

Ensemble #1

22

CERVANTES. And now there appears on the scene a man of breeding ... intelligence ... logic. He is Antonia's fiancé, Doctor Sansón Carrasco — Bachelor of Science — graduate of the University of Salamanca! (Dryly) A man who carries his own self-importance as though afraid of breaking it.

THE DUKE gives CERVANTES a filthy look but accepts being positioned in a corner of the stage. CERVANTES gestures to the PADRE, the HOUSEKEEPER and ANTONIA, and they — DR. CARRASCO included — begin to speak at once, noisily arguing. CERVANTES claps his hands for silence.

I had forgotten that family quarrels have a way of getting out of hand. With so much at stake in the game, let us rearrange the pieces!
(Moving ANTONIA to a second corner) The Queen — clever!
(Moving the HOUSEKEEPER to a third corner) The castle — formidable!
(Moving the PADRE to the fourth corner) The bishop — charmingly diagonal!
(Sitting center) And now — the problem of the knight!

They begin speaking; ALL keep to their assigned corners.

Although the staging is thus styled, the scene is played realistically — all are very agitated and it plays at break-neck pace.

ANTONIA. Sansón!

PADRE. Have you heard?

DR. CARRASCO. On my way I was informed by at least ten people.
(To ANTONIA) My dear, your uncle is the laughing-stock of the entire neighborhood. Padre? What do you know of this?

PADRE. Only that the good Señor Quijana has been carried away by his imagination.

DR. CARRASCO. Señor Quijana has lost his mind and is suffering from delusions.

PADRE. Is there a difference?

DR. CARRASCO. Exactitude of meaning.
I beg to remind you, Padre, that I am a doctor.

ANTONIA. Please don't argue, we must do something about him!

DR. CARRASCO. I'm a little more concerned about us.

ANTONIA. What do you mean, us?

DR. CARRASCO. Our marriage, my dear. There is a certain embarrassment at having a madman in the family. In the eyes of others—

PADRE. (Alarmed at this drift) Oh, come, come, Doctor.

DR. CARRASCO. I do not relish claiming a lunatic as uncle!

HOUSEKEEPER. (Nodding, a Sibyl) The innocent must pay for the sins of the guilty.

PADRE. Guilty of what? A gentle delusion!

DR. CARRASCO. How do you know it is gentle?

By this time who knows what violence he has committed! He was armed?

HOUSEKEEPER. With sword and lance.

ANTONIA. Sansón. I had hoped for so much for us. For you, really.
Everything was to be for you. My uncle's house ... his lands ...

PADRE. (*Devil's advocate*) True, Doctor. In time they would all be yours.
After all, if one is to serve science, one must have the means.

DR. CARRASCO. Are you a priest or pawnbroker?

PADRE. (*Swiftly, revising his approach*) What I meant was — consider the challenge.

DR. CARRASCO. Challenge?

PADRE. Think what cleverness it would take to wean this man from madness.
To turn him from his course and persuade him to return home.

*The scene reaches its climax in pace and intensity with this last speech.
Since this is the turning-point, CERVANTES rises.
DR. CARRASCO reflects a moment, then resumes.*

DR. CARRASCO. Hmmmm ... That is a challenge.

PADRE. Impossible.

DR. CARRASCO. He can't have gotten far?

PADRE. No more than a day's journey!

DR. CARRASCO. Get ready, Padre.

Music in.

No. 6 We're Only Thinking of Him (Tag) See p. 74

(Dr. Carrasco, Padre, Antonia & Housekeeper)

DR. C. (*cont., over music*) We shall go after him.

THE FOUR prepare to leave.

DR. CARRASCO.

But as we go ...
But as we go ...
There is one thing that I want the world to know!

PADRE. (*Singing aside*)

I feel with pain,
That once again,
We now will hear a very often heard refrain.

DR. CARRASCO.

I'm only thinking of him,
I'm only thinking of him,
Whatever I may do or say
I'm only thinking of him,
In my body, it's well known,
There is not one selfish bone,
I'm only
thinking of him.

PADRE.

He's only thinking
of him,
He's only thinking
of him, just him,
(*Sardonically*)
They're only
thinking of him.

ANTONIA & HOUSEKEEPER.

You're only thinking of him,
Whatever you may do or say,
You're only thinking of him,
He's only thinking and
worrying about him.

*Lights dim out on THE FOUR as CERVANTES, back in the
prison light, steps forward. The scene changes and music segues.*