### A HAIRY TALE

By CHARLIE LOVETT

**CAST OF CHARACTERS**

(In Order of Speaking)

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
<th>Lines</th>
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<tbody>
<tr>
<td>NARRATOR 1*</td>
<td>thoroughly modern narrator</td>
<td>24</td>
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<tr>
<td>NARRATOR 2*</td>
<td>Elizabethan narrator</td>
<td>24</td>
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<tr>
<td>ERNESTINE</td>
<td>peasant family daughter</td>
<td>30</td>
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<tr>
<td>IDA</td>
<td>peasant family mother</td>
<td>25</td>
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<tr>
<td>ELTON</td>
<td>peasant family son</td>
<td>33</td>
</tr>
<tr>
<td>BURT</td>
<td>peasant family father</td>
<td>27</td>
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<tr>
<td>LOU THE UPS GUY</td>
<td>delivery person for the kingdom</td>
<td>26</td>
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<tr>
<td>WITCH</td>
<td>chair of the committee on fairy tales</td>
<td>25</td>
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<tr>
<td>EVIL QUEEN</td>
<td>member of the committee on fairy tales</td>
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<tr>
<td>FAIRY GODMOTHER</td>
<td>flightiest member of the committee on fairy tales</td>
<td>25</td>
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<tr>
<td>BIG BAD WOLF*</td>
<td>laid-back member of the fairy tale committee</td>
<td>21</td>
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<tr>
<td>LUISA*</td>
<td>paparazzo</td>
<td>29</td>
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<tr>
<td>ANTONIO*</td>
<td>another paparazzo</td>
<td>27</td>
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<tr>
<td>PAPRIKA</td>
<td>the lost Spice Girl</td>
<td>25</td>
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<tr>
<td>RAPUNZEL</td>
<td>misunderstood young lady with exceptionally long hair</td>
<td>22</td>
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<tr>
<td>BILL</td>
<td>equally long-haired brother to Rapunzel</td>
<td>21</td>
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<tr>
<td>GLORIA</td>
<td>long-suffering lady-in-waiting to Princess Iphigenia</td>
<td>22</td>
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<tr>
<td>ANDREW</td>
<td>footman to Prince Rupert</td>
<td>20</td>
</tr>
<tr>
<td>KING EDWIN</td>
<td>of Wychwood-under-Ooze</td>
<td>30</td>
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<tr>
<td>QUEEN EDWINA</td>
<td>Queen of Wychwood-under-Ooze</td>
<td>24</td>
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<tr>
<td>PRINCE RUPERT</td>
<td>supremely bratty prince of Wychwood-under-Ooze</td>
<td>33</td>
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<tr>
<td>PRINCESS IPHIGENIA</td>
<td>obnoxious princess of Wychwood-under-Ooze</td>
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* Can be male or female

For preview only
The play utilizes area staging. STAGE RIGHT is the peasant family’s cottage, which can be indicated by a rustic table and a few chairs or stools. STAGE LEFT is the royal palace, represented by a cut-out façade or backdrop. Thrones are optional. UP CENTER is the enchanted tower, built so that two actors can ascend it and appear above it. (See PRODUCTION NOTES.) There can be a bench or two at the foot of the tower. The DOWN CENTER area represents the wild wood. There is one EXIT LEFT and one EXIT RIGHT. It should be possible for actors to move around behind the set and ENTER from either side.

<table>
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<tr>
<th>Scene</th>
<th>Peasants' Cottage</th>
<th>Wild Wood</th>
<th>Tower</th>
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A Hairy Tale - Set Design

For preview only
A HAIRY TALE

Scene One

LIGHTS UP: NARRATORS 1 and 2 stand DOWN CENTER.

NARRATOR 1: (Steps forward. He is dressed in a black suit and wears sunglasses.) Good evening, ladies and gentlemen. We'd like to welcome you to the show and— (SOUND EFFECT: PHONE RINGS.) Would you excuse me for a moment? (Pulls a cell phone from his pocket and answers it.) What is it? (Pause.) Look, I told you not to call when I'm narrating...

NARRATOR 2: (Steps forward. He is dressed as if performing in a Shakespeare play.) O, for a muse of fire that would—

NARRATOR 1: (Puts his hand over the cell phone.) What do you think you're doing?

