

30 PLAYS IN 30 MINUTES

by Kamron Klitgaard

Copyright © 2019 by Kamron Klitgaard, All rights reserved.
ISBN: 978-1-64479-083-0

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers LLC. Questions concerning other rights should be addressed to Brooklyn Publishers LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: *Produced by special arrangement with Brooklyn Publishers LLC.*

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers LLC.

BROOKLYN PUBLISHERS LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (888) 473-8521 • FAX (319) 368-8011

30 PLAYS IN 30 MINUTES

by Kamron Klitgaard

SYNOPSIS: An acting class must race the clock to win a bet with their teacher. If they can perform 30 plays in 30 minutes, they'll have no homework for the rest of the month. If they don't beat the clock, they have to write a research paper about Shakespeare. Super fast-paced collection providing directors with major casting flexibility.

CAST OF CHARACTERS

(3-10 females, 2-5 males, 5-94 either; 10-109 total cast)

DURATION: 30 minutes.

TIME: Set in the present.

SETTING: A school stage.

SET: A bare stage with the exception of a small table upstage.

PRODUCTION NOTES

DIRECTOR'S NOTE: This play is made up of thirty short sketches which are tied together by the first and last "plays." To have a smooth transition between plays, someone could be assigned to announce the name of each play directly after the preceding play ends. This way, all the performers will know which play is up. As soon as the name of the play is announced, the actors run to get into place.

STAGING SUGGESTION: One staging option is to have the entire cast be onstage the whole time, sitting Upstage. This gives energy to the production and the actors just step Down when they are in one of the plays. However, this can be distracting (depending on your actors), so another option is to have them sitting in the front row of the audience and they run up on stage when their play is called. Another option is to have the actors waiting in the wings like a traditional play. The object is to have the plays go on with as little pause between them as possible.

TIP FOR BEGINNING ACTORS: One of the most important things to remember when performing silly comedies is to take it seriously. For example, when performing the Stupid Noises play, the actors should always be completely serious about applying for, obtaining, and using stupid noise licenses. The more serious the characters are about their world, the funnier the play will be.

CASTING NOTE: Don't let the number of characters scare you! These are short, fast-moving plays where actors can play multiple characters. In fact, doubling, tripling, or more is recommended.

PROPS

- small table (already on stage)
- stopwatch (Play #1, Play #23, Play #30)
- 2 one-minute hourglass timers (Play #1)
- cup of water (Play #2)
- paper folded accordion style (Play #3)
- recipe book (Play #4)
- 4 masks (Play #9)
- dinner roll (Play 10#)
- papers (Play #1.1)
- fake rat (Play #12, Play #16)
- 2 business cards (Play #12, Play #16)
- whistle (Play #16)
- shaving cream (Play #16)
- apple (Play #16)
- box or chair (Play #17)
- baby doll in a blanket (Play #17)
- 5 chairs (Play #20, Play #26, Play #27)
- thermometer (Play #24)
- ear instrument (Play #24)
- boots (Play #26)
- paper & pen (Play #28)

TABLE OF CONTENTS

Play Title (Cast Size)	Page Number
THE FIRST PLAY (3 m/f)	05
SOLAR SYSTEM (10 m/f)	06
MELODRAMA (3 m/f)	08
RECIPE BOOK (2 m/f)	09
GOLDFISH (3 m/f)	10
ANTS (5 m/f)	11
THE LAST DONUT (3 m/f)	11
SLOW TALKER (1 f, 1 m/f)	12
BANK JOB (4 m/f)	13
DEBATE (2 m/f)	13
STUPID NOISES (2 m/f)	14
RAT WHISPERER (1 f, 1 m, 1 m/f)	16
YOGA (1 f, 4 m/f)	17
EVERY THIRD WORD (2 m/f)	18
DO IT FASTER (6 m/f)	19
RAT DISTRACTORS (1 f, 1 m, 4 m/f)	20
GOALIE (1 f, 2 m)	22
PRETEND KARATE (3 m/f)	23
PIRATE VS PIRATE (7 m/f)	24
BEGINNING ENGLISH (6 m/f)	26
UNFINISHED SENTENCES (1f, 2 m/f)	27
CHEERING FOR DRAMA (3 f, 1 m/f)	28
TWO THIRDS (3 m/f)	29
THERMOMETOLOGIST (4 m/f)	30
NOTHING (2 m/f)	31
KINDERGARTEN BOOTS (3 m/f)	32
ENGLISH CLASS (5 m/f)	33
SHAKESPEARE (1 f, 1 m, 1 m/f)	34
LAWNMOWER (8 m/f)	35
THE FINAL PLAY (Entire Cast)	36

