



The Script Store

the-script-store.co.uk

An independent online store for the sale of plays and musicals written for performance by schools and youth groups.

Please go to:

the-script-store.co.uk

For performing rights to this play and any other supporting materials

All rights reserved. No part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior consent of the author/publisher.



Darkness in the Night

by
Rob Hockley

A one act play for teenagers

Please go to:

www.the-script-store.co.uk

For the full script, performing rights to this play and any other supporting materials

PUBLISHED BY OFFBEAT THEATRE

All rights reserved. No part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior consent of the publisher.

Overview

Darkness in the night is a one act farce in 9 scenes for four actors; two male and two female. It is suitable for adolescent older teenagers or younger adults. The play has been designed for a minimum of stage dressing and requires only two stage areas: a darkened stage, and a darkened stage with a door.

Synopsis

Dave and his friend Bob venture into an abandoned house in the middle of the night in order to gain entry to the underworld to bring Dave's recently deceased ex-girlfriend back to life. When they meet the girls they assume they have succeeded, little realising that Dave's ex-girlfriend is not dead and it isn't the underworld.

Characters

Dave	A metal head adolescent who believes he has arcane powers.
Bob	Dave's best friend and sceptical unwitting sacrifice.
Lily	Dave's supposedly deceased ex-girlfriend and ex kleptomaniac.
Kate	Lily's best friend and loser in love.

Scene 1

A DARKENED EMPTY ROOM. DAVE ENTERS THROUGH AN OFFSTAGE WINDOW, FALLING HEAVILY TO THE FLOOR. HE HOPS NOISILY ABOUT THE FLOOR MAKING STRANGLING NOISES OF PAIN WHILST HOLDING HIS KNEE.

BOB (Offstage, shouting) Are you alright?

DAVE STOPS HOPPING ABOUT.

DAVE Do I sound alright?

BOB (Offstage, shouting) What?

DAVE I said, do I sound alright? And stop shouting will you, we have to be quiet.

BOB (Offstage, shouting) Only it sounded like you hurt something.

DAVE Stop shouting. It's my knee okay? I just fell on it getting in and-

BOB (Offstage, shouting) What?

DAVE I said, it was my knee-

BOB (Offstage, shouting) What do you need?

DAVE No, no my- look, it doesn't matter, just be quiet will you?

BOB (Offstage, shouting) Do you need a plaster?

DAVE No! And will you please stop shouting!

BOB (Offstage, shouting) I think I've got one somewhere.

DAVE (Shouting) I'm fine. I don't need a plaster! Okay?

BOB (Offstage) Oh. Okay.

DAVE Okay.

BOB (Offstage) No need to shout.

DAVE Just get up here will you?

BOB (Offstage) Okay, give me a hand up.

BOB ENTERS THROUGH THE WINDOW. HE CARRIES A SMALL BAG WITH HIM. HE SLOWLY SURVEYS HIS SURROUNDINGS.

So, this is the place huh?

DAVE Yes. This is the place.

BOB Bit dark isn't it.

DAVE It's a deserted house, in the middle of nowhere, at night. Yes, it's a bit dark.

BOB Just saying. What are we here for anyway?

DAVE I can't tell you.

BOB Right. Right. So why are we here?

DAVE I just told you I can't tell you.

BOB How?

DAVE You asked and I told you I couldn't.

BOB Well how did you do that?

DAVE What?

BOB Tell me you couldn't if you couldn't.

DAVE Because I can't and that's why I couldn't and I told you that when I didn't tell you.

BOB But you can't tell me.

DAVE Exactly.

BOB Well you didn't tell me then.

DAVE Yes I did.

BOB But you couldn't when you did so you didn't because you couldn't when you did.

DAVE But I did when I didn't.

BOB And so you didn't when you did.

DAVE No! I did when I didn't.

BOB But you didn't.

DAVE Did.

BOB Did you?

DAVE No.

BOB Well that's my point.

DAVE That's my point. I told you already when I
 didn't tell you that I didn't tell you when I
 told you I didn't tell you because I did tell
 you I didn't so I did.

