

Work Samples for Preview

Why Me, God? The Whole Book of Job

In which a good man has all good fortune, then nothing except bad skin and woe, then all good fortune again; God wagers with the Devil, and critical friends get their comeuppance. A funny drama. (15 people, 40 minutes. Set: Bare stage, except for a comfortable arm chair.)

Genesis Rap

In which God creates the world and everything in it. And fairly quickly, at that. (1-3 people, 4 ½ minutes. Set: None)

Word Soup: A Change of Ingredients

In which George gives us a window into the lives of his friends, two couples with a history of fighting. One couple is about to take steps toward a big change that the other couple has already made—and keeps on making. (Five people; 15 minutes. Set: Kitchen, or blocks to represent one. Props: Two glasses, ice, lemon juice, cola.)

Waiting Up on Christmas Eve

In which Joey thinks he's waiting for Santa Claus, but his family have other ideas. (5 people: 2 adults, two teenagers, one nine- or ten-year-old boy; 15 minutes. Set: living room. Props: tray of cookies, pencils, paper)

Genesis 1-3: Bonus Room—The Story of Adam and Eve

In which Adam and Eve meet, decide to live together, encounter a woman of no good intention, and make a few mistakes in judgment. Despite their sorrows and shortcomings, they reflect favorably on a good life. (2 Women, 2 men, 8 minutes, two parts. Set for Part 1: Empty NYC apartment, late 1960s; set for Part 2: Furnished living room or suggestion of one.)

Ecclesiastes: An Argument

In which a person debates herself until she is nearly crazy about whether life is a good thing, what to make of it, and whether it's better in the end to die. (Monologue; 5 Minutes. Set: None or podium.)

Luke 2.1-7: Augustus

In which the Emperor Augustus Caesar, who ordered the census that caused Joseph and Mary to journey to Bethlehem, takes credit for the fame of Jesus. (Monologue, 2 Minutes. Set: Podium.)

1 Thessalonians 5:16-28: The Community Prays

In which the case is made for the importance of praying all the time, even though it's hard on the knees and can be irritating to very busy people. (10 people, 3 minutes; easily adapted for fewer voices. Set: Chairs or cushions.)

The Christmas Tree that Sneezed

In which an overlooked Christmas Tree learns about faith, patience, and divine intervention that perseverance has its rewards. A story for one or multiple voices. (1 to 14 people, 12 minutes. Set: Platforms or risers recommended.)

By All Means, Deck the Halls!

In which a former hippie belies her rebellion with the truth of her heart and rediscovers the joy of Christmas. (Monologue, 2 1/2 minutes.)

Jesus, Poppins, and Pan

In which we encounter Ebenezer Scrooge and the Cratchits but not much else is familiar. A play in rhymed couplets that is funny, offbeat, and somehow true to the spirit of Dickens' original Christmas classic. Jesus, Mary Poppins, and Peter Pan appear as the ghosts. (17 people; 25 minutes. NOTE: At least three roles may be double-cast.)

What Do You Really Want For Christmas?

In which a mom and a dad and their daughter negotiate the challenge of having a Christmas celebration that differs from their past traditions. A funny one-act play that asks a question worth serious consideration. (1 man, 1 woman, 1 teenage girl; 15 minutes. Set: Living room.)

A Thanksgiving Potluck

In which occurs an interfaith gathering of all manner of people who couldn't have convened on that first day of colonial thanksgiving. Have dinner with Squanto, Mohammad, Buddha, Miles Standoffish, Jesus, Abraham, John Lemmon, Elvis Paisely, Marilyn Mango, Al Joyson, Florence Nightingtempest, Amelia Arrowheart, and others. No turkey. (14 players; 15 minutes. Set: Traditional bountiful table, or as whim dictates. Character Costumes advisable. Can be performed as dinner theatre.)

THE FAR VIEW FROM A WINTER SILL

That wind goes on
no matter what I do
how I recycle
the way I garden

That sun sets and rises
on her terms
browns leaves
urges photosynthesis

That water flows and snows
eddies, drips, freezes
mineralizes, spoils
goes to vapor and to rain

That fire warms
simplifies the landscape
allows for all things molten,
burns from deep Earth

This person thinks
too much of this and that
of the forms and degrees
of homo sapiens control

Sun and wind
and fire and water do their work,
exceeding demands.
Ego is due for a nap.

* * *

Leaving

At the door
she stopped her breathing
all thought
her heart bronzed
in Plexiglas
visible round and round
the door panel kiln hot
its release arm glowing
forbidding touch
she would not turn back
no safety behind
only an assembly of love
the faces and warm arms
of those whose hearts
still pumped blood
whose breathing lulled her--
more calamitous
threatening against change

than the virgin life
beyond the sudden prison
of sturdy familiar doors.

* * *

Benet was Right

Superjacent to my sanity
a blanket of wet smoke
making of sight of touch of taste
a grotesquery
mocking the elemental joys.

How did I (we) come so far
away from the feel of warm earth
underfoot, and breeze on neck,
and sun leaning into our skin
like a passionate lover?

Bits and PCs and bytes and memory
and time sucked up by the tap-tap-tapping
of the keyboard, caressed more often
and more earnestly than my child,
flesh and blood versus chips and plastic,

and can I (we) shake this off,
this miasmatic dressing gown
that imprisons me (us) in cybertwilight
while the fragrant, loamy eloquence
of Nature shakes a sad and weary head,

wondering at the complex being
who never has enough bells and whistles
and always has too much to do
and gathers not rosebuds but
vector errors, system crashes. Angst

is existential, certainly, who argues that?
Around me (us) everywhere, are the signs
of satiety; we have fed the beast
until it threatens to starve us out of ourselves,
give the machine exactly what it wants.

* * *

All work copyright ©2000-8 Jennifer C. Weil