



**Sample Pages from
Shakespeare's Bachelorette**

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SHAKESPEARE'S BACHELORETTE

A COMEDY IN ONE ACT BY
Lea Marshall



Shakespeare's Bachelorette
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Characters

7M + 7W + 10 Any Gender

Kate, the “Shrew” (W)

Puck, the “Host” (W)

Macbeth (M)

Oberon (M)

Othello (M)

Romeo (M)

Iago (M)

Hamlet (M)

Caesar (M)

Titania (W)

Optional Characters

Stage Manager (A)

Portia (W)

Lady Macbeth (W)

Ariel (W)

Miranda (W)

Three Witches (A)

Quince (A)

Snug (A)

Bottom (A)

Snout (A)

Starveling (A)

Flute (A)

Director's Notes

I am a Theatre teacher/director/one human being doing all the things, and I know most of you are too. So with this show... “you do you, boo.” I happened to have a bunch of guys in a class to do all the boy parts, but you can have girls play any or all of the parts. The only caveat is they need to maintain the Shakespearean integrity of that character. But Willy Shakes had boys playing girls roles, so anyone who can inhabit that character well, put them in that part! The important thing is to understand the back story of their character and how that character might act on the *Bachelorette* TV show. Watch an episode or two of *The Bachelor/Bachelorette* to really get the cheesy feel of the thing. And then have FUN with this.

I have written in an optional Stage Manager role for someone who pushes/kicks/drags a reluctant Kate onstage. This is a perfect first-time role for someone who might not want any lines but is a great comedic physical actor. This actor and Puck can also do a pantomime of the play within a play from *Hamlet* for the Hamlet's date scene to really add something different and fun. You could even add a melodramatic soundtrack to the pantomimed murder of the King.

There are five optional “Commercial Breaks.” Have students play multiple parts and run around backstage like crazy people. Use your advanced class for the heavy lifting and other classes for these smaller roles. Have your students make up a thousand more commercials and add those. You can have students film them, create graphics, add background music, and show them in between *Bachelorette* scenes on a drop down screen or cyc, or however you need to show them. I have included optional commercial breaks at five different times, but even those can happen at different times. It is your happy little *Shakespeare Bachelorette* world, make it beautiful.

Character Activity

A fun character activity would be for your actors to each create character bios for the program as if completing a dating profile. Examples:

ROMEO likes long walks to the Apothecary. He is not afraid of heights or balconies. He enjoys reading books about kissing. His friends and relatives say that he is the life of any party and a heck of a dance partner. He is looking for life-long love and will only need about 24 hours to know that you are the one.

LADY MACBETH is a bit of a neat freak but is always happy to help those she loves to fulfill their hopes and dreams. She throws a fantastic dinner party and always leaves a seat open for unexpected guests. She smells like all the perfume in Arabia and any rumors about her OCD handwashing are exaggerated.

PUCK loves costume parties and dressing up friends in donkey heads. She loves the outdoors and traveling the world in record speed. She enjoys practical (and impractical) jokes and attending weddings.

Set & Costumes

Use as little or as lot of a set as you have time or money for and let students create modern day costumes as they see fit for each character. Give each character one item (or color!) that represents their Shakespearian inspiration.

Video Option For Socially Distant Theatre

Since *The Bachelorette* is a TV show, this entire performance could be staged and filmed like *The Bachelorette*. Most of the scenes only involve 2-3 people. The only LARGE group scene is the final one and you could space everyone out for that scene for filming.

The commercials can all be filmed as standalone pieces and then the entire show edited together on the film editing software of your choice. If you film this as a show please send me a copy of the file. I would love to see it!

ENJOY and remember “the play’s the thing, to catch the rose and win the ring...”

First Production

Shakespeare's Bachelorette was originally written for my Leon High School Honors Theatre class 2019/2020 and was to be performed at the Shakespeare-ience Showcase on March 31st, 2020.

Due to the Coronavirus Pandemic of 2020, we did not perform this live. It would have been amazing and I dedicate this to them. And to my college roommate, Dina Clarke, who watched *The Bachelor* 2020 season on FaceTime with me, which inspired me to create this mashup of two of the most comedic/tragic masters of entertainment: Shakespeare and *The Bachelorette*.

