

# The Twin Captains

A Commedia

Written by the Golden Stag Players  
based on a Scenario by Flaminio Scala

This is the Version used for West Kingdom 12<sup>th</sup> Night, January, 2002  
(*Changes made after Commedia dell’Austin*)

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## CHARACTERS IN THE PLAY

Character	Mask <sup>1</sup>	Cast
Pantalone, a Venetian	*	Seamus Padraig O’Baioigheallain
Flaminia, his daughter		Original Nightshade
Colombina, his servant <sup>2</sup>	*	Ilia Filia Symeon
Doctor Gratiano	*	Eoin of Fell Hold
Isabella, his daughter		Rose de Le Mans
Franceschina, his servant	*	Margrethe Astrid Ravn
Oratio, a gentleman		Kæll of the Broken Tower
Fiorinetta, owner of the inn <sup>3</sup>	*	Anne of Ockham
Captain Spavento	*	Juan Santiago
Trivilino, his servant <sup>4</sup>	*	Wulfric of Creigull
Flavio, his friend <sup>5</sup>	*	Michael of Worcester
The Stranger-Captain, twin brother of Captain Spavento	*	Iricus le Ferur
Arlecchino, his servant	*	Charles Ravenstone (Bonefinder)
(Camilla – the “Placard Lady”)		Aldith Angharad St. George)

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<sup>1</sup> The decision on which characters get masks comes from a variety of sources. The difficulty only lies in the female zanni, as in some books, descriptions state that they *had* masks, but few books give any examples, and those are usually the “old hag” type characters. We decided to go with fairly generic masks for the female zanni, and for Fiorinetta.

<sup>2</sup> Additional Character – not in original Scenario – no servant for Flaminia? We wanted more catfights, what can I say ...?

<sup>3</sup> Original Character was “Pedrolino” – the GSP has more female actors than there were female roles, so we changed this one. It didn’t hurt the character at all – no love-interest bits in the original scenario (*this changes as you will see in this script ...*).

<sup>4</sup> Additional Character – not in original Scenario – in the case of Trivilino, we felt it added to the “Comedy of Errors” aspect of this scenario to have a servant for Captain Spavento ... (*And boy, do we have fun with the character!*)

<sup>5</sup> We decided to base Flavio on the Brighella character, which gives him a bit more depth than the original scenario gives him ... (*as you will see if you read the script!*)

## PROLOGUE<sup>6</sup>

Greetings, and welcome to the Golden Stag Players' production of The Twin Captains. We have discovered over the years that the Commedia plots are complex enough that it is often difficult for the audience to know who is who ... so, in order to make things a bit more plain, we here introduce the characters to you (*as characters are introduced, they enter from appropriate parts of the stage ...*):

There lived in Rome a certain doctor who was of a noble and wealthy family. He had only one child and heir, a daughter named Isabella. Isabella had a servant named Franceschina. The Dottore wished Isabella, his daughter, to marry a certain Captain before he died.

He believed the Captain would make her a good husband, but things turned out quite differently. At the same time the Captain was born, a twin brother, who looked exactly like him, was also born. They could not be told apart. The Captains both had servants, one Arlecchino by name, the other Trivilino, who by chance looked remarkably like each other.

It happened that the Captain wished to visit his brother, whom he had not seen for a long time, so he left his wife in Rome and went to Naples to find him. In Naples his brother had also become a Captain. From there he went to Sicily, then to Malta, and for six years he did not return to Rome.

Meanwhile, Isabella fell in love with a gentleman named Oratio.

The Captain also had an ... acquaintance in Rome named Flavio, who, as friends go would have made a really good dueling hustler.

Also in Rome, lived a miserly old man by the name of Pantalone. Pantalone's daughter, Flaminia, fell in love with the same gentleman, Oratio. Flaminia's servant is named Colombina.

There also lived in Rome the keeper of the Inn, The Horse and Gate, named Fiorinetta.

When the Captain, after his years of traveling, was unable to find his brother, he decided to return to Rome to find out if his wife remained faithful. On the day of his return, his brother whom he was seeking also arrived in Rome. Because of their remarkable resemblance, many things happened, which this comedy will reveal.

If, after all the help that we are giving you, you are still confused while you watch this play, well ... As the Golden Stag Players say ... Cope ...

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<sup>6</sup> The Prologue is based heavily on the Argument for the Scenario we based the script on, we added characters that weren't mentioned in the Argument, and fleshed it out a bit ... performed by the director – Hirsch.

## ACT ONE

*(Isabella enters, followed by Franceschina. Isabella crosses to the Inn window. She Languishes Dramatically. Nothing happens. She snaps her fingers. Franceschina knocks on the window for her. Fiorinetta opens the windows and sees Isabella.)*

Fiorinetta: *(Sees Isabella and sighs)* Why, Senora Isabella, what is it that troubles you now?

Isabella: Oh Fiorinetta, is there any woman in Rome as wretched as I?

Fiorinetta: Whatever do you mean?

Isabella: I've been neither widowed nor married these past seven years since my father Gratiano gave me to the Captain.

Fiorinetta: Neither widowed nor married? Does that mean you've never experienced the joys of marriage?

Isabella: Well, yes there were some joys, but then I discovered ... sex.

Fiorinetta: How long did it take for you to make love with your husband?

*(Franceschina snaps fingers, looking right at the audience)*

Isabella: Who?

Franceschina: Il Capitano. *(Fingers nose as she says this ...)*

Isabella: Oh! For six glorious months he was as attentive as I could have possibly imagined.

Franceschina: *(aside, pointing at Isabella)* Limited imagination.

Isabella: But then he left for Naples to seek his long lost brother and I've had nothing from him since.

Franceschina: *(aside)* He hasn't written either.

*(Flaminia opens her window and overhears the conversation)*

Fiorinetta: So how have you managed all these years?

Isabella: At first it wasn't so bad, but as the years dragged on, I was overcome by melancholy and a strange longing.

Fiorinetta: Just how strange and how long?

Franceschina:        (*aside*) More strange then long, really.

Isabella:             As a dutiful wife I sought to occupy myself with more noble pursuits. I first thought to donate to the poor, but when Friar Cinthio came by, well one thing lead to another and he soon had me singing “Hallelujah”.

Franceschina:       (*aside to Fiorinetta*) I hear he wants to be the next Pope.

Fiorinetta:          (*aside to Franceschina*) So that’s what that white smoke was about.

Isabella:             Then I met Lelio, the noted philosopher.

Franceschina:       (*aside to audience*) He admired her well rounded (*pause, gesture, look at Fiorinetta*) education.

Fiorinetta:          (*turns to Franceschina*) And her wide open ... mind.

Isabella:             We spent many long, hot nights entangled in the Classics.

Fiorinetta:          He was looking for truth in low places.

Franceschina:       (*aside to Fiorinetta*) Or a bit of paradise.

Fiorinetta:          (*to Isabella*) It would seem you’ve managed to keep yourself entertained.

Isabella:             I suppose I should have remained faithful, but after six months of Carnival I was not willing to suffer through Lent. So now I’ve decided to patronize the Arts. I have discovered the sensual joys of poetry.

