

A COW NAMED COW

Book and Lyrics by Michael MacKenzie Wills

Music by C. Colby Sachs

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A COW NAMED COW

Book and Lyrics by Michael MacKenzie Wills

Music by C. Colby Sachs

Based on the Award-Winning Children's Book

"A Cow Named Cow"

By Amber L. Spradlin

SYNOPSIS: A Cow Named Cow is a musical farce for children (and their parents). When Cow is separated from his herd he meets both friend and foe and has to use teamwork to come up with a plan to stop a villain from taking over the world. This new musical teaches us the importance of friends and family.

Based on the "You Color It" storybook series A Cow Named Cow, by Amber L. Spradlin, 2014 Book of the Year Winner, Creative Child Magazine.

CAST OF CHARACTERS

(1-2 females, 3-5 males, 0-5 either)

COW (m)	Our hero. Cow is a cow. He is sweet, sincere, and gentle. He finds everyone and everything in the world to be good, and is completely non-judgmental. (62 lines)
DR. BACON (m)	He is a brilliant physician who is mad as a hatter. (22 lines)
NURSE HAMM (f).....	A very proper English nurse. (20 lines)
ORDERLY (m/f)	A nurse. (2 lines)
DR. BURGER (m).....	A German psychiatrist. He's a little bit Freud and a little bit crazed dictator. (43 lines)
BARON VON BURGER (m).....	Dr. Burger disguised as a marble thief. (16 lines)

- INSPECTOR BUNN (m)..... A super sleuth from France.
(15 lines)
- PARSLEY (f)..... A little girl who becomes Cow's
best friend. Very outgoing. She
is robust but sincere. (40 lines)
- ADMIRAL CHEDDAR (m)..... Parsley's grandfather from
Scotland. A brilliant man who
Parsley always looks to for
answers, unfortunately, his
marbles have been stolen.
(13 lines)
- CONDUCTOR (m/f)..... A disgruntled railway employee.
(4 lines)

THE MILKY WAYS: This is a 50s style DooWop group with a lead vocalist and two backup singers. They are non-speaking and perform one vocal song.

MILKY WAY LEAD (m/f)

MILKY WAY BACKUP 1 (m/f)

MILKY WAY BACKUP 2 (m/f)

DURATION: 50-60 Minutes

TIME: When Cows Talk

PLACE: The South of France

DOUBLING POSSIBILITIES

ACTOR #1: Cow

ACTOR #2: Milky Way Lead Vocalist, Nurse Hamm, Parsley

ACTOR #3: Milky Way Backup, Dr. Bacon, Inspector Bunn, Baron,
Conductor

ACTOR #4: Milky Way Backup, Orderly, Dr. Burger, Admiral Cheddar

NOTE: Each character can be played by a different actor or you can cast it as it was originally performed with just four actors, Also, any number of performers can be added as a chorus.

SYNOPSIS OF SCENES**SCENE 1: THE THEATRE****SCENE 2: AN EMERGENCY ROOM****SCENE 3: A TRAIN****SCENE 4: THE HOSPITAL****SCENE 5: THE BAGGAGE CAR****SCENE 6: THE OUTPATIENT DESK****SET**

The set should be minimal. Hand props should also be kept to a minimum. Can be performed with projections on the back wall, flats, or festival style with no set.

COSTUMES**ACTOR #1:**

COW: White Bib Overalls, Black Henley, Felt Cow Cap with Cow Ears and Horns, Cow Bell, Black Neoprene

ACTOR #2: White Shirt Dress, Black Shoes (for all characters)

NURSE HAMM: White Shirt Dress, Nurse Cap

PARSLEY: White Shirt Dress, Pink Apron, Straw Hat

MILKY WAY VOCALIST: White Shirt Dress, Black Shoes

ACTOR #3: White Coveralls, Black Shoes (for all characters)

