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<https://www.concordtheatricals.com/p/64258/you-make-my-frame-shake>

YOU MAKE MY FRAME SHAKE!

BY: LUIGI JANNUZZI

TWELVE LOVE COMEDIES
8 ONE ACTS, 4 MONOLOGUES
SET AT THE METROPOLITAN MUSEUM OF ART.



SAMUEL FRENCH

YOU MAKE MY FRAME SHAKE!

12 Love Comedies Set at **The Metropolitan Museum of Art**
(8 One Act Comedies, 4 Monologues, 1 optional scene)

By: Luigi Jannuzzi

A COMEDY IN TWO ACTS

SET: Bare stage

CAST: (6) Can be performed by 3 Female, 3 Male.
or by as many as 40 actors.

CONTEMPORARY

(For all 12 scenes, all art work and links to the Metropolitan Museum of Art are on the website:
www.LuigiJannuzzi.com under the play title. And a power point. Please visit the site.)

A Two Act, Bare Stage, 3F & 3M or 40 total, flexible and gender-blind casting, Comedy.

ACT ONE

Scene:

- | | |
|--|-------------------------|
| 1. Part I: Another Misguided Tour * | 1 Female |
| 2. LUSTING AFTER MONET | 2 Females, 2 Males |
| 3. THE TRAY PICKER-UPPER IN THE MET CAFÉ * | 1 either Female or Male |
| 4. Part II: Another Misguided Tour | 1 Female |
| 5. DATING ROMAN ART | 2 Females, 2 Males |
| 6. TWO CHILDREN TEASING A CAT * | 1 Female |
| 7. STUCK IN THE MIDDLE WITH YOU | 2 Females, 2 Males |
| 8. Part III: Another Misguided Tour | 1 Female |
| 9. ANOTHER FERTILITY GOD FUGUE | 3 Females, 3 Males |

ACT TWO

Scene:

- | | |
|------------------------------------|--------------------|
| 1. BROKEN EGGS | 1 Female, 1 Male |
| 2. Part IV: Another Misguided Tour | 1 Female |
| 3. HERE SPHINXIE, SPHINXIE | 2 Females, 2 Males |
| 4. Part V: Another Misguided Tour | 1 Female |
| 5. THE ART OF DETENTION | 3 Females, 2 Males |
| 6. THOUGHT – A LOVE STORY * | 1 Male |
| 7. Part VI: Another Misguided Tour | 1 Female |
| 8. JOE & HELEN MEET THE ROMAN ART | 4 Females, 3 Males |

8 Plays, 4 Monologues * and 1 optional scene, can performed by 3 F & 3 M or 40 total.
Genders may be changed. See production notes for more info. 95 Total Minutes

Optional Scene: BABES AND THE BERNINI 1 Female, 1 Male

Note: Another Misguided Tour I – VI is the framing device of one love seeking tour guide.
(These scenes could also include many members of the cast as the tour. Be Creative!)

PRODUCTION NOTES

Casting is extremely flexible. And since this play is 8 one acts and 4 monologue comedies, there are many ways this play may be presented. It can be performed with as few as 6 or as many as 40. Feel free to change genders for guards, curators, fertility gods, etc. A Catholic all girl's school in Princeton, NJ did the play with 20 females; and it was a hit! Why can't Aristotle or Poseidon be played by a woman?

Single Set: This is all that is needed. Set pieces should be kept to a minimum. The first production used only stools, black squares and minimum props. Rely on the audience and their imagination to bring the rest. They will reward you for that opportunity.

Costumes can be as simple as all wearing black and using suggested props to elaborate costumes. Though I think Aristotle (male or female) has to have a toga! Who doesn't like togas?

Projections, Music & Transitions: Projections can be used if you have the technology. It is up to you. One production did not and the audience said that they did not miss anything. Or use multiple screens. See my website: www.LuigiJannuzzi.com for ideas. One production used a single projection before each scene. If you can use music, due to ASCAP sampling rule for High School, College, University and Community Theatre, that will always work well too! Be creative!

Order of Scenes: I feel that this is the order that the show runs best. It ends with the statues and will be your perfect ending.

CUT DOWN THE SHOW IF YOU NEED TO. I'll leave that up to you & would love to hear your ideas on what had to be cut to fit your venue. One idea is to cut a larger scene and put in the shorter optional scene BABES AND THE BERNINI.

Directing this play you will find that since this is divided into separate vignettes, the entire cast doesn't have to be there all the time, which is a lot easier on the cast and director.

Tone of the play: Warm, lively, fast & fun! Please stay away from anger. There is none of that emotion written in this play. Anger is just not funny. Frustration is, but not anger. Yet amateur actors always go right for anger, which is the easiest emotion to act, and it ruins comedies all the time. Please show this paragraph to any who try. After playing anger, amateurs love to add curse words. Please do not allow that either. There are none in this play for a reason. It doesn't need any. It's a comedy.

Reviews: Great reviews are enclosed in this script. And I'd love to here about yours!

Please go to my website and email any comments, questions or pictures. I'd love to post them on my site and brag about your production and creativity. So if you are using a scene for forensics, a one act competition or in a collection of one acts, I'd love to hear how it went. (Especially if you put the tour director parts together as a single monologue for forensics.)

ART WORK: The Art (over 60 items) are listed on my website: www.LuigiJannuzzi.com And each art work has a link to the Met Museum for educational reasons. Feel free to use all the Art work. All photos were taken by me and are of works pre 1934 as of 2018.

