



The Bachelor King

By Martin A. Follöse

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Pioneer
Drama Service, Inc.

THE BACHELOR KING

By MARTIN A. FOLLOSE

CAST OF CHARACTERS

(In Order of Appearance)

		<i># of lines</i>
KING EVIAN	wants to give up being king; tired and depressed	70
PRINCE DAFT	his young son; will do anything to get the throne	51
MR. CONROY	Prince Daft's personal bodyguard	31
HAZEL	maid who says what she thinks and loves to stir up trouble	46
FREDERICK PILFER	personal advisor to the king	155
MISS KNOLLS	secretary to the king	48
LADY GREENSBROUGH	large person, requesting money from the king	4
YOKEL	from the hills, not the brightest	207
MRS. WEAVER	fund-raiser for the "Overthrow the King" campaign	6
MRS. PRISCILLA TRADEWELLS- AYERS-HOLLANDER- MORLEY	attractive gold digger who has been married four times; each husband has died under very mysterious circumstances	25
JANE CLAXTON	straight from Texas; true cowgirl	55
SALLY VALLEY	true "Valley girl" from Los Angeles; a real airhead who talks fast and says nothing	27
KANISHA	tough girl from New York; wears lots of chains, black leather, piercings	33
MISS AGATHA PEABODY	from Connecticut; very proper and very stuck-up	20
MS. HENRY	TV crew manager	26
SIMON TOWEL	TV judge	10
PAULA O'TOOLE	another	6

EXTRAS as ANNOUNCER'S VOICE,
TV CREW MEMBERS
(HAIRDRESSERS, MAKEUP
ARTISTS, STAGEHANDS,
etc.), TOWNSPEOPLE, OLDER
BACHELORETTES (two to four; a
great way to involve community
members or teachers)

SYNOPSIS OF SCENES

ACT ONE

Scene One: A Wednesday morning in the throne room of the palace, present day.

Scene Two: Later that night in the throne room.

ACT TWO

Scene One: The following day. The throne room, which is transformed into the set of a TV show.

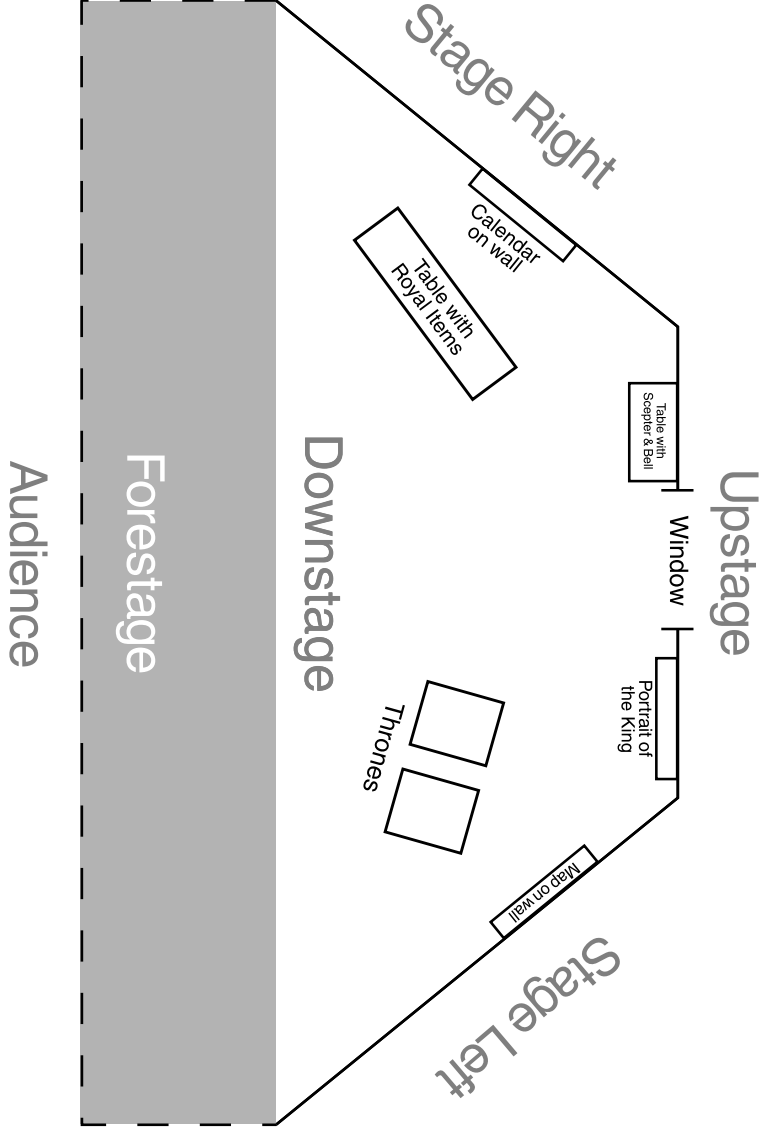
Scene Two: Friday, the throne room, restored to its original state.

SETTING

The play is set in a modern-day kingdom. A window is UP CENTER, out of which several characters must fall/jump. There must be padding on the other side of the window to cushion their falls. A small table to one side of the window holds the royal scepter and a bell. On a wall near the window is a large picture of KING EVIAN. A pair of royal thrones is STAGE LEFT, with a large map of the world on the wall behind them. A table with flower arrangements, a bowl of fruit, a silver tea set or any other royal items is STAGE RIGHT. There is a large calendar on the wall behind it.

In the beginning of ACT TWO, the throne room is transformed into the set of a TV show. The STAGE RIGHT table can be cleared and used for the judges' table, and three chairs are brought on. CENTER STAGE is left open for performers. See PRODUCTION NOTES for details about the optional applause sign and fake noose, which is part of ACT TWO.

The Bachelor King - Set Design



THE BACHELOR KING

ACT ONE

Scene One

1 AT RISE: The throne room of the palace. KING EVIAN stands near the window with his back to the AUDIENCE. He goes to the window, and we hear a CROWD rioting and chanting.

CROWD VOICES: (*Ad-lib from OFFSTAGE.*) We need jobs! We need affordable housing! Etc. (*KING steps back from the window and the CROWD SILENCES. He is depressed.*)

PRINCE: (*Rushes IN LEFT.*) Father, Father!

KING: Yes, my son?

PRINCE: Are you dead yet?

10 **KING:** No, I'm sorry, but I am still very much alive.

PRINCE: When are you going to die?

KING: Not today, Prince Daft. Not today.

PRINCE: Rats! I want to be king and rule the people of the kingdom. I want to make them bow at my presence, tremble at my word and bring me Christmas presents in July. Do you have a date of departure?

15 **KING:** No, my son, you will just have to wait. (*Aside.*) And for the people's sake, let's hope it's a long wait.

PRINCE: What did you say?

KING: Nothing. Now run along, son.

20 **PRINCE:** (*Gives a little huff, stomps his foot, and then turns to EXIT LEFT. He runs into CONROY as he ENTERS LEFT.*) Conroy! You're supposed to be my bodyguard, not a body block.

CONROY: (*Steps out of the way.*) My apologies, but predicting the trajectory of your departure is rather complex.

25 **PRINCE:** What?

CONROY: (*Takes off his glasses.*) I said, sorry, but I never know which way you're going.

PRINCE: That's your problem, not mine. Now stay out of the way. (*EXITS, followed by CONROY. The KING sits on his throne.*)

30 **HAZEL:** (*ENTERS RIGHT, dusting with a feather duster. Moves to KING and stares at him as if he should know.*) King Evian?

KING: Yes.

HAZEL: It's Wednesday.

KING: Yes, I know that.

35 **HAZEL:** Then you must know this is the day that I dust your throne, and you are in it.

