professoré Machismo – How very fortunate for him. And a good day to you.

(The Professoré returns the flower to his belt and then turns away. He is then delayed by Liza Minella)

Liza Minella – Haven't I seen you someplace before?

Professoré Machismo – Unlikely ... I don't go there anymore.

Liza Minella – Truly you DO look somewhat familiar ... what is your name?

Professoré Machismo – And now who is toying with whose affections?

Liza Minella – In truth ... your name good sir?

Professoré Machismo – My name is Professoré Aldobrandino Machismo ... a humble merchant of the finest armaments known to man. Perhaps your husband could use a larger sword ... or perhaps a cutlass would be more to his liking?

Liza Minella – Most call that a backsword ... I believe that only sailors call it a “cutlass”. Have you spent much time at sea?

Professoré Machismo – Not enough... I am sad to say ... but that is a tale of sorrow that I will not bore you with.

Liza Minella – There was a woman then?

Professoré Machismo – Ahhh ... There is always a woman.

Liza Minella – I can see in your eyes that she was more than just A woman. She was ... “the one”.

Professoré Machismo – Does it still show?

(Liza stops to look closely at the Professoré’s face)

Liza Minella – In the right light perhaps ... the mark is still clear to see.

Professoré Machismo – I had hoped that the wound had healed by now.

Liza Minella – Don’t worry. I am sure that most would not recognize it. It is a wound that I unfortunately know very well.

Professoré Machismo – *(changing the subject)* If a star fell for every time i thought of her, the sky would be empty. But enough of this tale of the past. Forgive me for not asking ... what might your name be?

Liza Minella – My name is Liza ... Liza Minella.

Professoré Machismo – As for your husband ... remember ... there is no better way to boost a man's virility and show your love than through the purchase of a new sword.

Liza Minella – My thoughts exactly! Pray excuse me while I bring my husband back to (*hesitate*) ... examine your wares. Yes.

Professoré Machismo – Excellent idea ... my cart should arrive any moment and I can be found beside it once it arrives. And be certain to tell all of your friends ... "The Merchant of Menace" has arrived!

(Tangello enters pushing the cart off from where the Professoré is speaking to the woman. He stops to watch.)

Liza Minella – Of that you can be certain. Professoré Aldobrandino Machismo ... may the end of your sorrow come soon.

(Fellonia Begonia sits at the table at Carmella's restaurant)

Professoré Machismo – I welcome that moment.

Liza Minella – (**ASIDE**) I am confident that I have met that man before and now that I remember exactly where. I must make haste ... to give word to my husband ... lest the Professoré disappears once again.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – OHOOOOO *(The Pirate EXITS)*

Liza Minella – *(to the Professoré)* ... I will see you soon.

(Liza Minella EXITS as Tangello walks over to the Professoré)

Tangello D'Angello – You have always had a certain way with women ... always the right balance between arrogant and insecure.

Professoré Machismo – It is not looks or bravery, humor or appetite that women love. When you meet a woman for the first time ... always look for her greatest attribute and praise whatever it might be. Whether it be her smile, her generosity, her knowledge, Applaud it as if you were the first and only one to do so. That is the sure way to a woman's heart.

Tangelo D'Angello – That is all I need to know to forever etch my face in her heart?

Professoré Machismo – That plus ... be careful what you wish for. Women are not the doves you might think ... they are more like owls, elegant yet shrewd predators that coo softly to lure you close enough to grasp you.

Tangelo D'Angello – And so that is why you have not stayed in any town long ... to allude their grasp?

Professoré Machismo – That... and to avoid the angry mobs wanting the return of their money. Or far worse ...

Tangelo D'Angello – (*interrupting*) ... You speak of the day you decided to sell ... four carts of your shoddy weapons to a ship full of Pirates.

Professoré Machismo – How was I to know that they were the crew of The Dread Pirate Al Dente?

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRR (the Pirate EXITS)

Tangelo D'Angello – He did not take very kindly to his crew being cheated by you. I am sure he has long since forgotten the offense.

Professoré Machismo – Misunderstood? Why do you think the word “dread” is said before his name?

Tangelo D'Angello – ... very poor marketing perhaps?

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRR (The Pirate EXITS)

Professoré Machismo – They almost caught up to us in Palermo, and then again in Napoli ... we had to leave town so fast we had not gotten paid for ten of my best swords.

Tangelo D'Angello – Best swords?

Professoré Machismo – Fine then ... ten shoddy swords. But that is not the point. Tangelo ... look into my eyes ... what do you see?

(The Professoré moves closely to Tangelo staring into his eyes)

Tangelo D'Angello – They are bloodshot ... you should sleep more.

(Tangelo turns away)

Professoré Machismo – *(Interrupting)* Really? ... No ... not that. Can you see anything else?

Tangelo D'Angello – You mean the sorrow?

Professoré Machismo – So ... you see it too?

Tangelo D'Angello – I have been by your side for a decade ... how could I not. Maybe you should not run from your past. What I am saying that you have not forgotten about ... “Your Dear One”.

Professoré Machismo – Stop! I forbade you to mention her. Now ... leave me ... I must think.

(Tangelo pats the Professoré on the back and then Tangelo pushes the cart away from the professor)

Tangelo D'Angello – As you wish.

(the Professoré walks away and sits down on a tree stump)

(LIGHT DIMS ON REST OF THE SET)

Professoré Machismo – **(ASIDE)** Tangelo is right. I should have never left her ... but it was leave or die. Perhaps death would have been a better than to wander throughout Italy without her.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – OHOOOOO *(The Pirate EXITS)*

(MUSIC STARTS)

(The Professoré now carefully takes out a lace handkerchief that he had secretly hidden in a pocket. He gently unfolds it and examines it carefully while holding it in such a way that the audience can see it. If possible, have it monogrammed with the letter "D". The Professoré sits down on the stone wall or perhaps with his legs hanging off of the pier looking out to sea)

Professoré Machismo – It is all I have of you Dear One ... so far I have had no success in returning it to you ... but one day. I promise.

SONG – DEAR ONE (The Professoré's Lament)
Words by Gary McCarver – Music by Vincent Youmans

VERSE

It was very long ago ... yet I still regret ...
losing you my love you're not easy to forget.
(So) on this heart of mine there's been placed a sign.
No room ... No room.

Though there's been others my dear, none can take your place.
You have left your mark on me that time can't erase.
Several times each day, I still hope and pray that you'll return to me.

CHORUS 1

My ... Dear one, dear one
Wishing you we're near.
I've travelled far and wide just to find you.
Searching, and dreaming, and longing to hear,
your sweet voice to say the wait is all over.
This town, that town, at times I see your face
in a crowd or in someone's embrace.
Though some would like to own me ...
my heart only to one and that one is you.

(MUSIC CONTINUES TO PLAY as Tangello walks over to the Professoré to retrieve a bundle and show some concern)

Tangello D'Angello – I am your friend Professoré. All that I am saying is that you have lived too long alone and it is said that "He who eats alone dies alone." It is up to you ... wise men can change their minds ... I believe that you can also. I will now set up the cart and leave you to your thoughts.