Kate, the "Shrew": Cate Bilbrey
Puck, the "Host": Emma Roberts
Macbeth: John Malley
Oberon: Sebastian Hill
Othello: Eddie Edgerson
Romeo: Evan Treadwell
Iago: Garret Williams
Hamlet: Justin House
Caesar: Maxwell Atwater
Titania: Anisa Shashaty

PROLOGUE: PUCK & KATE

PUCK enters and introduces herself to the audience.

PUCK: I am the merry wanderer of the night.
 Robin Goodfellow, or Puck, here to make things “right.”
 Welcome to the Shakespeare Bachelorette!
 Where Kate, the Shrew will marry some guy that she just met.
 Let’s meet our lovely bachelorette, Kate
 And see how exactly this came to be her fate...

Enter KATE, reluctantly. PUCK can go pull her on. Or a STAGE MANAGER can push her on.

KATE: (*angrily*) Katherine is my full God-given name.
 My “fair” sister, Bianca, is of some social media model fame.
 Then my “loving” father, Baptista, has some kind of thought
 That a woman of my advanced age should naught
 Be left unmarried for this long.
 So he has sold me to the TV network for this dance and song.

PUCK: In truth, you are call’d plain Kate,
 And bonny Kate and sometimes Kate the curst;
 But Kate, the prettiest Kate in Christendom.
 Kate of Kate Hall, a super-dainty Kate,
 For dainties are all Kates, and therefore, Kate,
 Take this of us all, Kate of some consolation –

PUCK looks up. KATE is giving her an odd look, like this is not really a compliment, because it isn’t...

PUCK: (*confidently*) I am sure someone will be moved to woo this shrew for their wife.

KATE: (*still angry*) Well, that poor soul better take care of his life.

OPTIONAL COMMERCIAL BREAK #1

PUCK: Before we start to meet these lucky suitors tonight
 Let’s go to a commercial break, we will be right back.
 Just sit tight...

PUCK and KATE freeze in a tableau. The STAGE MANAGER and THREE WITCHES enter – WITCH ONE with a cauldron, WITCH TWO and the STAGE MANAGER with a small table, and WITCH THREE with a brown box that reads “TOIL & TROUBLE, ON THE DOUBLE” in large print. They put the box and the cauldron on the table. The WITCHES all

Speak very mysteriously at first. Perhaps the STAGE MANAGER snacks on some of the ingredients during the commercial.

WITCH ONE: Fair is foul and foul is fair.
Do you hate to go out in the filthy air?

WITCH TWO: Shopping is so much toil and trouble,
Wouldn't you rather have curses delivered to you on the double?

WITCH THREE: When the hurly-burly's done
When the battle's lost and won...

WITCHES: (*in unison*)
We deliver what you need in double time.
To curse those with most rare ingredients and a rhyme.

WITCH ONE:
Toil & Trouble, On the Double is your weekly delivery curse service. Simply let us know if you are cursing a single individual, a couple, or a family of 4. We do all the dirty work.

WITCH TWO:
Whether you live in Glamis, Cawdor, or a palace near Birnam Woods, we will send you those hard to find ingredients for the perfect curses.

WITCH THREE:
Scale of dragon, tooth of wolf, gall of goat, and slips of yew.
In the past you could spend all day looking for these items.
But order today from Toil and Trouble, On the Double and we will ship these out from our Weird Sister Warehouse immediately.

WITCH ONE:
Toil & Trouble, On the Double uses only the freshest ingredients.
Our products are all organic, gluten free, and guaranteed to see into the future. They will impress even the most unwelcome of dinner guests.

WITCH TWO:
Order today and we will throw in an extra tiger's chaudron, just for those hard to reach souls.

WITCH THREE:
Toil & Trouble, On the Double is the only curse service you will ever need to keep your fire burning and your cauldron bubbling.

ALL WITCHES: (*in unison*)
Toil & Trouble, On the Double

Fire Burn and Cauldron Bubble.
A drum, a drum
Our commercial is done.

The WITCHES cackle as the STAGE MANAGER helps them strike their scene.

PUCK & KATE resume their tableau, and unfreeze. They start right where they left off.

PUCK: Let's start to meet these bless'd men.
Who have come to woo, and woo again,
Through dates, and parties, and stolen moments of joy.
First to arrive, is Juliet's former boy toy...

SCENE I: ROMEO

ROMEO enters with all the energy of an eager middle school boy.

ROMEO: (*childishly*)

But soft, what light through yonder spotlight shines?
Tis Rosa... uh... Julie... I mean, tis Kate.
Someone perhaps my parents will not hate.
O she doth teach the torches to burn bright.
It seems she hangs upon the cheek of night.
But first, just making sure, you aren't a Capulet?
I would hate to have to leave, when we have just met.