NARRATOR 2: I'm narrating. I thought I'd start with the opening speech from "Henry the Fifth," where Shakespeare—

NARRATOR 1: (Holds up his hand.) Just stop right now, okay? (Into the phone.) Look, I'm going to have to call you back. I have a little narrating problem here. (Puts away phone and looks at NARRATOR 2.) What are you wearing?

NARRATOR 2: You like it? I thought I'd go for the Elizabethan look. I was going to do the speech where Shakespeare apologizes for not having any scenery. You know, "This wooden O."

NARRATOR 1: We have plenty of scenery.

NARRATOR 2: Yes, but—

NARRATOR 1: Look, narrators dress in black, okay? We say what we have to say without any froufrou poetry, and we get off the stage. (SOUND EFFECT: PHONE RINGS.) Now get on with it, I really have to take this call. (Answers his cell phone.) Hello? (Turns his back to the AUDIENCE so he cannot be heard.)

NARRATOR 2: Ladies and gentlemen, welcome to the kingdom of Wychwood-under-Ooze. (Motions RIGHT.) Deep in the forest, in a meager cabin made of dirt and wood, lives a poor family of peasants, scratching the earth to make enough money to feed their malnourished children. They—

NARRATOR 1: (Snaps his cell phone shut and turns around.) Look. The peasants live there... (Points RIGHT) ...the enchanted tower is back there... (Points to the tower) ...the royal family lives over there... (Points LEFT) ...the wild wood is where we're standing, and the story starts now. Come on, let's get out of here.
NARRATOR 2: But I've written a lovely sonnet about the hairy children.

NARRATOR 1: (Ignores the comment and answers the again RINGING PHONE.) Hello? Yeah, I'm gonna need to see those documents, but you need to fax them to another part of the forest. (EXITS LEFT. NARRATOR 2 EXITS RIGHT. LIGHTS SHIFT RIGHT to the peasants' cottage. ELTON, ERNESTINE and IDA ENTER RIGHT, carrying burlap bags or perhaps farm tools.)

ERNESTINE: Oh, Mother, I'm so tired of working in the fields. When I grow up, I want to be something other than a peasant.

IDA: If only your father thought that way. But I'm afraid he'll never be anything but a peasant.

ERNESTINE: I'd like to be a civil engineer, or maybe an archeology professor.

ELTON: But, Mother, you can't blame Father. Isn't the whole point of the peasant class that they can never be anything else?

IDA: Son, even if we lived in a democratic society instead of a feudalistic oligarchy, your father would still find a way to be nothing more than a peasant.

BURT: (ENTERS RIGHT with a bucket.) Good evening, family. I've brought you all a nice bucket of mud for dinner.

ELTON: Father, is it true that you only ever wanted to be a peasant? Personally, I'd like to be an acupuncturist or write Harlequin romances.

BURT: You don't know how lucky you are to be a peasant, son. Personally, I miss the good old days.

ERNESTINE: The good old days?

BURT: Back when you really had to work hard as a peasant.

ELTON: Are you saying we don't work hard?

BURT: Things are too easy nowadays, what with only having to work 20 hours a day and having all the dirt you can eat.

IDA: (Sarcastic.) Yeah, it's luxury.

BURT: It is indeed. Of course when I was young, we had it tough. Worked 24 hours a day, food only on alternate Thursdays and no dental plan. Those were the good old days.

ERNESTINE: Gee, thanks for the history lesson, Dad.

ELTON: (Looks into the bucket.) And for this delicious-looking dinner.