- 1 **KING:** Can't you dust it some other time?
HAZEL: But it's Wednesday!
KING: (*Gets up from the throne.*) Okay, okay! (*HAZEL begins to dust the throne. The KING mopes around.*) Hazel, how long will it be
5 until I feel... better?
HAZEL: Three years, two days and four hours. (*The KING gives her a funny look.*) What, you want the minutes, too?
KING: Oh, why did I even ask?
HAZEL: I was wondering the same thing. (*Returns to cleaning.*)
10 **FREDERICK:** (*ENTERS RIGHT and sees the KING.*) Your Highness, your morning appointments are here.
KING: (*Weary.*) Do I have to see them?
FREDERICK: Your Highness, when will you get over this?
HAZEL: Three years, two days and four hours. (*FREDERICK gives her a funny look.*) I suppose you want the minutes, too! (*Returns to cleaning.*)
15 **FREDERICK:** Your Highness, you have to forget it and move on.
KING: But my queen left me for a page. (*FREDERICK begins to say something, but the KING cuts him off.*) A page, Frederick! Why
20 couldn't it have been a knight, or a lord or even a duke—just not a page!
HAZEL: A handsome, young page. (*The KING and FREDERICK give her a dirty look. She goes back to cleaning.*)
FREDERICK: What you need is to immerse yourself in your work.
25 Jumping in and taking care of business will take your mind off... other things.
KING: Maybe you're right.
FREDERICK: Now that's my king. (*Starts to leave as KNOLLS ENTERS RIGHT with clipboard in hand.*)
30 **KNOLLS:** (*To FREDERICK.*) Listen, I have a line out there as long as the king's red tape. Is he going to see these people, or do I have tell them to go home and hope they don't lynch me?
FREDERICK: No, the king will see them now. (*Crosses to KING.*)
HAZEL: (*Crosses to KNOLLS and talks to her privately.*) Who do we
35 have?
KNOLLS: Well, we have Lady Greensbrough, who thinks the king should declare her region a disaster area so that she can get royal disaster relief money.
HAZEL: What disaster did she have?

- 1 **KNOLLS:** (*Checks her clipboard.*) It seems that it rained on her parade, literally. Then we have a Mr. Yokel, from the hills, who thinks the king should do something about all their trees dying.
- HAZEL:** Why are their trees dying?
- 5 **KNOLLS:** Seems as though they don't have enough outhouses and the trees are, well, how should I say it? The trees are getting dumped on. And we also have a Mrs. Weaver who is collecting money for the "Overthrow the King" campaign, and she would like to know if the king would like to give.
- 10 **HAZEL:** This sounds good. I think I'll stay. (*Moves off to the side, cleaning, but pays close attention.*)
- FREDERICK:** (*Frustrated because KNOLLS is taking a long time.*) Ms. Knolls, please send them in.
- KNOLLS:** All of them?
- 15 **FREDERICK:** Yes, we might as well get it over with all at once.
- KNOLLS:** Okay! (*EXITS RIGHT.*)
- KING:** All of them? Do you think that is wise?
- FREDERICK:** It will save time. You can listen to their whining and then give them all a resounding "no."
- 20 **KING:** But I want all my people to love me.
- FREDERICK:** Your Highness, your kingdom is almost broke. You don't have the money to give these people what they want. (*Pulls out a paper and pen.*) Oh, yes, I need you to sign this.
- KING:** What is it? (*Begins to sign it.*)
- 25 **FREDERICK:** It just gives a raise to some of your more trusted employees.
- KING:** A raise? To whom?
- FREDERICK:** Me. (*Quickly grabs the paper and moves on. The KING quickly forgets about it.*) Now, just put on a smile and tell these people
- 30 that you sympathize with them, but the answer is no. It's easy.
- KING:** But they will hate me.
- FREDERICK:** It's the burden of public life. People always end up hating the leaders they voted into office.
- KING:** I wasn't voted into this job. I was born into it.
- 35 **FREDERICK:** Oh, yeah, that's right. Well, then, don't go walking down any dark alleys anytime soon.
- KING:** How did my kingdom get to be such a mess?
- FREDERICK:** It's the times. The price of gas has skyrocketed, jobs have been displaced overseas and the stock market has tumbled
- 40 because there was a rumor that Elvis is dead.

1 **KING:** (*Concerned.*) Elvis is dead?

FREDERICK: It's just a rumor. You know how rumors are. Remember there was a rumor that you were going to die on... now what date was that?

5 **KING:** (*Looks at a calendar, gasps.*) That was today! The rumor said I was going to die today.

FREDERICK: See what I mean about rumors? Here it is, today, and you are still alive.

KING: (*Concerned.*) But the day isn't over yet.

10 **FREDERICK:** Well, I wouldn't spend any time worrying about it. It was just a rumor. (*KNOLLS ENTERS RIGHT with LADY GREENSBROUGH, YOKEL, MRS. WEAVER and as many OTHERS as desired. They are all trying to get to the KING, but KNOLLS is keeping them back. They each ad-lib for their cause.*)

15 **KNOLLS:** One at a time, one at a time.

FREDERICK: (*Yells.*) Ladies and... (*Eyes YOKEL.*) ...gentleman. The king will see you, but you must first be quiet. (*They quiet down.*) That's better. Now, Lady Greensbrough, why don't you go first?

GREENSBROUGH: (*Steps forward.*) Your Majesty, I am here to ask
20 you for disaster relief funds.

KING: Disaster relief funds? What was your disaster?

GREENSBROUGH: (*With each disaster, the KING reacts sympathetically.*) Our town festival was completely rained out. Our parade entrants scattered in all directions when the rain hit, and
25 no one could compete in the pie-eating contest because all the pies floated away. (*Rubs her big belly.*) I am always the winner.

KING: I can see why.

GREENSBROUGH: No one wanted to pay my high admission price just to stand in the rain and watch the pies float away. It was a financial
30 loss for all the vendors and for me. I need compensation.

KING: That is horrible. I will see to it that you get— (*FREDERICK is waving his hands so that GREENSBROUGH can't see him. He gets the KING'S attention. FREDERICK shakes his head. The KING finally understands.*) Oh, I mean, I sympathize with you, but
35 the answer is no.

GREENSBROUGH: No? But my region will fall into an economic depression, and they will expect me to do something about it.

FREDERICK: (*Pushes GREENSBROUGH away from the KING back to the other VISITORS.*) You heard the king. The answer is no. (*To*
40 *KNOLLS.*) Now, who is next?

KNOLLS: Mrs. Weaver would like to ask—

1 **WEAVER:** Oh, that's me. (*Giggles. Cuts KNOLLS off and moves over to the KING. Bows, then curtsies, then bows again. Doesn't know really how to address the KING.*) Your Shininess... I mean Your Kingness... (*Giggles.*) ...or whatever they call you. I am collecting
5 money for the "Overthrow the King" campaign and was wondering if you would like to give. I am sure that you can agree with the other members of my group that something needs to be done. Why, that king is out of touch with reality. Unemployment is high and the cost of gas, well, it's ghastly! (*Giggles.*) Get it? Gas prices
10 are ghastly. (*Giggles again. The KING is unamused.*) Anyway, I am sure that you will want to give to the cause.

KING: My good woman, have you really thought about what you are doing?

WEAVER: (*Giggles.*) Was I supposed to think?

15 **KING:** You are collecting money to overthrow the king, is this correct?

WEAVER: (*Giggles.*) Yes.

KING: And who am I?

WEAVER: You are the king. (*Thinks about this. Very slowly begins to understand, then the puzzled look turns to one of fear. Finally points.*) You are the one?
20

KING: Yes, I am the one that you are trying to overthrow.

WEAVER: (*Still giggles, but now it is an uncomfortable giggle.*) Oh, my, this is a bit awkward and a little embarrassing.

25 **KING:** Yes, I am sure it is.

WEAVER: Does this mean you won't be giving?

KING: (*Angry.*) No! But by the end of the day, I may give you the throne myself. I'm not sure I want to be the king anymore.

FREDERICK: (*Worried the KING may say more than he should, he quickly pushes WEAVER over to the OTHERS.*) Thank you, Mrs. Weaver, for your request, but I don't think the king wants to support his own dethronement. Next! (*YOKEL has been chewing imaginary gum rather wildly.*)
30

KNOLLS: Mr. Yokel, you're on. (*Slaps him on the back. He gets his gum caught in his throat and starts choking.*) My goodness, are you okay? (*Slaps him on his back again, even harder. Now he can't breathe. He is making a gurgling sound.*) He can't breathe. I know just what to do. I read this in "Cosmo." (*Mimes giving him the Heimlich maneuver, and YOKEL spits out his imaginary gum.*)
35

40 **YOKEL:** Hey, I just put that gum in my mouth. (*Walks over, picks it up and puts it back in his mouth. Chews.*) It still has flavor.

