

SEVEN DEADLY SINS

Characters and SIDES

BUS STOP

By Emily Serviss

CAST: (5 actors)

BOOKWORM: 20s or 30s. Nerdy, introspective, shy and highly imaginative.

NANNY: 40s or older. Chatty and a bit of a busy body.

PUNK: Late teens or early 20s. Sullen but highly excitable.

BUSINESSMAN: 30s or 40s. Stoic while in "reality," but his personality changes and adapts to which fantasy he's reenacting. Also, British.

*Older Lady: 60s. Dignified and sophisticated.

*Sexy Lady: 20s. Gorgeous. Sex on legs.

*Housewife: 30s or 40s. Depressed and despondent. Just trying to get through the day.

**One actress can play these three roles, or they can be three separate actresses. (Probably one actress for casting purposes)*

BARBIE ENVY

By Scott Welty

CAST: (5)

SUSAN - a child

BARBIE - Susan's Barbie doll

BABS DAHL - Cindy's mom

CINDY - Babs' daughter, same age as SUSAN

PENNY - same age as SUSAN

All characters played by adults.

THE LICORICE ROOT**BY Scott Kremer**

LOCATION: Street corner

TIME: Once upon a time, Friday at 2:00 P.M.

CAST:

DR. KLONDIKE - male, purveyor of the Klondike Elixir

CELESTE - female, customer

DAVEY - male, Celeste's boyfriend

MR. PARKINS - male, customer

CONSTABLE BUNION - police officer

CHANGE THE CHANNEL**By Scott Welty**

LOCATION: EDIE'S house in a room with the TV. A sofa for EDIE and a La-Z-Boy for LLOYD. It is a messy house with half eaten bags of chips and Fritos. Random clutter. There is a large container half filled with cheese balls on the floor just beyond EDIE and LLOYD's reach. Also on the floor beyond their reach is the television remote.

TIME: The present.

CAST:

EDIE

LLOYD, her common law husband.

KATE, Edie's daughter, college age.

MOTEL
By Bil Sherrin

LOCATION: Room 213 at The Motel 12 off I-75 in Michigan

TIME: Late October, Present Day, 8:00 PM

SIN: Lust

CAST:

PENNY: {female} Prostitute. Dressed like a librarian. Smart. Funny. Playful. Doesn't give a shit. Never left town. In her forties. In great shape. Very confident. Lots of regulars. Savvy.

JOHN/ERNEST: {male} First-time client. Nervous.

ALLESSANDRO'S NIGHTS
By Scott Kremer

LOCATION: The Book Nook - an independent bookstore

TIME: Friday afternoon

SIN: Pride

CAST:

MARTY:	female	bookstore manager
JOANIE:	female	bookstore clerk and Marty's best friend
DANNY	male	Joanie's boyfriend
ALLESSANDRO:	male	pretentious author
HENRY:	male	Allessandro's assistant

SEVEN UNDEADLY SINS
By Jenn Dlugos and Charlie Hatton

LOCATION: An abandoned cabin in an foreboding forest. A rusty pickup truck is parked a few yards away; the cabin is intact, though most surfaces are covered in a layer of dust. Near the front door is a window facing the same direction.

TIME: The dead of night.

SIN: All

CAST:

WALT (male): Wrath writ large; every little thing sets off Walt's temper.

GEORGE (male): Greed in human form; if he can get his hands on it, George will have it.

ESTHER (female): The embodiment of envy; Esther's never happy so long as someone else has it better.

PRUDENCE (female): Pride personified; nobody is prouder of themselves than Prudence.

GRANT (male): All about gluttony; Grant's eating his feelings, and everyone else's, too.

SAM: (male) A study in sloth; Sam's much too tired to let a little zombie apocalypse concern him.

LISA (female): The picture of lust; she's a girl with a one-track mind.

NOTE: When the characters return as zombies, all are moaning, shambling wretches, devoid of all personality. Except Prudence, who's still a little steamed.

BUS STOP - SIDE 1

*The lighting switches to Stage Left. Now the Business Man is lit, and the bus stop is in shadow. All actions on Stage Left are in **pantomime**. The Business Man knocks on a door, much calmer, confident and he has a suave charm about him.*

Bookworm VO: He's been a con man for years, and he's been working this job for months.

A LADY enters the stage and answers the door. She's dressed very posh and even though she carries herself a little arrogantly, she smiles warmly at the Business Man and kisses him on each cheek.

