

Romeo • and • Winifred

A Tragical Comedy in Two and a Half Acts

By Charlie Lovett

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ROMEO AND WINIFRED
 A Tragical Comedy in Two and a Half Acts
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CAST OF CHARACTERS

	<u># of lines</u>
PROLOGUE #1 narrator	20
PROLOGUE #2 same	17
CHORUS:	
OREGANO.....	14
CARPACCIO.....	12
RISOTTO.....	20
PROSCIUTTO.....	16
ANTIPASTO.....	14
PESTO.....	12
MAYO.....	10
ROMANO.....	11
LOUIE ANDERSON..... game show host	12
CAPULETS:	
LORD CAPULET..... Winifred's father	17
LADY CAPULET..... Winifred's mother	16
WINIFRED..... Romeo's love	57
TYBALT..... Capulet kinsman	16
PETRUCCIO..... same	8
PETER..... same	10
SAMSON..... same	10
GREGORY..... same	10
BOB..... same	10
NURSE..... Winifred's nurse	25
MONTAGUES:	
LORD MONTAGUE..... Romeo's father	15
LADY MONTAGUE..... Romeo's mother	21
ROMEO..... Winifred's love	69
BENVOLIO..... Montague kinsman	27
ABRAHAM..... same	18
BALTHASAR..... same	17
MERCUTIO..... same	41
NICK..... same; talks like a mafia man	8
VINNIE..... same; also talks like a mafia man	10

OFFICER ESCALUS.....	police officer	13
GUCCI.....	female tourist from Italy	13
VERSACE	another; Gucci's cousin	11
SHYLOCK	shady merchant; talks and looks like a surfer	14
MAX.....	shady merchant and Shylock's assistant; acts like Don Johnson in "Miami Vice"	10
FRIAR LAURENCE	marries Romeo and Winifred	44

SETTING

The play is written, like those of Shakespeare's, to be performed with minimal scenery. A bare stage represents various locations—the street or courtyard between Montague's Department Store and Capulet's Discount Mart, the Globe nightclub, the Capulet's home, the Friar's place—all of which flow from one into another without necessary scene breaks. There is a raised platform UP RIGHT to suggest Winifred's balcony. You may wish to hang posters or banners for Montague's STAGE LEFT and Capulet's STAGE RIGHT.

There are three main exits: STAGE RIGHT, STAGE LEFT and UP CENTER. During the street scenes, the CAPULETS use the RIGHT EXIT while the MONTAGUES use the LEFT EXIT. Because the main stage represents a variety of locations, CHARACTERS may EXIT RIGHT, LEFT, UP CENTER or through the AUDIENCE during other scenes.

The show was originally produced on a festival stage, which is conducive to the fluidity of the scenes.

ABOUT THE FESTIVAL STAGE

The set for the original production consisted of a CENTERSTAGE platform (about 4' x 8'), raised about five feet, with an arched entryway underneath covered by a curtain. On either side of this platform was a series of three other platforms of descending height with steps between platforms, the whole thing forming an open "U" facing the audience. The balcony scene was played from the top platform, where there was a small bench. Students could move freely between the different levels or play scenes on the floor. As long as there is some raised area for the balcony, the play can be performed in any sort of space with little or no scenery (just like a Shakespeare play).

NOTES

ROMEO AND WINIFRED

ACT ONE

Scene One

1 LIGHTS UP: OPTIONAL ITALIAN MUSIC INTRODUCTION. OREGANO, CARPACCIO, RISOTTO, PROSCIUTTO, ANTIPASTO, MAYO, ROMANO and PESTO—the CHORUS—lounge on stage. At the end of MUSICAL INTRODUCTION, PROLOGUES ENTER as narrators and speak to the AUDIENCE.

PROLOGUE #1: Two merchants, both alike in revenue,
In gray Manhattan where we lay our scene.

PROLOGUE #2: To sell their wares, make violence and do
Such acts as make their—

10 **OREGANO:** Excuse me, but why are you talking like that?

CARPACCIO: Yeah, Oregano is right. Do you think any of these
people can understand you? (*Indicates AUDIENCE.*)

RISOTTO: I think he's talking about a fight.

