

BASIC DRAMA SKETCHES

Vol. I

Five Short Plays to Involve Your Entire Class

By Judy Millar

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HOSPITAL HIJINX 15 Characters

Page 3

A hospital floor is disrupted unexpectedly. A young woman leaves a baby with a nurse because she says she doesn't want it. Alone on the floor, the nurse must leave the baby unattended for a moment while she answers the phone. When she returns the infant has been kidnapped. In the meantime, a group of punks have come to visit their friend who was injured in a brawl. Circumstances lead to the discovery that the baby was won in a card game. The punks just happen to be looking for a card shark to play in their big game, so the young woman goes with them and the baby is returned to the original mother. Intertwined throughout is a doctor's frustration when the nurse he's been chasing ends up with an intern. Lots to watch and laugh at as this play moves all over the hospital floor.

MURDER ON THE MOUNTAIN 14 Characters

Page 11

Everyone has a different reason for vacationing at the mountaintop ski resort. Some of the reasons are clear. Arnie's, however, is to murder a young woman named Eden. He's followed her to the resort in hopes to prove his love for another woman named Eden. Unfortunately, other vacationers get in the way and are murdered too. The constant snow has stranded them with the murderer. Two men decide to walk down the mountain to get help. After three long hours, they bring back inspectors who are not able to solve the mysterious murders. The ski instructor is attacked and lives to help the truth come out. This one act murder-mystery-comedy is full of fun lines and interesting characters. No one knows the solution until the end promoting great-audience appeal.

NEW YEAR'S NIGHTMARE 19 Characters

Page 24

A group of teenage girls decide to plan a New Year's Eve party for their friends at an old and seemingly abandoned mansion. Not known to the girls, some boys have the same idea. The girls arrive first and are exploring the house when the boys get there. Typical boy behavior comes to life as they decide to scare the girls out of the house so they can have their party. Unknown to both groups, the house is not abandoned. The caretakers, who murdered the owners of the house, are residing in the secret tunnels under the house which they enter through the opening fireplace. The caretakers' plan to dispose of the teenagers and be left in peace is spoiled when the parents show up and stop them. The opening fireplace is an important piece of scenery and a major source of fear in this one act comedy-mystery.

SET OF SOAPS 23 Characters

Page 35

Being the star of the soap opera "Two Times Around" has made Donna conceited and very difficult to be around. The director, Clark, has just about had it with her. His silent wish is granted when Donna's character is written out of the story. But when Donna finds a script she's not supposed to have, her anger turns to danger on the set. A prop gun turns out to be real and everyone is afraid. Follow the cameramen, director, actors, actresses and many more characters for fun and fear as the camera rolls on the "Set of the Soaps." Anyone, young or old, who loves to follow soap operas and their stars will love this play.

WHAT'S THAT SOUND? 27 Characters

Page 47

Students dislike the long walk to the new English class after their other was destroyed by fire. This class is located up the hill quite some distance from the rest of the school. A few students decide to call on some ex-students who quit school because of teachers, to plot against Mrs. Pine and scare the classes out of the room. Unfortunately, their plan backfires and, instead of getting a room closer to the school, the teacher gets in trouble and is suspended for not being able to control her classes. Now they need to get her back and an apology won't work. The principal learns the truth and decides to make a deal with the ex-students. The teacher returns as the ex-students re-enroll in school.

HOSPITAL HIJINX

CAST OF CHARACTERS: *Some characters can be played by boys or girls. Extras and adlibbing may be added.*

DOCTOR CLARK: Head doctor.

MIKE: An intern.

NURSE BAILIE: Day nurse.

MISS HARDWICK: Hospital administrator.

JAKE: Punk.

SHARRI: Punk.

STORMY: Punk.

TANK: Punk.

STEPHANIE: Card shark.

ROZ: Baby's mother.

NURSE DRAYER: A nurse.

DOCTOR TARLETON: Another doctor.

NURSE ALLEN: A nurse.

MR. JAROD: Child care worker.

MRS. DRAKE: Child care worker.

SETTING: One simple interior set. A hospital floor near a nurses' station. Two chairs and a small magazine table are left, and a nurses' counter is right. There are three exits.

TIME: Present. Late afternoon.

APPROXIMATE PLAYING TIME: 15 - 20 minutes.

HOSPITAL HIJINX

(As LIGHTS come up, DR. CLARK enters talking to himself. He is just out of surgery.)

CLARK: I can't believe it. I've done that operation a hundred times. I just can't understand what could have gone wrong.

(MIKE enters while he's talking.)

MIKE: Everyone said you should have had your knives sharpened before you cut another one.

CLARK: What did you say? Why you little ... Have you been in Mrs. Bell's room lately? I'm sure something in there needs changing.

MIKE: It couldn't be. I just changed --

CLARK: Well, change it again. You do your job and I'll do mine. Maybe, when and if you ever become a surgeon, we'll joke together. *(Getting louder.)* But for now you have work to do!

MIKE: *(To himself.)* You better believe when I become a surgeon I'm not going to want to socialize with his type.

(MIKE exits. NURSE BAILIE enters.)

BAILIE: Mike!

CLARK: Hello, Nurse Bailie.

BAILIE: Hello, Doctor. Are you having a bad day?

CLARK: It was until you came in the room. Nurse, I mean Jill, do you have plans for dinner tonight?