DR. BACON: Groucho Marx Glasses, Black Felt Mustache, Cigar, Stethoscope

INSPECTOR BUNN: Inspector Hat

CONDUCTOR: Conductor Hat

BARON: Long Black Cape with Hood, Black Zorro Mask

MILKY WAY VOCALIST: White Coveralls, Black Bow Tie, Black Shoes, Milkman Hat

ACTOR #4: White Coveralls, Black Shoes (for all characters)

ADMIRAL CHEDDAR: Newspaper Kilt, Newspaper Pith Helmet, Tartan Kilt, Regular Pith Helmet

DR. BURGER: Black Felt Goatee, Dark Suit Jacket

ORDERLY: Stethoscope

MILKY WAY VOCALIST: White Coveralls, Black Bow Tie, Black Shoes, Milkman Hat

MUSICAL NUMBERS

- SONG #1: BEFORE COWS START TO MOO**
(THE MILKY WAYS)
- SONG #2: EMERGENCY INCIDENTAL**
(INSTRUMENTAL)
- SONG #3: WHAT TO DO?**
(DR. BACON, NURSE HAMM, ORDERLY)
- SONG #4: DEUTSCHLAND UBER ALLES**
(INSTRUMENTAL)
- SONG #5: THE CHORD OF HORROR! #1**
(INSTRUMENTAL)
- SONG #6: DR. BACON EXITS**
(INSTRUMENTAL)
- SONG #7: CHORD OF HORROR! #2**
(INSTRUMENTAL)
- SONG #8: LA MARSEILLAISE**
(INSTRUMENTAL)
- SONG #9: THE CHORD OF HORROR! #3**
(INSTRUMENTAL)
- SONG #10: COW'S LAMENT (My Name is Cow)**
(COW)
- SONG #11: THE NEWSPAPER SONG**
(ADMIRAL CHEDDAR)
- SONG #12: PARSLEY EXITS (What to Do?)**
(INSTRUMENTAL)
- SONG #13: MOVE MOUNTAINS**
*(COW, INSPECTOR BUNN, DR. BURGER,
NURSE HAMM)*
- SONG #14: COW'S LAMENT (Reprise #1)**
(COW)

- SONG #15: THE VILLAIN'S SINISTER SONG**
(BARON VON BURGER)
- SONG #16: ADMIRAL CHEDDAR'S ENTRANCE**
(INSTRUMENTAL)
- SONG #17: COW IS FREE**
(INSTRUMENTAL)
- SONG #18: THE BALLETT: (Part 1)**
(INSTRUMENTAL)
- SONG #19: THE BALLETT: (Part 2)**
(INSTRUMENTAL)
- SONG #20: THE BALLETT: (Part 3)**
(INSTRUMENTAL)
- SONG #21: THE BALLETT: (Part 4)**
(INSTRUMENTAL)
- SONG #22: THE CHASE**
(INSTRUMENTAL)
- SONG #23: COW'S LAMENT (Reprise #2)**
(COW)
- SONG #24: CHEDDAR HAS HIS MARBLES BACK!**
(INSTRUMENTAL)
- SONG #25: FINALE (There's a light)**
(ENSEMBLE)
- SONG #26: BOWS**
(INSTRUMENTAL)

SPECIAL EFFECTS

- Cell phone ringing
- Siren blaring
- Red emergency lights
- Tires screeching to a halt

PROPS

- Hospital gurney
- Medical Equipment (stethoscope, blood pressure cuff, thermometer, ace bandage or gauze)
- White Sheet
- Patient's Chart on a clipboard
- Bag of Marbles
- Pocket Watch (large)
- Wedding Veil (lace)
- Handcuffs
- Bucket of shredded Newspaper
- Cigar (Dr. Bacon)
- Train whistle (Actor 4)
- (2) Prison Bars (Wooden dowels painted gray.)

AUTHOR'S NOTES

When I'm writing a story, the characters always talk to me in my head but the first time I heard Cow sing it was such a delight as a writer. Many books are turned into musicals or plays but few authors have the opportunity to see their characters on-stage within their lifetime. I am truly grateful that Michael MacKenzie Wills reached out to me about crafting this tale into a musical and elated at the thought that audiences will have the chance to know Cow and his friends both on the page and on the stage.

