



## COMPLETE VERSION ARE WE THERE YET?

1F 1M + 2 others + optional narrator]

NARRATOR – **DO NOT** read the text in italics/red

**CHARACTERS:** Mum, Dad, Mel, Raphael/e + NARRATOR [**DO NOT** read the text in italics/red]

**SCENE:** The interior of a car

**PROPS:** 4 chairs, a plastic driving wheel, a mobile phone, a magazine/book

### DIRECTION NOTES:

This scene is written with Dad driving but of course, Mum can also be the driver. The children are young, perhaps 10 and 8 and can be any mix of gender. 4 chairs are positioned to represent the interior of a vehicle. To maintain the authenticity of the vehicle, the driver must stay concentrated on 'driving' by changing gear and braking where necessary. At the start of the scene, the 4 actors are standing behind the chairs, children in the middle. The family **MUST** listen to the Narrator's text, this will help the comedy within the text and the 'mise en scene'. The Narrator introduces the actors from in front, and to the side of the 'car', and continues to speak from either side during the scene. The Narrator speaks directly to the actors at certain points and can pass behind the car to move to the other side if so desired.

**NARRATOR** Four chairs and a steering wheel, yes, it's a car. This is the Dad [*Dad acknowledges the audience*]. This is the Mum [*Mum does the same*]. Here are two lovely children [*the children push each other acknowledging the audience at the same time*]. Get in the car, please, right now! [*The Narrator waits until they are all seated*] Thank you.

So here's the scenario: Mum, Dad and the children are going on holiday. Mum is very excited, [*mum claps her hands excitedly like a young child*] Dad is very stressed, [*dad shows he is very stressed*] the children are cranky and irritating [*the children push each other*]

Mum What a great idea to take a short holiday. I can't wait to get to there!

Raphael/e [*sarcastically*] Sounds like a really fun place to go ... not!

Dad Yeah, it will be nice to get away from work and everyday routines.

**NARRATOR** Mel speaks to her parents with a voice that sounds like a whine. It's very annoying.

Mel [*slowly and whining*] Are – we – there – yet?

Mum No Mel, we're not there yet. We still have 100 kilometres to go.

Raphael/e [*in a bad mood*] To get to ... the middle of nowhere!

Dad [*looking backwards and slapping Raphael's knee*] That's enough of that attitude.

Raphael/e Ow!

***The car swerves to the left and the passengers too.***

Mum WATCH THE ROAD! [*Mum grabs the wheel with one hand*]

Dad                    Okay, okay I know. I KNOW!

*A car driving past on the other side of the road beeps at them. Dad gestures menacingly out of the window at the passing car.*

Dad                    *[shouting at another car]* WATCH WHERE YOU'RE GOING, YOU NUTTER!

Mum                   I think we might need another holiday after *this* one.

Dad                    Another holiday, no way!

**NARRATOR**        **There is now a few seconds of silence but that is soon broken by the adorable voice of Raphael.**

Raphael/e          Mu-um!

Mum                   What is it?

Raphael/e          I need the toilet.

Mel                    Yeah, me too!

Raphael/e          Why do you always copy me? You are so annoying!

Mel                    *[mimicking Raphael/e]* You're so annoying ...

**NARRATOR**        **The children hit and slap each other while Mum searches for the nearest petrol station on her mobile**

Dad                    Well you'll both have to wait.

Raphael/e          I can't wait!

Mel                    I can't wait either!

**NARRATOR**        **Raphael hits Mel *[wait until Raphael does this]*, Mel hits Raphael. *[Mel obeys the command]***

Dad                    We just stopped an hour ago!

Mum                   There's a petrol station in one kilometre. No one talks until we get there, okay?

**NARRATOR**        **The children make faces at each other. *[wait]* Mum and Dad exchange looks. *[wait]* The driver slams on the brakes and everyone moves forwards and backwards as the car stops abruptly.**

Dad                    *[through clenched teeth]* Okay, here we are at the petrol station. Everybody who needs to get out, get out!