- 1 **PRINCE:** (*Runs IN LEFT with CONROY.*) Is he dead, is he dead?
(*Sees the KING.*) Rats! I heard some gurgling and was hoping it
was my father's last words.
- KING:** Sorry, my son! (*YOKEL is loudly smacking his gum as he*
5 *chews.*)
- FREDERICK:** My good man, you are here in front of King Evian. One
does not chew gum in the presence of the king.
- YOKEL:** Oh, sorry. Here— (*Removes his imaginary gum, takes*
FREDERICK'S hand and mimes putting his gum in it.) Save this
10 for me, it still has flavor. (*Crosses to KING.*) Your Royalness, I
come from the hills, and my mama sent me to ask you to help
us. I told Mama I should go and see the Wizard of Oz—after all,
he gave Scarecrow a brain—and Mama says that I don't have a
brain, so I thought I could ask him for one while I was at it, but I'm
15 afraid of Munchkins. So my mama told me to come and see you
to ask you about our dying trees.
- KING:** Your trees are dying? Why is that?
- YOKEL:** Well, about two years ago, Grandpappy went to do some
readin' in the outhouse, and when me and my 27 brothers had to,
20 you know, go—
- KING:** You have 27 brothers?
- YOKEL:** Well, that was two years ago. I now have 29 and a half.
- KING:** A half? (*YOKEL starts to say something. The KING holds up*
his hand.) Wait, I don't want to know. Continue.
- 25 **YOKEL:** Well, anyway, when me and my brothers had to go, my
grandpappy told us through the door to... (*Mimics his grandpappy,*
speaks in an old man's voice.) ...use the trees out back... (*In*
normal voice.) ...and well, being as my grandpappy is still readin'
in the outhouse, our trees out back are dying.
- 30 **HAZEL:** Your grandpappy has been in the outhouse for two years?
- YOKEL:** (*To HAZEL.*) He's a slow reader. My mama said that if anyone
could help us with our dying trees, it would be the king. So I put on
my shoes, and here I am.
- HAZEL:** Shoes? But you don't have any shoes.
- 35 **YOKEL:** (*Looks down.*) Why, I knew I forgot something!
- KING:** My good man, just what do you think I can do about your
situation?
- YOKEL:** Well, I don't rightly know. That's why I'm here. If I had the
answers, I would be king.
- 40 **HAZEL:** Ha! What's the likelihood of that happening? (*The KING*
gives her a dirty look, and she returns to cleaning.)

1 **KING:** (*Upset.*) I can't believe my day. It is not even 10 in the morning,
and I already have someone who wants me to participate in my
own dethronement, a woman who withers in the rain and dying
trees that have been over-fertilized. What's next? Having Morley
5 Safer from "60 Minutes" come to interview me?

KNOLLS: He has an appointment this afternoon.

KING: What?

FREDERICK: Now, Your Highness, remember your blood pressure.
(*Still holding on to YOKEL'S gum.*)

10 **YOKEL:** I'll take that back. (*Gets his gum, puts it in his mouth and
starts chewing. He quickly gets it stuck in his throat again, during
the KING'S next few lines. KNOLLS notices him and goes to him.*)

KING: (*Rants.*) I have had it. I don't want to be the king anymore.
(*Goes to the window and calls out.*) I don't want to be the king
15 anymore. (*CROWD cheers from OFFSTAGE. The KING picks up
his scepter.*) Whomever I hand this scepter to can have my job.
Someone else can be king and have people beg for stupid things
and have an ungrateful son who would rather see his father dead.
(*CROWD cheers from OFFSTAGE.*) Someone else can have a
20 maid who dusts the throne only on Wednesdays and a personal
advisor who lines his pockets with the kingdom's riches.

FREDERICK: I resent that! (*By now, KNOLLS is miming giving YOKEL
the Heimlich maneuver again. YOKEL mimes spitting his gum at
the KING and hits him. The KING tries to dodge the imaginary
25 gum, loses his balance and throws his scepter in the air, then
falls OUT the window. We hear him scream and the CROWD'S
REACTION. YOKEL catches the scepter. EVERYONE reacts to
the KING'S fall. YOKEL runs to the window and looks out.*)

VOICE 1: (*From OFFSTAGE, below window.*) The king, the king is
30 dead! (*CROWD cheers.*)

KNOLLS: Dead?! (*ALL react in horror.*)

FREDERICK: Good lord! Who will sign the checks?

PRINCE: Hey, you killed my father. (*Now happy about it. Gives high
five to CONROY.*) Way to go!

35 **YOKEL:** I am so sorry. (*Looks out the window again.*)

PRINCE: Don't be. Now I can be king.

VOICE 2: (*From OFFSTAGE.*) Look in the window. The new king!

FREDERICK: That's right! The old king said whomever he gave his
scepter to would be the new king.

40 **HAZEL:** What? You mean this country boy is our new king?

PRINCE: Wait a minute. I am the prince, so I should be king.

- 1 **FREDERICK:** What the king has said is law.
PRINCE: It's the law that what the king says is law?
FREDERICK: That's right.
PRINCE: Who made that law?
- 5 **FREDERICK:** Your father, the king.
PRINCE: Rats! I'm never going to be the king... *(Pulls CONROY DOWNSTAGE.)* ...unless the new king dies. Then I would be the rightful heir to the throne. Come on, we have an assassination to plan. *(They EXIT LEFT.)*
- 10 **FREDERICK:** The rumor was true after all. They said he'd die today, and now he's gone, just like that.
KNOLLS: *(Stunned.)* I... I'll go see to the funeral arrangements. *(EXITS RIGHT.)*
- 15 **FREDERICK:** *(In his own world.)* Yes, I have some financial arrangements to attend to as well. Everything will have to be reorganized now. *(Collects himself.)* Ladies and gentleman, our new king needs some time to get his feet on the ground, or at least some shoes on his feet. You will all have to wait outside for a time. *(The GROUP starts to protest, but HAZEL steps forward.)*
- 20 **HAZEL:** *(Yells.)* Hey, you heard the man, now get out! *(The GROUP stops protesting and just stands still. HAZEL steps toward them.)* I said get! *(They ALL rush OFF RIGHT.)*
YOKEL: Wow! She's just like my mama.
HAZEL: *(Starts to EXIT. Angry.)* I'm going to pretend I didn't hear that. *(EXITS RIGHT.)*
- 25 **YOKEL:** Am I really the king?
FREDERICK: You heard the old king. You have the scepter, so that makes you the king.
YOKEL: And what does a king do?
- 30 **FREDERICK:** He just sits around and lets his most trusted advisor run the kingdom.
YOKEL: But I don't have a trusted advisor.
FREDERICK: Well then, I, Frederick Pilfer, accept the position.
YOKEL: What?
- 35 **FREDERICK:** You just made your first royal decision as the king. You hired me as your most trusted advisor.
YOKEL: Wow! That was so easy.
FREDERICK: And what a fine choice you made. Just leave everything to me, and I will see to it that your kingdom runs smoothly.
- 40 **YOKEL:** Why, you're the nicest trusted advisor I have ever had.

- 1 **FREDERICK:** Yes, you can trust me. Now, why don't you go and see if you can find some clothes that are a little more kingly. I am sure that some of the king's clothing will fit you. The royal quarters are upstairs, seventeenth door on the right.
- 5 **YOKEL:** Seventeenth door?! Why, we only had four rooms in my house back home, and only two of them had doors—including the outhouse.
- FREDERICK:** (*Rings a bell.*) I'll have you taken to your room.
- HAZEL:** (*ENTERS RIGHT.*) Yeah, what do you want?
- 10 **FREDERICK:** Could you please show our new king to his room?
- HAZEL:** (*Sarcastic.*) It's what I live for. (*To YOKEL.*) Come on, and don't take all day, it's almost time for my break. (*Looks at her watch.*) Oops, it's later than I thought. Time for my break. You're on your own. (*EXITS RIGHT.*)
- 15 **FREDERICK:** (*Calls OFF.*) But can't you take your break after you show the king to his room?
- HAZEL'S VOICE:** (*From OFF RIGHT.*) Yeah, right!
- YOKEL:** That's okay, I think I can find my own way. Seventeenth door?
- FREDERICK:** Seventeenth door.
- 20 **YOKEL:** Upstairs?
- FREDERICK:** Upstairs.
- YOKEL:** (*Points OFF LEFT.*) Out this door?
- FREDERICK:** Yes, out that door. (*YOKEL starts to leave, then hesitates, points. FREDERICK smiles, points in the same direction. YOKEL finally leaves.*) I thought he would never leave.
- 25 **KNOLLS:** (*ENTERS RIGHT.*) Is he gone?
- FREDERICK:** Yes, he went to his room.
- KNOLLS:** So, what happened?
- FREDERICK:** He hired me as his most trusted advisor. Which puts
- 30 me right where I want to be.
- KNOLLS:** Don't you mean "us"?
- FREDERICK:** Oh, of course I mean "us."
- KNOLLS:** So what's your plan?
- FREDERICK:** The same as it's always been. To loot the kingdom of
- 35 its riches and then disappear to some tropical island where I will live the rest of my life in luxury.
- KNOLLS:** Don't you mean "us"?
- FREDERICK:** Oh, of course I mean "us." I wouldn't go anywhere without you.