-Amber L. Spradlin, author of the storybook *A Cow Named Cow*

When I wrote *A Cow Named Cow* I always referred to it as, "A Musical Farce for Children (and their parents)". When it comes to theater, I know that children are much smarter than their parents give them credit for. All one has to do is sit in the audience of a children's musical and you will hear (very loudly most of the time) parents explaining everything to their children while the show is being performed. I always think, "They know. They understand. You don't have to explain it to them." That's because children go along with the magical fantasy that's happening on stage. It is nothing more than what goes on in their bedroom when they are at play. So the goal here was to entertain the parents in a way that would allow them to let their children just enjoy the experience without explanation.

From the beginning, this project has had a life of its own. The character of Cow has always been watching over its creation and guiding his own adventures. Trying to explain the "why" about this play is like trying to explain a joke - something you should never do. Cow is a talking cow who was born in Wisconsin but currently lives in the South of France. Why? Don't ask. It's just silly. He is the hero of our story. He is sweet, sincere, and gentle. He finds everyone and everything in the world to be good, and is completely non-judgmental. Although as a cow he seems like a simple creature, one must always remember, "Simplicity of character is the natural result of profound thought."

Whenever Cow leaves the safety and comfort of his farm he is confronted by wild personalities from every ilk (as we all are in our daily lives) but he never wavers and is never affected by their antics. It is they who are influenced by him. He makes the world a better place and we all wish we could be more like Cow.

While musicals are divided into many scenes and locations, I see this piece unfolding with great fluidity. Even when moving from location to location the action never stops. The transitions are seamless which is why I think it plays best on a near-empty stage or a non-representational set. In every production I've directed of this piece I used projections on the back wall to indicate the location, but that is not necessary. Everything can be done with lighting, but with that said, I've seen a production (that I did not direct) on an outdoor stage – no set, no projections, and no lighting, and it still worked.

Finally, my staging of the show has always been with all the actors visible onstage. This facilitated the quick entrances and exits of all the characters. But I offer these thoughts only as noted from my personal experience. I am always genuinely excited to see and learn from how others interpret and stage their own production of this show.

–Michael MacKenzie Wills, *A Cow Named Cow* - Book & Lyrics/Director

PRODUCTION HISTORY

A COW NAMED COW was originally produced by Rabbit Hole Theatrics and Encompass New Opera Theatre at The Actors Fund Arts Center in Brooklyn, NY. The production was directed by Michael MacKenzie Wills with music direction by C. Colby Sachs and the following cast:

ORDERLY, DR. BURGER,
 ADMIRAL CHEDDAR..... Matthew Blum
 COW Nic Casaula
 DR. BACON, INSPECTOR BUNN,
 BARON VON BURGER, CONDUCTOR Peter Hargarten
 NURSE HAMM, PARSLEY Inuka Ivaska

SCENE 1
THE THEATRE

AT START: *THE MILKY WAYS* enter, they form a 50s "MooWop" group.

SONG #1: BEFORE COWS START TO MOO
(THE MILKY WAYS)

BACKUP SINGERS:

MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH MOO (x2)

LEAD SINGER:

BEFORE WE START THE PLAY,
BEFORE COWS START TO MOO.
THERE ARE JUST A FEW THINGS
THAT WE MUST SING FOR YOU.
BEFORE COWS START TO MOO.

BACKUP SINGERS:

BEFORE COWS START TO MOO.

LEAD SINGER:

IT'S A SHOW ABOUT ADVENTURE,
AND A COW WHOSE NAME IS COW.
HE WAS GRAZING IN A PASTURE,
WHAT HAPPENS NEXT WE CANNOT TELL YOU NOW!

BACKUP SINGERS:

MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH MOO - WAH

MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH
MOO WAH WAH, MOO WAH WAH MOO

LEAD SINGER:

HOW HE GETS LOCKED IN A CAGE,
WHO DOES WHAT, WE CANNOT SAY.
TO FIND OUT, PLEASE BE QUIET
AND SIT STILL THROUGH THE PLAY.
JUST SIT STILL THROUGH THE PLAY.

