

(MIS)ADVENTURES IN LIVE THEATRE

by Autumn Faith Owens

Copyright © 2024 by Autumn Faith Owens, All rights reserved.

ISBN: 978-1-64479-259-9

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

(MIS)ADVENTURES IN LIVE THEATRE

A Comedic One Act

by Autumn Faith Owens

SYNOPSIS: Community theatre? What could go wrong! Take a hilarious romp through the staging of an ill-fated and under-funded production of “The Prince’s Tale” as the bossy director, the frantic stage manager, and the backstage “ninja” crew encounter mishap after mishap in their attempt to compete for a desperately needed grant.

DURATION: 30 minutes.

TIME: The present.

SETTING: A local community theatre.

CAST OF CHARACTERS

(4 females, 2 males, 13 either; 2-10 extras)

THE ACTORS

STARLA (f)..... A diva. *(6 lines)*
 CAMERON (m) Token male actor. *(10 lines)*
 UNDERSTUDY (f)..... Nameless and under-appreciated. *(18 lines)*
 NARRATOR (m/f)..... Observant and sharp-witted. *(29 lines)*

THE PRODUCTION TEAM

DIRECTOR (m/f)..... Bossy, but means well. *(41 lines)*
 STAGE MANAGER (m/f)..... Tries to hold down the fort, to no avail. *(33 lines)*
 HOUSE MANAGER (m/f)..... In charge of the ushers. *(18 lines)*
 USHER 1 (m/f)..... House Manager's crony. *(6 lines)*
 USHER 2 (m/f)..... Another crony. *(5 lines)*
 PRODUCER (m)..... Conniving figure from across the street. *(18 lines)*

THE TECHIE

MASTER NINJA (m/f) Mad skills; leader of the backstage crew. *(15 lines)*

THE CRITICS

IMA SNOB (f)..... Snooty, upscale theatre critic. *(18 lines)*

PRI TENTIOUS (f) Another snooty, upscale theatre critic. *(16 lines)*

BRAGGS A. LOTT (m/f)..... Another snooty, upscale theatre critic. *(19 lines)*

OTHERS

REPORTER (m/f)..... Covers all the news about the plays. *(25 lines)*

CROWD MEMBER 1 (m/f)..... Theatre fan. *(1 line)*

CROWD MEMBER 2 (m/f)..... Theatre fan. *(1 line)*

CROWD MEMBER 3 (m/f)..... Theatre fan. *(1 line)*

CROWD MEMBER 4 (m/f)..... Theatre fan. *(1 line)*

EXTRAS

NINJAS (m/f) Two or more, the tech-black-clad superhero team. *(Non-Speaking.)*

CROWD MEMBERS (m/f)..... Additional theatre fans. *(Non-Speaking.)*

DOUBLING/FLEXIBLE CASTING

Since Ninjas create many physical comedy bits, the more Ninjas, the better! Ninjas may double as Crowd Members. If you are running low on students, the two Ninjas can double as Crowd Members 1/3 and Crowd Members 2/4 respectively, requiring fewer total parts. Alternatively, the cast can be expanded with many extras.

COSTUMES

Most characters can wear street clothes. For the following characters, the more stereotypical you can dress them, the funnier it will be!

STARLA – dressed to the nines—feather scarves, suit jackets, etc.

CRITICS – dressed to the nines—feather scarves, suit jackets, etc. Will need street clothes for their final scenes.

PRODUCER – an apron for the final scene.

NINJAS – tech black (black shirts, pants, socks, and shoes). *If Ninjas are doubling as Crowd Members, a T-shirt or jacket can be tossed on over their tech black clothing.

HOUSE MANAGER and USHERS – name tags and formalwear.

DIRECTOR – could wear a beret.

SET

The set can be as elaborate or simple as you desire. Different set pieces can be brought in to create each location in the show, or the performance can be done on an empty stage.