KATE: (*rolling eyes at this child ROMEO she is being made to suffer through*)
I am a Minola of Padua. It's about an hour west of Verona.

ROMEO: Well, that makes me even more glad to greet your persona.

ROMEO skips offstage.

KATE: There never was a story of more woe
Than meeting this child named Romeo.
Puck, I am looking for someone a wee bit... older
More mature, closer to my age, maybe brash and bolder.

PUCK: Well, here comes a man with much more age
A learned man, with just a touch of rage.
He's been a Thane, of Glamis and Cawdor
Did a stint as King of Scotland, a land he adored.
Let's meet the exhausted Macbeth.
He's sure to take away thy breath.
Sometimes... he even wears a kilt!

KATE: I've heard he suffers with a lot of guilt.

SCENE 2: MACBETH

MACBETH enters seriously and looking around suspiciously.

MACBETH:

So foul and fair a day I have not seen.

KATE: Well, at least you are older than that Romeo tween.

MACBETH: *(ignoring KATE and looking past her at something only he can see, as in a trance)*

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.

MACBETH grabs at the air a couple of times, then grabs KATE. She gasps and pulls out of his reach. MACBETH, hearing an imaginary bell, lets her go.

I go, and it is done; the bell invites me.
Hear it not, Kate; for it is a knell
That summons thee to heaven or to hell.

Exits while trying to grasp an unseen object.

KATE: *(brushing herself off)* Well, mov'd! In good time!

The STAGE MANAGER enters and deftly grabs the imaginary knife out of the air. She puts it in a box labeled PROP BOX: IMAGINARY KNIFE, STAGE MANAGER ONLY and firmly closes the box. She gives a knowing nod to the audience showing that all is well and no imaginary knives will be floating willy-nilly on her stage.

PUCK: A merrier hour was never wasted here.

But, make room, here comes Oberon, perhaps he shall endear.

SCENE 3: OBERON

OBERON enters like a gracious gentleman. He is here to win this game of love.

OBERON: Well met by moonlight, lovely mortal Kate.

Dost thou desirest the King of the Fairies for your mate?

KATE: Where did you study all this wonderful speech?

OBERON: (*in a dramatic narrator voice*)

Well, once I sat by the ocean on a promontory –

KATE: A prom-a-what?

OBERON: (*explaining*)

Promontory, a piece of land, over a body of water
(*clears throat, then back to narrator voice*)

And I heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music.

KATE: (*to PUCK*) Oh... So he's crazy as a loon.

OBERON: You shall soon change your tune.

Winks at PUCK and exits.

PUCK: (*with a nudge, clearly OBERON is PUCK's favorite*) How liketh my master, Oberon?

KATE: I liketh him better now that he is gone.

PUCK: (*disappointed*) Well, maybe our next man
Will be the one with the best plan.
To win your heart and soul
Here's lago, a guy with a heart of... (*beat*) "gold."

SCENE 4: IAGO

IAGO enters with a napkin that he presents regally to KATE.

IAGO: (*pompous and cunning*)
I have brought you a gift, a napkin of sorts.
Straight from the Venice courts.
Left there after an unfortunate incident.
Which led to a murder most significant.

KATE: (*suspiciously*) Thanks?

IAGO: I think you will find it the latest fashion
To stir up a lot of someone's passion.

IAGO exits looking really proud of himself. KATE is still confused.

PUCK: Next up on our true love quest
 A man who thought he knew what was best
 Othello, he has quite a jealous streak.
 A Moor, so among this group that makes him unique.

SCENE 5: OTHELLO

OTHELLO enters as a loving suitor.

OTHELLO: I would kiss'd thee ere I kill'd thee: no way but this;
 But that would be killing myself, to die upon a kiss.

He goes to kiss KATE's hand, but she turns it into a high five.

KATE: I am not that kind of miss.

OTHELLO: *(enraged at seeing the napkin)*
 How came you, Kate, by that handkerchief...

KATE: Someone just gave it to me, unless my memory is remiss.

OTHELLO: *(looking offstage, as if to find IAGO)*
 I do believe it, and I ask your pardon.
 Will you, I pray, demand that demi-devil –

KATE: *(interrupting him)* Well, aren't you going to be quite fun at the revels?

OTHELLO leaves in hot pursuit of some handkerchief-giving knave.

