

# Ring Around Rosalie

Comedy by  
Whitney Ryan Garrity

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## STORY OF THE PLAY

This funny, fast-paced farce begins in 1933, at the end of Prohibition. Benito "Benny" Bellarosa, a New York gangster, is attempting to make good on his promise to become a respectable business man and join the Board of the New York Bank and Trust. Meanwhile, his rebellious daughter Rosalie concocts a plan to free herself from the confines of her room. She leads Benny to believe that she is "in the family way," hoping he will allow her to leave the house and marry her boyfriend. Unfortunately Rosalie's lover disappears and Benny is left with more suitors (and daughters) than he can handle. Mistaken identities abound as Benny contends with his frantic wife, bumbling henchmen and an ambitious accountant. With the bankers arriving any moment, Benny is desperate to find a suitable husband and get a ring around Rosalie!

## PRODUCTION HISTORY

RING AROUND ROSALIE made its debut at C.A.T.S. (Children and Adults Theatrical Studios) Playhouse, a non-profit, amateur theater in Lubbock, Texas. The play opened December 2<sup>nd</sup>, 2011 and ran for 6 performances over 3 weekends. Direction and set design by Whitney Ryan Garrity, costumes by Kara Marshall, lighting by Dusty Plank, sound by Kavan Ingram, stage management by Reagan Sudduth.

The original cast was as follows:

*Nora -- Christina Plank*

*Bella Bellarosa -- Kara Marshall*

*Benito "Benny" Bellarosa -- Jay Ingram*

*Spats Spinelli -- Cornelius Brown*

*Angelo DiPrima -- Seth Murry*

*Danny Rafferty -- Ian Boone*

*Rosalie Bellarosa -- Megan Dobbs*

*Giuseppe Figaro -- Charles Grair*

*Louisa -- Lisa Hernandez*

*Prof. Ellery Pembroke -- Zachery Kocurek*

*Sister Camille -- Janet Park*

*Hattie Walker -- Sarrean White*

**CAST OF CHARACTERS**

*6 M, 6 W*

*(In Order of Appearance)*

**NORA:** The maid on the verge of quitting; 20s.

**BELLA BELLAROSA:** Benny's beautiful wife; 40s.

**BENNY BELLAROSA:** A New York "business man"; 40s.

**SPATS SPINELLI:** Right-hand man of Benny Bellarosa; 30s.

**ANGELO DIPRIMA:** Spats' dim-witted sidekick; 30s.

**DANIEL RAFFERTY:** A handsome and ambitious CPA; 20s.

**ROSALIE BELLAROSA:** Benny's pretty and emotional daughter; 21.

**GIUSEPPE FIGARO:** A fastidious tailor.

**LOUISA:** A young woman in love; 20s.

**ELLERY PEMBROOKE:** Shy British linguistics professor;  
30s.

**SISTER CAMILLE:** A well-meaning but flustered nun.

**HATTIE WALKER:** The new maid; 40s.

**SETTING**

The living room of the Bellarosa home.  
Long Island, New York, 1933.

**Act I**

Scene 1: Morning

Scene 2: Noon

**Act II**

Afternoon

## **THE SET**

*(The set description below is from the original production and only used here as a suggestion. The set does not need to be bi-level or that elaborate. The important thing is to have enough doors for the farcical effect of the play.)*

The room on the main level is tastefully decorated in the Art Deco style of the '30s - lots of black and white, with accents of red and silver. A large fireplace dominates a wall; an expensive painting hangs above the mantel. Various pieces of sculpture and artwork have been carefully chosen to decorate – but not clutter – the room. A comfortable lounge and matching armchair serve as a sitting area. They are joined by a small table containing a rather decorative telephone. The table also contains a drawer. A wooden card table with two metal folding chairs is set to one side, looking shabby and completely out of place with the rest of the décor.

A draped doorway leads from the foyer into the living room. A door leads to the kitchen, another to a closet. Double doors lead to the garden and grounds. Two curved stairwells lead to a railing on the upper level. Beyond the railing are two doors. The left leads to the study, the right leads to the bedrooms.