(Tangello EXITS and the Professoré finishes the song)

CHORUS 2

Dear one, dear one
Since you've gone away
there is something missing without you.
Though I can hide it through each passing day,
Life is so empty without you ...

Yet my ... Dear-one, dear-one
Some day you will be here
and clouds and shadows will all disappear.
Then even stars above you
will spell out, t I love you.
Dear one, I wish you were here.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – THAT BE SO SAD *(The Pirate EXITS)*

LIGHTS FADE TO BLACK

ACT 1 SCENE 2

The Place: The coastal village of Capestrano – Italy

The Date: It is the Spring of 1492

The Time: Midday and the sun is shining

(LIGHTS COME UP TO NEARLY FULL)

(Basso – the old fisherman - is sitting on the edge of the pier with net in hand and a small basket and a small net at his side. Fish show through the basket. Basso Azzaro Moroni casts his net.)

Basso Azzaro Moroni – Another beautiful day at the sea.

(Isabella comes over seeming to talk with the old fisherman)

Basso Azzaro Moroni – Ahhh ... it is you again? Come to pester this old fisherman.

Isabella Minella – I just love to watch you fish.

Basso Azzaro Moroni – But ... your family is a family of swordsmen ... masters of the blade. Why would you ...

Isabella Minella – *(interrupting)* ... I don't want any of that ... I just love the sea. It is calming.

Basso Azzaro Moroni – ... And peaceful ...

Isabella Minella – ... And outdoors.

Basso Azzaro Moroni – So ... you like the outdoors?

Isabella Minella – So much better than practicing my parries and binds, guards and counterguards with my father.

Basso Azzaro Moroni – He is just wanting to pass on his art to his daughter.

Isabella Minella – I don't want his "art" ... but I don't know what to tell him ... he wants me to have a skill ... and fencing is the only one he knows.

Basso Azzaro Moroni – Big words for such a little girl. Fencing, like fishing, is not a simple game, and you must learn to adapt your moves to that of your opponent. Fishing can be a skillful art as well. A good fisherman develops his craft ... or her craft ... much as a master of the foil or sword hones their skills.

Isabella Minella – I never thought of it that way.

Basso Azzaro Moroni – Few do ... but it is none the less true. *(pause)* Take for instance this net ... it seems innocent enough, lying in wait for that moment that an unsuspecting fish wanders by it ... and then (a loud outburst) SORPRESA! The net is raised from the water and fish are the prize. *(Basso raises his basket and several fish are contained in it)*

Isabella Minella – Fish are a prize?

Basso Azzaro Moroni – Yes of course. Fish are a cunning and clever opponent ... it is a fine art to capture one ... not an job for the lazy or simpleton as some think ... it requires a superior mind and quick reflexes to fish ... and fish well.

Isabella Minella – May I wait her with you and watch you outsmart those cunning fish? *(small laugh)*

(The old fisher man takes out a small net that was beside him)

Basso Azzaro Moroni – Perhaps you would like to try your hand at it yourself? Here is an old net of mine I just finished mending ... it is yours.

Isabella Minella – I could not take your livelihood.

Basso Azzaro Moroni – It is a cast away ... I was only mending it for you.

Isabella Minella – How did you know that I would be here today?

Basso Azzaro Moroni – It was a beautiful dawn and you were there to greet it before any other ... there is the heart of a fisherman ... ahhh ... fishergirl ... in you. But ... if you don't want the net ...

Isabella Minella – *(interrupting)* Yes. Thank you. I would love the net.

Basso Azzaro Moroni – I thought as much ... and now you begin the journey of the sea ... as great a journey as any other.

Liza Minella – *(calling from off stage)* Isabella? Oh Isabella? Come ... it is time for your lessons.

Isabella Minella – *(sadly)* More fencing and swordplay.

Basso Azzaro Moroni – The sea will still be here tomorrow. Go on now ... your mother calls you.

(Isabella starts to rush off without her gift)

Basso Azzaro Moroni – And don't forget your net ... little one.

(rushing back ... taking it ... then rushing off to her mother)

Isabella Minella – Thank you ... thank you so very much.

(The fisherman goes back to mending his other net)

Basso Azzaro Moroni – *(A small chuckle of self satisfaction)*

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)

CUE-CARD – ARRRRRR *(the Pirate EXITS)*

Professoré Machismo – I am getting tired of this life Tangelo. I don't know how you put up with ME at times ... my friend.

Tangelo D'Angello – That is exactly why. *(pause)* Because ... I AM your friend ... and you would be lost without me.

Professoré Machismo – Of course I would ... you are a cartographer and the only one that can read that map of yours.

Tangelo D'Angello – A voluntary burden is no burden at all ... and where else would I go for such an exciting life?

Professoré Machismo – There is a special place in heaven for loyal friends such as you.

Tangelo D'Angello – And ... hopefully I won't get to see it for a very long time.

Professoré Machismo and Tangelo D'Angello – *(both laugh)*

Tangelo D'Angello – We are all set up and ready for you to work your magic. Professoré ... Sell away.

Professoré Machismo – *(loudly)* ... Announce me then.

(The Professoré moves onto a box or wall announcing loudly)

Tangelo D'Angello – Right away ... Gentlemen and ladies of this fair town of Capestrano ... come one and come all to hear of the finest weaponry that money can buy.

(Carmella Candie and Fellonia Begonia ENTER and quickly walk right over to the Merchant's Cart to examine his wares)

Tangelo D'Angello – Here for one day from his journeys across Italy, Greece, Persia, and the known world ... is Professoré Aldobrandino Machismo ... the one and only Merchant of Menace.

(Fellonia Begonia also ENTERS and joins the crowd)

Professoré Machismo – From longsword to broadsword to backsword to more. From daggers to sabers ... we have them or you don't need them. Of special note is our supply of swords from Damascus. Yes ... the sword you have heard of but have never seen ... made of Damascus steel. It is a hot-forged sword of legendary sharpness and strength.. So sharp ... it is said that you can cut yourself just by looking at the sword in the wrong way.

Tangelo D'Angello – *(he yells)* Ouch! He is right.

(Tangelo wraps a bandage around his hand)

Everyone – *(ooohs and ahhhhs)*

Professoré Machismo – The technique used to create these swords is a closely guarded secret that metalsmiths of India and Persia will kill to protect. A lamination of folded steels with polishing specifically designed to expose those layers. I have already said too much, or the metalsmiths will hunt me down.

Tangelo D'Angello – And the Professoré already has enough people doing that ... what would be a few more?

Professoré Machismo – Since the bronze age has there not been a better sword. More light ... more maneuverable ... more aesthetically pleasing. Both to you and to your purse.

Tangelo D'Angello – From hilt to blade ... from locket to chafe ... The Merchant of Menace has what you truly desire.

Professoré Machismo – And for that last-minute gift ... consider a mace or flail or shield. If you value the safety of yourself and your family ... the Merchant of Menace is here for you, but not for long ... we may move onto another town at any moment. Who will take this fine sword home with them right now?

Carmella Candie – I would like to buy that sword.

Fellonia Begonia – (*barging in*) Not if I purchase it first.

(*Catia Bellagamba and her sister Nicola Bellagamba ENTER as the ladies fight over purchasing the swords and shields. Fellonia hands money to the Professoré and he hands her a swprd*)

Tangelo D'Angello – (*privately*) Well done Professoré.