Fiorinetta:          And his name?

Isabella and Franceschina:

*(same time, Isabella happy, Franceschina bored) Oratio.*

*(Flaminia closes window and stomps out the door at the mention of Oratio’s name, Colombina (who follows) pulls her upstage into the shadows to listen to the conversation.)*

Franceschina:       (*aside*) Yes, he can be quite ... entertaining.

Isabella:             He speaks with such eloquence!

Franceschina:       (*aside*) That isn’t all he can do with his tongue ...

Isabella:             He has the smooth hands of a musician!

- Franceschina:        (*aside*) Yes, he certainly knows how to play.
- Isabella:             He can continue for hours ... and hours ...
- Franceschina:       (*aside, and merge (so both characters are saying it ...) this with above line starting at first ellipsis*) Oh, hours, and hours ...
- Isabella:             It is *entirely* due to Oratio that I have found a reason for living.
- Colombina:          Signora Flaminia, don't do anything **else** foolish.
- (*Flaminia pulls away toward Isabella ...*)
- [The Lazzo of Isabella and Flaminia<sup>7</sup>]**  
                          (*When Flaminia comes out and confronts Isabella, she looks up at her, steps back, looks around, grabs a stool, and stands on that bringing her closer in height to Isabella.*)
- Flaminia:            Signora Isabella, I advise you for your own good to put all thoughts of Oratio out of your mind.
- Franceschina:       (*to Flaminia*) And I advise you to stop listening to private conversations. What's the matter, Colombina, can't you control your mistress?
- Flaminia:            That may be how things work in Gratiano's household, but in the home of Pantalone, the servants are the ones who obey.
- (*Colombina and Franceschina double-take – stare right at the audience, and then back at Flaminia*)
- Colombina:          (*to Flaminia*) Come on, Mistress, we should go *in* now.
- Franceschina:       Yes, you'd better take her inside, before her mad jealousy consumes her.
- Colombina:          She would have nothing to be jealous of if *your* mistress kept her skirts down.
- Isabella:             (*to Flaminia*) It seems your servants don't know their places.
- Flaminia:            Your place is at home waiting for your husband, *not* in Oratio's bed. (*Poke Isabella in the arm. Isabella silently reacts ...*)

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<sup>7</sup> Lazzi (plural for Lazzo) are the comedic routines performed by the Zanni ('clown' characters). All of the Lazzi in this script except for "The Lazzo of the Macaroni" are ones written by the Golden Stag Players, in some cases, unintentionally – i.e., we weren't specifically trying for Lazzi, but we got 'em anyway ... This one was created specifically for the Commedia dell'Austin re-casting of the script, as the actors playing these two roles have a serious height difference, and we felt it would be "a good thing" to play with it.

Franceschina: *(aside)* He's got a bed?

Colombina: *(aside)* But, there's more room on the floor!

Flaminia: *(to Franceschina)* You slut!

*(All three of them turn on her!)*

Isabella: Who are you calling a slut? *(Push Flaminia off stool, Colombina moves stool to under Fiorinetta's window.)*

Flaminia: *(Stops and thinks about it ... looks at audience, almost selects someone in audience ... points to Franceschina)* Her!

**[The Lazzo of Bowling Oratio Over]**

*(Complex stuff – Flaminia attacks Franceschina, we get a good cat-fight out of it, using Flaminia's height Franceschina holds her off at arm's length, some other stuff happens between Colombina and Isabella ... Isabella takes Franceschina's place holding Flaminia off, so she can go deal with Colombina.)*

*(Oratio enters, strikes a pose)*

Oratio: A Sonnet in praise of Isabella!

*(Franceschina charges past Colombina, into Oratio's arms)*

Oratio: *(Aside)* For me?

*(The cat fight ends, Oratio takes Franceschina and walks toward center, then moves her out of the way and pulls Isabella down right, in a smooth motion, leaving everyone a bit dazed.)*

Oratio: *(To Isabella as he pulls her out of the middle)* It distresses me to see you in such disarray.

Oratio: *(After getting her down stage ...)* Now, now, Isabella my dove, there's no need to upset yourself on my account.

Flaminia: Dove? Harpy is more like it! A scavenger that feasts on the remains of another's love.

Colombina: *(To Franceschina)* This is why her husband has been gone for so many years!

Isabella: *(To Oratio)* Oh, Oratio, how can you let them speak to me that way?

Oratio: *(Pats her on the hand)* Leave them to me, my sweet.

Flaminia: Foul betrayer, you leave me for a slut!

Oratio: This is hardly proper behavior for a woman of your sta ... station. (*Starts to say "stature", then changes to "station"*)

Franceschina: (*to Colombina*) How dare she call my mistress a slut, when she flaunts herself before any sailor in Rome?

Colombina: (*to Franceschina*) Any port in a storm ...

(*Flaminia attacks Franceschina again – grab by throat, circle, circle ...*)

**[The Lazzo of Bowling Pantalone Over]**

(*Pantalone enters, circling cat-fight knocks him over*)

Flaminia: Father, don't just lie there! Protect me from this crazed woman!

Isabella: I'm not crazy! You're the one who's insane with rage and jealousy!

(*Isabella, pushing Pantalone over again (just as he's getting up – she steps over him to get to Flaminia), chases Flaminia. As Flaminia rushes into the house (left), she knocks Pantalone over just as he's starting to get up again, Colombina follows her into the house. Isabella pauses shouts at him (causing him to flinch back down), and then steps around him. Isabella enters her own door (Gratiano's house). Franceschina runs into Pantalone at the same time just as he's getting up again and enters Gratiano's house. Oratio starts toward Pantalone, who starts to get up, sees Oratio, shouts in fear and lies down until it's over, Oratio then turns around and exits the other way (without knocking Pantalone over). Fiorinetta, having gotten bored from this scene, closes the Inn window.*)

Pantalone: (*Cautiously looking around, says to the audience*) Is it safe yet? (*Starts to get up ...*)

(*Gratiano enters, and sees Pantalone lying on the cobblestones, puts his foot on his butt, hard enough to push him back down, and proclaims:*)

Gratiano: As the learned physician Galen has told us, "He who lies on the cobblestones gets walked on by the common man." (*Takes foot off Pantalone*)

Pantalone: (*Getting up ...*) I wouldn't worry about *my* health, you need to get a physician to cure your daughter of her insanity!

Gratiano: What are you talking about? My daughter is as healthy as the day she was born!

Pantalone: Her health may be fine, but her mind is shattered.

*(A shriek backstage from Isabella and the sound of breaking glass from Gratiano's house ...)*

Gratiano: I would know if my daughter were mad, for did not the great Aristophanes say, "The head of the house knows the health of the body?" Do not fear for my house, look to your own.

*(Franceschina enters, knocking Pantalone aside (not over, just back out of the way) ...)*

Franceschina: Doctor Gratiano, come quickly, your daughter has gone mad - she has smashed all the dishes and glassware.

Gratiano: What about the urn in the great hall?

*(Shriek and smash)*

Franceschina: Gone!

