



**THE
FORGOTTEN
WORLD
OF
JULIETTE**

WARNER

**BY
NOAH BENNETT**

Cast of Characters
(In order of appearance)

- **Juliette** (Female. Late Sixties. An individual battling Alzheimer's disease)
- **Avery** (Any gender. Relative age to Juliette. Juliette's partner. Can double as Barista & The Light)
- **Customer** (Any gender. Any age. A customer at the coffee shop. Can double as The Doctor and The Officer)
- **Barista** (Any gender. Any age. An employee of the coffee shop)
- **Doctor** (Any gender. Any age. Juliette's doctor.)
- **Officer** (Any gender. Any age. An officer responding to a missing persons call)
- **The Light** (Any gender. Any age. A spiritual being that guides Juliette into The Afterlife)

"When the Road stretches
long and dark and ragged,
it's sweetness that remains at the end
of it."

-Maggie Downs

The Forgotten World of Juliette Warner

(JULIETTE is quite literally dancing as if no one is watching, possibly singing along to the song. AVERY enters)

AVERY. *(playful)* Enjoying yourself aren't you?

JULIETTE. *(singing)* Hello Hello!

AVERY. I'm going for a jog before it rains, do you want to come?

JULIETTE. It's supposed to rain today?

AVERY. That's what Blair Hamilton said.

JULIETTE. I'm sure he's wrong.

AVERY. Is that so?

JULIETTE. Well he's usually wrong half the time anyways.

AVERY. Most meteorologists usually are. So do you want to come or not?

JULIETTE. I'll take a pass.

AVERY. Why not? It's good for your health.

JULIETTE. *(Dancing)* So is this!

AVERY. Maybe so.

JULIETTE. How about you stay in and dance with me instead?

AVERY. I don't know. I'm already dressed to jog.

JULIETTE. C'mon! Take off the sneakers and put on some dancing shoes!

AVERY. I want to go for a jog.

JULIETTE. Are you really going to deny Sir Paul McCartney your dance moves?

(JULIETTE increases the volume of the music. Possibly changing the tune. They begin to dance. AVERY is not fully invested which makes JULIETTE dance goofier. After some convincing. They dance fully before embracing for a sweet, tender moment.)

JULIETTE. What would I do without you?

AVERY. Dance like nobody's watching, I'm sure.

JULIETTE. Oh hush.

AVERY. You know what this reminds me of?

JULIETTE. What?

AVERY. Do you remember what you did at Angie and Clark's wedding?

JULIETTE. Oh *(laughs)* that. How could I forget?

AVERY. The way you took over that dance floor was something else. I'm pretty sure that was the moment I truly fell in love with you.

JULIETTE. How come?

AVERY. You didn't care what you looked like. Body be damned. Your soul was free and on full display for all to see. And it was beautiful.

JULIETTE. I don't think you've ever told me that before.

AVERY. Had to save it for a rainy day, I guess.

(They laugh. They kiss. They continue to dance while singing as the house begins to slightly shift around them. AVERY eventually breaks off to help shift the house.)

JULIETTE. (*Singing*) Cause here I go. Again!

(*Music fades. JULIETTE, now older, frustratedly looks through her purse.*)

JULIETTE. Aves!

AVERY. (*entering*) What is it?

JULIETTE. Have you seen my umbrella?

AVERY. No. What do you need it for?

JULIETTE. It's supposed to rain today around three o'clock.

AVERY. Are you sure?

JULIETTE. Yeah. That's what the guy on the news, Ben Hamilton // said.

AVERY. Blair.

JULIETTE. Huh?

AVERY. Blair. His name is Blair Hamilton.

JULIETTE. Oh right. Anyways, you haven't used it or anything recently?

AVERY. No, but here (*retrieving an umbrella*) You can take mine.

JULIETTE. Are you sure?

AVERY. Of course. I don't have to leave the house today.

JULIETTE. Oh, right. That's nice.

AVERY. (*playfully*) You should go get yourself a coffee and wake up.

JULIETTE. I should. Would you want to come with?

AVERY. I think I'll hang tight here.

JULIETTE. Okay.

AVERY. Hey, I'll be here when you get home. Just as in love with you as ever. Have a great day.

JULIETTE. Thank you. I love you.

(*JULIETTE goes for a walk as the space shifts into a coffee shop. Which JULIETTE enters. A CUSTOMER takes place in line behind her*)

BARISTA. Welcome to Hal's. What can I get started for you?

JULIETTE. Can I get a small cappuccino with a sprinkle of cinnamon please?

BARISTA. Sure thing. Name?

JULIETTE. Juliette.

