

MARRY ME MEL

Phil Lewis

A modern love Story

(Suitable for Drama Festivals)

MEL 20+
BRYAN 25-30
DAWN 20+
DON 25-30
D.J. VOICE ONLY
MRS. MEL 50+
MRS BRYAN 50+

Brian is so desperate to win the love of his live, Mel, he will resort to any stunt. Mel's best mate is sympathetic, but unhelpful. Brian's best mate is helpful, but unsympathetic. In the finale there is a dramatic switch, where all four discover the love of their lives.

Multiple sets required, but a single set can be rearranged to suit.

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MARRY ME MEL

SCENE ONE.

(MEL'S FLAT. IT SHOULD HAVE TWO CHAIRS AND A TABLE, WITH A PHONE ON IT. THE PHONE SHOULD PREFERABLY BE THE CORDLESS TYPE, ENABLING HER TO WALK AROUND WHILE TALKING.

STAGE AREA (RIGHT) IS USED TO DEPICT BRYAN'S HOUSE. THIS SHOULD CONTAIN TWO CHAIRS, TABLE AND A PHONE. STAGE LEFT HAS THE RADIO STATION AND MEL'S MOTHER'S LOUNGE.

THE PLAY TAKES PLACE OVER A PERIOD OF AROUND A YEAR. AS THE PLAY OPENS IT IS WINTER AND THE CAST ARE GENERALLY WEARING WINTER CLOTHES.

AS SCENE ONE OPENS IN BLACKOUT THE MUSIC "WE TWO ARE ONE", BY THE SPICE GIRLS (OR SOMETHING SIMILAR) IS PLAYING. IT REMAINS IN THE BACKGROUND AS MEL ENTERS. IN THE DARKNESS BRYAN SITS IN A CHAIR IN HIS HOME, (STAGE RIGHT)

(MEL ENTERS AND MOVES TO HER LIVING ROOM. SHE IS DRINKING HER EARLY MORNING TEA AND CARRIES A PILE OF LETTERS THAT SHE HAS JUST COLLECTED FROM THE DOOR MAT. SHE SITS, PLACES HER CUP ON THE TABLE AND BEGINS TO SIFT THROUGH THEM. SHE OPENS THE FIRST)

MEL Dear Mel. Please, please let me take you to dinner. With much affection, Bryan.

(SHE CASTS THE LETTER ON TO THE TABLE AND OPENS THE NEXT)

MEL Dear Mel. I implore you to let me take you to.....

(SHE CASTS THE LETTER ON TO THE TABLE AND OPENS THE NEXT)

Mel Darling Mel. Please, please, please, please, please.....

(SHE CASTS THE LETTER ON TO THE TABLE. WITH A DEEP SIGH SHE FLICKS THROUGH THE REST OF THE PILE AND REALISES THEY ARE ALL FROM THE SAME PERSON AND THROWS THEM ON TO THE GROWING PILE, WHERE THEY SPILL ON TO THE FLOOR. SHE SLOWLY SIPPS HER TEA. THE SPICE GIRLS SONG ENDS AND THE D.J. SPEAKS)

D.J. (RECORDED, OR LIVE VOICE, FROM OFFSTAGE) Spice Girls there. We two are one. I have a request here from a Bryan who would like his beloved, Mel, to make him happy by

the TWO of them 'becoming one'. (MEL REACTS TO HER NAME, NEARLY SPILLING HER TEA) The message to Mel, who should be listening, Bryan says, 'Go out with me'. That's his request and it's eight-oh-four, Monday the fourteenth on Radio Thames. (THE NEXT PIECE OF MUSIC BEGINS TO PLAY)

(MEL SPLUTTERS AGAIN AS SHE LOOKS AT HER WATCH AND BEGINS TO EXIT, LATE FOR WORK. THE RADIO IS NOW PLAYING A GENTLE NUMBER THAT IS FAINT IN THE BACKGROUND. THE PHONE RINGS. SHE HAS TO MAKE UP HER MIND WHETHER TO ANSWER IT OR NOT. SHE GRABS THE CORDLESS PHONE AND SEARCHES FOR HER COAT THAT SHE TRIES TO PUT ON WHILE TALKING. THE LIGHTS COME UP ON BRYAN, SEATED IN HIS CHAIR)

MEL Hello?

BRYAN Mel. It's Bryan. Did you hear the radio?

MEL Bryan, I'm in a awful rush here. I'm late for work.