Raising the awareness of Art through the use of Comedy and trying to create in a verbal medium (Theatre) a hunger for a visual medium (Paintings) is one the objects of the show.

Have fun. It was fun writing these plays and directing them. Audiences howl and applaud often. From Princeton professors to middle school performers, it makes them laugh.

Also if you like this play also see another play I've written titled: Exhibit This! The Museum Comedies. (It's 7 one acts, 6 monologues.) Also published by Samuel French. (Perhaps you can combine some from that play and some from this and make another play!)

Break a Frame!

Luigi Jannuzzi

REVIEWS

"Find out what Art does after dark.
So funny. So Artsy. A hit at our Theater!"
Mark Spina, Producing Director
The Theater Project, Union, NJ

"Daring and romantic. This play is exactly the type we love."
Christina Kosyla, Director
Stuart Country Day School of the Sacred Heart
Princeton, New Jersey

"Hilariously well written! So much fun to watch and participate in.
Witty and historically accurate! General audiences as well as seasoned artists
love it!"
Luana Jones, Producer
The Villagers Theatre, Somerset, NJ

"The characters in Jannuzzi's light-hearted comedy emerge from actual works of art in
New York's Metropolitan Museum in an allegorical look at representation and
inclusion. Congratulations, Luigi!"
2016 Goshen College Peace Play Contest
Doug Caskey, Director of Theatre, Goshen College, Indiana

NOTE

The statues, paintings & artists of The Metropolitan Museum of
Art in New York City come to life in this wild collection of twelve
romantic comedies.

Spanning the Romance of Art from Roman to Monet, to Manet,
to Cezanne, to Gauguin,...and Beyond!

The appreciation of Art through the use of Comedy is the goal.

All the Art from the Metropolitan Museum of Art is shown with
links, in order of scenes, on the website: www.LuigiJannuzzi.com

YOU MAKE MY FRAME SHAKE!
was developed and/or presented at:

THE METROPOLITAN THEATRE COMPANY. Director: Luigi Jannuzzi
Actors: Charles F. Wagner IV, Dawn E. McGee, Bruce Edward Barton, Louis Jannuzzi III,
Joseph Franchini, Katherine Puma, Jane Courtney, Claire Buchignani & Mark Jannuzzi.

THE THEATRE PROJECT. Director: Justin Bennett. Actors: Deborah Maclean, Kelley
McAndrews, Sean Day, James Morgan, Stewart Schneck, Anna Marie Sell & Christopher J.
Young.

THE THEATRE PROJECT. Director: Mark Spina. Actors: Gary Glor, Anna Marie Sell, Harry
Patrick Christian, Angela Della Ventura, Andre DeSandies, Lori McNally & Will Budnikov.

THE VILLAGERS THEATRE. Director: Stephen Hirsekorn & Lluana Jones. Actors: Mary
Lawrence, Stephen Hirsekorn, Lydia Durham, Christopher W. Hall, Judy Wilson, Harvey
Rothman & Robert Cleary.

HUDSON THEATRE WORK (The Forge) Director: Luigi Jannuzzi. Actors: Catherine Ann
Gale, Cassandra Giovane, Kevin Cristaldi, Sara Parcespe, T C Tanis & Jim Georgiades.

ANDTHEATRE COMPANY. Actors: Janice L. Goldberg, Kristine Niven, Jeremy Kareken,
Mike Lawler, Chima Clarke, Margaret Geraghty, Matt Mezzacappa & Jeffery Sweet.

*

SPECIAL THANKS TO: Amy Rose Marsh, Garrett Anderson, David Kimple, Nicole Matte,
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all at Samuel French Inc, The Dramatist Guild especially Deborah Murad, Esq, The Author's
Guild, Nancy E. Wolff, Esq. at Cowan, DeBaets, Abrahams & Sheppard, LLP, Mario Fratti for
all his advice and confidence, Louis and Mark Jannuzzi for all their support, The Princeton
University Library & Deborah Maclean for a wonderful dinner party reading of an early version.

Douglas L. Caskey and a Goshen College Peace Play award for the one act: HERE SPHINXIE,
SPHINXIE!, Forge directors Frank Licato & Greg Erbach, Theatre Project director Mark Spina,
Villagers producer Lluana Jones, Walter Placzek, Brannon Whitehead, Michael and Candace
Gallagher, Elizabeth Rothan, Tim McFadden, Janice Baldwin & Christina Kosyla & their Drama
students at The Stuart County Day School of the Sacred Heart in Princeton, NJ for such
wonderful feedback about an early version, Luis Angulo of La_Designs for spectacular creative
designs & The Metropolitan Museum of Art.

*

“The mind can not absorb what the rear end can not endure.”

- Moliere

ABOUT THE AUTHOR

“YOU MAKE MY FRAME SHAKE! (8 one acts, 4 monologues + 1 optional) are Luigi Jannuzzi’s twenty-ninth to forty-first published plays. Luigi’s Website: WWW.LuigiJannuzzi.com

Set ideas are featured there along with the reviews/posters/etc..

The author's other published comedies include:

Full lengths: * “EXHIBIT THIS! THE MUSEUM COMEDIES (7 one acts, 6 monologues),”

“ALL THE KING’S WOMEN (5 one acts, 4 monologues),”

“NIGHT OF THE FOOLISH MOON” & * “FOR THE LOVE OF JULIET”

One Acts: * “A BENCH AT THE EDGE,” * “THE APPOINTMENT,”

* “THE BARBARIANS ARE COMING,” and * “WITH OR WITHOUT YOU.”