- 1 **KNOLLS:** Just make sure you don't. (*EXITS RIGHT. FREDERICK EXITS LEFT.*)
- PRINCE:** (*Moments later, ENTERS LEFT with CONROY.*) It's just like my father to go and die and make someone else king rather than
- 5 me. I am the rightful heir, and I deserve to be king. It's not fair. I want to be king. (*Starts to throw a tantrum.*) I want to be king. I want to be king!
- CONROY:** A visual and auditory display of tantrum-like behaviors will not lead to a resolution of your predicament.
- 10 **PRINCE:** What did you say?
- CONROY:** (*Takes glasses off.*) I said, jumping up and down won't help. (*Puts glasses back on.*)
- PRINCE:** Oh. We have to come up with a way to get rid of this king, and fast. Have any ideas?
- 15 **CONROY:** May I suggest the employment of a fatal toxin?
- PRINCE:** A what?
- CONROY:** (*Takes glasses off.*) How about poison? (*Puts glasses on.*)
- PRINCE:** That's good.
- 20 **CONROY:** Or a tranquilizing projectile propelled by an exhaled blast through a narrow cylinder conduit, and subsequent jettison into a tributary.
- PRINCE:** What?
- CONROY:** (*Takes glasses off.*) How about drugging him with a blow
- 25 dart and then throwing him in the river? (*Puts glasses on.*)
- PRINCE:** That's good.
- CONROY:** Or a seemingly unintentional suspension, resulting in oxygen deprivation pursuant to the collapse of the trachea.
- PRINCE:** What?
- 30 **CONROY:** (*Glasses off.*) An accidental hanging.
- PRINCE:** Yeah, that's good.
- CONROY:** Or maybe we could just push him out the window like your father.
- PRINCE:** Oh, that's really good.
- 35 **CONROY:** (*Glasses on.*) So, which homicidal operation do you prefer?
- PRINCE:** What?
- CONROY:** (*Glasses off.*) Which way do you want to off the guy?
- PRINCE:** Let's try them all. Come on. (*They EXIT RIGHT. Moments later, YOKEL ENTERS LEFT, followed by FREDERICK.*)

1 **FREDERICK:** But, Your Highness, you have already done so much.
You have opened a soup kitchen for the poor...

YOKEL: ...and made sure they serve opossum soup. I've always
liked opossum soup.

5 **FREDERICK:** (*Disgusted.*) Yes, it is one of my favorites, too. You
have doubled the pay of your trusted advisor.

YOKEL: He works so hard.

FREDERICK: Yes, I do. And you shipped 29 port-a-potties to your
home in the hills.

10 **YOKEL:** Now all of my family members can have their own readin'
room, and maybe the trees will stop dying.

FREDERICK: And this, all while you were in the bathroom.

YOKEL: It's been a long time since I have seen the inside of one of
those.

15 **FREDERICK:** Don't you think it's time you rest and let your most
trusted advisor do all the work? After all, that's why you hired me
and tripled my pay.

YOKEL: Tripled?

FREDERICK: Oh, that's right. You need to sign this. (*Pulls out a paper
and pen.*)

20 **YOKEL:** (*Signs.*) What's this for?

FREDERICK: Why, you said that you wanted to triple my pay.

YOKEL: I did? I mean, I did!

FREDERICK: (*Takes the paper.*) Now, you must relax and let me earn
my pay.

25 **YOKEL:** You're right. I have been working too hard. I think I will take
the little woman out for a walk.

FREDERICK: Little woman?

YOKEL: That's right, I don't have a little woman. What's a king without
a queen? I need myself a queen.

30 **FREDERICK:** A queen?

YOKEL: Fred.

FREDERICK: That's Frederick.

YOKEL: Yeah, whatever, Fred. I want you to round up all the unhitched
ladies of the kingdom, and I will just take my pick.

35 **FREDERICK:** (*Realizes this is a good idea.*) You are right, my king. And
what a wonderful idea. You need a queen to keep you occupied
while I take care of the kingdom for you. I will have Mrs. Knolls
bring in the eligible ladies of the kingdom right away. (*YOKEL goes
to the window and looks out, paying no attention to FREDERICK.*)

40

- 1 **KNOLLS ENTERS RIGHT** with three or four unattractive, **OLDER BACHELORETTES**. *To KNOLLS.*) Who are they?
- KNOLLS:** They are the bachelorettes you requested.
- FREDERICK:** But I haven't asked you for them yet.
- 5 **KNOLLS:** I have the room bugged. And here are those papers you needed. *(Hands papers to FREDERICK. To YOKEL.)* Your Highness, here are all the eligible bachelorettes of the kingdom.
- YOKEL:** Wow! That was fast.
- KNOLLS:** Well, you shouldn't keep a king waiting.
- 10 **YOKEL:** *(Looks over the OLDER BACHELORETTES and is disgusted. To KNOLLS.)* Is this all we have?
- KNOLLS:** Yep!
- YOKEL:** *(Pulls KNOLLS aside.)* But they are all as old as my granny.
- KNOLLS:** Don't think of them as old, think of them as saturated with life.
- 15 **YOKEL:** Yeah, but I don't think they have much life left. I think I need me some mite younger choices.
- KNOLLS:** As you wish. *(To OLDER BACHELORETTES.)* Sorry, ladies, but you're out of here.
- OLDER LADY 1:** But you said—
- 20 **KNOLLS:** Yeah, well, forget it. Now hit the high road.
- OLDER BACHELORETTES:** *(Angry, they EXIT RIGHT, ad-libbing.)* Sheesh! The nerve! How rude! And I just got my hair done. Etc.
- FREDERICK:** But, Your Highness, they were all the eligible bachelorettes we have in the kingdom.
- 25 **YOKEL:** Well, then, you will just have to find me some of those foreign types for me to pick from.
- FREDERICK:** But where should I go?
- YOKEL:** *(Looks at a map of the world, points and reads.)* How about here—the United States.
- 30 **FREDERICK:** But that is such a large country.
- YOKEL:** Good, then you can bring me a couple to choose from—in fact, why not make it an even five. Five of them should be enough.
- FREDERICK:** But a trip like that would take at least a week.
- YOKEL:** Fred.
- 35 **FREDERICK:** That's Frederick.
- YOKEL:** Yeah, whatever. A week's not long when your talkin' about the woman you're going to spend the rest of your life with.
- FREDERICK:** Oh, very well. Maybe I could make a vacation out of it. Oh, by the way, I need you to sign these papers.

- 1 **YOKEL:** Papers?
- FREDERICK:** Yes. As king, you will have many papers to sign, and as your most trusted personal advisor, it is my job to make sure you sign them.
- 5 **YOKEL:** *(Starts to sign them.)* What are these papers for?
- FREDERICK:** Well, with identity theft running rampant in the world, we have to keep your money safe. You never know when someone will try to impersonate the king. *(Grabs the papers before YOKEL can look at them.)* This just puts the royal money in a very safe
- 10 place so that no one can trace it—I mean find it. Except for you, of course.
- YOKEL:** But where—
- FREDERICK:** *(Interrupts.)* Now, back to your queen. What type of queen are you looking for?
- 15 **YOKEL:** The girl kind.
- FREDERICK:** Yes, but what qualities are you looking for?
- YOKEL:** Qualities? That's going to take some thinking. *(Starts thinking. Goes to the window.)*
- FREDERICK:** Don't strain yourself too much. *(Goes and looks at the*
- 20 *map, planning his trip.)*
- PRINCE:** *(ENTERS UP RIGHT with CONROY, unseen by the OTHERS. CONROY is holding two filled wine glasses [grape juice]. Quiet, to CONROY.)* Okay, a little poison in the glass should take care of our king. Are you sure this will work?
- 25 **CONROY:** I formulated the toxins myself at precise concentrations to procure the desired conclusion. *(Hands the wine glasses to PRINCE.)*
- PRINCE:** What?
- CONROY:** *(Glasses off.)* It will work.
- 30 **PRINCE:** Oh.
- CONROY:** *(Glasses on.)* And I have the restorative solution concealed securely away.
- PRINCE:** What?
- CONROY:** *(Glasses off.)* I have the antidote hidden.
- 35 **PRINCE:** *(Holds up the glasses.)* Oh. Which one has the poison?
- CONROY:** *(Glasses on.)* The goblet on the side that is toward the east when one faces north.
- PRINCE:** What?
- CONROY:** *(Glasses off.)* The one in your right hand.
- 40 **PRINCE:** Good. *(Crosses over to YOKEL.)* Your Highness.

