

THE CHAIR PLAY

By Alan Haehnel

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CAST

15-30 players, all genders flexible. Doubling possible.

CASTING

Cast each scene as a separate entity. Person 1, for instance, should not be the same person in every scene. This play is best performed with a cast of 25 or more, though with lots of doubling and smaller “revolution” scenes, it could be done with a troupe as small as 15.

SET

11 uniform chairs

PROPS

A "For Sale" sign, a certificate

COSTUMES

Neutral street clothes, a pair of wings

NOTE

I wrote “The Chair Play” to help work through some of my thoughts about economics and society. The play, I hope, will raise many questions: Who is entitled to what? How is ownership established? Do the “haves” owe anything to the “have nots”? I have found reducing the complex world of commerce into a simple analogy about chairs has helped me sort out some of my philosophies; I hope the same thing happens for those who perform and watch this play.

I realize that others could come up with many more chair-centered scenarios than I have, ones that explore other interesting aspects of economics. Feel free, if you'd like, to add variations of your own; feel free to borrow bits of my dialogue to do so. All I ask is that you label the additional scenes in your program as your company's creations (and, if you get a moment, contact me on Facebook—I'd love to see what you come up with!).

THE CHAIR PLAY

by
Alan Haehnel

SCENE 1

Lights up to one chair on the stage. PERSON 1 enters, looks around, sits. After a moment, PERSON 2 enters, looks around, speaks.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Well, I'm not going to just stand here.

PERSON 1: All right. But I am going to just sit here.

PERSON 2: All right. Good-bye.

PERSON 1: Good-bye.

(PERSON 2 exits; PERSON 1 remains seated.)

SCENE 2

Same action as Scene 1.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not.

PERSON 1: Would you like this one?

PERSON 2: That would be great.

PERSON 1: *(rising)* By all means, have a seat.

PERSON 2: Why, thank-you.

PERSON 1: My pleasure. Enjoy.

(PERSON 1 exits, leaving PERSON 2 in the chair.)

SCENE 3

Same action as before, except that the ACTORS perform the repeated section a bit more quickly. THEY slow back down to normal speed when THEY get to the variation.

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PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not.

(Normal speed)

PERSON 2: Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

PERSON 2: Yes, but I got here second.

PERSON 1: Yes, but getting here second doesn't get you the chair.

Getting here first does.

(Sped up slightly)

PERSON 2: Well, I'm not going to just stand here.

PERSON 1: All right. But I am going to just sit here.

PERSON 2: All right. Good-bye.

PERSON 1: Good-bye.

SCENE 4

Same, except even faster on the repeated part. Again, normal speed for the variation.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

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(Normal speed)

PERSON 2: But I could have just as easily gotten here first as you.

PERSON 1: Then why didn't you?

PERSON 2: Fate. Chance. Luck. Nothing you or I could control.

PERSON 1: What's your point?

PERSON 2: I have just as much right, arriving second, to sit in that chair as you have, arriving first.

PERSON 1: Oh, well.

(Sped up)

PERSON 2: Well, I'm not going to just stand here.

PERSON 1: All right. But I am going to just sit here.

PERSON 2: All right. Good-bye.

PERSON 1: Good-bye.

SCENE 5

Same, faster still on the repeated part.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

PERSON 2: But I could have just as easily gotten here first as you.

PERSON 1: Then why didn't you?

PERSON 2: Fate. Chance. Luck. Nothing you or I could control.

PERSON 1: What's your point?

PERSON 2: I have just as much right, arriving second, to sit in that chair as you have, arriving first.

(Normal speed)

PERSON 1: That's a good point.

PERSON 2: I know.

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PERSON 1: So, since we have equal right to sit in the chair, but there is only one chair, how about if we both stand?

PERSON 2: All right.

(PERSON 1 stands, leaving the chair vacant. For a few moments, THEY stand, smile at one another, look at the chair, remain standing.)

PERSON 1: This feels fair.

PERSON 2: Agreed.

(THEY stand for a few more moments.)

PERSON 2: Say, what if I sit in the chair for a while, then you sit in it for a while?

PERSON 1: Take turns, you mean?

PERSON 2: Yes.