“EXHIBIT THIS! – THE MUSEUM COMEDIES,” (7 one acts, 6 monologues, was the #1 Pick of New York Magazine, winner of the Perry Award for the best play in New Jersey Theater, played to tremendous reviews, awards and sold out performances in New York City. These 13 one acts won 3 Samuel French Finalist Awards & two Off-Off Broadway Awards (OOBR.com).

Luigi's play “A BENCH AT THE EDGE” won best one act in Scotland in 2016, Ireland in 1999 and The United Kingdom in 2001.

He is a recipient of two New Jersey State Council on the Arts Fellowships, two Geraldine R. Dodge Grants, three National Endowments for the Humanities (2000 at Rutgers U., 1998 at Columbia U., and 1995 at The U Of Vermont), a 2016 & 1986 Goshen Peace Prize, a 2000 and 1998 Finalist in the Eugene O’Neill National Playwriting conference, and is a 2007 – 2009 James Madison residency grant at Princeton University.

He is a member of The Dramatist Guild, Author’s Guild, The Forge – Hudson Theatre Works, The Theatre Project, AndTheatre Company & The Metropolitan Theatre Company. Mr. Jannuzzi born in Bound Brook, NJ, educated at Raritan Valley Community College, received a B.A. from Salem College, W.Va., and a M.A. from The University of Notre Dame. He taught full-time Creative Writing and Drama teacher in New Jersey for 31 years. For more information see CONTEMPORARY AUTHORS & WHO’S WHO IN AMERICA online in your local library.

* Also handled by SAMUEL FRENCH, INC. Consult our Basic Catalogue of Plays our website at SAMUELFRENCH.COM and/or our most recent supplement for details.

Part I: ANOTHER MISGUIDED TOUR

(or THE Little Tiny World Of Broad Landscape Humor)

By: Luigi Jannuzzi

CAST: (1) 1 Female perfectly dressed

SET: Bare stage with 2 blank white
canvases upon two tripods:
one left & one right stage.
Or maybe nothing is there.

TIME: Present

COMEDY

CAST
WOMAN TOUR GUIDE

The Little Tiny World Of Broad Landscape Humor Part I

By: Luigi Jannuzzi

(Lights rise on a very bubbly
WOMAN giving a tour to imaginary
people that may or may not be
there. Or maybe these scenes could include many
members of the cast as the tour group. Be Creative!)

)

WOMAN

Good afternoon, afternoon everyone. (To audience member.)

Oh, love your blouse. Very Bold. (To another Audience
member.) And your Cameo. Charming. (To all.)

Hey, if we can take this chic-ness, bunch together, and
follow my Gucci heels, your tour of (Changes to small
voice) the little tiny, itsy bitsy, (uses a deep voice)
broad and breathtaking (normal voice) world of
Nature And Landscape, like Frederic Edwin Church's 1859
masterpiece, "THE HEART OF THE ANDES," will be positively,
. . . WOW! (Pause. Big smile.) Follow me!

(Referring to Albert Bierstadt's,
"Rocky Mountains, Lander's Peak.")

How do you feel looking at this? Tense? Anxious?

(Pause.) Well, you will if you look deeply into the detail
of Albert Bierstadt's, "Rocky Mountains, Lander's Peak."

You can almost hear the birds. Hear the birds?

(Does bird sound.) But look bottom middle, a gopher is

peering out of a hole unaware of the adolescent with bow and arrow and something to prove. Bottom left, another gopher stands helplessly watching the teenage hunter size up his rodent buddy. "Don't shoot him, don't shoot my buddy!" (To rodent.) Look at you, you little rodent. You are such a cutie. Yes you are. (To audience.) Ever feel like that? No? (To Painting.) See, it doesn't have to be total helplessness. It can just be that feeling you get when you owe an agency 20 per cent of your salary when all they did for you was to find the notice on the museum's website. Or a modeling agency fifty per cent of anything you find yourself, and they're not even looking for you. Or the mail you keep ignoring because you've maxed out 3 credit cards to try to make yourself marketable to the new love of your life whom you're waiting for to call, as he promised, while you fill up the time giving tours of anxious landscape art. Oh, I love this painting. (Pause.)
Follow me!

(WOMAN exits.)

Production Note: This works very well with an empty white frame upon one easel placed stage left, & another placed stage right. Or perhaps having the tour guide refer to nothing as if the painting is there but we can't see it. Remember, imagining these painting is always funnier than seeing them.



"THE HEART OF THE ANDES," 1859 By: Frederic Edwin Church.



"ROCKY MOUNTAINS, LANDER'S PEAK," By: Albert Bierstadt, 1866

LUSTING AFTER MONET

By: Luigi Jannuzzi

CAST: (4) 2 Female, 2 Male

SET: Bare stage with park bench

Comedy

CAST

(In Order Of Appearance)

CLAUDE MONET

CAMILLE MONET

ERNEST HOSCHEDE

ALICE HOSCHEDE

(Music begins and lights rise on CLAUDE MONET setting up a canvas to paint his wife CAMILLE MONET who is standing near a bench. The set is a bare stage with a garden bench, an easel with canvas and a small table with painting supplies.)

Actors can be dressed in black with different hats: CLAUDE a beret, CAMILLE a black hat, ALICE a white sun hat and ERNEST a formal top hat. See the painting "CAMILLE MONET ON A GARDEN BENCH" at the MET in New York for the hats that the 4 are wearing.

Also try to pronounce names in French, they sound more romantic especially ERNEST & ALICE.)

