Nonsense in the North Woods

Book by Andrew Ross
Music and Lyrics by Bill Francoeur

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SETTING

Time: The present.
Place: Various locations—the Lost Loon Lodge on Moose Bottom Lake in northern Maine, a congressman’s office, a restaurant and a TV studio in Washington, D.C.

The main stage depicts the run-down Lost Loon Lodge. LEFT leads outside, and RIGHT leads into the rest of the lodge. DOWN RIGHT is a chair and reservations desk with a telephone, pad of paper and a pen. UPSTAGE furniture includes a large sofa with big cushions, an end table with magazines and an easy chair or two.

The FORESTAGE area represents various locations with a few simple prop changes and shifts in stage lighting. FORESTAGE LEFT is a café table and chair, which represents a restaurant and also a TV studio in Washington, D.C. FORESTAGE RIGHT serves as Congressman Oakley’s office, perhaps borrowing the desk and chair from the lodge set. FORESTAGE also represents other locations that only require a bare stage. See set design on page vi.

SYNOPSIS OF SCENES

ACT ONE
Scene One: TV studio and “on location” shot in Maryland.
Scene Two: Congressman Oakley’s office.
Scene Three: The Lost Loon Lodge.
Scene Four: Washington, D.C. restaurant.
Scene Five: The Lost Loon Lodge.
Scene Six: TV studio.
Scene Seven: A press conference.
Scene Eight: The Lost Loon Lodge.
Scene Nine: Same.
Scene Ten: TV studio and “on location” shot.
Scene Eleven: The Lost Loon Lodge and TV studio.

ACT TWO
Scene One: The Lost Loon Lodge.
Scene Two: TV studio and “on location” shot.
Scene Three: Congressman Oakley’s office.
Scene Four: The Lost Loon Lodge.
Scene Five: Same.
Scene Six: TV studio.

For preview only
CHARACTERS IN EACH SCENE

To help directors organize rehearsals, this table indicates which characters are in each scene. Keep in mind, however, that scene breaks are provided for rehearsal purposes only. Scene changes should be fluid and stage action continuous as a fast pace is essential in a farce.

ACT ONE

Prologue ...............................Ensemble
Scene One ..............................Holly, Grace
Scene Two ..............................Birch, Pine
Scene Three ...........................Mary, Carrie, the Pikes, Pete
Scene Four .............................Birch, Oakley
Scene Five .............................Mary, Carrie, Pete
Scene Six ..............................Holly, Barry
Scene Seven ...........................Pine, Barry, Reporters
Scene Eight ...........................Mary, Carrie, the Pikes, Pete
Scene Nine ............................Oakley, Birch, Mary, Carrie, Pine, Guests
Scene Ten ..............................Holly, Grace
Scene Eleven ..........................Mary, Carrie, Pete, the Pikes, Oakley, Birch, Barry, Grace, Holly, Guests

ACT TWO

Scene One .............................Mary, Carrie, Pete, the Pikes, Oakley, Birch, Barry, Pine, Guests
Scene Two ..............................Holly, Grace
Scene Three ...........................Pine, Reporters
Scene Four ............................Mary, Carrie, Pete, Barry, Oakley, Birch, Pine, the Pikes, Men in Black, Guests, Reporters
Scene Five ..............................Mary, Carrie, Pete
Scene Six ..............................Holly, Barry, Birch, Pine, Oakley, Grace
Epilogue ...............................Ensemble
SEQUENCE OF MUSICAL NUMBERS

ACT ONE

MC 1  Nonsense in the North Woods—
      Prologue...........................................Ensemble
MC 1a TV Studio Theme Music......................Instrumental
MC 1b Lost Loon Lodge Theme Music.............Instrumental
MC 2  A Fine New England Day ...................Mary, Carrie
MC 2a Washington, D.C. Theme Music...........Instrumental
MC 3  Modern Day National Park.................Oakley, Miss Birch
MC 3a Lost Loon Lodge Theme Music.............Instrumental
MC 3b TV Studio Theme Music .....................Instrumental
MC 4  The Spin Zone..................................Mr. Pine, Barry, Reporters
MC 5  Poison Ivy.....................................Pete, Carrie, Mary
MC 5a TV Studio Theme Music.....................Instrumental
MC 6  Bigfoot ........................................Mary, Carrie, Pete
MC 6a Bigfoot—Reprise .............................Pikes, Guests, Mary, Ensemble
MC 6b Entr’acte—Bigfoot.............................Instrumental
MC 6c Lost Loon Lodge Theme Music.............Instrumental
MC 7  It’s Alive! ....................................Mary, Carrie, Pikes, Guests, Pete
MC 8  Take Care of the Reporter .................Mr. Pine, Miss Birch
MC 8a TV Studio Theme Music .....................Instrumental
MC 8b Washington, D.C. Theme Music ..........Instrumental
MC 8c The Spin Zone—Reprise ...................Mr. Pine, Reporters
MC 8d Lost Loon Lodge Theme Music ..........Instrumental
MC 8e Bigfoot—Reprise .........................Mary, Carrie, Pikes, Guests, Reporters
MC 9  Roswell ....................................Guests, Reporters
MC 9a TV Studio Theme Music ....................Instrumental
MC 9b Nonsense in the North Woods—
      Epilogue.........................................Ensemble
MC 9c Curtain Call—Poison Ivy...................Instrumental
MC 9d Optional Choral Finale—
      A Fine New England Day .....................Ensemble
NONSENSE IN THE NORTH WOODS