Gratiano: The jade bust in the dining room?

*(Shriek and snap – sound of some ceramic tiles or something)*

Franceschina: She broke off its nose ...

Gratiano: My library?

*(All lean in that direction, but no noise – depending on Isabella, sometimes "Oooh, Sonnets" ...?)*

Franceschina: She's never been much for reading ...

Gratiano: The wine?

Franceschina: I don't think she's made it there yet –

*(Shriek, Crash - Gratiano flinches; Shriek, Crash - Gratiano flinches more than first time; Shriek, Crash - Gratiano flinches even more ...)*

Franceschina: -- you'd better hurry!

*(Gratiano hurriedly exits ... Franceschina makes a face at Pantalone and goes into the house.)*

Pantalone: *(Aside to the audience)* Would someone tell me what's going on – THIS TIME?

*(Pantalone enters his house ...)*

*(Arlecchino enters from down right)*

Arlecchino: All right, listen up, pathetic citizens of this tiny nameless hamlet!

Stranger Captain *(from offstage)*:  
Rome!

Arlecchino: What?

Stranger Captain: ROME!

Arlecchino: *(Confused by the instruction ...)* Oh, ok. *(Starts wandering aimlessly)* All right, listen up, pathetic citizens of this tiny nameless hamlet!

Stranger Captain: No, the city is called Rome!

Arlecchino: OOOOOH! When you said Rome, I thought ... *(Pause)* What the hell are we doing here?

**[The Lazzo of Using Arlecchino as a Door Knocker]**

Stranger Captain: *(Enters)* Remember *(hits Arlecchino)*, I told you, we're here to look for my brother – he married a Roman woman seven years ago.

Arlecchino: If she's roamin', how does he find her?

*(The Stranger-Captain hits Arlecchino who rolls up to the inn door – the Captain kicks him and his head bangs the door, kicks him again, his head bangs the door. The Captain notices it's an inn ...)*

Stranger Captain: Oh good, you found a place for us to stay!

*(Arlecchino gets up and sits on bench under window, the shutters open, knocking Arlecchino down again.)*

Fiorinetta: Did someone knock? *(Sees the Captain)* Oh, a customer!

*(She closes shutters, Arlecchino stands up, Fiorinetta opens the door -- Arlecchino steps back from it so he doesn't get hit (door opens inward ...) – Fiorinetta comes out.)*

Arlecchino: Greetings oh innkeeper, your mean hovel shall be graced by the mightiest warrior Spain has ever known!

Fiorinetta: *(Looking in the audience)* El Cid is here?

- Arlecchino: *(Also looking in the audience ...)* Really? Do you think he might have a job for me? This one really sucks ... *(get cut off before can say "sucks" ...)*
- Stranger Captain: *(Pulling Arlecchino out of the way)* Hardly, it is I, Capitano Rogantino il Vappo!
- Fiorinetta: *(Looking him up and down ...)* Who?
- Stranger Captain: At the battle of Pavia, I, myself, captured the King of France!
- Fiorinetta: I thought that was Captain Calibreise<sup>8</sup>?
- Stranger Captain: A common mistake. It was I.
- Fiorinetta: So, what brings you to Rome?
- Arlecchino: A ship!
- Stranger Captain: Do you know of a Captain who was married here in Rome?
- Fiorinetta: I don't keep track of ... married men.
- Stranger Captain: For a room and a meal, I will tell you more of my exploits in Privia.
- Fiorinetta: Cash only. *(The two take a step toward the door)* I thought it was Pavia.
- Stranger Captain: A common mistake.
- (The door gets slammed into Arlecchino's face knocking him over, as Fiorinetta and the Captain enter the inn. Arlecchino, lying on his back ... The Captain opens the door:)*
- Stranger Captain: Arlecchino!!
- Arlecchino: *(Staring up at the sky ...)* Stars! Look at all the pretty stars! Look! There's Gemini! Or something ...
- (The Stranger-Captain picks him up and drags him into the inn and closes the door)*
- (Oratio enters down left with Sonnet in hand and poses)*
- Oratio: A Sonnet in praise of Isabella! *(Start reading Italian Sonnet, shriek from Isabella and crash!)*  
A Sonnet in praise of Flaminia! I wonder if she's still upset over that Isabella thing? *(To audience)* Wasn't she cute when she was jealous?

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<sup>8</sup> Pronounced: Cal-ih-bray-see

*(Franceschina enters)*

Oratio: Oh, Franceschina, my dear. A Sonnet in praise of Franceschina!

Franceschina: There's no time for that now! Isabella's love for you has driven her mad! *(Shriek and crash!)* For the sake of our household's peace *(Shriek and crash)* – make that pieces, only your *(pause, playing suggestively with Oratio's pen)* presence can soothe her.

Oratio: How am I going to get past her father?

Franceschina: You must disguise yourself.

Oratio: And deprive the women of Rome of this?

Franceschina: So, we'll only cover your face.

Oratio: Alright, so ... what shall I be?

Franceschina: A scrivener?

Oratio: *(Pause, look at audience ... then back)* But my hand is getting tired. How about a milkmaid?

Franceschina: *(coily)* That's my role. No, a physician. Gratiano will think you're here to cure Isabella and will let you in.

Oratio: That's brilliant. *(Grabs her, starts to kiss her on the lips and moves up to her forehead, and runs off ...)*

Franceschina: *(Waiting for the better kiss ... it doesn't happen ... opens one eye, and then both, and he's gone -- now she's miffed)* You would think with all the time I've spent getting him into her house ...

*(Gratiano enters, startling her)*

Dr. Gratiano: Franceschina, what are you still doing here? Get a physician!

Franceschina: I ... um ... *(pause)* sent for one?

Dr. Gratiano: Franceschina, you're a woman *(pause – she looks down her blouse, does a look aside at the audience affirming this to be true)* what has caused my daughter's madness?

Franceschina: Her madness is hereditary.

*(Dr. Gratiano looks at her angry at the implication)*

Franceschina: It comes from her mother. (*Knowing look, Gratiano is mollified*) And, she has been too loooong without a husband.

(*Oratio arrives wearing an obviously fake beard (physician disguise), poses just like the first entrance*)

Oratio: A cure for Isabella! (*Unrolling sonnet*)

Franceschina: Oh look, the physician is here! Signor Gratiano, for a suitable fee he can cure your daughter.

(*Oratio starts to go into the house, is grabbed by Gratiano and brought back downstage ...*)

Dr. Gratiano: As the ancient Dr. Hippocrates said, “The best cure is one that is done for the love of medicine”.

Oratio: Yes, the best cures are those wrought by love!

(*Flaminia opens her window, recognizes Oratio*)

Flaminia: That looks like Oratio playing Doctor again!

(*Flaminia, closes window, enters, knocks Oratio out of the way*)

Flaminia: Signore Gratiano, you’re being taken for a fool.

Dr. Gratiano: That is not possible, as Euripides said “The learned man sees all!”

Flaminia: (*Looking at audience*) Case in point. (*To Gratiano*) Signore, your daughter and her slut of a servant have conspired to sneak her lover into your house, and to ruin your household reputation.

