

THE BEST OF THE JEREMIAH PEOPLE

#1

by Bob Hoose



CHRISTIAN PUBLISHERS

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WHO'S GONNA PRAY?

"To pray or not to pray," that is the question confronted in this less than Shakespearean sketch about public prayer.

SCENE: This sketch takes place in a crowded restaurant at noontime.

CHARACTERS: **THE WAITRESS** is a diligent worker intent on serving her customers. She is to be played straight with a touch of a Southern accent. **TERRI** is the appointed leader of the new social committee. She is pleasant, trying very hard to lead and please at the same time. She should be played straight and dressed very smartly.

BETTY is very reserved and a little shy but very much a woman of conviction. She is dressed conservatively, perhaps with gloves and a hat.

VERA is very outgoing. Some would even call her loud. Her mannerisms are very broad.

MARLENE is overweight and constantly thinking of food. She is jovial and should be dressed in something that accentuates her weight.

DELBERT is very shy and wimpy. He wears black horn-rimmed glasses and a bow tie. Underneath, though, is a lion ready to roar.

STAGING: The scene should take place around a table dressed like a restaurant. They should be positioned around the back half of the table so the audience can view all of them.

PROPS: Ideally, the sketch should be done with real food. However, it is not absolutely necessary. General table wear is sufficient. A pen, note pad, and tray with glasses are needed for the waitress. A sound effects record could be used for restaurant sounds.

LIGHTING: Normal with a quick blackout at the end.

- 1 WAITRESS: And country fried steak. Is that everyone? Good.
 2 I'll get your beverages. (*Exits*)
- 3 TERRI: Well, good to have you all here. There's a lot of
 4 planning to do for the church's social calendar. So I guess
 5 we should get started. (*Starts to eat.*)
- 6 BETTY: Uh, I don't want to be pushy, Terri, but shouldn't
 7 we pray first?
- 8 TERRI: (*With lettuce leaf hanging out of her mouth*) Uh — oh —
 9 ah, certainly. Why don't you do it, Betty?
- 10 BETTY: Well, I'm a bit shy about praying in public.
- 11 TERRI: OK, any volunteers? (*No response.*) OK, I see. Well, uh,
 12 perhaps it isn't necessary. After all, we're not under law,
 13 we're under grace. So . . .
- 14 BETTY: It's just I can't eat unless this food is blessed.
- 15 VERA: You know, she's right. My mother used to tell of a lady
 16 who didn't pray in a restaurant and she choked on a
 17 radish, collapsed in her chef salad, and drowned in her
 18 blue cheese dressing. Sort of like Annanias and Sapphira.
- 19 TERRI: Oh, Vera, that's ridiculous. God didn't choke the
 20 lady.
- 21 VERA: No, the radish did.
- 22 TERRI: I know, Vera. I heard the story but you're saying God
 23 had something to do with it.
- 24 VERA: Maybe, maybe not. Better to be safe than sorry.
- 25 TERRI: I just don't feel it's necessary. God looks at our heart.
 26 I'm thankful for this food. He knows that. Betty, aren't
 27 you thankful for your food? (*BETTY nods yes.*) Delbert,
 28 aren't you thankful? (*Nods yes.*) Marlene, aren't you
 29 thankful for your food?
- 30 MARLENE: Oh, yes, but I would be more thankful if it was
 31 lasagna instead of the low-cal plate.
- 32 VERA: But Terri . . .
- 33 TERRI: OK, let's vote. All who think we should pray, raise your
 34 your hand. (*Four do.*) Opposed? (*Only TERRI*) Well, I guess
 35 we'll pray. Shall we bow our heads? (*Hesitantly*) Dear Lord . . .

- 1 **WAITRESS:** *(Interrupting)* **OK, I have your drinks.** *(They all*
 2 *snap their heads up, embarrassed, and pretend they were doing*
 3 *other things.)* **Two coffees, one iced tea, one Coke, and a**
 4 **chocolate shake.** *(Hands shake to MARLENE. Everyone looks*
 5 *at her.)*
- 6 **MARLENE:** It's a celebration.
- 7 **BETTY:** Of what?
- 8 **MARLENE:** Something very important to me, so I thought a
 9 little splurge was in order.
- 10 **BETTY:** May we ask the occasion?
- 11 **MARLENE:** Take it from me, it's very important. *(Reaches for*
 12 *shake.)*
- 13 **TERRI:** *(Moves shake back.)* You told us to hold you accountable
 14 to this diet, Marlene. What is it?
- 15 **MARLENE:** OK, it's the Guava Festival in Ecuador. Our
 16 family has always celebrated it. *(Reaches for the shake but*
 17 *they pull it back.)* C'mon girls, this diet is killing me. I'm
 18 starting to look anorexic. *(Comes up with idea.)* Wait!
 19 Whoever prays, ask God to take the calories away. If any
 20 two or three gathered together ask for anything, it shall
 21 be done. C'mon girls, agree with me.
- 22 **TERRI:** It's for your own good.
- 23 **MARLENE:** My mother said that before she gave me an
 24 enema.
- 25 **BETTY:** Could we pray? My salad is getting warm.
- 26 **VERA:** OK, I'll pray. *(Quickly dips her fingers in her water and*
 27 *sprinkles the food.)* Amen. *(They all look at her.)* I used to be
 28 Catholic. It's blessed, trust me.
- 29 **BETTY:** I don't think so.
- 30 **TERRI:** OK, then we'll do what we used to do around our
 31 table. *(Raises her thumb. All, except MARLENE, quickly catch*
 32 *on and do the same. To MARLENE)* You lose, you have to
 33 pray.
- 34 **MARLENE:** That's not fair. I didn't know the game. Why do I
 35 have to talk to God?

