

# SPINNING

---

A short comedy by  
Jonathan Dorf

This script is for evaluation only. It may not be printed, photocopied or distributed digitally under any circumstances. Possession of this file does not grant the right to perform this play or any portion of it, or to use it for classroom study.

[www.youthplays.com](http://www.youthplays.com)  
[info@youthplays.com](mailto:info@youthplays.com)  
424-703-5315

*Spinning* © 2021 Jonathan Dorf  
All rights reserved. ISBN 978-1-63932-029-5.

**Caution:** This play is fully protected under the copyright laws of the United States of America, Canada, the British Commonwealth and all other countries of the copyright union and is subject to royalty for all performances including but not limited to professional, amateur, charity and classroom whether admission is charged or presented free of charge.

**Reservation of Rights:** This play is the property of the author and all rights for its use are strictly reserved and must be licensed by the author's representative, YouthPLAYS. This prohibition of unauthorized professional and amateur stage presentations extends also to motion pictures, recitation, lecturing, public reading, radio broadcasting, television, video and the rights of adaptation or translation into non-English languages.

**Performance Licensing and Royalty Payments:** Amateur and stock performance rights are administered exclusively by YouthPLAYS. No amateur, stock or educational theatre groups or individuals may perform this play without securing authorization and royalty arrangements in advance from YouthPLAYS. Required royalty fees for performing this play are available online at [www.YouthPLAYS.com](http://www.YouthPLAYS.com). Royalty fees are subject to change without notice. Required royalties must be paid each time this play is performed and may not be transferred to any other performance entity. All licensing requests and inquiries should be addressed to YouthPLAYS.

**Author Credit:** All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisements and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line with no other accompanying written matter. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s) and the name of the author(s) may not be abbreviated or otherwise altered from the form in which it appears in this Play.

**Publisher Attribution:** All programs, advertisements, flyers or other printed material must include the following notice:

*Produced by special arrangement with YouthPLAYS ([www.youthplays.com](http://www.youthplays.com)).*

**Prohibition of Unauthorized Copying:** Any unauthorized copying of this book or excerpts from this book, whether by photocopying, scanning, video recording or any other means, is strictly prohibited by law. This book may only be copied by licensed productions with the purchase of a photocopy license, or with explicit permission from YouthPLAYS.

**Trade Marks, Public Figures & Musical Works:** This play may contain references to brand names or public figures. All references are intended only as parody or other legal means of expression. This play may also contain suggestions for the performance of a musical work (either in part or in whole). YouthPLAYS has not obtained performing rights of these works unless explicitly noted. The direction of such works is only a playwright's suggestion, and the play producer should obtain such permissions on their own. The website for the U.S. copyright office is <http://www.copyright.gov>.

## COPYRIGHT RULES TO REMEMBER

1. To produce this play, you must receive prior written permission from YouthPLAYS and pay the required royalty.
2. You must pay a royalty each time the play is performed in the presence of audience members outside of the cast and crew. Royalties are due whether or not admission is charged, whether or not the play is presented for profit, for charity or for educational purposes, or whether or not anyone associated with the production is being paid.
3. No changes, including cuts or additions, are permitted to the script without written prior permission from YouthPLAYS.
4. Do not copy this book or any part of it without written permission from YouthPLAYS.
5. Credit to the author and YouthPLAYS is required on all programs and other promotional items associated with this play's performance.

When you pay royalties, you are recognizing the hard work that went into creating the play and making a statement that a play is something of value. We think this is important, and we hope that everyone will do the right thing, thus allowing playwrights to generate income and continue to create wonderful new works for the stage.

Plays are owned by the playwrights who wrote them. Violating a playwright's copyright is a very serious matter and violates both United States and international copyright law. Infringement is punishable by actual damages and attorneys' fees, statutory damages of up to \$150,000 per incident, and even possible criminal sanctions. **Infringement is theft. Don't do it.**

Have a question about copyright? Please contact us by email at [info@youthplays.com](mailto:info@youthplays.com) or by phone at 424-703-5315. When in doubt, please ask.