BOB SLOWLY WORKS IT OUT.

BOB You didn't.

DAVE Right, right. Fine, I was trying to protect you
 from the dread truth of the situation but no,
 you want to know why we're here? Okay, here it
 is. Within these walls, there is a door.

BOB Probably more than one.

DAVE A special door, a door that is more than a
 door.

BOB Like, two doors then?

DAVE No. Not like that at all. This is a door of
 dark import. A door of arcane intangibility
 that exists at the the threshold of madness and
 reason.

BOB Oh. That sort.

DAVE The stars are right, the moon is full and you
 and I my friend, have been drawn here, drawn
 here like twilight ambassadors of doom, drawn
 by dark and dire forces of darkness.

BOB Uh huh.

DAVE Dark forces that permeate the very night in
 inky blackness and pull us toward the door of
 the twilight shore of the plutonian void beyond
 the velvet heart of lightlessness.

BOB Okay.

DAVE And beyond that door, that obsidian portal into dusk, lies our fate, bound in unbreakable ebon bonds of black, carved in shadow and veiled in the charcoal depths of the Stygian, fathomless night.

BOB Oh well, yeah, I thought it might be something like that.

DAVE Really? You did?

BOB Yeah. I said it was a bit dark.

DAVE (Pointing the way) After you.

EXIT DAVE AND BOB

Scene 2

A DARKENED ROOM WITH A DOOR. ENTER
KATE AND LILY

LILY Well?

KATE It's a bit dark isn't it?

LILY Deserted house. Middle of nowhere. At night. Of course it's a bit dark. That's why we are here.

KATE Because of the dark?

LILY Because of the not being seen. Dark is good for not being seen. It makes you harder to see.

KATE Hmm. And why are we not being seen? Not that you have to tell me. You're my friend. I trust you. Whatever reason you've got for dragging me out to a cruddy old ruin in the middle of the night is good with me. But, you know, middle of the night, cruddy old ruin, the not being seen. Sort of adds up. Badly.

LILY Okay I'll tell you.

KATE Good.

LILY But you have to promise not to get mad.

KATE Not good. This wouldn't have anything to do with your dark past would it?

LILY Maybe.

KATE Okay, and is this the dark past where you steal stuff or the dark past where you keep setting me up with useless dates?

LILY The first one.

KATE Oh well, that's a relief. I thought for a moment there this was going to be some sort of weird double blind date thing.

LILY God no. Nothing like that. This is just about stealing stuff and rampant kleptomania.

KATE That's okay then. Carry on.

LILY Well, you know how I used to steal stuff and have rampant kleptomania?

KATE Rampant kleptomania which you are now completely over and is completely in the past.

LILY Yes. That one. Well, even though it is completely in the past and I'm totally over it, I sort of, kind of, hung on to a few bits. And pieces. And things.

KATE Sort of hung on?

LILY A bit.

KATE Where?

BOTH GIRLS LOOK AT THE DOOR. KATE GLARES BACK ACCUSINGLY. SHE OPENS THE DOOR SLOWLY AND LOOKS INSIDE. SHE CLOSES THE DOOR QUICKLY.

A bit!?

LILY Don't judge me!

KATE Lily!

KATE OPENS THE DOOR AGAIN AND WALKS IN.

There's tons in here!

LILY It's just a few things! Important things! I couldn't just throw them away. And I said don't judge me.

KATE PICKS UP ITEMS AND SHOWS THEM TO US, HER HAND REACHING PAST THE DOOR.

KATE (Brandishing item) How is this important?

LILY The first thing I ever stole. Couldn't let it go could I. Memories and stuff.

KATE (Brandishing second item) And this?

LILY The second thing I ever stole?

KATE (Brandishing third item) This?

LILY Memories?

KATE (Brandishing fourth item)

LILY Stuff?

KATE WALKS OUT OF CLOSET HOLDING A
PAIR OF RIDICULOUS SHOES.

KATE You're not over any of this are you? I mean,
look at these!