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Bookworm VO: See, he's gained the trust of a wealthy widow, despite her being icy cold to everyone else.

The Lady shows the Business Man inside, where she has tea and scones set up. They sit and she pours him a cup of tea.

Bookworm VO: Over the course of their friendship she's confided in him, and last week while they were having their morning tea and scones-

Nanny VO: What's a scone?

Bookworm VO: It's a kind of pastry.

Nanny VO: Why weren't they drinking coffee?

Bookworm VO: Well, they're both British...

Nanny VO: Oh, okay.

Bookworm VO: Anyway, last week she let slip where her safe is hidden, and so this morning was the day that he finally went to crack the safe.

The Lady excuses herself and leaves the stage. The Business Man jumps up and pantomimes taking down a mirror/painting from the wall, revealing the safe. He quickly whips out a stethoscope and cracks the safe.

He opens the door to reveal piles and piles of cash. He loads it into his briefcase, closes the door, and starts to replace the mirror, but he hears the Lady returning and rushes to replace the mirror. He returns to the table just as the Lady returns onstage. Flustered, he stands up to leave.

Bookworm VO: While she's doing the dishes, he steals all the money, and stuffs it in his suitcase. Then he fakes feeling ill so he can get away with her money before she notices anything.

The Business Man leaves the apartment, but stops when he sees the traffic. He looks around and checks his watch, his face showing no emotion.

Bookworm VO: Because he was ahead of schedule, and because of all this traffic, his accomplice is late picking him up.

*****BACK TO REALITY*****

The Lady exits the stage, and the Business Man resumes his pacing. Lighting back to Stage Right.

Bookworm: So now he's stuck pacing at the scene of the crime, millions of dollars in his briefcase, waiting for his getaway car.

Nanny: I don't buy it.

Bookworm: What do you mean? Why not?

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Nanny: If the lady was as rich as you say she is, she wouldn't be doing her own dishes.

BARBIE ENVY- SIDE 1

BARBIE, a woman dressed as the Barbie doll, follows behind SUSAN. SUSAN talks to the doll.

SUSAN

Oh, Barbie! Our first Barbie party! You'll get to play and meet with all the other Barbies!

BARBIE

I'm so excited!

SUSAN

Look at the dress Mom made for you! You look so pretty!

(SUSAN is pirouetting the Barbie doll, admiring the dress.)

BARBIE (Pirouettes)

Weeee! Pretty, pretty pretty! Oh, Susan! Thank your mother for me! I'm the prettiest Barbie in the world! Pretty, pretty, pretty!

SUSAN

I'll have cake and ice cream and you'll have tea and cookies with all the other Barbies.

BARBIE

Now I have to watch my figure, Susan. (BARBIE laughs and puts her hand on hips.) Ha ha ha! Oh, I never have to watch my weight! I'm pretty, pretty, pretty!

SUSAN

Maybe there'll be lots of Kens there to take you to the dance!

(SUSAN takes her Barbie by her tiny hands and spins around)

BARBIE

Weeeee ! Look at me! I'm the bestest, prettiest dancer at debutante ball! All the Kens will want to dance with me! Weee! Weee!

BARBIE ENVY - SIDE 2

BARBIE

Oh. My. God. Penny from Birdtown.

SUSAN (With BARBIE's line above.)
Penny from Birdtown.

BABS DAHL

Oh, you know each other. Well, of course.
You're from the same side of town.

SUSAN & BARBIE

We just know her from school!

BABS DAHL

Of course you all do. (BABS DAHL begins to
exit.) Girls, I'll go mix the Malibu Barbie
Malibu Lemonade and you girls... play Barbie!

PENNY

Barbie! Yay!

(BABS DAHL whispers in CINDY'S ear as she passes.)

BABS DAHL

And this is why we carefully vet our invite
lists.

(BABS exits. The girls stand there staring at each other and
holding their Barbies. Penny whispers in SUSAN'S ear.)

PENNY

Mrs. Dahl hides her eyes behind her smile.
Cindy's soul's been sucked out already.

BARBIE

For god's sake. Move away from Penny and
closer to Cindy! Cindy's rich and pretty!

(SUSAN begins to move toward CINDY.)

CINDY

What's that?

(SUSAN halts.)

SUSAN

What?

CINDY

(Pointing to SUSAN'S Barbie doll.)

What's... that.

BARBIE

I'm Barbie.

SUSAN

She's my Barbie.