PERSON 1: I like it. You first.

(PERSON 2 sits, obviously enjoying the experience.)

PERSON 1: Nice?

PERSON 2: Very.

(Pause)

PERSON 1: Do you suppose it might be...

PERSON 2: Your turn.

PERSON 1: Excellent.

(THEY trade places. After another pause, the lights go down.)

SCENE 6

Same as above. By this point, all repeated sections should be run at a break-neck pace—hyper fast—until the variation.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

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PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

(Normal speed.)

PERSON 2: So, just because you got here first makes you more deserving of sitting down?

PERSON 1: Yes, I guess you could say that.

PERSON 2: So you are a more deserving person because you arrived first?

PERSON 1: Yes.

PERSON 2: Are you claiming you are a better person than I am because you arrived first?

PERSON 1: Yes.

(Sped up)

PERSON 2: Well, I'm not going to just stand here.

PERSON 1: All right. But I am going to just sit here.

PERSON 2: All right. Good-bye.

PERSON 1: Good-bye.

SCENE 7

Same convention. Hyper fast until the variation.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

(Normal speed.)

PERSON 2: Yes, but you only got here first because I stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death.

PERSON 1: You saved a bus full of children?

PERSON 2: I did.

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PERSON 1: Then you deserve this seat.

PERSON 2: Why, thank-you.

SCENE 8

Same--hyper-fast, then normal.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

PERSON 2: Yes, but you only got here first because I stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death.

PERSON 1: You saved a bus full of children?

PERSON 2: I did.

(Normal speed.)

PERSON 1: Well, that's nice for the children.

PERSON 2: So I deserve the chair, right?

PERSON 1: No, you deserve a medal for saving a bus full of children. I deserve the chair because I got here first.

(Pause while 1 sits smugly, 2 smolders. Finally, 2 shoves 1 off the chair and sits down.)

SCENE 9

Same--hyper-fast, then normal.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

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PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

PERSON 2: Yes, but you only got here first because I stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death.

PERSON 1: You saved a bus full of children?

PERSON 2: I did.

PERSON 1: Well, that's nice for the children.

PERSON 2: So I deserve the chair, right?

PERSON 1: No, you deserve a medal for saving a bus full of children. I deserve the chair because I got here first.

(Pause while 1 sits smugly, 2 smolders. Finally, 2 moves to shove 1 off the chair. The scene slows to normal speed. 1 turns suddenly to 2, holding up a hand to stop 2.)

PERSON 1: Be patient. I may be sitting here now, but your seat will be in heaven.

(PERSON 2 stops, considers this wisdom, then kneels down beside 1.)

SCENE 10

Same--hyper-fast, then normal.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

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PERSON 2: Yes, but you only got here first because I stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death.

PERSON 1: You saved a bus full of children?

PERSON 2: I did.

PERSON 1: Well, that's nice for the children.

PERSON 2: So I deserve the chair, right?

PERSON 1: No, you deserve a medal for saving a bus full of children. I deserve the chair because I got here first.

(Pause while 1 sits smugly, 2 smolders. Finally, 2 shoves 1 off the chair and sits down. Scene shifts to normal speed. 1 pushes 2 off the chair, sits down. 2 retaliates. The TWO battle for the chair for a few seconds, ending with hands around one another's necks. THEY freeze. Lights down to end the scene.)

SCENE 11

Same--hyper-fast, then normal.

PERSON 2: I see you have a chair.

PERSON 1: Yes. I'm sitting in it.

PERSON 2: I see that. I wish there was another one.

PERSON 1: Apparently, there isn't.

PERSON 2: Apparently not. Say, could I sit there?

PERSON 1: No.

PERSON 2: Why not?

PERSON 1: Because I am.

PERSON 2: Is it your chair?

PERSON 1: No.

PERSON 2: Then why should you sit in it and not me?

PERSON 1: Because I got here first.

PERSON 2: Yes, but you only got here first because I stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death.

PERSON 1: You saved a bus full of children?

PERSON 2: I did.

PERSON 1: Well, that's nice for the children.

PERSON 2: So I deserve the chair, right?