Oratio: (*Making sure the beard is in place*) No, my good woman, you have mistaken me for someone else, I am a famous physician.

Flaminia: Oh, perhaps you’re right. (*Saunters over to him, grabs beard (pulling it off) and hits him with it ...*) You faithless cur!

(*Oratio runs off, chased by Flamina, she throws beard after him, remaining on stage. Dr. Gratiano runs into the house calling for Isabella.*)

Flaminia: You round-heeled slattern! You’ll swive anything that moves and a few that don’t!

Franceschina: If that’s where you itch, scratch it!  
(*Both go in and slam their doors ...*)

*End of Act I*

## ACT TWO

*(Flavio enters down right, hanging around, trimming nails with dagger, foot up on bench under window of Inn ... Trivilino enters)*

Trivilino: All right, listen up, lowly peons of this tiny obscure village!

Captain Spavento *(from offstage)*:  
Home!

Trivilino: Huh?

Captain Spavento: HOME!

Trivilino: Oh, ok. *(hums)* All right, *(hum)* listen up, *(hum)* lowly peons of this *(hum)* tiny obscure village!

Captain Spavento: No, we're home! In the city of ROME!

Trivilino: OOOOH! When you said "home" I thought ... Why'd we come back here? Don't you still have gambling debts?

*(Captain Spavento enters, threatens to hit Trivilino, who backs off, Captain beckons him back over ... and hits Trivilino)*

Trivilino: *(from ground)* Light !

### **[A Variation on the Lazzo of Using Arlecchino as a Door Knocker]**

Captain Spavento: A frequent error. We went to find my long lost brother, but with no success ... As it has been six years since we left, I thought I had better return to see if my wife has remained faithful ...

Trivilino: You take your chances when you marry a Roman woman!

*(Captain hits Trivilino, who rolls back into Flavio who is facing downstage and away from the action ...)*

Flavio: That can only be one person ...

*(Turns around, looks down, grabbing him by the shirt, look in his face, drop him)*

Flavio: Or his servant ... Trivilino, is that you?

Trivilino: Stars! Look at all the pretty stars! Look! There's Orion's belt. Or something.

*(Flavio adjusts his belt, kicks Trivilino back toward the Captain, trimming nails)*

Flavio: He doesn't need it anymore ... Capitano, my friend! Where have you been *(threatening with the knife)* and where is the money you owe me?

Captain Spavento: Did you not receive the money I sent you from Malta last year? The Knights of Saint John said that they would take care of it.

Flavio: They said you owed *them* money ...

Captain Spavento: A frequent error! Unfortunately my friend I spent the last of my money returning to Rome.

Flavio: Then why *are* you back?

Captain Spavento: Oh that. The explanation for our return is quite simple – even a simpleton could explain it. Conveniently, I have a simpleton right here *(points to Trivilino)*.

Trivilino: Huh?

*(Spavento smacks Trivilino on back of head)*

Captain Spavento: Explain!

Trivilino: You see, we didn't know she was married at the time ...

*(Capitano grabs him by back of neck)*

Captain Spavento: No, the OTHER “why we're back!”

Trivilino: You mean there's another reason?

*(Captain Spavento throws him to the ground ... Trivilino bounces back up – repeat three times – then Flavio hits him on the back of the head.)*

Trivilino: Well, his brother wasn't in Naples, and so we decided to come back.

Flavio: It took you seven years?

Captain Spavento: I let Trivilino use the map.

*(Trivilino proudly holds up the string of paper dolls he made out of the map (pulled from his belt pouch).)*

Captain Spavento: A frequent error. *(Changing the subject)* My good friend, how fares the loveliest woman in all of Rome?

- Flavio: *(Making gestures for each of the women in the next bit, each different, emphasizing different ... er ... feminine attributes ...)* Zerbinette is now married to the Duke of Ostia and is raising what he thinks are lots of little Ostians.
- Captain Spavento: No, no, not Zerbinette ....
- Flavio: OH! After that nasty escapade with the Cardinal, Sylvia entered the nunnery.
- Captain Spavento: No, I meant ...
- Flavio: Oh, Camilla – she ran off with that troupe of actors ...  
*(Captain looks shocked)*
- All: *(From backstage ...)* OOOOH!
- Captain Spavento: No, I meant my wife, Isabella!
- Trivilino and Flavio: OOOOOHHHH!
- Captain Spavento: Tell me how she’s pined away for me since I have been gone.  
*(Trivilino crosses to Flavio)*
- Trivilino: How long after he left did she sleep around?  
*(Captain threatens Trivilino ...)*
- Flavio: *(Crossing in front of them ...)* I don’t know – I haven’t gotten to the front of the line yet ...  
*(Oratio enters, Flavio gestures that they should hide, the Captain, Trivilino, and Flavio slip into the shadows upstage)*
- Oratio: A lament for Flaminia! I know very well that you love me, but what can I do if Isabella is also in love with me? Life is so unfair to the women of Rome, would that there were more of me ...
- [The Lazzo of the Macroni<sup>9</sup>]**  
*(Fiorinetta enters, carrying a large bowl of macaroni, the Captain starts to lunge for Oratio, Trivilino restrains him, who gets smacked by the Captain, who ends at the feet of Fiorinetta ... she notices him and:)*

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<sup>9</sup> Based on “The Lazzo of Kissing the Hand” from Lazzi: The Comedic Routines of the Commedia dell’Arte, Mel Gordon, Performing Arts Journal Publications, ISBN: 0-933826-69-9, modified by Rose de Le Mans ...

- Fiorinetta:           *(Looks down at Trivilino)* I like a man who knows his place ...  
  
*(She steps over him ...)*
- Fiorinetta:           *(To Audience)* Oratio! He'll know! He's familiar with *all* the married women in Rome! *(Shoving the bowl into Trivilino's hands.)* Hold this; I'm going to need both my hands to deal with Oratio. *(Crosses to Oratio, who's been standing there working on a sonnet, what else?)*
- Trivilino              Always glad to be of service. *(Sits on stool with the bowl of macaroni in his lap and begins to eat, listening to Fiorinetta and Oratio talk.)*
- Fiorinetta:           Oratio! May I have a ... word with you?
- Oratio:                I can do better than that. A sonnet, in praise of Fiorinetta! *(Starts reading Italian sonnet)*
- Fiorinetta:           *(Aside)* That sonnet has seen a lot of use. *(Back to Oratio.)* Oratio, you are familiar with the Lady Isabella, aren't you?
- Oratio:                Oh, yes, quite familiar. She has a little strawberry-shaped birthmark on her cheek.
- Fiorinetta:           *(Puts her hand on her left cheek; Trivilino, listening, also places his hand on his left cheek.)*  
I've never noticed that.
- Oratio:                It's not on that cheek. *(Fiorinetta and Trivilino move their hands to their right cheeks.)*  
Nor on that one. *(Fiorinetta slaps Oratio's hand away as he tries to show her which cheek is marked; Trivilino clues in and spews macaroni toward audience.)*
- Fiorinetta:           So, have you met her husband?  
  