PLAY #1: THE FIRST PLAY

(3 either)

AT START: *ACTOR ONE, ACTOR TWO, and ACTOR THREE enter.*

ACTOR ONE: *(Calmly and slowly.)* Good evening, ladies and gentlemen.

ACTOR TWO: *(Quick and agitated.)* Hurry up!!! We only have 60 seconds!

ACTOR ONE: *(Calmly and slowly.)* I apologize for that outburst. What my fellow actor means, is that we only have 60 seconds to perform each play.

ACTOR THREE: *(Quick and agitated.)* You're slower than the last ten minutes of school! We're performing 30 plays and we have to be done in 30 minutes! That's an average of one play per minute!

ACTOR ONE: *(Calmly and slowly.)* That is correct. You see, we have a bet going with our teacher. If we perform all 30 plays—

ACTOR TWO: *(Quick and agitated.)* You are so slow that they time your 40-yard dash with a calendar! If we perform all 30 plays under 30 minutes, no homework for the rest of the month!

ACTOR THREE: *(Quick and agitated.)* If we don't make it under 30 minutes, we have to write a research paper on Shakespeare!

ACTOR ONE: I happen to love Shakespeare... and research papers.

ACTOR TWO: She's the enemy. To help us, we're putting two one-minute hourglasses on this table at the back of the stage.

ACTOR TWO and ACTOR THREE place the hourglasses on the table.

ACTOR THREE: We got them from our Pictionary games. The first actor in each play needs to turn one of the timers. This is just to help us keep moving.

ACTOR TWO: The official time will be kept by a stopwatch. Hey! Where's the stopwatch? We need to start the show.

ACTOR ONE: *(Pulling stopwatch from behind back.)* I've already started it.

ACTOR THREE: What?!

ACTOR ONE: This is the first play. We're already at 57 seconds.

ACTOR TWO: Ahh! Get off the stage! We need to start play number two!

ACTOR TWO and ACTOR THREE exit running. ACTOR ONE remains, smiling and looking at the stopwatch. ACTOR TWO and ACTOR THREE rush back on and drag ACTOR ONE off.

ACTOR THREE: Play number two, go!

From this point on, to start each play, the first actor in each play rushes to the table and turns over one of the minute hour glasses. These don't keep any official time, in fact, they don't mean anything, except they serve to keep the energy and speed going among the actors. After each play, the actors exit running to keep the energy going.

PLAY #2: SOLAR SYSTEM

(10 either)

AT START: *SUN, MERCURY, VENUS, MARS, EARTH, JUPITER, SATURN, URANUS, NEPTUNE, and PLUTO enter and take their spots in the solar system, rotating around the SUN. They never stop moving. PLUTO is drinking a cup of water.*

SUN: Guys, guys! Will you all stop rotating?! Get in a straight line! I'm the sun, so I'm the boss of you. I want order in my solar system!

MERCURY: Uh, I can't sit still this close to you. I'm Mercury! I gotta keep moving or you'll burn me up.

MARS: And I'm looking for Martians to populate me!

EARTH: As the only planet with people on it, I'm already populated! If I stop rotating, they'll all fly off. Which seems weird, but I don't really understand science.

SATURN: *(Making ring with arms.)* Check out my ring. I need to move so I can show it off. I tell everyone Jupiter gave it to me and we're married.

JUPITER: Everyone! We are not married! Sorry, Sun. If I stop, she'll catch me.

VENUS: Venus here! I'm just going with the flow.

URANUS: Well, I'm Uranus. I have to stay far away from Earth, or its population will make fun of my name. Oh, why couldn't I have been called Urlovelyeyes!

NEPTUNE: Being Neptune, and the farthest planet away from you, Sun, you'll never get me to get in line with Jupiter. Do you realize that Jupiter was almost a gas giant? It's the smell!

