

Two Cups of Coffee

A Play in One Act

by

Lauren Alexander

Cast of Characters

- Alana: A new camp counselor who resents her job. Negative, stubborn, realistic. About to be a college freshman.
- Olive: A long time camp counselor who loves her job. Always forces herself to be positive. Bailey's little sister.
- Stella: One of the camp directors. A long time friend of Alana just trying to help her out and make her life better.
- Bailey: Another one of the camp directors & Olive's older sister. Strict and controlling, but wants what's best for her peers at heart.
- Marina: Another camp counselor. Quiet, anxious, and goes with the flow. Can't keep a secret.

SCENE

A room in a summer camp cabin.

TIME

Modern day; the first and last week of summer.

Mono Side

Two Cups of Coffee

OLIVE

Alright! So I'll go over the schedule briefly. Be up at six so you can be ready to serve breakfast at the mess hall at seven thirty. Doors open at eight, then after they all clear out by nine or so, we get a break to eat while they do morning activity. And after that at ten they have some free time until team competition but they HAVE TO BE WITH AN ADULT, OKAY? MUST. BE. WITH. AN. ADULT. We have a break around 2, which is also our lunch. Then we work the recreational rotations until 3 until we need to leave to prepare for dinner at six. At seven, they have some alone time but once again THEY MUST BE IN A SUPERVISED OR OTHERWISE APPROVED AREA. Then we host an activity day for the kids and that typically gets done around 10. We have to clean up which sometimes can take a while. Then we head back to our cabins, chill out and sleep! Oh, I forgot to mention some days we have meetings at six thirty so plan accordingly. So, any questions?

STELLA

Listen. I: I know. That Alana is a little shit most of the time. But- long story short- she got kicked out of her house a few weeks before graduation. I'm one of the only options to stay with and- the best choice was to give her a job here. I don't think she's gotten to exactly...express how she feels. She's going through the five stages of grief but all five of her stages are anger. I don't know exactly how to explain to Olive- she wouldn't understand. So just- do everything you can, anything in your power to make her stay here. It's the best option.

SCENE 4

SETTING: The same room, now
apparently messier.

AT RISE: STELLA is dancing around to
the beginning of the song.
Her suitcase is open and she
is cleaning her stuff up from
the room. She is dancing &
singing around to music from
her phone. Enter MARINA,
scaring her.

STELLA

Jesus Christ, you scared me!

(She turns her music down to a barely noticeable volume)

MARINA

Good morning to you too?

STELLA

Last day, big day! You ready to go home?

MARINA

Duh! The first thing I'm doing- taking the longest nap of
my life on my bed.

(ENTER ALANA)

ALANA

What's up assholes?

← start

STELLA

What's that- I'm sorry is that- oh my God no way! Is that
Alana Anderson awake on time? It's a miracle!

ALANA

Shut up, you know you love me. So I was in a super cheesy mood the other night and I made friendship bracelets!

MARINA

Awwww!

STELLA

Ewww! Eugh! Oh nevermind it's really cute thank you so much!

ALANA

And here's yours...it sounds kinda stupid. But I made one for Olive too.

STELLA

Alana, that's not stupid. I'm sure she'll be-

ALANA

It doesn't matter. You know your music's still playing right? What song is this?

STELLA

I don't know, I just have a playlist Bailey made on.

ALANA

Oh my god! I remember this song Turn this up- c'mon guys! Last day of camp- let's bop!

(All three of them goofily dance around. STELLA is still trying to clean up her stuff. ALANA is totally enjoying herself. MARINA takes out her phone and starts to film. Enter OLIVE from the door. She is dressed very differently from how she dressed at camp- a more casual and fitting look)

OLIVE

Am I interrupting something?

(All of them greet and hug her)

I'm driving Bailey home and I just thought I'd check in, see how things are going.

ALANA

Uhhh, great! We sent all the campers home- safely- yesterday and we're packing up to go home today.

OLIVE

That's nice to hear.

ALANA

So, uhh, this is gonna sound dumb. But I made everyone friendship bracelets, and I- uhh. Here you go.