PROLOGUE

MUSIC CUE 1: “Nonsense in the North Woods—Prologue.” After HOUSELIGHTS DOWN, LIGHTS UP DIM. We hear the haunting call of a loon and other unrecognizable forest creatures. The feeling is that we are in a pristine yet mysterious wilderness. ENSEMBLE begins to ENTER LEFT and RIGHT. LIGHTS SLOWLY RISE and come up FULL.

GIRLS: (Sing.) Deep in the woods in the state of Maine,
    There’s a place called Lost Loon Lodge.
    Folks up there dress a mite bit plain,
    With their flannel and camouflage.

GUYS: (Sing.) Now they live down on Moose Bottom Lake,
    Where the critters all roam free.
    They got muskrats, skeeters ’n’ rattle snakes,
    And a Bigfoot mystery!

ALL: (Sing.) Nonsense in the North Woods!

Everybody’s lookin’ for Sasquatch!
Nonsense in the North Woods!
There’s one or two at least
In a re-mote place down East!

GUYS: (Sing.) Now the word’s got out there’s somethin’ queer
    Happ’nin’ up in them woods.

GIRLS: (Sing.) An’ they’re flyin’ in from far and near
    To try an’ capture them goods.

ALL: (Sing.) Nonsense in the North Woods!
    Everybody’s lookin’ for Bigfoot!

Nonsense in the North Woods!
There’s one or two at least
In a re-mote place down East!

Nonsense in the North Woods!
Everybody’s lookin’ for Sasquatch!

Nonsense in the North Woods!
There’s one or two at least
In a re-mote place down East!

An’ they’re comin’ to find that beast! (LIGHTS SLOWLY DIM to BLACK as the ENSEMBLE EXITS LEFT and RIGHT. MUSIC OUT.)

END OF PROLOGUE

ACT ONE

Scene One

MUSIC CUE 1a: “TV Studio Theme Music.” LIGHTS UP on the TV studio FORESTAGE LEFT. HOLLY ENTERS and sits at the table. She speaks to the AUDIENCE as if on television.
HOLLY: The Congressional Subcommittee on National Parks is not considered one of the more significant committees in the U.S. Congress. But we received word that a bill regarding our beloved national parks may be introduced by Congressman Thurston Oakley, and this bill is sure to spark controversy. Our reporter Grace Granite is tracking down the story on Capitol Hill. Grace? Are you there? (LIGHTS UP FORESTAGE RIGHT as GRACE ENTERS, "on location," carrying a handheld mic.)

GRACE: I’m here, Holly. And let me tell you, getting here was no picnic. I took the train to Union Station. Normally, I don’t take the train, but I thought as long as I needed to go to the Capitol, I should try it.

HOLLY: What can you tell us about the bill Congressman Oakley is rumored to be introducing?

GRACE: I can tell you this much. If you get on the train and you don’t pay attention, you can miss your stop. I picked up a newspaper someone left on the seat, and I started reading an article on Bigfoot. Let me tell you, Holly, I was hooked! I had to finish that article.

HOLLY: Uh… Grace. What information have you been able to uncover at the Capitol?

GRACE: I’m coming to that, Holly. You know, every year or so somebody claims to see Bigfoot. But this one could be the real thing.

HOLLY: (Impatient.) Grace, we sent you to Capitol Hill to look into a bill by Congressman Oakley that may or may not be introduced in the Congressional Subcommittee on National Parks. What have you found out?

GRACE: Well, not much I’m afraid.

HOLLY: And why not?

GRACE: I missed my stop, Holly.

HOLLY: Where are you, Grace?

