

“Untitled Play About Aliens”

A One-Act Play by C.M. Lozano

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Running Time: Approx. 20–25 minutes

Recommended For: Upper High School | College Theatre | Community Theatre | Theatre Festivals

Cast Size: 4 actors

Untitled Play About Aliens is a deadpan absurdist comedy about two unlikely outsiders:

Tom, a green-grey alien from the inner earth who accidentally gets locked out of his subterranean home, and

Bob, a human who is abruptly fired from his corporate job during lunch.

Stranded on the “wrong side” of their respective doors, the two meet by chance and form a strange but sincere bond. Through mismatched emotional beats, dry misunderstandings, and quietly existential conversations, Tom helps Bob figure things out, and Bob helps Tom confront his own fear of returning home.

Minimalist, funny, and unexpectedly heartfelt, this one-act explores belonging, timing, and what it means to knock on the door—literal or otherwise—when you’re not sure it will open.

Cast

- **TOM** – A visibly green-grey alien from Inner Earth. Calm, literal, quietly observant. His sincerity creates most of the comedy.
- **BOB** – A recently fired human. Casual, dry, resigned but capable of warmth. Often speaks before thinking.
- **THE BOSS** – Bob’s corporate manager. Brief appearance. Emotionally detached and bureaucratic.
- **ANDY / VOICE FROM INSIDE** – Tom’s coworker in Inner Earth. Practical, impatient, and slightly exasperated. May initially be heard as a voice before appearing.

Performance & Director's Notes

Untitled Play About Aliens is an actor-driven one-act that blends dry absurdism with gradually expanding humor and energy.

The play begins in a restrained, understated tone. Early moments should feel grounded, quiet, and slightly awkward. Humor in these sections comes from sincerity, contrast, and stillness rather than punchlines.

As the play progresses, the rhythm opens up. The interaction between Tom and Bob becomes more fluid, conversational, and increasingly comedic. By the final scene, the world of the play reveals a more heightened, almost “buddy” dynamic, where the absurdity is more openly embraced.

This tonal shift should feel natural — not like a genre change, but like two people becoming more comfortable with each other.

Tom should not be played as eccentric or overly comedic. His perspective is normal to him. The humor comes from how seriously he takes things that are absurd to us.

Bob should not be played as defeated. His humor is reactive and human — he processes strange situations the same way he processes his own life: with a mix of resignation, curiosity, and quiet hope.

The world of the play should feel strange, but never forced. What is unusual to the audience is ordinary to the characters.

Pacing is key. Silence and pauses are still important, especially early on. As the play develops, dialogue can overlap slightly and move with more momentum, reflecting the growing connection between the characters.

The final moments should not feel like a grand resolution, but rather the beginning of something. The play ends with forward motion — not answers, but possibility.

Trust the simplicity of the staging and the honesty of the performances. Let the humor emerge naturally, and allow the audience to lean into both the awkwardness and the warmth of the world.

-C.M.Lozano

Setting

A minimalist stage suggesting multiple locations through lighting and spatial arrangement rather than set changes. Primary locations include:

A sealed surface door leading to the inner earth

A small corporate office

A bench, bus stop, or alleyway

The door again

The environment should feel transitional...spaces meant for passage rather than dwelling.

Lighting

Lighting is functional and suggestive rather than expressive. Neutral exterior tones for shared spaces

Harsh fluorescent light for the office. Warm but restrained streetlight ambience for the meeting scene

Slight under-lighting for Tom to subtly distinguish him without theatrical effect. Transitions should be clean and economical.

Sound Design

Sound should be minimal and unobtrusive. Possible elements include:

A low ambient hum associated with the inner-earth door

Subtle office ambience (distant copier, muted phones)

Occasional notification sounds from Bob's phone

Sound should suggest systems at work rather than emotional cues.

Untitled Play About Aliens is available for performance by high schools, colleges, theatre festivals, and independent theater companies.

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Minimal technical requirements and a small cast make this play ideal for black-box theaters, acting showcases, one-act competitions, or classroom performance units.

SCENE ONE

Lights rise on a bare stage except for a metal, handle-less door upstage left. A faint ambient hum. TOM enters—a visibly green-grey alien, carrying a small satchel.

TOM

Hello?(knocks)....Anyone there?(sighs)

Hello?...Damn. I forgot my keys.

He presses the panel again. Nothing.

TOM

Guys? It's Tom. I live here.

Silence. Tom dramatically slides down the door into a seated slump.

TOM

(sighs) ...Okay.

End scene.

SCENE TWO

Fluorescent office lighting. A desk. A chair. BOB sits, waiting. THE BOSS enters holding a folder.

BOB

Hey boss-man. How was lunch?

BOSS

(matter-of-factly) Bob, we're letting you go.

Bob blinks.

BOB

Really?...Wow. Okay.

BOSS

Don't make me call security.

BOB

Oh it's like that?...

Bob stands, gently knocks over the Boss's pens and empty coffee cup while holding eye contact.

BOB

I hope you're happy with yourself.

He exits, SLAMMING the door 90% shut...then softly pressing the last 10% closed.

The Boss kneels and slowly picks up pens. Lights fade.

End scene.

SCENE THREE

Lights up on a bench or bus stop. BOB sits with a folder and paper bag. Enter TOM; he sits at the other end.

BOB

Rough day?

TOM

Yes.

I got locked out of Inner Earth.

BOB

No kidding?...Wow. I'm Bob.

TOM

(waving defeatedly) I'm Tom.

They sit in silence.

BOB

So, uh... I don't think I've seen you around here before...you from around here? Or?

TOM

Nah. Inner Earth, I just mentioned it.

BOB

Right. My bad. I'm a bit off today....

TOM

Where are you from?

BOB

Upper Crust I guess is how I could describe it to you, although I'm really middle class. Barely, now,...as I just got fired today.

TOM

Aw man, sorry to hear that...

BOB

It's all good. I've been trying to turn one of my side hustles into a main thing, so, it's now or never I guess. But enough about me, how are you gonna get back home?

TOM

I don't know, man. I haven't really learned the protocol for that yet. I'm in training still...

BOB

Training, huh? What's your job down there?

TOM

Subterranean Hazard Investigator In-Training.

BOB

A what??

TOM

(Syllable by syllable) Sub-terr-a-ne-an Haz-ard Investigator...In-Training...or...SHIIT('sheeyut'), for short.

BOB

(soft chuckling) haha, your job is shit?

TOM

Yeah Man, I love it!...When I can do it right (head slowly hangs low)

BOB

(consolingly)Hey Man, chin up, you'll be alright, I mean, no offense, but, with a head that big, your IQ is at least 200 right?

TOM

Yeah, BARELY 200...i mean I've never lived up to my Dad's expectation's, his IQ is like 250, one of my brother's is 300, and HE gets to fly the UFO's, and my other brother is SUPER GREEN, and he gets better treatment everywhere (scoffingly) that little green bitch...side note, the more grayer you are down there, the worse you get treated. I mean there are laws nowadays to prevent discrimination, but people of course still judge your worth on how gray or gray-green or green you are.

BOB

Grayer down where?

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