Raphael/e          Actually, I don't have to go anymore.

Mel                    Me neither.



# COMPLETE VERSION BLIND DATE

3M, 3F + Narrator

**NARRATOR** – *DO NOT* read the text in italics/red

**CHARACTERS:** David and Kayla – a normal couple  
Monica and Joel & Bella and Peter – both couples are silly and lovesick!  
The Narrator

**SCENE:** A café

**PROPS:** 2 chairs, a small table, 2 drinking cups/Bottles etc

**DIRECTION NOTES:** A small table and two chairs are sufficient. David and Kayla are seated here. As each couple arrives, they deliver their first lines from the 'door' of the café and come behind the actors at the table to deliver their text. Both couples should be 'OTT [over the top] as we say in English. They present as Pantomime/Burlesque characters, which of course is very funny and at the same time makes David and Kayla seem even more 'normal' to the audience. The squeal, laugh, have crazy physical gestures, speak loudly, speak fast and are exhausting! The moral of the story is that 'opposites attract' and David and Kayla decide to continue their 'Blind Date' elsewhere. This is a very funny scene that demands lots of energy from the two crazy couples!

**NARRATOR** A Blind Date ... it could be heaven ... it could be hell! Sitting at the table in a café, we find David and Kayla who are on a Blind Date. Let's see how it going shall we?

David Okay, do you like dogs or cats?

Kayla Cats, I have two. You?

David Dogs. I have two as well.

Kayla Well that's the first thing we've had in common. We both have two anMaryls each.

Kayla Do you prefer winter or summer?

David Summer. I prefer the heat. You?

Kayla Winter. I prefer the cold. [*excitedly*] Do you like video games? Like GTA or Battlefield?

David [*with a disgusted face*] Uh, no. But I love cooking! [*excitedly*] You would love my chocolate chip cookies. They're amazing.

Kayla Sorry, I don't really like sweet things. [*she pretends to shoot a hunting gun in the air*] How about hunting? [*she makes the sound of 3 bullets being released*] Pow! Pow! Pow!

David [*thinking she is bizarre*] No...

Kayla [*she pretends to reel a fish in*] Fishing?

David No. Do you like shopping? [*he pretends to hold a bag in each hand*]

Kayla No, sorry.

**NARRATOR** Well, well, well ... I'm not sure this is going as well as these two expected. [*he indicates towards Joel and Monica who are arriving at the café*] Let me present Joel and Monica, a really annoying couple who are so in love that it makes you feel quite sick! They talk all the time, they talk too quickly and are quite exhausting to listen to ... Hi you two!

*Joel and Monica arrive arm in arm. Without approaching, they make the gesture of 'coucou' towards David and Kayla with their free hand.*

Joel&Monica [to the Narrator] Hiiiiiii! [*they giggle in a really high voice to each other*] Hee hee hee hee ....

**NARRATOR** Yuk! Do you see what I mean?

Joel There's David and Kayla, come on!

Monica Oh don't they look lovely together Joel?

Joel Absolutely!

*They share a loving look with each other before entering the café.*

Hey sorry to interrupt you two but how is the Blind Date going?

Monica I think it's going really really well isn't it? We can tell just by looking at you.

*Joel and Monica both point a finger at David and then at Kayla and then back and forwards at least three times while giggling in a really stupid and annoying wa!*

Kayla Well, we're definitely getting to know what each other likes, or doesn't like.

Monica And I bet you have loads of things in common, don't you?

David Well, actually ...

Monica [*interrupting*] Like Joel and I! We have so much in common it's crazy!

*Joel and Monica make a 'crazy' gesture, which is identical, of course!*

Joel That's right. Monica is just like me. Well ... except that she's a woman of course!