PROSCIUTTO: Well, why doesn't he just say so, Master Risotto?

15 **RISOTTO:** I'd like to know that myself, good Prosciutto.

PROLOGUE #1: We were speaking in iambic pentameter.

ANTIPASTO: Icelandic what?

PESTO: Iambic pentameter. You know, the stuff Shakespeare used.

20 **PROLOGUE #2:** Yes, we must speak in poetry that's writ
With iambs five upon each line of verse.

MAYO: He's doing it again.

ROMANO: (*Looks in dictionary lying nearby.*) Fear not, good Mayo,
I shall explain. (*Finds what he is looking for.*) Here it is, "iambic
pentameter." (*Reads.*) "Poetry written in lines of five iambs, each
25 iamb being two syllables with the stress on the second syllable."

PESTO: Now I understand, Master Romano. Let's try. (*Numbers them
off.*) Risotto, you be the first iamb, Carpaccio, the second.

OREGANO: I shall make the third.

PROSCIUTTO: I step forth to be fourth.

30 **ANTIPASTO:** And I will take the fifth.

PESTO: Very good. (*To AUDIENCE.*) Now, ladies and gentlemen,
a few examples of Shakespearean iambic pentameter. (*The
CHORUS begins a rhythmic snapping of their fingers. The "FIVE
IAMBS"—RISOTTO, CARPACCIO, OREGANO, PROSCIUTTO
and ANTIPASTO—turn their backs to the AUDIENCE and put on
35 sunglasses. Each turns just in time to deliver his line. The IAMBS
are "cool."*)

- 1 **RISOTTO**: Shall I
CARPACCIO: compare
OREGANO: thee to
PROSCIUTTO: a sum—
- 5 **ANTIPASTO**: —mer’s day?
PESTO: Or
RISOTTO: If mu—
CARPACCIO: —sic be
OREGANO: the food
- 10 **PROSCIUTTO**: of love,
ANTIPASTO: play on.
PESTO: And of course, the most famous of Shakespeare’s lines.
RISOTTO: To be
CARPACCIO: or not
- 15 **OREGANO**: to be,
PROSCIUTTO: that is
ANTIPASTO: the que—
ROMANO: That doesn’t sound right, fair Antipasto.
ANTIPASTO: It’s not my fault. Pesto here made me say it.
- 20 **PROLOGUE #1**: You have to remember,
Not every single line sounds just the same,
But some will add a syllable or two.
PROLOGUE #2: Or change the meter just a bit to draw
Attention to something.
- 25 **ROMANO**: (*Takes a program from an AUDIENCE MEMBER.*)
Excuse me, may I borrow this? (*Looks at the program.*) Ah, just
as I suspected. (*To PROLOGUE #1.*) I think you should know this
play was not written by William Shakespeare.
PROLOGUE #1: It wasn’t?
- 30 **RISOTTO**: (*Looks at the program.*) Nope.
PROSCIUTTO: Then we can talk however we want.
RISOTTO: That’s right.
PROLOGUE #2: But couldn’t we at least say “marry” and “forsooth”
once in a while?
- 35 **RISOTTO**: Fine, “marry,” “forsooth” and even the occasional
“methinks” if you must.
PROLOGUE #1: Well, in that case, good Risotto, methinks we must
begin the play. Ladies and gentlemen, we present the most
tragical comedy of “Romeo and Winifred,” in two and a half acts.