CLAUDE MONET
Camille Monet, YOU. (Pause.) You shall sit there, I shall stand here, . . . and we shall capture your beauty with my brush. How's that sound?

CAMILLE MONET
(Sits on bench.)
Kiss, kiss.

CLAUDE
Wink, wink.

CAMILLE
(CAMILLE giggles.)

CLAUDE
Oh, and look who's coming.

ERNEST
Sorry, I'm late.

CLAUDE
You, . . . shall stand behind my beautiful wife and smile. Thus adding contrast.

ERNEST

I would be delighted.

CAMILLE

Hello Ernest.

CLAUDE

Oh. And look who else is here.

ALICE

Sorry, so sorry. He drove, what else need I say.

CLAUDE

No problem. We are ready to begin?

(ALICE moves to near canvas.
ALICE is CLAUDE's assistant.
ALICE begins opening tubes,
putting colors on palette
and arranging brushes.)

CAMILLE

Claude, this is just brief?

CLAUDE

A brief sketch.

CAMILLE

Really?

CLAUDE

I'm just interested in the form. And NOW, . . . we begin!

(Pause.)

ALICE

(Whispers.)

Claude, do you know that the more I think about you. . .

CLAUDE

Alice, stop it.

ALICE

The more I think you're all I think about.

CLAUDE
(To ALICE.)

They may hear you.

ALICE

I don't care.

CLAUDE

I do.

ALICE

Have you talked to Camille?

CLAUDE

I haven't.

ERNEST

I can't believe I'm in this painting with you.

CAMILLE

SHH..

ERNEST

Think about it.

CAMILLE

I'm not.

ERNEST

It's fate!

CAMILLE

Yes, yes but.

ERNEST

Have you spoken to him?

CAMILLE

It's not the time to speak to him.

ERNEST

Of course not. After he captures your beauty, then.

CAMILLE

You're making me blush.

ERNEST

Blush!

CAMILLE

I don't want to blush.

ERNEST

I want to see you blush.

CAMILLE

No. There will be no blushing in this painting. I want to be radiant.

ERNEST

Blushing could be radiant.

CAMILLE

Please, Ernest. Please, be patient.

ALICE

It should really be you and I in this painting, you know.

CLAUDE

It will come.

ALICE

When?

CLAUDE

Someday.

ALICE

Soon?

CLAUDE

Very soon.

ALICE

Look at her thinking she is the object of your eye, when I am.

CLAUDE

Absolutely.

ALICE

They why are you looking at her?

CLAUDE

I'm trying to paint her.

ALICE

Look at me.

CLAUDE

How am I supposed to look at you and paint her?

ALICE

Why not?

CLAUDE

Because that doesn't make sense.

ALICE

Put my face on hers.

CLAUDE

That's insane.

ALICE

And your face on his.

CLAUDE

No.

ALICE

Give her my smile.

CLAUDE

No.

ALICE

My eyes.

CLAUDE

No.

ALICE

An ear.

CLAUDE

Stop it!

ALICE

Then very crooked teeth.

CLAUDE

I can't concentrate.

ALICE

I don't want you to.

CLAUDE

Well, you're doing a good job. Red. I need more red.

CAMILLE

(To CLAUDE.)

Why do you need more red?

ALICE

More red coming up.

CLAUDE

I just think more red.

CAMILLE

Am I blushing?

CLAUDE

Not particularly.

CAMILLE

Unparticularly? Am I blushing unparticularly? Cause I don't want to blush unparticularly either.

CLAUDE

You're perfect.

ALICE

Here's your red. Why did you say that?

CLAUDE

Say what?

ALICE

"She's perfect." She's not perfect, I am perfect, say it.

CLAUDE

You are perfect.

CAMILLE

(To Claude.)

Is that good?

CLAUDE

Perfect. I mean, . . .impeccable.

ERNEST

It's been three days since we've been alone.

CAMILLE

Sixty one hours.

ERNEST

24 minutes.

CAMILLE & ERNEST

Six seconds.

(CAMILLE & ERNEST gasp, turn, look at each other, then turn back to pose.)

CLAUDE

Sponge.

ALICE

(Handing CLAUDE sponge.)

Sponge.

(CLAUDE sponges painting.)

It's been two and a half days since I've seen you.

CLAUDE

I can't think about that, while I'm thinking about this.

ALICE

I want you to think about that, not think about this.

CLAUDE

I can't think about anything other than this, while I'm doing this.

ALICE

If you really loved me, you would think about that, not think about this while you're doing this.

CLAUDE

Is it possible to not think about something while you are trying to do it?

ALICE

Then think about this.

(ALICE goes behind the canvas,

pressing against & tries
to kiss CLAUDE.)

Kiss me.

(At the same time, seeing both
CLAUDE and ALICE behind canvas,
ERNEST tries to kiss CAMILLE.)

ERNEST

Kiss me now!

CLAUDE
(Pushing ALICE away.)

No!

CAMILLE
(Pushing ERNEST away.)

My lipstick!

(CLAUDE'S brush hits canvas.
CAMILLE'S lipstick has smeared.)

CLAUDE
Look what you made me do?

CAMILLE
My lips. They've smeared all over my face?

CLAUDE
There's a big blotch of red where her face is.

ALICE
Oh no.

ERNEST
Oh no.

ALICE
Look what I've done.

ERNEST
Look what I've done.

CAMILLE
Watch this; I will cover it by raising my hand.

CLAUDE

Hmm, watch this; I will cover it by painting her raising her hand.

CAMILLE

He's preoccupied.

CLAUDE

That big swatch could be her sleeve.