PLUTO: I thought I was the farthest planet.

SUN: Pluto, you're not a planet anymore. Get outta here.

PLUTO: (*Tearing up.*) I've been kicked out of the family? If I'm not a planet anymore, what am I?

VENUS: Pluto, you're now a dwarf!

MARS: A dwarf?! So, now there are eight?

JUPITER: Yeah, Sleepy, Happy, Sneazy, Dopey, Bashful, Grumpy, Doc... and Pluto. That's eight.

MERCURY: I thought Pluto was a dog.

SUN: It doesn't matter! Pluto, you heard 'em! You're no longer a planet! So, scram!

ALL PLANETS: Yeah, get lost! Beat it! You have no business being here! Useless waist of frozen nitrogen! Why don't you go orbit Alpha Centauri?! (*Etc.*)

PLUTO stops orbiting. Sadness turns to anger. PLUTO lets out a terrifying battle cry, walks up to the SUN, and throws the cup of water on it.

SUN: (*Ala Wicked Witch*) I'm melting! I'm melting!

The SUN withers and dies. PLUTO takes its place.

PLUTO: I am Pluto! You will all bow down and orbit me! All hail Pluto!
All hail Pluto!!!

ALL PLANETS: (*Zombie-like.*) All hail Pluto.

PLUTO: Reverse orbits!

All reverse whichever direction they're heading.

EARTH: (*Stops suddenly.*) Uh, guys? I think I'm experiencing global cooling.

PLAY #3: MELODRAMA

(3 either)

AT START: *DAMSEL enters with a paper folded accordion style. She pinches it in the middle, flaring the ends to look like a bow. She holds the bow in her hair.*

DAMSEL: Whoa is me! I do not have the money to pay the rent and if I don't pay, there will be dire consequences, I assume!

BAD GUY enters, takes the paper from the DAMSEL and holds it up to his lip to make a mustache.

BAD GUY: Muhahahahahahaha! That's right! If you don't pay me the rent, I will execute those dire consequences by throwing you out into the cold, cold street.

DAMSEL: *(Grabbing the paper and holding it in her hair for a bow.)* Whoa is me! I have a low tolerance for cold. Isn't there something I can do to avoid being thrown out into the street, apparently during the winter?!

BAD GUY: *(Grabbing the paper and holding it to his lip for a mustache.)* Muhahahahahahaha! Yes, there is! You can pay the rent! Or... you could marry me! Muhahahahaha!

DAMSEL grabs paper and puts in hair for a bow and then cries. GOOD GUY enters, grabs the paper, and holds it on his neck to make a bow tie.

GOOD GUY: Fear not, fair damsel! I am here! What seems to be the problem?

DAMSEL: *(Grabbing the paper and holding it in her hair for a bow.)* I can't pay the rent!

BAD GUY: *(Grabbing the paper and holding it to his lip for a mustache.)* You must pay the rent!

DAMSEL: *(Grabbing the paper and holding it in her hair for a bow.)* I can't pay the rent!

BAD GUY: *(Grabbing the paper and holding it to his lip for a mustache.)* You must pay the rent!

GOOD GUY: *(Grabbing the bow and holding it to his neck for a bow tie.)* I'll pay the rent!

DAMSEL: *(Grabbing the paper and holding it in her hair for a bow.)*
My hero!

BAD GUY: *(Grabbing the paper and holding it to his lip for a mustache.)* I don't take checks!

GOOD GUY: *(Grabbing the bow and holding it to his neck for a bow tie.)* Curses, foiled again!

DAMSEL: *(Grabbing the paper and holding it as a bow then stepping to BAD GUY.)* Then... I do.

PLAY #4: RECIPE BOOK

(2 either)

AT START: *READER enters with a recipe book and sees AUTHOR.*

READER: Hey, there you are. I just bought your new recipe book, "How to Cook Like a Real Chef." I can't believe I know a published author! And I didn't even know you cooked.

AUTHOR: Well, I didn't either until I realized how easy it was.

READER: *(Flipping through the book.)* I can't wait to try your recipes. I wanna look at one right now. Here we go. *(Reading.)* "Scrambled eggs." Ooo, I love scrambled eggs. I wonder what makes yours so delicious. *(Reading.)* "Crack one egg into pan, scramble, cook, season to taste." *(Looking up to AUTHOR.)* That's it?