GRACE: I’m somewhere in Maryland. And I don’t have enough money for a return ticket. Do you think someone at the station could send me a couple of dollars? I can pay it back.

HOLLY: (Annoyed and frustrated.) It looks like we’ll have to wait on that story coming out of Capitol Hill. Now would be a good time for a commercial. (EXIT FORESTAGE LEFT as GRACE EXITS FORESTAGE RIGHT.)

End of Scene One

ACT ONE

Scene Two

A desk and chair are set FORESTAGE RIGHT (they can be moved from the lodge set) to depict Congressman Oakley’s office. MISS BIRCH and MR. PINE ENTER FORESTAGE RIGHT. PINE carries a file folder.
BIRCH: How are things on Capitol Hill, Mr. Pine?
PINE: Not so good, Miss Birch.
BIRCH: Oh, dear, the congressman again?
PINE: I’m afraid so. This was about to be presented to the Congressional Subcommittee on National Parks. (Hands BIRCH the folder. She thumbs through it.)
BIRCH: What is it?
PINE: A bill to make the Grand Canyon a giant lake.
BIRCH: Flood the Grand Canyon? That’s insane!
PINE: I just happened to pick this up before it went to the subcommittee.
BIRCH: This would be extremely embarrassing... again.
PINE: My thoughts exactly.
BIRCH: I thought once we had the congressman on the national parks subcommittee, we were safe.
PINE: We’re safe as long as he doesn’t write any bills... or give any speeches... or show up for any votes.
BIRCH: How does he propose to flood the Grand Canyon?
PINE: He thinks one of his constituents can build giant dams at each end of it and wait for the Colorado River to fill it up like a giant bathtub.
BIRCH: Why does he want to flood the Grand Canyon?
PINE: He thinks it will provide more recreational opportunities for people than it currently provides.
BIRCH: Not only would that be physically impossible, but the Grand Canyon is a national treasure. People would be outraged! Congressman Oakley would be run out of office!
PINE: And we would be unemployed. I like my job, Miss Birch. I like working for one of the least effective congressmen in the history of our great nation. I feel like I’m contributing something positive to the world.
BIRCH: How is that?
PINE: By keeping Congressman Oakley in office, we keep someone else out. Someone who could do some serious damage.
BIRCH: No one in Washington takes him seriously.
PINE: No one in Washington knows who he is! And it’s our job to keep it that way.
BIRCH: Right! What should I do?
PINE: There’s a big vote coming up in Congress. It’s sure to spark a lot of controversy. Get the congressman out of town until the bill
passes or fails. By then the poll numbers will be in, and he can go back home and tell people how he would have voted had he been in Washington.

**BIRCH:** How do I get him out of town?

**PINE:** That’s your job, Miss Birch. You figure it out. *(EXITS FORESTAGE RIGHT.)*

**BIRCH:** *(Looks through the file.*) A bill to flood the Grand Canyon. Here’s a drawing of a boat dock on the south rim, people swimming, water skiing, fishing. That would take a lot of water. *(EXITS FORESTAGE RIGHT. Desk and chair are removed or pushed back into place in the lodge set.)*

End of Scene Two

**ACT ONE**

**Scene Three**

*MUSIC CUE 1b: “Lost Loon Lodge Theme Music.” LIGHTS slowly RISE on the Lost Loon Lodge. SOUND EFFECT: PHONE RINGS. MARY ENTERS RIGHT and crosses to the reservation desk.*

**MARY:** *(Answers the phone.)* Lost Loon Lodge. How may I help you? ...

...Yes, we’re on the lake. Well, we’re near the lake. We could see the lake if it wasn’t for all the trees— and a mountain or two... No, we’re not on Moosehead Lake. We’re located on Moose Bottom Lake. It’s at the other end of Moosehead... Yes, we have a room available. As a matter of fact, almost all of our rooms are available. We have the Gray Wolf Suite, the Black Bear Suite, the Bald Eagle Suite... You don’t want to spend a lot of money? Well, how much money do you want to spend? ...Oh, my. Well, I do have a room you can rent. It’s called the Porcupine Suite. It’s nice enough, but you can’t sit down on anything... Okay, call us back if you change your mind. *(Hangs up the phone.)*

**THE PIKES:** *(ENTER RIGHT as they sneeze and cough. They are dressed to go fishing and carry fishing poles.)* Good morning, Mary.