CAMILLE

Ernest?

CLAUDE

Genius.

ERNEST

Yes?

CLAUDE

Genius move.

CAMILLE

Give me your handkerchief.

CLAUDE

Brilliant!

CAMILLE

The handkerchief now.

CLAUDE

Now blend.

CAMILLE

From your topcoat pocket.

CLAUDE

I will blend in that red under her eyes.

ERNEST

Here!

CLAUDE

Around her mouth.

CAMILLE

I will hold this in my right hand.

CLAUDE

The other eye.

CAMILLE

Wipe a bit.

CLAUDE

I'm blending.

CAMILLE

Wiping.

CLAUDE

Look at me blend. Ha ha..

CAMILLE

Keeping my arm arched I can wipe on cue.

CLAUDE

And in order for it to counteract, I will put red in her bonnet, bouquet, bench, background, so much they won't even notice the red on her face.

ALICE

Geraniums. Put Geraniums in the background.

CLAUDE

Yes. Yes, geraniums, . . . hundreds, they'll absorb the red.

CAMILLE

(TO ERNEST.)

What? What is this inside your handkerchief, Ernest?

ERNEST

It is a note, read it.

CLAUDE

Too many geraniums?

ALICE

Too much.

CLAUDE

You think?

ALICE

Look what you've done. Put someone in, standing there.

CLAUDE
What do you mean?

ALICE
ME! Put Me in.

CLAUDE
No.

ALICE
Yes.

CLAUDE
NO.

ALICE
Me, looking at the geraniums. It will deflect color.

CLAUDE
That would even it.

ALICE
With a parasol.

CLAUDE
Hmmm.

ALICE
A beautiful dress, elegant, flowing.

CLAUDE
White, alive.

ALICE
Reaching out to the flowers. Cause you are those flowers. That
will be our painting.

CLAUDE
It works.

ALICE
Let her have the foreground. But make her lifeless, gray, dull.

CLAUDE
Sad, it would downplay the red.

ALICE

Very sad.

CLAUDE

If her lips were closer, her eyes.

ALICE

Glazed.

CLAUDE

Her eyebrows.

ALICE

Drooping, make them droop. And in the background put all of the sunlight on MEEEE!

CLAUDE

Yes.

ALICE

Keep him in the dark too.

CLAUDE

Absolutely.

ALICE

Shadows crawling around them.

CLAUDE

With her hand away from her mouth, she can hold whatever it is she's holding. What is it that she's reading?

CAMILLE

I've read it.

ERNEST

Read it aloud.

CAMILLE

(Reading.)

"I want to be with you forever. Love Ernest."

ERNEST

That is how I feel.

ALICE

Pay no attention to her. My Parasol, make it as if the sun is shining just on it.

CAMILLE

I shall hold this note in my hand forever.

ERNEST

Yes.

CAMILLE

And though I seem to lean away from you, it's cause I cannot read the note. The sun seems to have gone behind the tree.

CLAUDE

A thicker brush.

ALICE

(Hands CLAUDE another brush.)

Thicker brush.

(CLAUDE brushes wildly as if dusting the canvas.)

CLAUDE

There!

ALICE

Love it.

CLAUDE

A triangle of three.

ALICE

Yes.

ERNEST

How's it going, Claude?

CAMILLE

Are we close, Claude?

CLAUDE

We are finished with the first impression.

CAMILLE

Good.

ERNEST

Excellent.

ALICE

Wonderful.

CLAUDE

And as you know, I do not allow anyone to see it.

(CLAUDE puts white sheet over canvas.)

CAMILLE

I understand.

ERNEST

We understand.

(Alice crosses from down left
to up right of the bench.)

ALICE

So in the painting, I'm going to be standing right about here?

CAMILLE

You?

ERNEST

You?

ALICE

Yes me.

CAMILLE

Claude, why is Alice going to be standing there?

CLAUDE

She is in it for a purpose.

CAMILLE

And the purpose is?

CLAUDE

Balance. She balances out the purpose. I think,...that's right.

CAMILLE

That doesn't make sense.

ERNEST

Wait a second.

ALICE

And I balance the geraniums

CAMILLE & ERNEST

GERANIUMS!

ALICE

That compliment the sunlight

CAMILLE

Shouldn't I be doing that?

ERNEST

If anyone should be brilliant, shouldn't it be Camille?

ALICE

To contrast your shadowy images.

CAMILLE

Am I in shadow, Claude?

CLAUDE

No.

ERNEST

Oh no Claude, I get the impression we're lurking in shadows.

CLAUDE

No.

ERNEST

Are we lurking, Claude?

CLAUDE

No, no, . . . there is no lurking.

CAMILLE

Sounds like lurking.

ALICE

With my dazzling parasol

CAMILLE

I want a parasol.

ALICE

But you have a note, or whatever that is that you're reading.

CAMILLE & ERNEST

(GASP)

ALICE

And what, in your hand, are you reading?

CAMILLE

I don't know, I can't read it. I'm in the shadows.

ERNEST

Yes, we're lurking here with an unreadable note.

ALICE

While I in my white bonnet.

CAMILLE and ERNEST

White bonnet?

ALICE

Elegant flowery dress

CAMILLE & ERNEST

Elegant?

CAMILLE

Claude, I'm sorry, I must have a word with you.

ERNEST

Claude, I must speak with too.

CLAUDE

Speak all you want. You only have one right. To look at it when it is finished!

ERNEST

But what it sounds like, Claude, my god.

CLAUDE

From whom?

CAMILLE

Your assistant, your wife, your friend.

