

SINGLE CELL DRAMAS

CAST: Various solo PERFORMERS

Isn't it weird seeing a performer just standing around after the show or during intermission? It sure is. Kind of on par with seeing your grade school teacher in the grocery store. It's pretty clear that something is just not right. And when something is not right, that's a real good place to step in.

In SINGLE CELL DRAMAS, actors, lecturers, or musicians from the main event for the evening, who happen to be hanging out in the lobby or right outside the theater, perform SINGLE CELL DRAMAS as one-sided cell phone calls during intermissions or immediately after the show. Of course, SINGLE CELL DRAMAS can be performed in the middle of a show, if the PERFORMER is rude enough.

In general, PERFORMERS should pause appropriately after each line break to give the impression of another party's relevant response. PERFORMERS should speak slightly louder than on an average cell phone call, as if it's a poor connection.

Single Cell Drama #1

(Very conversational.)

Oh, hi hi.

OK, let me find it.

(Takes out scrap of paper.)

Ready?

Dnfk3kenlsKEH540n20889

Right.

Dash 9837D

No, 'D' as in duck.

OK, Dnfk3kenlsKEH540n20889

Dash 9837D

It's, yeah, I sent it all in about, maybe 3 weeks ago.

They all - yeah

What?

Sure, yeah, they're all here. Sort of just staring at me or something.

No, it's fine. I mean they're all gonna listen in no matter what I do.

I did, yeah. Both kinds of saliva.

I know. I didn't either.

(Long pause.)

Are you serious? Fay Wray?! And before that?

(Covers phone and speaks to lobby audience.)

Fay Wray!!

(Uncovers phone.)

Sorry, say that one again.

What do you mean "or?!" It can't be "or."

Right.

(Getting louder.)

I get that.

I get that, but the whole point of the saliva, and the other kind of saliva, and FedEx whatever whatever refrigerated packaging and whatever and everything else was to narrow it down. It's not Fay Wray OR Jean Harlow. I mean that's gotta be fucking obvious!

(Covers phone and speaks to audience.)

Not OR Jean Harlow!

(Uncovers phone.)

So if I've gotta be back and forth back and forth with all the FedEx crap, then you narrow it down, narrow it ALL the way down.

What!? No, I don't have a coin.

OK, go ahead go ahead go ahead.

(Long pause.)

Bye.

(Hangs up and speaks to audience.)

Well, looks like it's Fay Wray. That's what I thought all along. I don't know what all this “testing” was about. Somehow I got in the middle of the whole thing and, well, OK, go away.

(Shoos audience away.)

Get. Get.

(Strikes a Jean-Harlow-type of pose and starts checking other text messages.)

Single Cell Drama #2

(The codes are spoken in a very deliberate, flat tone. Letters in the codes are to be specified aloud by PERFORMER as either “capital” or “lower case.”)

OK, ready? You ready?

Joe loves Carmen. The relationship code is 4t03RsdV82.

CARMEN!

Laura loves Carol. The code is S84vc56V2p.

OK, then Mark loves Deb. The code is n68Ssl892I.

Jeff loves Nancy. And it's 0799wEA0o7.

Patty loves Darren. Code is ZX4c5288fo.

PATTY. PATTY. PATTY.

Ron loves Chris. The relationship code is 6Q6su6Jt38.

OK, I'll do that one again. The code is 6Q6su6Jt38.

Donna loves Jason. That one is u90D11qa65.

Sandra loves Jason. OK, it's 15ztR8s491.

Mark loves Jeff. The code is 5U88Jp7364.

JEFF. J-E-F-F.

OK, the last one is Rhonda loves Brian. And that one is 1Y1852nqB6.

Yup. OK. That's it.

Single Cell Drama #3

(Delivered like a so-called “Karen” or “Kevin.” Excessively loud in parts.)

Nebula creamery, are you fucking kidding me? All over at Nebula creamery. Really!?

(Pause.)

Are you fucking kidding me? Hookworms in a snowman? Really? Hookworms? Are you fucking kidding me?

(Pause.)

An actuary aroused by his electrocardiogram? His EKG? Really? Really? My God, you've gotta be fucking kidding me. At Nebula creamery, are you fucking kidding me? All over at Nebula creamery. Really!?

(Pause.)

So a nosedive whitewashed voluntarily?!? What the fuck? Are you fucking kidding me? A whitewashed nosedive and it was totally voluntary? Totally voluntary. Unbelievable.

(Pause.)

No. OK. Not OK. That pest controversy is over. I thought it was over. No way that's still on. It's still on! Are you fucking kidding me?