SCENE LIST

SCENE 1: The Stage

SCENE 2: The TV Station

SCENE 3: The Rehearsal Room

SCENE 4: The Stage

SCENE 5: The TV Station

SCENE 6: The Stage

SCENE 7: The TV Station

SCENE 8: The Stage

DIRECTOR'S NOTES

Each Ninja should have their own special prop to carry. Common technical theater tools like flashlights, glow tape, or measuring tapes are good places to start. Each time they appear, they should have an Avengers-like group pose that they all strike in hand. An accompanying sound effect isn't a bad idea, either. Feel free to make the show as cheesy as you can—that's part of the fun!

Sound, lights, costumes, and set *can* be extravagant... but this show works well on a budget, and keeping the design silly is sure to increase the humor.

PROPS

- binder/scripts (DIRECTOR, STAGE MANAGER)
- donuts (PRODUCER, CRITICS, UNDERSTUDY)
- microphone (REPORTER)
- book (UNDERSTUDY)
- cast, crutches, or chair (STARLA)
- 2 flashlights (HOUSE MANAGER)
- theater tools (glow tape, sewing kit, etc.) (NINJAS)

PRESHOW

OPTIONAL: USHER 1, USHER 2, and HOUSE MANAGER may help the audience into their seats or pass out programs at the door.

SCENE 1
THE STAGE

AT START: *Lights up. NARRATOR enters, walking in from the aisles, if possible.*

NARRATOR: *(Peering into the audience.)* Oh look, we've got a good turnout today. You, sir, looking nice. Lady over there in the dress--love the hair. *(Looks at watch.)* Looks like we're starting two minutes late, as usual. Which one of you forgot the tickets at home and held everything up? Hmm? Did you blame it on your husband, too? Yeah, that's what I thought! I'm the narrator, by the way, if you couldn't tell from my trademark bland outfit and overly descriptive speech. Every good show has one. You know—that guy or gal that comes out, says a few words about the scene, and returns at the end of the play to wrap things up with a bow. Well, most of the time. Not every story has a perfect ending—certainly not the one you're about to watch. But that's beside the point! Let me set the scene for you, shall I? We're here inside _____ *[Insert name of your theatre]*, and the director is preparing for opening night.

DIRECTOR: *(Entering stage right.)* It's opening night, people. I better see those lines memorized. No late entrances. No whispering backstage. And if I see another person chewing gum on stage, I'll scream!

NARRATOR: ...He's a little stressed, if you can't tell. He's in charge of the actors and designers. The director makes sure the play has a, shall we say, *artistic vision*.

STAGE MANAGER: *(Entering stage left with a binder.)* Everyone needs to show up on time tonight. I mean it! And where's my stage crew? This stage should have been spiked weeks ago!

NARRATOR: That's the stage manager. If the director is in charge of the actors, then the stage manager is in charge of... literally everything else. Including what goes on backstage.

MASTER NINJA: *(Peeking out from the wings stage right and entering.)* Did someone call for us?

STAGE MANAGER: Yes. We've got to review those set changes. They need to be smoother, quicker, and more precise—like you were never even onstage at all.

MASTER NINJA: You mean, *(Beat.)* like ninjas?

STAGE MANAGER: Exactly.

MASTER NINJA: That won't be a problem. *(Claps twice.)* Ninjas, assemble!

The NINJAS enter, scattering in from stage left and right. They ALL come together and strike a pose. Sunglasses for extra swag are optional.

NARRATOR: Those are the stage ninjas. I mean, stage crew. They're basically superhuman.

STAGE MANAGER: Alright guys, follow me. We have work to do.

STAGE MANAGER exits stage left followed by NINJAS and MASTER NINJA. DIRECTOR exits stage right.

NARRATOR: Then, of course, there's the house manager.

HOUSE MANAGER: *(Entering from stage right, looking at a clipboard.)* Tonight's performance has officially sold out. We'll have a lot to do before we open the doors.

NARRATOR: The house manager, uh, manages, um... the house. That's just a fancy word for the audience. In other words, he manages all you lovely people. Hi, house! *(Waves.)*

HOUSE MANAGER: Where are my ushers?

