

SEQUINS AND SKELETONS

By Jerry Rabushka

Copyright © 2018 by Jerry Rabushka, All rights reserved.
ISBN: 978-1-64479-000-7

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers LLC. Questions concerning other rights should be addressed to Brooklyn Publishers LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: ***Produced by special arrangement with Brooklyn Publishers LLC.***

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers LLC.

BROOKLYN PUBLISHERS LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (888) 473-8521 • FAX (319) 368-8011

SEQUINS AND SKELETONS

A Comedy Duet

by **Jerry Rabushka**

SYNOPSIS: It's that same dream again! Antoinette has to go on stage but she's forgotten her lines. Worse yet, the judge thinks she's someone named Lizette. Try as she might, Antoinette can't wake up, can't remember her monologue, and can't convince the judge that she's not Lizette – that is, until we discover poor Lizette is locked in the prop room with sequins and skeletons. This might just be the “sleeper” duet you've been looking for!

CAST OF CHARACTERS

(1 female, 1 either; gender flexible)

ANTOINETTE (f).....Poised to deliver a monologue.
Also plays Lizette. *(42 lines)*

JUDGE (m/f).....Also plays Mr. Shopkeeper, a
gruff older man who is very self-
important who talks oddly, and
who's forgotten he's actually
there to help students. *(40 lines)*

TIME: Present day.

SETTING: A theater stage.

SET

A podium can be at center stage for Antoinette and a seat for the Judge can be at the side.

COSTUMES

Present day attire, Antoinette is dressed up a bit as she's about to give a performance, the Judge would be dressed more formally, being in a position of authority. However since this is a dream, it's your call as to what “formally” means.

PROPS

- Flow chart
- Play Script for the Judge

AUTHORS NOTE

Is a play autobiographical? I've had plenty of dreams where it's time to go onstage – except I haven't done the play since 1975 and I can't remember my lines. In this play the reactions are important – Antoinette over-reacting to the Judge's disinterest in her problem, and the Judge not reacting to her theatrics, but simply following his flow chat and telling her to continue as such. Imagine if someone kept telling you that you weren't who you were and wasn't interested in setting the record straight. That's where much of the humor comes from.

AT START: ANTOINETTE is center stage.

ANTOINETTE: *(To audience.)* Have you ever had one of those bad dreams about drama, where you're about to go onstage but you don't know the play?

JUDGE: *(Enters and stands on the front of the stage, to one side, announcing.)* The next monologue, The Lincoln Tunnel, will be presented, in French, by Lizette Cotillion.

ANTOINETTE: *(To audience.)* For one, my name was never Lizette Cotillion.

JUDGE: Can't hide now, Lizette.

ANTOINETTE: *(Still trying to ignore the JUDGE.)* For two, I don't know French. Well some, but not enough to do Moliere.

JUDGE: *(Shouting, waving an open palm.)* Five minutes!

ANTOINETTE: *(Finally responding.)* Five minutes for what? Ramen noodles?

JUDGE: To learn French. S'il vous plait.

ANTOINETTE: *(Storms up to the JUDGE.)* I don't know French, I've never even heard of the play and my name isn't Lizette Cotillion!

JUDGE: *(Not ruffled.)* Sounds like you've got a lot of work ahead of you.

ANTOINETTE: *(Regaining her composure, addressing the audience.)* I tried to wake up. I tried to say to myself "it's just a dream, so get out of it," but it wasn't working.

JUDGE: *(Trying to get her back to center stage.)* Hurry it up, Lizette. Here's a hint: The Lincoln Tunnel is a very long and dark comedy that lightens up at the end.

ANTOINETTE: *(To audience.)* I'm trying to remember if I ever did a monologue called The Lincoln Tunnel in any language.

JUDGE: *(To audience, mocking ANTOINETTE.)* It's very common for an actress to forget every word of her prepared monologue only moments before it's time to go on stage.

ANTOINETTE: *(Offended.)* No it's not!

JUDGE: You weren't here earlier today. *(To audience, moving back to the side.)* Ladies and gentlemen, Lizette Cotillion.

ANTOINETTE: I'm not Lizette Cotillion! Not, not, not! None of this is for me, or for real!

JUDGE: Nobody cares who you think you are or not... as it stands, you're Lizette, you're next, and you're in French. (*Pulls out a chart, smug.*) My flow chart is never wrong.

ANTOINETTE: (*Afraid to ask.*) What happened earlier today?