PERSON 1: No, you deserve a medal for saving a bus full of children. I deserve the chair because I got here first.

(Pause while 1 sits smugly, 2 smolders. Finally, 2 shoves 1 off the chair and sits down. Scene shifts to normal speed. 1 pushes 2 off the chair,

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sits down. 2 retaliates. The TWO battle for the chair. Suddenly, we go to normal speed.)

PERSON 2: Wait a minute! Wait!

PERSON 1: What?

PERSON 2: I'm not going to fight over this chair.

PERSON 1: You're not?

PERSON 2: No. Here. Sit in it.

PERSON 1: Really?

PERSON 2: Yes. Please.

PERSON 1: Well, thank-you.

(PERSON 1 goes to sit in the chair. PERSON 2 pulls it out from under him and sits in it, laughing. THEY battle again, ending up with hands around one another's necks to end the scene.)

SCENE 12

PERSON 1 enters and puts a "For Sale" sign on the chair, stands beside it. PERSON 2 enters.

PERSON 2: I see you have a chair for sale.

PERSON 1: I do.

PERSON 2: How much?

PERSON 1: Five hops, left foot.

PERSON 2: All right. I'll take it.

PERSON 1: That'll be five hops, please, left foot.

(PERSON 2 hops five times on her left foot. PERSON 1 takes the For Sale sign off the chair.)

Nicely done. Here is your chair.

(PERSON 1 exits. PERSON 2 sits.)

PERSON 2: Beautiful.

(PERSON 3 enters. The scene gets hyper-fast until indicated.)

PERSON 3: I see you have a chair.

PERSON 2: Yes. I'm sitting in it.

PERSON 3: I see that. I wish there was another one.

PERSON 2: Apparently, there isn't.

PERSON 3: Apparently not. Say, could I sit there?

PERSON 2: No.

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PERSON 3: Why not?

PERSON 2: Because I am.

PERSON 3: Is it your chair?

(Normal speed.)

PERSON 2: Actually, yes, I just bought it. It's mine.

PERSON 3: Oh, well, I guess you can sit in it, then.

PERSON 2: I guess I can.

(Hyper-speed.)

PERSON 3: Well, I'm not going to just stand here.

PERSON 2: All right. But I am going to just sit here.

PERSON 3: All right. Good-bye.

PERSON 2: Good-bye.

SCENE 13

PERSON 1 enters and puts a "For Sale" sign on the chair, stands beside it. PERSON 2 enters. This scene should be hyper-fast until the variation.

PERSON 2: I see you have a chair for sale.

PERSON 1: I do.

PERSON 2: How much?

PERSON 1: Five hops, left foot.

(Normal speed)

PERSON 2: Oh, that's a bit more than I can afford.

PERSON 1: Sorry; that's the price.

PERSON 2: I can do three hops.

PERSON 1: Sorry.

(PERSON 2 walks away, dejected. PERSON 3 enters. PERSON 2 watches. Hyper-fast.)

PERSON 3: *(to PERSON 1)* I see you have a chair for sale.

PERSON 1: I do.

PERSON 3: How much?

PERSON 1: Five hops, left foot.

PERSON 3: All right. I'll take it.

PERSON 1: That'll be five hops, please, left foot.

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(PERSON 3 hops five times on her left foot. PERSON 1 takes the For Sale sign off the chair.)

Nicely done. Here is your chair.

(PERSON 1 exits. PERSON 3 sits.)

PERSON 3: Beautiful.

(Normal speed. PERSON 2 walks over, watches PERSON 3 enjoy the chair for a moment.)

PERSON 2: Nice chair.

PERSON 3: Thanks.

PERSON 2: What'd you pay, five hops for it?

PERSON 3: Yup.

PERSON 2: Too rich for my blood.

PERSON 3: Oh, well.

PERSON 2: Too bad there wasn't one for three hops.

(Hyper-fast.)

PERSON 3: Apparently, there isn't.

PERSON 2: Apparently not. Well, I'm not going to just stand here.

PERSON 3: All right. But I am going to just sit here.

PERSON 2: All right. Good-bye.

PERSON 3: Good-bye.

(PERSON 3 exits. The PLAYERS come out with ten more chairs, setting them in a V formation behind the one chair already on stage. THEY exit.)