USHER 1: *(Entering stage left with USHER 2.)* Right here, sir.

USHER 2: Ready for orders.

USHER 1 and USHER 2 stand at attention and salute.

NARRATOR: The house manager is also in charge of the ushers.

HOUSE MANAGER: I'll need one of you at the front handing out programs, and one at the top of the stairs to help people find their seats.

USHER 1: Can do, sir!

USHER 2: No problem, sir!

NARRATOR: Most ushers are pretty cool, but I gotta be honest... these two are kinda pushovers. *(To USHERS.)* Isn't that right, guys?

USHER 1: You're absolutely correct, sir!

NARRATOR: Of course, it wouldn't be a play if there weren't actors.

HOUSE MANAGER, USHER 1, and USHER 2 exit stage left as STARLA, CAMERON, and UNDERSTUDY enter stage right.

NARRATOR: First up, we have—

STARLA: Excuse me, darling. We can introduce ourselves. We were born for the stage, you know. *(Blows kiss to audience. NARRATOR rolls eyes but remains quiet.)* I'm Starla Ray, sweetheart of the spotlight. Some might say I'm a diva, but haters are just a part of showbiz, baby! *(Flips hair.)*

CAMERON: *(Awkwardly.)* Um, hi, my name is Cameron... uhh... I was the only boy who showed up to auditions, so, you know, I got the lead. Uhh... I guess that tells you everything you need to know.

UNDERSTUDY: I'm the understudy. I don't have a role unless someone breaks a leg. *(Sly smile to audience.)*

STARLA: Wait. You tell me to break a leg all the time! I thought you just meant you wanted me to do a good job.

UNDERSTUDY: *(With mock sincerity.)* Sure. That's exactly what I meant!

UNDERSTUDY gives another sly smile to the audience as she exits stage left with CAMERON and STARLA—who is glaring at UNDERSTUDY.

NARRATOR: Now here's the rub. The cast and crew that you just met are putting on something called *The Prince's Tale*. Ever heard of it? No? It's great. Better than Shakespeare. So good, in fact, that the theater across the street is also staging it. *(PRODUCER enters stage right, eating a donut and looking shady.)* This old chap right here is the producer of THAT show.

PRODUCER: *(In a crispy voice. To audience.)* I used to smoke a pack of cigarettes every day. Then I learned they were bad for your

lungs. Here's a little tip, kids: Don't smoke cigarettes. Eat donuts.
(*Takes a big bite.*)

NARRATOR: Don't ask me what a producer does, because I don't know. And at this point, I'm a little afraid to ask.

PRODUCER: (*Noticing the audience.*) Hey, you out there. Why are you at this play when you could be at mine? *The Prince's Tale* opens in just a few hours, right across the street. Tickets are cheaper, seats are softer, and the costumes have more pizzazz.

NARRATOR: There's one more important detail I forgot to mention. The money.

PRODUCER: (*Still addressing the audience.*) This theater has popcorn. Guess what my theater's got. Donuts. You want donuts, don't you? I know you do.

NARRATOR: There's always money involved. And for a struggling theater, money is important. It just so happens that a big arts grant will be offered to one special theater this weekend. Supporting local art, and all that. It doesn't really matter. The point is, *one* of these theaters needs that big grant to stay afloat. I'll give you a hint: it's NOT that guy's theater.

PRODUCER: (*To NARRATOR.*) Hey, I got lots of money, but I still have my eye on that check. With a grant like that, I could turn my *dough* into *dough-nuts*. Get it? Donuts?

NARRATOR: (*Rolling his eyes.*) Alright, that's enough. Your stage time is up. (*Shooing PRODUCER off the stage.*)

PRODUCER: (*As he leaves; to audience.*) Think about what I said, alright? Six p.m. tonight. Big show. Big money. Big sets. And donuts. Don't forget the donuts. (*Exits stage left.*)

NARRATOR: (*Checking watch.*) Oh boy, would you look at that? It's already time for a scene break! Let's cut the lights and see what the local news has to say about the drama.