CLAUDE

None of whom has seen it. You are judging something that doesn't exit.

CAMILLE

Oh.

ERNEST

Oh.

ALICE

OH.

CLAUDE

You do not trust me?

CAMILLE

No that's not.

ERNEST

NO we.

ALICE

No it's not that.

CLAUDE

Do you not feel my talents can portray you honestly?

CAMILLE

Sorry.

ERNEST

Sorry.

ALICE

Sorry.

CLAUDE

Yes, the portrait will be divided shadow and light, contain geraniums, and Camille will be center. And yes it will be magnificent, colorful, balanced. And in the end even artists will look upon it and say, "Look at Claude Monet's gorgeous portrait of Camille Monet on a garden bench, that handsome smiling gentleman, and the elegant lady, with the perfect parasol. Need I say more?"

CAMILLE

I didn't know I was center.

ERNEST

Thank you for the handsome smile.

ALICE

And the perfect parasol.

CLAUDE

I need 2 months. I still have to finish our son on his hobby horse.

CAMILLE

Claude, I have a headache, I must head inside.

CLAUDE

Well, I have to put away all this away.

ERNEST

I'll take Camille inside.

CAMILLE

Yes, Ernest, later.

ALICE

I'll stay and clean up.

CLAUDE

Thank you Alice.

ERNEST

Alice, I will see you later.

ALICE

Yes Ernest, I will see you later.

(CAMILLE & ERNEST exit.

Pause. ALICE sits on bench.

CLAUDE is putting paints away.)

ALICE

That went well.

CLAUDE

It did.

ALICE

You have your form.

CLAUDE

I do.

ALICE

I have my place.

CLAUDE

In the painting. Surprising.

ALICE

Claude?

CLAUDE

Yes.

ALICE

I want to be center.

CLAUDE

Not now.

ALICE

When?

CLAUDE

Soon.

ALICE

How soon?

CLAUDE

Someday.

ALICE

But when I am in the center, Claude, will I be in the shadows like poor Camille? Cause I don't want that Claude. I don't want to be the lady in the shadows on the bench. I want to be in the sunlight with a parasol but centered, Claude, centered!

CLAUDE

It will come.

ALICE

When?

CLAUDE

Someday.

ALICE

Soon?

CLAUDE

Very soon.

(ALICE picks up something from under the bench.)

ALICE

Claude?

CLAUDE

Yes?

ALICE

It's coming faster than we thought, Claude.

CLAUDE

Why? Why do you say that?

ALICE

Because Claude, you should read this note I just found, in the shadows, under the bench, that the sad centered woman dropped.

(CLAUDE crosses, reads note.
Claude looks at ALICE.
Both gasp at each other.
Smile. Pause. Then Kiss.)

(Lights fade.)
(Blackout.)

Fact:

In 1878, Claude Monet and Camille Monet moved in with Ernest and Alice Hoschede. After Camille Monet died in 1897, Ernest Hoschede left Alice Hoschede, and Claude Monet and Alice Hoschede married.



“CAMILLE MONET ON A GARDEN BENCH,” 1873 By: Claude Monet



“JEAN MONET ON HIS HOBBY HORSE,” 1872 By: Claude Monet

THE TRAY PICKER-UPPER IN THE MET CAFE

By: Luigi Jannuzzi

CAST: (1) 1 Male or Female

SET: Bare stage

Contemporary

Comedy

CAST

(In Order Of Appearance)

THE CAFETERIA WORKER (LOU)

(Lights rise on CAFETERIA WORKER standing center stage but with head turned looking offstage left.)

(CAFETERIA WORKER looks at audience.)

CAFETERIA WORKER
(To off left.)

The Trays? Place them on top of any garbage bin. Thanks.

(To audience.)

I can't talk too long, I'm working. But it's true. It did happen. And it happened cause I love Art. Cause, as Andy Warhol believed, if you hang around Art and Artists long enough, you too will be famous.

(To off right.)

Excuse me? (Pause.) Well, if you feel that yogurt seal was broken, tell any cashier, they'll give you another one.

You're welcome.

(To audience.)

I'm 30, been an Art lover for 10 years since I've been blessed to work here. I'm trays, garbage and floor duty. And I'm also convinced that it's cause I do my job well that it happened. This is exactly where I was standing. He, I cringe when I have to pronounce his name cause I always get it wrong. So let's just call him "The Artist." "The Artist" was sitting there. And he walked over and he gave it to me. And that's it.

He walked out; never saw him before or again. And I like it. I think the drawing looks just like me. Then one of the Curators comes to me and asks if I saw the artist. I say, "Yea, he just left." The Curator's disappointed. I ask, "How famous and who is the artist?" And that's when, just like I told the news reporters, the curator said, "I'm sure you wouldn't know or be interested in any of his art." And then I showed the Curator the drawing the artist did of me, collecting the trays the artistic way I do. And the Curator asked, "May I see that?" I hand it to him. He looks at it for about 10 minutes. Really, about ten minutes. His mouth opening more and more as he looks at it. Then he starts walking away with it. I say, "Hey, excuse me, that's mine." He says, "No, I'm sorry, this belongs to the museum." I say, "It's a drawing of me!" And that's when he said exactly what I told the reporters, "A person in your station of life, cannot begin to understand this the way I do. Do you understand?" That's when I grabbed it from him. And it ripped. In half. (Pause.) And that's when, in our crowded café, he started screaming, "You're fired! You're fired!" I grabbed the other half and I ran. That was yesterday. Today it's all over the news. It seems a reporter was following the artist. So the Curator is suspended with pay, the artist has now offered to do a portrait of me. I said, "I'd be delighted." My favorite painting here is called "A Waitress

in Duvall's Restaurant" by Renoir. So I think my portrait should be called "Tray picker-upper in the Met Café." What do you think? (Pause.) I now have a lawyer/agent since 10 this morning who is negotiating my case and the lease of the "future" portrait to the Met. So life is good. I'm back to work. And maybe Andy Warhol's right, if you hang around Art and Artists long enough, you too will be famous. Plus I got two halves of a drawing and a portrait. Not bad for an Art lover in my station.