**MARY:** How are the Pikes today?

**MR. PIKE:** We’re fishing for trout and salmon, not pike.

**MARY:** I meant you two, Mr. and Mrs. Pike. How are you today?

**MRS. PIKE:** We’re all set to catch that record size fish... or any fish, for that matter.

**MR. PIKE:** We hope today’s our lucky day.

**MRS. PIKE:** We’ve been at it for two months now. You’d think we would have caught something besides head colds.

**MARY:** Maybe you’re not using the right bait.

**MR. PIKE:** *(Confused.)* Bait? We’re supposed to use bait?
MARY: Or fishing lures.

MRS. PIKE: (Confused.) Fishing lures? What are fishing lures?

MARY: Well, don’t worry about it. This is your first fishing trip. You’ll catch something... eventually. (Both PIKES sneeze and EXIT LEFT.)

CARRIE: (ENTERS RIGHT with a rolled-up yoga mat and crosses to the desk.) Who was on the phone?

MARY: Some guy looking for a cheap hotel on Moosehead Lake. I told him we’re a cheap hotel on Moose Bottom Lake. I think we’re at the wrong end of the moose.

CARRIE: We’re at the wrong end of life. Why don’t we give up and go back to the city?

MARY: Uncle Roscoe left us this hotel in his will. It must have had some special meaning for him.

CARRIE: Uncle Roscoe won this hotel in a poker game. I doubt he ever laid eyes on it.

MARY: Poor Uncle Roscoe. He really should have checked to see if he was wearing a parachute.

CARRIE: I don’t think the guys who threw him out of the plane gave him time. Anyway, Aunt Hilda got the condo in New York, and we’re stuck with the Lost Loon Lodge, where, with the exception of the weirdos who fish without bait, no guest has ever stayed more than one night.

MARY: I wonder why. The hotel isn’t that bad.

PETE: (ENTERS RIGHT carrying a large rubber snake, which he holds by the neck.) I found this in the third floor hallway. (MARY and CARRIE gasp in horror.) Pretty good size timber rattler. What should I do with her?

CARRIE: (Alarmed.) Why don’t you kill it?

PETE: I don’t want to kill her! I have to live out here with nature. I don’t want to make anybody mad.

MARY: How do you know it’s a she?

PETE: There’s a whole mess of babies up there. I couldn’t catch all of ’em. (MARY and CARRIE gasp in horror.)

MARY: Take the snake as far out in the woods as you can and let it go. Then come back and round up all the babies.

PETE: That might be difficult. When I grabbed Mama, they made a break for it. They’re all over the third floor, and they’re making their way downstairs.

CARRIE: We can’t have snakes crawling around here!

PETE: Geez, ladies. If you’re gonna live out in the woods, you can’t let a little timber rattler upset you. (EXITS LEFT.)
MARY: Pete’s right.

CARRIE: I don’t care. I’m going back to New York.

MARY: We said we’d try it for a year.

CARRIE: How long do we have to go?

MARY: Nine months and three weeks… (Looks at her watch.) …and 14 hours and 20 minutes. (MUSIC CUE 2: “A Fine New England Day.” Speaks.) Look. Try to remember what it is that brought us up here—the peace and quiet, the smell of balsam pine… this beautiful lake.

(Sings.) Livin’ in the woods can be a peaceful way of life.
Wakin’ up to songbirds flyin’ by,
The stillness of the morning, the mist upon the lake,
The haunting call of a loon in mid-July.

Livin’ in the woods can bring a wondrous sense of joy,
Like a summer evening on a moonlit night.
The majesty of autumn leaves sparkling in the sun,
A winter storm, a fire burning bright.

Old New England!
Where the seasons come and the seasons go their way.
Old New England!
Let me share with you a fine New England day! (MUSIC UNDER.)

CARRIE: (Speaks.) Maybe you’re right. Perhaps I am overreacting. It really is pretty up here… almost magical in some ways.
(Sings.) Livin’ in the woods reminds me of a fairy tale,
A dark enchanted forest to explore.
The myst’ries of a secret land forever lost in time,
It magically appears outside that door.

Old New England!
Where the folks are plain in a simple kind of way.
Old New England!
Let me share with you a fine New England day!

MARY/CARRIE: (Sing.) Old New England!
Where the seasons come and the seasons go their way.
Old New England!
Let me share with you a fine New England day!
It’ll surely be a fine New England day!
It’s a way of life, a fine New England day!
Ooo. (MUSIC OUT.)

MARY: I think I’ll go see what Pete’s up to. Why don’t you meditate while you have the place to yourself?

CARRIE: Yeah—just me, myself and about a thousand other living things. (MARY EXITS LEFT as CARRIE crosses UPSTAGE, unrolls the yoga mat,
sits in lotus position and closes her eyes.) Ommmm! (FREEZES. She will stay ONSTAGE in this position through the next scene.)