Lights down.

SCENE 2
THE TV STATION

AT START: *Lights up. REPORTER is holding a microphone, surrounded by CROWD MEMBER 1-4 and ADDITIONAL CROWD MEMBERS. IMA SNOB, PRI TENTIOUS, and BRAGGS A. LOTT are hidden in the crowd.*

REPORTER: Well folks, we're outside of _____ [*Insert name of your theater*], taking in the view. In just a few hours, this very theater will be showing their production of the renowned play, *The Prince's Tale*. How are we feeling this afternoon?

CROWD MEMBER 1-4 and ADDITIONAL CROWD MEMBERS cheer.

REPORTER: Let's get the word on the street. Any thoughts about tonight's show?

REPORTER extends the microphone to CROWD MEMBER 1.

CROWD MEMBER 1: I heard that Starla Ray is going to be in it. She's my favorite actress!

REPORTER extends the microphone to CROWD MEMBER 2.

CROWD MEMBER 2: I can't wait to see what they do with the battle scene.

REPORTER: (*Speaking into the microphone.*) You heard it here, folks. People are getting excited for opening night.

IMA SNOB, PRI TENTIOUS, and BRAGGS A. LOTT step out of the crowd. They are dressed to the nines.

IMA SNOB: *Excuuuuseeee* me.

REPORTER: It looks like we've got a few more fans here.

PRI TENTIOUS: I'd hardly call myself a *fan*.

BRAGGS A. LOTT: Quite the opposite, in fact.

REPORTER: Oh, really? Tell us more. (*Extends the microphone.*)

IMA SNOB: My name is Ima. Ima Snob.

PRI TENTIOUS: I'm Pri. Like "Bri," but with a P. Pri *Tentious*.

BRAGGS A. LOTT: First name, Braggs. Middle initial, A. Last name, Lott. Braggs A. Lott.

REPORTER: Wow, uh... interesting names. Do you attend a lot of shows around town?

IMA SNOB: You insult us, darling.

PRI TENTIOUS: We're from New York.

BRAGGS A. LOTT: Ever heard of it?

REPORTER: New York, huh? What exactly are your qualifications to be critics?

IMA SNOB: You may have seen my column in the *Times*.

PRI TENTIOUS: I'm sure I've popped up on your television screen before.

BRAGGS A. LOTT: And everyone has heard of my theater blog, IKnowMoreThanYouDo.com. It's highly regarded.

REPORTER: (*Getting annoyed.*) Yeah, maybe by you. Why are you here in _____ [*Insert your town*]?

IMA SNOB: We wanted to expand our horizons. Give small-town America a try.

PRI TENTIOUS: So far, so disappointing.

BRAGGS A. LOTT: Disappointing is an understatement. I've seen better performances on daytime soap operas.

IMA SNOB: We hear good things about THAT theater, though. The one across the street.

PRI TENTIOUS: They're also putting on *The Prince's Tale* tonight. Did you hear?

BRAGGS A. LOTT: As respected theatre critics, we *may* have been invited to a preview last night.

REPORTER: Really? Well, give us the inside scoop!

IMA SNOB: We can't say too much, but I'll just leave it at... *astounding and groundbreaking*.

PRI TENTIOUS: How about... *revolutionary and trailblazing*.

BRAGGS A. LOTT: I'll just say one word: (*Long, dramatic pause.*) donuts.

REPORTER: Well, thank you for your insight, uhh, Ima Snob, and uhh, Pri Tentious, and... Brags-a lot. (*Say as one word.*)

BRAGGS A. LOTT: That's Braggs A. Lott! L-O-T-T!

BRAGGS shakes head as *BRAGGS*, *PRI TENTIOUS*, *IMA SNOB*, *CROWD MEMBER 1-4* and *ADDITIONAL CROWD MEMBERS* exit, dispersing stage right and stage left. *REPORTER* faces the audience.