CINDY

Then why'd you dress her like that?

BARBIE

Because I'm pretty, pretty, pretty, pretty!

CINDY

It's ugly.

SUSAN & BARBIE

What?

SUSAN

All Barbie's look the same.

PENNY

And they feel the same (stage whisper)
except inside.

CINDY (Cuts in)

And you made her ugly wearing that dress.

BARBIE

It's ugly?

SUSAN

It's not ugly. She's not ugly.

BARBIE

I didn't know it was ugly.

SUSAN

It's not ugly. My mother made the dress.

CINDY

Why? Are you poor? Are you from Birdtown?

SUSAN & BARBIE

I'm not from Birdtown!

PENNY

I'm from Birdtown. (CINDY glance stone face at PENNY.) Sorry.

LICORICE ROOT- SIDE 1

KLONDIKE

Step right up, step right up. Don't be shy. Don't be shy. I have here for you today the most magical of potions, an elixir of emotions, an ocean of good fortune and health that await you here inside this small bottle. One day only. One day only. Don't miss your chance. Don't miss the dance. Don't let this opportunity pass you by.

PARKINS

(enters reading paper not looking where he is going, almost bumps into KLONDIKE) Oh, sorry. Excuse me.

KLONDIKE

No worries. No worries. All is fine. All is fine. In fact, sir, if you might? Might I have a moment of your time?

PARKINS

Sorry, I'm in a hurry.

KLONDIKE

Won't take but a minute. Just a minute sir. I guarantee that it will be worth your while. Just a moment. A passing moment which might alter your fortune a mile. For you see, I am Klondike. Dr. Klondike, you see. And I have here such an elixir, the likes of which that never have been.

PARKINS

I'm not really interested in anything you have here. Excuse me.

KLONDIKE

Sir, sir, please. Let me show you. I have spent years, years! Perfecting this potion. It will keep you up when you are down, keep you calm when you are in harm, will keep you in constant state of good cheer, and it's all right here, in this small bottle.

PARKINS

Please, let me pass.

KLONDIKE

Sir. Please. As a doctor, I could not in good conscience allow you to pass by without at least offering a sample of my elixir. A most wonderful tonic. For you appear to be most harried. Most hurried and harried, and at the speed at which you pass, I am genuinely concerned for your state. May I ask your name?

PARKINS

Parkins. Just make it quick.

KLONDIKE

Of course, of course. Mr. Parkins, I have here before you magic in a jar. I perfected this elixir over many years and travels. From the delicate pedals of the Peony from the Orient to the robust and tangy Turkish Sumac, this is a drink of wonders. It will cure you. Whatever your ailment. Sore bones, broken heart, displeasure of the mind. The Klondike Elixir will fix it. . .Just try, try a taste, and you will see, and if you like it, today it is going at a special price, just fourteen forty. . .I was able to obtain oxtail in bulk and thus pass the savings on to you.

PARKINS

(smells elixir)

Fourteen forty? Are you mad? This is nothing more than boiled licorice root.

LICORICE ROOT - SIDE 2

CELESTE

Doctor. I don't know what to say. She is very ill and she needs you.

KLONDIKE

Well, yes, of course, take me to her.

PARKINS

(PARKINS enters with BUNION)

There he is Constable.

BUNION

(to PARKINS) Thank you, Mr. Parkins. You may go. (PARKINS exits)

CELESTE

Doctor, we must go.

BUNION

(to KLONDIKE) So I am told that you are offering some type of tonic for fourteen forty.

KLONDIKE

Yes, Constable, ah?

BUNION

Bunion. Constable Bunion.

KLONDIKE

Well, Constable, I was just leaving. I have a very sick patient to whom I must attend.

BUNION

All in good time. All in good time.

KLONDIKE

No, Constable. You must let me go. A life hangs in the balance.

CELESTE

Please, sir. Let the doctor go. My Aunt Jasmine needs him.

BUNION

Right. (to CELESTE) And just who are you then?

CELESTE

I'm Celeste. Miss Jasmine's niece.

BUNION

Uh huh, and what is your relationship to this man (points to KLONDIKE)

CELESTE

I have no relationship with this man. I just bought an elixir from him yesterday for my Aunt Jasmine.

BUNION

Did you pay fourteen forty?

CELESTE

No. Sixteen fifty. But no matter. You must let us leave now.

KLONDIKE

We really must go.