- 1 **TERRI:** 'Cause you lost.
- 2 **MARLENE:** But I'm a new Christian and I've never prayed in
3 public. I won't know what to say.
- 4 **BETTY:** Just say a prayer you learned as a kid.
- 5 **MARLENE:** Well, OK. *(They bow their heads.)* Now I lay me
6 down to sleep. I pray the Lord . . .
- 7 **BETTY:** That's not going to work.
- 8 **MARLENE:** Well, I didn't want to do it in the first place.
- 9 **TERRI:** I say, let's just forget it. *(All start to disagree and argue.)*
10 **OK!** Hold it! Betty, you want to pray but you're too
11 shy, right? *(She nods.)* Marlene, you want to pray but you
12 don't know any prayers? *(She nods.)* Well, who's left?
13 *(Suddenly it dawns on all of them that DELBERT is there and*
14 *they all turn to him.)* Delbert, how about you? I mean, you're
15 the man on the committee.
- 16 **DELBERT:** *(Meekly)* Well, I don't know. I'm sort of shy and
17 quiet and not used to doing this sort of thing.
- 18 **TERRI:** Oh, that's perfect. I mean, God likes shy, quiet,
19 inexperienced prayers.
- 20 **VERA:** Right! A humble heart!
- 21 **DELBERT:** Really?
- 22 **BETTY:** Oh, sure, Delbert. Why, I bet your prayer will get
23 right through.
- 24 **DELBERT:** You think so?
- 25 **TERRI:** No doubt in our minds, right girls?
- 26 **ALL:** Right!
- 27 **TERRI:** You're the man God has chosen for this time.
- 28 **DELBERT:** Wow!
- 29 **VERA:** Like Abraham and Moses.
- 30 **DELBERT:** *(Inspired)* OK, shall we pray. *(They all bow their*
31 *heads at which time DELBERT raises his hand and in an*
32 *incredibly loud voice prays.)* Lord, we come to you on this
33 beautiful day . . . *(Immediately all their heads snap up, they*
34 *look around and there's a blackout.)*
35

BORED

What are you putting inside your body? This sketch looks at Tom and Keith, who are taught two very different lessons about good health.

- SCENE:** This sketch takes place in a family room.
- CHARACTERS:** TOM is a typical teen-age boy who must have a constant diet of food and excitement.
KEITH is also a typical teen-age boy who always has a solution.
- STAGING:** The scene is very simple and should be staged with a couple of chairs or a couch. Also, there should be an exit for the kitchen.
- PROPS:** A television remote control. TV should be imagined out toward the audience.
- LIGHTING:** Normal.

- 1 **TOM:** I'm bored. Isn't there anything else on?
- 2 **KEITH:** (*Flipping channels*) Well . . . Home Shopping Network,
 3 reruns of the Brady Bunch, and an old Yul Brenner film.
 4 (*Sits up.*) Look, he has hair!
- 5 **TOM:** He has a nose too. Who cares?
- 6 **KEITH:** No, he shaved his head for the "King and I." I've
 7 never seen him with hair.
- 8 **TOM:** Well, I know this has certainly given meaning to my
 9 day. Got any other life changing tidbits?
- 10 **KEITH:** Back off, barf face, it was an interesting observation.
- 11 **TOM:** (*Gets up and goes to kitchen.*) How about food? Got any
 12 food?
- 13 **KEITH:** Yeah, Mom just went shopping.
- 14 **TOM:** What is this stuff?
- 15 **KEITH:** What?
- 16 **TOM:** Strained carrot juice, rice protein pops, and carob-
 17 flavored tofu?
- 18 **KEITH:** Mom's a health nut. As she always says, "eat healthy,
 19 be healthy."
- 20 **TOM:** No, she got it wrong . . . "eat this, puke this!" You gotta
 21 watch her, Keith. Before long you'll be having dinner in
 22 your flower bed. Better yet, at Christmas, forget the turkey
 23 — just eat the tree!
- 24 **KEITH:** Yeah, I know. Sometimes my dad and I get so hungry
 25 for a burger, the dog gets nervous. (*Remembering*) I got
 26 an idea . . . want to watch a movie?
- 27 **TOM:** Where?
- 28 **KEITH:** Here.
- 29 **TOM:** What?
- 30 **KEITH:** You know, (*Smiles*) a *movie!*
- 31 **TOM:** (*Mimics*) A *movie?* What movie . . . "Sound of Music,"
 32 "Crocodile Dundee," "Peter Pan" . . . what?
- 33 **KEITH:** Not that kind of movie. You know an . . .
- 34 **TOM:** Adult film? (*KEITH nods.*) You're kidding! How?
- 35 **KEITH:** What do you mean, how? Just put it in the machine.

1 **TOM:** Right! And how am I supposed to do that? I'm not going
2 to go rent one. Old man Walker at the video store knows
3 my dad.

4 **KEITH:** Don't have to rent one . . . we got some here.

5 **TOM:** Here! You mean in this house?

6 **KEITH:** No, in the back yard with the dog! Of course, in the
7 house.

8 **TOM:** How? Why? Where?

9 **KEITH:** You forgot who and when.

10 **TOM:** Who and when?

11 **KEITH:** They belong to my parents. They're in their room
12 and I know where.

13 **TOM:** You're kidding! They belong to your parents? (*KEITH*
14 *nods in agreement. TOM in disbelief*) Weird.

15 **KEITH:** What do you say?

16 **TOM:** (*Pause, thinking it over*) I don't know. I'm not sure.

17 **KEITH:** What can it hurt? It's just a film. As Dad says, "It's
18 art."

19 **TOM:** (*Thinking*) Yeah, I guess you're right. Sure, what could
20 it hurt? It's just a film. It's art.

21 **KEITH:** Great! They're under the bed. Go pick one out and
22 I'll get us some carrot juice. You know, "eat healthy, stay
23 healthy."
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OLD FOLKS

Are old age and uselessness synonymous? This sketch looks at usefulness in a wheelchair.

SCENE: This sketch takes place on the back lawn of a retirement home.

CHARACTERS: The NURSE is a very competent, uptight lady, not attractive and in need of a good "self lift."

MARTY is, on the outside, a "happy-go-lucky, life of the retirement home" kind of guy. On the inside, he's a man that has valiantly faced his own worst fears.

MAZZY is, on the outside, a woman bound up by fear and confusion. On the inside, she's a lady ready to give MARTY a run for his life.

STAGING: This scene takes place Center Stage. Both people are in wheelchairs, so you'll need plenty of space.

PROPS: Two wheelchairs. If possible, sound effects of children laughing.

LIGHTING: Normal.