(To imaginary person of left.)

The fruit? Sure, go through the cash register and to the right.

(Pause.) You're welcome.

(To us.)

I better get back to work picking up some trays. You never know who's here today.

(Lights fade, Blackout.)



“A WAITRESS AT DUVAL'S RESTAURANT,” 1866. By: August Renoir

ANOTHER MISGUIDED TOUR Part II

(Referring to "Siyotaka Courting Flute in Musical Instruments.)

This is a Native American Courting flute. It is made of Catlinite, named for George Catlin, the American landscape artist, who not only has the most paintings in The White House, but who gave up his law practice in order to document the cause of Native Americans.

He has 500 paintings, organized the first Wild West shows, and lost all his money doing both. But when you look at this flute you have to think that he tried. Like I did with my flute in my state's beauty pageant (Pause) only to come up with that 2nd place ribbon that I stare at every night, dangling from my desk lamp wondering, "Will that be the highlight of my career? Was that my 15 seconds of fame?" Well, I thank you George Catlin, and we salute you and your flute. Wow! It's quite inspirational, isn't it? (Pause.) Follow me.



"SIYOTANKA," (Sioux Courting flute from Catlinite), 1900, named for George Catlin

DATING ROMAN ART

By: Luigi Jannuzzi

CAST: (3) 3 Males 1 Female

SET: Bare stage, 3 pedestals

CONTEMPORARY

COMEDY

CAST

(In Order of Appearance)

ATLAS

POSEIDON

HERCULES

SOFIA

(Lights rise on museum and 3 statues of ATLAS, POSEIDON and HERCULES. ALTAS is holding up the world. A young woman who is also a statue enters, smiles, sneaks up to statue of ATLAS and grabs ATLAS under his loin cloth.)

Got you SOFIA

AHHHHH! ATLAS

Put the world down. SOFIA

I'm putting it down. ATLAS

I'll squeeze. SOFIA

It's down. It's down. ATLAS

You want to lose these? SOFIA

No. ATLAS

Whoa! POSEIDON

Oh, please let go. ATLAS

Should I call security? HERCULES

No. ATLAS

Somebody's in trouble. POSEIDON

HERCULES

And this is why I don't date anyone steady.

(SOFIA drags ATLAS off pedestal,
then lets go.)

SOFIA

I had . . . to hear it from. . . someone else?

ATLAS

Hear what?

SOFIA

You took someone on a tour last night?

POSEIDON

Ut oh.

HERCULES

Oops.

POSEIDON

I warned you.

HERCULES

I did too.

SOFIA

Stay out of this.

BOTH POSEIDON & HERCULES

Just saying.

SOFIA

Both of you.

ATLAS

I was asked

SOFIA

By whom?

ATLAS

The new assistant Roman curator of statues. I forgot his name.

SOFIA

I know, the new young cute guy with the hair all spiked

Yea, that guy. ATLAS

I don't like him. SOFIA

They were a statue short, they needed three statues. ATLAS

Oh, and were these the other two? SOFIA

(POSEIDON and HERCULES cover their crotch with hands)

Yes they were. ATLAS

I should have known. SOFIA

So I said I would help ATLAS

SOFIA
(To POSEIDON & HERCULES.)
You both don't have any friends who aren't dating someone?

He volunteered. POSEIDON

That's right. HERCULES

SOFIA
That's right. You volunteered. You didn't have to, you did.

ATLAS
He's the assistant Curator, he's in charge of us, he needed a volunteer for one hour.

SOFIA
I heard it took three hours.

ATLAS
Not even two.

An hour and a half. POSEIDON

When you factor in drinks, HERCULES

The Hors d'Oeuvres. POSEIDON

I thought the Hors d'Oeuvres were good. HERCULES

Surprisingly POSEIDON

SHUT UP! SOFIA

And I hear she's young. (THEY both put other hand over mouth.)

Hey, didn't the museum just open? POSEIDON

Atlas, Poseidon's right. Customers any second. HERCULES

Very attractive. SOFIA

If Atlas is sent to storage, won't we all get sent? POSEIDON

Atlas, Poseidon's right, let's get posed. HERCULES

And an Amazon woman, huh? Huh? SOFIA

I hear someone coming. Someone's coming. POSEIDON

I know about you and Amazons. SOFIA

HERCULES

Get ready, Atlas!

SOFIA

I know the history of you and Amazon maidens.

POSEIDON

Atlas, get the world.

ATLAS

I'm sorry.

SOFIA

Bull, you're sorry; I hear you had a great time.

(POSEIDON and HERCULES nod.)

POSEIDON

Atlas, apologize again.

HERCULES

Promise her anything.

POSEIDON

Say you'll marry her.

SOFIA

Atlas, are you listening?

ATLAS

I'm very, very, very sorry.

POSEIDON

We're doomed.

HERCULES

Do something. I can't go back to storage.

ATLAS

Sofia?

(Sofia bursts into tears.)