- 1 **CONROY:** *(To himself.)* Wait a minute, it was my right hand. *(Mimics giving the glasses to an imaginary PRINCE, trying to figure out which of the PRINCE'S hands truly holds the poisoned glass.)*
- PRINCE:** A toast in honor of our new king. *(Tries to hand a glass to YOKEL, who is still thinking and not paying much attention to PRINCE.)*
- 5 **YOKEL:** I want a queen who is a good milker.
- FREDERICK:** *(Chimes in.)* A what?
- YOKEL:** A good milker. You can never have enough hands when it comes to milking cows.
- 10 **FREDERICK:** But, Your Highness, the queen doesn't help milk the cows. We have hill people who do that dirty work... I mean, important work. *(Goes back to studying the map.)*
- PRINCE:** Mr. Yokel, I have brought drink for us to toast you becoming king.
- 15 **YOKEL:** Oh, I am a mite thirsty.
- CONROY:** *(Still talking to himself.)* Which means it's the one in his left hand.
- PRINCE:** Here's to our new king. *(CONROY rushes to PRINCE and whispers in his ear. They raise their wine glasses. YOKEL starts to drink.)* Wait! *(YOKEL doesn't drink. The PRINCE is struggling to try to find a reason to switch the wine glasses.)* Ah, we have to do a dance first.
- 20 **YOKEL:** A dance?
- PRINCE:** It's a custom. We always do a little dance before we toast
- 25 a new king. It goes like this. *(Takes both glasses and sets them down on the table. CONROY comes up near the table as PRINCE shows how to do the dance. The PRINCE dances by turning around and around, getting dizzy. He does the dance in a place where the OTHERS, including the PRINCE, won't see CONROY as he switches the wine glasses. CONROY then moves away from the table. The PRINCE staggers but recovers.)* Now, you do it.
- 30 **YOKEL:** That looks like fun. *(Does the same dance, maybe even a bit more wildly, and gets dizzy. As he is doing the dance, the PRINCE steps back unseen by the OTHERS, including CONROY, and switches the glasses. YOKEL staggers, then recovers.)* Wow!
- 35 My head feels like when I drink too much of granny's apple cider. *(The PRINCE goes over to the table, picks up the glasses and hands one to YOKEL.)*
- PRINCE:** And now, a toast to our new king. *(They toast and take a drink. The PRINCE watches intently after YOKEL finishes his drink. He is puzzled.)* Don't you feel a bit nauseated? *(Jerks a little and holds his stomach.)*
- 40

- 1 **YOKEL:** No.
PRINCE: Or maybe a little light-headed? (*Puts his hand on his head and acts as if he is light-headed.*)
YOKEL: No.
- 5 **PRINCE:** (*Looks over at CONROY and suddenly realizes that he must have drunk the poison.*) Rats! (*Rushes over to CONROY.*) I must have gotten the poisoned glass.
CONROY: That is infeasible. I interchanged the goblets in the interim.
PRINCE: What?
- 10 **CONROY:** (*Glasses off.*) I switched the glasses.
PRINCE: You switched the glasses? But I switched the glasses.
CONROY: Oops.
PRINCE: (*Looks at YOKEL, who is just fine. Puts his hand on his stomach, then his head.*) Hurry, you must get me the antidote.
- 15 **CONROY:** The antidote? Oh, yes, now where did I hide it? (*PRINCE grabs CONROY and pulls him OFF LEFT.*)
YOKEL: Mite tense little guy, isn't he?
FREDERICK: He takes after his father.
YOKEL: Well, Fred.
- 20 **FREDERICK:** That's Frederick.
YOKEL: Yeah, whatever. You better get packing. A week will be over before you know it, and you gotta get me some girls. (*Goes to the window as FREDERICK begins to EXIT LEFT. KNOLLS ENTERS RIGHT with JANE, PRISCILLA, SALLY, KANISHA and PEABODY.*
- 25 *To KNOLLS.*)
FREDERICK: Who are these women?
KNOLLS: The five women the king ordered.
FREDERICK: But how did you get them here so fast?
KNOLLS: Fed Ex, same day air. No sense in waiting. (*To YOKEL.*)
- 30 Your Majesty, here are five... ah... ah... lovely ladies for you to choose from.
YOKEL: Wow! Stare out the window and before you know it, a week's gone by.
KNOLLS: Your Highness, I would like to introduce to you our first
- 35 lady, all the way from Texas, Jane Claxton.
JANE: Well, how-dee! (*Goes over and starts shaking YOKEL'S hand wildly.*) It be a mite pleasure to meet ya! I can tell by lookin' at ya that you're a fine stud. (*Looks him over.*)
FREDERICK: (*Whispers to KNOLLS.*) Boy, she's laying it on thick.

- 1 **KNOLLS:** (*Whispers to FREDERICK.*) Like butter on bread.
JANE: Probably have all the ladies chasin' ya round the corral.
YOKEL: (*Gets a little embarrassed.*) Well, Kayla May did chase me
down the hill once. 'Course she had a pitchfork in her hands at
5 the time.
JANE: Those broad shoulders and... (*Sniffs.*) ...that high aroma of
cow manure are signs of a true country boy.
YOKEL: You're right, I am from the country.
JANE: I could tell it right off. And since I'm a country girl and you're a
10 country boy, we'd make a fine couple.
PRISCILLA: Just hold on there, country girl. (*Pulls JANE back.*) I think
he needs to meet the rest of us before you rope him up! (*Goes to
YOKEL and talks very flirtatiously. Tickles him under his chin, etc.*)
Hi, Mr. King, I'm Priscilla Tradewells-Ayers-Hollander-Morley.
15 **YOKEL:** Wow! What a name!
PRISCILLA: Yes, I've been married four times, but regrettably, my
husbands have all passed away... (*Gets a little angry.*) ...and don't
you listen to anyone who says they died mysteriously. (*Calms
down.*) Accidents happen. (*Returns to a flirtatious demeanor.*)
20 Now, what you need is someone who can get your heart rate up
without being chased. I'm sure a hunk of a man like you knows
how important it is to have a true lady by his side. Not one who
wears cowboy boots to bed.
JANE: Why I never wear my cowboy boots to bed but five or six
25 times... a week.
PRISCILLA: It's a wonder they come off at all.
JANE: Oh, yeah?! Well, I'm gonna stick this boot—
KNOLLS: Ladies! Ladies! That will be quite enough. (*They move
back, still angry.*) Next we have Sally Valley from Los Angeles.
30 **SALLY:** (*Steps forward. She talks very fast and is very much an
airhead. Giggles a lot.*) Omigosh, it's like a real honor to be here.
My name is Sally Valley—oh, I think Ms. Knolls just told you that—
and I am from, like, y'know, Los Angeles. Oh, I think Ms. Knolls
told you that, too. Well, I just want to say that I was on the rally
35 team in high school and, like, people called me Sally Valley Rally!
(*Laughs.*) And I was on the volleyball team— Well, I wasn't, like,
on the volleyball team, I kinda took stats, but, y'know, for only one
game. I kinda get mixed up with numbers and like, they thought I
would be better at sweeping the floor—I am so totally sure—but
40 then they, like, kinda got mad at me when I swept the floor when
the game was still going on. So, they told me to—

- 1 **KNOLLS:** Yes, yes, yes. We will get into personal history at another time. (*Pushes SALLY back.*) And next we have Kanisha. (*To KANISHA.*) I'm sorry, I didn't get your last name?
- KANISHA:** It's just Kanisha. No last name.
- 5 **KNOLLS:** Oh. (*To YOKEL.*) And this is Kanisha from New York City.
- KANISHA:** Yo, King.
- YOKEL:** That's Yokel.
- KANISHA:** Yeah, whatever. I just wanna say that I can't rope any cows, and I don't have a hyphen in my name, and my head won't
- 10 pop if you stick it with a pin, but I can take care of anyone you need me to, if you know what I mean. On the streets of New York, I'm known as "Crushin' Kanisha," 'cause I can crush... (*Makes a fist and speaks loudly, frightening YOKEL.*) ...anyone who stands in my way. I took on a whole gang once and—
- 15 **KNOLLS:** Thank you, Kanisha, we'll get into outstanding achievements later. Next! Miss Agatha Peabody from Connecticut.
- PEABODY:** (*Nose stuck up in the air.*) Your Highness, I have taken the liberty of printing out my resume for you. (*Hands him a paper.*) I think you will find that I am the most qualified here to be your
- 20 queen. I have the proper upbringing that these ladies lack. My father was a Supreme Court judge and my mother was... well... a belly dancer, but we don't hold that against her. I also know the Dewey decimal system and have seen the first three "Star Wars" movies and "The King and I" on stage.
- 25 **KANISHA:** Well, la-di-da.
- SALLY:** What's the Dewey decimal system?
- JANE:** For her sake, I hope it don't rain, 'cause her nose is so far up in the air that she'd likely drown.
- PEABODY:** Well, at least I don't smell like I've wallowed with pigs.
- 30 (*ALL FOUR LADIES start arguing with each other.*)
- KNOLLS:** Ladies, ladies. That is quite enough. (*They quiet down.*) That's better.
- FREDERICK:** Well, Your Highness, you have your work cut out for you. Choose your queen.
- 35 **YOKEL:** (*Looks over the LADIES. He pulls FREDERICK DOWNSTAGE. KNOLLS follows.*) Can you help me out? Mama says that I can never make up my mind.
- FREDERICK:** Yes, I suppose you have to have one first.
- YOKEL:** They are all so good.