AUTHOR: Pretty easy, huh?

READER: *(Turning the page and reading.)* "Fried eggs. Crack one egg into pan, fry, season to taste."

AUTHOR: Those are for real beginners. Try a more advanced recipe.

READER: *(Flipping pages and then reading.)* "Doritos Surprise." Sounds intriguing. "Take a handful of Doritos and place on a plate. Best served at room temperature." Where's the surprise?

AUTHOR: Keep reading.

READER: "Serve to an unsuspecting guest."

READER slams book closed and exits in disgust.

PLAY #5: GOLDFISH

(3 either)

AT START: *FISH ONE, FISH TWO, and FISH THREE enter swimming. They swim around and then meet.*

FISH ONE: Hello, number two.

FISH TWO: Hello, number one.

FISH ONE: Did you know that Goldfish only have a memory of 13 seconds?

FISH TWO: We're goldfish.

FISH ONE: I know.

FISH TWO: Hey, you were supposed to meet me at the mall yesterday, what happened?

FISH ONE: I forgot.

FISH THREE: Hello one, hello two.

FISH ONE and FISH TWO: Hey three.

FISH THREE: Where's four?

FISH TWO: Toilet.

FISH THREE: Oh, I liked four.

FISH ONE: Don't worry, in a few more seconds you won't even remember him.

FISH THREE: Remember who?

FISH ONE: What?

FISH TWO: Anyone wanna go to the mall?

FISH ONE: I'll meet you there.

FISH TWO: Okay.

They swim off.

PLAY #6: ANTS*(5 either)*

CRAZY NARRATOR: Ladies and Gentlemen, tonight we will examine one of the smallest creatures on the planet; the ant.

ANT ONE, ANT TWO, ANT THREE, and ANT FOUR enter and crawl around.

CRAZY NARRATOR: The ant has six powerful legs and dangerous mandibles that can crush his enemies with ease. The ant can lift twenty times its own weight making it relatively the strongest creature on the planet. But it is not strong enough to withstand the bottom of my shoe!

Going insane, stepping on all the ANTS, smashing them flat.

CRAZY NARRATOR: Ha! Ha! Ha! Ha! Ha!

PLAY #7: THE LAST DONUT*(3 either)*

DONUT LOVER ONE: I want the last donut!

DONUT LOVER TWO: It's my birthday donut!

DONUT LOVER ONE: I want the last donut!

DONUT LOVER TWO: No, it's my birthday donut!

DONUT LOVER ONE: But I want it!

DONUT LOVER TWO: You can have the last oatmeal raisin cookie.

DONUT LOVER ONE: Yuck, no one likes those! I want the last donut.

DONUT LOVER TWO: How about the last orange?

DONUT LOVER ONE: No, oranges are good for you. I want the last donut!

DONUT LOVER TWO: Fine, you get the last donut! But for my birthday wish, I wish you were an ant!

DONUT LOVER ONE turns into an ant and crawls around. CRAZY NARRATOR from "PLAY #6: ANTS" enters. DONUT LOVER TWO points at DONUT LOVER ONE. CRAZY NARRATOR smashes DONUT LOVER ONE.

CRAZY NARRATOR: *(Insanely.)* Ha! Ha! Ha! Ha! Ha!

PLAY #8: SLOW TALKER

(1 female, 1 either)

AT START: *ANN and HOST enter and stand as though they were looking into a television camera.*

HOST ONE: Good evening, ladies and gentlemen. Tonight, on our show, we have a woman who speaks extremely slow. She is known as the slowest talker in the world, please welcome Ms. Ann Gables. Ms. Gables, I understand that you are an awfully slow talker.

ANN: *(Extremely fast.)* Yes, that's right.

HOST ONE: *(A bit confused.)* And how long have you been a slow talker?

ANN: *(Extremely fast.)* Since I was a little girl.

HOST ONE: Um... Ms. Gables, I can't help but notice that for someone who is supposedly the slowest talker in the world, your answers have been rather accelerated.

ANN: *(Extremely fast.)* I've had a bad day. *(Normal speed.)* I got a bit of bad news just before I came on your show. *(Slow.)* See, I wrote a book on how to talk slow... *(Slow motion.)* ...and the publisher rejected it.