Professoré Machismo – Our first customers of the day.

Catia Bellagamba – (**ASIDE**) ... It couldn't be!

Nicola Bellagamba – Does that merchant look familiar to you?

Catia Bellagamba – Not in the slightest ... you must be imagining things.

Nicola Bellagamba – You are right ... he looks nothing like him.

Catia Bellagamba – You are right ... no resemblance at all.
(ASIDE) Of course ... I recognize him ... and just wait ... by the end of this day ... he will be mine.

(Catia Bellagamba EXITS)

Nicola Bellagamba – **(ASIDE)** Of course ... I recognize him ... and you just wait ... by the end of this day ... Professoré Machismo will be mine.

(Nicola Bellagamba EXITS)

(Carmella Candie hands Tangello some money and takes a sword. Fellonia makes a purchase also.)

Tangello D'Angello – *(to Carmella)* A smart purchase Indeed.

Carmella Candie – My name is Carmella Candie. I run the local restaurant here in town ... I call it ... “The Great Impasta”.

Tangello D'Angello – A fine sword. May your husband use it in good health. A very good day to you.

Carmella Candie – *(Carmella says to Fellonia)* Look what I got for my father. *(indicating the new sword purchased)*

Fellonia Begonia – Looks like a good trade. *(a small laugh as EXITING)*

(Carmella Candie storms off with Fellonia Begonia both EXIT close behind. Salido Minella and his wife Liza Minella and daughter Isabella Minella ENTER.)

Professoré Machismo – This is going to be a good day Tangello ... I can feel it.

Tangello D'Angello – *(noticing the Minella family)* Perhaps not.

Professoré Machismo – This is exactly what I needed to stop feeling sorry for myself.

Tangello D'Angello – Please tell me that you do not recognize that man approaching. *(pointing out the father of Mariella Minella)*

(Carmella Candie bursts in ENTERING from her restaurant with a large tray filled with small baskets of bread or muffins or cookies)

Carmella Candie – *(to the Professoré)* Try some of my freshly baked goods from my restaurant “The Great Impasta” ... Mother Minella wanted you to sample them before the wedding today. And there are extra samples to share. *(handing one to Tangelo)*

Tangelo – Grazi. *(Tangelo takes a bite)*

Professoré Machismo – *(said to Carmella Candie)* How nice ... a wedding... who will be getting married.

Carmella Candie – Don’t you know? ... You will. Here eat. Avanti ... *(placing a muffin into the Professoré’s mouth)* enjoy.

(Salido Minella and his wife Liza Minella and their young daughter Isabella Minella walk up to the Professoré)

Professoré Machismo – Yes ... such a beautiful day ... What could possibly go wrong?

Liza Minella – *(talking directly to the Professoré)* I did not recognize you at first ... but you are the man that promised to marry my daughter the next time you returned to town.

Professoré Machismo – I never made such as promise. And I have never been in this town before. *(to Tangelo)* ... Have I?

(Tangelo shakes his head signifying “no”)

Liza Minella – We moved here from Salerno last summer.

Professoré Machismo – You moved? ... I never considered that. People move!

Liza Minella – It has been two years since you made a promise to my daughter. Maybe you remember my husband ... Salido Russino Tomaso Rossetto Edmundo Minella?

Tangelo D’Angello – That is quite some name.

Liza Minella – Friends and family call him “Sal”.

Tangelo D’Angello – Ahhhh ... *(to the Professoré)* Sal Minella?

Professoré Machismo – I may be flirtatious at times ... but my heart belongs to another. I am sure it is nothing but a misunderstanding.

Salido Minella – In my mind ... a man is only as good as his word ... and a worthless man has no reason to live. ... would YOU not agree?

(The father puts his hand on the sword that he has in his belt and Tangelo walks over and interrupts the conversation to protect the Professoré)

Tangelo D’Angello – That is quite a sword you have there in your belt.

Salido Minella – You have a good eye ... it was commissioned by Vadi and forged to his exact specifications. Making this one of the finest weapons in all of Italy.

Tangelo D’Angello – Is that so? I take it then that you are a swordsman?

Salido Minella – Not just a swordsman ... a swordsman from a family of swordsmen.

Tangelo D’Angello – Nice to know.

Salido Minella – Some say that I am the 10th finest swordsman in all of Italy. But ... I do not like to brag.

Professoré Machismo – Of course not.

Salido Minella – If you must know ... I have bested 5 men ... at once ... at night ... and that was while I was recovering from an illness.

Tangelo D’Angello – And you are well now.

Salido Minella – I have never been more fit ... thank you for asking.

Tangelo D'Angello – Don't mention it.

Liza Minella – Where is that girl ... on the most important day of her life?

Salido Minella – (*Calling out*) Mariella ... Mariella ... come here at once!

Mariella Minella – (*bursing onto the set*) Yes father!

(*Mariella Minella ENTERS wearing a big white wedding gown*)

Nicola Bellagamba – They say that “the dress does not make the bride.”

Catia Bellagamba – Hush ... I think she is going to sing a song.

SONG – LOVE ME AS I DO YOU

Words by Gary McCarver and W. T. Jefferson

Music by W. T. Jefferson

VERSE

The flowers they bloom in the garden,
Ablaze with the joy of spring.
Everything ready for you love.
All but the priest and the ring.
The neighbors and family are waiting
To welcome you here today
To welcome the king of my kingdom
For this is our wedding day.

CHORUS

Love me, as I do you, my love,
And let me call you all my own.
Love me, as I love you, my love.
The only love my heart has known.

(*Mariella Minella rushes over to hug the Professoré*)

Mariella Minella – Aldo ... you said that when to returned we would be wed.

Tangelo – “Aldo”?

Professoré Machismo – I said nothing of the kind ...

Mariella Minella – I couldn't believe it when Isabella said that you had arrived. This is the happiest day of my life!

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)

CUE-CARD – OHOOOOO *(The Pirate EXITS)*

(LIGHTS FADE TO BLACK except for one light on Tangelo)

Tangelo D'Angello – (ASIDE) That was an unexpected complication. The timing will have to be perfect ... but we may still have a chance. Just one.

(All Remaining Lights Fade to Black)

INTERMISSION

OPTIONAL OLIO

(To bring the audience back from intermission)

The Place: Out at Sea off the coast of Italy
The Date: It is the Spring of 1492
The Time: It is nearly midday and the sun is shining

(LIGHTS UP ONLY ON THE SHIP)

(Dolc chetta and Tina are at the bow of the ship)

Drago Pelaratti – *(barking a command to an unseen crew member)* Angio ... Get into the rigging and check the braces ...

Angio – *(yelled from offstage)* Aye Aye ...

Dolc chetta – *(also yelling commands)* Angio ... slack the windward brace and sheet. And Angio ... square the sail ...

Angio – *(yelled from offstage)* Aye Aye ...

Drago Pelaratti – *(to Dolc chetta)* When you know what the ship needs as well as any captain ... it means you have spent too much time at sea. Have you told your father yet of our destination?

Tina – Look! Sea birds are flying overhead ... that means. Yes! I can see the coastline ... we are almost there.