## CAST OF CHARACTERS

BO, 19, male, high school grad not currently in college.

MORGAN, 17, female, high school junior.

Both roles may be played as (and by) any gender; just change the pronouns as needed.

## ACKNOWLEDGMENT

Special thanks to Reilly Anspaugh and Daniel Rashid for their help in developing *Spinning*.

*(2:30 p.m. The northeast corner of the intersection of Willow and Western, a busyish intersection of a small city or large town. BO, 19, over-ear headphones plugging his ears, spins a sign. He twirls it with speed and a degree of pizzazz, attempting to catch the eye of oncoming traffic. In the moments when it slows down enough for us to read it, it says "Dignity Mortuary" and below that, a website: "DIEWITHDIG.COM." We should not see the other side of the sign.)*

*(We watch him twirl solo for a few moments. Enter MORGAN, female. Bo takes note of her entrance – and that she's on the same corner. She too has a sign. She takes a moment, very deliberately removing wireless earbuds from a case and putting them in her ears. She's far enough from Bo that the signs won't collide, but she's definitely in his territory.)*

*(Morgan starts to work her sign. It's less of a twirl and more of a wave; she doesn't have Bo's skill – or any at all. Her sign advertises "Willow Glen Apartments." Beat. Bo's had enough. Still twirling, he pivots to her, staying just outside of sign-collision range.)*

**BO:** Hi.

**MORGAN:** Hi.

**BO:** How's it going?

**MORGAN:** Great.

*(Beat as Bo watches her.)*

**BO:** So... I'm kinda here already.

**MORGAN:** There's plenty of room.

**BO:** Yeah, but...

*(Silence. They twirl.)*

There's three other corners.

**MORGAN:** *(Mostly to herself:)* There're.

© Jonathan Dorf

This is a perusal copy only.

Absolutely no printing, copying/distribution or performance permitted.

**BO:** What?

**MORGAN:** Nothing. I'm supposed to be on the northeast corner of Willow and Western.

**BO:** They said the northeast corner.

**MORGAN:** I have an internship.

**BO:** And your intern people said the northeast corner.

**MORGAN:** The building's up (*Pointing:*) that way, so when you see the sign, you can just keep driving straight.

**BO:** So why not the southeast corner?

**MORGAN:** To catch the left-turn traffic.

*(Beat.)*

**BO:** Some of the guys out on these corners, the O.G.s, you crowd their space, it's an act of war.

**MORGAN:** I have pepper spray and a body cam.

**BO:** I heard about this one dude back in the day—they called him Psycho Sid—would put Vicks under his nose just like morticians do when they don't want to smell the bodies—and then smear dog poop all around his corner. Nobody lasted more than ten minutes. One guy tried to come back the next day, and Sid had liquidized the dog poop and loaded it into a spray bottle.

**MORGAN:** I'll start recording—

**BO:** Easy there, intern.

**MORGAN:** (*Seeing something in the intersection:*) That Blue Chevy. I'm sure it came through the intersection before.

**BO:** Because there's never been another Blue Chevy in the history of this intersection.

**MORGAN:** They slowed down. They could be checking to see if I was on time. *(To herself:)* I wasn't scheduled until 2:30. I was here by 2:27. You saw me.

**BO:** Paranoid much?

**MORGAN:** I take this seriously.

**BO:** And...?

**MORGAN:** I'm just saying: I'm here to excel.

**BO:** Well, no offense, but whatever you're doing over there isn't excelling. *(Beat.)* I'll give you some tips if you want. So you can excel.