End of Scene Three

ACT ONE
Scene Four

LIGHTS SHIFT to a restaurant in Washington, D.C., FORESTAGE LEFT. MUSIC CUE 2a: “Washington, D.C. Theme Music.” CONGRESSMAN OAKLEY ENTERS carrying a coffee cup. He sits at the café table, pulls out a notepad and pen and sips from the coffee cup while making notes. BIRCH ENTERS FORESTAGE RIGHT carrying a newspaper and crosses to the table. OAKLEY is entrenched in his writing and doesn’t recognize her. BIRCH clears her throat. Nothing. Louder. Still nothing. He takes another sip of coffee. BIRCH can take the silence no longer. She speaks, startling OAKLEY.

BIRCH: Congressman!

OAKLEY: (Gasps, sloshes coffee everywhere, startled and annoyed.) What’s wrong with you, Miss Beach? I spilled coffee all over myself!

BIRCH: Sorry, sir. And my name is Birch, not Beach.

OAKLEY: I’m very busy this morning. I’ve been looking over some of the statistics on our national parks. Did you know there’s not a shopping mall anywhere near Yellowstone?

BIRCH: I would have guessed that to be the case, sir.

OAKLEY: Well, I’m going to change that. What good are these national parks if people can’t enjoy themselves? (MUSIC CUE 3: “Modern Day National Park.”)

BIRCH: (Speaks.) Most people visit the national parks for peace and solace. Not Applebee’s (or other mall-type business).

OAKLEY: (Speaks.) Don’t be silly, Miss Batch. When people go on vacation they want to shop.

BIRCH: (Speaks.) My name is Birch.

OAKLEY: (Ignores her; sings.) It’s a modern day national park!

A modern day national park!
Bring in the concrete and cut down the trees!
It’s a modern day national park!
A Wal-mart, a K-mart, a Target would do.
One day a forest then, SWOOSH!

McDonald’s or Wendy’s to name just a few,
A Starbucks behind every bush!
It’s a modern day national park!

BIRCH: (Sings; less than enthusiastic.) A modern day national park?
OAKLEY: (Sings.)
There’ll be stores by the dozen with brilliant marquees.
It’s a modern day national park! (MUSIC UNDER.)
(Speaks.) What’s with this water thingy? (Holds up a tourist brochure.)

BIRCH: (Speaks. Looks over his shoulder.) That’s Old Faithful.

OAKLEY: (Speaks.) It looks like a broken water line. I’m going to propose we cap it off and put a real fountain in its place. Something with terra cotta and Spanish tile, you know? Something that fits in with the environment.

BIRCH: (Horrified.) Uh... sir. I don’t think you should cap off Old Faithful.

OAKLEY: (Speaks.) And some goldfish. Nothing sets off a fountain like goldfish.

BIRCH: (Speaks.) But goldfish aren’t natural to the environment of Yellowstone.

OAKLEY: (Sings.) It’s a modern day national park!

BIRCH: (Sings.) A modern day national park!

OAKLEY: (Sings.) There’ll be condos and fountains, a statue of me!

OAKLEY/BIRCH: (Sing.) It’s a modern day national park!

OAKLEY: (Sings.) We’ll have AMC theaters, a parking garage,
   We’ll patiently sculpture each rock.
   And low and behold, it’s not a mirage,
   A Denny’s on every block!

BIRCH: (Sings.) A modern day national park.

OAKLEY: (Sings.) We’ll tax ’em, ’n’ scalp ’em! We’ll charge a big fee!

OAKLEY/BIRCH: (Sing.) It’s a modern day national park! (MUSIC UNDER.)

OAKLEY: (Speaks.) What’s this thing? (Points to something in the brochure.)

BIRCH: (Speaks.) That’s a bear, sir.

OAKLEY: (Speaks.) Well, we can’t have bears running around scaring off the tourists! I propose bear hunting season year round. People who like to shoot things can take out all the bears they want. Black bears, grizzlies, polar bears, pandas!

BIRCH: (Speaks.) Sir, there are no polar bears or pandas in Yellowstone.

OAKLEY: (Speaks.) There aren’t? (BIRCH shakes her head “no.”) Well then, we’ll just have to ship a few in for the hunters! Think of all the bear skin rugs that’ll be available.
BIRCH: (Speaks.) I hate to think.

OAKLEY/BIRCH: (Sing.) It’s a modern day national park!
   A modern day national park!
OAKLEY: (Sings.) Bring in the concrete and cut down the trees!
   It’s a modern day national...
BIRCH: (Sings.) He’s extremely irrational!