CHANGE THE CHANNEL - SIDE 1

Princess. EDIE

"Kate." KATE

(KATE is offstage. Sound of KATE going up part way up the stairs.)

Princess. EDIE

"Kate!" KATE

EDIE (Horrible bleat)
Princeeeesssss!

(Sound of KATE quickly coming back down the stairs.)

KATE
"Kate!" It's "Kate!" (KATE reenters.) What!?

(Beat.)

EDIE
Change the channel. (KATE glares at her.) You're still standing.

(Beat. KATE picks the remote up off the floor.)

KATE (Sighs.)
Fine. Let's get this over with. I have class tonight.

(KATE picks up the remote and aims it at the television. She clicks it and will click it everytime EDIE and LLOYD want the channel changed.)

EDIE
No. (Click) No. (Click.) No. (Click.) Noooo. (Click.) No. No.
No. (Click, click click.) Wait! Go back. (Click.) Go back again.
(Click.) One more go back. (Click.) Oh.

KATE

What?

EDIE

I thought it was a cat video.

LLOYD

The one playing Whack-A-Mole?

EDIE

TV Guide should tell us when they're going to play Whack-A-Mole Cat again. Next. No. No. No. No. Ooo! That's colorful

LLOYD (Mutters)

Mexicans.

(KATE sighs. Clicks the remote with each bored "No" from EDIE.)

EDIE

Ok. No. No. No. No. No. No. No. No. (Etc.)

LLOYD (Within EDIE's "No's")

Mexicans hide their laziness by making everything bright and colorful and jumpy.

EDIE

No. No. No. (Etc.)

KATE (Within EDIE's "No's")

Really, Lloyd? Really?

LLOYD (Within EDIE's "No's")

Just sayin'. (Beat.) Not sayin' anything but... just sayin. Mexicans. (Beat.) I mean they come into the plant being all colorful and next thing you know I'm out of a job.

KATE (Within EDIE's "No's")

No, you got canned 'cause you sat on your can.

MOTEL - SIDE 1

JOHN

(pause)

huh. ' went to high school with a Penny.

PENNY

(flirtatious)

I know.

JOHN

(surprised/concerned)

Penelope?! Penny Malone?

PENNY

Yep.

JOHN

You don't remember me?

Penny walks over to the fridge and starts to prepare two drinks with ice.

PENNY

Why don't I pour us some drinks.
Refresh my memory.

JOHN

My last name is right behind yours in the alphabet. I sat behind you in homeroom... all 4 years in high school.

PENNY

Mason.

JOHN

huh?

PENNY

Your last name.

JOHN

You remember?

PENNY

No.

JOHN

Oh.

PENNY

(sarcastic)

Do you know how many of my "Johns" I went to high school with? You're probably the last one. Finally! My vagina can retire!

JOHN

You really don't remember me?

PENNY

No. Look. You're fucking handsome. I don't get a lot of handsome.

JOHN

I'm no fireman on a calendar.

PENNY

You're no pizza-face-shoelaces-never-tied-obsessed with winning the Rube Goldberg contest in physics class-kid either.

JOHN

You do remember!

PENNY

(emotional)

Girls remember... boys who... don't tug on their hair... who don't pull their bra straps... You didn't goose me. You asked me about my dreams...

Long pause.

JOHN

Well?...

PENNY

Well what?

JOHN

Your dreams.

PENNY

(incensed)

You're a dick. You're looking at 'em.

(sarcastic)

I bring dreams to life... Just not mine! I'm dressed like a librarian! Support hose. Glasses. A skirt so long I might as well be inside a Jane Austin novel.

ALLESANDROS NIGHTS - SIDE 1

JOANIE
Marty!

MARTY
What?

JOANIE
Danny popped the question.

MARTY
What?

JOANIE
Danny popped the question.

MARTY
(MARTY drops all the books, and begins to jump up and down with
JOANIE) Oh my God. . . Oh my God! Oh my God!

JOANIE
I know, right. Look (JOANIE shows an engagement ring). A ring
and everything.

MARTY
A ring! Oh my God!

JOANIE
I know! I know!

MARTY
Oh Joanie. I'm so happy for you.

JOANIE
I'm so happy for me too.

MARTY
Look at that ring. . . Oh, look at that. . . That's so great.