- 1 **OREGANO:** Don't you mean "Romeo and Juliet"?
- RISOTTO:** I told you, this play wasn't written by Shakespeare. This one is a parody of "Romeo and Juliet."
- OREGANO:** A para-what?
- 5 **PROSCIUTTO:** Hang on. (*Flips through dictionary. Reads.*) "Parody—a literary work that imitates another literary work, often in a comic style."
- ANTIPASTO:** Well, if these people... (*Indicates AUDIENCE.*) ...are going to understand the parody, don't they have to know something about the original?
- 10 **LOUIE:** (*ENTERS as GAME SHOW MUSIC PLAYS. The following scene is played as an episode of "Family Feud," with all CONTESTANTS playing themselves as they were in Shakespearean days. [NOTE: CONTESTANTS wear period costumes over their modern costumes for a quick costume change after the game show segment.]*) That's exactly right, Antipasto, and that's why we've got two special families here, all the way from Verona, Italy—the Montagues and the Capulets! (*As MUSIC continues, CAPULET and LADY CAPULET ENTER RIGHT with NURSE and PETRUCCIO, and MONTAGUE and LADY MONTAGUE ENTER LEFT with BENVOLIO and MERCUTIO. They run into place on opposite sides of the stage.*) Are you ready? Let's play "Family Feud"! (*MUSIC STOPS. Looks at index cards.*) Lord Capulet, it says here you're the head of a noble family, but let's see how you do playing "The Feud." The category today... people who died in Shakespeare's "Romeo and Juliet." Lord Capulet, can you give us a guess?
- 15
- 20
- 25
- CAPULET:** Well, let me see. (*Points to MONTAGUE.*) His son Romeo crashed that party we gave and started dancing with my daughter Juliet. My nephew Tybalt was pretty upset with him. As I recall, Tybalt tried to fight him in the street.
- 30
- MONTAGUE:** But Romeo wouldn't fight.
- CAPULET:** I know, I know. So then Romeo's friend Mercutio stepped in the way and got stabbed with Tybalt's sword. So I'll say Mercutio.
- 35 **LOUIE:** Lord Capulet says Mercutio. Survey says... (*A CHORUS MEMBER flips a card that says "Mercutio—1."*) Mercutio! (*CHORUS applauds.*) Now Lady Capulet. Don't be nervous. Who died in "Romeo and Juliet"?
- LADY CAPULET:** I remember Romeo came into the garden after the party and told Juliet he loved her. As I recall, our nurse helped them plan a rendezvous to be married the next day by Friar Laurence. So I'll say Friar Laurence.
- 40

- 1 **LOUIE:** You say Friar Laurence, survey says... (A *CHORUS MEMBER* flips a card with a giant red "X" as *BUZZER SOUNDS* and *CHORUS* says "Aww.") No, I'm sorry, Friar Laurence did marry Romeo and Juliet, but he survived the play without a
- 5 scratch. Okay, Lady Montague. Who died in "Romeo and Juliet"?
- LADY MONTAGUE:** Well, when our son Romeo saw what had happened to Mercutio, I seem to remember that he wanted revenge and that he fought with Tybalt and killed him, so I'll say Tybalt.
- 10 **LOUIE:** You say Tybalt, survey says... (A *CHORUS MEMBER* flips a card reading "Tybalt—1.") ...Tybalt! (*CHORUS applauds.*) Lord Montague, we know about Mercutio and Tybalt. Who else died?
- MONTAGUE:** Let's see. Romeo was banished for killing Tybalt. Friar Laurence gave Juliet a potion that would make her appear dead,
- 15 and she was laid in the Capulet family tomb. Then Romeo showed up before she awoke and thought she was dead, but there was someone outside the tomb. I think his name was Paris.
- LADY CAPULET:** Such a nice young man. He was supposed to marry our Juliet, you know.
- 20 **MONTAGUE:** That's right, but Romeo killed him. So I'll say Paris.
- LOUIE:** You say Paris, survey says... (A *CHORUS MEMBER* flips a card reading "Paris—1.") ...Paris! (*CHORUS applauds.*) Benvolio, you're a kinsman of the Montagues. Who else died in "Romeo and Juliet"?
- 25 **BENVOLIO:** Can I pass, Louie?
- LOUIE:** Benvolio passes, so it's over to you, Nurse. You raised Juliet from the time she was a baby. There's one more answer up there. Who died?
- NURSE:** Well, after Paris died, Romeo went into the tomb and saw
- 30 Juliet lying there, and the poor boy was so upset that he poisoned himself and died.
- LADY MONTAGUE:** My poor, dear son.
- NURSE:** But then Juliet woke up and saw him dead, so she killed herself with his sword. The whole thing was such a shock to
- 35 Benvolio that he swore he'd never fall in love. The last I heard he was still living with his parents.
- LOUIE:** I need an answer.
- NURSE:** Oh, I'm sorry. I'll say Romeo and Juliet.
- LOUIE:** You say Romeo and Juliet died in "Romeo and Juliet." Survey
- 40 says... (A *CHORUS MEMBER* flips a card reading "Romeo and Juliet—97.") ...Romeo and Juliet! The Capulets win! (*Great*

1 *celebration among the CAPULETS, general cheering. CAPULETS
EXIT RIGHT and MONTAGUES EXIT LEFT as GAME SHOW
MUSIC PLAYS.)* Thanks for watching, folks. We'll see you next
time! So long! (EXITS.)