Drago Pelaratti – It may not be as you have imagined it little one.

Tina – I have lived my whole life on this ship ... sometimes I just wish ...

Dolc chetta – *(interrupting)* Drago ... don't fill Tina's mind with how things should be or should not be ... It will be what it will be.

Drago Pelaratti – What is the harm in spending time in the clouds?

Dolc chetta – Daydreaming you mean?

Drago Pelaratti – Excusé. (*Drago returns to barking commands*)
Angio... did you not hear the lady ... square that sail... we make
for land.

Tina – Is this the place that the map has shown?

Dolcèchetta – We shall know soon enough ... it is not much
further ... 20 leagues or so up the coast. And the birds they come
to greet us.

(MUSIC STARTS)

Dolcèchetta – That is yet to be seen. But I am hopeful.

SONG – SEA BIRD (Song sung by Tina)
Words by Gary McCarver and Geo Graff Jr.
Music by F. Bernard Grant

VERSE

There are places that ... I would like to visit.
Paris, London-town, even Tripoli.
Places only heard ... told in bedtime stories.
But that's as close as I'll ever be.
This sailing ship's
My treasure trove
The only home I know.
Where-ever those winds choose to blow ...
that where I always go.

CHORUS

Sea Birds, winging your way over land and sea.
Do you hear my (our) heart (hearts) calling?
Oh why can I (we) go with you?
Soar high up in the sky and be happy and free.
Sea Birds, you fly in the sky
Tell me, oh why can't oh why can't I (we)?

(Repeat chorus with Dolcèchetta and Tina singing together)

LIGHTS FADE TO BLACK

ACT 2 SCENE 1

The Place: The coastal village of Capestrano – Italy
The Date: It is the Spring of 1492
The Time: It is now midday and the sun is brightly shining

(LIGHTS FADE UP)

(Tangelo is at the door of the Minella home. Sal Minella greets him)

Tangelo D'Angello – (ASIDE) It is at great personal peril that I attempt this ... but I have had a good life.

Tangelo D'Angello – (calling out) Signoré Minella ... I would like to speak with you for a moment about the wedding. It is of the highest importance.

Salido Minella – I have no quarrel with you sir ...ah ... sir ...

Tangelo D'Angello – The name is Tangelo D'Angello.

Salido Minella – You travel with that Professoré character.

Tangelo D'Angello – That is precisely who I wish to talk to you about.

Salido Minella – Not so loud ... I do not want my wife to hear.

Tangelo D'Angello – I do not think that you are very happy with your daughter's wedding later today ... am I correct.

Salido Minella – It doesn't matter if I like it or not. When it comes to matters of the heart ... my wife is very strong in what she ... wants.

(through the window or doorway we can see Mariella Minella listening)

Tangelo D'Angello – (interrupting) ... Do you really think that the Professoré will be a good husband for your Mariella.

Salido Minella – You are very direct sir. Much like my daughter. You seem to be two birds of a feather. *(pause)* And so I will honor that directness with the same. What I think ... is that this is nothing more than infatuation on part of my daughter ... what you might consider as a crush or first love

Tangelo D'Angello – So it is a mistake?

Salido Minella – Was Vadi better with the foil than Liberi?

Tangelo D'Angello – *(a long pause of silence)*

Salido Minella – Yes ... the answer is yes ... of course.

Tangelo D'Angello – Actually I thought that Filippo Vadi was a spectacular swordsman. But not as good as Fiore dei Liberi ... Vadi could only use his right hand and was too quick to implement Cob's Traverse.

Salido Minella – *(a hearty laugh)* You are well studied and talk as if you know your way around a sword. Signoré Tangelo?

Tangelo D'Angello – Thank you ...I have held an epee or two in my day and do know the difference between my forte and my foible.

Salido Minella – *(putting his arm around the young man as a son)* So ... what are we to do about your Professoré and my daughter. It is definitely not a match made in heaven.

Tangelo D'Angello – Cut off the dog's tail, he remains a dog
The Professoré is my friend ... but your daughter deserves much more.

Salido Minella – So True.

Tangelo D'Angello –. There must be some way to call off this wedding.

Salido Minella – My wife is set on a wedding. And you know the old saying.

Tangelo and Salido Minella (*in unison*) – “Happy wife ... happy life.”

Tangelo and Sal Minella – (*Both laugh together*)

Salido Minella – So what shall we do?

Tangelo D’Angello – There is a fencing term called Camineering ... It means "a change of engagement" ...

Salido Minella –... that is exactly what we need.

(*Mariella Minella ENTERS the scene*)

Mariella Minella – Do not talk about me as if I am not eavesdropping on your every word.

Tangelo D’Angello – My apologies dear lady ... if I have insulted you? ...

Mariella Minella – Quite to the opposite ... kind sir.

Salido Minella – You are right ... I will talk to my wife about the matter. If you two will excuse me ... I have something I must attend to.

Liza Minella – (*yelling from offstage*) Salido? Oh ... Salido?

Salido Minella – Coming dear. (*Salido Minella EXITS*)

Mariella Minella – So you do not think that the Professoré is a good match for me? I suspect that you would think me better suited to a man like you?

Tangelo D’Angello – That is not what I was saying.

Mariella Minella – But truly ... if it were a choice ... you or your friend?

Tangelo D’Angello – (*stammering*) Ahhh ... well ... Ahhh

Mariella Minella – Now it is I who should be forgiven ... you are right ... When I heard the Professoré sing back in Salerno ... that

is where I fell for him ... but thinking back on it ... I am not sure that he was singing to me ... it was just a song. Maybe my parents are right ... that it was no more than infatuation.

Tangelo D'Angello – You are indeed perceptive.

Mariella Minella – And besides ... you are so well travelled and likely to have many loves scattered throughout Italy and would not think much of a silly girl as I.

Tangelo D'Angello – That is not true.

Mariella Minella – Which part? The “loves scattered” or the “silly girl” part?

Tangelo D'Angello – Actually ... both. Excuse me, I think you have something in your eye. No, it's just a sparkle.

Mariella Minella – If there is a sparkle ... it is you who put it there kind sir. I have been fooled before. Sing me a song so that I may know you are telling the truth

Tangelo D'Angello – What?

Mariella Minella – Sing me a song ... so that I may know your heart is true.

(MUSIC STARTS)

SONG – BIRDS OF A FEATHER

Words by Gary McCarver and Jack McGowan

Music by Edward Moran

VERSE

(Tangelo sings the Verse and first Chorus)

Travelling 'round Italy -
Pretty girls abound
(but) Should the right one say the word
I would settle down.
When she come flying my way
Here's what I'm going to say

CHORUS

Birds of a feather, just you and I.
Someday together away we'll fly
Off to a love nest ... like love birds do.
Somewhere I'll build one for you.
Who knows then maybe,
Two birds will sing
Happy together
What joy t'will bring.
Birds of a feather can never go wrong
Helping each other along.

(Both Tangello and Mariella Sing together to REPEAT CHORUS)

(Finishing the song, they have a long gaze into each other's eyes)

Mariella Minella – Yes ... I now believe you ARE telling the truth.