BARISTA. I love that name!

JULIETTE. Thank you!

BARISTA. That'll be 3.79 Juliette.

(*JULIETTE swipes her card.*)

BARISTA. Great. We'll call your name when it's ready. (*beat*) Welcome to Hal's. What can I get started for you?

CUSTOMER. Can I get just an Iced coffee please?

BARISTA. Sure thing! Name?

(*The coffee shop resets*)

BARISTA. Welcome to Hal's. What can I get started for you?

JULIETTE. Can I get a small cappuccino with a sprinkle of cinnamon please?

BARISTA. Sure thing. Name?

JULIETTE. Juliette.

BARISTA. Got it. That'll be 3.79.

(*JULIETTE swipes her card.*)

BARISTA. Great. We'll call your name when it's ready. (*beat*) Welcome to Hal's.

What can I get started for you?

CUSTOMER. Can I get a white chocolate frappuccino?

BARISTA. Sure thing! Name?

(*The coffee shop resets*)

BARISTA. Welcome to Hal's. What can I get started for you?

JULIETTE. Can I get a-a (*collecting herself*) Sorry. Can I get a-um, a-

BARISTA. Do you need a moment to look over the menu ma'am?

JULIETTE. No, no. That's okay. I just wanted to get a small-um. I'm sorry.

BARISTA. That's okay. Do you mind if I take the next customer?

JULIETTE. Uh, sure. Yeah, that's fine.

(*JULIETTE steps to the side.*)

BARISTA. Sorry about that. Welcome to Hal's. What can I get started for you?

CUSTOMER. I'll take a large vanilla latte with oat milk please.

BARISTA. Sure thing. Name?

CUSTOMER. Taylor!

BARISTA. Great. We'll call your name when it's ready. Are you ready ma'am?

JULIETTE. I think so.

BARISTA. What can I get started for you?

JULIETTE. I-I'm sorry. I'm completely drawing a blank. I swear I've never had this happen before.

BARISTA. Would you mind stepping to the back of the line while you make up your mind?

JULIETTE. My mind?

BARISTA. Yes ma'am.

(*As JULIETTE speaks. The space begins to shift to take the form of a Doctor's office.*)

JULIETTE. I'm fine! I don't need your help, I can figure it out. I'll find them on my own.

AVERY. Stop it.

JULIETTE. Don't tell me what to do.

AVERY. Why do you even need them?

JULIETTE. Because I have to go to work! I'm already late.

AVERY. No you're not.

JULIETTE. Yes I am.

AVERY. Julie. It's 8:30.

JULIETTE. I //know.

AVERY. At night.

JULIETTE. oh.

AVERY. I'm worried about you.

JULIETTE. I don't need you to worry about me. Can you just give me a moment, please?

AVERY. If that's what you want.

(*AVERY leaves. JULIETTE has a moment of hopelessness*)

AVERY. (*O.S.*) Hey Julie.

JULIETTE. What?

AVERY. Let's change this night around.

(*AVERY turns on some music and begins dancing into the space*)

JULIETTE. What are you doing?

AVERY. Dancing. Do you want to join me?

JULIETTE. I'm not in the mood.

AVERY. Not even for this song?

JULIETTE. What about this song?

AVERY. This is the song you danced to at Angie and Clark's wedding.

JULIETTE. Oh.

(*AVERY's positive mood drops like a lead balloon*)

AVERY. You don't know what I'm talking about. Do you?

(*JULIETTE nods her head 'no'*)

AVERY. That's okay. It was silly anyways.

JULIETTE. I need to find my keys.

AVERY. I already found them.

JULIETTE. Where were they?

AVERY. It's not important.

JULIETTE. Avery. Avery, you tell me now.

AVERY. In the trash.

JULIETTE. ...

(*AVERY and JULIETTE shift their orientation as the DOCTOR begins to speak*)

DOCTOR. So I wanted to go over some test results with you today. I'm going to go over the results, answer any questions you may have, and then we can discuss what our steps moving forward look like. How does that sound?

JULIETTE. ...

AVERY. It sounds good. Thank you.

DOCTOR. I understand this can be difficult, but these results are going to be helpful and necessary moving forward. They've allowed us to begin to narrow down what may be causing your recent memory difficulties. When it came to your blood work, there weren't any abnormal levels when it came to vitamins. So that's good. Your

brain scan was also fairly normal. No signs of brain injury, strokes, anything like that. We did see some slight shrinkage, but that is to be expected for individuals in your age range. The other test results we're gonna talk about are your memory tests. After reviewing those results, it's clear that you are experiencing memory problems and at a level that we wouldn't consider normal. After carefully reviewing the results of your lab work, your brain scans, and your memory tests I believe that your memory loss is a result of Alzheimer's disease (*As the DOCTOR continues to speak, the sound of tinnitus becomes increasingly louder*) Now, I understand that what I just said can be a scary statement to hear, but the important thing is that there are steps to be taken from here on. You did a great thing by coming to see us the moment these symptoms began, because you were able to recognize that something wasn't quite right-

JULIETTE. I can't do this!