5 **PROLOGUE #2:** (To AUDIENCE.) So, "Romeo and Juliet" happened
a few years back, but the descendants of the Capulets and the
Montagues are still alive and living in New York. So now, if you
would please adjust your television sets, you will find on the
10 History Channel the Lord and Lady Montague, and on MTV, Frank
and Trish Capulet.

MONTAGUE: (ENTERS LEFT with LADY MONTAGUE, both dressed
in sleek business attire.) Hello, shoppers. Are you tired of all the
crowds, the noise and the bother of shopping in Manhattan?

15 **LADY MONTAGUE:** Do you ever wish you could shop from the
comfort of your own home, but still choose from all the finest
designer labels?

MONTAGUE: Well, Montague's Department Stores have come to
your rescue with our personalized home shopping service.

20 **LADY MONTAGUE:** We'll send one of our professional fashion
consultants to meet with you and to learn your likes and dislikes.
Then, she'll return with a wide array of choices from Oscar de la
Renta to Christian Dior.

MONTAGUE: At Montague's, we've taken the trouble out of shopping
and left only the joy of owning the finest that New York has to
25 offer.

LADY MONTAGUE: Montague's—where service has always been
our pleasure.

30 **CAPULET:** (LIGHTS SHIFT from the MONTAGUES to CAPULET and
LADY CAPULET, who ENTER RIGHT.) Hey folks, Crazy Capulet
here, inviting you to rush right down to your local Capulet's
Discount Mart for low, low prices on designer labels and more.

LADY CAPULET: We've got Vera Wang, Giorgio Armani, Ralph
Lauren, Tommy Hilfiger and more, more, more, all at prices below
retail. Does the sale start tomorrow? Does it start on Tuesday?

35 **CAPULET:** Heck no! At Capulet's, everything is on sale all the time.
Designer gowns for \$69, tuxedos for \$59! How about a pair of
Manolo Blahnik designer shoes for \$15? That's right, ladies, \$15.

40 **LADY CAPULET:** How can we sell so cheap? If we told you the
secret, we really would be crazy. So walk down, drive down, heck,
crawl down to your nearest Crazy Capulet's for the ultimate New
York shopping experience.

1 **CAPULET:** Crazy Capulet's—with prices so low, we must be insane!
PROLOGUE #1: Needless to say, the Montagues...

LADY MONTAGUE: (*Talks to an unseen person OFF LEFT.*) Good
day, Mrs. Helmsley. Welcome to the store. (*She and MONTAGUE*
5 *EXIT LEFT.*)

PROLOGUE #2: ...and the Capulets...

CAPULET: (*Talks to an unseen person OFF RIGHT.*) Everything on
that rack's a buck, lady. (*He and LADY CAPULET EXIT RIGHT.*)

PROLOGUE #1: ...didn't get along too well. And neither did their
10 kin.

PROSCIUTTO: You mean their employees.

PROLOGUE #2: Whatever. And so...
From forth the fatal loins of these two foes,
A pair of star-crossed lovers take their life.

15 **ROMANO:** He's doing it again.

ANTIPASTO: They take their life? This isn't going to be one of those
plays where everybody winds up dead, is it?

RISOTTO: Like "Hambeth."

PROLOGUE #1: You must be thinking of "Hamlet," Shakespeare's
20 immortal tragedy of power and revenge.

OREGANO: He could be talking about "Macbeth," Shakespeare's...

PROLOGUES #1/#2: Don't say that word!

ROMANO: Don't you know it's bad luck to say the name of...
(*Whispers.*) ...the Scottish play in a theatre?

25 **PROLOGUE #2:** Do what we do.

