

This collection of mini scripts contains 2 duologues, 2 monologues, and two mini plays with 7 and 4 roles respectively. The latter, Storm In A Coffee Cup, is designed specifically for Zoom and the others can easily be adapted for Zoom or socially distanced performances. The scripts are suitable for teenage and young adult drama students with a mature understanding of adult situations, and adult actors. They have adult themes, some of them quite dark, and there is some strong language.

The scripts offer plenty of scope for speculation and creative interpretation of the dynamics in the piece, the characters' back stories and scenes that may have taken place outside the narrative. This provides opportunities for further creative extrapolation and writing, character study, evaluation and performance. There are also opportunities for exploring subtext and speculation as to what is really going on in the situations of the action.

All of the scripts are under 10 minutes running time with minimal stage directions, so that directors, students and teachers can decide where the pauses are, facial expressions, gestures, the manner of delivery and other aspects such as props, staging, blocking, movement, set design, lighting, sound effects and background music if so desired. There are support notes after each mini script with prompts for further discussion and improvisation.

I have been fairly even handed with lines for each character, but it must be remembered that actors are acting even when they are not speaking. The parts can also be swapped around. There are gender indicators for each play but many of the roles are gender-fluid. It could also be interesting to explore some of the characters from another perspective.

The scripts give invaluable practice opportunities for drama students, workshop leaders and actors where duologues, monologues and shortform drama are a popular option. They can provide exam practice at various levels and are also perfect for performances by youth theatres and adult drama groups.

Contents:

- [Storm In A Coffee Cup](#) (4F Mature)
- [Stephen Insists](#) (2F Mature)
- [HMS Victory](#) (3F, 4M Various ages)
- [My Second Skin](#) (1F Indeterminate age)
- [Fifty Shades Of No](#) (1M Older, 1F Younger)
- [Crowded House](#) (1F Elderly)
- [Practical Guide For Socially Distanced Drama](#)

STEPHEN INSISTS

B: Oh Stephen insists we must stick to a budget. He's always been very careful with money. That's his way, he's not going to change now.

A: So you have to go out to work in a menial job – and you're – what?

B: Sixty eight.

A: And you've had cancer. Twice.

B: Oh but he was very supportive, he didn't let me wallow in self pity at all.

A: That was good of him .

B: And, anyway, he's so generous taking us on all those holidays to see Patti in Sri Lanka.

A: What would he do otherwise, go on his own?

B: Of course not. He has to go first class of course because of his long legs.

A: What about you and the kids?

B: Oh we go second class. It would cost a fortune otherwise.

A: I see... so how many days a week do you work?

B: Oh five or six. But I have to be home by teatime, to do supper. Stephen insists. I usually get him a steak or something, and I'll have an avocado or tuna and some salad. I find it easy enough to budget so I can spend a bit more on him.

A: Oh. I see. Are you sure you're okay? You sounded very stressed when you called yesterday.

B: Oh well, I have to be brief, because I have to keep the phone bill down. Stephen insists.

A: But you can get these anytime packages now. Where you can talk for up to an hour for free.

B: Oh that's far too new-fangled for Stephen. He's a bit of a luddite.

A: Yeah I know. You still haven't got an answerphone.

B: Oh well, that's Stephen. He says if people really want to speak to me they'll keep trying.

A: I suppose he insists upon it. It seems a bit inconsiderate to make people waste time like that, when they could just leave a message so you can get back to them.

B: Just call me around five-ish – I'm usually back from work.

A: Have you got a computer yet?

B: Oh yes. I saved and saved up and I got this little laptop. Second hand. Look.

A: A Dell.

B: You mean that pop singer? What about her?

A: No, it's a Dell.

B: Anyway, it caused a few ructions, but it was worth it in the end.

A: Oh, I remember now, you phoned in a panic and asked me not to tell anyone. About this laptop you'd saved up for. I can't think why, we don't know any of the same people.

B: Well, Stephen made it very unpleasant when I said I wanted to get into computing, so I hid it under my side of the mattress. And then he found it and went ballistic.

A: And then what happened?

B: Well, he let me keep it in the end.

A: Oh, that was good of him. Let. That's a word you don't hear much in my marriage. So – are you online?

B: What's that?

A: Connected to the internet?

HMS VICTORY

SUPPORT NOTES – prompts for discussion, analysis and creative improvisation

- Which characters are sympathetic and which ones dislikeable? Do they have any redemptive qualities?
- How would you flesh out their individual back stories?
- Imagine Grandma's relationship with each of the characters. Could you create a mini play for each interrelationship that would fit together with this one, like a dramatic jigsaw, to create a larger piece?
- What is really happening in Stuart's working life? Or Jonathan's?
- Imagine and create a scene with James and his grandfather. What would they talk about?
- Imagine and create a scene with Diana and her mother at the care home.