- 1 **FREDERICK:** Yes, they each have such endearing qualities. (*Thinks.*)
I know, why don't we test them to find out which is the most qualified
to be your queen? Sort of like "The Princess and the Pea."
- YOKEL:** Test them?
- 5 **FREDERICK:** Yes, we can test them on... determination... no, their
poise in public, yes... (*Changes his mind.*) ...no, I know. Their
singing ability.
- YOKEL:** Singing?
- FREDERICK:** Yes, music is a sign of royalty.
- 10 **YOKEL:** But I don't know anything about music. Mama says that
when I sing it sounds like a cat stuck in a bucket.
- FREDERICK:** We can get judges to help you out. A panel of three I
think will do it. (*To KNOLLS.*) Ms. Knolls, can you take care of this
for us? Also, call the local television station. We can have them
15 broadcast it live.
- KNOLLS:** We could sell commercial time and make a small fortune.
- FREDERICK:** (*Quiet, to KNOLLS.*) Excellent idea, Ms. Knolls.
- KNOLLS:** I'll get to work on it. (*EXITS RIGHT.*)
- FREDERICK:** (*To LADIES.*) Ladies, it seems that the king can't make
20 up his mind which of you will be his queen. So, he has decided to
test you.
- PRISCILLA:** Test us?
- SALLY:** Oh, I hope it's on demonstrative adjectives. I'm, like, really
good at those.
- 25 **KANISHA:** I hope it's wrestling, 'cause I can take you all... at the
same time.
- PEABODY:** Don't be absurd, I am sure that we will be tested on the
finer points of being a royal.
- JANE:** Well, you'll score high, because you're a royal pain in the—
- 30 **FREDERICK:** (*Interrupts.*) Ladies, ladies. A brawl is not becoming of
our future queen. The test will be singing.
- ALL FIVE LADIES:** Singing?
- SALLY:** You mean, like, a song?
- FREDERICK:** Yes, music is a true sign of royalty. The one who wins
35 will be our queen. (*The LADIES ad-lib among themselves. To
YOKEL. Pulls out paper and pen.*) Oh, Your Highness, I need you
to sign this.
- YOKEL:** What's this?
- FREDERICK:** This just moves a small amount of money to an offshore
40 account.

1 **YOKEL:** (*Signs.*) For what?
FREDERICK: (*Grabs paper quickly.*) To keep it safe, of course. (*To LADIES.*) Now, ladies, if you will excuse the king and myself, we have other matters to attend to. The test will be tomorrow night. You have
5 until then to practice. (*To YOKEL.*) Come along, Your Highness.
YOKEL: Where are we going?
FREDERICK: We have other matters to attend to.
YOKEL: Like what?
FREDERICK: Lunch.
10 **YOKEL:** Lunch! But I didn't hear no dinner bell.
FREDERICK: Yes, we will have to have one installed.
YOKEL: I have worked up an appetite. (*They begin to EXIT RIGHT.*)
What's for lunch? Opossum stew?
FREDERICK: (*Sarcastic.*) We can only hope. (*They EXIT.*)
15 **SALLY:** Like, I don't know any songs.
KANISHA: Well, whatever you sing will have a good ring to it, with a head as empty as yours.
SALLY: (*Takes it as a compliment.*) Oh, thank you.
PEABODY: This is where I have all you ladies beat, hands down.
20 **SALLY:** But my hand wasn't up.
JANE: (*To PEABODY.*) Oh, yeah?
PEABODY: I have been trained by some of the finest opera singers in Vermont. (*Starts singing opera.*)
JANE: Whoa! Music like that in my neck of the woods would start a
25 stampede. I've done me some singing to the doggies out on the range.
SALLY: Omigosh, I have a dog, too. Like, what kind of dog do you have?
JANE: Hereford.
30 **PEABODY:** I'm sure your doggies wouldn't know the difference between good music and an owl screech.
PRISCILLA: I know a few saloon songs that will get the king's blood pumping.
KANISHA: Where I come from the music is rap.
35 **PEABODY:** Rap! That's not music.
KANISHA: Well, that tire screeching you were doing isn't music either.
PRISCILLA: I think we should stop arguing among ourselves and start practicing.
JANE: She's right. (*After each announces her song, she EXITS RIGHT.*)

- 1 **PRISCILLA:** I'm going to sing an old fashion saloon song.
JANE: I'm gonna sing "Home on the Range."
PEABODY: I think I will sing an opera of Mozart.
KANISHA: I'm gonna bust me some rhymes.
- 5 **SALLY:** And I'm going to sing... sing... a Beach Boys song. (*As the LIGHTS GO DOWN, we hear each singing—badly, of course—from OFFSTAGE.*)

End of Scene One

ACT ONE

Scene Two

- LIGHTS UP DIM: It is nighttime. YOKEL ENTERS LEFT dressed in night clothes. He crosses to his throne and sits, depressed. Moments later, HAZEL ENTERS RIGHT, carrying a large picture of YOKEL. She doesn't see him. She takes the old king's picture down, throws it out the window and hangs up the large picture of YOKEL.

YOKEL: Hazel?

- HAZEL:** (*Screams. Then YOKEL screams because she screamed.*)
15 Land sakes! I didn't see you there.

YOKEL: What are you doing?

HAZEL: I'm working.

YOKEL: Working? But you shouldn't work at night.

- HAZEL:** Don't worry, you're paying me double time and a half. Just
20 don't tell Frederick, he's a little touchy about paying overtime unless it's to himself. What are you doing?

YOKEL: Thinking about home. I kinda miss it.

HAZEL: What's there to miss?

- YOKEL:** (*Gets more excited about each memory.*) Oh, my brothers
25 punching and kicking me. Kayla May chasing me with a pitchfork—couple of times she even caught me. (*Rubs his backside.*) Pa yelling at us to get up and feed the cows. The bull knocking me clean over the fence. And Ma's squirrel pie à la mode. Mmm, mmm. You know it got seventh place at the town fair?

- 30 **HAZEL:** You don't say.

YOKEL: The judge said it would have got sixth, if'n he wouldn't have found a fly in it.

HAZEL: Ah, what's a little extra protein?

YOKEL: I miss my old life.

- 35 **HAZEL:** Look at it this way. You now have a new life—one where people expect you to give them everything, where you can't trust

- 1 anyone, even your most trusted advisor—hint, hint—and you can't even go to the bathroom without the paparazzi there.
- YOKEL:** I know, talk about getting caught with your pants down.
- HAZEL:** (*Holds up her hand.*) Please, don't give me a visual.
- 5 **YOKEL:** I'm just not sure this life is for me.
- HAZEL:** But doesn't everyone dream about becoming king and having power, money and popularity?
- YOKEL:** Haven't thought much about it.
- HAZEL:** Just think, no one can fire you. It's a job everyone wants.
- 10 **YOKEL:** I guess you're right.
- HAZEL:** (*Looks at her watch.*) Oh, time for my break. I'll be back in an hour.
- YOKEL:** You have an hour break?
- HAZEL:** Sure! When I work at night, who's to know if I have a 15-
- 15 minute or an hour break? (*Begins to EXIT RIGHT, pauses.*) Cheer up! It could be worse. You could be the maid. (*EXITS.*)
- YOKEL:** Sounds like a great job to me.
- PRISCILLA:** (*After a moment, ENTERS LEFT.*) Well, there you are. I have been looking for you.
- 20 **YOKEL:** You have?
- PRISCILLA:** Yes, I thought it would be nice if we got to know each other. (*Flirts like crazy.*) After all, those other ladies don't stand a chance against me. I have been told that I have an angelic voice. So tell me about yourself.
- 25 **YOKEL:** Me? Oh, I'm just a country boy who likes—
- PRISCILLA:** (*Interrupts.*) I once took a ride in the country, but there's just too much dust for me. I like the finer things in life, like caviar and champagne. What do you like to eat?
- YOKEL:** Well, my mama makes a great—
- 30 **PRISCILLA:** (*Interrupts.*) Oh, I also like gold. You know, like gold rings, gold wedding rings. Not silver, they are just not fine enough for me. See, I have a few from my past husbands. (*Shows the rings on her fingers.*) This one's from Hector. He passed away right after he said, "I do." Poor man, just the thought of being
- 35 married to me sent him to the other side.
- YOKEL:** You mean heaven?
- PRISCILLA:** No, to the cemetery on the other side of the street from the church. So what do you like to do?
- YOKEL:** Well, I like to go to the—