**ACT I**  
**Scene 1: Morning**

*(AT RISE: The LIGHTS fade up slowly to reveal the living room of the Bellarosa home on a morning in 1933. NORA is talking on the telephone. She is an attractive young woman in a maid's uniform. She speaks with a slight Irish brogue.)*

**NORA:** No, I haven't told the Bellarosas yet. I will, I promise. I love you too, darling. *(SFX: The doorbell is heard.)* I have to go now, lover. I'll call you later. *(NORA hangs up the telephone and moves to the foyer, annoyed.)* Saints preserve me! And just who would be callin' at this hour of the morning? *(NORA exits into the foyer.)*

**BELLA:** *(Off.)* Oh, thank you, Nora.

*(NORA re-enters with BELLA BELLAROSA. She is a beautiful woman in her 40s. She is dressed very elegantly and stylishly for the period. BELLA carries a black tote bag. NORA immediately begins helping Bella with her hat, gloves and fur.)*

**BELLA:** *(Cont'd.)* I was in such a rush this morning that I completely forgot my key.

**NORA:** And just where were you off to so early, Mrs. Bellarosa. If you don't mind me askin'?' *(NORA moves to the closet and puts away Bella's coat and accessories.)*

**BELLA:** I don't mind at all, Nora. *(Indicating her black bag.)* I was bringing this old clothing of mine to Sister Camille for the church bazaar. But I couldn't find her anywhere. Perhaps you could bring it by the church later.

**NORA:** *(Taking the black bag.)* Yes, of course, mum. Now, if you have a moment. I'd like to --

**BELLA:** *(Moving to the stairs.)* I don't suppose Mr. Bellarosa is up yet?

**NORA:** Oh, indeed he is, mum. Earliest I ever seen him up and about, if you don't mind me sayin' so. Been up in his room for hours, tryin' on every suit he owns -- which is a fair amount, if you don't mind me sayin' so.

**BELLA:** *(Smiling, moving to the lounge.)* You'll have to forgive Mr. Bellarosa if he's a bit on edge, Nora.

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*(NORA gives BELLA a look.)*

**BELLA:** *(Cont'd.)* I mean, more than usual. He's starting on a whole new life today ... at his age!

**NORA:** Seems to me he's done pretty well for himself so far, Mrs. Bellarosa. This is a beautiful house and you have some lovely and expensive things.

**BELLA:** *(Sits.)* Yes, well ... it's the end of Prohibition. That means there won't be as much work for a man in Mr. Bellarosa's business.

**NORA:** And what sort of business is that?

**BELLA:** This is New York, Nora. It's best not that ask that question.

**NORA:** Right you are, mum.

*(NORA moves to the closet, placing the bag inside.)*

**BELLA:** In any case, Mr. Bellarosa has an important meeting this evening, with the Board of the New York Bank and Trust, to see if they have an opening for him ... and his money!

**NORA:** *(Closing the closet door.)* I'm sure he'll get along just fine, mum. Now, if you'll give me a minute of your time. It's a big day for me as well. You see --

**BENNY:** *(Off.)* Nora!

*(BENITO "BENNY" BELLAROSA enters from the stairs. He is a highly agitated man in his 40s. He speaks with an Italian-New York accent. He wears a robe over pajamas.)*

**BENNY:** *(Cont'd.)* Nora, I need— *(Spots BELLA.)* There you are! Where have you been all morning?

**BELLA:** *(Rising.)* What do you mean, *all* morning? It's only 8 o'clock.

**NORA:** Perhaps you'll have a moment for me later, Mrs. Bellarosa. *(Exits into the kitchen.)*

**BELLA:** *(Joining BENNY.)* Has Nora made you some breakfast, darling?

**BENNY:** *(Breaking away from her.)* Who can eat? *(Pacing.)* What was I thinkin', Bella? Givin' up a steady, decent livin'...

**BELLA:** You were involved in an illegal racket!

## **End of Freeview**

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