OLIVE

Oh, wow. Does this mean we're friends again?

ALANA

It's up to you.

(She extends her arm holding the bracelet. OLIVE hesitates before taking it)

STELLA

Awww, they're friends again! How cute!

← End

ALANA

Shut up!

MARINA

We're all back together again! Oh- let's take a last-day-of-camp picture together!

(Everyone gathers together. Right before she takes the picture, BAILEY walks in and notices. She gets in the back)

LIFE IS IN THE WAITING

written by

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Synopsis

The year is 2086, global temperatures have reached an irreversible tipping point and the effects of which are rapidly setting in, this catastrophe has resulted in the resurgence of art, theatre, and poetry which all help set the stage for what is commonly being referred to as *The Modern Day Renaissance*.

Cast of Characters

Marc: A high schooler who struggles to forgive himself for his own existence. He finds himself in the gifted class despite his refusal to share any of his literature with his class.

Yvan: If you were to step on his shoe he might just sue you. His commendable grades and wealthy father helped land him in the gifted class.

Kiera: Born with both an affinity and aptitude regarding the arts, Kiera finds herself in the gifted class because of her exceptional grades and thought-provoking writing.

Mr. Grady: A teacher with a something to hide. Mr. Grady chooses to spend his days teaching gifted students about poetry in hopes of fostering the individuality and creativity concealed within all of them.

Frank: A religious extremist and occasionally the strict father of Marc. He makes sure to advocate for the Overseer every chance he gets.

Overseer: A president of sorts.

Scene

A classroom and small apartment.

Time

2086.

Mono Side

Life is in the Waiting

MARC

No. No That's exactly it, he stands at the top because he has yet to be challenged, the act of challenging lets helps us gauge just how true something is, and I refuse to follow a faceless coward who hides behind a radio.

FRANK

The Overseer is the compass that will guide us towards the light, he is the one that will lead us closer to Him and I believe that in due time you will come to realize that as well, but as long as you're under my roof I will not have you playing that secular music. Do you understand me?

You are just one of ma:
all the idiotic predec:

succumb to the same fate as
re you.

Then why go all this
riling so many people:

making a fake radio and

Mono Side

OVERSEER

Because some people still don't seem to get it. You see, not all of the masses are convinced that it is time to return to Him. They think that they can refuse my teachings and way of living and get away scot-free. I needed to show them that even at their strongest, even with a leader like yourself they cannot escape His wrath. You will not go down as a martyr for your cause, you will not go down as the hero, the saint, the champion or any other of those made-up words you may think you are, we will label your death as a suicide of a mentally deranged kid who was living under the delusion that he was saving the world. When all is said and done, you will go down as a fool. A fool who killed all the hope that was left in all those other fools dense enough to follow you, of this you're guilty.

Screeching can be heard as the word guilty is spoken. Marc once again begins to scream in pain and we're taken back to the scene that ensued in the beginning of the play. The overseer pulls a mint out of his pocket and tosses at Marc. It falls to the floor

OVERSEER (CONT'D)

Oh yeah...

MARC

I remember now.

OVERSEER

What is there to remember?

MARC

It doesn't matter...

OVERSEER

Right. At least you stopped with all of that whining, that did us all a favor.

MARC

I still have so many questions.

OVERSEER

Ask away, consider it the last courtesy you'll receive before I swiftly end your life.

MARC

You don't believe in any of this do you?

MR. GRADY

I know you want to make a real impact that can stop all of this madness. This might be your only chance to do so. You need to make your mind up quick. Soon he won't be too fond of resolving these conflicts with mere discussions.

MARC

Okay, I'll do it.

MR. GRADY

Excellent. I will make the preparations.

Kiera exits and swiftly after, both Marc and Mr Grady exit, Frank is still sitting on his sofa chair when his telephone starts vibrating. He picks it up.

FRANK

Hello... is it really you? Yes sir! I understand... No I was not aware of this. Yes I understand what I have to do.

