SINBAD

a play by

by Craig Sodaro

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STORY OF THE PLAY

Sinbad, the legendary sailor, tells his adventures to a disgruntled beggar who resents Sinbad's riches. Sinbad was a slave in love with the Caliph's daughter, Minerva, many years earlier. When Minerva was betrothed to the despicable Semitar for a huge dowry, Sinbad begs her father, the Caliph, to wait and see the dowry Sinbad could provide. With absolutely nothing to his name, Sinbad hops a ship bound for exotic shores to trade for precious goods. But the ship is pirated away to the Land of Hashmoona. There the sailors are each commanded to give Queen Heffernetti a present. If she doesn't like the present, the sailor is thrown into the lion's den. Sinbad gives her a treasure she can't resist. Sinbad returns to Baghdad with gold and jewels. But the Semitar refuses to bow to Sinbad's greater dower and kidnaps Minerva.

Desperate, Sinbad seeks out a fortune-teller who draws him a map telling him where Minerva is being held captive. Sinbad buys a ship and sailors, but soon they find themselves on Paradise Island. They quickly find out why it's called Paradise Island: they lounge about on the beach all day and are fed cookies and root beer to their heart's content. Soon, however, Sinbad realizes their hosts, Cleot and his family, are merely fattening the sailors up. Alone, Sinbad escapes the fate of being on the menu.

Sinbad single-handedly guides his ship to Diamond Island where he meets five terrified travelers. They face two nightmares: Mama and her brood turn tourists into toys, and the Roc, a gigantic bird, picks the bones of those who avoid getting shrunk. Cleverly, Sinbad tricks Mama and her children into taking one tourist too many, and Rocky the Roc ends up with more than he can handle. With the help of the travelers he saved, Sinbad makes it to the Semitar's Palace and rescues Minerva.

CAST *(17 female, 11 male, 22 either, much doubling possible)*

In Baghdad
WOMEN #1 and #2
HINBAD: a beggar
SINBAD: a wealthy gentleman

In Baghdad Years Before
MINERVA: daughter of the Caliph
AGRINAH: her maid
SINBAD: a young slave
SEMITAR: an evil suitor
CALIPH: Minerva's father

In the Land of Hashmoona
CAPTAIN
MATES #1 - #6
ALONZA: a beautiful traveler
BALIRA: her fellow traveler
CASIOMENA: another beautiful traveler
QUEEN HEFFERNETTI
GUARDS #1 - #3
LEO: a lion (can be an actor or a stuffed toy lion)

On Paradise Island
FORTUNE-TELLER
SAILORS #1 - #4
CLEOT: a jolly resident of Paradise Island
DORETTA: his equally jolly wife
CLAMDOODLE: their son
JAVAR: another son
MORINA: their daughter
SHARI: a servant
BARI: another servant
IGLOONA: a physical trainer

On Diamond Island
TRAVELERS #1 - #5
MAMA: a mother
MABLE: her daughter
ABLE: her son
SABLE: another son
BABLE: another daughter
ROCKY THE ROC: a giant bird

At the Scalapel of the Semitar
GUARDS #1 and #2

SETTING

A representational set is best here with only a few suggestions from one scene to the next. A general desert backdrop with a distant view of ancient Baghdad hangs upstage. Two pillars can be used to denote the Caliph's Palace. A pair of palm trees can indicate the land of Hashmoona along with a throne for the Queen. The palm trees can be moved to a different position and the throne can be replaced with a small grass hut for Paradise Island. Diamonds painted on styrofoam insulation (which can stand by itself) can be used for Diamond Island. The Semitar's Palace needs only a bench or two and perhaps the pillars again from the Caliph's Palace. Simplicity is the key, and it is important to keep the action moving so scene changes should be as basic as possible and should be accomplished when the curtain is closed for various scenes played before the curtain.

The Scenes:

ACT I

Scene 1: Baghdad, a city street. Later, the Caliph's Palace years before.
Scene 2: At sea, several days later. The Land of Hashmoona, immediately after, then the Caliph's Palace.

ACT II

Scene 1: A street in Baghdad played before the curtain, then the Fortune-teller's. Finally, the beach of Paradise Island.
Scene 2: A street in Baghdad played before the curtain, then Diamond Island. Finally, the Scalapel of the Semitar.

ACT I
Scene 1

(Before the curtain. HINBAD sits left. WOMEN enter right.)

WOMAN ONE: And then I said to him, "Hamurabi, you've GOT to get yourself another wife. There's too much to do for just one little wife!"
WOMAN TWO: And what did he say?
WOMAN ONE: Another wife? Why would I want another wife? I love Bashira!
WOMAN TWO: What does love have to do with it?
HINBAD: Ladies! A sequin for a poor man? A sequin?
WOMAN ONE: A sequin?!
WOMAN TWO: Between us we haven't GOT a sequin!

(SINBAD enters right.)

WOMAN ONE: Isn't that ...
WOMAN TWO: Oh, gosh! It is!
SINBAD: Morning, ladies.
WOMAN ONE: Aren't you ... Sinbad?
WOMAN TWO: Who sailed the seven seas?
SINBAD: That I am! And I'm collecting for the poor widows and orphan fund. Perhaps you could spare a sequin.
WOMAN ONE: Anything for the great and wonderful Sinbad.

(SHE hands HIM a coin.)

WOMAN TWO: I'll give you two sequins just to show how worthy your cause is.
WOMAN ONE: Well! I'll gladly give you another.
WOMAN TWO: On second thought, let me give you three sequins.
HINBAD: *(Whistling, standing.)* Whoa! Whoa! My dear ladies, did I not ask you for a sequin to spare and was told you did not have a sequin between the two of you?
WOMAN ONE: Not for the likes of YOU!

WOMAN TWO: Worthless piece of trash!
HINBAD: Oh, but Mr. Big Shot comes along all dressed in his fine silks and jewels and you've got plenty of change to spare for HIM! I ask you, does that make sense?!
SINBAD: Ladies, if you'll excuse us, I'd like to talk to my friend here.
WOMAN ONE: Your friend?
WOMAN TWO: I'm sure the great Sinbad has more worthy friends than this piece of garbage.

(WOMAN ONE and TWO exit left, giggling.)

SINBAD: Here you go, my good man. *(SINBAD hands HINBAD the coins the women had given him.)*
HINBAD: *(Turning away.)* I don't want them. Those ladies, and I use the term loosely, gave you the sequins for your orphans and whatever fund. Keep them.
SINBAD: I detect you're resentful.
HINBAD: *(Sarcastically.)* Me? Resentful? I sit here day in and day out begging so my wife and six children can eat? I have long ago given up looking for a job since there are none to be had. And then I get labeled trash because I cannot think of any way to pull myself out of this terrible nightmare? Why would I be resentful?
SINBAD: May I sit down?
HINBAD: It's a free world, though everything in it costs money. Which, I hasten to add, I don't have.
SINBAD: Your lament sounds familiar, my good man.
HINBAD: You've probably heard it from every beggar in Baghdad. And it's so easy for you to dole out sequins to ease your guilt.
SINBAD: Guilt? I think not. For I was the young man who said those very words.
HINBAD: The great and powerful Sinbad?
SINBAD: I wasn't always great and powerful.
HINBAD: How so?
SINBAD: Let me tell you how it all began.
HINBAD: Master, I wouldn't want to keep you from more important things.

End of Freeview

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