ROMANO/PROLOGUES #1/#2: (*They turn around three times,*
counting as they turn.) One, two, three. Haggis, MacGregor and
bagpipes forever. (*They spit over their right shoulders.*)

OREGANO: (*Turning around three times.*) One, two, three. Haggis,
30 MacGregor and bagpipes forever. (*Spits.*)

PROLOGUE #1: That was a close one! But hark, methinks the
Capulets approach.

ROMANO: And yonder come the Montagues. (*PROLOGUES and*
35 *CHORUS EXIT as the MONTAGUES [BENVOLIO, ABRAHAM,*
BALTHASAR, MERCUTIO, NICK and VINNIE—the last two have
a slight gangster air to them] ENTER LEFT, and the CAPULETS
[TYBALT, PETRUCCIO, PETER, SAMSON, GREGORY and
BOB] ENTER RIGHT. The MONTAGUES wear stylish sales
outfits; the CAPULETS wear tacky clothes and brightly colored
40 *vests that read "Capulet's."*)

- 1 **BENVOLIO:** Well, well, well, if it isn't the Capulets. I haven't seen this much Day-Glo since I sold my Peter Max collection in '72.
- PETRUCCIO:** Well, snooty, patooty, Montaguey. What could that smell be?
- 5 **SAMSON:** I think it's... (*Sniffs the air.*) Why, yes, it's vastly over-inflated prices.
- PETRUCCIO:** I thought so.
- ABRAHAM:** Do you hear something, Master Balthasar?
- BALTHASAR:** Why, yes! Methinks I hear the sound of Wal-Mart
10 putting Capulet's out of business.
- ABRAHAM:** It is a beautiful sound, isn't it?
- BALTHASAR:** Like the sound of music.
- VINNIE:** I love that movie. You know the part where Maria is twirling around in the meadow, singing?
- 15 **NICK:** Yeah, but the best part is where they have all them little puppets and they sing that yodeling song.
- VINNIE:** Oooh, yeah. I love that puppet of the little goat.
- NICK:** Yeah. How do they get that goat to sing, anyway?
- TYBALT:** Hey! Forsooth! Do you fellows mind? We're trying to trade
20 insults here.
- NICK:** Oh. Sorry.
- TYBALT:** (*Pulls up his sleeves as if to prepare for battle, staring down MERCUTIO.*) So, what do you say?
- MERCUTIO:** What do I say? I say your store is so low class the
25 elevators only go down. (*As each character delivers his or her insult, he or she "high fives" with other FAMILY MEMBERS. As the insults are traded, EVERYONE reacts with cheers and groans as in a sporting match.*)
- PETRUCCIO:** Well, your customers have their noses so high, you
30 have to write the prices on the ceiling.
- BENVOLIO:** Oh, yeah? Well, I hear they have a sign at your store that says "Dissatisfaction Guaranteed."
- PETER:** Your prices are so high, they keep them on the roof.
- ABRAHAM:** Your salespeople are so ignorant, they think Gucci is
35 something you say to a baby.
- BOB:** Your mannequins are so ugly you have to close the curtains on the store windows.
- NICK:** Your clothes are so tacky, they stick to the wall.
- SAMSON:** Your dresses are so expensive, they come with a 30-year
40 mortgage.