Frank exits

Yvan enters the classroom and Kiera is close behind him. Yvan walks around in circles trying to lose Kiera.

YVAN

Why are you following me?

← Start

KIERA

Because you're not listening! I told you Marc was just about to meet with the Overseer, The most important person on Earth, and you're just going to brush me off?

YVAN

I'm not the least bit interested in engaging in this nonsensical discussion, besides I don't want to be seen conversing with the likes of you.

KIERA

I'm serious Yvan! He's probably talking to him right now as we speak.

YVAN

This is exactly what I was talking about, utter nonsense.

KIERA

Why would I lie?

YVAN

How would I know? You probably have nothing better to do.

KIERA

Why are you such a jerk Yvan?

← End

WHAT HAPPENED IN SYRACUSE, NEW
YORK

A One Act Play for the Black Box

by

Rian MacBride

Cast of Characters

Marta Hyde:

An American woman, mid 20s. She is from upstate New York, and comes from a very troubled past.

Robert DeLuca:

Italian American, early 30s. He has a kind heart, but not afraid to do the dirty work if his family needs it. Marta's husband.

Marco DeLuca:

Italian American, late 40s, veteran of WWI. He is very militaristic and has a great love for his family.

Genie DeLuca:

Italian American woman, late 20s. She has the kindest personality, very sincere, always using hands to talk.

Rich O'Neal:

American man, mid 30s. He is a police detective. He has a very mysterious aura around him. Born in New York, he too comes from a dark past.

Scene

DeLuca family cabin, Syracuse, New York.

Time

Early 1920s, winter time.

this one being the main entrance to the house.

AT RISE:

We see MARCO DELUCA, distinguished, maybe late 40s, obviously militaristic, sitting on the couch, reading the newspaper. He sits as if there is not a care in the world, yet still retaining his military style and training. His sister GENIE DELUCA, younger, maybe late 20s, pretty, comedic, and very Italian, is setting the table, clearly anxious, as if there is something the matter. She checks her watch several times before finally breaking the silence.

GENIE

Should they not be here by now?

MARCO

Genie relax, they'll be here.

GENIE

How can you tell me to relax Marky?

MARCO

Hey, what did I say about calling me Marky?

(Proudly, with purpose)

My name is Marco DeLuca!...

GENIE

(quietly, to herself)

Oh, here we go again.

MARCO

(slams the paper down, stands up with pride)

...the finest soldier on the Italian front!! Do you remember the battle of Monte Grappa? With my brilliant strategies, the

← Start

magnificent Italian army pushed the those dirty Germans back to where they came from!

(Genie has obviously heard this story many times, and is quite sick of hearing it. Maybe she is mouthing the words to what he is saying, as she knows it so well.)

MARCO

We formed a defensive perimeter, making sure NO ONE got through our lines. The fighting was tough! Dreadful and terrifying to any man.

MARCO AND GENIE

But I was no ordinary man!

GENIE

(With a mocking tone)

With my bravery and intellect, we flanked the Austrians and pushed them back from all sides. It was glorious! I was a hero! I got all the medals and girls and booze when I got home!

MARCO

(Quietly, sitting down, putting his feet on the table)

It was the Germans actually..

GENIE

The war is over Marky, would you give it a rest? You need to pay more attention to your family. Robert will be here any minute, and he will walk in with his new wife. You better be polite, she's all Robby can talk about. Now get your feet off the table

~~She walks over and dusts Marco's shoes, making him get them off the table. Marco mutters something in Italian, probably something profane. Genie laughs and walks away.~~

MARCO

← End

with a little nervousness, yet
confident in what she is saying)

MARTA

Operator? Is Sgt. Rich O'Neal in tonight? There has been
an...incident. (pause. Angrily) I don't care if he is off
tonight, he is the only person I trust. (pause) Marta Hyde.
(pause) I am in an old cabin, just north of town. Have him sent
here immediately. (pause) Thank you so much sir. Have a nice
night.

(She hangs up the phone. Marco
and Robert enter. Marta turns
back into an emotional wreck.)