*(During this exchange, the Captain is being kept from coming out from the shadows by Flavio ... Who, during the exchange might try to steal something from the Captain's pouch, or not, depending on opportunity ...)*
- Oratio:                No. I am told he is a Captain, a vile Spaniard who abandoned sweet Isabella six years ago. The lout hasn't even had the grace to send word, leaving poor Isabella alone and inconsolate.
- Fiorinetta:           *(Aside)* So, my guest is quite the sly fellow! He asks after a Spanish captain who is married in Rome, when it is he who is married to Isabella! *(To Oratio.)* The poor woman. Perhaps she should consider doing charitable works to occupy her time.
- Oratio:                Believe me, she is quite generous already.
- Fiorinetta:           And this poor saint is married to a Spaniard? What a shame!

Oratio: Truly, it is a shame. I have done my best to ease her (*pause*) mind, but to go so long without anything from her husband ...

Fiorinetta: How fortunate for her then, that her fears will soon be laid to rest! Her husband has not sent word because he is already here!

Oratio: If that is true, why hasn't he gone to his wife? (*Aside.*) Not that I'm not grateful ...

Fiorinetta: Perhaps he wants to find out if his wife has been faithful?

Oratio: If the Captain has returned to Rome, where is he now?

*(Fiorinetta looks around and spots Captain Spavento in the shadows (he has turned away from them momentarily). She taps Oratio on the shoulder and points. Oratio sees the Captain and starts to panic. Fiorinetta pushes Oratio into the inn. The Captain and Flavio come out of the shadows and stand on either side of Trivilino.)*

Captain Spavento: Oh, great tragedy that has befallen me! How could a woman be unfaithful when she is married to me?

Trivilino: (*Crying and eating*) Poor, wretched Captain!

Flavio: Has she no concern for your reputation?

Captain Spavento: How could she do this to me? I was gone barely seven years, and she throws herself at another man!

Trivilino: (*Crying and eating*) Sad, pathetic Captain!

Flavio: Has she no regard for your valor and prowess?

Captain Spavento: She has shamed me before all of Rome!

Trivilino: (*Wailing and eating*) Alas, poor Trivilino!

*(Both Flavio and Captain stare at him for a moment ...)*

Captain Spavento: What do you mean, "poor Trivilino?"

Trivilino: (*To the audience*) I'm out of macaroni.

Captain Spavento: Flavio, my dearest and closest and only true friend ...

Flavio: I'm out of places to bury bodies!

Captain Spavento: Oh, brother of my soul ...

Trivilino: *(aside)* Oh, brother. My stomach!

Captain Spavento: That is not what I was going to ask! Look, I will get you your money, but in order to do that, I will need your help. I want you to check out my wife.

Flavio: Hmm. Check out your wife! *(Make lewd gestures with dagger/hip movements)* It would be my pleasure! *(Captain glares at him, he gestures “don’t worry ...”)* Go to my house *(points offstage)* and wait for me, I’ll meet you in a few hours.

Trivilino: More like a few minutes ... *(Flavio glares at Trivilino, who scurries offstage followed by the Captain, Flavio follows them offstage)*

**[The Lazzo of the Whining Door]**

*(Pantalone opens the door, and Flaminia is whining and crying, Pantalone enters and closes the door, and the whining stops. Pantalone plays with the door ... he opens it and his daughter whines, he closes it and she stops. He repeats this a few times, changing the amount of time the door is open, and his daughter obligingly whines until the door closes. He looks at the audience pointedly, and with a bit of glee, almost opens the door, but doesn’t (psych!), then he opens it again, closes it ... possible joke about wailing walls ...)*

*(He starts to wander downstage. Flaminia stops whining and crying, opens the door and sticks her head out, overhearing the following speech:)*

Pantalone: I’m so confused. My daughter cries, she screams, she wails, but she will not tell me what is going on. And as usual, Colombina won’t give me ... anything. Franceschina, however, is usually more forthcoming. I’ll go see her and see if I can get some *(pause, stroke nose)* information.

*(Flaminia closes the window and enters ...)*

Flaminia: Father, wait, as your dutiful daughter, I must tell you everything.

Pantalone: Oh, good! Finally!

Flaminia: But first you have to promise not to get angry.

Pantalone: Of course I won’t, my dear. *(Patronizingly ...)* How could I ever get angry with you?

Flaminia: Oh, father, against my will I have fallen in love with Oratio! But that horrid – *(to audience)* what would you call a woman who steals your boyfriend ...? *(interacting with audience, perhaps getting some words from them ...)* ... oh, never mind – Isabella has stolen his affection, and she’s a married woman!

- Pantalone: WHAT! You're in love with WHO? He hasn't got any money! That ne'er do well! That poltroon of a poet! Why he can't even finish a sonnet!
- Flaminia: But, daddy! You promised you wouldn't get angry! (*Goes back in, crying ... closes the door, opens it, then slams it*)  
  
(*Pantalone gives chase, runs into door, bounces off and into Franceschina as she arrives*)
- Pantalone: Franceschina, you're a woman ... (*looks down her blouse*) ...
- Franceschina: (*Pushes him back ...*) Still.
- Pantalone: I hear that your mistress is in love with another man.
- Franceschina: I hear that all the time.
- Pantalone: But what about her husband?  
  
(*Arlecchino comes out of the Inn and sees them on stage*)
- Franceschina: She's besotted with Oratio. She's quite forgotten the Captain.  
  
(*Arlecchino starts at the reference to the Captain*)
- Arlecchino: (*Aside*) The Captain, what's he done now?
- Pantalone: So what is Oratio's position in all this?
- Franceschina: Well, that depends on the furniture ... (*Pantalone starts to grope for her, she notices, turns, says*) Don't touch me!  
  
(*She runs off, Pantalone follows, down right ...*)
- Arlecchino: Why are they talking about my master? He hasn't had time to get in trouble yet. (*Pause -- thinks about it ... starts scratching his back a bit, doing the "dog" reaction to being scratched, reaches his butt ...*) OOOH! I'd better go buy that rose ointment, he's going to need it ...

**[The Lazzo of two Arlecchinos Meeting]**

*(Arlecchino runs down stage to exit and into Trivilino who has just run on stage, they knock each other over, help each other up, stop and stare ... sniff (circling) ... they bark and back off, they threaten and then both reach into a pouch and grab an apple. While they are eating (leaning up against each other), Colombina crosses the stage. They drop their apples, staring after her, and then start shoving and pushing each other out of the way trying to get to her. They do a double-take, pick up the apples, Trivilino drops his one more time, Arlecchino leap-frogs over him, they both get up and then finish chasing her off stage ...)*

*(The Stranger-Captain enters (up right), grimacing, walking bow-legged, rubbing the backside ... exhausted from a long ride. Flavio arrives from down right.)*

Flavio: Capitano, I've been looking for you.

Stranger Captain: You have?

Flavio: Have you seen Fiorinetta? She wasn't at the inn, and we must find her before we can discuss our plans.

Stranger Captain: *(Blustering)* No, I'm sorry I haven't seen her, what plan are you talking about, and who are you?

Flavio: My friend, what a comedian you are.