(*JULIETTE runs away in a panic. AVERY and the DOCTOR acknowledge the escape, but do not chase after her. After a few moments an OFFICER shines a flashlight on her.*)

OFFICER. Ma'am? Ma'am are you okay? (*to a radio on chest*) I think this is the elderly woman that we got a call about. Hi, there ma'am. How are you?

JULIETTE. Do you have an umbrella? I left mine at home and my clothes are so cold from the rain.

OFFICER. We'll get you an umbrella ma'am. Do you mind answering a few questions for me first?

JULIETTE. Who are you?!

OFFICER. You can call me Officer Taylor. I believe we got a call from your spouse. They said you left your house yesterday.

JULIETTE. I don't have a spouse.

OFFICER. I understand ma'am. If you can just come with me, we can get this all sorted out.

JULIETTE. There isn't any sorting to do. Just leave me alone.

OFFICER. I'm afraid I can't do that ma'am.

JULIETTE. Why not?

OFFICER. house house house house house house house house house?

JULIETTE. What did you just say?

OFFICER. Spouse spouse spouse spouse spouse spouse?

JULIETTE. What are you saying?

OFFICER. DNATSREDNU OUY OD? EM HTIW EMOC OT OUY DEEN I.

JULIETTE. I DON'T UNDERSTAND!

OFFICER. LLEY T'NOD ESAELP.

(*The song from before begins to play, but it is distorted. BARISTA enters. OFFICER and BARISTA continually shift the space throughout this dialogue*)

BARISTA. Welcome to Hal's!

OFFICER. Welcome to Hal's!

JULIETTE. I don't know what I want!

BARISTA. S'LAH OT EMOCLEW

OFFICER. S'LAH OT EMOCLEW

JULIETTE. What is happening?!

BARISTA. S'LAH

OFFICER. OT

BARISTA. EMOCLEW

OFFICER. WELCOME

BARISTA. EMOCLEW

OFFICER. WELCOME.

OFFICER. WELCOME

BARISTA. WELCOME

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BARISTA. WELCOME

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BARISTA. WELCOME

OFFICER. S'LAH OT EMOCLEW

BARISTA. S'LAH OT EMOCLEW

OFFICER. S'LAH OT EMOCLEW

BARISTA. S'LAH OT EMOCLEW

JULIETTE. Please make it stop!

OFFICER. (*Singing*) Cause here I go. Again!

BARISTA. (*Singing*) Cause here I go. Again!

JULIETTE. PLEASE!

OFFICER. GNORW S'TAW?

BARISTA. GNORW S'TAW?

JULIETTE. I don't understand.

OFFICER. Ma'am, what is your name?

JULIETTE. AVES?!

BARISTA. That'll be 3.79 Aves!

JULIETTE. I can't do this.

OFFICER. SIHT OD T'NAC I

BARISTA. Ma'am? Ma'am?

OFFICER. Ma'am? Ma'am?

JULIETTE. What?!

OFFICER. Ma'am? Ma'am?

BARISTA. Ma'am? Ma'am?

JULIETTE. I don't know what I want!

BARISTA. Do you mind if I take the next customer?

OFFICER. Can you give me your name?

OFFICER. Ma'am?

BARISTA. Ma'am?

JULIETTE. Why are you doing this?!

(*OFFICER and BARISTA reenact AVERY and JULIETTE's earlier confusion*)

OFFICER. Blair Hamilton

BARISTA. Ben Hamilton

OFFICER. BEN?

BARISTA. BLAIR?

OFFICER. RIALB

BARISTA. RIALB

BARISTA. Name?

OFFICER. His name is Blair Hamilton.

BARISTA. Name?

OFFICER. His name is Blair Hamilton.

OFFICER. His name is Blair Hamilton.

BARISTA. His name is Blair Hamilton.

JULIETTE. Okay! I'll go. I'll go. Just please make it stop.

OFFICER. Okay. We'll get you home. Right this way ma'am.

JULIETTE. Where are we going?

OFFICER. We're gonna take you to rac ym and then I'll take you home.

(JULIETTE and the OFFICER begin to walk. JULIETTE needs increasingly more physical help. AVERY enters and helps)

AVERY. Just a few more steps and you'll be able to rest. I know you can hear me. Stay strong.