JOANIE

Yeah. . .We were just sitting there at lunch, and he kept looking at me funny, and I said "Danny, what's wrong? You look like you just ate a rotten banana." And he said, "nothing." And I said, "not nothing, what?" And he said, "nothing." And I said, "not nothing, what?" And he said, "nothing." And I said, "not nothing-

MARTY

I get it. Then what happened.

JOANIE

Well, that went on for a while, and then he said, "look in the cream soda." And I said, "I don't want to look in the cream soda." And he said, "look in the cream soda." And I said, "I don't want to look in the cream soda." And he said, "look in the cream soda." And I said, "I don't want to look in the cream soda-

MARTY

OK. OK. What happened when you looked in the cream soda.

JOANIE

Nothing. But when I looked up. There he was, on one knee, with a ring in one hand and his pastrami sandwich in the other, and he said, "would you do me the great service of being my wife?"

ALLESANDROS NIGHTS - SIDE 2

ALLESSANDRO

(enters grandly) Allessandro has arrived!

HENRY

Allessandro?

ALLESSANDRO

Allessandro is here! Allessandro is here! (ALLESSENDRO looks around disapprovingly) Henry, what on earth is going on?

HENRY

Allessandro, let me explain.

ALLESSANDRO

Henry! I see no pink rose. There is no pristine pear. And where is my walkway? I can't imagine that they have obtained the Golerma Turtle soap. This will not do. Not do at all!

HENRY

If I could just-

ALLESSANDRO

And where is everyone? Just look at this place. Allessandro does not approve. Allessandro will definitely not be reading in this "establishment."

HENRY

Allessandro, it is going to be fine. They are just out now getting, ah, the pear and the turtle soap.

ALLESSANDRO

No. No. Allessandro will not be reading here. Come on Henry, we are going to the airport.

HENRY

Allessandro, just give them a chance.

ALLESSANDRO

No. Alessandro has made his decision. We are leaving. And you will now open the door for me.

HENRY

Alessandro, you don't understand. The people here are special. (HENRY shows ALLESSANDRO the box with the Kronsky letters) Look.

ALLESSANDRO

What is that?

HENRY

These are the Kronsky letters, which are owned by the most lovely and interesting woman that I have ever met.

ALLESSANDRO

Kronsky? Alessandro has never liked Kronsky. Alessandro does not understand your fascination with that man, or your devotion to that project.

HENRY

He's not for everyone. . .But we can't leave. We'll get the place in shape. I promise.

SEVEN UNDEADLY SINS - SIDE 1

Five people -- WALT, GEORGE, ESTHER, PRUDENCE, and GRANT run on stage in utter panic. George and Prudence are dressed to the nines. The rest are in casual clothes. Grant is eating a massive bag of potato chips.

SAM, another member of their group, trails behind. He wears pajama pants and shows absolutely no sign of panic.

ESTHER

Hurry up! They're getting closer!

A paper doorframe is on stage. Walt fiddles with keys to unlock the "door."

WALT

Goddamnit! Which one is it?

PRUDENCE

If you all would have listened to me, we'd still be safe in the van. But, nooooo. We had to go for a nature hike during the zombie apocalypse.

Walt finds the right key and unlocks the door.

WALT

What the hell are you people waiting for? Get in here!

Grant enters, sighing in relief.

GRANT

That was close! One of them almost got my chips!

On a small table in the room is a few boxes of....

GRANT (CONT'D)

Twinkies!

Grant rushes over to the box. He gleefully rips it open and starts double-fisting chips and Twinkies.

Prudence enters next.

PRUDENCE

Oh! Thank god I'm safe!

Walt glares at her.

PRUDENCE (CONT'D)

I meant "we."

Esther and George enter. Esther sprawls out on a "couch." (Three chairs pushed together.)

ESTHER

I've always dreamed of owning a couch like this.

George is playing with his phone. He looks up, unimpressed.

GEORGE

Feh. I have three of them.

ESTHER

Aw, man! How did you get three?

GEORGE

Bernie's and Phyl's had a sale. I think they have one left.

Esther looks hopeful, until George presses a button on his phone.

GEORGE (CONT'D)

Oh, I just bought it.

Esther scowls.

WALT

(looking out the door)

Sam! Get your ass in
here!

Sam is still outside sauntering slowly toward the door. He talks a bit like Eeyore.

SAM

I'm coming.

WALT

Oh, Jesus Christ.

Walt runs out and pushes Sam into the house. Sam stumbles and lands on the floor. He immediately falls asleep, snoring loudly.

WALT (CONT'D)

All right. Are we all
here?