- 1 **MARTY:** Whoa, Trigger, park it here.
- 2 **NURSE:** I would prefer, Mr. Lee, if you didn't refer to me as a
3 horse. (*Stopping his wheelchair*)
- 4 **MARTY:** OK. Just stop me here, Bowser.
- 5 **NURSE:** What am I going to do with you? Can't you be nice?
- 6 **MARTY:** Oh, loosen up, Hildegard . . . I'm only joking. I tell
7 you, you're as stiff as a three-day-old pair of socks. What
8 do you do for fun . . . read the obituaries?
- 9 **NURSE:** I'll have you know, I have my wild side. I just prefer
10 to hide it a little.
- 11 **MARTY:** A little? If you hid it any more you'd need a map to
12 find it.
- 13 **NURSE:** Well, I'll work on it. It's just I've always been taught
14 a godly woman is supposed to be submissive, humble,
15 and quiet.
- 16 **MARTY:** Submissive, maybe, but not comatose. Put a smile
17 on your face. (*She does.*) That's better! See? You're a pretty
18 girl when you smile.
- 19 **NURSE:** You really think so?
- 20 **MARTY:** Oh, absolutely. (*She smiles and exits. As she does he*
21 *pulls his hands out from under the blanket on his lap and*
22 *uncrosses his fingers. Looks up to the sky as if speaking to God.*)
23 It was for a good cause. (*MAZZY pulls up in a wheelchair*
24 *next to him.*) Howdy. I haven't seen you around. New here?
25 (*MAZZY gives no response. MARTY looks at her wheelchair.*)
26 Nice wheels.
- 27 **MAZZY:** I beg your pardon?
- 28 **MARTY:** What! Did I belch? (*Laughs*) I said nice wheels.
29 Your wheelchair is a nice model. I've seen it in Geriatric
30 Trends Magazine. It won Domestic Chair of the Year.
31 (*MAZZY gives no response.*) Talker, aren't you?
- 32 **MAZZY:** I beg your pardon?
- 33 **MARTY:** Thanks, just a little gas. (*Looking for response*) Nice
34 day, huh?
- 35 **MAZZY:** I beg your pardon?

- 1 **MARTY:** What! Did I . . . oh, wait, I've already used that one.
2 You win. If you stick around, I'm gonna have to come up
3 with some new ones. I've never had more than one "I beg
4 your pardon" in a conversation. I'm Marty Lee of the
5 General Lee clan. And you're . . . ? (*MAZZY just sits ignoring*
6 *him.*) Don't tell me . . . of the Helen Keller clan. (*Starts to*
7 *imitate sign language and speaks real loud.*) Nice to meet you.
8 **MAZZY:** (*Trying to hold back a smile*) Nice to meet you.
9 **MARTY:** (*Speaking at the top of his voice*) She talks! She knows
10 the English language!
11 **MAZZY:** Be quiet, Mr. Lee! I do not wish to have attention
12 drawn to me.
13 **MARTY:** Good. I hate to share the spotlight. (*They both laugh.*)
14 So what is your name?
15 **MAZZY:** My name is Mazzy Armor.
16 **MARTY:** As in the hot dog?
17 **MAZZY:** I beg your pardon?
18 **MARTY:** Oh no, we're back to that.
19 **MAZZY:** No, we're not back to that. I just didn't quite catch
20 what you said.
21 **MARTY:** Oh, I said as in hot dog. You know Armour Hot Dogs?
22 **MAZZY:** No. What are they? One of those rock and roll bands?
23 **MARTY:** They're weenies. You know weenies, don't you?
24 **MAZZY:** I'm not personally acquainted but, since they're
25 your friends, if you bring them by, I'll be cordial.
26 **MARTY:** (*Looks at her confused*) So what's a good-looking girl
27 like you doing in a place like this?
28 **MAZZY:** Sitting, and I can't believe you used that line. It's as
29 old as the hills.
30 **MARTY:** You're kidding — I thought I made it up!
31 **MAZZY:** Perhaps you did. I said it was as old as the hills.
32 **MARTY:** Oh, you got me. You're pretty sharp. I think we'll
33 get along just fine.
34 **MAZZY:** Well, maybe, but I won't be around long.
35 **MARTY:** Around here not many will.

- 1 **MAZZY:** I didn't mean death. I meant I'll be leaving for home
2 as soon as I heal a little. You see, I broke my hip some
3 time ago and my children thought it would be better if I
4 recuperated here. But as soon as I can get out of this
5 blasted chair, I'm going back to being useful.
- 6 **MARTY:** I see. Well, when you leave can I have your chair?
7 I could win the ten-meter roll on Founder's Day with that
8 piece of machinery.
- 9 **MAZZY:** When I leave, Mr. Lee, you may have my chair, my
10 room, anything you want. I won't be needing it . . . and I
11 won't be looking back.
- 12 **MARTY:** Afraid you'll turn into a pillar of salt, huh?
- 13 **MAZZY and MARTY:** *(In unison)* I beg your pardon?
- 14 **MARTY:** You know you've really got to find a new line. How
15 about, "Say it again, sucka?" *(Pause)* So, you're
16 recuperating? When did you break your hip?
- 17 **MAZZY:** As I said, it was some time ago but God is healing it
18 every day. He wants us useful not useless. As long as I'm
19 in this chair, I'm useless . . . so obviously it's not his will.
- 20 **MARTY:** Obviously. *(Pause)* Have you ever considered the
21 possibility that it might not heal?
- 22 **MAZZY:** To consider that possibility is to throw away faith.
23 So the answer is no. How about you? Are you faithless
24 or faithful?
- 25 **MARTY:** I'm Baptist.
- 26 **MAZZY:** Mr. Lee, you are avoiding my question.
- 27 **MARTY:** I am? Could you repeat it, please?
- 28 **MAZZY:** There is no need. I know full well you're playing cat
29 and mouse with me. I was a school teacher for forty years
30 and I can tell when the mouse is hiding the cheese.
- 31 **MARTY:** Hide the cheese? *(She glares at him.)* OK. I'll answer
32 the question. God's will isn't . . . how can I say this? God
33 doesn't want death or growing old or cancer or wars or
34 hungry people or anchovies. *(She looks at him.)* I thought
35 I'd throw that in. I've never know anyone who liked them,

1 so I figure God doesn't either, but those things still
2 happen. Someday those things won't be around, but until
3 he comes back, they will.

4 **MAZZY:** What you're saying is God won't heal me!

5 **MARTY:** No, I'm not saying that. God and I have a deal . . . I
6 don't decide things for him and he takes all the calories
7 away when I have a Snickers at three in the morning.
8 What I'm saying is, Mazzy, if you don't get up and walk
9 tomorrow, will you still be useful?