(Pause.)

A big feud over an artificial cash register? No. You're kidding me? No fucking way. Over an artificial cash register? No. No. Pest controversy. No way. No way that nosedive was whitewashed. No way. No. Oh shit. OK, I gotta go.

Single Cell Drama #4

(Quietly. Sing-songy. As if singing to a baby. Hums quietly into the phone for a while before beginning.)

He ran and he ran and he ran around the place
and he jumped all around and he ran around the town
and he ran around the town and he jumped around the place
and he ran around the town and he ran around the place.

(Pause.)

From the top of his head to the top of his feet
he ran and he jumped and he ran around the town
and he jumped and he jumped and he ran around the town
and he ran and he ran and he jumped around the place.

(Pause.)

Hello? Hello?

(Pause.)

From the top of his face to the top of his feet
he jumped and he ran and he jumped around the place

(Fade out.)

to the top of his head from the top of his face
he jumped and he ran and he jumped around the town.

(Repeat several times if desired.)

Single Cell Drama #5

(Very flustered.)

(Answers phone.)

OK

OK

Wait a minute, we have to pay to . . . ?

Yeah

Yeah

Just a minute.

(Takes out unusual looking credit card from wallet.)

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(Hangs up and replaces credit card in wallet and almost immediately answers the phone again.)

Again? How could he . . . ? How could it be so . . . ?

Wait a minute we have to pay to get him out again?

Yeah

Again though?

Yeah

Just a minute.

(Takes out unusual looking credit card from wallet.)

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(Hangs up and replaces credit card in wallet.)

(Phone immediately rings again and is answered.)

OK

(Listens for 10 seconds.)

If he just got out though, how could . . .

OK

Oh. OK.

OK

Well of course I want him to get out again. Wait a minute.

Yeah.

Just a minute.

(Takes out unusual looking credit card from wallet.)

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(Turns off phone and replaces credit card in wallet.)

Single Cell Drama #6

(Dials and begins talking immediately and incessantly.)

If I just dial a number and start talking something happens something usually or I'd say always happens and it's because I just dialed and someone answered and I started talking. Like maybe they tell me something or ask me something like who's this or who's that or how'd you get my number and I didn't I just dialed a number and started talking and that's the whole way it happens.

Single Cell Drama #7

(PERFORMER is aware of the people around them and speaks in a self-helpesque tone of voice.)

OK, I'll talk you through it, but keep in mind it's easy. It should all be very easy. And there are some people here, so maybe they can try it too?

(Looks encouragingly at people standing around.)

So just start with your left hand and your little finger.

Yup, pinky finger little finger.

Now arc your left arm out in a nice curve and back in so your little finger is touching the tip of your nose.

(Encourage onlookers if they are participating.)

Your left arm should be in a nice, curved arc culminating with your little finger on the tip of your nose. Now lift your right foot off the ground -- and this is all very easy -- just enough so that your big toe is the only thing touching the ground. Keep your left hand and arm in that nice arc and hold it.

Hold it.

Hold it.

Now roll your eyes around and around . . .

(Immediately shouts questioningly.)

THAT'S IT!?

Single Cell Drama #8

(A look of channeling on the PERFORMER'S face.)

Psychic Cell. Psychic Cell.

Psychic Cell.

Yes.

Yes, he is deceased.

I can try. It takes a lot on your part too, but I can try.

All I can do is try.

Just set your phone down on a table or desk or something and step a little ways back if you would.

OK, I'll begin here in a minute.

(Pause.)

I

have made

a

very big

decision.

(Pause.)

I'm

going to try

to

null-

ify

my life

'cause when the

blood

begins

to flow

and

(Longer pause.)

I don't get any . . . that's all I've got, but we can try again.

OK or try later.

Sure.

Single Cell Drama #9

(Angrily.)

Yeah, I can't um . . .

No.

No, I'm not . . . ah . . .

No.

I'm not going to some effing shindig.

(Hangs up.)

(Answers again.)

I'm not. No.

Listen, going out to some effing shindig is about . . .

Going to an effing shindig is the very very very, the very very last . . .

OK.

Listen.

I'm not going to your effing shindig.

(Hangs up.)

Freakin' effity effing shindig!

Single Cell Drama #10

(Mournfully.)

I'd like some mums in there, for sure.

Like three?

And daisies? Are there . . .

OK. And let's do a lily or two

Or a couple . . .

And then put some some long guns in there? Do you have any long guns?

Yeah, AKs,

Shotguns,

Deer rifles . . .

Yeah