JULIETTE. ...

(JULIETTE is placed into a chair. She is then left alone onstage briefly. AVERY enters and begins to simulate a sponge bath.)

JULIETTE. *(Voice Over)* I'm not sure why this person is taking care of me. What do they have to gain from it? I don't like it. I wish they would stop. CAN YOU STOP?! PLEASE? I DON'T APPRECIATE YOU TOUCHING ME THERE. Please stop. Please. I've tried to make them time and time again, but they wouldn't listen. I've even tried hitting them when I could. It's like they don't care what I think. I don't understand why they're doing this to me. I wouldn't do this to a stranger let alone anyone else. It's too intimate. It's embarrassing. Someone cleaning you like a newborn. *(Distracted)* Oh, wait. That's nice. It's warm. Sometimes the water is too cold, but I'm not sure they know what temperature I like. That's okay. That's-

(The sounds of overwhelming isolation play. AVERY exits. JULIETTE is onstage for an extended amount of time, alone. The two actors pick up JULIETTE and lay her on a table. JULIETTE'S breathing becomes constricted. The DOCTOR and AVERY speak off to the side)

DOCTOR. Juliette has been experiencing difficulting swallowing which puts her at risk for not only infection, but potential aspiration. After running numerous test, we've come to the conclusion that-

JULIETTE. *(V.O.)* I'm dying. There's no other way to put it.

AVERY. No, no. I can't.

DOCTOR. I understand this is a difficult conversation.

AVERY. I can't let her go.

JULIETTE. *(V.O)* I've been thinking about it a lot. I haven't been able to go anywhere so I'm just thinking of where to go from here. I don't know that there is anywhere to go.

DOCTOR. It's called a Do Not Resuscitate order. We will still be doing everything we can for Juliette before that point, but once death occurs, we would not attempt to reverse the effects. At this stage of development, a recovery of any kind is highly unlikely.

JULIETTE. *(V.O)* The doctors tried everything they could, but I know what's coming.

DOCTOR. I know this is a monumental decision to make, so I'd like to hear any thoughts or concerns you may have.

JULIETTE. *(V.O)* I'm tired. I don't want to be in pain anymore. I want to just sleep away..

AVERY. I just want what's in her to be at peace.

DOCTOR. I know this is a lot to process. Up until then, we're going to continue to do everything we can for Juliette.

AVERY. Okay.

(DOCTOR and AVERY exit. JULIETTE continues to lay alone. JULIETTE's breathing begins to come to a close. THE LIGHT stands at the foot of the table)

THE LIGHT. Julie, wake up.

(JULIETTE begins to breath)

THE LIGHT. Now open your eyes.

JULIETTE. Who are you? Where am I?

THE LIGHT. I'm here to guide you home.

JULIETTE. They said I'm not going home.

THE LIGHT. That was before. Everything up until this moment has been a flash before your eyes. This is the present. This is new. Get up.

JULIETTE. I can't.

THE LIGHT. Yes you can.

JULIETTE. I don't understand.

THE LIGHT. This isn't about your body. It's time to release your soul. Get up.

JULIETTE. Where is Avery?

THE LIGHT. Home.

JULIETTE. I'm never going to see them again, am I? I can't believe I left. I'm so sorry.

THE LIGHT. You don't need to apologize for coming here. No one is blaming you. Guilt doesn't hold weight here.

JULIETTE. I don't understand.

THE LIGHT. Sit up.

(JULIETTE sits up. THE LIGHT extends their hand)

JULIETTE. Where are you taking me?

THE LIGHT. The afterlife. Where you don't have to worry about this body holding you hostage, where you can dance like nobody's watching, where you can be you.

JULIETTE. Who are you then?

THE LIGHT. I'm The Light. When we close our eyes everything goes dark. We can remain in that darkness or take the path beyond. It's your choice. I'm just here to show you the way. What do you say?

JULIETTE. I'm scared.

THE LIGHT. That's okay. That's coming from your brain. What does your heart want?

(JULIETTE stands up while placing their weight on THE LIGHT as if they need the support)

JULIETTE. Oh my-

THE LIGHT. You don't need me for support. You can stand on your own.

(THE LIGHT let's go. JULIETTE is perplexed by their newfound mobility)

JULIETTE. Wait. Is this forever?

THE LIGHT. Time is a choice. This is now and then.

JULIETTE. What is this place?

THE LIGHT. Whatever you make it. Welcome home Juliette.