HAMLET: *(from offstage very dramatically)*
 To be, or not to be...

SCENE 6: HAMLET

PUCK: *(to KATE)*
 Well I guess there is no question
 Who this next guest is to be *(beat)* from his opening expression.

KATE: It must be Hamlet, Prince of Denmark
 From the state of something rotten.

HAMLET: *(entering morosely)* Yes, and my troubles there I have not ever forgotten.

KATE: Troubles?

PUCK: (*frustrated*) Oh no. Not this story again. It's always YOU, YOU, YOU.

HAMLET: (*Extremely dramatic. He is an over-actor.*)

I have trouble sleeping as of late.
 Ever since my father met his horrible "fate"
 To sleep – perchance to dream: ay, there's the rub!
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 But I hate for our first meeting to thus be soiled.
 Go, farewell. Or if thou wilt
 needs marry, marry a fool;
 for wise men know well enough what
 monsters you make of them.
 To a nunnery, go; and quickly too.
 Farewell. (*exits*)

KATE: Well, that was... interesting... and quite the tedious task.
 Is there anyone else? I hesitate to even ask.

PUCK: One last suitor. The greatest one to date.
 I am sure you will find him to be first rate.
 Julius Caesar is his name.
 From Rome he hails, of great renown and fame.

SCENE 7: CAESAR

CAESAR enters regally.

KATE: (*seems slightly interested*) Welcome last of our men.
 You are a noble Roman and well given.

CAESAR: (*paying no attention to her*)
 The others are already here?
 This leads me to have some fear.
 Do these other suitors have a lean and hungry look?
 Do they think too much? Such men are dangerous.
 I shall go to see if they start a coup.
 I shall not rest if there is blood shedding to do.

CAESAR runs off. Shortly after, he re-enters.

I'm Caesar, by the way.

After a nod to KATE, CAESAR runs off again. KATE shakes her head and looks at PUCK as if to say, "This is all you got?"

PUCK: Well, Kate, If these men have offended
 Think on this and all is mended.
 That you only have to choose but one.
 Then this little game will be done.
 You will go out with each man on a special date.
 Figure out which one will be your perfect mate.
 Bianca's wedding plans can now be booked.
 Since you, the older sister, has been rightly hooked.

KATE: But what about love, fair looks, and true obedience-
 None of these men seem to have any sense.
 I am asham'd that these bachelors are so simple
 Simpering and smiling, always showing their dimple.
 I shall endeavor to make a choice all the same.
 To satisfy my father and to change my last name. (exits)

OPTIONAL COMMERCIAL BREAK #2

PUCK: Well, Kate has met the suitors most fair.
 And after this commercial break, each man has his date with her
 alone to share.

PUCK freezes in a tableau. LADY MACBETH enters wearing a nightgown. The STAGE MANAGER enters with a blood-stained towel over her arm (waiter style) carrying a silver platter with the "Out Out Darn Spot Remover" on it. The STAGE MANAGER reacts each time LADY MACBETH suggests she may have committed a crime.

LADY MACBETH: (in a very aggressive informercial salesman voice)
 Stubborn stains getting you down?
 Ruining your good night's sleep?
 Well, not anymore! (hold up bottle of soap)
 Not when you use Lady Macbeth's Out Out Darn Spot Remover.
 With the fresh clean scent of all the perfumes of Arabia.
 It will remove chocolate, dirt, even the king's blood off your
 hands...
 (a little rattled, she didn't mean to say that, then recovering)
 Ummm, I mean your clothes, your tablecloths, your guest room
 linens.
 Wherever you find dirt and grime,
 Lady Macbeth's Out Out Darn Spot Remover
 is there to remove any evidence of a crime.
 (whoops, she didn't mean to say that either)
 Made in Scotland with hypoallergenic ingredients,
 Never tested on animals, or Banquo's family members

(shocked she has said that and starting to hurry off now)
 Find it on the cleaning aisle in your local store.
 Recommended by even the Thane of Fife and his wife...
(offstage now) NOOOOOO, I didn't mean to mention them...

PUCK unfreezes and resumes the show.

SCENE 8: OBERON'S TRICK

OBERON tiptoes back out to talk to PUCK.

OBERON: *(dramatic narrator voice)*
 My gentle Puck, come hither.
 Thou rememberest
 Since once I sat upon a promontory...

PUCK: What? That again? Let me just pause your story.
 And remind you we are on prime time television.
 Speaking in full on Shakespearean isn't the most lucrative
 decision.
 We need to get high audience ratings.
 Which is why we set up all these awful datings.