BRYAN Sorry to hold you up, but did you hear it?

MEL No, Bryan. (SHE PULLS A GUILTY FACE) I'm sorry I must go. Bye.

(MEL BREAKS THE CONNECTION, FEELING A LITTLE GUILTY AND RUSHES OUT OF THE ROOM. BRYAN SLOWLY PUTS DOWN THE RECEIVER AND FROWNS. HE PICKS UP THE RECEIVER AGAIN AND DIALS A NUMBER)

BRYAN Dawson's Florist? Have I got an order for you!

(THE LIGHTS FADE TO BLACKOUT)

SCENE TWO

(MEL IS SEATED AT HER DESK AT WORK AND TALKING TO DAWN ON THE PHONE. SHE IS TRYING TO KEEP HER VOICE LOW IN CASE HER COLLEAGUES CAN HEAR HER)

MEL But you should be here to see them..... Honest! I'm not exaggerating, Dawn. Ten bouquets!.....No....None.....It must be Bryan. Who else would it be?.....No, he wouldn't spend a penny. And besides, I haven't heard from him for ages. I can't believe it. It's so embarrassing. Mrs. Davis is green with envy.....I don't know. I'll leave some here, but the rest will have to go home....I just don't know.....Would you?..... Thank you, that's very sweet.Yes, just after six will be fine. Perhaps we can have a quick drink on the way?....You sure it's not too much.....?.....Thanks. Anyway, must go. She's looking daggers. Bye.

(MEL BEGINS TO READ AND PROOF THE PAPERS IN FRONT OF HER. SLOWLY HER THOUGHTS WANDER AND THE LIGHTS GO DOWN AS HER THOUGHTS ARE FAR AWAY)

SCENE THREE

(DAWN ENTERS MEL'S ROOM AS THE LIGHTS GO UP. SHE IS CARRYING A VASE OF FLOWERS AND PLACES THEM ON THE TABLE. SHE NOTICES THE PHONE AND CALLS BACK TO MEL)

DAWN You've messages.

MEL (OFF STAGE) I can guess who.

(DAWN PRESSES THE BUTTON AND THE MESSAGES ARE PLAYED)

BRYAN (ANSWER MACHINE RECORDING) I'm just calling to see if you're home yet. I'll call you back soon. Oh, it's Bryan here. (THERE ARE SEVERAL CLICKS AS THE NEXT MESSAGE STARTS) Bryan here. Still not back? Okay. Call you later. (MORE CLICKS) I have to go out now, I just wondered if you got the few flowers I sent to your office. I'll call you later if I'm not too late back. Bye....Oh, will you have dinner with me tomorrow? (CLICK)

DAWN (AS MEL ENTERS WITH ANOTHER VASE) Persistent. Isn't he?

MEL Pest-istent. Where am I going to put these? (SHE WALKS OFF WITH THEM AGAIN)

DAWN (SPEAKING SO MEL CAN HEAR) You might as well go out with him, you know. It'll save him a fortune and stop the pestering.

MEL (OFF) I don't want to. I'm too busy.

DAWN Busy? Get a life, girl. When do you get out? Have a little fun?

MEL (OFF) We had fun tonight, didn't we?

DAWN Girlies together, yes. I meant with a fella! How long has it been now?

MEL (ENTERING WITH A BOTTLE OF WINE AND TWO GLASSES) How long has whatbeen?

DAWN Anything. A man? A date? A snog? Anything?

MEL I'm not ready. Not in the mood.

(MEL POURS TWO GLASSES AND HANDS ONE TO DAWN)

DAWN I can't. I'm driving.

MEL Stay the night.

DAWN All right. Then fill it up. (MEL TIPS MORE FROM THE BOTTLE) A girlie evening, then?

MEL Why not!

(BOTH GIRLS DRINK)

DAWN So why won't you at least go out with him, once?

MEL Who?

DAWN The plumber!.....Bryan, of course!

MEL It doesn't feel right.

DAWN What! He's good looking. Got money. He's lively, funny. Enthusiastic. Mad for you. What's not to feel right?

MEL You think I should?

DAWN Have you seen the paper today?

MEL No. I've been too busy.

DAWN (PICKS UP HER BRIEFCASE AND HANDS OVER A NATIONAL NEWSPAPER TO MEL) Page six. At the bottom. On the right. I've ringed it. Though it doesn't need it.