LILY I know what you're thinking, but they're
actually really important. The guy I was dating
lost his job over them. Couldn't just throw
them away could I? They're what give his
sacrifice meaning.

KATE You're talking about Dave the metal head moron?

LILY And ex- assistant salesman in Boot-O-rama.

KATE So you got the boots and he got the blame?

LILY Made going out with him really awkward. One of
the many reasons I dumped him.

KATE Wow. You're just adorable aren't you.

LILY Well I tried to make it up to him, got him out
here pretending this was my old family home and
I was going to tell him what I'd done but he
just got the idea I was proposing marriage or
something and just sort of freaked out and ran
off.

KATE Yeah. Great plan, I met him. Kept gushing about
your future together and didn't seem to know he
was dumped at all. But don't worry, I put him
straight.

LILY What did you say?

KATE Just a little white lie to the effect that you
weren't around any more. That's all.

LILY And he believed it?

KATE I sort of dressed it up a bit so he'd want to
believe it.

LILY Dressed it up?

KATE Don't worry, I know what I'm doing. After all the practice I've had rejecting the string of losers you threw at me I've got pretty convincing.

LILY I was only trying to help you. And they weren't all losers.

KATE The prosecution brings up Steve.

LILY Steve was not intentional. He was an accident. Accidents happen.

KATE Mike.

LILY Perfectly nice guy. Didn't know about the curry till later. What were the chances?

KATE Phil?

LILY Technically not my fault.

KATE Simon? Greg? John? Heathcliff?

LILY Ah come on! What was I supposed to do? The guy was called Heathcliff for crying out loud! And you're Kate! I mean, you have to give it a shot don't you?

KATE No you don't! I don't want a Heathcliff or a Mike or Steve or any of those guys. I want someone like me that likes me, even if I'm sober. Someone with enough brain to think about things outside of his own stomach and who actually cares about his friends and family the way I do, and when I meet him I'll know it, and he'll know me and he won't be some moron loser friend of a friend of a friend.

LILY Yeah okay relax will you? I only asked you to help with the stuff. That's all.

KATE Well okay then, fine, but I honestly thought you'd dragged me out here tonight to set me up with some moron. Got to say I'm actually relieved that it's just to help you get over your kleptomania and throw all this stuff away.

LILY Well yes... But we're not actually throwing it away.

KATE We're not? There's a garbage skip right outside.

LILY We're more just sort of moving it in case someone finds it and puts two and two together and gets me into trouble.

KATE You mean Dave?

LILY It'd be the perfect revenge.

KATE So get rid of it!

LILY I can't!

KATE I can!

LILY No! Don't!

 THE GIRLS TUSSLE OVER THE BOOTS.

KATE Stop holding on to the past!

LILY Stop holding onto my boots!

KATE I can't! I'm being supportive here!

LILY Then let go of the boots!

KATE No! I'm too caring!

LILY I don't care about your caring! I want my stuff!

KATE It's not your stuff!

LILY It is! I stole it fair and square!

KATE What! that's stupid!

LILY Well you're stupid!

KATE You're the one being stupid!

LILY No you are.

KATE Shut up!

LILY You shut up!

KATE You shut up!

LILY You shut up!

KATE You shut up!

LILY You shut up!

KATE SUCCESSFULLY WRANGLES THE BOOTS
OFF LILY.

KATE All this stuff has to go Lily. All of it. You
can't get a life till you let it go!

LILY I've got a life! You're holding it right there
in your hand! Don't you get it? It's the only
thing that made me feel alive and if you throw
it away I'll be dead! I can't let it go!

LILY GRABS THE BOOTS AGAIN.

KATE Did you hear shouting?

KATE AND LILY BOTH STOP FIGHTING.

LILY Okay I'm sorry. I'm just a little strung out
right now. I didn't mean to shout.

KATE No, Not us, shouting. From over there.

LILY You mean outside?

KATE Sounded like voices.

LILY We better check it out.

KATE We?

LILY If you like you can stay here, with the
evidence.

LILY THROWS THE BOOTS BACK IN THE
CLOSET.

KATE We it is.

LILY AND KATE EXIT