BACKUP SINGERS:

JUST SIT STILL THROUGH THE PLAY!

LEAD SINGER:

AND REMEMBER THERE'S NO CELL PHONES.
TURN THEM OFF, BEFORE THE PLAY!
IF WE HEAR YOUR SILLY RING TONE,
WE'LL STOP THE SHOW, THERE WILL BE A DELAY!

SFX: *cell phone rings. The song stops.*

PIANO PLAYER: *(Answering his cellphone.) Hello? No, I can't talk right now. Call me later... in about an hour. (Hangs up cell phone.)*

COW starts mooing and ringing his cow bell. This brings us back into the song.

ALL:

COWS, WE SAID COWS
ARE BEGINNING TO MOO.

YOU'LL HAVE A GOOD TIME.
ALL THE SONGS RHYME.

COWS, WE SAID COWS
ARE BEGINNING TO MOO.
COWS ARE BEGINNING TO MOO.

SCENE 2**AN EMERGENCY ROOM****SONG #2: EMERGENCY INCIDENTAL**

(INSTRUMENTAL)

AT START: **SFX:** *siren blaring, red emergency light flashes, and tires screech to a halt. NURSE HAMM is leading an ORDERLY who is pushing a gurney with a patient lying on it. The patient is covered by a sheet. At CS they start taking vitals: blood pressure, temperature, pulse, etc. DR. BACON enters. He picks up the patient's chart. The music stops.*

DR. BACON: Oh the humanity...

NURSE HAMM: Dr. Bacon, the patient is ready to see you.

DR. BACON: Nurse Hamm, have you lost your marbles? I've never heard of anything so ridiculous. The patient can't be ready to see the Doctor. The Doctor has to be ready to see the patient! The other way around would be insane.

NURSE HAMM: Are you?

DR. BACON: Am I what?

NURSE HAMM: Ready to see the patient?

DR. BACON: Yes, I believe I am. Where is the patient?

NURSE HAMM: Right here Doctor – the gurney.

COW: *(As the patient, from under the cover.)* Holstein.

DR. BACON: What?!

COW: *(As the patient, from under the cover.)* Holstein, not Guernsey.

DR. BACON: The patient thinks he's a cow. Add my diagnosis to his chart: "This is a simple case of Udder Madness." Case closed—Bring on the next patient, Nurse Hamm. Bacon is hot tonight!

COW sits up. He is dressed in a plaid flannel shirt, bib overalls and a wooly hat.

COW: I am a cow... but a Holstein, not a Guernsey.

NURSE HAMM: No one called you a Guernsey, dear.

COW: A Guernsey deer? Would that have horns or antlers?

NURSE HAMM: I was referring to the hospital gurney that you are sitting on, not that you are a Guernsey.

COW: Oh-oooooo! *(His "Oh" turns into a moan of pain.)*

DR. BACON: Orderly!

ORDERLY: Yes, Dr. Bacon.

DR. BACON: We have a Holstein sitting on a gurney and he appears to be in pain. Now let me think. What to do?

COW: There are so many types of cows, it's very easy to get us mixed up. Major dairy breeds include Holstein, Friesian, Jersey, Guernsey, Brown Swiss; a personal favorite of mine the Brown Swiss. Her name was Moorria. I loved her. She made the most beautiful sound I ever heard, Moorria.

DR. BACON: Stop that! Stop listing cows. If the other patients heard you, it might cause a riot, or even worse, a stampede! Listing cows in an emergency room. Are you mad? Are you one of those mad cows we've heard so much about? I've never heard of such a thing. You don't list cows and you don't put cows on a list.

NURSE HAMM: Dr. Bacon, we need to attend to him. He's had a little accident. Haven't you dear?

COW: Cow.

NURSE HAMM: Cow. We think he may have broken a rib or two.

DR. BACON: Good Heavens! And how did that happen, my beefy little friend?

COW: I don't know. I can't remember anything.

NURSE HAMM: Doctor, I think the poor dear's brain has been fried.