SCENE 14

PERSON 1 comes out and puts a sign reading "All for Sale" on the downstage chair, the point of the V. PERSON 2 enters.

PERSON 2: I see you have some chairs for sale.

PERSON 1: I do.

PERSON 2: How much?

PERSON 1: 55 hops, left foot.

PERSON 2: I'll take them.

PERSON 1: That'll be 55 hops, left foot.

PERSON 2: Here's a certificate for 55 hops.

PERSON 1: Left foot?

PERSON 2: Naturally.

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PERSON 1: Perfect. Congratulations. These chairs are yours.

PERSON 2: Thank-you.

PERSON 1: (*exiting with the "For Sale" sign*) No, thank-you.

(*PERSON 2 sits in the farthest downstage chair.*)

PERSON 2: Beautiful.

(*TEN PEOPLE enter.*)

TEN PEOPLE: We see you have chairs.

PERSON 2: Yes. I'm sitting in one of them.

TEN PEOPLE: We see that. May we sit in one of them?

PERSON 2: No.

TEN PEOPLE: Why not?

PERSON 2: Because I may want to sit in a different one. Like now, I'm switching. (*HE goes to a different chair.*) Nice. (*switches to a different chair*) This is extremely pleasant. (*switches again*) Oh, I like this, also. (*switches back to original chair*) Or I might like to sit and simply enjoy the sensation of owning lots of chairs.

TEN PEOPLE: Are these your chairs?

PERSON 2: Actually, yes, I just bought them. They're mine.

TEN PEOPLE: Oh, well, I guess you can sit in them, then.

PERSON 2: I guess I can.

TEN PEOPLE: Well, we're not going to just stand here.

PERSON 2: All right. But I am going to just sit here.

TEN PEOPLE: All right. Good-bye.

PERSON 2: Good-bye.

SCENE 15

Scene opens to the eleven chairs in a V. PERSON 1 enters, looks around, sits in one of the chairs on the side of the V, not the farthest downstage chair. PERSON 2 enters, not noticing PERSON 1, and sits in the farthest downstage chair. After a moment, PERSON 2 looks around and does notice PERSON 1.

PERSON 2: Hey!

PERSON 1: Hello.

PERSON 2: What do you think you're doing?

PERSON 1: Sitting.

PERSON 2: Is that your chair?

PERSON 1: No.

PERSON 2: That's right, it's not! It's my chair!

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PERSON 1: Well, you weren't sitting in it.

PERSON 2: That doesn't matter—I own it! You're trespassing!

PERSON 1: Oh. Well, what are you going to do about it?

PERSON 2: You want to know what I'm going to do about it? I'll show you what I'm going to do about it. *(HE takes out a phone and dials three numbers.)* Hello? Yes, this is the owner of eleven chairs in a V formation. I have found a trespasser. Thank-you.

PERSON 1: So.

PERSON 2: So.

PERSON 1: What's going to happen now?

PERSON 2: You'll find out in three... two... one.

(PEOPLE 3 and 4 enter, police-like.)

PERSON 3: Who's the owner here?

(The following two lines are simultaneous.)

PERSON 2: I am.

PERSON 1: He is.

PERSON 4: Who's the trespasser here?

(The following two lines are simultaneous.)

PERSON 2: He is.

PERSON 1: I am.

PERSON 3: *(to PERSON 1)* Get out of the chair!

PERSON 4: No funny business!

PERSON 1: Okay, okay!

PERSON 3: You're coming with us!

PERSON 4: No funny business!

PERSON 1: I said okay!

(PEOPLE 3 and 4 haul off PERSON 1.)

PERSON 2: And don't you forget it!

(PERSON 2 circles around the V of chairs, checking to make sure everything is all right, then settles back in to the point chair.)

PERSON 2: Beautiful.

SCENE 16

Eleven chairs in the V. PERSON 1 enters, sits in the point chair. After a few moments, TEN more PEOPLE enter. Hyper-fast.

TEN PEOPLE: We see you have chairs.

PERSON 1: Yes. I'm sitting in one of them.

TEN PEOPLE: We see that. May we sit in them?