REPORTER: It's no secret that a big arts grant is going out this weekend. With so little known about tonight's performance at _____ [*Insert name of your theater*], and such rave reviews for the same production right across the street, it sounds like the race is going to be tighter than we thought. Stay tuned to this station for the latest updates on the drama surrounding the dramas.

Lights down.

SCENE 3
THE REHEARSAL ROOM

AT START: *Lights up. DIRECTOR and STAGE MANAGER pace anxiously. UNDERSTUDY is sitting calmly off to the side, reading a book or otherwise biding her time.*

DIRECTOR: Where are they? This is taking forever.

STAGE MANAGER: Just calm down. They're on their way. They have to be.

DIRECTOR: I can't believe the audacity of those critics. Just hours before opening night!

STAGE MANAGER: It'll be alright. We have good actors. Great actors!

DIRECTOR: No, we have *Starla Ray*.

STAGE MANAGER: And Cameron! He, uh... tries his best.

DIRECTOR: He was the only boy who auditioned!

STAGE MANAGER: Hey, cheer up. Once people see the show tonight, they'll be floored. Our press will go through the roof.

DIRECTOR: I don't know...

STAGE MANAGER: You don't know? Come on now. Remember the first rule of tech theater?

DIRECTOR: (*Begrudgingly.*) "The stage manager is always right."

STAGE MANAGER: Exactly. So, trust me! You're a great director. Those actors are succeeding because of you. Even Cameron! And I've got an amazing stage crew that'll keep things humming backstage. They're like ninjas!

Optional: NINJAS and MASTER NINJA pop out from both sides of the wings and strike a pose. They exit.

DIRECTOR: We've been rehearsing for months. There's no way this could go wrong! Right? Tell me it won't all go wrong!

CAMERON: *(Entering stage left.)* Hey guys? Uh, I ran into Starla on my way over. Did you know that she broke her leg?

STAGE MANAGER and DIRECTOR: What?!

HOUSE MANAGER: *(Entering stage right with USHER 1 and USHER 2.)* I just printed out tonight's ticket report.

STAGE MANAGER: And?

HOUSE MANAGER: There were a lot of refunds. I think everyone bought tickets for the show across the street!

DIRECTOR: Noooo, it's all going wrong!

STAGE MANAGER: Let's not panic. We can't panic. Come on. We'll solve this together. *(Motions everyone closer into a huddle. UNDERSTUDY remains off to the side.)* Let's go over the facts.

CAMERON: Fact: Starla broke her leg.

DIRECTOR: Fact: That means we're missing our leading actress, and all of our star power.

HOUSE MANAGER: Fact: We're quickly losing our audience.

STAGE MANAGER: Fact: We need a replacement actress and some good press, stat. Hmm....

DIRECTOR: *(Suddenly standing up.)* Fact: We've forgotten about the ace up our sleeve! *(ALL onstage turn to look at UNDERSTUDY. DIRECTOR approaches her slowly.)* Hey... *(Forgetting her name.)* you! Wanna do us a favor?

UNDERSTUDY: *(Still reading.)* Perhaps.

STAGE MANAGER: I'm not sure if you've heard, but there's been a little... accident.

UNDERSTUDY: Oh, really? *(Inspects her fingernails. Breezily.)* What a shame.

DIRECTOR: What would you say about stepping in for Starla tonight?

UNDERSTUDY: (*Yawns.*) Oh, I don't know. I guess I could.

STAGE MANAGER: It's been awhile since we've had an understudy rehearsal. Do we need to walk through blocking notes? What about lines? It's okay if you've forgotten a few—

UNDERSTUDY: (*Slams book shut. With authority.*) I know the entire script cover to cover, front and back, inside and out. I could recite my lines backwards and do the blocking with my eyes shut.

DIRECTOR: Great! Wow, this is perfect! This solves, like, half of our problem right there!

STAGE MANAGER: (*To UNDERSTUDY.*) Come with me. We'll get you fitted for Starla's costume. Cameron, you come as well. You two need to practice together.