DR. BACON: The poor cow's brain has been fried is more likely.

COW: All I can remember is this little poem I wrote.

I am a cow, a cow named Cow
I stand tall, 'cause I am tall
I eat grass, 'cause I like grass
I am a cow, a cow named Cow

ORDERLY: Don't quit your day job.

NURSE HAMM: You poor dear.

DR. BACON: Cow. This is bad. Not good at all. We can't have cows with amnesia reciting poetry in the emergency room. The other patients might start running amuck. And if the other patients started running amuck, your milk could sour. And if your milk went sour, we'd have sour ice cream.

COW: Where am I?

NURSE HAMM: You're in a hospital, dear.

COW: Cow.

NURSE HAMM: Cow.

COW: I've never been in a hospital before that I can remember. Does anyone know where I got this bag of marbles?

COW holds up a bag of marbles, everyone gasps.

DR. BACON: Where did you get those?

COW: I can't remember.

DR. BACON: Who do they belong to?

COW: I don't know.

DR. BACON: They're not yours?

COW: I don't think so.

DR. BACON: We can't have someone running around without their marbles! We'll have to examine them to find out who they belong to. I'll just run a few DNA tests on them so we can return them to their rightful owner.

COW: Okay, but be sure to take good care of them. I feel that they are very important.

NURSE HAMM: Dr. Bacon knows what he's doing, dear.

COW: Cow.

NURSE HAMM: Cow. We're going to take good care of you, and the marbles. First we're going to have to bind your ribs.

DR. BACON: Can't bind 'em if you can't find 'em.

A doctor never turns his back,
even when he's called a quack.

ORDERLY makes a quacking sound.

DR. BACON: Did someone call me a quack?!

The patient seems to be a cow,
Who's lost his mem'ry, we don't know how.
So we'll wrap his head and bind his ribs,
With barbecue sauce we'll all wear bibs.

DR. BACON begins his song:

O O O O O O O O O O H...

DR. BACON stops and looks at NURSE HAMM.

NURSE HAMM: Now, Doctor. Now.

SONG #3: WHAT TO DO?

(DR. BACON, NURSE HAMM, ORDERLY)

DR. BACON:

OH, HOW NOW, OH HOW NOW, I'LL EXAMINE THIS COW.
YES, COW, A COW NAMED COW
HIS EYES SEEM QUITE FINE
'CAUSE THEY LOOK JUST LIKE MINE.
HE'S COW, A COW NAMED COW.

NURSE HAMM and ORDERLY:

WHAT TO DO? WHAT TO DO?
WHAT TO DO? WHAT TO DO?

DR. BACON:

WE CAN ALL REST OUR FEARS
HE HAS VERY GOOD EARS.
LET'S BOW TO THE COW NAMED COW.
HIS FEET ARE QUITE NEAT,
WE COULD FILET HIS SEAT.
KOWTOW TO THE COW NAMED COW.

WHEN I POKE YOU RIGHT THERE,
IT WILL SHOW THAT I CARE,
THEN I'LL JAB YOU RIGHT IN THE GROIN.
YOU MAY FLINCH WHEN I PINCH.
NURSE GO GET ME A WINCH!
LET'S HAVE A LOOK AT HIS TENDERLOIN.

NURSE HAMM and ORDERLY:

WHAT TO DO? WHAT TO DO?
WHAT TO DO? WHAT TO DO?

DR. BACON:

WHEN I ASK YOU HOW NOW,
YES I WANT YOU TO VOW
TO GET A LOT OF FRESH AIR AND SUN.
WE COULD SANDWICH YOUR TONGUE
AND PUT IT ON A BUN,
A PROCEDURE THAT COULD BE FUN.

OH, HOW NOW, OH HOW NOW,
I'D LIKE TO AVOW,
GOOD HEALTH IS WORTH PRAISING.
FROM THE TOP OF YOUR SHANK,
RIGHT ON DOWN TO YOUR FLANK,
IT'S TIME TO START SOME BRAISING.