Liza Minella – *(yelling from offstage)* Mariella? Mariella?

(Liza Minella ENTERS holding a large wooden spoon waving it about ... she is followed by Isabella Minella)

Liza Minella – What is this nonsense your father is telling me ... that there will not be a wedding?

(Mariella Minella takes a very long gaze into Tangello's eyes)

Mariella Minella – That is true mother.

Isabella Minella – So, I have been picking flowers all day for nothing?

Liza Minella – And what of the other preparations ... your dress was very expensive ... your sister has been weaving flowers for your headdress all day ... what would you tell her.

Mariella Minella – I am not sure. *(turning to Tangello)*
Tangello ... what should I tell her?

Tangello D'Angello – *(pause)* I am sorry ... I was just distracted by your beauty.

Mariella Minella – Oh my.

Tangelo D'Angello – Here is a pouch of silver soldi for all of your troubles. This should take care of the cost of the dress and other preparations. The noon will soon be upon us and there are some tasks that I must attend to.

(Tangelo kisses Mariella's hand and turns to leave.)

Mariella Minella – Tangelo ... will I ever see you again?

Tangelo D'Angello – I would not lie to you and say that there was not peril yet ... but if all goes as planned ... yes, I will return.
(Tangelo EXITS)

Mariella Minella – *(a very loud sigh as Tangelo leaves)*

(Meanwhile at the other part of town ... the Professoré ENTERS and is confronted by a very unique proposition to end his troubles)

(Catia Bellagamba ENTERS and confronts the Professoré)

Catia Bellagamba – Professoré! I had thought that it was you ... but I was not sure until returning home of what I was to do ... apparently there is to be a wedding?

Professoré Machismo – Apparently.

Catia Bellagamba – And you are to be the groom?

Professoré Machismo – Or so I am told.

Catia Bellagamba – And if I don't miss my guess ... soon there will also be some very dissatisfied customers wishing to discuss their purchases from your cart.

Professoré Machismo – You are very well informed it seems.

Catia Bellagamba – But ... If you remain for the wedding ... it is unlikely that you will see another dawn.

Professoré Machismo – Unlikely.

Catia Bellagamba – Then run away with me.

Professoré Machismo – What?

Catia Bellagamba – I have a small boat and we can sail away for a new life together. Do you not remember me from Palermo?

Professoré Machismo – Now that you mention it ... you do look familiar. Why is it that you are not in Palermo?

Catia Bellagamba – We sailed here on vacation. I will require your decision by midday ... and do not expect to disappear by stealth. The main road is constantly under watch and only other way in or out ... is by sea.

(MUSIC STARTS)

SONG – O' PROFESSORÉ

Words by Gary McCarver and Irving Berlin

Music by M. Nicholson

(Catia Bellagamba sings a love song to woo the Professoré)

VERSE

Professoré ... for so long I've been waiting.
Professoré ... there's no time for hesitating.
Can't you see my heart is yearning for thee?
With fond affection ... I love you truly,
Don't say "no" or I will get unruly.
There's not another man could ever suite me.
We'll leave Capestrano Italy, I have a boat it waits for me

CHORUS

My darling Pro-fes-soré soon
together we will flee.
How lovely it will be.
Only you and me.
Just say the word, I'll marry you ...
and then will finally be ... your last love in sunny Italy.

(REPEAT CHORUS)

Catia Bellagamba – Until midday then ... when the sun is straight above us. Choose me or choose the angry mob ... the choice is yours. If I can't have you ... no one will. (*a small laugh*)

(*Catia runs her hand against the Professoré's cheek and EXITS*)

Professoré Machismo – What else could possibly go wrong?

(*Nicola Bellagamba now ENTERS*)

Nicola Bellagamba – Professoré! I knew that it was you ... but I was not sure of what I was to do ... apparently there is to be a wedding?

Professoré Machismo – AA...Apparently.

Nicola Bellagamba – And you are the groom?

Professoré Machismo – Or so I have been recently reminded.

Nicola Bellagamba – And I suspect that soon there will also be some dissatisfied customers.

Professoré Machismo – You are aware of that too?

Nicola Bellagamba – But ... If you remain for the wedding

Professoré Machismo – ... it is unlikely that I will see another dawn.

Nicola Bellagamba – Exactly!

Professoré Machismo – You are vacationing from Palermo?

Nicola Bellagamba – Why yes, I am.

Professoré Machismo – And you are wanting me to run away with you?

Nicola Bellagamba – Why yes ... you are not only dashing ... you are wise.

Professoré Machismo – You sister was here.

Nicola Bellagamba – What!?

Professoré Machismo – She proposed the same arrangement with me.

Nicola Bellagamba – What did you tell her?

Professoré Machismo – I did not give her an answer.

Nicola Bellagamba – Good ... then it is decided ... You will run away with me instead.

Professoré Machismo – Honestly, I am tired of running. Do your worst.

Nicola Bellagamba – It will not be me that you should worry about.

Professoré Machismo – And I have until midday to decide.

Nicola Bellagamba – Very wise indeed. Your fate is in your hands.

Professoré Machismo – Now I suppose that you want to sing a song?

Nicola Bellagamba – *(pause)* Why would I want to do that?

*(Nicola runs her hand against the Professoré's cheek)
(Tangello returns to the Professoré just as Nicola is exiting)*

Nicola Bellagamba – Good day to you sir. *(Nicola EXITS)*

Tangello D'Angello – She looks very familiar.

Professoré Machismo – Palermo.

Tangello D'Angello – Yes of course.

Professoré Machismo – She is insistent that I run away with her. I ask you ... Why doesn't anyone stay in one place anymore?

Tangelo D'Angello – Is there but one that has not fallen under your spell?

Professoré Machismo – Only one. (*holding the lace handkerchief*)

Tangelo D'Angello – Let us not start that again. One sad love song per hour is quite enough.

Professoré Machismo – And so ... here is my dilemma ... if I stay here much longer ... then the townsfolk who purchased swords and daggers from me will discover that the weaponry is a less than what they have expected.

Tangelo D'Angello – You mean they will find out that they have been lied to and cheated.

Professoré Machismo – Yes.

Tangelo D'Angello – And then they will feel foolish.

Professoré Machismo – Probably.

Tangelo D'Angello – And then they will get angry.

Professoré Machismo – Most likely.

Tangelo D'Angello – And then band together to form an angry mob.

Professoré Machismo – Undoubtedly.

Tangelo D'Angello – And come looking for the man ...

Professoré Machismo – ... Or MEN.

Tangelo D'Angello – ... Or MEN ... that sold them the daggers that bend, the swords that shatter, and other armaments that are pretty much as useless in combat as a block of wood.

Professoré Machismo – That pretty much sums it up. Just as it has in countless villages and towns before.

Tangelo D'Angello – One hundred and eighty-two.

Professoré Machismo – What?

Tangelo D'Angello – One hundred and eighty-two ... they are not countless ... I have counted them.

Professoré Machismo – That many?

Tangelo D'Angello – Yes.

Professoré Machismo – Are you sure?

Tangelo D'Angello – Definitely.

Professoré Machismo – One hundred and eighty-two?

Tangelo D'Angello – Soon to be ... one hundred and eighty-three.