MARCO

No one. Not a single soul in this house!

ROBERT

Marco please, he could have run out the back door.

MARCO

Well if he did, he couldn't of gotten far.

(He storms out of the house,
pulling a pistol from his coat
pocket. Robert sits with Marta.)

ROBERT

(Marta and Robert attempt to
make each other feel better,
showing their compassion for one
another for the first time.)

Darling, what you must have seen...I am so sorry you had to
witness that...

MARTA

Lord, I just can't stop picturing...the...the knife...the hooded
figure...the way it-

(She collapses into Roberts
arms. He hugs her tight, letting
her know he is there for her.)

Oh Robert.

(sitting up, regaining herself.)

How are you? Your poor little sister...

← START

ROBERT

(Barely maintaining his
composure)

I just can't believe it. Genie. My poor baby sister...she-shes gone...

(Growing in anger)

...Murdered...by some lunatic. Or someone with a...motive? Or-or a reason, or something!

(He stands, furious at this
point. He paces around the
room.)

When I find that sonuva bitch who murdered my sister...

MARTA

Robert, please...

ROBERT

...I am going to kill him myself!

MARTA

Robert! Stop it! I don't know how much more of this I can handle! We came up here for nice get away with your family...how did it turn into this?

(Marco enters accompanied by one
Sargent Rich O'Neal. Marco is in
handcuffs.)

← Enel

MARCO

Easy, alright, you can let go a me now.

O'NEAL

Is this the DeLuca household?

ROBERT

Uh, yes it is. Are you the police.

O'NEAL

I'm Detective Sergeant Rich O'Neal, and I found this one outside in the-

(He notices Marta on the couch,
and immediately goes to hug her.
Marta gets up and does the same)



Louise!

OUT OF ORDER

A Play in One Act

By

Roe Hale


 et

Cast of Characters

- Oliver Diamond: Mid-twenties. Genuine, bold, and sweet. Wears clothing that is primarily red.
- Claire Hart: Mid-twenties. A natural fighter, but a quiet and reserved one. Wears red and pink primarily.
- Elise Eagleswing: Elderly. A melodramatic cry-baby. Wears dominantly green.
- Benson Clubbs: Mid-thirties. A jerk. Repeatedly fails to make connections. Wears black clothing. Dark, oily hair. Think greaser.
- Margot Spader: Late-thirties. Attractive, yet wears plain clothing to dissuade romance. Hard, no-nonsense and business driven. Wears primarily black, business-like clothing. Dark hair.
- Announcer: Unspecified, disembodied voice. Secretly observes the elevator-goers with great interest. Indiscriminate gender. The speaker he/she speaks through is of exceptionally poor quality. Spoken live, NOT Recorded.

Scene

A department store, inside a small, clean elevator.


Time

The present.

Out of Order Monologues - Please Prepare Both, Regardless of Gender

MARGOT

STOP SPEAKING! STOP! SPEAKING! I have had enough of this. All my life, I have been stuck with nimrods. In terms of idiots, I am overdrawn. This elevator is no different than my life. Would you like to know why? It is because you are all idiots. Every single one of you. I try to rise above, but Lord knows it is challenging. Just like my life, I am stuck surrounded by you idiots. I said it. I meant it. I really cannot take much more of this.



OLIVER

EVERYONE! PLEASE! Margot may be a JERK, the rest of us must be civil. That was really not cool, Ms. Spader. Look at us in this elevator. We are not idiots. We are just people. Can't you see? Look at us. We are not the scum of the earth any more than you are the best. We are the REAL people that you have to spend your life with, in reality and here. Besides, do you think any of us would have chosen to be here if we had the choice?

Out of Order Side 1

ANNOUNCER

Attention, valued shoppers, your attention if you please. We have a minor situation, but please remain calm. Our alarms indicate that as a result of an unfortunate and unforeseen malfunction, this elevator will be stopped briefly. Rest assured that you are in no imminent danger. The proper authorities are being notified, and our highly skilled technicians are currently en route. Your safety is our first concern, and your patience through this inconvenience is appreciated. Thank you for shopping at Hoilbee's!