*Joel and Monica both laugh hysterically at Joel's joke. David and Kayla just stare politely at them.*

**NARRATOR** Oh la la .... [*to the public*] Do you see what I mean ... these two are unbelievable! Are they for real?

*Joel and Monica speak even faster now, as though they are giving us a shopping list*

Monica We both love action movies.

Joel Chinese food.

Monica Car racing.

Joel Hiking.

Monica Biking.

Joel            Dancing.

Monica        Romancing.

*Joel and Monica give a huge sigh of 'love' to each other. Then they both look at David and Kayla with expectation.*

Monica        So, what do you two have in common?

David         Well actually ....

**NARRATOR**    Ah ... an awkward pause .... Nobody speaks ... Will they stay? Will they leave?



This scene has no Narrator

## COMPLETE VERSION MRS JONES [or MR JONES]

3F + 1M [or 3M + 1F]

**CHARACTERS:** A young man, Mrs or Mr Jones 1, 2 and 3

**SCENE:** A Lawyer's office. One Tuesday afternoon at 4 o'clock

**PROPS:** 3 chairs, a clip board with paper, pen, *Optional; handbags*

**DIRECTION NOTES:** Place 3 Chairs on one side of the playing area, angled towards the audience, a small table and a chair on the other side, also angled. The young lawyer is seated at the table. Mrs/Mr Jones 2 & 3 are sitting, waiting. The middle seat is empty. Mrs/Mr Jones 1 arrives and speaks to the young lawyer.

The comedy element comes from Jones' 2 & 3 having a very arrogant and superior attitude to Jones 1. They just want the money! They should be rude and horrible to Jones 1 and charming and delightful to the young lawyer. When their plot is uncovered, they leave angry with each other and can hit each other [gently] as they leave. The rest of the scene should move along as quickly as possible as the 'joke' of the play has passed. The young lawyer can have the text in a file if necessary.

MRS/MR JONES 1 Good afternoon.

YOUNG MAN Good afternoon. How may I help you?

MRS/MR JONES 1 My name is Mrs Jones. I saw an advertisement in the local newspaper saying, 'Mrs C Jones, Money, Four o'clock, Tuesday and it gave the address of this office...

YOUNG MAN Ah yes. Please take a seat. I'll be with you in a moment.

MRS/MR JONES 1 Thank you.

***Mrs/Mr Jones goes to the waiting area and takes the only other seat available, which is between the two other women/men.***

Good afternoon.

MRS/MR JONES 2 [*with an arrogant air*] Good afternoon.

MRS/MR JONES 3 [*with an arrogant air*] Good afternoon.

MRS/MR JONES 1 It's a lovely day, isn't it?

MRS/MR JONES 2 [*very unfriendly*] Yes, it's a lovely day.

MRS/MR JONES 3 [*very unfriendly*] Yes, lovely.

***The LAWYER gets up and walks over to the women/men with a notepad and pen***

YOUNG MAN Now – Mrs/Mr Jones?

JONES X 3 Yes?

***The Mrs/Mr Jones look at each other.***

YOUNG MAN Mrs/Mr C Jones?

JONES X 3 Yes?

***The Mrs/Mr Jones'look at each other again, but this time in a frustrated manner.***

YOUNG MAN Which one of you is Mrs/Mr Charlotte/Charles Jones?

MRS/MR JONES 1 Charlotte Jones, that's me!

MRS/MR JONES 2 No, I'm Charlotte Jones.

MRS/MR JONES 3 That's my name too!

YOUNG MAN Charlotte Emily Jones/Charles Emile Jones?

MRS/MR JONES 1 Yes! My name is Charlotte Emily Jones/Charles Emile Jones.

MRS/MR JONES 3 So's mine.

MRS/MR JONES 2 Mine is too!

YOUNG MAN I wish to speak to Mrs Charlotte Emily Jones/Mr Charles Emile Jones from Cardiff.

MRS/MR JONES 1 That's right, I come from Cardiff.

MRS/MR JONES 2 So do I.