**MORGAN:** Sure.

**BO:** As long as you move.

**MORGAN:** I knew it.

**BO:** I was here first.

**MORGAN:** That's your argument? I was here first?

**BO:** I was here first is how life works.

**MORGAN:** The first shall be last.

**BO:** You didn't seriously just throw out a Bible verse.

**MORGAN:** So?

**BO:** I'm repping a funeral home. I get the Bible verses.

**MORGAN:** Since when is that a thing?

*(Morgan catches a glimpse of text on the other side of Bo's sign...that doesn't look like it's about a funeral home.)*

**BO:** Now what?

**MORGAN:** Your sign.

**BO:** What about it?

**MORGAN:** Could you stop spinning for a second?

*(Morgan tries to get a better look at the non-funeral home side of Bo's sign.)*

**BO:** *(As he twirls:)* My job is to spin.

*(Morgan triumphs: She sees the other side.)*

**MORGAN:** For Dignity Mortuary or Charlie's Deli?

**BO:** Why can't it be both?

**MORGAN:** I wonder how Dignity Mortuary would feel about sharing space with a deli.

**BO:** Same guy owns both of them.

**MORGAN:** He owns a mortuary and a deli.

**BO:** I think he figures if you eat at the deli enough, you'll end up at the mortuary.

**MORGAN:** That's fair. Creepy, but fair.

**BO:** I get an extra dollar an hour to spin both signs. I try to plug Charlie's before the breakfast and lunch rushes.

**MORGAN:** How early do you get here?

**BO:** Seven.

**MORGAN:** *(Beat as she looks at her phone:)* When do you stop?

**BO:** Three.

**MORGAN:** You're here 'til three.

**BO:** Yup.

**MORGAN:** That's barely 20 minutes from now.

**BO:** Yup.

**MORGAN:** So all this over 20 minutes?

**BO:** It was 30 when you got here. Feels like eternity, though.



**MORGAN:** (*Pointing at another corner:*) Let's say I did go over there.

**BO:** Are you?

**MORGAN:** Let's say I did.

**BO:** (*Beat.*) I see what you're doing here.

**MORGAN:** What's that?

**BO:** Stalling.

**MORGAN:** Did you go to Lincoln?

**BO:** Stalling again. Also, stalk much?

**MORGAN:** I go there.

**BO:** I don't remember you.

**MORGAN:** You were two years ahead of me.

**BO:** You're a...?

**MORGAN:** Junior.

**BO:** Then yeah.

**MORGAN:** You got one of those "most likely to" awards.

**BO:** Yeah, I did.

**MORGAN:** Which one?

**BO:** Most likely to.

**MORGAN:** What?

**BO:** That's it. "Most likely to."

**MORGAN:** How can that be it? "To" is the start of an infinitive.

**BO:** It is.

**MORGAN:** "Most likely to succeed." "Most likely to get married." "Most likely to get fat and lose your hair." (*Beat.*) I'm having a hard time wrapping my head around "most likely to."

**BO:** Why do you need to?

**MORGAN:** My parents say I'm left-brained.

**BO:** I forget what that means.

**MORGAN:** You don't strike me as someone who ever knew. (*Beat.*) Sorry, that was mean. Left-brain is analytical, right-brain is creative.

**BO:** Got it. So if I'm good at imagining stuff, then I'm more right-brain?

**MORGAN:** Right-brained — yes.

**BO:** Then I guess I'm more right-brained, because right now I'm imagining you across the street.

**MORGAN:** Are you in night school?

*(Bo isn't sure what to make of this.)*

You said you work from seven to three, so it would be almost impossible for you to take college courses unless you're on an extremely reduced load, because most classes meet between nine and noon at the latest. Maybe you could find one that didn't, two would require some luck and anything more than that would require divine intervention.

**BO:** And this is your business because why?

**MORGAN:** I'm making conversation.

**BO:** Conversation is like "nice weather we're having" or "what's good?" I thought you were just stalling, but this is some sneaky subterfuge.

**MORGAN:** I was just surprised.

**BO:** That I didn't go to college? That's what you're all subterfuginous about, right?

**MORGAN:** That's not a word.

**BO:** Not everybody goes.

**MORGAN:** I know.

**BO:** A lot of smart people don't go.

**MORGAN:** I know.

**BO:** *(Beat.)* I was going to. My parents said they'd pay for it, but I didn't want them to take out a second mortgage while I figured out my life. I might still go.