10 **MAZZY:** Impossible! You can't be useful in a wheelchair! If
11 this is the way it's going to be then . . .

12 **MARTY:** Then what? You'll renounce your faith or just curse
13 God and call it quits. *(She looks at him rather sternly.)* Look,
14 I understand what you're goin' through. I didn't plan to
15 be in a wheelchair either. I was a farmer. It was very
16 difficult to go from running a one hundred twenty acre
17 farm to a bedpan, but that's what happened.

18 **MAZZY:** It's not fair! It's just not fair!

19 **MARTY:** No, it's not, but who said it would be? I think we get
20 how it's gonna be in the kingdom mixed up with what
21 we think it should be here. If here was perfect, then
22 there'd be no need for heaven. Mazzy, you can be useful.
23 *(She looks at him with doubt.)* You can! Every Wednesday,
24 that's today . . .

25 **MAZZY:** I know what day it is, Mr. Lee.

26 **MARTY:** Every Wednesday a group of kids come here and we
27 help them with their lessons. They don't have any
28 parents. They're from the orphanage across the street.
29 We play their grandparents and help them out a bit. You
30 bein' a school teacher, I bet you could really make a
31 difference.

32 **MAZZY:** I can't run anywhere. I'm stuck in this infernal chair.
33 How can I teach when I can't get around?

34 **MARTY:** You're not teaching them basketball — you're
35 teaching them to read.

1 **MAZZY:** I don't know, Mr. Lee — this is not ideal.

2 **MARTY:** Mazzy, *ideal* won't come until Gabriel blows the
3 trumpet. (*Sound of kids*) Well, you'd better decide soon
4 'cause they're here. I gotta run. (*Starts to roll then turns*
5 *back and looks at her.*) Well?

6 **MAZZY:** (*Looks at him; thinks.*) Race you!

7 **MARTY:** You're gonna lose old woman. This chariot ain't
8 pretty but it's got a lot of horsepower.

9 **MAZZY:** (*Rolling ahead of him*) Say it again, sucka!

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THE TWENTY-YEAR REUNION

A sketch in which Bonnie and Jason look at years gone by and ask "what if?"

SCENE: This sketch takes place both outside and inside a hotel ballroom where a high school reunion is taking place.

CHARACTERS: BARRY is a typical 38-year-old man who would do anything for his wife.
 BONNIE is Barry's wife. It's her reunion and she's both apprehensive and excited about the evening.
 FINNEY is a short, stocky loudmouth. He is very physical and is always looking for someone to punch on.
 MAX is Finney's old friend. He should be, in appearance, the opposite of Barry.
 SYLVIA is Finney's wife and certainly his equal. She's the only one who can keep him in line. She is loud, brash, and very friendly.
 JASON is Bonnie's old flame. He is very good looking and very well dressed. Even though he has a smile on the outside, something is missing on the inside.

STAGING: At first, the scene takes place outside the doors of the ballroom. This can be done by putting a door frame on-stage, or by pantomiming the opening of the door to signify two separate rooms. Ideally, the main stage is set with table, punch bowl and glasses. However, the props can be pantomimed.

PROPS: All are optional: Door frame; table, punch bowl and glasses; sound effects of a party.

LIGHTING: Two distinct spots, if possible — Stage Left and Center. When Bonnie and Barry enter the party, the Stage Left spot would go to black. Otherwise the lighting is normal.

- 1 **BARRY:** Honey, you'll be the best-looking one there.
- 2 **BONNIE:** You have to say that — you're my husband.
- 3 **BARRY:** Trust me. Why would I lie?
- 4 **BONNIE:** Because you hate sleeping on the couch.
- 5 **BARRY:** Well, that's true, but I'm not lying this time.
- 6 **BONNIE:** This time! Have there been other times? When?
- 7 **You really do hate my dress, don't you?**
- 8 **BARRY:** No! It's great! Relax . . . it's your twenty-year high
- 9 **school reunion and you'll be the most beautiful one there.**
- 10 **Guaranteed.** (*Reassuringly gives her a kiss.*)
- 11 **BONNIE:** You really think so?
- 12 **BARRY:** I know so. Now suck it up and let's go in.
- 13 **BONNIE:** (*Paranoid*) Suck what up? My stomach! It's pooching
- 14 **out! Oh no, I'm a cow! I knew I should . . .**
- 15 **BARRY:** I'm sorry, hon. Suck up has nothing to do with you.
- 16 **It's an old football expression. Your stomach is fine.**
- 17 **BONNIE:** No, it's not. It's in one big knot and it's poochie.
- 18 **Stay with me, Barry.**
- 19 **BARRY:** OK. Here we go. Ready? Five - four - three - two - one
- 20 **— blast off!** (*They go through the door into the party. No one*
- 21 *notices.*) **See, it's just a quiet party made up of nice, quiet,**
- 22 **middle-aged . . .**
- 23 **FINNEY:** (*Charging up to BARRY*) **Max! Max, you dog! How are**
- 24 **you?!** (*Slaps him on the back.*) **Long time no see. Put up**
- 25 **your dukes!** (*Jokingly begins to punch at BARRY.*) **Watch me**
- 26 **fade! Watch me fade! Too fast for you, huh?**
- 27 **BARRY:** Excuse me, but . . . excuse me! (*Bobbing and weaving*
- 28 *trying to get out of FINNEY's way*) **I'm not Max!**
- 29 **FINNEY:** Yeah and I'm Mother Teresa. Put 'em up! (*Laughs*)
- 30 **BARRY:** No really! I'm Bar . . . (*FINNEY lands a punch in*
- 31 *BARRY's stomach*) . . . ry! (*Gasping for air*)
- 32 **FINNEY:** (*Laughing*) **Hey, hey, Maxy boy, you forgot to cover!**
- 33 **BARRY:** (*Still gasping*) **I'm not Maxy! I'm . . .**
- 34 **MAX:** **Finney!** (*Comes up to FINNEY.*) **Finney, my old buddy!**
- 35 **FINNEY:** **Maxy! Hey, hey!**