1 **PRISCILLA:** *(Interrupts.)* I like to shop. You know, Rodeo Drive, Gucci, places like that. You do have a charge account at those places, don't you? Of course you do, how silly of me! After all, you are the king. Well, it has been very nice getting to know you. Oh, by the way, I like
5 big weddings. Good night. *(Kisses her finger and touches YOKEL'S cheek. EXITS RIGHT, humming "Here Comes the Bride.")*

YOKEL: *(After PRISCILLA is OUT.)* Good night. *(Moments later, PEABODY ENTERS RIGHT with papers and a pen.)*

PEABODY: I thought this is where you might be. I would like to take
10 care of some paperwork prior to my win tomorrow. Those other ladies don't have a chance against me. *(Sorts through some papers.)* I took the liberty of having some pre-nuptial agreements drawn up, you know, just in case things don't work out or I become more popular and marketable and make more money than you.
15 Sign here. *(He signs. She sorts through the papers.)* This one allows me full access to your bank accounts, charge cards, and any stocks and bonds you may have, just in case you die before I do. I certainly don't want unscrupulous people or relatives making claim to something that should be mine. Sign here. *(YOKEL signs. She flips the pages.)* And here. *(YOKEL signs. She flips more pages.)*
20 And here. *(YOKEL signs. She flips.)* And here. *(YOKEL signs.)* Wonderful. I'll have these notarized and filed with the appropriate agencies first thing in the morning. Sleep well. *(EXITS.)*

YOKEL: Yeah, you, too. *(Moments later, SALLY ENTERS RIGHT. She is jogging and in running clothing. She continues jogging all the time she is ONSTAGE, running round and round YOKEL, which makes him dizzy as he follows her.)* Hi, Sally. What are you doing?
25

SALLY: My daily jog. I have to keep up my figure, y'know. *(Continues to run around him.)* Would you like to join me?

30 **YOKEL:** *(Turns around, follows her and gets dizzy.)* No. I only run when Kayla May is chasing me with a pitchfork.

SALLY: Well, when we, like, get married, I'll get you in shape. We can, like, jog together.

YOKEL: *(Out of breath, just at the thought.)* I can hardly wait.

35 **SALLY:** *(Lies on the floor and starts doing sit-ups.)* I also do, like, 300 sit-ups every day.

YOKEL: Three hundred! I can't even sit down 300 times.

SALLY: *(Jumps up, jogging. As she EXITS RIGHT.)* I am so sure. Well, I have to, like, finish my workout. See you tomorrow.

40 **YOKEL:** Boy, I'm worn out just watching her. *(Moments later, KANISHA ENTERS RIGHT. She doesn't see YOKEL. He comes up from behind her and taps her on the shoulder. KANISHA gives*

1 **YOKEL** *an elbow to the gut, turns quickly, grabs his head and head-butts him. [The upstage hand can cover his forehead so that her head really hits her own hand. Or substitute any type of safe “assault.”]*

5 **KANISHA**: Yo, King.
 YOKEL: That’s Yokel.
 KANISHA: Yeah, whatever. Sorry, I didn’t know it was you.
 YOKEL: That’s okay. Luckily you hit my head. Mama says I have rocks in my head, so it’s kinda hard. What are you doing out so late?

10 **KANISHA**: I’m checking out my turf, looking for anyone trying to muscle in on my territory. And if I find anyone, they’re gonna remember Crushin’ Kanisha!

YOKEL: *(Rubs his head.)* I’m sure I will.

KANISHA: After I win the contest tomorrow, you won’t have to worry
15 about anyone taking you out. I’ll be better than any bodyguard you ever had. *(There is a NOISE OFFSTAGE. She looks OFF.)* What was that?

YOKEL: What?

KANISHA: I heard something. I better check it out. You never know
20 when an assassin will be lurking in the shadows.

YOKEL: *(Afraid.)* Assassin?

KANISHA: You better stay here.

YOKEL: Okay, I’ll stay here. *(KANISHA EXITS LEFT. YOKEL watches her leave as PRINCE and CONROY quietly ENTER UP RIGHT.)*

25 **PRINCE**: *(Quiet.)* Okay, I’ll go down by the window and call out to the king. Then when he goes to the window, you push him out, and I become king.

CONROY: Affirmative.

PRINCE: What?

30 **CONROY**: *(Glasses off.)* I said, okay.

PRINCE: Oh. *(EXITS RIGHT. CONROY hides in the shadows or EXITS. Moments later, JANE ENTERS RIGHT.)*

JANE: How-dee, King.

YOKEL: Hi, Jane. I suppose you have papers for me to sign?

35 **JANE**: Papers? No, I ain’t got no papers.

YOKEL: Well, then, I suppose you’re going to show me all your gold rings?

JANE: I ain’t got no gold rings neither. Have no use for rings.

YOKEL: Then I suppose you want me to exercise with you?

- 1 **JANE:** Exercise? Nah, I get my exercise from ridin', ropin' and chasin' my horse, darn her, she's always takin' off on me.
YOKEL: Then what brings you out tonight?
JANE: I'm just gettin' me a glass of water.
- 5 **YOKEL:** Oh!
JANE: Which way is it to the chuck wagon?
YOKEL: Chuck wagon?
JANE: Gosh, I forget I'm not out on the range. Which way is the kitchen?
- 10 **YOKEL:** It's that way. (*Points UP RIGHT.*)
JANE: Thanks. I'll be seein' you in the morning.
YOKEL: Yes, I'll see you in the morning. (*JANE EXITS UP RIGHT. Moments later, we hear the PRINCE.*)
- 15 **PRINCE'S VOICE:** (*From OFFSTAGE, under the window.*) Hey, King. Yo' mama eats kitty litter. (*YOKEL rushes to the window with his back to CONROY as he ENTERS or comes out of hiding. CONROY gets ready and runs at YOKEL. Just as he gets near YOKEL, KANISHA ENTERS RIGHT.*)
- 20 **KANISHA:** Yo, King. (*YOKEL turns away from the window and the approaching CONROY and looks at KANISHA. CONROY rushes to the window, misses YOKEL and falls out the window. We hear CONROY scream and then a THUD! KANISHA rushes to the window.*)
- PRINCE'S VOICE:** (*From OFFSTAGE.*) Get off me, you dummy.
- 25 **KANISHA:** (*To YOKEL.*) Don't worry, I'll get them. (*Yells out the window.*) Hold it right there.
PRINCE: Let's get out of here. (*SOUND EFFECT: RUNNING FOOTSTEPS.*)
- 30 **KANISHA:** (*Yells out the window.*) Come back here, you assassins! (*Jumps OUT the window.*)
- YOKEL:** Boy, I wouldn't want to be those two when she catches up to them.
- KING:** (*ENTERS LEFT, unseen by YOKEL.*) Hello, Your Highness. (*YOKEL is shocked to see the KING again.*) Wow! It seems funny saying "Your Highness."
- 35 **YOKEL:** (*A bit afraid.*) But... aren't you dead?
KING: Of course I am.
YOKEL: But how come I can see you?
KING: Actually, you're the only one who can see me.
- 40 **YOKEL:** (*More afraid.*) Then, are you a ghost?