OBERON: *(Back to ordinary voice. A country western "American" voice is a nice change of pace from his dramatic fairy king voice.)* OK, Let me American this up for the Bachelorette viewers... I'm gonna sooooo win this thing! With the help of you, my best fairy Puck. Remember that magic purple flower? You went and found it for me last midsummer. Well, do you think you could find it again for the first person they look at! And at the final ceremony, when it's time for Kate to choose her match, you just switch the rose out for the magical flower! Kate will smell the flower, look at me, we'll fall in love, live happily ever after, and BAM! I am the winner of this season's Shakespeare's Bachelorette! *(becoming maniacal)* All the fame and fortune and a shakes-zillion followers on Instagram will be mine! *(back to normal voice)* Which is really the point of this whole dadgum thing, am I right?

PUCK: Oh, that is your plan.
 Well, then I am your man!
 I mean... your fairy.
 Count on me to make this all end so merry.
 'Tis time for the individual dates.
 With the one, the only, and shrew-ist of Kates.

SCENE 9: MACBETH'S DATE

KATE enters or is pushed out onstage by the STAGE MANAGER again.

KATE: Oh, what calamities I cannot foresee
Shall on these horrid dates of bachelors befall me.

PUCK: (*entering*) Hey, so apparently our first episode bombed because no one could understand what y'all were saying. So just talk like... a person.

KATE: Oh, I shall endeavor to speak most plain (*PUCK glares at her*)... ok... cool, got it.

Enter MACBETH.

MACBETH: A good evening to you, my worthy Kate
Or perhaps, as it has gone quite late,
It is a good morning to you instead,
For the midnight bell has—

KATE: (*in a hushed tone to MACBETH*) Hey, quit the poetry. We're dropping the rhyming stuff.

MACBETH: Oh, thank god. Iambic pentameter is so glitchy.
Not to mention those Witches always did the trochaic
tetrameter to cast their spells. Try-hards.

KATE: Oh yeah. Weird sisters indeed.
So back to the time issue, why did you plan our date so late?

MACBETH: (*conspiratorial*) Well, my boss is in that room over there.
And I'm shooting for a promotion, sooo...

MACBETH looks at KATE like she should understand. She doesn't. She makes a gesture like "go on" and he summarizes it for her by gesturing how he will stab him with an invisible dagger that he plucks from the air...

I'm gonna go in there and stabby stab him dead.

KATE: (*taking a step away from obviously crazy MACBETH*) Hold on, I have been involved in some shady deals in my day, like the one getting me on this show. But I'm not going to help you kill your political adversary.

MACBETH: (*very "no big deal" kind of vibe here*) Oh don't worry, you won't even touch him. You just have to kill the sleeping guards.

KATE: What? Why would I kill the guards?

MACBETH: So when everyone else runs in and is like, “Oh my god, what happened to the boss,” I can be like “Well I saw that the guards had knives and I thought ‘I feel like they did it’ and I got really mad and slit their throats.”

KATE: That’s a ridiculous plan.

MACBETH: (*very matter-of-fact*) It worked last time. Look, I’ll even lend you my dagger. It’s been floating right in front of my head this whole time. (*reaches for nothing, becoming more and more desperate*)

KATE: So just to be clear, you want to commit cold-blooded murder...

MACBETH: Yep.

KATE: With your date...

MACBETH: Mhm.

KATE: On national television.

MACBETH: (*looking out at the audience and realizing they are all on camera*) Oh... you know... (*forced laugh*) this was all a joke! (*starts slowly backing offstage*) All just a silly little joke! That’s not even my boss’s room. That’s my friend Dunky Dunk. He was going to jump up and scare you, it was going to be so fun. But he’s probably asleep now, so definitely don’t go in there now. Anyway, let’s forget all about this and do it after the show. (*Runs offstage. From offstage.*) Drat, I left my invisible dagger out there. (*Runs back onstage and grabs the dagger from above KATE’s head.*) Got it. Thanks. Later, babe. (*as he is running off*) Don’t forget to wash your hands!