- 1 **BALTHASAR:** Well, your dresses are so ugly, you have to pay the customers to take them.
- GREGORY:** Well, your fashion consultants are so tasteless, they tell people to wear white shoes... after Labor Day!
- 5 **VINNIE:** Your store is really... not nice.
- TYBALT:** (*Laughs.*) Is that the best you can do? Not nice?
- VINNIE:** (*Turns to the MONTAGUES.*) Sorry, guys. I hate to let you down.
- NICK:** It's okay, Vinnie. You can't hit a home run every time.
- 10 (*MONTAGUES pat VINNIE on the back consolingly.*)
- MERCUTIO:** Well, Master Tybalt. I believe you have one more shot.
- TYBALT:** Oh, I'm sorry. I was just remembering a customer I spoke with this morning. She reminded me that Montague's is so out of touch... (*Says this next line slowly and dripping with malice.*) ...
- 15 that you have last year's styles still on the rack. (*The CAPULETS explode with laughter and clap while pointing at MERCUTIO.*)
- MERCUTIO:** Do you clap your hands at me, sir?
- TYBALT:** Why, no, sir. I clap my hands because I'm happy... (*Pause. Claps twice deliberately.*) ...and I know it.
- 20 **MERCUTIO:** Swords, gentleman!
- ABRAHAM:** Excuse me, sir, but we don't have any swords. We work at a department store.
- MERCUTIO:** Balthasar. Have someone in sporting goods order some swords.
- 25 **BALTHASAR:** Right away, sir.
- MERCUTIO:** In the meantime... hands, gentlemen! (*The MONTAGUES begin a sissy-style slap fight with the CAPULETS.*)
- OFFICER ESCALUS:** (*ENTERS, blowing a whistle.*) Stop, stop stop, stop, stop!! (*EVERYONE stops.*) What's wrong with you people?! You call this a street brawl? You look ridiculous. (*Points to ABRAHAM.*) You there—what's your job?
- 30 **ABRAHAM:** Ladies accessories, sir.
- ESCALUS:** (*To PETER.*) And you?
- PETER:** Complaints department.
- 35 **ESCALUS:** Well, I've got a complaint. I'm sick of having to break up these slap fights between a bunch of department store clerks. If you want to fight, go to the gym and learn how to fight, but if I have to interrupt my breakfast one more time, I'm gonna arrest somebody. I was right in the middle of a dozen Krispy Kremes!
- 40 Now get back to work, the bunch of you! (*ALL EXIT except*

1 *BENVOLIO and MERCUTIO, who remain lounging on the stage.
ROMEO ENTERS LEFT looking depressed.)*

BENVOLIO: How now, Romeo?

MERCUTIO: *(To BENVOLIO.)* How now? What are you, some kind of
5 nut? *(To ROMEO.)* Sorry about that, Romeo. What's up?

ROMEO: Woe is me.

MERCUTIO: Woe is you? I thought Romeo was you. Doesn't anybody
in this play speak English?

BENVOLIO: What troubles you, good Master Romeo?

10 **ROMEO:** Do you want the long version or the short version?

BENVOLIO/MERCUTIO: Short.

ROMEO: Love. *(Pause.)*

BENVOLIO: Okay, is there a version between the short and the long?

ROMEO: I'm sick with unrequited love, good friends.
15 Fair Rosaline, who works at Bloomingdale's,
Has caught my eye, and I shall not sleep sound
Until I win her precious hand in love.

MAYO'S VOICE: *(From OFFSTAGE.)* Hey, wasn't that iambic
pentameter?

20 **BENVOLIO:** Yeah, beautiful, ain't it?

MERCUTIO: So, are you gonna ask this girl out or what?

BENVOLIO: Oh, no, you don't. Don't even think about it.
Bloomingdale's clerks are bad news, I'm telling you. Balthasar
once dated a girl from Bloomies, and he ended up with Laura
25 Ashley curtains and a subscription to "Martha Stewart Living."

MERCUTIO: He has a point.

ROMEO: I don't care. She's going to be at the Globe tonight, and I'm
going to find her there.

BENVOLIO: The Globe? You mean the octagonal outdoor theatre in
30 London where Shakespeare's plays were performed from 1599
until it caught fire during a performance of Henry VIII in 1613?

ROMEO: No, I mean the nightclub on Bleeker Street.

MERCUTIO: Fine. As you like it.

BENVOLIO: "As You Like It"? You mean the festive comedy by
35 Shakespeare that intertwines humor with a sweet love story?