Stranger Captain: "Friend"? I don't know you! Now stop bothering me.

Flavio: *(Claps a hand on his shoulder ...)* Enough of this joking, we have plans to discuss.

Stranger Captain: *(Knocks his hand off, starts to draw his sword ...)* How dare you accost me? Do you not know who I am?

Flavio: Why of course I know who you are! *(Sarcastically)* You are the brother of my soul!

Stranger Captain: Why, I should run you through where you stand – *(Flavio pulls out dagger, gestures casually toward him, the Captain touches tip of dagger, puts finger in mouth ... puts sword away, cautiously)* but it would be no challenge.

*(The Stranger Captain quickly (but with dignity, as it were) exits down left ...)*

Flavio: Odd fellow ... my soul needs to get some new relatives. *(Gestures to audience ...)* Any takers?

*(Follows him off stage ... Captain Spavento enters from up left ...)*

Captain Spavento: I've searched *everywhere* for Flavio, we must set our plan in motion.

*(Franceschina enters ... doesn't see the Captain ...)*

Franceschina: Between Flaminia and Isabella I've been run ragged. I'll fix them ... Pantalone won't keep his ... nose out of my business.

Captain Spavento: *(Reacts to hearing Isabella's name and crosses over to her ...)* I overheard you mention Isabella. Have you seen a Captain who is married to her?

Franceschina: No, I haven't seen him, he left six years ago, and has yet to return. Isabella, in the meantime with no husband to control her, has made him a cuckold.

*(Both start laughing, then the Captain pauses when he realizes they're laughing at him)*

Captain Spavento: How can a man be cuckolded if he doesn't know?

Franceschina: It doesn't matter if *he* knows or not. If everyone else in the town knows, than he is still wearing horns.

*(She starts playing with his hair ... then he again realizes what's up, and ...)*

Captain Spavento: *(Drawing sword)* I will not have you talk about me that way! I am the Captain, and I will be treated with respect!

*(Franceschina runs off stage in fright, chased by the Captain.)*

**[The Lazzo of Arlecchino Confusing the Apothecary's Instructions]**

*(Arlecchino enters with the rose ointment. The Captain is fuming and doesn't hear Arlecchino ... the following speech will need to be handled carefully – the distractions of someone crossing the stage are what cause Arlecchino to lose track, but both he and the person crossing need to wait for laughter to die down or we will lose lines – timing is everything ...)*

Arlecchino: My master will be so happy, I have finally found the rose ointment. What was it the apothecary said? *(Repeating)* Rose Ointment will sooth any sore ass, use once as the cock crows, and once at even song. *(Repeat, changing the lines, pacing ...)* Once as the cock crows, and once at even song. *(Franceschina runs through ...)* Once as the cock sings, and once when you see the crow in the evening. *(Colombina saunters through ...)* Once as the cock sings in the evening. Wait, that's not right. *(Fiorinetta saunters through, waves at him ...)* Once on the cock in the evening! *(Pause)* How is that going to soothe a sore ass? *(Arlecchino imagines applying it, shudders, looks at the audience in fright ...)* I'm not applying it!

*(During the last line or so, the Captain enters, waits for the last line, then while Arlecchino is shaking in fear of having to apply the ointment, taps him on the shoulder ...)*

Captain Spavento: Servant *(Arlecchino shrieks in surprise, then straightens up)*, am I a ... c ... c ... cuckold?

Arlecchino:            Hmm ... Are you a cuckold? ARE you a cuckold ...? Age old question ... Do you have a wife?  
(*Start crossing, attempting to look scholarly ...*)

Captain Spavento:    Yes.

Arlecchino:            Do you travel?

Captain Spavento:    Yes.

Arlecchino:            Is she Roman?

Captain Spavento:    Yes.

Arlecchino:            Then you are a cuckold.

(*The Captain pulls his sword, Arlecchino runs off, the Captain chases him off stage ...*)

(*Note: stagehand comes out and sweeps up the “macaroni” so it’s not still on stage, before the “Placard Lady” comes out for Act III ...*)

*End of Act II*

## ACT III

**[The Lazzo of Pinching the Wrong Prospective Mate]**

*(Colombina and Franceschina enter from their respective houses, sweeping the dirt from their porches to the other's ... they see each other, start sweeping their piles more vigorously ... start sweeping each pile into the other's broom, a fight is about to ensue ... Arlecchino and Trivilino come in from opposite sides of the stage eating apples (or whatever), spot Colombina and Franceschina, double-takes ... and start sneaking up toward "their" counterpart (Arlecchino to Colombina, Trivilino to Franceschina) sniffing. The ladies start to notice them, and the ... gentlemen ... look up (you don't see me, 'cause I don't see you ...), the ladies look at the one opposite them, switch sides to look closer, the male servants reach behind to pinch ... and get the wrong ones. They get slapped, and chased off stage. Franceschina, Trivilino and Arlecchino end up off stage. Colombina, in glee, sweeps things into Franceschina's house. Colombina starts to leave, sees Flaminia's entrance (below), crosses and puts broom in house, then comes up behind her.)*

*(Oratio enters)*

Oratio: An ode to the cruel Flaminia. Flaminia, please, hear my ... uh, uh ... pleas!

*(Flaminia enters, Colombina comes up behind her (see above ...))*

Flaminia: Why should I listen to you, you traitor? One moment you say you love me, the next you're sniffing after that virago ... *(Pause, look at audience, as actress, not as Flaminia)* Virago: a shrewish or obstreperous woman. *(Turn back to Oratio in character again)*

Oratio: What are you talking about? I wasn't sniffing after her, I was only comforting her during her husband's absence.

Colombina: Comforting? Is that what they're calling it these days?

Oratio: How can I make it up to you? Wait, I know! A sonnet, in praise of Flaminia! *(Start reading Italian Sonnet ...)*

Colombina: *(Weary ...)* Oh, shut up!

Oratio: No, really! I have only ever really loved you! All those *(pointing out over the audience, possibly waving to some particular person)* other women meant nothing to me!

Flaminia: *(Whining)* Other women?

Oratio: Yes, I never even considered marrying any of them!

Flaminia: *(melts)* You want to marry me?

- Oratio:                   *(aside, snaps fingers ...)* Damn.
- Colombina:               *(Twists his arm up behind him)* Try and get out of *this* one ...
- Oratio:                   *(To Flaminia)* All right, I will talk to your father, and ask for your hand in marriage.
- Colombina:               *(Extra twist on the arm)* You might want to ask *her* first.
- Flaminia:                What if I don't *want* to marry you?
- Oratio:                   *(Yank arm from Colombina)* As long as your father agrees, what difference does it make?  
  
*(Flaminia charges him, stopped by Colombina ...)*
- Colombina:               Do you want to live through the wedding night?  
  
*(Franceschina enters and listens)*
- Oratio:                   *(Drops to one knee – reads from scroll)* Oh, most beauteous *(pause)* Flaminia, will you marry me?
- Flaminia:                *(Flaminia melts – complete attitude change from 'ferocious terrier')* I really want to, but I'm afraid ...  
  