- 1 **MAX:** Put 'em up! *(They laugh and exit punching at each other.)*
 2 **BONNIE:** Hon! Hon! Are you all right? I'm so sorry!
 3 **BARRY:** Who was that . . . Attila the Hun?
 4 **BONNIE:** No, it was Finney Wheeler . . . class animal. I'm
 5 sorry. How's your stomach?
 6 **BARRY:** I don't know. Would you look behind me — he shoved
 7 it back just above my rear.
 8 **BONNIE:** I'm sorry.
 9 **BARRY:** Excuse me, sweetheart, I'm going to the bathroom.
 10 You're on your own. I've got to check on my belly button.
 11 I think he knocked it into my socks. *(Exits)*
 12 **BONNIE:** Yeah . . . OK. Don't be gone long. *(Moves to punch*
 13 *table.)*
 14 **JASON:** *(From behind)* Bonnie?! Bonnie Burton?!
 15 **BONNIE:** *(Turns and becomes nervous.)* Jason.
 16 **JASON:** Aren't you beautiful!
 17 **BONNIE:** *(Smiles)* Thank you. And you're . . . it's Martin.
 18 **JASON:** Martin?
 19 **BONNIE:** My last name. I'm Bonnie Martin but you can call
 20 me . . .
 21 **JASON:** Beautiful. How have you been?
 22 **BONNIE:** You always were the charmer . . . and I'm nervous.
 23 *(Smiles)*
 24 **JASON:** About what?
 25 **BONNIE:** About looking twenty years older.
 26 **JASON:** *(Laugh)* No need to worry. You look great!
 27 **SYLVIA:** *(Moving to table, shouting behind her)* Do you want the
 28 ones with crust or the ones without? *(Bumping into*
 29 *BONNIE)* Oh, I'm sorry. I need to get . . . *(Noticing BONNIE)*
 30 Bonnie?! Bonnie Burton?! *(Yelling back)* Finney, it's
 31 Bonnie Burton! *(To BONNIE)* I can't believe it. You look
 32 like yesterday. *(Yelling back)* Finney, she looks like
 33 yesterday, doesn't she? *(To BONNIE)* He's an animal.
 34 *(Yelling back)* Stop punching that statue! It cost a fortune!
 35 *(To BONNIE)* Punching, always punching. Bonnie, you

- 1 look like yesterday. Oh, I already said that... well
2 whatever. How are you? How are you? Where are you?
3 You're so skinny. I was born with more meat on my bones.
4 You haven't been sick, have you?
- 5 BONNIE: No.
- 6 SYLVIA: Anorexic?
- 7 BONNIE: No.
- 8 SYLVIA: You're poor, can't afford food. Oh, I'm so sorry.
9 (*Yelling back*) Finney! Stop slapping old Mrs. Wardlow and
10 bring me a couple of dollars.
- 11 BONNIE: Sylvia, I'm fine... really. I just look like this.
- 12 SYLVIA: No one just looks like this. Well, whatever. (*Hugs*
13 *her.*) Great to see you! I have thought about you so much.
14 You married?
- 15 BONNIE: Yeah, his name is...
- 16 SYLVIA: (*Noticing JASON, then interrupting*) Jason Turner! I
17 can't believe it! Don't tell me... you two actually got
18 married! They said it would never last but I didn't believe
19 them. My gosh, you're both gorgeous! What do your kids
20 look like, Ken and Barbie?
- 21 BONNIE: Syl... Jason and I aren't married.
- 22 SYLVIA: Divorced? I'm so...
- 23 BONNIE: No, we're not.
- 24 SYLVIA: (*Skeptical*) Just living together?
- 25 BONNIE: (*Laughs*) No.
- 26 SYLVIA: Well, how did you get the kids?
- 27 BONNIE: We don't have kids... actually I have kids but *we*
28 don't have kids.
- 29 SYLVIA: Isn't that the way it is. You haul them around for
30 nine months and you raise them too. (*Slaps JASON on the*
31 *arm.*) I can't believe it! All you men are the same. Finney
32 never helps. When I was ready to deliver, he was watching
33 championship wrestling. I had to get him in a spinning toe
34 hold to get his attention. No joke! He's never around. The
35 kids think he's an old prize fighter that shows up for dinner.

- 1 **BONNIE:** Syl, Jason and I never got married. I married
 2 someone else . . . his name is Barry Martin.
- 3 **SYLVIA:** (*Looking at JASON*) Is this true? (*JASON nods.*) Are
 4 you single? Happy? Available? You like kids? I've got four
 5 but maybe we can sell them off. (*They all laugh.*) No, huh?
 6 Well, whatever. I love Finney . . . he's big, he's loud, but
 7 he's . . . (*Thinks*) big, he's loud . . . (*Laughs*)
- 8 **FINNEY:** (*Off-stage*) Sylvia!
- 9 **SYLVIA:** (*Turning, yelling*) Keep your shirt on! (*To BONNIE*)
 10 Well, I'd better get these sandwiches and take them to
 11 Sasquatch. You know — give him something to do with
 12 his hands. Good seeing you both. Gosh, you're gorgeous!
 13 (*Turns and yells.*) Stop punching that, Finney, you want
 14 to get arrested? (*SYLVIA exits.*)
- 15 **BONNIE:** (*Both laughing*) Are you married?
- 16 **JASON:** No.
- 17 **BONNIE:** Happy?
- 18 **JASON:** (*Long look*) Compared to what? (*Laughs*)
- 19 **BONNIE:** Funny isn't it . . . coming back after twenty years?
- 20 **JASON:** Yeah, it's a rush with the past.
- 21 **BONNIE:** Huh?
- 22 **JASON:** It seems like yesterday, yet it seems a million years
 23 ago. Time doesn't stand still.
- 24 **BONNIE:** Neither do the wrinkles. They keep marching on.
 25 (*Both laugh.*) Jason, have you ever . . . ?
- 26 **JASON:** Bonnie . . . it's strange . . .
- 27 **BONNIE:** (*Laughs*) You first.
- 28 **JASON:** No, beauty before . . . whatever. (*Laughs*)
- 29 **BONNIE:** I was going to ask whether you've ever married.
- 30 **JASON:** No, thought about it once, but . . .
- 31 **BONNIE:** Cold feet?
- 32 **JASON:** Or cold heart.
- 33 **BONNIE:** Cold heart?
- 34 **JASON:** Yeah, she was the most beautiful girl I've ever known.
 35 I just didn't know if I was ready.