MERCUTIO: No, I mean do what you want. Go to the Globe. We'll
even go with you. But I promise you, we'll find somebody much
better for you than this Rosaline girl. The last thing you need is
to be dating someone from another store. *(ROMEO, MERCUTIO
40 and BENVOLIO EXIT LEFT.)*

- 1 **GUCCI:** (*ENTERS through the AUDIENCE with VERSACE carrying luggage. They are dressed in high Italian fashions and speak with thick, comic Italian accents.*) So this is New York.
- VERSACE:** Impressive, isn't it, Mistress Gucci?
- 5 **GUCCI:** Well, cousin Versace, it's big and it's noisy and it's exciting, but I miss the romance of Verona.
- VERSACE:** I'll bet they have romance here. Why, who knows, we might have arrived in the middle of some fabulous love story.
- GUCCI:** (*Looks around.*) That seems a bit unlikely. Besides, there's
- 10 no story to match our hometown lovers, Romeo and Juliet.
- VERSACE:** Did you know that in the first draft of the play, her name was Winifred?
- GUCCI:** You don't say.
- VERSACE:** Yes, I do. (*Pause.*) So, are you ready for shopping?
- 15 **GUCCI:** My Montague's card is ready and waiting.
- VERSACE:** Ooh, they're too expensive for me. I'm headed for Capulet's. Shall we meet for dinner?
- GUCCI:** Sure. Six o'clock at Richard's on Third.
- VERSACE:** Richard the Third? Do you mean the crippled British
- 20 warrior who murdered his way to the throne only to lose power in the final bloody act of Shakespeare's tragedy?
- GUCCI:** No, Richard's on Third, the Italian restaurant on Third Avenue.
- VERSACE:** You mean they have Italian food right here in New York?
- 25 **GUCCI:** Some country, huh? (*GUCCI EXITS LEFT and VERSACE EXITS RIGHT. CAPULET and LADY CAPULET ENTER RIGHT with SHYLOCK and MAX. SHYLOCK is dressed in surfer garb. MAX looks like he just walked off the set of "Miami Vice."*)
- CAPULET:** (*Looking over a set of papers.*) So, let me see if I have this
- 30 straight. (*Holds up a paper clearly labeled "1-A."*) Option 1-A is two thousand ducats plus shipping, and... (*Holds up another labeled paper.*) ...option 2-A is three thousand ducats, shipping included.
- SHYLOCK:** I don't know, dude. You'll have to check with my, like, assistant person.
- 35 **MAX:** That would be me. I'm Max.
- CAPULET:** (*Shakes hands with MAX.*) Pleasure to meet you. Max who?
- MAX:** Just Max. (*Takes papers from CAPULET.*) Now, first of all,
- 40 these are dollars, not ducats. And that's cash. I don't take American Express.

1 **SHYLOCK:** I hate plastic, man. It's, like, so totally bogus.

LADY CAPULET: (*Takes papers from MAX and holds up a third sheet labeled "2-B."*) I really think you should consider option 2-B, dear. The long-term payment plan with zero percent interest would give you a chance to sell the merchandise before we pay for it.

5 **CAPULET:** (*Dramatically, as LIGHTS DIM and he is caught in a FOLLOW SPOTLIGHT.*) So, 2-B or not 2-B, that is the question. (*LIGHTS RETURN TO NORMAL.*) What's included in that option again?

10 **MAX:** Let's see, that's fifty cases of Kate Spade bags... (*Of course, update any name brand references to reflect the most stylish current trends.*)

SHYLOCK: I totally dig Kate Spade, dude.

MAX: (*To SHYLOCK.*) That's nice. You do know this is pirated merchandise. They're not real.

15 **SHYLOCK:** Are you kidding, dude? I would never sell anything bogus.

MAX: Fine. Live in a fantasy world. Anyway, fifty cases of Kate Spade bags, fifty cases of Manolo Blahnik shoes and a hundred cases of Ralph Lauren shirts.

20 **CAPULET:** Fine. But be sure to sew the tags in before you ship them. I don't want anybody to know I'm pirating the same fakes they have on the sidewalk.

MAX: It's all taken care of.

25 **LADY CAPULET:** Who did you say you were again?

SHYLOCK: I'm a merchant, from Venice.

LADY CAPULET: Venice? You mean the stunningly romantic Italian city nestled on a maze of canals at the edge of the Adriatic?

SHYLOCK: No, dude, the, like, totally gnarly beach in So-Cal.