**MORGAN:** That makes sense. Sorry.

*(Beat – a moment passes between them.)*

The Blue Chevy is back.

*(Bo makes ominous sound effects. Think Jaws or "The Imperial March" [Darth Vader's theme].)*

**BO:** The Blue Chevy is coming to get you.

**MORGAN:** Not funny.

**BO:** I think it is. Your mileage may vary. See what I did there? *(Beat.)* Come on – what are they going to do – fire you?

**MORGAN:** *(As if by rote:)* I was selected from a highly competitive pool of applicants.

**BO:** You're spinning signs for an apartment complex. For free. Trust me – they need you more than you need them. *(Beat.)* So how 'bout those Mets?

**MORGAN:** What?

**BO:** The Mets. It's a thing my dad says.

**MORGAN:** Why?

**BO:** It's – Never mind. *(Beat.)* Do you really have pepper spray?

**MORGAN:** Want to find out?

**BO:** *(Beat.)* So this is one of those standoff things.

**MORGAN:** Looks like it.

*(Beat as they spin in silence.)*

**BO:** So how do they really know this is *the* corner?

**MORGAN:** Analytics.

**BO:** You're telling me you're here because of analytics.

**MORGAN:** Location, location, location.

**BO:** It's more than that.

**MORGAN:** It's 98.3 percent that.

**BO:** So you're saying a bad spinner in a good location beats a good spinner in a bad location?

**MORGAN:** Not me. The numbers.

**BO:** Doubtful.

**MORGAN:** It's true.

**BO:** I mean maybe if you're on a corner with zero traffic, then sure. But if the corner isn't in Siberia, I'll take the good spinner every time.

**MORGAN:** And statistically you would be right—1.7 percent of the time.

**BO:** Kids these days. Your generation is all about the numbers: how many views, how many clicks, how many cars per minute.

**MORGAN:** We're the same generation.

**BO:** *(As if he were an old man:)* Back in my day, if you had a little talent and you were willing to sweat— *(As himself:)* OK, I'm messing with you. But seriously—I catch people's eyes. Cars slow down to read my signs.

**MORGAN:** You've got numbers on that?

**BO:** I don't need numbers. I know that.

**MORGAN:** So in other words, you *think* that.

**BO:** I can tell when a car slows down.

**MORGAN:** But you have no actual statistical proof.

**BO:** Do you have statistical proof that the sky is blue?

**MORGAN:** It's not blue. Not really. It appears blue because when light hits the atmosphere, it scatters. Smaller wavelengths scatter more easily, and those smaller wavelengths correspond to what we perceive as blue. It's called Rayleigh [ray-lee] scattering. I'm on the Quiz Bowl team.

**BO:** The snarky response would be that you must be a lot of fun at parties.

**MORGAN:** The Quiz Bowlers.

**BO:** What?

**MORGAN:** Our name.

**BO:** Do you bowl?

**MORGAN:** We Quiz Bowl. Anyway, we do these trivia parties.

**BO:** Bet those rage.

**MORGAN:** You mock, but you haven't played Trivia Twister.

**BO:** And I'm pretty sure neither have you.

**MORGAN:** I— (*Beat.*) How did you know?

**BO:** Because one, it's exactly the sort of game a supernerd would come up with in a sad attempt to sound cool. Two, you have a tell.

**MORGAN:** I have a tell?

**BO:** Yep. When you lie.

**MORGAN:** What's my tell?

**BO:** Why would I tell you? (*Beat.*) Did you like my witty wordplay?

**MORGAN:** If I say yes, will you tell me?

**BO:** Maybe.

**MORGAN:** Then maybe. Crap — they're back. The Blue Chevy is back.

**BO:** (*Getting down but totally not serious about it:*) Oh no — everybody get down — drive-by!

**MORGAN:** Are they wearing masks?

**BO:** I don't know — I'm on the ground so the bad men in the Blue Chevy don't get me!

**MORGAN:** They are. These weird masks of human faces of old white men, like the rubber ones you see on TV characters before they go rob a bank — only these are cardboard.