- 1 **BONNIE:** That's not being cold, that's being wise.
- 2 **JASON:** Sometimes I wonder. *(Pause)* So, you're married?
- 3 **BONNIE:** Yes, and I have two children. Marian's eleven and
- 4 **Jason's nine.**
- 5 **JASON:** Jason, huh? Good name. *(Pause)*
- 6 **BONNIE:** Jason, I find it awkward . . .
- 7 **JASON:** Bonnie, I've really . . .
- 8 **BONNIE:** Your turn.
- 9 **JASON:** No, you. I'm a chauvinist.
- 10 **BONNIE:** I find it awkward standing here talking to you.
- 11 **JASON:** Why?
- 12 **BONNIE:** Memories . . . feelings.
- 13 **JASON:** I know. It was twenty years ago but it feels like
- 14 yesterday.
- 15 **BONNIE:** Jason, I don't think it's good to talk about this.
- 16 **JASON:** I need to. For twenty years I've waited to see you . . .
- 17 to explain to you . . .
- 18 **BONNIE:** *(Interrupting)* Jason.
- 19 **JASON:** Bonnie . . . back then . . . uh . . . I was a kid, you
- 20 know. I felt . . . well . . . I felt I had the world on a string.
- 21 Commitment . . . to one person . . . well . . . I just couldn't . . .
- 22 **BONNIE:** That's in the past.
- 23 **JASON:** But it still influences me today. Bon, haven't you
- 24 ever sat and wondered "what if"?
- 25 **BONNIE:** *(Obviously uneasy about talking)* Jason . . .
- 26 **JASON:** You know, what if you and I . . . *(BARRY enters, a little*
- 27 *paranoid.)*
- 28 **BARRY:** *(Looking around)* You don't see him anywhere, do you?
- 29 **BONNIE:** Jason, this is my husband Barry. Barry, this is Jason.
- 30 **BARRY:** *(Shakes hand.)* Nice to meet you, Jason.
- 31 **JASON:** You too, Barry.
- 32 **BONNIE:** Want some punch, hon?
- 33 **BARRY:** I've already had one, thanks. *(Rubs stomach.)*
- 34 **BONNIE:** We were just talking about the past. *(Looking at*
- 35 **JASON)** About the choices we made and how there's no

1 going back.

2 **BARRY:** Reunions can be a real trip, huh? All the memories.
3 I went to mine last year. I couldn't get over how much
4 everyone had changed.

5 **JASON:** Nothing stays the same . . . *(Pause)* and you can't go
6 back, can you? *(They all look at each other.)*

7 **SYLVIA:** *(Off-stage)* OK, everyone . . . *(Sing)* "Should old
8 acquaintance be forgot and . . ." *(Continue and fade.)*

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\$685.00 AIR FILTER

A sketch in which "brotherly love" is thrown out the window for a dollar . . . or should we say dollars.

SCENE: This sketch takes place in a repair garage.

CHARACTERS: BUCK is a down-home car repairman whose ethics are more than questionable.
VICKI is the naive but very trusting wife of Buck's Bible study partner.

STAGING: The scene should take place Center Stage.

PROPS: A clipboard and pencil.

LIGHTING: Normal.

- 1 **BUCK:** Yes, Ma'am, may I . . . (*Looking up, recognizes her.*) Why,
 2 Vicki! How are you this morning?
- 3 **VICKI:** Good morning, Buck. Just fine. How's Florence?
- 4 **BUCK:** Oh, fine, fine. What can we do for you this morning?
- 5 **VICKI:** Well, Bob wanted me to bring the car in and have you
 6 change an . . . air filter?
- 7 **BUCK:** Oh, that should be no problem. We're kind of busy
 8 this morning, but I figure anything for old . . . Bob-a-
 9 rooms! (*Chuckles*) Let's see, let me lift up the hood and see
 10 what we've got here. (*Mimes opening hood and unscrewing*
 11 *air filter — continues to work as he talks.*) Ah, there we go.
 12 Hey, did Bob tell you about the great Bible study we had
 13 the other night?
- 14 **VICKI:** Oh, yes . . . he really enjoyed that.
- 15 **BUCK:** Yeah, so did I. Really blessed my heart. (*Pause — then*
 16 *he returns to work.*)
- 17 **VICKI:** He said this wouldn't be too expensive.
- 18 **BUCK:** No, I figure about fifteen dollars or so.
- 19 **VICKI:** Oh, good. About how long will this take?
- 20 **BUCK:** Oh, I imagine just a couple of minutes; couldn't be
 21 simpler. This is a mighty fine car you've got here.
- 22 **VICKI:** Well, thank you. Bob's out of town for a few days and
 23 he just wanted me to have it fixed by the time he got back.
- 24 **BUCK:** (*Slow and thoughtful*) Oh, Bob's out of town?
- 25 **VICKI:** Yes.
- 26 **BUCK:** I see. (*Pause . . . slowly*) Well, Vicki, I don't know how to
 27 tell you this, and I hate to be the bringer of bad news but
 28 we've got a lot bigger problem on our hands than just an
 29 air filter.
- 30 **VICKI:** Oh?
- 31 **BUCK:** Well, I didn't see it when I first lifted up the hood, but
 32 well . . . (*Pointing*) you can see there that the carburetor's
 33 all clogged up and the plugs . . . are shot, and the fan belt's
 34 broken, and . . . the cable to the battery's corroded. It's a
 35 mess. Say, you ever notice when you kinda come to a stop

1 you get that chu-ga-chu-ga sound?
2 VICKI: Well . . . no . . .
3 BUCK: That's a sure sign. We'll probably have to pull the
4 whole engine out of it. And the muffler! I don't know how
5 you got this thing in here. It's just terrible.
6 VICKI: Well . . . how much work is this going to involve?
7 BUCK: All depends on what we find when we tear the
8 transmission out of it.
9 VICKI: *(Shocked)* Tra . . . transmission!
10 BUCK: It's shot to pieces. *(Pulls a piece of paper from his pocket.)*
11 Listen, why don't you just sign right here on this estimate
12 and we can begin work.
13 VICKI: Well . . . uh . . . can't we wait till my husband gets
14 back?
15 BUCK: *(Acts concerned)* Now, Vicki, let me be honest with you.
16 I . . . really don't know how I'd be able to face Bob if I let
17 you drive out of here in this . . . this death trap.
18 VICKI: *(Frightened)* You mean . . . ?
19 BUCK: *(Placating)* No . . . no . . . now go ahead. If you want to
20 leave, don't let me be the one to stop you . . . but I'm sure
21 that your medical insurance is paid up . . .
22 VICKI: *(Frantically)* Where do I sign? *(Blackout)*
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CALL ME ANY TIME

A scene that asks, "When does our service to God interfere with our service for God?"