Professoré Machismo – A diversion ... what we need is a diversion.

Tangelo D'Angello – It won't work.

Professoré Machismo – Why not?

Tangelo D'Angello – We tried diversions in Verona, Bologna, and Padova.

Professoré Machismo – Did they work?

Tangelo D'Angello – Just made the mobs angrier.

Professoré Machismo – I see.

Tangelo D'Angello – And if we abandon our cart and leave immediately ...

Professoré Machismo – One very angry Father would soon be after us.

Tangelo D'Angello – You mean one very angry father who happens to be one of the 10 best swordsmen in all of Italy.

Professoré Machismo – I get your point. If it were just those three women that were wanting my demise ... at least you would be safe my friend.

Tangelo D'Angello – Three women? I only count Mariella and the maiden who just left. I for one think that Mariella has a captivating grace about her.

Professoré Machismo – You really think so? Then you may have her.

Tangelo D'Angello – Thank you. (*Abruptly catching his folly*)
What are you saying? I have told her father the truth and Mariella will no longer be a concern.

Professoré Machismo – The truth?

Tangelo D'Angello – You should try it sometime.

Professoré Machismo – Oh ... besides Nicola ... her sister Catia was here earlier with the same proposition.

Tangelo D'Angello – And how could you woo two sisters without either one knowing?

Professoré Machismo – I didn't know that they were related. I can resist everything ... except temptation.

Tangelo D'Angello – I am not saying that you have bad taste ... just bad judgment.

Professoré Machismo – Since the roads are being watched by the Bellagambas. And even though one wedding is off ... two others await.

Tangelo D'Angello – And a funeral.

Professoré Machismo – So ... Tangelo? What do you recommend?

Tangelo D'Angello – Now! Now you want my advice? I offered to come into the town first, but did you listen to me?

Professoré Machismo – Pretty hopeless this time isn't it?

Tangelo D'Angello – *(long pause)* Pretty much, but not entirely ... Do you trust me?

Professoré Machismo – Of course I do.

Tangelo D'Angello – Good. At midday you will leave town.

Professoré Machismo – I will get the cart ready.

Tangelo D'Angello – You won't be needing the cart this time.

Professoré Machismo – What is it that you have planned?

Tangelo D'Angello – When the time is right ... you will know what to do.

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – **ARRRRRR** *(The Pirate EXITS)*

LIGHTS FADE TO BLACK

OLIO – THE PIRATE SONG

The Place: Out at Sea Just off the coast of Italy
The Date: It is the Spring of 1492
The Time: It is nearly midday and the sun is shining

(LIGHTS ONLY ON THE “PIRATE” SHIP)

(All the Pirates and any extras you can find are now dressed in pirate garb are seen on the ship which now flies a pirate’s flag. They sing a rousing song about what they do and do best ... or is it worst?)

SONG – WE ARE MEN (The Pirate Song)

(Originally entitled *Ida-Ho*)
Words by Gary McCarver
Music by Harry Von Tilzer

VERSE 1

We are men of the high seas.
We will do as we will please.
Pirates ... that’s what we beee ... (ayeee).
All across the world that’s known ...
people scream where ‘ere we roam.
Pirates ... that’s all we knooooow ...
We will sack and plunder ... as we sail the bounding main.
Some think that be insane.
(but) we best not complain.
If ye see us coming ... better hope yer ship’s not slow.
Weigh yer anchor ... fast as ye can go.

CHORUS 1

Come and join our crew ... avast ye hearties.
Life's one big party ... Just say ... "Heave Ho".
Heave Ho ... Heave Ho.
From barnacles to binnacle we'll teach thee
A Pirate's life's ... (arrrrr) ... is one for me.

VERSE 2

As wild as any gale are we.
No pinkies outstretched with tea.
Pirates ... that's what ye see ... (ayeee).
Across the world both far and near
People run when we come near.
Pirates ... that what we arrrrre ...
We will rob and pillage ... it is just what we do best.
We never get to rest ...
We each have treasure chests.
When we fly our colors ... better hope yer course is true.
Hoist yer mizzen ... fast as ye can do.

CHORUS 2

Come and join our crew ... avast ye hearties.
Life's one big party ... Just say ... "Heave Ho".
Heave Ho ... Heave Ho.
From barnacles to binnacle we'll teach thee
A Pirate's life's ... is one for me.

(The Pirate Barbaro Seville holds up the Cue-Card sign)
CUE-CARD – ARRRRRRR *(the Pirate EXITS)*

LIGHTS FADE OUT ON THE "PIRATE" SHIP

ACT 2 SCENE 2

The Place: The coastal village of Capetrano – Italy
The great ship has docked and is tied to posts
The Date: It is the Spring of 1492
The Time: It is High Noon (midday) the sun brightly shines

(LIGHTS FADE UP VERY SLOWLY – AS THE SHIP MOVES TO DOCK)

(The ship façade has been moved/rolled over to dock at the Pier so that people can walk off the ship and onto the pier and back.)

(We hear the roar of a crew of men arriving on a ship – overlapping lines)

The Dread Pirate Al Denté – Heave to ... ye bilge rats!

Drago Pelaratti – The water is only two fathoms Captain!

The Dread Pirate Al Denté – Strike the mainsail!

Drago Pelaratti – Secure all lanyards!

The Dread Pirate Al Denté – Secure the Halliards!

(LIGHTS NOW GO TO FULL)

(The Pirate Barbaro Seville ENTERS with a Cue-Card sign)
CUE-CARD – ARRRRRRR *(the Pirate EXITS)*

Carmella Candie – What a great and grand ship that is.

Catia Bellagamba – I wonder what kind it might be.

Carmella Candie – It is not a frigate although it does seem to be well armed.

Catia Bellagamba – Maybe it s a Bigantine ...

Carmella Candie – But the foremast and the skysail are not those of a Brigantine.

(Isabella walks over adding her comment to the conversation)

Isabella Manella – That flag ... what does that mean ... that skull with bones.

Basso Azzaro Moroni – Oh that means that it is a pirate's ship.

(Catia, Morro, Isabella & Basso look at each other with surprise)

Catia, Camella, Fellonia, Isabella & Basso in unison – A pirate's ship!

(Nicola Bellagamba ENTERS from one side of the stage and spots the Professoré and Tangelo who ENTER together from the other side)

Nicola Bellagamba – There they are! Stop them! They are trying to escape from town.

Catia Bellagamba – I believe we have bigger problems to deal with.

Nicola Bellagamba – What could be? (pause) Is that a pirate ship?

Catia Bellagamba – That is what we have been trying to tell you.

(Sal Minella, Mariella Minella, Carmella Candie ENTER – overlapping lines)

Sal Minella – What is all the commotion?

Carmella Candie – Who is making such a noise?

Mariella Minella – Is that a real pirate's ship?

Professoré Machismo – Tangelo? When I said I didn't think it could get any worse ... I was wrong. No amount of fancy swordplay will get us out of this I am afraid. It has been a great journey we have shared and ...

Tangelo D'Angello – *(interrupting)* I said to trust me.

Liza Minella – Where did that ship come from? That will just simply not do.

We have a wedding.

Sal Minella – Be quiet my wife.

