



IT'S GOOD TO TALK

By Max Drayton

This play requires permission to perform and a performance fee.

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Approx. 7 minutes.

CAST:

MARC: 30+

WOMAN Any age – non-speaking

SET:

Open stage.

IT'S GOOD TO TALK

(OPENING MUSIC.

LIGHTS UP ON MARC ENTERING. HE IS DRESSED IN A BLACK HAT, STRIPPED SHIRT AND MAKE UP OF A MIME ARTIST.

HE STARTS TO COMMUNICATE WITH THE AUDIENCE USING MIME. ASKING HOW THEY ARE AND HE IS FINE, ETC. HE CAN MOVE IN AMONGST THE AUDIENCE.

AFTER A WHILE HE GIVES UP AND SPEAKS. HE CAN HAVE A STRONG, ACCENT – NORTHERN, SCOTTISH, WELSH, ETC)

MARC: What's the point of keeping that up, eh?

God gave us a voice and a brain, we really should try to use them occasionally. It's a pity some of the public I meet don't follow that rule.

It's extremely difficult to please and entertain people these days. It's only the children that still find my act funny. Adults and adolescents have seen so much TV, movies, DVDs that they think they've seen it all. It's only children that have the limited life experience to appreciate my line of work.

(DURING HIS MONOLOGUE HE CAN DO SOME SIMPLE STREET MAGIC AND JUGGLING WHILE HE IS TALKING)

Magic has gone out of the all-round entertainer. You have to be an all-rounder, one trick ponies don't last in this business. I do conjuring, magic, tight rope walking, mime.

When I'm still and not responding – in my zone, people think I can't hear and see. They say the most remarkable things, as if I couldn't hear them. Some of them quite rude. I've a series of mimed put-downs. Subtle, but they get the point.

Also, the questions I get asked. They all think I haven't heard them before. Things like....

Do you need a silencer if you are going to shoot a mime?

If the cops arrest a mime, do they have to tell him he has the right to remain silent?

Is it true that cannibals don't eat clowns because they taste funny?

Do mimes watch silent movies?

But there's nothing funny if you work in this business, it's a dying art, you know. Mainly because there's little money in it. Irregular income at the vagaries of strangers who are willing to part with small coins at whim. It's a talented and skilled way of begging. Nothing more.

(A WOMAN ENTERS AND WALKS ACROSS THE STAGE. HE FREEZES, ONLY HIS EYES MOVING AS IF WATCHING HER BEHIND HIS BACK. SHE EXITS. WHEN SHE HAS GONE HE RESUMES AS IF NOTHING HAS HAPPENED)

People are used to being entertained for free. They watch TV, although a license fee is paid it's soon forgotten that there is a cost. People assume it's for free, why pay money to a street artist? The only benefit is that people are UNUSED to live performance. That can be a trigger to make them donate.

People on the street can be wonderfully generous, or horribly cruel. Sometimes hurling insults like, "Get a proper job." I react with the heavily crestfallen clown face (DEMONSTRATES) and sometimes they can change their minds. But not often enough.

There are times when the weather is nice and I'm out in the fresh air doing the thing I love. People enjoy it too and throw money. But there are other times when it's cold and wet and the hearts of the public reflect that too.

This is only apart of the play.

Please contact Max directly for a complete script.

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