MRS/MR JONES 3 So do I.

YOUNG MAN The Mrs Jones/Mr Jones I wish to speak to has three children.

MRS/MR JONES 1 [*standing up quickly*] Yes that's me, I've got three children.

MRS/MR JONES 3 [*standing up*] So have I.

***MRS/MR JONES 2 hesitates***

YOUNG MAN [*to MRS/MR JONES 2*] What about you?

MRS/MR JONES 2 Me? [*hesitating and standing slowly*]



## COMPLETE VERSION THE TICKET INSPECTOR

[2 characters of any gender + 2 others]

**NARRATOR** – *DO NOT* read the text in italics/red

**CHARACTERS:** The Passenger, The Ticket Inspector, A Steward, A Waiter + Narrator

**SCENE:** The interior of a train carriage

**PROPS:** 4 chairs, a small notebook & pencil. *Optional: Newspaper/book for Passenger*

**DIRECTION NOTES:** 4 chairs facing the public with a central passage. The Passenger is seated at the front of the carriage beside a window, reading or sleeping or ... The Narrator speaks to the audience from in front of the chairs and off to one side. After the steward and the waiter have passed through the carriage, they can re-enter as passengers and sit in the other seats behind The Passenger. The inspector will check their tickets towards the end of the scene. Passenger – trace with your finger the little flowers on the curtain when talking about them. As the inspector becomes more annoyed, he/she uses a little notebook to write down the name. Write and repeat the name out loud, then score through it furiously. Passenger – wait until the Inspector is writing before giving the second name [non de famille]. When the Narrator speaks for the last time, the Inspector can check the other tickets.

**NARRATOR** What you see before you are a few chairs. However, for the purpose of this scene, I would ask you to allow yourself to be transported to the interior of a train. This particular carriage is in first-class section of the train. You are about to meet a rather strange passenger ...

*The steward passes through the carriage taking orders for drinks. The Passenger is reading. He looks up.*

Steward Good evening, orders for drinks please. Would anybody like to order a drink?  
*[the Steward approaches the Passenger]* I hope you have had a good day today.  
Would you like a drink? Coffee? Tea? Something cold perhaps?

Passenger *[smiling politely]* No thank you.

*The Steward continues to the next carriage. A few seconds later the Waiter enters the compartment.*

Waiter Good evening ladies and gentlemen, dinner is now being served in carriage number 3.  
Seats for dinner please.

Passenger *[smiling politely]* No thank you.

*The Waiter continues to the next carriage. The Passenger continues reading. A few seconds later the Ticket Inspector arrives to check the tickets. During the following text, the other passengers arrive.*

**NARRATOR** So, our passenger does not want a hot drink, neither does he want dinner. Nothing strange so far, I'm sure you will agree ... let's continue to watch the action ...

Inspector Good evening, tickets please.

Passenger *[smiling politely]* No thank you.

Inspector I beg your pardon?

Passenger I don't want a ticket, thank you.



Inspector I'm not selling tickets, I wish to see your ticket.

Passenger Oh! I see! Well, I haven't got a ticket. I never buy a ticket.

Inspector Pardon? When people travel on a train, they always buy a ticket.

Passenger *[raising a finger]* Ah but you see ...

Inspector *[looking around]* And this is the first-class compartment of the train.

Passenger Oh yes and its very nice. *[tracing the outline of a large flower on curtain]* I particularly like the flowers on your window curtains, very nice indeed.

Inspector It is the law that anyone travelling on a train, must be in possession of a valid ticket.

Passenger No, they don't!

Inspector I'm sorry? No they don't ... no they don't, what?

Passenger *[slowly]* Certain people do not buy tickets. *[raising a finger in the air]* For example, the Queen doesn't buy a ticket, does she?

Inspector Well, no but the Queen is a very famous person, she's Her Majesty The Queen.

Passenger *[pointing at the inspector]* And what about you? Where is your ticket?