30 **MAX:** Yeah, Shylock here may buy all that pirated merchandise from overseas, but the fake labels are made right here in America. (*BLACKOUT.*)

End of Scene One

ACT ONE

Scene Two

LIGHTS UP: Later that night at the Globe, a nightclub. DISCO MUSIC plays as CHORUS, MONTAGUES [ROMEO, BENVOLIO, ABRAHAM, BALTHASAR, MERCUTIO, NICK and VINNIE] and CAPULETS [TYBALT, PETRUCCIO, PETER, SAMSON, GREGORY, BOB and

35

PRODUCTION NOTES

PROPERTIES

ONSTAGE, ACT ONE: Banner or poster reading “Capulet’s,” banner or poster reading “Montague’s”

BROUGHT ON, ACT ONE, Scene One:

Dictionary (ROMANO)

Sunglasses (CHORUS)

Index cards (LOUIE)

Game Show cards reading:

“Mercutio—1,” “X,” “Tybalt—1,” “Paris—1,” “Romeo & Juliet—97” (VARIOUS CHORUS MEMBERS)

Whistle (OFFICER ESCALUS)

Luggage (GUCCI, VERSACE)

Sheaf of papers, including 3 labeled in large print: 1-A, 2-A, and 2-B (CAPULET)

BROUGHT ON, ACT ONE, Scene Two:

Index card (LOUIE)

Bouquet of flowers (CHORUS MEMBER)

Collection of bandages in various colors, one bandage with “ROMEO MONTAGUE” written on it, first-aid book (NURSE)

ON STAGE, ACT TWO: A clothesline on the balcony, a ladder leading to balcony

BROUGHT ON, ACT TWO:

Breath spray, box of Tic Tacs (MERCUTIO)

Indictment papers, box of doughnuts (OFFICER ESCALUS)

Business papers (GUCCI, LADY MONTAGUE)

Large gauze bandage, pile of bandages (NURSE)

Two gaudy plastic rings (BALTHASAR)

Rice [or bird seed] (WEDDING GUESTS)

Two fencing foils with hot dogs skewered on them (FRIAR LAURENCE)

Two cream pies (PETER, BOB)

Large rolling garbage can (OREGANO)

Pillows and blankets (NICK, VINNIE, PETER, BOB)

Vial of blue PowerAde (PROLOGUE #2)

Easel covered with a sheet, large sign reading “Monulet and Capague’s New York Emporium—Where Class Meets Crass” underneath the sheet (GUCCI, VERSACE)

Swiss army knife, with spoon and toothpick (WINIFRED)

Dress with large \$29 price tag (ROMEO)

COSTUMES

To accomplish the quick costume changes for the MONTAGUES and CAPULETS following the game show sequence, the actors can wear their period costumes over their modern costumes. Alternatively, different actors may play the “old” families and the “modern” families. LOUIE should wear a suit and the CHORUS should wear nondescript, matching outfits—perhaps black shirts and pants.

After ACT ONE, Scene One, the modern MONTAGUES should dress in stylish outfits, while the CAPULETS wear tacky clothes and fluorescent colored vests that read “Capulet’s”—with the exception of WINIFRED. She should be dressed in a tacky dress. The NURSE should wear a nurse’s uniform. GUCCI and VERSACE should dress in high Italian fashions. SHYLOCK should dress in surfer garb, while MAX should dress like Don Johnson on the show “Miami Vice.” OFFICER ESCALUS should wear a police officer uniform.

From ACT ONE, Scene Three on, ROMEO should wear an all white suit like John Travolta in “Saturday Night Fever.”

In ACT TWO before the wedding scene, WINIFRED should change to a wedding dress with red sneakers. FRIAR TUCK should be dressed in a traditional friar’s frock. Near the end of ACT TWO, SHYLOCK and MAX should be dressed in black and white prisoner attire.

SOUND EFFECTS

Optional Italian music introduction, game show music, game show buzzer, disco music, romantic music, rattling Tic Tac noise (best done over the PA system), loud cat yowl, quick lively music.

LIGHTING EFFECTS

During the disco sequence, the lighting should be set up to mimic a disco ball effect.

FLEXIBLE CASTING

THE CHORUS and PROLOGUES can be male or female roles. For a smaller cast, LOUIE and FRIAR LAURENCE could be played by the same actor, and some of the MONTAGUE and CAPULET kinsman roles could be reduced and combined.

We hope you've enjoyed this script sample.

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