Start

~~(The cast looks around, not comprehending)~~

ELISE

Did he just say-?

BENSON

We aren't. No we aren't. This is bunk.

ELISE

He said we are stuck, did he not? I distinctly heard him say that. Did anyone hear everything he said?

OLIVER

Ha. That's funny. On the twelfth floor, too.

CLAIRE

Well, this is unfortunate, no doubt.

MARGOT

Of course! I would expect nothing less of the imbeciles that populate this charming establishment.

OLIVER

I guess we're here for the long haul, then.

BENSON

Hey, yeah, how long are we gonna be stuck here, anyway? Like, are we talking hours or minutes or what?

ELISE

Oh-oh, my stars, it could well enough be-be-be hours in this space!
Why, oh dear, we may run out of oxygen!

CLAIRE

We'll likely not run out of oxygen, ma'am.

MARGOT

For the sake of this establishment after I am through giving them
the verbal thrashing I am currently composing, they had better pray
it is no more than MINUTES!

(ALL chatter, perturbed)

OLIVER

You guys, mellow out! Look, the deal is that the person on the P.
A. system said we're gonna have to wait for this to get fixed, but
we're safe, yeah, so there's no sense in freaking out, okay?

MARGOT

I am not now nor shall I "freak out," and I will most graciously
thank you to keep your quaint reassurances to yourself. I will not
be reconciled of this unforgivable inconvenience so easily. My
schedule cannot bear this interruption, and this blasted department
store is to blame! Every time I come here, things fall further into
disarray, and this is the metaphorical straw that metaphorically
broke the metaphorical camel's back, myself constituting said
camel. Why, the last time I shopped here, the clerk did not so much
as remember to return my change until I-

BENSON

Oh, CAN IT, CAMEL!

End

Out of Order Side #2

(
scream and sway violently to
indicate the sudden motion.)

Thank you for your patience!

Start

ELISE

WHAT HAPPENS IF WE FALL?! WHAT IF THE ELEVATOR BREAKS?!

MARGOT

I am not pleased. No. No. I am not pleased whatsoever. No. NO.
The elevator is breaking. The elevator is breaking. NO.

BENSON

Well, we're as good as dead! We're twelve floors above the
ground! Go find your wi-

CLAIRE

My life is flashing before my eyes, my plans, I-

OLIVER

It's not! This can't be for real! Somebody had better whip out a
"candid camera" REAL fast, or I'll...

BENSON

I'm falling to my death with you people. These are the people
I'm dying with. My coffin is a square can and I'm sharing it
with four complete strangers.

CLAIRE

If I'd have known this thing would fall, I would have just
stayed in bed! I didn't even want to get up today. Now I'm in an
elevator that's about to break.

ELISE

Oh-oh- wait, wait, oh! Ah! Ah ha ha!. I will NOT die first after
all! (Giggling) If one has snapped, there will be even less
support for the others! Therefore, another will snap! And

another! And so on! Until we plummet to the ground! FROM THE TWELFTH STORY! HA! I suppose the yolk is on your faces, collectively, then. This elevator is not just out of order! It is broken, and we will all die together! Ha! At the same time, all at-

BENSON

GO BACK TO CRYING!

ELISE

Oh. Yes, all right then.

(She bows her head and shudders silently.)

OLIVER

Well, I guess that's it. I know we haven't really talked at all, but you folks seem really nice. I'm sorry that you guys ended up in a broken elevator death trap with me, and-

BENSON

I CAN'T DIE NOW!

~~(The door begins shattering madly.)~~

End

ANNOUNCER

~~(Jingle) Your attention, please! Attention! (The passengers babble over this. The jingle again, but extremely loud. The passengers are briefly stunned.) Please, for goodness sakes, remain calm, all of you. You are in no danger whatsoever. This will merely be a minor inconvenience. So, make yourselves comfortable, as the only thing you can or should do is wait. This may take several hours. Please remain calm; talk amongst yourselves or something like that.~~