*(He stands up)*
- Oratio:                   There, there, my little mouse – nothing could keep us apart now.
- Flaminia:                Not even Isabella?
- Franceschina:            *(Comes forward, laughing – Pantalone, just offstage behind her starts to fall as he was grabbing for her, catches himself, looks at audience, hands still out as if reaching for her ass ...)* Signorina, you have nothing to fear – if he were in love with Isabella, he would have to fall out of love – at once – for her husband has returned to Rome!
- Flaminia:                *(Rushes him and pins arms to side)* Oh, my love, let us be married before even song!
- Colombina:                *(Separating them ...)* You should get married before you even ...
- Pantalone:                *(Comes downstage and between Oratio and Flaminia ...)* Daughter, how dare you even think of marrying this penniless wretch? You cannot marry without my consent, and I do not consent! I want you to marry a *rich* *(grabs purse, which is hanging from belt in front of crotch)* husband!
- Flaminia:                But, father, I love him!

- Pantalone:            (*To audience*) What has love got to do with marriage?
- Franceschina:        But signor, he comes from a good, hard working family.
- Colombina:           (*Aside*) Look how labored his poetry is. (*Oratio reacts, not quite sure if he was just insulted*)
- Pantalone:            A good, hard working, *penniless* family.
- Oratio:                But sir, your daughter will want for nothing.
- Pantalone:            Nothing is what she's going to get from me.
- Flaminia:            (*She turns on Pantalone, hands on hips ...*) WHAT?
- Oratio:                But I'm not interested in her money, I only wish to make her happy.
- Pantalone:            (*Double-take*) You're not interested in a dowry?
- Oratio:                What is earthly money compared to the heavenly riches that are Flaminia's love?
- (*Pause, Flaminia starts toward Oratio, Oratio starts toward Flaminia ...*)
- Pantalone:            SON! (*Pantalone steps between them, lunges and hugs Oratio, pinning his arms ... Flaminia steps back confused*)
- (*Franceschina and Colombina gag. The Stranger-Captain enters down left*)
- Stranger Captain:    Where is my servant to announce my arrival?
- Franceschina:        Santa Maria, it's the Captain! I must warn my mistress!
- (*Franceschina exits*)
- Stranger Captain:    (*Aside*) That'll do. (*Back to those on stage*) See how they scatter at my arrival!
- Oratio:                Ah, brave Capitano!
- Stranger Captain:    But of course.
- Pantalone:            Welcome back to Rome!
- (*ALL gesture for him to enter Gratiano's house, The Stranger-Captain ignores them, laughs, crosses and exits down right ... everyone stares after him, sort of a "what the hell was that about?" look ... look at audience, gesture as in "I don't know either" ...*)

- Pantalone: Son, take my daughter into the house, and instruct her ladies as to the wedding preparations.  
*(Oratio and Flaminia, go in, followed by Colombina ... Captain Spavento enters)*
- Captain Spavento: What, no servant to announce my arrival?  
*(Exits, Trivilino charges across the up-stage between the arches yelling [complete exit], then turns around and comes back, right into Capitano's fist (at crotch level), then doubles over. Capitano's hand [he's not on stage, just his hand] snaps fingers, points at audience ... Trivilino staggers downstage a bit, stands, starts to do announcement, too high pitched in voice, shakes a bit (to "lower things"), maybe jump up and down a couple times, and he does the "proper" announcement, Capitano enters during the speech and poses.)*
- Trivilino: Behold the arrival of the famous Capitano Spavento Rigurgimento de Coagulato! Scourge of Antwerp, whose mighty stare alone slew a thousand! *(Aside)* Either that, or it was the garlic. *(Starts to draw a breath for another bit ...)*  
*(Captain Spavento slaps him in the stomach ... expected reaction as Trivilino collapses ...)*
- Captain Spavento: That will suffice. Churl.  
*(Trivilino goes upstage whining ... Pantalone comes right up to Capitano)*
- Pantalone: No good has come of your remaining hidden, you should have announced yourself as soon as you arrived.
- Captain Spavento: What are you talking about? Who told you I was here? Do I even know you?  
*(Fiorinetta enters, pushes Pantalone out of the way, up to the Captain, coins in hand ...)*
- Fiorinetta: What are these "Golden Stag" coins? I can't spend this worthless foreign currency! Are you sure this is even real money?
- Captain Spavento: Cope!
- Fiorinetta: Cope with *this*, you, you, Spaniard!  
*(Throws coins at floor (so that some end up in audience), goes back into the Inn – Trivilino and Pantalone scramble to pick them up, fight over one of the coins ...)*
- Captain Spavento: Have you seen that over-stuffed, under-educated blowhard Dr. Gratiano? He claims to be a scholar, he claims to be a perceptive man, but he can't even see what Isabella has done to *me*!
- Pantalone: Fear not! Your bride has been as pure as Alpine snow.

Trivilino:           *(Aside)* She drifted?

Captain Spavento:   But I have been informed by reliable sources that I have been made a ... c ... c ...

Trivilino:           Cabbage?

Pantalone:          Coinpurse?

Trivilino:          Custard?

*(Capitano makes "horn" signs with hands on either side of head)*

Trivilino and Pantalone:

OH, a cuckold!

Pantalone:          There is no woman in Rome more faithful than Isabella!

Trivilino:          You know, that's probably true.

*(Trivilino gets up and exits up right)*

Pantalone:          And her father has guarded her virtue night and day, though he scarcely needed to, when she had the memory of such a magnificent husband to console her!

Captain Spavento:   You seem an honest man, and my fears are assuaged by your wise counsel.

*(Arlecchino comes out of the Inn.)*

Arlecchino:         The innkeeper took my plate away! She says she won't give me any more food until you pay her some honest money!

Captain Spavento:   She gave you a plate? Why should I care?

Arlecchino:         *(Throws arms around his leg ...)* I am your devoted servant! And you've always cared for my well being. And I'd be better if I had some food. *(Humping the Captain's leg ...)*

Captain Spavento:   Disengage yourself, you dog! *(Arlecchino lies on the ground whimpering ... To Pantalone)*  
Tell me more about myself ...

*(The Captain and Pantalone exit ... Trivilino enters from up right, the Stranger-Captain enters (doesn't see Arlecchino))*

Stranger Captain:   *(To Trivilino)* Where were you when I needed an introduction? *(Smacks him ... Trivilino rolls back out of the Captain's sight and exits up right, whimpering ...)*

Arlecchino: (*Seeing the Stranger-Captain, "accosts" him [ineffectual smacks...] ...*) You had no reason to beat me like that!

Stranger Captain: I don't need a reason, you drunken sot! Fiorinetta! Come out here!

(*Fiorinetta comes out*)

Stranger Captain: Fiorinetta, I told you not to give him any wine!

Fiorinetta: Wine? I won't even give him a crust of bread, until you've paid me!

Stranger Captain: Very well. Here's some money ...

(*Fiorinetta bites coins to make sure ...*)

Fiorinetta: That'll do for now. (*To Arlecchino*) Your plate's in the kitchen.

Stranger Captain: (*To Fiorinetta*) You gave him a plate?

