

MENAGERIE

Ten-Minute Comedy Duet

by
Jonathan Dorf



Brooklyn Publishers, LLC

Toll-Free 888-473-8521

Fax 319-368-8011

Web www.brookpub.com

CAUTION: Professionals & amateurs are hereby warned that *Menagerie* is subject to a royalty. This play is fully protected under the copyright laws of the United States of America, Canada, the British Commonwealth and all other countries of the Copyright Union.

RIGHTS RESERVED: All rights to this play are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion pictures, recitation, lecturing, public reading, radio broadcasting, television, video and the rights of translation into non-English languages.

PERFORMANCE RIGHTS & ROYALTY PAYMENTS: All amateur and stock performance rights to this play 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. If necessary, we will contact the author or the author's agent. PLEASE NOTE that royalty fees for performing this play can be located online at Brooklyn Publishers, LLC website (<http://www.brookpub.com>). 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. You will find our contact information on the following page.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged. Only forensics competitions are exempt from this fee.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. 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 play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice:

Produced by special arrangement with Brooklyn Publishers, LLC

(<http://www.brookpub.com>)

TRADE MARKS, PUBLIC FIGURES, & MUSICAL WORKS: This play may include references to brand names or public figures. All references are intended only as parody or other legal means of expression. This play may contain suggestions for the performance of a musical work (either in part or in whole). Brooklyn Publishers, LLC have not obtained performing rights of these works. The direction of such works is only a playwright's suggestion, and the play producer should obtain such permissions on their own. The website for the U.S. copyright office is <http://www.copyright.gov>.

COPYING from the book in any form (in whole or excerpt), whether photocopying, scanning recording, videotaping, storing in a retrieval system, or by any other means, is strictly forbidden without consent of Brooklyn Publishers, LLC.

TO PERFORM THIS PLAY

1. Royalty fees must be paid to Brooklyn Publishers, LLC before permission is granted to use and perform the playwright's work.
2. Royalty of the required amount must be paid each time the play is performed, whether the play is presented for charity or profit and whether or not admission is charged.
3. When performing one-acts or full-length plays, enough playbooks must be purchased for cast and crew.
4. Copying or duplication of any part of this script is strictly forbidden.
5. Any changes to the script are not allowed without direct authorization by Brooklyn Publishers, LLC.
6. Credit to the author and publisher is required on all promotional items associated with this play's performance(s).
7. Do not break copyright laws with any of our plays. This is a very serious matter and the consequences can be quite expensive. We must protect our playwrights, who earn their living through the legal payment of script and performance royalties.
8. If you have questions concerning performance rules, contact us by the various ways listed below:

Toll-free: 888-473-8521

Fax: 319-368-8011

Email: customerservice@brookpub.com

Copying, rather than purchasing cast copies, and/or failure to pay royalties is a federal offense. Cheating us and our wonderful playwrights in this manner will be prosecuted to the full extent of the law. Please support theatre and follow federal copyright laws.

MENAGERIE

by
Jonathan Dorf

At Rise: Valentine's Day. Lights up on an urban or possibly suburban apartment's kitchen area. A little table has several bills on it. On the counter, a blender and other assorted cooking implements. TABITHA, mid-20s to mid-30s, is on her hands and knees urgently wiping up some kind of brownish liquid mess with a sponge. From outside, street noise. Sound of the door lock being worked. SHE finishes her cleaning and sits at the kitchen table just before SAM, same age, enters carrying a jewelry box.

SAM: Where's Jerry?

TABITHA: Happy Valentine's Day, Sam.

SAM: Happy Valentine's Day.

TABITHA: Is that for me?

SAM: Where's Jerry?

TABITHA: Do I look like Jerry's keeper?

SAM: He's always waiting at the top of the stairs when I come home.

TABITHA: He's allowed to take a day off. Isn't he allowed to take a day off?

SAM: Why would he take a day off? He loves meeting me at the top of the stairs. It's our thing.

TABITHA: Maybe he's got a new thing.

SAM: **(beat)** Do you know something I don't?

TABITHA: Know something how?

SAM: Know something about Jerry. **(beat)** There's something else, isn't there.

TABITHA: I didn't say that.

SAM: "Maybe he's got a new thing." What's that?

TABITHA: Nothing.

SAM: Why would you say "maybe he's got a new thing" unless he had a new thing?

TABITHA: I bought these chocolates—

SAM: Why is there milkshake all over the floor?

TABITHA: That's not milkshake.

(SAM gets on his hands and knees and sniffs the floor.)

SAM: It's coffee milkshake.

TABITHA: Accidents happen.

SAM: I'm getting a vibe.

TABITHA: You and your vibes.

SAM: That kid. That pimply teenager--the one who takes college classes but still lives with his parents in 32-A.

TABITHA: The one-bedroom?

SAM: One and a half baths.

TABITHA: What about him?

SAM: Last week--that pat on the head—

TABITHA: Him and Jerry?

SAM: That pat was not innocent. That pimply—

(SAM starts for the door. TABITHA leaps up after him.)

TABITHA: Wait, wait, wait—

SAM: I'm going over there—

TABITHA: You can't just go over there.

SAM: He's our prime suspect.

TABITHA: Because of a pat?

SAM: A line was crossed, and now it's time for a little heart to heart.

TABITHA: You're not fighting Tomas over Jerry.

SAM: You know his *name*? How do you know his name?

TABITHA: He lives two doors down.

SAM: Has he been here? Did he come to see Jerry here?

TABITHA: I talked to his mother. I hear this loud thud and then some rolling sounds--like a ball is rolling--and it turns out her groceries have ripped through the bag, and this orange rolls all the way down the stairs as I come out and watch it with her.

SAM: No doubt pilfered by the budding juvenile delinquent in 8-C.

TABITHA: Little monster was at the bottom of the stairwell waiting for it. It didn't even make it all the way down.

SAM: Nothing's safe since he got cut from tee ball.

TABITHA: Counseled out. No one gets cut.

SAM: Could he have--

TABITHA: I help her pick up the last of the groceries, and we both scream at the little criminal for a good five minutes, but when it's clear that Mr. Sticky Fingers isn't coming back out, she says, "My son Tomas, he tried to catch that pint-sized bandito three Wednesdays ago, and wouldn't you know, the terrorist in training stole the shoelaces right off his sneakers."

SAM: Are you saying Jerry is a replacement for his shoelaces? That's sick.

TABITHA: **(beat)** We're changing the subject.

SAM: I can't believe this is happening on Valentine's Day.

TABITHA: I bought chocolates.

SAM: Jerry is important to me.

TABITHA: What if he's gone?

SAM: Gone as in...?

TABITHA: Gone as in left. Maybe he's hearing the call of the road, or something came up, or he got a better offer.

SAM: A better offer?!

TABITHA: It's a possibility.

SAM: How could he get a better offer? What better offer is there than my love? **(beat)** That's right—I love him.

TABITHA: You don't love him.

SAM: Why can't I love Jerry?

END OF FREE PREVIEW