PERSON 1: No.

TEN PEOPLE: Why not?

PERSON 1: Because I may want to sit in a different one. Like now, I'm switching. *(HE goes to a different chair.)* Nice. *(switches to a different chair)* This is extremely pleasant. *(switches again)* Oh, I like this, also. *(switches back to original chair)* Or I might like to sit and simply enjoy the sensation of owning lots of chairs.

TEN PEOPLE: Are these your chairs?

PERSON 1: Actually, yes, I just bought them. They're mine.

(Normal speed.)

ONE OF THE TEN: Well, what if we want to sit in them anyway?

(General ad libs from the TEN.)

PERSON 1: You can't.

TWO OF THE TEN: How come you deserve these chairs and we don't?

(Louder ad libs.)

PERSON 1: I bought them.

THREE OF THE TEN: Just because you had the money for them, does that make you better than us?

PERSON 1: Yes.

(Loud protests from the TEN.)

FOUR OF THE TEN: Who says we can't sit in these chairs?

PERSON 1: I say you can't!

THREE OF THE TEN: You and whose army?

(Still louder ad libs from the TEN.)

PERSON 1: Well, now that you mention it...

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(A GROUP of ten or more marches out to stand between the protestors and the chairs.)

Me and this army.

TEN PEOPLE: Oh.

PERSON 1: Exactly.

(Hyper-fast to the end)

TEN PEOPLE: Well, we're not going to just stand here.

PERSON 1: All right. But I am going to just sit here.

TEN PEOPLE: All right. Good-bye.

PERSON 1: Good-bye.

SCENE 17

Eleven chairs in the V formation. PERSON 1 enters, sits in the point chair. PERSON 2 enters after a moment. Hyper-fast.

PERSON 2: I see you have some chairs.

PERSON 1: Yes. I'm sitting in one of them.

PERSON 2: I see that.

(Normal speed.)

PERSON 1: Bet you want to sit down.

PERSON 2: No.

PERSON 1: Bet you wish you had the money to buy these chairs, like I have.

PERSON 2: No.

PERSON 1: Bet you...

PERSON 2: I need to take two of your chairs.

PERSON 1: You can't. If you try, I'll just...

(HE takes out his phone.)

PERSON 2: Never mind calling. They work for me.

PERSON 1: Who are you?

PERSON 2: I'm the person behind the people you call if you need help.

I'm the person behind the people who make sure the roads are clear so you can get to your chairs. I'm the person behind the people who keep your chairs in such a nice V formation.

PERSON 1: Well... thank-you.

PERSON 2: You're welcome. I need to take two of your chairs.

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(PERSON 2 snaps her fingers. TWO other PEOPLE enter, going to get two chairs. PERSON 1 runs to block them.)

PERSON 1: Wait a minute! I thought you were the person behind the people who protect me and my chairs!

PERSON 2: Indeed I am. And that protection comes with a cost. You have eleven; we need two. *(to the TWO who have come)* Take them.

PERSON 1: No!

PERSON 2: So be it.

(PERSON 2 snaps her fingers. TWO other PEOPLE come and grab PERSON 1, hauling him offstage.)

HAULER ONE: Come with us!

HAULER TWO: No funny business!

PERSON 1: *(offstage)* You can't do this! Leave my chairs alone!

(PERSON 2 nods to the chair-getters. THEY take two chairs and exit. PERSON 2 looks around, sits in the point chair.)

PERSON 2: Beautiful.

SCENE 18

Eleven chairs in the V. PERSON 1 enters, sits in the point chair. After a few moments, TEN more PEOPLE enter. Hyper-fast.

TEN PEOPLE: We see you have chairs.

PERSON 1: Yes. I'm sitting in one of them.

TEN PEOPLE: We see that. May we sit in them?

PERSON 1: No.

TEN PEOPLE: Why not?

PERSON 1: Because I may want to sit in a different one. Like now, I'm switching. *(HE goes to a different chair.)* Nice. *(switches to a different chair)* This is extremely pleasant. *(switches again)* Oh, I like this, also. *(switches back to original chair)* Or I might like to sit and simply enjoy the sensation of owning lots of chairs.