- SCENE:** SAM is an overly busy Christian with mixed-up priorities.
MICK is a person who needs someone to talk to and who cares.
- STAGING:** The scene is very basic. Sam and Mick should be on opposite ends of the stage.
- PROPS:** Two phones. (optional)
- LIGHTING:** Normal.

- 1 **SAM:** *(Picks up phone.)* Hello.
- 2 **MICK:** Hello, Sam? This is Mick. I . . .
- 3 **SAM:** Hey, Mick, great to hear from you, man! Listen, I hate
- 4 to cut you off, but I was just heading out the door on my
- 5 way to a finance committee meeting at the church.
- 6 **MICK:** *(Disappointed)* Oh, well . . . I . . . just kind of needed
- 7 somebody to talk to . . . uh . . .
- 8 **SAM:** *(Thoughtfully)* Well . . . how about tomorrow?
- 9 **MICK:** Tonight would be a lot better.
- 10 **SAM:** No, wait, wait. Tomorrow I've got Outreach class. Hey,
- 11 listen, we've had some fantastic discussions on
- 12 community involvement and personal counseling! You
- 13 ought to make it out sometime. It's been great!
- 14 **MICK:** *(Discouraged)* Yeah, sure, Sam, I'll . . .
- 15 **SAM:** Now, Friday, we . . . no, no, Friday I promised to help
- 16 fix the new volleyball pits at church. But Saturday
- 17 would . . . no, Saturday morning I've got men's prayer
- 18 breakfast. But Saturday afternoon . . . hey, listen,
- 19 Saturday afternoon, Mick . . . but make sure it's before
- 20 6:00 because, well . . . I'm sure you understand. I wouldn't
- 21 want to miss volleyball practice. We've got a new singles
- 22 league started. Slammin' Sammy, they call me. I'll count
- 23 on talking to you on Saturday, OK? Take care, man. I'll
- 24 be prayin' for you. *(Hangs up phone and freezes in position.)*
- 25 **MICK:** *(Slow, as if holding back tears)* Yeah, thanks, Sam.
- 26 *(Blackout)*

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THE ELEVATOR

A scene in which Jim and Chuck are stuck in an elevator and examine what it means to trust in the Lord.

SCENE: This sketch takes place in an elevator.

CHARACTERS: JIM is a seemingly confident Christian until his faith is put to the test.
CHUCK is a Christian who knows God is in control, and is certain Jim has lost control.

STAGING: The scene is done Center Stage in a confined area to simulate an elevator.

PROPS: A hat for Chuck. (optional)

LIGHTING: Normal.

- 1 **CHUCK:** All the way to the bottom floor?
- 2 **JIM:** Right.
- 3 **CHUCK:** *(Pauses, does a double take. A smile comes across his face*
4 *as he recognizes JIM.)* Say, aren't you . . . ?
- 5 **JIM:** *(Grabs CHUCK's hand and shakes it rapidly, not letting go.)*
6 That's right, I'm Jim Carson. I haven't seen you since you
7 moved. How ya been?
- 8 **CHUCK:** *(Still shaking hands as arm starts to go limp)* Just fine.
9 You work all the way up here on the forty-eighth floor?
- 10 **JIM:** Oh no, no . . . I've been out sharing.
- 11 **CHUCK:** Really? Out sharing what? *(CHUCK grabs JIM's hand*
12 *to stop the arm pumping and is obviously a little pooped.)*
- 13 **JIM:** I thought you'd never ask. *(Smirkingly laughs.)* I've been
14 out telling people about the great speaker we have at our
15 church this week. His name is Hal Fipple and he's really
16 fantastic. *(Pauses and thinks.)* Say, you know you ought to
17 come tonight. I think you'd really . . .
- 18 **CHUCK:** *(Laughs nervously)* Well . . . uh . . . I . . . uh . . . we've
19 got company coming . . . a Bible study. That's right, a
20 Bible study and I don't think we can make it.
- 21 **JIM:** That's fine. How about tomorrow night?
- 22 **CHUCK:** Well . . . uh . . . to be honest with you, this approach
23 to Christianity and all is just not what I'm into.
- 24 **JIM:** Oh, but Chuck, Hal Fipple has something for everyone.
25 Why, he's been teaching us some great things about faith.
26 You know, learning how to trust in the Lord. How to rely
27 on him at all times. You know, just how to relax in all
28 situations. It will change your life, because Chuck, it
29 works. It really works. *(Suddenly they both jerk and almost*
30 *fall down. They straighten up and look around.)* What
31 happened?
- 32 **CHUCK:** I think the elevator broke down.
- 33 **JIM:** *(Instant panic)* Broke down?!
- 34 **CHUCK:** *(Relaxed)* Yes, but it happens all the time.
- 35 **JIM:** *(Still panicky)* Well, it's never happened to me before!