(*THE LIGHT* exits. *Music starts. JULIETTE begins to slowly move to the song before becoming completely overcome in childlike joy. JULIETTE dances quite literally as if no one is watching. AVERY enters*)

AVERY. (*playful*) Enjoying yourself aren't you?

JULIETTE. Aves.

AVERY. Yeah?

JULIETTE. What are you doing here? I'm going for a jog before it rains, do you want to come?

JULIETTE. It's supposed to rain today?

AVERY. That's what Blair Hamilton said.

JULIETTE. Huh. Well who am I to question Blair Hamilton?

AVERY. Ah, forget it.

JULIETTE. Forget? Forget what?

AVERY. Jogging. I'd rather be here with you.

JULIETTE. I'll go with you if you want to beat the rain. Whatever you want to do.

AVERY. That's okay. Who knows if it'll actually rain. He's usually wrong half the time anyways. Do you mind if I put on my dancing shoes instead?

JULIETTE. Not at all.

(*JULIETTE increases the volume of the music. Possibly changing the tune. They begin to dance. They dance fully before embracing for a sweet, tender moment.*)

AVERY. Is this what I think it is?

JULIETTE. It sure is.

AVERY. Do you remember-

JULIETTE. Dancing to it at Angie and Clark's wedding. How could I forget?

AVERY. Do you think you still have those moves?

JULIETTE. I don't know. You tell me!

(*JULIETTE breaks out some dance moves to AVERY's amusement*)

JULIETTE. Pretty good huh?

AVERY. Just like I remember.

JULIETTE. What would I do without you?

(*AVERY shrugs*)

AVERY. It's a good thing we'll never have to know.

(*They kiss*)

END OF PLAY

Production Notes

THE HEROINE'S JOURNEY:

This play is structured to align with Victoria Schmidt's concept of The Heroine's Journey. I've paralleled this structure with the stages of Alzheimer's development as listed below. I encourage any production to educate themselves on both the structure of The Heroine's Journey as well as the stages of Alzheimer's development so that both can be properly honored.

STAGE 1 - Before Symptoms appear (1. Illusion of The Perfect World)

STAGE 2 - Basic Forgetfulness (2. The Betrayal)

STAGE 3 - Noticeable Memory Difficulties (3A. The Awakening)

STAGE 4 - More Than Memory Loss (3B. Preparing for The Journey)

STAGE 5 - Decreased Independence (4. The Descent)

STAGE 6 - Severe Symptoms (4. The Descent Cont.)

STAGE 7 - Lack of Physical control (5. The eye of the storm)

DNR - (6. All is lost)

DEATH - (7. Support/8. Rebirth)

RELEASE - (9. Return to the perfect World)

ON DISTURBING THE REALITY:

This play is structured from the perspective of Juliette's mind. As she begins to prepare for the journey (3B) the reality of the world can become less and less logical. For example, when Avery enters with the keys, it could be a rubber duck instead. Or when the officer shines a flashlight, maybe it's a soda can. Little details to show that Juliette's perception is not matching reality. I encourage all productions to investigate each use of props as an opportunity to disturb the reality.

ON SCENIC DESIGN:

This show can be performed most effectively with simple scenic design. The original workshop of this piece was done with a table, 2 folding mats, and 4 blocks. I challenge any production to find creative ways to do more with less when it comes to scenic design while continuing to investigate disturbance of reality. How can performer's shape the various environments of Juliette's world using the same pieces? The set does not need to be logical or conventional as Juliette's mind begins to turn into an illogical and unconventional place.

ON COSTUMING:

I had a theatre instructor in high school that always said "Simplicity is key". I think that could not be more true when it comes to costuming in this play. Due to the quick nature of the piece, simple, one piece costume choices to suggest the idea of a character can be more effective than taking the time to fully change.

ON TRANSITIONS:

Transitions are one of the most crucial parts of any theatrical production. Poor transitions

can really bring down a show no matter how good the performances are. This script functions as a continual stream, therefore the transitions should be fluid.. This is intentional as it is important to create transitions that suit your production best. To keep in the heart of the show, transitions should be simple and intentional.. If your production is intentionally frantic, make your transitions frantic too. Make it your own.

ON MUSIC:

I do not have the rights to the songs or artists implied in the script. Therefore, use music that is approved for your production and change those reference lines as needed.

Thank you for taking the time to read this play, bring these characters to life, and keep theatre alive!

-Noah Bennett

SYNOPSIS

The Forgotten World of Juliette Warner (1F/2GN w/doubling) intricately weaves together the structure of the heroine's journey with the stages of Alzheimer's development. Through the eyes of the titular character, the audience embarks on a powerful exploration of identity, memory, and the human spirit's resilience in the face of loss.