(Pirates Barbaro Pirate Barbaro Seville and Angio Plasti are behind the Dread Pirate Al Denté as he ENTERS from the ship... any male extras you can find are now dressed as pirates)

The Dread Pirate Al Denté – Now where is that scurvy livered so-called merchant of menace? (*seeing Professoré*) Ahhhh. There he be ... Barbaro and Angio bring him to me so that I may have a word with the bilge rat.

(Pirate Barbaro Seville and Angio Plasti bring the Professoré to the Dread Pirate Al Denté. Tangello follows closely behind)

The Dread Pirate Al Denté – And what do ye have to say for yerself ... Professoré?

Professoré Machismo – I did not know they were your crew when they bought the weapons from me? And that no one has ever died at the end of my weapons.

The Dread Pirate Al Denté – That not be entirely true. The first encounter we had after me crew armed themselves with your weapons did not go well. Most of me crew were wiped out at the hands of a ship full of marauding (Rotarians, Red Hat Ladies, etc group to pick on). I am now left with a skeleton crew to man me vessel.

(The Pirate Barbaro Seville holds up a Cue-Card sign)

CUE-CARD – YE OLD SHAMELESS PLUG

The Dread Pirate Al Denté – At first, I wanted to keelhaul ye ... but the only one that could ... kept me from hunting ye down ... until my temper settled.

Professoré Machismo – It has been over ten years?

Dolcèchetta ENTERS from the ship with Dagro Pelaratti and Tina)

Dolcèchetta Denté – Actually it has been almost 12 years ... my love.

Professoré Machismo – Dear one ... the years have been very kind to you. (*pulling the lace handkerchief from his pocket and handing it to her*) I believe I have something that belongs to you. I have kept this safe until the day I could return it to you.

Dolcèchetta Denté – I believe it is I that has something that belongs to you that I have kept safe ... her name is Tina ... Tina Machismo ... she is your daughter.

(coming from behind - Tina Approaches the Professoré)

Tina – Father? (*running to greet and hug him*)... Father!

Dolcèchetta Denté – And one more thing I believe belongs to you ... my heart. (*rushing to also hug Professoré*) ... That is if there is still room in yours for mine.

Tangelo D'Angello – (*to Dolcèchetta*) I see that you got my message.

Dolcèchetta Denté – (*to Tangelo*) Could you have made it any more obvious ... even Drago recognized the map you sent to me to lead us here.

Drago Pelaratti – (*to Tangelo*) I knew that Map was made by your hand. I had taught you the art of mapmaking myself when you were young. How could I have been mistaken?

(Drago Pelaratti comes over to Tangelo to hug his old friend)

Tangelo D'Angello – Drago, It is good to see you again old friend.

Dolcèchetta Denté – And it is good to see you again my brother.

(Tangelo hugs his sister and little Tina comes to greet him)

Tina – (*hesitantly*) If he is your brother then that would make him my ...

Tangelo D'Angello – *(interrupting)* Yes ... Your uncle Tangelo D'Angello Al Denté at your service Little Tina ... who is not so little anymore. *(a laugh)*

Tina – *(giggles or laughs)*

Tangelo D'Angello – *(said to Dolcécetta)* As promised ... I have kept the Professoré safe from harm and now return him safely to you on the appointed day ... in the appointed town ... at midday.

The Dread Pirate Al Denté – *(said to the Professoré)* And ye ... anyone that hornswaggles me crew and alludes me for as long as ye have ... deserves the hand of my daughter Dolcécetta. *(pause)* *(then said to Dolcécetta)* That is if ye still want this scallywag?

Dolcécetta Denté – More than ever.

The Dread Pirate Al Denté – Then my last official act as captain of this vessel is to wed you both ...

Dolcécetta Denté & Professoré Machismo – A wedding?

Everyone in the town in unison – A wedding?

(Both Professoré and Dolcécetta stand side by side ... Mariella tosses her veil to Dolcécetta and the wedding begins)

Mariella Minella – Here ... you might need this.

The Dread Pirate Al Denté – So Professoré ... Do you?

Professoré Machismo – *(looking at Dolcécetta)* I do.

The Dread Pirate Al Denté – And Dolcécetta Do you.

Dolcécetta Denté – *(looking at the Professoré)* I do too.

The Dread Pirate Al Denté – Then ... Ye are now married. You may kiss your bride.

Everyone – Bravo! ... (*random joyful sounds*)

Dolcèchetta Denté – Father ... What do you mean your last official act as captain?

The Dread Pirate Al Denté – I have never had a reputation for showing quarter with those that have cheated me ... but I will make one exception.

(Pulling out his sword he brandishes it in such a way that Professoré puts his hand on his own sword ... but the Dread Pirate Al Dente hands the sword to the Professoré.)

The Dread Pirate Al Denté – Consider it a wedding present.

Professoré Machismo – Your sword ... But I already have swords.

Dolcèchetta Denté – It is not the sword ... it is the ship he is giving us.

The Dread Pirate Al Denté – ... Eyee ... and the crew of rogues and roustabouts that inhabits it.

(The Pirate Barbaro Seville holds up a Cue-Card sign)

CUE-CARD – ARRRRRR

The Dread Pirate Al Denté – You ... yes you ... Barbaro ... strike the colors of the ship. It belongs to my daughter and her family. She can raise what flag she wants on her now.

Barbaro Seville – Ayeeee ... Captain.

The Dread Pirate Al Denté – Barbarbaro was always a man of few words.

Tangelo D'Angello – Or verbs ... or nouns.

The Dread Pirate Al Denté – They say that having a woman on board a pirate's vessel brings nothing but bad luck ... but I would have had my life no other way. Seeing little Tina raised by you had given me more joy than scuttling a Brigantine or ransacking a town ... well what I am saying is.

Tina – *(Interrupting and rushing over to hug her grandfather)* I love you too grandfather.

Tina – As I do you ... my little cricket.

The Dread Pirate Al Denté – As the years have crept upon me ... I am simply getting too old for this job of pillaging and pirating ... it is a task that must be left to the young. Besides Dolcé ... you have always been a better captain than I ever was.

(The Dread Pirate Al Dente grabs a duffel bag from the floor and tosses it onto the pier from the ship. Then follows it on shore along with Tangelo)

The Dread Pirate Al Denté – This is where I come ashore ... Capestrano you say? Looks like a nice place to retire ... maybe that map of yours was right after all and this be that “Land of Dreams” after all.

Professoré Machismo – If I may not tempt fate ... how is it that you can forgive me when most of your crew perished on account of faulty weaponry?

The Dread Pirate Al Denté – And it took me many years to figure that as a favor ye paid me.

Professoré Machismo – A favor?

The Dread Pirate Al Denté – Aye ... with less crew ... there be fewer to divide the treasury with ... ye made me a very rich man.

(Holding up a small treasure chest)

The Dread Pirate Al Denté – Me retirement fund. *(a laugh)* It makes me welcome wherever I find land.