LOU: (ENTERS RIGHT with an eviction notice and clipboard.) I got an eviction notice here for the peasant family. Is that you?
IDA: An eviction notice! Don’t tell me the evil queen is going to turn us out of our hovel.
LOU: Okay, I won’t tell you.
ELTON: So who’s the eviction notice from? (Takes notice from LOU.)
LOU: The evil queen. She’s going to turn you out of your hovel.
IDA: I told you not to tell me.
LOU: I didn’t tell you. I told him. (Points at ELTON.)
BURT: When do we have to be out?
ELTON: It says here we have three days to come up with the back rent, or we must vacate the premises.
ERNESTINE: How much do we owe?
ELTON: Five hundred ducats.
BURT: That will be hard to raise.
ERNESTINE: Especially since Wychwood-under-Ooze uses the Euro now.
IDA: That, and the fact that we’re impoverished peasants with no hope of improving our lot in life.
LOU: Shall I deliver that message to the evil queen?
ELTON: Not yet. We still have three days. There must be something we can do.
LOU: Well, let me know when you want to write back. I can even get a message to Wychwood when you absolutely have to have it there overnight.
ERNESTINE: I thought that was Federal Express.
LOU: Well, we deliver for you.
IDA: Isn’t that the postal service?
LOU: Fine, use UPS when you want a big brown truck to come up your driveway.
BURT: Catchy slogan. (Signs clipboard. LOU EXITS RIGHT.)
ELTON: Well, I guess we’d better start looking for a way to raise five hundred ducats. (EXITS RIGHT, followed by ERNESTINE.)
BURT: To think we could be turned out of our hovel. It will be just like when I was a boy—what happy memories.
IDA: Come along, dear. (BURT EXITS RIGHT.) At least he can always go live in the Wychwood home for village idiots. (EXITS RIGHT. LIGHTS SHIFT DOWN CENTER to the wild wood.)
WITCH: (ENTERS LEFT with EVIL QUEEN, WOLF and FAIRY GODMOTHER and cross to DOWN CENTER. They each carry a chair to set up for their meeting.) Attention, everyone! This meeting of the committee on fairy tales will now come to order.
EVIL QUEEN: Who elected you chairman?

FAIRY GODMOTHER: Oh, I know the answer to that riddle. Let me think... we did, at the last meeting, I remember.

WITCH: Right you are, Fairy Godmother, and speaking of the last meeting, can the evil queen give us a report on the adoption of the magic number?

EVIL QUEEN: Yes. As you recall last time, at my suggestion, we agreed that three would be the magic fairy tale number.

WOLF: Yeah, I met four unemployed dwarfs who aren’t too pleased about that.

WITCH: And has the subcommittee on future fairy tales come up with any new story ideas?

FAIRY GODMOTHER: Oh, yes, your highness, we’ve got lots.

EVIL QUEEN: She’s not a highness, she’s a witch. I am a highness.

(Aides) That’s why I ought to be chairman.

FAIRY GODMOTHER: Okay, yes, your witchness. (Pulls out a paper.) How about “Three Brides for Three Brothers”?

EVIL QUEEN: Mine’s better... “Three Weddings and a Funeral.”

WOLF: I like “The Two Musketeers.”

WITCH: “The Two Musketeers”?

WOLF: I admit that one still needs work.

WITCH: What about the story we’re in?

FAIRY GODMOTHER: Oh, I know, I know. This story doesn’t count since it’s a hairy tale, not a fairy tale.

WOLF: Yeah, but it does have three sets of siblings.

EVIL QUEEN: And I gave the peasant family three days to come up with their rent.

WITCH: Excellent! Well done. Perhaps we should discuss including hairy tales in our dominion.

EVIL QUEEN: Might I remind the chairman that today’s meeting is to choose the three Rs of fairy tales.

FAIRY GODMOTHER: Do they have to be Rs? There are so many other letters.

WOLF: Somehow the three Ws of fairy tales just doesn’t have the right ring to it.

EVIL QUEEN: I suggest that we break into focus groups of, say, one person each and reconvene somewhere in the middle of scene three. (Exits Left with WOLF and FAIRY GODMOTHER. They take the chairs with them.)
WITCH: All in favor? (Silence, since everyone has left.) I guess that means yes. (EXIT LEFT with chair. BLACKOUT.)
End of Scene One

Scene Two
LIGHTS UP: The enchanted tower, UP CENTER. LUISA ENTERS RIGHT, and ANTONIO ENTERS LEFT. They carry cameras and wear photographer’s vests.

LUISA: My friend, Antonio. How are you?

ANTONIO: Luisa! So good to see you again. (They shake hands.) Have you taken any good pictures lately?

LUISA: Oh, yes. You know that guy who won Jeopardy something like a thousand times in a row?

ANTONIO: (In amazement.) Did you get him?

LUISA: No, but I got some shots of his mailman’s dog sunbathing.

ANTONIO: I saw those on the cover of “Wychwood People”—the “50 Most Intriguing Dogs” issue. Very nice work.

LUISA: Thank you, my friend. So, what brings you to the forest?

ANTONIO: I have a tip that a major celebrity will be appearing here.

LUISA: That’s funny. I got the same tip.

PAPRIKA: (ENTERS LEFT. She is dressed in an outrageous outfit with wild colors and a Cindy Lauper sense of style.) Here I am, guys! Can you believe it’s me? (Strikes a pose.)