OAKLEY/BIRCH: (Sing.) ...modern day national park! (MUSIC OUT.)

OAKLEY: So, first we flood the Grand Canyon, then build a shopping
   mall for Yellowstone. After that, we’ll tackle the rest of these
   national parks. How about if we bulldoze all of the Great Smoky
   Mountains? There’s bound to be tons of some kind of natural
   resource down there we can use.
BIRCH: Sir, I have something important to show you. (Hands him a
   tabloid.)

OAKLEY: What’s this?

BIRCH: An... uh... a major newspaper.

OAKLEY: (Looks at the tabloid.) “The National Divulger”?

BIRCH: Yes, sir. It’s like “The Washington Post”... only different.

OAKLEY: Well, it must be important with a name like “National
   Divulger.”

BIRCH: Look on the front page.

OAKLEY: (Reads.) “Astronomers See Image of Elvis on Mars.” Wow!
   This is big!

BIRCH: Try the other article.

OAKLEY: (Reads.) “Sasquatch Alert! Terror at Moose Bottom Lake.
   Woman Kidnapped by Bigfoot Escapes to Tell Her Story.”

BIRCH: Keep reading.

OAKLEY: (Reads.) “He dragged me deep into the woods. I thought
   he was going to kill me, but he has a tender side.” We can’t have
   monsters behaving like this, Miss Bench!

BIRCH: I thought you’d want to know about it. And my name is Birch,
   not Bench.

OAKLEY: I’ve seen this Bigfoot on television. He’s pretty scary. And to
   think he kidnapped this poor young woman... (Looks at the tabloid.)
   ...who looks old enough to be somebody’s grandmother.

BIRCH: You should do something, sir. You’re on the National Parks
   Subcommittee.

OAKLEY: Is this Moose Bottom Lake in a national park?

BIRCH: We can pretend it is, for the sake of the country.

OAKLEY: You’re right! I should do something! (Thinks.) Uh... hmm...
   What should I do, Miss Bark?
1 BIRCH: We should travel to where Bigfoot was last seen and study his impact on the environment. And then you should go on television. Bigfoot and Big Trees! An Environmental Crisis! And my name is Birch, not Bark!

5 OAKLEY: That’s a great idea! When do we start?
BIRCH: Immediately. Just leave everything to me.

OAKLEY: Okay! We’re going to find this Bigfoot and study him. And then think up some really great legislation and write up a really great bill and get on the news. We’ll show this Bigfoot character he can’t go kidnapping the poor defenseless citizens of this country! (Studies the tabloid.) And these trees! We’ll cut them all down and build a subdivision. Nice houses, a community center with a swimming pool and a homeowner’s association. (Stands.) What do you think, Miss Belch?

15 BIRCH: It’s Birch! My name is Birch! Not Belch!

OAKLEY: I have one question, Miss Balch. What is a “Sasquatch”? 
BIRCH: It’s Bigfoot’s name. His name is Sasquatch. And my name is Birch!

OAKLEY: Sasquatch. Is that his first name or his last name?

BIRCH: I don’t know. Let’s say it’s his last name. That way he can be Mr. Sasquatch.

OAKLEY: I believe I understand perfectly. We’ve worked hard today, Miss Briches. And nothing tops off a morning of hard work like a pizza. Would you order me a pizza with pepperoni and olives, Miss Breach?

20 BIRCH: (Frustrated.) Order your own pizza!

End of Scene Four

ACT ONE

Scene Five

MUSIC CUE 3a: “Lost Loon Lodge Theme Music.” LIGHTS SHIFT to the Lost Loon Lodge. MARY ENTERS LEFT with an addressed envelope, crosses to the desk. CARRIE is still meditating.

CARRIE: Ommmm!

MARY: Look! We got mail!

CARRIE: I was meditating.

MARY: You can meditate later. This is the first piece of mail we’ve received in months that isn’t a bill.

CARRIE: What is it? A credit card application?

MARY: (Excited.) It’s… it’s… it’s… (Reads the address on the envelope, suddenly disappointed.) It’s for Pete. (Looks down at CARRIE.) There’s something brown and wiggly on the floor.
CARRIE: (Screams and jumps up.) It’s one of those stupid baby snakes! Where’s Pete?

PETE: (ENTERS LEFT carrying a cage or pet carrier and a tabloid.) Right here, Miss Granola.

MARY: What are you doing?

PETE: Just heading up to the third floor. It’s either a badger or a raccoon. Either way, I’m gonna get bit.

CARRIE: Would you please remove that baby snake from the lobby?