STAGE MANAGER, UNDERSTUDY, and CAMERON exit stage left.

DIRECTOR: Well, the only thing left to do is reverse all that nonsense the theatre critics said on the news. Easier said than done, of course, but not impossible. (*Starts to exit stage left.*)

HOUSE MANAGER: Hold on, (*DIRECTOR stops.*) Didn't something about that seem... fishy to you?

DIRECTOR: Fishy? About what?

HOUSE MANAGER: I dunno. The understudy just seemed a little too UNSurprised.

DIRECTOR: That's what an understudy is supposed to do: wait around, and be ready to step in if something happens.

HOUSE MANAGER: Didn't it seem like the understudy was *expecting* this to happen?

DIRECTOR: Expecting what? Starla to break her leg? Let's just focus on the task at hand. Maybe that reporter is still lurking around outside. (*Exits stage left.*)

HOUSE MANAGER: (*To USHER 1 and USHER 2.*) Something's up. I don't know what it is, but we need to be on high alert. If you see anything, report back to me. You understand?

USHER 1 and USHER 2: (*Saluting.*) Yes sir!

HOUSE MANAGER: Good. Come on, let's catch up with everyone else.

HOUSE MANAGER, USHER 1, and USHER 2 exit stage left. Lights down.

SCENE 4
THE STAGE

AT START: *Lights up. Some serious ninja training is going down. NINJAS are stretching and warming up around the stage, directed by the MASTER NINJA. NARRATOR enters stage right.*

NARRATOR: You didn't forget about me, did you? Sorry to interrupt the story. I know things are just getting juicy, but I thought you all might want to see a little behind-the-scenes peek. You know how everyone jokes about the stage crew being like ninjas? Yeah, well, it's no joke. They practically train 24/7.

MASTER NINJA: Everyone up on their feet! Lunges! Let's go, people!

NARRATOR: That one's in charge. You can tell because he's just *slightly* cooler than all the others. I mean, they all look pretty sweet, don't get me wrong.

MASTER NINJA: Let's see some push-ups! (*NINJAS attempt push-ups, but fall flat after a few tries.*) Come on! Are you weaklings? Where are your muscles?

NARRATOR: But that one, the one in charge—he's got the fire of a drill sergeant with the swiftness of a samurai. (*Exits stage right.*)

MASTER NINJA: All right, all right. Everyone stand up. Grab your supplies. (*Each NINJA grabs a tool: roll of gaff tape, wrench, sewing kit, etc.*) Now for the most important part of our training. When I get to three, you all better look like the Avengers just landed in the Globe Theatre. Ready? One, two, three. (*NINJAS strike a pose.*) Ah, you can do better. Ready? One, two, three.

NINJAS strike a pose as STAGE MANAGER, CAMERON, and UNDERSTUDY enter stage left.

STAGE MANAGER: (*Admiring.*) How do they always manage to look so cool?

MASTER NINJA: It's the stage manager! (*NINJAS jump to their feet and bow their heads.*) What can we do for you? We're at your service.

STAGE MANAGER: There's been a change in casting. Starla broke her leg, so we need to get her costume fixed to fit the understudy.

MASTER NINJA claps twice. One NINJA unrolls a measuring tape and another grabs a fancy costume and holds it up to UNDERSTUDY. The two NINJAS start fixing UNDERSTUDY up as the scene continues.

MASTER NINJA: Consider it done.

STAGE MANAGER: We need a few extra hands to finish spiking the stage. The rest of you, come with me. Cameron, you too. We'll grab your script from backstage.

MASTER NINJA: (*To ALL remaining cast onstage.*) Come on, everyone, you heard her. Let's go.

ALL, except UNDERSTUDY and two NINJAS, exit stage right. After a pause, PRODUCER enters stage left, creeping in.

PRODUCER: Are they gone?

***Thank you for reading this free excerpt from
(MIS)ADVENTURES IN LIVE THEATRE by Autumn Faith
Owens. 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**