ANTONIO: (Points RIGHT.) There she is! (He and LUISA begin madly snapping pictures as RAPUNZEL and BILL ENTER RIGHT. They each wear a long yarn wig.) Hey, Rapunzel, over here! Flash us a smile.

RAPUNZEL: We have a brief statement to read for the press.

LUISA: Who’s the fella?

BILL: I am Rapunzel’s brother, Bill. And I just want everyone to know that I stand by my sister 100 percent at this difficult time.

PAPRIKA: Hey, what about me? I’m the celebrity here. Do you have any idea who I am?

RAPUNZEL: At approximately eight o’clock this morning, my brother and I were issued the following ultimatum by our father.

BILL: (Takes out a piece of paper and reads.) I’ll try to read this just as it was given. (Changes his tone to that of an enraged parent. Reads.) “If the two of you don’t get your hair cut this minute, I’m kicking you out of my house!”

ANTONIO: Did he give you three days to comply?
RAPUNZEL: He didn’t give us three minutes. When we refused to cut our hair, we were banished to the wild wood where we will be forced to live in this tower.

PAPRIKA: (Interrupts loudly.) I’d just like to thank all my fans who stuck by me through the tough times.

LUISA: Do you mind? We’re trying to listen to Rapunzel! (Turns her attention back to RAPUNZEL.) So how long will you be living in this tower?

BILL: Only true love can restore us to society.

RAPUNZEL: Or a haircut.

BILL: Right, a haircut.

PAPRIKA: Speaking of haircuts, I completely changed my hairstyle. I go to this marvelous salon in Beverly Hills.

ANTONIO: (Ignores PAPRIKA.) Can we get a few pictures in the tower? (BILL and RAPUNZEL EXIT behind the tower and ascend the ladders. [See PRODUCTION NOTES.])

PAPRIKA: What a fabulous idea! I look great in towers. (Looks at the tower.) Say, there’s no door in this thing.

LUISA: I never thought I’d get a chance to photograph someone as famous as Rapunzel.

PAPRIKA: I’m famous, too, you know! Or I would be if you’d take my picture.

RAPUNZEL: (APPEARS at the top of the tower with BILL.) How’s this? (She and BILL wave as LUISA and ANTONIO snap pictures.)

PAPRIKA: How did you get up there?

BILL: It’s a magic tower. Only exiled fairy tale characters can reach the top.

LUISA: Hey, Bill, Rapunzel, let down your long hair. (BILL and RAPUNZEL let down their hair, which reaches nearly to the foot of the tower.) Fabulous! (She and ANTONIO take more pictures.)

ANTONIO: I gotta run. I want to sell these pictures to the “Wychwood Star.” (EXITS LEFT.)

LUISA: Wait! I’m going to sell my pictures to the “Wychwood Star.” (Folows ANTONIO OFF.)

PAPRIKA: Take my picture! Take my picture! I’ll give you an exclusive. (Chases OFF after them.)

BILL: Well, sister. Do you think true love will ever find us in this tower?

RAPUNZEL: I sure hope so. There’s nothing in the fridge but Brussels sprouts, asparagus and orange marmalade!
BILL: I'd rather eat a bucket of mud! (BLACKOUT.)  
End of Scene Two

Scene Three

LIGHTS UP: The palace, LEFT. ANDREW and GLORIA ENTER LEFT.

GLORIA: Ooh, that Princess Iphigenia drives me crazy. Walks around acting like she's royalty or something.

ANDREW: Well, at least you don't have to deal with Prince Rupert. He treats me like I'm some kind of a servant.

GLORIA: Well, you are a footman.


GLORIA: What is a footman anyway?

ANDREW: Like a handmaiden, only with feet and men.

GLORIA: Right. (Hops to attention.) Here come the king and queen.  
(KING and QUEEN ENTER LEFT. GLORIA and ANDREW bow to them.)

QUEEN: Greetings, Andrew. Greetings, Gloria. What are the children up to this morning?

ANDREW: If it please Your Majesties, Prince Rupert is sulking.

KING: It does not please us majesties.

QUEEN: Well, at least he's not sulking.

KING: Fetch the children immediately. We have something to tell them.

ANDREW: Are you using the royal "we," or do you both have something to tell them?

KING: (Points OFF LEFT, angry.) Fetch!

GLORIA: (Aside as she and ANDREW EXIT LEFT.) Shouldn't he at least throw a stick before he says that?

QUEEN: Whatever are we to do about the children, Edwin? I do fear we may have spoiled them.