TEN PEOPLE: Are these your chairs?

PERSON 1: Actually, yes, I just bought them. They're mine.

PERSON ONE OF THE TEN: Well, what if we want to sit in them anyway?

(General ad libs from the TEN.)

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PERSON 1: You can't.

PERSON TWO OF THE TEN: How come you deserve these chairs and we don't?

(Louder ad libs.)

PERSON 1: I bought them.

PERSON THREE OF THE TEN: Just because you had the money for them, does that make you better than us?

PERSON 1: Yes.

(Loud protests from the TEN.)

PERSON FOUR OF THE TEN: Who says we can't sit in these chairs?

PERSON 1: I say you can't!

PERSON FIVE OF THE TEN: You and whose army?

(Still louder ad libs from the TEN.)

PERSON 1: Well, now that you mention it...

(A GROUP of ten or more marches out to stand between the protestors and the chairs.)

Me and this army.

(Normal speed.)

PERSON SIX OF THE TEN: You know what I say? I say we deserve these chairs!

TEN PEOPLE: Yeah!

PERSON 1: I say I don't care!

PERSON SIX OF THE TEN: I say you may be rich, but you certainly aren't worthy! Have you, for instance, stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death?

PERSON SEVEN OF THE TEN: I have!

TEN PEOPLE: Yeah!

PERSON 1: I say I'm not listening! These are my chairs and that's all there is to it!

PERSON EIGHT OF THE TEN: I say: War!

TEN PEOPLE: War!

PERSON 1: I say... bring it on!

(Amidst lots of noise, the TEN battle the TEN or more who have come in to protect the chairs. After a few seconds, the scene freezes with the combatants' hands around one another's necks.)

SCENE 19

Eleven chairs in the V. PERSON 1 enters, sits in the point chair. After a few moments, TEN more PEOPLE enter. Hyper-fast.

TEN PEOPLE: We see you have chairs.

PERSON 1: Yes. I'm sitting in one of them.

TEN PEOPLE: We see that. May we sit in them?

PERSON 1: No.

TEN PEOPLE: Why not?

PERSON 1: Because I may want to sit in a different one. Like now, I'm switching. *(HE goes to a different chair.)* Nice. *(switches to a different chair)* This is extremely pleasant. *(switches again)* Oh, I like this, also. *(switches back to original chair)* Or I might like to sit and simply enjoy the sensation of owning lots of chairs.

TEN PEOPLE: Are these your chairs?

PERSON 1: Actually, yes, I just bought them. They're mine.

PERSON ONE OF THE TEN: Well, what if we want to sit in them anyway?

(General ad libs from the TEN.)

PERSON 1: You can't.

PERSON TWO OF THE TEN: How come you deserve these chairs and we don't?

(Louder ad libs.)

PERSON 1: I bought them.

PERSON THREE OF THE TEN: Just because you had the money for them, does that make you better than us?

PERSON 1: Yes.

(Loud protests from the TEN.)

PERSON FOUR OF THE TEN: Who says we can't sit in these chairs?

PERSON 1: I say you can't!

PERSON FIVE OF THE TEN: You and whose army?

(Still louder ad libs from the TEN.)

PERSON 1: Well, now that you mention it...

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(A GROUP of ten or more marches out to stand between the protestors and the chairs.)

Me and this army.

PERSON SIX OF THE TEN: You know what I say? I say we deserve these chairs!

TEN PEOPLE: Yeah!

PERSON 1: I say I don't care!

PERSON SIX OF THE TEN: I say you may be rich, but you certainly aren't worthy! Have you, for instance, stopped to alert a bus full of children that they needed to take a detour before they plummeted off a cliff to their certain death?

PERSON SEVEN OF THE TEN: I have!

TEN PEOPLE: Yeah!

PERSON 1: I say I'm not listening! These are my chairs and that's all there is to it!

PERSON EIGHT OF THE TEN: I say: War!

TEN PEOPLE: War!

PERSON 1: I say... bring it on!

(Amidst lots of noise, the TEN battle the TEN or more who have come in to protect the chairs. After a few seconds of fighting, PERSON 1 shouts over the tumult.)

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