SCENE 10: HAMLET’S DATE

PUCK and STAGE MANGER each bring on a chair and set them facing the audience. They give each other a high five and leave. KATE and HAMLET enter and sit in the chairs. They can have bags of popcorn or movie snacks with them. They act like they are watching a play and speak in hushed tones. You could have PUCK and STAGE MANAGER acting out the play within a play in a pantomime fashion. One with a crown (the King) and the other with a huge bottle marked THIS IS DEFINITELY NOT POISON. The King pantomimes sleeping, the other creeps up and pours “poison” in

the King's ear. The King then pantomimes a horrific death and the other looks on satisfied. If you go that route, have the chairs facing the "play" upstage in a diagonal direction from the pantomime so the audience can see the pantomime as well as KATE and HAMLET on their date.

KATE: (to HAMLET in a hushed tone while watching the "play")
So what's this play about again?

HAMLET: It's about this guy who murders his brother to become king. I call it *The Mousetrap*. It's basically the retelling of the Murder of Gonzago. But with some new original elements. So as to avoid copyright issues.

KATE: Oh, you wrote it? How exciting! I can't wait to see it. (looks around at the "audience") I hope the audience likes it.

HAMLET: Oh, who cares. I only wrote it to make my uncle really mad.

KATE: What?

HAMLET: Well, you know what they say...

KATE: No...

HAMLET: (nudging KATE to watch the play)
The play's the thing...
To catch the rose and win the ring.

KATE: Uh huh...

They watch for a minute, giving "OOOOH"s and "AAAAH"s and "OHHHH NOOO HE DIDN'T"s. They then applaud the "show."

Wow, already intermission time. (looks at HAMLET) So tell me about your last relationship.

HAMLET: Well, there was the one girl, Ophelia was her name. But she is no longer in this, how shall I put this... game.

KATE: So this is only a game for you?

HAMLET: Well I mean – (looking past KATE) Wait I think I see a ghost... (jumps up excitedly) MY FATHER IS HERE! And he wants to congratulate us on our upcoming nuptials!

KATE: (jumps up too, not excitedly, more confusedly) Our what now?

HAMLET: *(still talking to his ghost daddy)* Yes, dad, I am engaged! Of course you are invited to the wedding. Maybe let's shoot for March of this year. How's that date for you pops? Oh, you are right, Caesar might not be able to make it, he has some big meeting then. I'll get my mom, Gerty, to begin with the planning. And my pals Rosencrantz and Guildenstern can deliver the invitations! This is going to be the biggest event in Denmark!

HAMLET exits planning the wedding with his ghost daddy while KATE remains behind shaking her head.

OPTIONAL COMMERCIAL BREAK #3

PUCK: Well, these dates seem to be going quite well. Let's take a commercial break. It is time we saw someone with something to sell.

Enter ARIEL & MIRANDA in sailor outfits. They can be carrying paddles or a large cardboard cutout of a cruise ship. You could also play some cruising background music. Or the sound of a terrible storm.

STAGE MANAGER and PUCK bring out a long piece of blue fabric to make a very stormy sea. They sit on either side of the girls and move the fabric up and down to show a very stormy sea. STAGE MANAGER can appear to get more and more seasick as the commercial progresses.

ARIEL: Do you love adventure? Magic? Weather catastrophes? Vicious horrible monsters? Then come aboard our boat for the cruise of your life, Tempest Cruise Lines is waiting for you.

MIRANDA: We cruise to our own exotic private island. And Tempest Cruise Lines offers some interesting activities not found on any other cruise line.

ARIEL: There's our famous "which spirit lives in which tree" nature exploration event with an actual island witch.

MIRANDA: For those with nerves of steel: wacky wave runner tours right in the middle of storms. How can we ensure there will be storms? Well, Tempest Cruise Lines guarantees each trip will be accompanied by the roughest of waters.

ARIEL: And for exercise fanatics: Don't forget about our intensive log carrying races.

MIRANDA: And three times a day there is a mysterious banquet that disappears before your very eyes before you can even take a bite. So magically not delicious.

ARIEL: End your day at sea with a nightly chess game. You might just fall in love with your chess partner. Who knows? Anything can happen on our magical cruise line.

MIRANDA: This cruise is perfect for families of all kinds, Fathers, Daughters, Kings, Sons, Uncles, Cousins, Evil Brothers, Dead Witches and their Monster Sons. We welcome all kinds of families on board.

ARIEL: Tempest Cruise Lines sails out of Milan once in a blue moon. Reserve your spot today. It is a brave new world of vacationing with Tempest Cruise Lines.

ARIEL & MIRANDA:
Tempest Cruise lines.
There's nothing ill that can dwell in such a magical experience.
It is truly the stuff that dreams are made of.