KING: You may be right, my fair Edwina. They won't clean their rooms, they won't do their homework.

QUEEN: Rupert refuses to take out the trash, and Iphigenia says I can't force her to mow the lawn.

KING: This requires immediate parental action.

QUEEN: What are you going to do?
PRODUCTION NOTES

PROPERTIES

ONSTAGE: Rustic table with a few chairs or stools, cut-out façade or backdrop to represent the royal palace, two thrones (optional), painted façade for the enchanted tower, one or two benches.

BROUGHT ON, Scene One:
- Cell phone, sunglasses (NARRATOR 1)
- Burlap bag (IDA)
- Shovel or bag (ELTON)
- Hoe or bag (ERNESTINE)
- Bucket of mud (BURT)
- Clipboard, eviction notice (LOU)
- Four chairs (WITCH, FAIRY GODMOTHER, EVIL QUEEN, WOLF)
- Piece of paper (FAIRY GODMOTHER)

BROUGHT ON, Scene Two:
- Two cameras (LUISA and ANTONIO)
- Statement (BILL)

BROUGHT ON, Scene Three:
- Calculator (IDA)
- Gavel [a dinner bell or woodblock with mallet would suffice] (WITCH)
- Piece of paper (FAIRY GODMOTHER)
- Cell phone (NARRATOR 2)

BROUGHT ON, Scene Four:
- Pizza box, slip of paper (LOU)
- Purse, five beans (PAPRIKA)

BROUGHT ON, Scene Five:
- Pizza box (LOU)
- Small step ladder (GLORIA, ANDREW)
- Cell phone (NARRATOR 1)

BROUGHT ON, Scene Six:
- Five beans (ELTON)
- Sunglasses, cell phone (NARRATOR 2)

BROUGHT ON, Scene Seven:
- Hamburger wrappers (PRINCE, PRINCESS)
- Newspaper, five beans (ERNESTINE)

BROUGHT ON, Scene Eight:
- Megaphone (PAPRIKA)
FLEXIBLE CASTING
The WOLF and NARRATORS can be played as male or female. Also, LUISA can become LUIGI and ANTONIO can become ANTONIA.

COSTUMING
The PEASANT FAMILY wears work clothes and work boots, etc. IDA and ERNESTINE could wear soiled aprons, kerchief on the head. BURT wears a watch.
PAPRIKA should wear loud colors, wild pants (perhaps bellbottoms), jewelry, platform shoes and glitzy sunglasses. Think 70s Elton John. She also carries a purse.
The KING and QUEEN should dress royally, of course, with capes and crowns. The KING wears a watch.
RAPUNZEL and BILL could wear private school uniforms, such as v-neck sweaters over white shirts, plaid skirt or pants. For the hair, attach a yellow yarn “wig” to a headband for RAPUNZEL and to a baseball cap for BILL.
The PRINCE and PRINCESS can be dressed very richly in a long dress, cape and tiara for the PRINCESS and a long jacket, knee breeches and a white frilly shirt for the PRINCE.
GLORIA can be dressed modestly in a dress with a white apron.
ANDREW can wear a red vest with a white dress shirt, breeches, white stockings and black boots.
The WITCH can wear an elegant, sleek, long black dress with cape and eye-catching amulet on a gold chain around her neck. Black gloves. Perhaps a pointed black hat and black boots.
EVIL QUEEN might wear a dark purple, elegant dress with a silver crown, purple opera gloves and black boots.
The FAIRY GODMOTHER might wear a white church dress with tights and slippers. She should have a white flower wreath with white ribbons on her head.
NARRATOR 1 wears an all black, modern outfit and sunglasses. Think up-to-date, classy and cool.
NARRATOR 2 wears a green or red Elizabethan costume with tights, breeches or knickers and a fancy tunic. Perhaps a hat with a long feather.
LUISA and ANTONIO wear photographer’s vests and always have their cameras around their necks.
The WOLF can wear a white John Travolta suit with white pants, vest and jacket, ruffled shirt and a wig with ears. Perhaps fake fur on hands and feet.

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LOU, of course, wears all brown. Pants or shorts, collared shirt tucked in. Brown socks, work boots or hiking boots.

THE ENCHANTED TOWER
This can be a painted façade behind which BILL and RAPUNZEL can ascend stepladders (unseen by the audience) to appear at the top of the tower. There is a bench (or two) at the bottom of the tower.

SOUND EFFECTS
Phone ringing, thunder, wedding music.
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