Sofia?

POSEIDON

OH no.

She's out of control
HERCULES

Please Sofia?
ATLAS

I am an idiot, I'm such an idiot.
SOFIA

Atlas?
POSEIDON

He doesn't even hear us.
HERCULES

Sofia, you are a beautiful statue.
ATLAS

Stop it.
SOFIA

Look at you. You're a young beautiful Roman maiden full of life.
ATLAS

I'm a tart.
SOFIA

You are not a tart.
ATLAS

You'll never marry me.
SOFIA

Listen, you go back to storage room 24.
ATLAS

25,
SOFIA

25, and you wait for me there.
ATLAS

That's what you always say.
SOFIA

You and I are going to have a talk tonight.
ATLAS

We never have a talk, we have sex.

SOFIA

Well, tonight we're going to have a talk.

ATLAS

(P & H both signaling to each other, "Oh sure.")

SHUT UP!

SOFIA

(To P & H.)

(P & H both put one hand on crouch and the other hand over eyes and mouth.)

Sofia?

ATLAS

(SOFIA turns around to ATLAS.)

Sofia?

(SHE cries more.)

Sofia, listen to me.

SOFIA

I just sit in that storage room by myself with those Sarcophagi, three headless guys, that chariot going nowhere, and I wait, . . . I wait for someone to talk to, for you to come by, for something to lift my crappy, dusty, little life out of that pit of the Julio – Claudian Period, where I don't even belong, and then that Statuette of a Veiled Masked Dancer comes by, whoever the hell she is, and has the audacity to tell me you were having a great time on the Roof Garden with some Amazon Maiden, . . . Oh God! (Cries.)

I know it's not fair.

ATLAS

No.

SOFIA

It's not right.

ATLAS

No.

SOFIA

Well it's going to change right now.

ATLAS

It is?

SOFIA

Before we're all in room 24.	ATLAS
With the sarcophagi.	POSEIDON
And the headless guys.	HERCULES
Oh God!	POSEIDON
Yes it is. And I'm going to change it.	ATLAS
How?	SOFIA
I'm going to tell that young curator,	ALTAS
Yea.	SOFIA
To get you out of that room.	ATLAS
Really?	SOFIA
I'll demand.	ATLAS
You will?	SOFIA
That you.	ATLAS
I almost believe him.	POSEIDON
As my beloved.	ATLAS
Shhh.	HERCULES

As the real reason I hold up this world,

ATLAS

You go guy

POSEIDON

Yea!

HERCULES

Must be within my sight.

ATLAS

(They clap, SOFIA glances over, they stop, resume pose.
Pause. Sofia stands).

Well, okay.

SOFIA

And I'm doing it today, so he remembers I did him a favor, and he can repay me.

ATLAS

Promise?

SOFIA

Cross my heart

ATLAS

Of stone.

POSEIDON & HERCULES
(To each other.)

(SOFIA looks at POSEIDON & HERCULES
THEY smile sheepishly.)

I hear customers.

POSEIDON

I do too.

HERCULES

I better go.

SOFIA

See you tonight.

ATLAS

You better be there.

SOFIA

I'm there.

ATLAS

And I'm sorry.

SOFIA

I'm sorry, too. Let me just get the world here. (Picks up world.) There we go. (Back on pedestal.) Back and ready to go.

ATLAS

I'm sorry, too.

SOFIA

(To P & H.)

No problem.

POSEIDON

Apology accepted.

HERCULES

Very understandable.

POSEIDON

Absolutely.

HERCULES

The three of you are so lucky to be up here, highlighted, around this beautiful bubbling fountain in the sun and sky with live people around.

SOFIA

Hopefully someday.

POSEIDON

You'll be bubbling with us.

HERCULES

Sofia, I am carrying the weight of it for you today.

ATLAS

I know you are, Atlas, I know you are.

SOFIA

Here they come.

ALL THREE STATUES

Customer!

SOFIA

(SOFIA runs off as female customer enters,
crosses up to ATLAS.)

CUSTOMER

Oh Atlas. (CUSTOMER points to and near ATLAS.) Aren't you cute. And those muscles!

(SOFIA jealously looks back into room with scowl.)

SOFIA

(Yells from off.)

Keep your hands off the Sculpture!

(Customer looks around, begins to walk off.)

(Lights fade, Blackout.)



“The Marble statue of a youthful Hercules,” Early Imperial Flavian Period, 69–96 A.D. Culture: Roman



“Atlas Supporting the Globe,” ca.1718, French, Sculpture



“Bronze Statuette of Neptune,” Early Imperial 1st Century A.D. Bronze, Culture: Roman



“Marble Statue of a Girl,” 1st or 2nd Century A.D., Imperial Period. Culture: Roman



“Marble Statue of a Wounded Amazon,” 1st or 2nd Century A.D., Imperial Period. Culture: Roman



“Marble Sarcophagus with the Triumph of Dionysos and the Seasons,” Late Imperial Gallienic Period, Culture: Roman, ca A.D. 260-270.



“Three Headless Statues,” Roman, Early Imperial, 1st to 2nd Century A. D.



“Bronze Chariot Inlaid With Ivory,” 2nd Quarter of the 6th Century B.C., Etruscan.



“Bronze statuette of a veiled and masked dancer,” 3rd to 2nd Century B.C. Hellenistic Period,
Culture: Greek. Bronze

FINISH READING THIS SCRIPT

Visit: ConcordTheatricals.com

<https://www.concordtheatricals.com/p/64258/you-make-my-frame-shake>

Thank you!