- 1 **CHUCK:** There's no need to get excited. In about fifteen or
 2 twenty minutes someone will come to . . .
- 3 **JIM:** *(Even more panicky)* Fifteen or twenty minutes?! Chuck,
 4 we've got to get out of here. *(Fumbling for an excuse)* Hal
 5 Fipple needs me! There's got to be a way to get this thing
 6 running. *(He moves in front of CHUCK, pushing him out of the*
 7 *way. He pantomimes pushing the various floor buttons slowly,*
 8 *then faster until finally he's pounding on the entire board.)*
- 9 **CHUCK:** Would you stop that? You keep that up and we'll
 10 never get out of here.
- 11 **JIM:** There's got to be a way we can talk to somebody.
- 12 **CHUCK:** *(Slightly perturbed)* There is. There's a little phone
 13 behind there. *(Points to an imaginary door on the panel.)* That
 14 connects you to the bottom floor.
- 15 **JIM:** *(Mimes grabbing the phone.)* Hello . . . hello . . . *(Calm*
 16 *and relieved)* Yes . . . *(Panicked and yelling)* We're trapped!
 17 Get us out of here!
- 18 **CHUCK:** *(Grabs the phone out of his hand. Looks disgustedly at*
 19 *JIM.)* Yes, we're in elevator number three, stuck between
 20 the twenty-seventh and twenty-eighth floors . . . that's
 21 right . . . right . . . there's two of us . . . right, as soon as
 22 you could, we would appreciate it . . . right . . . thanks
 23 very much. *(Hangs up the phone.)*
- 24 **JIM:** Well, what did he say?
- 25 **CHUCK:** He said he would get somebody on it as soon as he
 26 could.
- 27 **JIM:** *(Grabs the phone back off the panel.)* Hello . . . hello . . . yes
 28 . . . listen, Hal Fipple needs me! *(Pause)* Fipple . . . Fip-pull
 29 . . . that's "F" as in fix, "I" as in immediately, two "P's," as
 30 in pretty please, "L" as in lousy, "E" as in elevator . . .
 31 *Idiot!* *(Hangs up phone. Mimes feeling walls and follows wall*
 32 *behind CHUCK. CHUCK turns to tell him something and by*
 33 *this time, JIM is on his opposite side.)*
- 34 **CHUCK:** *(Moving to the side where JIM was)* Listen, would you
 35 just . . . *(Looks up and realizes JIM isn't there. Slightly surprised,*

1 *he looks around, finally to his left, sees JIM and in a slapstick*
 2 *way hits him.) Would you just settle down? (Deliberately)*
 3 **There's no need to get excited, just stand there, relax,**
 4 **and be . . . calm!** (*JIM pauses, then moves toward CHUCK as*
 5 *if to say "But."*) **Calm!**

6 **JIM: Calm.** (*CHUCK nods with a smile. JIM then ponders the*
 7 *thought, during which time his face and body begin to show*
 8 *increasing panic and shaking until finally he screams.) Ahhh!*
 9 *(The unexpected scream obviously scares CHUCK.) Listen,*
 10 **Chuck, maybe if we jump . . . come on, let's jump!** (*He grabs*
 11 *CHUCK's armpit and begins to jump, lifting them both off the*
 12 *ground.)*

13 **CHUCK:** (*With a shocked look on his face and finally at his wit's*
 14 *end) Would you knock . . . it . . . off! What are you . . . crazy?*
 15 **Now look, there's no way we're going to get out of here for**
 16 **awhile, absolutely no way. The only way I've ever seen**
 17 **anybody try and get out of a situation like this was in some**
 18 **dumb movie where this guy tries to climb out of this trap**
 19 **door** (*Pointing to the ceiling*) **and even then he didn't . . .** (*JIM*
 20 *leaps on CHUCK's back and tries to reach the ceiling. In the process,*
 21 *he is choking CHUCK with one arm. Shocked and choking . . .)*
 22 **Would you get off?!** (*JIM falls to the floor. He picks himself up*
 23 *and brushes himself off.)*

24 **JIM: Really, Chuck. There's no need to be violent.**

25 **CHUCK: Violent!** (*Surprised and crazed*) **Violent?! What was all**
 26 **this stuff you were telling me just a few minutes ago**
 27 **about trusting in the Lord — relying on him always and**
 28 **relaxing in all situations!** (*Both JIM and CHUCK jerk again*
 29 *as if the elevator has started and they look around the*
 30 *compartment, finally looking at the floor numbers lighting up.)*

31 **JIM:** (*Happily*) **We're moving!**

32 **CHUCK: Well, finally.**

33 **JIM:** (*Pauses thoughtfully.*) **Praise the Lord! See, Chuck, what**
 34 **trusting the Lord can do?** (*CHUCK looks at the audience in*
 35 *despair. Blackout.*)

THE PARTY

A scene in which Kathy goes to a party to find someone to talk to and ends up getting less than she bargained for.

- SCENE: This sketch takes place at a big noisy party.
- CHARACTERS: DENNIS thinks he's a lady killer, but is really obnoxious.
KATHY is a reserved but friendly girl looking for someone to care.
JOHN is a Christian friend of Dennis' on his way home.
- STAGING: The scene takes place Center Stage.
- PROPS: Two folding chairs; optional party material.
- LIGHTING: Normal.

- 1 **DENNIS:** *Excuse me! (He smiles as KATHY turns and looks at*
 2 *him somewhat sheepishly.) Hi! Is that seat taken? (Points to*
 3 *empty seat beside her.)*
- 4 **KATHY:** Uh — no.
- 5 **DENNIS:** *(Slides like a snake into it.) It is now! (He sits there with a*
 6 *big grin, checking her out.) I'm Dennis.*
- 7 **KATHY:** *(Hesitantly) I'm Kathy.*
- 8 **DENNIS:** *(With a coy smile) You certainly are! Well, say, you're*
 9 *kind of new to this area, aren't you?*
- 10 **KATHY:** We just moved here.
- 11 **DENNIS:** We?
- 12 **KATHY:** Yeah, my folks and I . . . I'm single.
- 13 **DENNIS:** Oh, really? Well, uh, who'd you come to the party
 14 with?
- 15 **KATHY:** I came with Pam, *(Looks around)* but I don't see her
 16 anywhere.
- 17 **DENNIS:** Oh, don't worry about Pam . . . she's a real swinger.
 18 Yeah, good old Pam. We call her "hinges," 'cause she's
 19 something to "a-door!" *(Laughing)* Get it? Hinges . . . a-
 20 door . . . *(Laughing dies off quickly with no response.)* Well,
 21 say, uh, what do you do besides just sit there and look good?
- 22 **KATHY:** I work at the telephone company.
- 23 **DENNIS:** Oh, really? Well, that doesn't surprise me 'cause I
 24 know you really "push my buttons." *(Laughs at his*
 25 *cleverness.)*
- 26 **KATHY:** What do you do?
- 27 **DENNIS:** *(Laughs quickly — stops.)* Uh, uh . . . I'm into . . . uh,
 28 publications.
- 29 **KATHY:** What area?
- 30 **DENNIS:** Huh? Oh, I, uh . . . I work in a *(Under his breath)*
 31 *Christian (Back to normal volume) bookstore. (Quickly)* Say,
 32 you know, you strike me as a girl with a lot of diversified
 33 interests. I mean, I'm a guy with a lot of diversified
 34 interests! That's right . . . I like to do all kinds of
 35 things . . . especially sports. I mean, I like to hike, camp



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