HOST ONE: Now your starting to sound like a slow talker.

ANN: *(Extremely fast.)* Oh, I'm so sorry.

HOST ONE: No, no. That's why we had you on the show.

ANN: *(Slow motion.)* I thought you cared about me as a person. *(Cries in slow motion and runs off.)*

HOST ONE: Well, that's all we have time for. Next time, a man who leaves out every third word.

PLAY #9: BANK JOB

(4 either)

AT START: *GANSTER ONE, GANSTER TWO, GANSTER THREE, and GANSTER FOUR enter wearing masks. They pull up their masks and talk like gangsters.*

GANGSTER ONE: Alright, let's go over the plan one more time.

GANGSTER TWO: Right! At 10:20 I pull up to the bank and let you three out of the car. I keep the car running.

GANGSTER THREE: The three of us then enter the bank. I go directly to the security guard who will be in the south west corner.

GANGSTER FOUR: Me and you go to the forms counter. As I fill out a deposit slip, you scan the tellers and find the best line.

GANGSTER ONE: At precisely 10:25 you and I will approach the teller.

GANGSTER FOUR: I'll hand her the deposit slip.

GANGSTER ONE: And I'll hand her the cash, completing the transaction.

GANGSTER THREE: I shake the security guard's hand and meet you at the exit.

GANGSTER TWO: You guys get in the car and I drive us away, following all traffic rules.

GANGSTER ONE: If all goes as planned, we will have made a successful deposit. Alright, let's do this.

ALL GANGSTERS pull down their masks and exit.

PLAY #10: DEBATE

(2 either)

AT START: *MODERATOR enters and places a dinner roll on floor to her right. SENATOR steps up to her left.*

MODERATOR: Good evening. I am the moderator for tonight's presidential debate. On my left is Senator Johnson of Pennsylvania and on my right, his opponent, a slightly dried out dinner roll from Maddox Family Drive Thru. *(To the roll.)* Good Evening. *(To the*

audience.) Our first question is for Senator Johnson. Senator, would you approve a 13% tax cut for corporations who hire the unemployable?

SENATOR: Thank you, and it's great to be here tonight. I'd like to answer that question in two ways. First, I shall use my normal voice, adding logic and deductive reasoning. Then I will answer the question in a low gurgling scary grumble. Throughout the history of our great nation, every time a tax cut is tried it boosts the economy which actually brings in more revenue to the government. However, if the unemployable were to be employed then they would cease to be the unemployable, rendering the tax cut unavailable to such corporations. *(Repeats the answer in a low gurgling scary grumble which is indecipherable.)* Thank you.

MODERATOR: And now a rebuttal from the slightly dried out dinner roll.

MODERATOR and SENATOR look at the roll. Nothing.

MODERATOR: *(Turning back to SENATOR.)* Next question. Senator, with all the scandals and corruption attributed to you while in office, how do you intend to defeat slightly dried out dinner roll who leads in the polls by 17%?

SENATOR looks perplexed but then simply walks to the roll, picks it up and takes a bite. Then exits eating the roll.

MODERATOR: Thank you, that's all we have time for.

PLAY #11: STUPID NOISES

(2 either)

AT START: *JOHNSON enters with paperwork.*

JOHNSON: *(Looking through papers.)* I'll never get all this paperwork done.

JOHNSON, in all seriousness, makes a silly noise. CITIZEN enters.

CITIZEN: Excuse me, is this the licensing bureau for Stupid Noises?

JOHNSON: Yes. We issue all fishing licenses, hunting licenses, and stupid noise licenses. *(Makes a silly noise.)* How can I help you?

CITIZEN: I would like to apply for a stupid noise license.

JOHNSON: I see. Have you ever had a stupid noise license before?

CITIZEN: No, this is my first time. Can I fill out an application?

JOHNSON: *(Makes a silly noise.)* Before you fill out the application, I need to remind you that just like fishing and hunting, there is a limit to how many stupid noises you're entitled to make. The license gives you permission to make seven stupid noises and that's only during stupid noise season, which doesn't start for another three months. *(Makes a silly noise.)*

CITIZEN: But you made a stupid noise just now! In fact, you've made several stupid noises since I came in here.

