

SAMUEL FRENCH SAMPLE PERUSAL

This sample is an *excerpt* from a Samuel French title.

This sample is for perusal only and may not be used for performance purposes.

You may not download, print, or distribute this excerpt.

We highly recommend purchasing a copy of the title before considering for performance.

For more information about licensing or about purchasing a play or musical, please visit our website.

www.samuelfrench.com

www.samuelfrench.co.uk

Sunday Costs Five Pesos

A One-Act Comedy of
Mexican Village Life

by Josephina Niggli

A SAMUEL FRENCH ACTING EDITION



New York Hollywood London Toronto

SAMUELFRENCH.COM

ALL RIGHTS RESERVED

CAUTION: Professionals and amateurs are hereby warned that *SUNDAY COSTS FIVE PESOS* is subject to a Licensing Fee. It is fully protected under the copyright laws of the United States of America, the British Commonwealth, including Canada, and all other countries of the Copyright Union. All rights, including professional, amateur, motion picture, recitation, lecturing, public reading, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved. In its present form the play is dedicated to the reading public only.

The amateur live stage performance rights to *SUNDAY COSTS FIVE PESOS* are controlled exclusively by Samuel French, Inc., and licensing arrangements and performance licenses must be secured well in advance of presentation. PLEASE NOTE that amateur Licensing Fees are set upon application in accordance with your producing circumstances. When applying for a licensing quotation and a performance license please give us the number of performances intended, dates of production, your seating capacity and admission fee. Licensing Fees are payable one week before the opening performance of the play to Samuel French, Inc., at 45 W. 25th Street, New York, NY 10010.

Licensing Fee of the required amount must be paid whether the play is presented for charity or gain and whether or not admission is charged.

Stock licensing fees quoted upon application to Samuel French, Inc.

For all other rights than those stipulated above, apply to: Samuel French, Inc.

Particular emphasis is laid on the question of amateur or professional readings, permission and terms for which must be secured in writing from Samuel French, Inc.

Copying from this book in whole or in part is strictly forbidden by law, and the right of performance is not transferable.

Whenever the play is produced the following notice must appear on all programs, printing and advertising for the play: "Produced by special arrangement with Samuel French, Inc."

Due authorship credit must be given on all programs, printing and advertising for the play.

No one shall commit or authorize any act or omission by which the copyright of, or the right to copyright, this play may be impaired.
No one shall make any changes in this play for the purpose of production.
Publication of this play does not imply availability for performance. Both amateurs and professionals considering a production are strongly advised in their own interests to apply to Samuel French, Inc., for written permission before starting rehearsals, advertising, or booking a theatre.
No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher.

MUSIC USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original music that the licensee owns and controls. Licensees are solely responsible and liable for all music clearances and shall indemnify the copyright owners of the play and their licensing agent, Samuel French, Inc., against any costs, expenses, losses and liabilities arising from the use of music by licensees.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of *SUNDAY COSTS FIVE PESOS* *must* give credit to the Author of the Play in all programs distributed in connection with performances of the Play, and in all instances in which the title of the Play appears for the purposes of advertising, publicizing or otherwise exploiting the Play and/or a production. The name of the Author *must* appear on a separate line on which no other name appears, immediately following the title and *must* appear in size of type not less than fifty percent of the size of the title type.

SUNDAY COSTS FIVE PESOS

THE CHARACTERS

*As originally produced by the Carolina Playmakers
at Chapel Hill, North Carolina, on April 25, 1936.*

FIDEL, who is in love with Berta.....	Ralph Eichhorn
BERTA	Ellen Deppe
SALOME } friends of Berta....	{ Jessie Langdale
TONIA }	{ Christine Maynard
CELESTINA	Jean Ashe

THE SCENE: *A housed-in square in the town of the
Four Cornstalks (Las Cuatro Milpas) in North-
ern Mexico.*

THE TIME: *The preesnt. Early one Sunday after-
noon.*

Sunday Costs Five Pesos

THE SCENE: *A housed-in square in the town called the Four Cornstalks in the northern part of Mexico. On the Left of the square is the house of TONIA with a door and a stoop. At the back is a wall cut neatly in half. Left Center at back is the house of BERTA, and boasts not only a door but a barred window. On the Right Center at back is a square arch from which dangles an iron lantern. This is the only exit to the rest of the town, for on the Right side proper is the house of SALOME. TONIA's house is pink, and SALOME's is blue, while BERTA's is content with being a sort of disappointed yellow. All three houses get their water from the well that is down Left Center.*

It is early afternoon on Sunday, and all sensible people are sleeping, but through the arch comes FIDEL DURAN. His straw hat in his hand, his hair plastered to his head with water, he thinks he is a very handsome sight indeed as he pauses, takes a small mirror from his pocket, fixes his neck bandanna—a beautiful purple one with orange spots—and shyly knocks, then turns around with a broad grin on his face.

BERTA opens her door. BERTA is very pretty, but unfortunately she has a very high temper, possibly the result of her red hair. She wears a neat cotton dress and tennis shoes, blue ones. Her hands fastened on her hips, she stands and glares at FIDEL.

BERTA. Oh, so it is you!

FIDEL. (*Beaming on her*) A good afternoon to you, Berta.

BERTA. (*Sniffing*) A good afternoon indeed, and I bothered by fools at this hour of the day.

FIDEL. (*In amazement*) Why, Berta, are you angry with me?

BERTA. (*Questioning Heaven*) He asks me if I am angry with him. Saints in Heaven, has he no memory?

FIDEL. (*Puzzled*) What have I done, Berta?

BERTA. (*Sarcastically*) Nothing, Fidel, nothing. That is the trouble. But if you come to this house again I will show you the palm of my hand, as I'm showing it to you now. (*She slaps him, steps back inside the door, and slams it shut.*)

FIDEL. (*Pounding on the door*) Open the door, Berta. Open the door! I must speak to you!

(*The door of SALOME'S house opens, and SALOME herself comes out with a small pitcher and begins drawing water from the well. She is twenty-eight, and so many years of hunting a husband have left her with an acid tongue.*)

SALOME. And this is supposed to be a quiet street.

FIDEL. (*Who dislikes her*) You tend to your affairs, Salome, and I will tend to mine. (*He starts pounding again. He bleats like a young goat hunting for its mother*) Berta, Berta.

BERTA. (*Opens the door again*) I will not have such noises. Do you not realize that this is Sunday afternoon? Have you no thoughts for decent people who are trying to sleep?

FIDEL. Have you no thoughts for me?

BERTA. More than one. And none of them nice.

SALOME. I would call this a lovers' quarrel.

BERTA. Would you indeed! (*Glares at FIDEL*) I would call it the impertinence of a wicked man!

FIDEL. (*Helplessly*) But what have I done?

SALOME. She loved him yesterday, and she will love him tomorrow.

FINISH READING THIS SCRIPT

Visit our website to purchase the full script or to explore other titles.

www.samuelfrench.com

www.samuelfrench.co.uk

To stay up to date on all that we are doing, follow us on social media:



*Titles for licensing are subject to availability depending on your territory.