- 1 **KING:** No, Just think of me as your fairy godfather.
YOKEL: My fairy godfather? But I thought that there were only fairy godmothers.
- KING:** (*Bitter.*) Your fairy godmother was more interested in a page,
5 so they sent your fairy godfather.
- YOKEL:** Okay. This is great! I'm really glad to see you. Do you think you could come back and be king again? I don't want to be king anymore.
- KING:** Sorry, but once you follow the road that I took, there's no return.
10 Unless of course you're called up as a fairy godfather.
- YOKEL:** But being the king is hard. People want me to solve all their problems, Frederick is always having me sign papers and the paparazzi won't leave me alone, even when I go to the readin' room.
- 15 **KING:** Ooh, I hope we don't see that photo in the tabloids. You'll have to learn to lock the door.
- YOKEL:** And now I can't even pick my own queen. Maybe I'll just run back to the hills.
- KING:** Running away isn't the answer.
- 20 **YOKEL:** But can't the prince be king?
- KING:** I don't think anyone wants Prince Daft to be king. And are you really ready to give away your power? Power in the right hands can bring about good changes, but power in the wrong hands can be devastating, even to people as far away as in the hills.
- 25 **YOKEL:** So, I shouldn't give up being king?
- KING:** There is a reason that you caught the scepter. As the Good Witch told Dorothy, don't give up the ruby slippers, for without them you will be at the mercy of the Wicked Witch. Why do you think the Wicked Witch wanted the ruby slippers so badly?
- 30 **YOKEL:** Because they were her size?
- KING:** No, because they held the power.
- YOKEL:** So, you want me to wear ruby slippers?
- KING:** No. (*Thinks.*) I know. What you should do is follow the yellow brick road and see where it takes you. Just like Dorothy did.
- 35 **YOKEL:** Follow the yellow brick road? I won't run into any Munchkins, will I? Because I'm afraid of Munchkins.
- KING:** No, I don't think you'll run into any Munchkins along the way.
- YOKEL:** Doesn't the yellow brick road lead to Oz?
- KING:** If you take the right turns you will find yourself where fate
40 means for you to be. Your journey will teach you what you need to

1 know, so just follow the yellow brick road. (*Bows and then EXITS LEFT. HAZEL ENTERS RIGHT, unseen by YOKEL.*)

YOKEL: Follow the yellow brick road? But where is the yellow brick road? (*EXITS, following the KING.*)

5 **HAZEL:** I hope this insanity isn't contagious. (*EXITS RIGHT. Moments later, PRINCE and CONROY rush ON LEFT, breathing heavily.*)

PRINCE: Did we lose her?

CONROY: I anticipate that is the situation.

PRINCE: What?

10 **CONROY:** (*Takes his glasses off. KANISHA suddenly jumps ON LEFT in a karate stance and gives a karate yell.*) There's your answer. (*PRINCE and CONROY scream and run OFF RIGHT with KANISHA close behind. BLACKOUT.*)

End of ACT ONE

ACT TWO

Scene One

BEFORE CURTAIN UP: We hear furniture being moved around in preparation for the TV show—STAGE RIGHT table is cleared for the judges, three chairs are BROUGHT ON, other small props are removed from the throne room, such as the small tables flanking the window, etc. (NOTE: If possible, an applause sign hangs from above and lights up and flashes for the AUDIENCE to clap. [See PRODUCTION NOTES.])

20 The dialogue should be fast, furious and loud as the LIGHTS REMAIN DOWN for the first few moments. HENRY, FREDERICK, SIMON, WORKERS 1 and 2, and EXTRAS as CREW MEMBERS are ALL bustling about ONSTAGE.

25 **HENRY'S VOICE:** (*Calls out from behind the CURTAIN.*) We're live in two minutes!

FREDERICK'S VOICE: Two minutes? But we're not ready.

HENRY'S VOICE: Two minutes. (*CURTAIN COMES UP.*)

FREDERICK: Oh, my word. You two, put that table over there with those chairs. (*WORKERS 1 and 2 move the judges' table.*)

30 **SIMON:** (*At the table. Yells.*) I specifically asked for a padded chair! I can't work under these conditions.

HENRY: (*Calls out.*) Will someone get this man a cushion! (*Aside.*) And stuff it in his—

WORKER 1: (*Interrupts.*) Ms. Henry.

35 **HENRY:** What?

PRODUCTION NOTES

PROPERTIES

ONSTAGE, ACT ONE: Small table with a scepter and a bell; a pair of royal thrones; a large map of the world; a table with flower arrangements, a bowl of fruit, a silver tea set or any royal items; large wall calendar; large picture of King Evian.

BROUGHT ON, ACT ONE, Scene One:

Feather duster (HAZEL)

Clipboard, papers and pen (KNOLLS)

Three pieces of paper and a pen (FREDERICK)

Two wine glasses with grape juice (CONROY)

Paper (PEABODY)

BROUGHT ON, ACT ONE, Scene Two:

Large picture of Yokel (HAZEL)

Papers and pen (PEABODY)

ONSTAGE, ACT TWO, Scene One: Display table, now serving as table for judges; three chairs; throne with toilet seat covered with pink fur and the following optional props: lighted applause sign, movie lights and any other items that might be found on the set of a TV show.

BROUGHT ON, ACT TWO, Scene One:

Headphones, makeup brushes, powder puff, envelope with card
(TV CREW MEMBERS)

Clipboard, headphones (HENRY)

Pen and papers (FREDERICK)

Lead pipe (PRINCE)

Fingernail file (HAZEL)

Saddlebags (JANE)

ONSTAGE, ACT TWO, Scene Two: Same as ACT ONE.

BROUGHT ON, ACT TWO, Scene Two:

Newspaper, suitcase, coat (HAZEL)

Four folded papers, papers and pen (FREDERICK)

Four puzzle pieces that fit together (PRISCILLA, KANISHA,
SALLY, KNOLLS)

Finished puzzle (PRISCILLA)

Long blowgun (CONROY)

Coats, suitcases (PEABODY, KANISHA, SALLY)

Saddlebags (JANE)

Calculator (PEABODY)

NOTES ON PROPS

The applause sign can be made from a box with letters cut out and (Christmas) lights installed in the box. It can be plugged into a lighting fixture that can be turned on and off, so that the applause sign will flash. If this is not an option, one of the TV CREW can hold up a large “APPLAUSE” sign.

The lead pipe can easily be a cardboard tube painted steely gray or a piece of PVC pipe painted or wrapped in gray foam.

The four-piece puzzle can easily be made from cardboard with any picture on it. The pieces must be large and do not have to fit together tightly. Make two of the same puzzle and glue one back together, which is the completed one that PRISCILLA brings ONSTAGE.

The blowgun can be made from a one-inch PVC pipe. A small rubber grape with a feather in it can be used as the dart. With a little practice, CONROY can become proficient at hitting the PRINCE with it. Alternatively, an imaginary dart can be used.

COSTUMES

KING EVIAN should have a royal military suit with gold cords draped around the shoulders, gold fringe around the cuffs, medals on his chest, etc. After falling out the window, he is dressed in a full, all-white suit with white tie and shoes.

PRINCE DAFT should have a somewhat feminine Lord Fauntleroy look with knickers, laced shirt, knee-high socks and formal dress shoes.

CONROY looks like a Secret Service agent with a dark suit. He wears dark sunglasses that are taken off and put on numerous times throughout the play.

HAZEL wears a typical maid outfit—black skirt, white blouse, apron, black shoes and a maid cap. She wears a watch.

FREDERICK dresses business-like with a full suit.

KNOLLS wears typical dress for a secretary—skirt, nice blouse.

LADY GREENSBROUGH wears a royal-looking, Renaissance-type dress—full, long and richly decorated. She has a big belly (which can be stuffed).

WEAVER looks like a stay-at-home mom—skirt, blouse, etc.

YOKEL wears ratty and torn clothes in first part of ACT ONE, Scene One, but no shoes. In the last part of ACT ONE, Scene Two, he should be dressed similar to KING EVIAN. In ACT ONE, Scene Two, he wears a full nightshirt and maybe a nightcap. In ACT TWO, Scene Two, he returns to his royal garb.

TOWNSPEOPLE look desperately poor.

JANE wears a full cowgirl outfit—boots, hat, western shirt, jeans. In ACT TWO, she should add chaps and maybe a rope.

PRISCILLA wears a glamorous, expensive-looking dress, maybe a fur coat when she arrives, lots of jewelry and rings. In ACT TWO she should be in a western saloon dress with a feather boa.

SALLY wears the Valley girl look with jeans, college t-shirt, tennis shoes. A pony tail is a plus. In ACT ONE, Scene Two, she wears a jogging outfit. In ACT TWO she should be in a cheerleading outfit.

PEABODY is dressed as a conservative businesswoman, with a skirt and blouse. In ACT TWO, she should wear a long, flowing dress as would be worn in a formal concert.

KANISHA dresses in black leather pants, black leather coat and combat boots. She wears chains, nose ring and other piercings as desired.

MS. HENRY wears business attire, with dress pants and blouse.

TV CREW MEMBERS wear everyday clothes.

PAULA wears a nice dress with a few frills.

SIMON wears jeans and a t-shirt that reads “Simon Says.”

SOUND EFFECTS

Running footsteps, intro music or timpani roll, short fanfare, toilet flush, applause.

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