**BO:** Oh — *that* Blue Chevy.

**MORGAN:** "*That* Blue Chevy"?

**BO:** (*Picking himself up and spinning again:*) Yeah — that's Nixon and Reagan.

**MORGAN:** The Presidents.

**BO:** That's what we call them. They drive by five or six times a day.

**MORGAN:** Why would two guys drive around in cardboard masks?

**BO:** Why does anybody do anything? (*Beat.*) You know what this means?

**MORGAN:** What?

**BO:** (*Starting with the theme music from before:*) The evil internship people are still out there...

**MORGAN:** That's not funny.

**BO:** And they're coming to get you!

**MORGAN:** Stop it!

**BO:** I don't know you—so maybe you're this uptight all the time—but even for a member of the pocket protector brigade you seem high-key stressed.

**MORGAN:** Right—you don't know me.

**BO:** Nerve struck.

**MORGAN:** The internship is an important—dare I say, integral—

**BO:** I guess you dared—

**MORGAN:** —part of my college portfolio.

**BO:** (*Letting it go:*) Sure.

**MORGAN:** What?

**BO:** Nothing. (*Beat.*) OK. You know why I want this corner? Because I like this corner. Because I've always been on this corner.

**MORGAN:** Always?

**BO:** Two years.

**MORGAN:** Two years isn't always.

**BO:** It's two years longer than you. It's my zen space. My people's temple.

**MORGAN:** I'm pretty sure the Peoples Temple was a cult that committed mass suicide in Jonestown, Guyana.

**BO:** Wow—you *are* a Quiz Bowler. (*Beat.*) When I started here, it was the only free corner at this intersection. There was Billy's Bail Bonds on the northwest corner, Hair and There on the southwest and Hell of a Church on the southeast corner. They

said some dude from Donna's Discount Fish was usually on this one, but he was out with diarrhea. He never came back. I heard he got some kind of parasite and had to have his entire stomach removed. (*Beat.*) One by one, they all left. Six months later, I was alone.

**MORGAN:** Spinning signs for Dignity Mortuary and Deli.

**BO:** It's not Mortuary and Deli. It's—I guess it kind of is.

**MORGAN:** And that's what you want to do? Like forever?

**BO:** No. Obviously no.

**MORGAN:** Not obvious.

**BO:** I've got a plan.

**MORGAN:** What's the plan?

**BO:** This is just something I do for money. Some people work at Starbucks—I do this. I'm done by three, and then I've got the rest of my day free.

**MORGAN:** To implement the plan.

**BO:** Right.

**MORGAN:** Which is what?

**BO:** I'm in a band.

**MORGAN:** And that's the plan?

**BO:** What's wrong with that?

**MORGAN:** Did I say anything?

**BO:** You think loudly. You're about to ask what my Plan B is.

**MORGAN:** I was going to ask the name of your band.

**BO:** Puppies on Parade.

**MORGAN:** That's cute.



**BO:** It's ironic.

**MORGAN:** (*Beat.*) So...you're in Puppies on Parade.

**BO:** (*Beat.*) We're alt rock emo pop.

**MORGAN:** I have no idea what that is.

**BO:** I play lead guitar.

**MORGAN:** You're the lead guitarist of Puppies on Parade. Puppies on Parade. Puppies—I like saying the—

**BO:** I can tell.

**MORGAN:** Do you ever have competitions— you and the other members of Puppies on Parade—to see who can say it the most times fast without messing up the—

**BO:** No. (*Beat.*) So, we're recording our first album.

**MORGAN:** Exciting. When's it coming out?

**BO:** Well, we're still writing it. Our drummer got switched to the night shift a couple months ago, so we're kind of working that out.

**MORGAN:** Statistically, you have a better chance of being struck by lightning during a terrorist attack while juggling hamsters than making it big as the lead guitarist of Puppies on Parade.

Want to read the entire script? Order a perusal copy today!