ARIEL and MIRANDA leave and we return to PUCK. As STAGE MANAGER gathers up the blue fabric, she wipes her face with it and deeply sighs as she exits shaken and still a bit wobbly from seasickness.

SCENE II: CAESAR'S DATE

PUCK brings out a long table and sets various bowls on it. The two chairs can be put at either end of the table. KATE and CAESAR come on with trays and go along the upstage side of the table serving themselves.

CAESAR: Hey, guess which one of these salads is my favorite?

KATE: Caesar?

CAESAR: (*forcefully*) NO.

There's an uncomfortable pause.

KATE: (*defiantly*) Well I'm getting the Caesar salad.

KATE takes a fork and sticks it in the salad bowl a little too aggressively. CAESAR screams.

CAESAR: PUT DOWN THAT FORK, someone could get hurt!

KATE: (*ignoring the scream*) So... what are some of your best qualities?
Clearly not bravery. Are you good at public speaking?

CAESAR: I am constant as the Northern Star,
of whose true fixed and resting quality:
there is no fellow in the firmament.

KATE: Hm... that seems positive. Do you like fruit salad?

CAESAR picks a strawberry from a bowl and starts to eat it. CAESAR begins to choke on that strawberry. He walks around to the front of the salad bar, falls down, and then raises up for his last line...

CAESAR: Et tu Frute?

Down again. PUCK appears and grabs his legs and pulls him offstage. KATE exits in the other direction shaking her head.

SCENE 12: OTHELLO'S DATE with a special appearance by IAGO

PUCK removes the bowls and pulls out the two chairs on either end of the table. KATE and OTHELLO walk in and OTHELLO graciously holds out a chair for KATE to sit in.

KATE: I'm so glad you decided to take me to a buffet,
I didn't even get to eat the salad from my last date.

KATE puts the napkin in her lap.

OTHELLO: Only the best for you!

He sits down and then looks past KATE and jumps out of his chair.

OTHELLO: Is that a dessert bar?! Um... Excuse me for a moment.

OTHELLO starts walking, then runs offstage. IAGO suddenly appears with a fake mustache and a fake Italian accent.

IAGO: Do you need a napkin? (*hands KATE another napkin*)

KATE: Umm, sure?

Wait... there aren't waiters at a buffet!

(*looking directly at him*)

Aren't you Iago?

IAGO: (*with a bad Italian accent*)

Uh, no! You are-a confuzed!

I am-a a waiter!

Can't-a you tell-a by my mustache-a!

Now take-a the handkerchief-a.

KATE: That is a horrible Italian accent, Iago.

Why are you following me on my date with Othello?

And I don't want another napkin!

OTHELLO is heading back to their table. IAGO throws the napkin at KATE and runs off.

OTHELLO: (*sees the napkin carnage*) YOU HAVE A
HANDKERCHIEF?!?!?!?!?!?!? WHERE DID YOU GET THAT???

KATE: (*calmly*) Iago literally just threw it at me.

Where have you been?

OTHELLO: (*equally calmly*)

At the ice cream bar.

They had sprinkles...

But back to the handkerchief!

(*now enraged*) By heaven, I saw my handkerchief in's hand.

O perjured woman! Thou dost stone my heart,

And makest me call what I intend to do

A murder, which I thought a sacrifice:

I saw the handkerchief.

KATE: (*holding up the napkin*) We can all see the handkerchief.

Were there crushed Oreos for the ice cream? Tell me they have crushed Oreos.

OTHELLO: Out, strumpet! Weep'st thou for him to my face?

KATE: Is this because I wanted Oreos on my ice cream?

Because I can get sprinkles too if you want –

OTHELLO: Down, strumpet!

KATE: Listen bud, it's not that big of a deal –

OTHELLO: Nay, if you strive—

KATE: I don't even LIKE Oreos that much –

OTHELLO: Being done, there is no pause.

It is too late. (*exits*)

KATE: Well... It would be a shame to let all those Oreos go to waste...

KATE exits as well. PUCK comes on and clears the scene.

OPTIONAL COMMERCIAL BREAK #4

PORTIA enters wearing a power suit and carrying a heavy law book.