MEL (READING) "Mel. Please have dinner with me." How did he know I'd read it?

DAWN Is this your normal paper?

MEL No.

DAWN Then he must have taken the advert out in all the main nationals.

MEL That would cost a fortune!

DAWN That's what I mean. Go out with him, once. Stop him wasting all his money on you.

MEL I don't know.....

DAWN What have you got to lose? It's a night out. Dinner. A few drinks.

MEL Back to his place. 'How do you like breakfast?'

DAWN All right!Let him take you out. Be a bitch. Treat him really badly. Put him off for good.

MEL That's not me, Dawn.

DAWN If he bounces back and wants to see you again, well then reconsider. If he doesn't.....then at least you've stopped him pestering you every five minutes.

MEL You think so?

DAWN I'm sure so.

MEL (SHRUGGING) All right. You'd better be right.

DAWN What have you got to lose?

(AS THEY REFILL THEIR GLASSES THE PHONE RINGS)

DAWN Guess who?

THE LIGHTS FADE TO BLACKNESS.

SCENE FOUR

(BRYAN AND MEL ENTER HER ROOM AS THE LIGHTS COME UP)

BRYAN Nice place.

MEL Thank you.

BRYAN It's very.....you.

MEL Thanks. Coffee?

BRYAN Yes, but no. Thanks. I think after the problems in the restaurant, I'd better be going.

MEL Look....I'm sorry about the.....

BRYAN Don't be. I think I understand.

MEL What?

BRYAN You only agreed to have dinner so you could put me off. Right?

MEL No....not really. More.....

BRYAN It's all right. Really. I do understand. I feel I've put you under a lot of pressure. And I'm very sorry.

MEL I'm sorry too. Let me get you a drink, or something.....

BRYAN No thanks. I will go, but.....

MEL Yes?

BRYAN I really would like to do this again. (SHE REMAINS SILENT)
Would you?

MEL I had a good evening, Bryan. Really. I'll admit it's not something I was....looking forward to. But I did have a great time. Thanks.

BRYAN So....will you?

MEL Yes. Why not? But only if you promise me one thing?

BRYAN What? Anything.

MEL You stop all these flowers and radio requests andstuff?

BRYAN You by my side was all I wanted, Mel. That's all. It was all a means to an end. That's all.

MEL No more stunts then?

BRYAN No more. I promise.

(THEY MOVE TOWARDS EACH OTHER AND THERE IS A TENDER KISS. HE STEPS BACK)

BRYAN See you tomorrow, then?

MEL All right.

BRYAN Goodnight.

MEL Goodnight.

(FADE TO BLACKOUT AS THEY STAND LOOKING AT EACH OTHER)

SCENE FIVE

(MEL'S ROOM. MEL IS SEATED AND DAWN ENTERS, EXCITED. IN THE BLACKOUT BRYAN AND DON ENTER AND SIT IN BRYAN'S ROOM)

DAWN How did it go?

MEL Well.....

DAWN Tell me. Now!

MEL It wasall right.

DAWN How all right? He stormed off and left you to get a taxi home?

MEL Not quite.

DAWN He.....dropped you off in his car at thirty miles an hour and you rolled to your door?

MEL Not really.

DAWN What? What!

MEL It was good.

DAWN Good!

MEL Yes. Very good.

DAWN Snog? Sex? What good?

MEL Just....good.

DAWN Well!!

MEL Yes. Well.

(BOTH GIRLS ERUPT IN LAUGHTER AS THE LIGHTS COME UP ON BRYAN AND DON)

DON And?

BRYAN She looked gorgeous.

DON And it went well?

BRYAN Terrific!

DON Dinner?

BRYAN Wine. Candlelight. The works.

DON Take her home?

BRYAN Of course.

DON And.....?

BRYAN She loves me.

DAWN Do you think you could love him?

MEL No. He's nice, but.....

DON Did you.....?

BRYAN Yes.

DAWN Did he kiss you?

MEL Just goodnight.

DAWN Just a goodnight kiss?

DON Yes, what?

BRYAN I kissed her.

DON Just kissed?

DAWN Just goodnight? I would've thought he wanted more than just a kiss goodnight after all the money he's spent to get you to go out with him!

DON Just a kiss? After all the money you've spent to get her to go out with you?

BRYAN It was worth it.

MEL It was worth it.

DAWN Wow!

DON Wow!

(LIGHTS FADE TO BLACKOUT)