PETE: (Looks around.) What baby snake?

CARRIE: (Looks around.) Oh, no! It was there a second ago!

MARY: (Holds up the envelope.) You have mail, Pete.

PETE: (Takes the envelope.) I’ve been looking for this.

MARY: What is it?

PETE: My check from “The National Divulger.” (MARY and CARRIE look puzzled.) You don’t think I can live on the salary you pay me, do you?


PETE: (With pride.) Voted trashiest of the trash three years in a row!

CARRIE: What do you do for “The National Divulger”?

PETE: (Hands CARRIE the tabloid. Both look it over.) I write articles for them freelance. (With pride.) You might not be aware of this, but in college I was a journalism major.

CARRIE: Then why are you working as a custodian in a backwoods hotel?

PETE: (Repeats sadly.) Because in college I was a journalism major. When I’m not taking care of the Lost Loon Lodge, I write articles for various news organizations whose reputations for accuracy are not at the forefront of their editorial philosophies.

MARY: What does that mean?

PETE: I write for tabloids. “The National Divulger” is one of my biggest publishers. Last month it was Elvis living as a monk in Tibet. The month before it was Elvis working as a delivery man in Detroit. The month before that it was Elvis as a tour guide on the Amazon. This month somebody beat me to the Elvis scoop. (Points to an article in the tabloid.) “Astronomers See Image of Elvis on Mars.” It’s that darn custodian at the Big Buzzard Inn up on Moose Antler Lake. We were in journalism school together.

MARY: Do you have an article this month?

PETE: (Points out a story on the front page.) “Sasquatch Alert! Terror at Moose Bottom Lake. Woman Kidnapped by Bigfoot Escapes to Tell Her Story!” I wrote this story about Bigfoot falling in love with a
young woman. I even made photos. People love Sasquatch almost as much as they love Elvis.

CARRIE: That young woman doesn’t look so young.

PETE: It’s my grandmother. She always wanted to see her picture in the paper. I thought I’d set something close to home.

CARRIE: (Reads.) “The creature kidnapped a citizen of a nearby town and held her in his cave for two weeks. The citizen managed to escape when Bigfoot left her unattended to purchase an engagement ring.” (Continues to read the tabloid.)

PETE: How’s that for sensational?

MARY: You fabricated a story!

PETE: I didn’t fabricate anything! I just embellished the facts.

MARY: There are no facts! You made it up! It isn’t true!

PETE: It could be true.

MARY: Have you ever seen Bigfoot around Moose Bottom Lake?

PETE: No. But it doesn’t mean he isn’t there.

MARY: This is… like… fraud!

PETE: So? Is fraud illegal?

MARY: Well… yes.

PETE: Uh oh. Look, no one takes this stuff seriously… do they?

CARRIE: (Studies the tabloid.) Where did you get this photo of Bigfoot running through the woods?

PETE: That’s Granny again. I made her put on a wolfman mask.

CARRIE: What’s on her feet?

PETE: Snow shoes. You know, running through the woods in snow shoes is a good way to fall down and break your nose. Especially when there’s no snow. The blood looks good on the wolfman mask. You know, like Bigfoot’s been eating an elk or something.

CARRIE: Well, Pete, we’ve discovered you have a talent we didn’t know about.

PETE: (With pride.) Journalism!

MARY: Bad fiction writing.

PETE: Oh, come on. It’s just a little… uh… creative… uh… fraud.

MARY: Don’t involve the Lost Loon Lodge!

PETE: (Contrite.) Yes, ma’am.

MARY: Do you think you can round up all of the wildlife that crawled into the hotel last night and return it to its natural habitat?

PETE: Some people just don’t appreciate talent. (Exits Right. Sound Effect: Phone RINGS. MARY crosses to the desk and answers. CARRIE sits on her yoga mat.)
CARRIE: I wonder if I can meditate without getting bit by something.
MARY: Hello. Lost Loon Lodge. How may I help you? ...No, we’re on Moose Bottom Lake. It’s at the end of Moosehead Lake.
CARRIE: Unplug the phone so I can try and achieve a higher existence… or whatever it is I’m supposed to get out of sitting on the floor with baby snakes.
MARY: Uh… rumors about Bigfoot? …An article in “The National Divulger”? I’m… uh… not familiar with that particular article. We’ve never actually seen Bigfoot, but I guess your chances of seeing him are about as good here as anywhere… Okay. Two suites. Overnight…? (Excited.) For an extended stay…? What’s the name…?
CARRIE: You’ve got to be kidding!
MARY: Oakley and Bench… sorry… Birch… Okay. See you in two days. (Hangs up the phone.) How about that? We’re going to have guests!
CARRIE: Boy, are they going to be sorry.
MARY: They read Pete’s article in “The National Divulger.” They want to see Bigfoot.
CARRIE: Why didn’t you tell them the article was written by our handyman, and he made the whole thing up?
MARY: Maybe I will when they arrive. (They EXIT RIGHT.)
End of Scene Five