(Dolcéchetta and Tina stand by Professoré Machismo’s side as the Dread Pirate Al Dente takes his first steps on land in many years ... little Isabella rushes up to greet him and asks a question as the entire town grows silent)

Isabella Manella – *(Looking up at the tall Dread Pirate Al Dente)*
Excuse me sir ... do you like to fish? *(holding up a fishing net)*

The Dread Pirate Al Denté – Little miss ... I have never much had the time to fish all these many years ... (pause) ... but I would love to learn.

Everyone – *(a loud sigh of relief)*

The Dread Pirate Al Denté – My granddaughter always liked pirate stories ... you do you like pirate stories?

Isabella Manella – *(pause)* I love them.

Everyone in the town – *(everyone gathers around the gentle old pirate to welcome him to town leading him into the city ... rapid overlapping lines)*

Isabella Manella – ...*This is my father ...*

Sal Manella – ...*So very pleased to meet you ...*

Carmella Candie – ...*What is your favorite pastry? ...*

Catia Bellagamba – ...*I have always been attracted to older men.*

Nicola Bellagamba – ...*I saw him first ...*

(Tangelo leaves the ship and approaches Mariella Minella)

Tangelo D'Angello – Do you believe in love at first sight ... or should I walk past you again?

Mariella Minella – *(drawing closer)* Do you have a map kind sir? Because I just keep getting lost in your eyes!

Tangelo D'Angello – Since you do have the dress ... it would be a shame to have it go to waste ... that is if you have no other plans for it.

Mariella Minella – I thought that you would never ask.

(Tangello and Mariella embrace, and her family gather around)

Tangello D'Angello – That is, of course, if you do not mind Sir ...
(said to Mariella's father)

(Tangello and the Manella family begin to walk away also)

Salido Minella – Of course not ... *(pause)* How are you really with a sword?

Tangello D'Angello – I have been told that I am one of the five best swordsmen in all of Italy.

Salido Minella – *(loudly)* Best of five? We will just have to see about that.

(Tangello and the Manella family EXIT)

The Dread Pirate Al Denté – *(calling back to the Professoré)*
Professoré ... take good care of them ... or you will have me to contend with.

Dolcèchetta Denté – Don't worry father ... we will be fine.

(Scene of a happy family on the ship as Grandfather EXITS)

Tina – Mother ...

Dolcèchetta Denté – Yes dear?

Tina – What are we to do now?

Dolcèchetta Denté – We have a ship and all the world to see.

Professoré Machismo – Our future lies far away from this place ... we will go WEST.

Dolcèchetta Denté – And what of Italy my love?

Professoré Machismo – Italy ... she will take care of herself.
(In Italian that is "L'Italia farà da sè")

(LIGHTS BEGIN SLOW FADE AS THE SHIP SETS SAIL)

Drago Pelaratti – (*said to Dolcécchetta*) Your orders Captain?

Dolcécchetta Denté – (*turning and barking out orders rapidly as lights dim*)

Brace about and see that all the lanyards are stowed.

Entire Pirate Crew in Unison – Aye-Aye.

Dolcécchetta Denté – And get into the rigging and lower the yard

...

Entire Pirate Crew in Unison – Aye-Aye.

Dolcécchetta Denté – Let go the halyards, sheets and braces ... make sail ... you heard what the man said ... we head WEST.

Entire Pirate Crew in Unison – Aye-Aye Captain.

Barbaro Seville – (*a strong and raspy*) AARRRRR!

LIGHTS FADE TO BLACK

CURTAIN CALL

Song – ALL BECAUSE OF A MELODRAMA

(Originally entitled at the End of a Beautiful Day)

Words by Gary McCarver and William Perrins

Music by William Perrins

(Cast ENTERS for bows)

VERSE

As we live in this world here to-day ...
we're all seeking to find our own way ...
to where happiness lies, on the earth, In the skies,
or the beautiful depths of a true woman's eyes.
There are some who want riches and power
and they seek them most ev'ry hour.
But for all of their schemes ... simply fade into dreams.
There is only one answer ... at least so it seems.

CHORUS

(sung by entire cast as they come on stage)

At the end of a melodrama ...
if you're glad 'cause you came here to-day.
You've met friends true and kindly,
You've heard some great songs.
You've seen heroes and villains ... learn right from wrong.
If there's some-body's burden or care,
you're now ready and willing to share.
Then your heart's made of gold,
and your joys are untold.
All because of a Melodrama

(FADE TO BLACK as the entire cast EXITS)

PROPS & SET DRESSING

Bad puns and over the top acting is one thing ... but “Wardrobe is what really makes the Melodrama” and especially in an Old-World Melodrama. Think Shakespearean play and you will be fine. Below are a few of my favorite website links that I am sure the bard himself would approve of ... well that is ... if he lived in the 21st century and had a high-speed internet access with a PayPal account. In any case ... you don’t have to spend a lot of money ... get creative and everything will work out just fine.

There are countless sources for clothing and props that are appropriate for the late early 1500s. Here are a just few of my favorites.

**www.pearsonsrenaissanceshoppe.com
www.medievalcollectables.com
www.tudorshoppe.com
www.renaissancecostumesclothing.com**

**Visit: www.HeroAndVillain.com
for pictures, melodrama scripts,
and melodramatic resources.**

**PIRATE CREW
CUE-CARDS**

OLD CAPESTRANO ITALY 1492

ARRRRRR!

OHOOOOO!

THAT BE SOOO SAD!

YE OLD SHAMELESS PLUG

WHY PUBLIC DOMAIN MUSIC IS USED

Here are a few reasons why the songs used in this Melodrama are derived from music with expired copyrights (i.e. in the Public Domain). Besides the fact that they “feel” right for the time period ... since they came from the late 1800s ... Under U.S. copyright law, any edition of sheet music that was first copyrighted before January 1, 1923 is in the public domain in the U.S., even if the copyright was renewed, the book that contained the sheet music is still in the public domain as long as it was initially copyrighted before January 1, 1923. Prior to 1998, U.S. copyright law featured a "75 year" rule whereby copyright on a musical work lasted 75 years from the first year it was copyrighted. In 1998, that was changed to 95 years. However, the 1998 law was not retroactive and works that were out of copyright before the law was passed are still out of copyright and anyone is free to use its music and lyrics in the U.S. without permission.

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**MELODRAMA REHEARSAL TRACKS Available Online
visit www.HeroAndVillian.com for details**

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“A rose by any other name ... would be just as thorny.”

Unlike melodramas, plays, and musicals provided by other companies ... with a HeroAndVillain.com play you have the freedom (and permission) to rename characters or even the play itself to better match your venue, town history, or even your own peculiar sense of humor. Just be sure to keep it family-friendly and G-rated. Should your town have a seaport instead of a stage station or train depot ... feel free to make the modification. If you want a “tannery” instead of a “cannery” or an “orchard” instead of a “vineyard” ... go for it.

Melodrama is historically a platform for community involvement and people love local references. That is why the Cue-Card “shameless plug” is can be added several times during your performance to poke fun at local people, places or businesses.

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Great American Melodrama**

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**THE FOLLOWING PAGES ARE FOR THE CAST AND CREW
TO MAKE NOTES REGARDING THIS MELODRAMA.**

**USE THIS FOR BLOCKING NOTES, CHOREOGRAPHY,
AND MUSICAL DIRECTIONS. HAVE A GREAT PLAY.**