JOHNSON: You are mistaken, sir. Those were not stupid noises, but they were, in fact, silly noises.

CITIZEN: Oh! I'm so sorry. I always get those mixed up.

JOHNSON: And today is the opening day of silly noise season. *(Showing papers.)* As you can see, I have my silly noise license and an extra silly noise permit, entitling me to make unlimited silly noises throughout the season.

CITIZEN: I didn't know you could get one of those. Um... I was really hoping for a stupid noise license, but I suppose I could switch to silly noises until stupid noise season comes around. Could I fill out an application, please?

JOHNSON: Yes, but you'll need to go to the office of silly noises and marriage licenses. It's down the hall, up the stairs, first door on your left.

CITIZEN: *(Starting to leave.)* Thank you!

JOHNSON: But they're only open on Mondays and Thursdays.

CITIZEN: That's the government for you.

JOHNSON makes a silly noise.

PLAY #12: RAT WHISPERER

(1 female, 1 male, 1 either)

AT START: *HUSBAND places a fake rat on the floor. WIFE joins him as they watch the rat with worry. The WHISPERER enters.*

WHISPERER: *(Whispering.)* Are you Mr. and Mrs. Hoggleswift?

WIFE: Yes! Are you the Rat Whisperer?

WHISPERER: *(Whispering.)* I came as soon as I could.

HUSBAND: Thank goodness. As you can see, Doctor, there's something wrong with our pet rat. Normally he runs around the cage, eats cheese, and chews up cardboard. But just look at him now.

WIFE: He's been like this for a week. Completely docile, disinterested and unmotivated.

WHISPERER: Is he... dead?

WIFE: No, just listless. Can you take a look at him, Doctor?

WHISPERER: *(Whispering.)* I must remind you that I am not a doctor. I am...The Rat Whisperer. I'll take a look. *(Kneeling down by rat and petting it, then yelling.)* What the heck is wrong with you?!!! Why don't you get up and start living your life?!!!

WHISPERER listens to the rat and then stands.

HUSBAND: Well, Doctor Whisperer?

WHISPERER: *(Whispering.)* Yes, well, your rat seems to be suffering from something we Whisperers don't know what it's called. In layman's terms, your rat is distracted.

WIFE: Distracted?!

WHISPERER: Yes. It seems that your rat is distracted with the horrors of everyday life; the degradation of society, the rising inflation rate, the constant threat of war, and the lines at the DMV. It's all just too much for him. He's been dwelling on it for a whole week. He's distracted by life. Now he needs to be distracted from life. I am not qualified to distract rats, but here is a card of a company I can recommend.

WHISPERER hands them a business card and then exits.

HUSBAND: (*Reading the card.*) Rat Distractors.

WIFE: (*Reading the card.*) Call now, for your everyday rat distraction needs.

HUSBAND and WIFE pick up the fake rat and exit.

PLAY #13: YOGA

(1 female, 4 either)

AT START: SALLY, YOGI ONE, YOGI TWO, YOGI THREE, and YOGI FOUR enter and sit on the floor.

SALLY: Hello, welcome to yoga class, if you're new, I'm Eka Pada Parsva Sarvangasana. Some of you may know me as Sally G. Johnson. Alright, let's get right into the first position, the Baddha Konasana. Knees out, feet in, bottom of your feet together, and grab your feet, lightly bounce your knees like a butterfly.

ALL YOGI'S follow along.

YOGI FOUR: Good stretch, feels good.

YOGI ONE: Let's do the Galavasana!

SALLY: That's a little advanced. Most of you are still beginners.

YOGI TWO: Oh, come on, we can do it!

ALL YOGI'S follow SALLY'S instructions.

SALLY: Alright, everyone stand up. Now, toes in, slightly squat, left arm up, bend the elbow, hand over head, other hand to armpit, wiggle fingers rapidly.

ALL YOGI'S laugh.

SALLY: Try not to laugh.

YOGI THREE: Now the Halasana!

Thank you for reading this free excerpt from 30 PLAYS IN 30 MINUTES by Kamron Klitgaard. For performance rights and/or a complete copy of the script, please contact us at:

Brooklyn Publishers, LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-888-473-8521 • Fax (319) 368-8011

www.brookpub.com