ACT ONE
Scene Six

MUSIC CUE 3b: “TV Studio Theme Music.” LIGHTS SHIFT to the TV studio FORESTAGE LEFT. HOLLY ENTERS and sits at the table. She is reviewing a file. BARRY, a reporter, ENTERS FORESTAGE RIGHT and crosses to HOLLY.

BARRY: You sent for me, Miss Hauk?
HOLLY: I did, Barry. Did you happen to watch the newscast yesterday?
BARRY: Are you talking about Grace Granite?
HOLLY: Yes. The woman is a total embarrassment to the network.
BARRY: How does she keep her job?
HOLLY: She’s the daughter of one of the board members.
BARRY: Did she ever get back from Maryland yesterday?
HOLLY: Unfortunately, yes. A viewer sent her the train fare. Listen, I don’t want to think about that woman. I have an assignment for you. I need you to travel.
BARRY: (Excited.) Great! Do I get to travel to Europe? Russia? India?

End of Script Sample
PRODUCTION NOTES

PROPERTIES

ONSTAGE: Sofa, end tables, easy chairs, reservation desk with a guest book, guest keys, telephone, bell, pad of paper, pen. Café table and chair.

BROUGHT ON, ACT ONE:
Scene One: Handheld mic (GRACE)
Scene Two: File folder (PINE)
Scene Three: Fishing poles (The PIKES)
  Yoga mat (CARRIE)
  Large rubber snake (PETE)
Scene Four: Notepad, pen, tourist brochure, coffee cup (OAKLEY)
  Tabloid newspaper (BIRCH)
Scene Five: Check in addressed envelope (MARY)
  Pet carrier, tabloid newspaper (PETE)
Scene Six: File folder (HOLLY)
Scene Seven: Notepads and pens (REPORTERS)
  Police whistle (BARRY)
Scene Eight: Fishing poles (The PIKES)
  Pet carrier, bucket, broom (PETE)
  Suitcase (CARRIE)
Scene Nine: Suitcases (OAKLEY, BIRCH)
  Cell phones (BIRCH, PINE)
  Cameras, camcorders, suitcases (GUESTS)
  Police whistle (BARRY)
Scene Ten: Handheld mic (GRACE)
Scene Eleven: Fishing poles, fishing net (The PIKES)
  Camcorder, butterfly net, heavy backpack (BIRCH)
  Wolfman mask, large cardboard cutout foot (PETE)
  Cell phones (BIRCH, PINE)

BROUGHT ON, ACT TWO:
Scene One: Wolfman mask (PETE)
  Cardboard large foot (GUEST 1)
  Cell phones (BIRCH, PINE)
Scene Two: Handheld mic (GRACE)
Scene Three: Suitcase, piece of paper [in pocket] (PINE)
Scene Four: Pair of scissors (CARRIE)
  Notepads and pens, cameras (REPORTERS)
  Police whistle (MRS. PIKE)
  Wolfman mask, fishing net (PETE)
  Cameras (GUESTS)
Scene Six: Handheld mic (BARRY)
SOUND EFFECTS
Phone ringing (on CD)

FLEXIBLE CASTING
The script is written for a cast of 23 plus chorus and extras. More actors may be used as REPORTERS, GUESTS or MEN IN BLACK. For a smaller cast, cut down on the number of guests and reporters, trimming or combining lines as needed. Also, HOLLY and GRACE can double as hotel GUESTS.

COSTUMING
Common sense and availability will dictate most costumes in this play. Only a few specifics are required. MARY, PINE and OAKLEY need to wear watches. From ACT ONE, Scene Nine through the rest of the play, MARY should have her arms wrapped in gauze. PINE wears a trench coat in ACT TWO, Scene Three. MEN IN BLACK of course wear dark suits and dark glasses. GUESTS can wear outlandish clothing from camouflage fatigues and hunting hats to Hawaiian shirts and dark glasses. REPORTERS can wear stereotypical trench coats, suits or “business casual” clothing. PETE as BIGFOOT wears a wolfman mask and any other Bigfoot get-up you can come up with. Anything goes—after all, it’s Nonsense in the North Woods!
We hope you’ve enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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