BAILIE: How kind of you to ask. As a matter of fact, I was asked out by an intern for this evening.

CLARK: AN INTERN!

BAILIE: Why, yes. Is there something wrong with that?

CLARK: WRONG!!!? *(Frustrated he begins reading his clipboard.)*

BAILIE: Doctor, you're doing it again.

CLARK: Doing what again? Huh? What am I doing again?

(MISS HARDWICK enters.)

HARDWICK: Is there some problem here?

BAILIE: No, Miss Hardwick. Nothing out of the ordinary.

HARDWICK: Is that doctor still trying to get you to go out with him.

BAILIE: Yes. I don't dare tell him who I'm going out with. I'm afraid of what he'd do to him.

HARDWICK: I wouldn't worry about it.

(JAKE, SHARRI, STORMY and TANK enter.)

JAKE: (*Loudly.*) Hey, lady.

HARDWICK: Can I help you?

SHARRI: Yeah, I think you probably can.

HARDWICK: Did you hear that, she can think.

SHARRI: Watch it, man.

BAILIE: Are you looking for someone?

JAKE: Yeah! We hear you got Michael here, man.

CLARK: Well since I'm the only "man" here, perhaps I can ask what this Michael's last name is.

JAKE: Uh, I, uh... (*To OTHERS.*) Does anyone know Michael's last name?

STORMY: Wow, no. I just thought his name was Michael. (*THEY all look at each other.*)

TANK: His name is Michael.

STORMY: So tell them so they can tell us what room he's in.

SHARRI: (*To CLARK.*) Listen, we don't know Michael's last name, but we're sure he's here.

JAKE: Yeah, we all left when the fight started, but this is where they always bring our buddies after a fight.

BAILIE: I think I know who you're talking about. He's the one I was telling Miss Hardwick about who stole the knife off of the dinner tray, unscrewed all the brass-covered knobs off every sink in every restroom on the floor, then tried to sell them to old Mr. Wester for \$10.

STORMY: Yep, that's got to be Michael. He always figures out how to make a buck.

TANK: He'll find someone to buy them.

HARDWICK: No, he won't because they're on my desk in my office.

JAKE: And just where is your office?

CLARK: Oh, it's down the hall there, find the elevator, take it to the ...

HARDWICK: Dr. Clark! When I want people to know where my office is, I'm perfectly capable of telling them.

CLARK: (*Angry.*) Well, excuse me please. I will find someplace else to do my paperwork. (*To BAILIE.*) Don't forget my offer. (*CLARK exits.*)

BAILIE: (*Disgusted.*) Is he kidding?

SHARRI: Hey, man, is somebody here going to tell us where Michael's room is?

BAILIE: Well now, hospital rules say that only two visitors are permitted in a room.

TANK: (*Threatening.*) WHAT!?

HARDWICK: (*Backing down.*) However, I am in charge here and there are always exceptions to all rules.

TANK: That's what I thought.

SHARRI: So?

(STEPHANIE runs in with "baby.")

STEPHANIE: (*Hands baby to BAILIE.*) Here, take this.

BAILIE: But, what's wrong with it?

STEPHANIE: Nothing is wrong with it. I don't want it.

HARDWICK: What do you mean you don't want it?

JAKE: Hey. If you don't let Sharri here see Michael real soon, she's gonna get mad, and none of us like her when she's mad.

BAILIE: Mike! *(To JAKE.)* I'll have one of our better interns take you to his room. *(Calling.)* MIKE!

CLARK: *(Poking his head in the door.)* So, he's the intern, is he?

HARDWICK: Mind your own business, Doctor.

(CLARK leaves again. MIKE enters.)

MIKE: What's up here? *(Seeing the punks.)* Who are they?

BAILIE: These, uh, people are here to see Michael Duchendorf in room 304. Would you show them where that is?

STORMY: Duchendorf!? *(ALL FOUR laugh.)* No wonder he wouldn't tell us his last name.

MIKE: But Jill, all four of them can't go at once. Hospital rules, remember.

BAILIE: But...

HARDWICK: Some rules were meant to be broken, Mike. *(Looking at Sharri.)* And this just happens to be one of those rules.

MIKE: Sure, Miss Hardwick, whatever you say. Right this way.

(TANK, JAKE, SHARRI and STORMY exit.)

HARDWICK: But remember, Mike, I'm the only one here who can break those rules. Oh, and please stay with them.

MIKE: Right. *(Exits.)*

STEPHANIE: *(Leaving.)* Well, I better be--

HARDWICK: Wait right there, young lady.

STEPHANIE: Why?

BAILIE: We need to know a little more about this baby.

STEPHANIE: It was left in my car.

HARDWICK: In your car? What kind of a person would leave a helpless baby in someone's car?

STEPHANIE: *(Rushed.)* I don't know. Look, I don't have time to talk about it. I really have to be going. *(Exits running.)*

HARDWICK: Wait!

BAILIE: Great. Now what?

HARDWICK: I have the number of children's services in my office. I'll call them. In the meantime, call the maternity ward and see if you can leave the baby there until someone gets here. *(Exits.)*

BAILIE: *(To Baby.)* Ah, you poor little thing. *(She puts the "baby" on a chair as the nurses' buzzer rings.)* I need to see what's wrong in Mr. McCoy's room. You don't move *now*. I'll be right back.

End of Freeview

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