JUDGE: This... (*Pushes ANTOINETTE aside to take her place.*) "My name is Antoinette Croxby, and I'm going to perform a piece called The San Andreas Fault... only... (*Breaking down.*) I don't know the words. Any of them. I don't remember them! How could this happen to me, I knew it at home!" (*Moves aside.*) It was quite dramatic, but not how she had planned.

ANTOINETTE: (*Thinking.*) Antoinette Croxby!

JUDGE: Yes, Antoinette Croxby. (*Jumps back in place.*) "And I'm going to perform a piece called The San Andreas Fault." And that's where it stopped, but the fault was her own.

ANTOINETTE: (*After a pause.*) I'm Antoinette Croxby.

JUDGE: Well that makes sense, because...you seem to not remember a lot.

ANTOINETTE: I'm not supposed to be here now.

JUDGE: What have you done with Lizette?

ANTOINETTE: I haven't done anything with Lizette! I never heard of Lizette or her stupid monologue until just five minutes ago!

JUDGE: If I were you I'd hope that no one here knows French and say whatever comes to mind. I went to Nationals by reciting "La Marseillaise" and telling people it was a translation of Hamlet. Now... let's begin.

JUDGE motions for ANTOINETTE to take her place.

ANTOINETTE: Uh... My name is Lizette Croxby, I mean Antoinette Cotillion, I mean... whatever's written down on your oh-so-perfect flow chart, that's my name, and I'm caught in this really bad theater dream, and my monologue is The Lincoln Tunnel by the great playwright Jerry Rabushka... whoever that is... (*Prepares to speak, but we can see she's not that confident.*) "As I was walking along Santa Monica Beach one day, a rumbling started to occur, a tremor from deep within the earth, and soon beach became ocean, ocean became fire pit, Santa Monica became a burning cinder, and out-of-

control disaster plagued southern California like a swarm of teen girls at a Beach Boys concert.”

JUDGE: Uh... we need you to do the piece that is listed on my flow chart. The Tunnel, if you please.

ANTOINETTE: I don't know The Lincoln Tunnel, so I'm pretty much driving blind.

JUDGE: Did you just come here to waste the judges' time? Do you think we don't know what good drama is?

ANTOINETTE: I'm sure of it. Because assuming this is a dream, I can say what I want and when I wake up you'll vaporize and the rest won't matter. If it's not a dream you'd have kicked me off stage by now.

JUDGE: Then for your sake, let's pretend it is. We'll give you another chance. It's been a difficult afternoon for many performers here. It's like every skater ran her head into the boards, so the last lady standing wins whether she can do an axel or not. (*If desired, JUDGE spins around once or twice.*) You're not as down for the count as you might think.

ANTOINETTE: I don't know how anything goes. That's the dream! I have to perform but I don't know the lines. (*Resigned.*) I have this dream every Saturday night.

JUDGE: But it's Tuesday afternoon. You're just confused. (*Admonishing.*) It happens with young ladies who don't work hard enough on their material. Now, Lincoln Tunnel please. In whatever language. We're flexible.

ANTOINETTE: “The Lincoln Tunnel was stopped up on the New York side by a cavalcade of falling rocks. People were late to work, late to weddings, late to funerals, late, like Lizette, to the dramatic competition. Until the rocks could be moved, say three or four days hence, no one could get to New York. On the Jersey side, a group of protesters blocked the way out, but as they refused to present any demands, there was no way of giving in to get them to move. Both states came to a standstill and suddenly Connecticut was the place to be.”

JUDGE: That's not how it goes, Miss Cotillion.

ANTOINETTE: Not bad for freestyling, ya think?

JUDGE: (*Waving around the script.*) I can't score you except for how you deliver the piece in front of me.

ANTOINETTE: (*Shaking herself.*) Wake up! Wake up! Wake up! Wake up!

JUDGE is still waving around the script.

ANTOINETTE: It's not working! I'm going to dream that I'm Lizette, yet not Lizette at the same time. (*Runs to the back of the stage, trying to get herself together.*)

JUDGE: Wait, I hear something back there...

Thank you for reading this free excerpt from SEQUINS AND SKELETONS by Jerry Rabushka. For performance rights and/or a complete copy of the script, please contact us at:

**Brooklyn Publishers, LLC
P.O. Box 248 • Cedar Rapids, Iowa 52406
Toll Free: 1-888-473-8521 • Fax (319) 368-8011
www.brookpub.com**