(*Fiorinetta and Arlecchino go into the Inn, but Arlecchino gives him a dirty look before exiting (reaction to "You gave him a plate?" line). Dr. Gratiano enters from house. Trivilino enters from up right.*)

Stranger Captain: Signore, I'm a stranger in Rome, do you know anyone here?

Dr. Gratiano: I know no one but you, for as Abulcasem once said, "No man truly knows another until they have dwelt in the same house." Come back with me, sir, you must see to your wife.

Stranger Captain: Wife? No *one* woman is deserving enough of my prowess!

Dr. Gratiano: But my daughter is waiting at my home for you!

Stranger Captain: You are nothing but a pathetic, pompous, pimp!

(*Leaves in a huff, down right ... Captain Spavento enters up left ...*)

Dr. Gratiano: Obviously, he is telling lies to find out if Isabella has been faithful.

Captain Spavento: (*Walking up to Gratiano*) Who was that handsome fellow you were speaking with?

Dr. Gratiano: Enough of your games! You can't fool me, for after all did not Pliny the Third say "To toy with a scholar is to invite ridicule!"

(*Captain Spavento and Trivilino confer for a second on this ...*)

Trivilino: That's certainly true ...

Dr. Gratiano: Come sir, you did wrong to desert your wife these six years and more, then return to Rome, and mock me, with no concern for my standing!

Captain Spavento: (*Backing down ...*) All I meant was ...

Dr. Gratiano: I will listen to no more of your ignorant prattle. (*Exits into house.*)

(*Trivilino exits up right, Fiorinetta opens Inn windows and says the following*)

Fiorinetta: Come, Captain, your hot dish is waiting, and if you don't hurry your servant will get it all!

Captain Spavento: (*Drawing sword, looking around for servant ...*) What! Is my servant dipping his spoon into my (*pause*) potage?

(*Fiorinetta closes window, Captain enters Inn door in a hurry ...*)

(*Isabella and Franceschina enter (Gratiano's door)*)

Franceschina: I tell you Mistress, your husband has returned, and has learned of your passion for Oratio.

Isabella: Does that mean I have to give him up?

Franceschina: That is customary ... Husband returns, lover goes away. On the other hand, there are ways to overcome any obstacle.

Isabella: And how do you know this?

Franceschina: Years of experience.

(*The Stranger-Captain enters down left, and poses*)

Stranger Captain: Where is my servant to announce me?

(*Isabella crosses and kneels before the Stranger-Captain*)

Stranger Captain: That'll do.

Isabella: My beloved husband, please forgive me. I waited for your return. As the years passed, and no word arrived, I feared I had lost you forever. (*Sniff*) While no one man, er ... man, could ever take your place ...

Stranger Captain: Naturally.

Isabella: I found cold comfort in the arms of another. Can you ever forgive me, for I am but a woman, and therefore weak?

Franceschina: *(Aside)* But certainly more experienced.

*(Captain Spavento, Pantalone, Gratiano all enter from different parts of the stage ...)*

Stranger Captain: Of course I will forgive you. Now embrace me, so that I may demonstrate the full extent of my magnanimity.

*(Franceschina gestures to the audience ... 2-3 inches ... The Stranger-Captain pulls Isabella to her feet, Captain Spavento comes up to The Stranger-Captain and:)*

**[The Lazzo of Two Captains Meeting]**

Captain Spavento: Dog, so you are the one who has taken liberties with my wife in my absence.

Stranger Captain: *(to the audience)* He's only upset because I got to the front of the line first! *(Or something, this line has changed a few times)*

*(The Captains draw swords ... they look for their servants who aren't there. They snap their fingers and the servants come in between them, do some looking back and forth, get grabbed by the appropriate Captain and yanked behind them. They help the Captains 'warm up' for the fight. The Captains get into an en-garde position, cross swords, back up and the swords touch – they both flinch. The servants then grab the sword arms (from behind), and direct the swords a bit. Servants start clapping time to the sword blows, and turn it into a small dance, which takes focus from the fight. While the fighting happens, the Captains circle, and realize they are facing away from the audience. Make a big deal of switching to face the audience, switching sword hands, servants reverse, etc. A bit more fighting, Captains close on each other, their noses poke each other in the eye, with an "OH!" they back off. Everyone not already on stage comes out ...)*

Both Captains: Your fighting style reminds me of someone I know ...

*(The next two lines are simultaneous)*

Captain Spavento: A frequent error!

Stranger Captain: A common mistake!

Both Captains: I learned from my father ... Capitano Gian Giacomo<sup>10</sup> della Valla Inferno ... *(double-take, step back, look ...)* BROTHER!

*(The two Captains step toward each other to embrace, almost poke noses in eyes again, back off a moment, then with arms around each other ...)*

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<sup>10</sup> This is a tribute to Gian Giacomo Colli, one of the instructors at the Commedia dell' Austin Festival.

Captain Spavento: I've been looking for you for six years!

Stranger Captain: I left Naples to look for you!

*(Isabella steps between them)*

Isabella: Which one of you is my husband?

Franceschina: There's a difference?

Colombina: Take them both!

*(Comes out and does some looking between the two)*

Dr. Gratiano: *(Moves right to the edge of the stage, looks directly at the audience)* Have any of YOU been paying attention?

*(Points to Stranger Captain, where Arlecchino tries to get the audience to applaud, then to Capitano Spavento, where Trivilino does the same, and repeat, ending at Spavento [hopefully the audience applause supports him ...])*

Dr. Gratiano: Daughter, here is your husband.

*(Isabella grabs Spavento and drags him into the house, Gratiano follows them, saying:)*

Dr. Gratiano: To quote Herodotus ...

Oratio: *(Posing)* A wedding oration for Flaminia, on the occasion of her marriage ... *(Start reading Italian Sonnet, to which others on stage start reacting, as when translated, it's quite ... provocative ...)*

*(Flaminia grabs him and drags him into the house)*

Pantalone: I don't care how long-winded he is, as long as he doesn't change his mind about the dowry.

*(Follows them into the house)*

Fiorinetta: *(To the Stranger-Captain)* Oh, Captain, it's time to settle your accounts.

Stranger Captain: But I don't have any more money!

Fiorinetta: Don't worry, I'll *(stroking his nose ...)* work it out of you ...

*(They go into the inn)*

Colombina:           *(To Arlecchino)* If you're interested, I've got an oration for you, too!

Arlecchino:           Oh boy, my mother used to make oration! Can I have it with garlic bread?

Colombina:           I'll find *(pause)* something to spice it up ...

*(Franceschina looks at Trivilino lustfully)*

Trivilino:           No! I'm allergic to oration! Can you make polenta instead?

Franceschina:       *Can I?* No one's ever left *my (pause)* kitchen unsatisfied!

*(The two couples exit to appropriate houses ...)*

*(“Camilla”, The “Placard Lady” crosses the stage with the “finis” sign, and Flavio, the only other character left on stage twirls his mustache and follows after her, chasing her lustfully off stage. Thus ends the play. (Followed by the curtain call ...))*

*~ finis ~*