PORTIA: Have you been hurt in a revenge plot by a jealous lover? Been bitten by a poisonous snake? Is your daughter in love with the son of your mortal enemy? Cooked your enemies into a pie and served that pie to their mother, who is also your enemy? Been mistaken for your twin sister? Married your brother's wife? Been cast as a wall in a play? Killed a relative? Killed several relatives? **KILLED ALL YOUR RELATIVES?** Or are you the only one left alive at the end of the play and you don't know what to do next? If so, I can help. My name is Portia. I am not a lawyer. But only because I am a woman in a Shakespeare play. Being played by a man. Who is playing me as a woman, but in this play, I am also pretending to be a lawyer. But that all is of no consequence because it is the least difficult of Shakespeare's convoluted plots. What is important is that I am here to help you with all your law needs. I didn't graduate from law school but I do know what it is like to be forced to marry a man who may or may not choose the right casket with my picture in it. So I feel ready to take on your case. Call me today at 1-800-THE-QUALITY-OF-MERCY-IS-NOT-STRAINED. (*STAGE MANAGER runs across stage with the number on a sign*) I know it is a lot of numbers. But I believe in you and in getting your pound of flesh back from the system that won't let a woman decide on her own who she should marry.

KATE: (*sticks her head from offstage*) YOU TELL THEM SISTER! What was that number again? I may need it...

PORTIA: Again, the number is 1-800-THE-QUALITY-OF-MERCY-IS-NOT-STRAINED. (*STAGE MANAGER runs across stage with the number on a sign. PORTIA starts to exit, then remembers this one last detail.*) And ask for Balthazar, not Portia. Again because only as Balthazar, A MAN, can I, Portia, A VERY CAPABLE WOMAN, actually speak in court.

PORTIA shakes her head in disbelief at the stupidity of this and exits.

SCENE 13: ROMEO'S DATE

ROMEO enters with that middle school boy energy. He plants himself center stage, looking up at a mythical window where his love would be, if she was still alive...

ROMEO: He jests at scars that never felt a wound.

KATE enters and keeps walking throughout the monologue, shaking her head at this youthful ROMEO. She interrupts him when she reaches the other side of the stage.

ROMEO: But, soft! what light through yonder window breaks?

It is the east, and you are the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou your maid art far more fair than you:

Be not your maid, since you are envious;

Your vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that you knew you were!

You speak yet you say nothing: what of that?

KATE: *(turning back to look at ROMEO)*

You want me to speak?

Grow. Up.

We just met.

You can't be in love with someone that fast.

And what are you, 13?

Finish middle school and then we'll talk. Ok?

ROMEO: *(to the mythical window)*

Good night, good night! parting is such sweet sorrow,

That I shall say good night till it be morrow.

KATE: *(yelling like a scolding mother)* GO HOME. IT IS PAST YOUR BEDTIME.

ROMEO: Psh, no it's not. *(checks his watch and realizes it is very much past his bedtime)* But, I do have to go back to my room for a completely unrelated reason. If I don't come back out, it's definitely not because I'm sleeping. OK BYEEEE.

SCENE 14: OBERON'S DATE

OBERON and PUCK enter. PUCK has a purple flower in her hand.

PUCK: I have put a girdle around the earth. When I wasn't setting up these dates. And obtained this mythical love potion flower for you.

OBERON: Perfect. Now just exchange it for the final rose and we are golden. Now skedaddle, here comes Kate.

KATE enters. PUCK hides the flower behind her back.

KATE: So where does the King of Fairies take a girl on a date?
I would love to see the forest where you live.

OBERON: Ummmm, no. Definitely not the forest. So many other fairies there. So crowded. Especially this time of year. Midsummer is very busy in the forest. Let's go to the city, walk in the streets. Away from all magical creatures. Far, far away. *(rambling nervously as he escorts her offstage)* Who needs nature? So full of pollen, and magic, and people rehearsing plays, and running away from their fathers, and following ex-boyfriends around...

OBERON escorts KATE off, pushing her gently offstage at the end, then turns to PUCK. PUCK shows him the flower and does a thumbs up gesture. PUCK exits to the opposite side of the stage as OBERON and KATE.

OPTIONAL COMMERCIAL BREAK #5

All six of the RUDE MECHANICALS enter wearing overalls, hats, and t-shirts with various tools in hand. The STAGE MANAGER enters and stands off to the side.

QUINCE: Alrighty, is all our company here?

BOTTOM: Yup, all the mechanicals are here.

QUINCE: Well folks, we are the rude mechanicals. We can fix anything you got broken. And we do it all with a maximum of insults hailed upon your personhood.

ALL BUT QUINCE:
bawdy rump-fed lewdster...
beslubbering churlish dewberry...
dissembling fawning giggles...



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