TEMP, NINE EIGHT POINT THREE,
 AND I SAY THAT WITH GLEE.
 THEN I'LL DAB YOU DOWN WITH MOISTURE.
 I'M A FAN, GRAB A PAN, SALT AND PEPPER, NOT BLAND.
 WE'LL HAVE A ROCKY MOUNTAIN OYSTER.

NURSE HAMM and ORDERLY:

WHACK A DO, WHACK A DO,
 WHACK A DO, WHACK A DO?

DR. BACON:

OH, HOW NOW, OH HOW NOW,
 I'LL ASK HERE AND NOW:
 WHY IS THIS COW NAMED COW?
 BETTER NAMES ARE FOR HIM, LIKE JIMBO OR JIM.
 RE-NAME THIS COW RIGHT NOW!

YES, JIMMY SUITS HIM, MAYBE TIMMY OR TIM.
 OR SOMETHING IRONIC LIKE SLIM.
 HE'S A COW.

NURSE HAMM and ORDERLY:

HE'S A COW.

DR. BACON:

HE'S NAMED COW.

NURSE HAMM and ORDERLY:

HE'S NAMED COW.

DR. BACON, NURSE HAMM, and ORDERLY:

(YES.) HE'S A COW NAMED COW.
 HOW NOW!

NURSE HAMM and the ORDERLY exit with the marbles.

DR. BACON: Well now, my little sweetbread, I'm going to send for a specialist. Someone who will turn your brain into mincemeat in an attempt to help you remember the past. Not just any past, but your past. We must uncover what you are suppressing.

COW: Suppressing?

DR. BACON: The accident, Cow. The accident! How you got injured. If you remember the accident, you might remember who those marbles belong to.

NURSE HAMM enters.

NURSE HAMM: Dr. Bacon, I'd like to present Dr. Burger.

DR. BURGER marches in with Song #4.

SONG #4: DEUTSCHLAND ÜBER ALLES

(INSTRUMENTAL)

NURSE HAMM: *(Continued.)* Dr. Burger, this is Dr. Bacon. Bacon, Burger. Burger, Bacon. Bacon, Bacon. Burger, Burger. Baconburger. Dr. Burger is the specialist you requested. I've gone over the chart with him.

DR. BURGER: *(Speaks with German accent.)* Jawohl, Dr. Bacon. I've come to care for this patient.

DR. BACON: We've never met, Dr. Burger. Are you new to this hospital?

DR. BURGER: You might say that. I work in the psychiatric ward. My specialty – HYPNOSIS!

SONG #5: THE CHORD OF HORROR! #1

(INSTRUMENTAL)

DR. BACON: Cow, I'd like you to meet Dr. Burger. Dr. Burger, Cow. Cow, Burger. Burger, Cow. Burger, Burger, Cow, Cow. Cowburger. I shall leave you with the patient, Dr. Burger.

A doctor's work is never done,
and my day has just begun.

As for now, I'll say good-bye,
for I have other steaks to fry.

DR. BACON and NURSE HAMM exit with SONG #6.

SONG #6: DR. BACON EXITS

(INSTRUMENTAL)

DR. BURGER: Well now, mein Cow, how art thou? Feelin' kinda wow?

COW is silent.

DR. BURGER: Cat have your tongue? Let us start by getting to know each other, shall we? Tell me a little something about yourself.

COW: I am a cow. A cow named Cow.

DR. BURGER: Oh, mein succulent little friend, we have to delve much deeper than that. We must dig deep into your psyche. We must go to where your ego meets your id. For that I believe I will have to resort to - HYPNOSIS!

SONG #7: THE CHORD OF HORROR! #2

(INSTRUMENTAL)

DR. BURGER: It will help you remember who those marbles belong to. Where did you get them and where have you hidden them? Are you plotting to take over the world?! Tell me! We could work together! I have ways of making you talk! -- Forgive me. I forget myself. *(Brandishes a large pocket watch and begins to swing it like a pendulum in front of COW's face.)* You are getting sleepy. Your eye lids are getting heavy. You feel drowsy...

COW: What?

DR. BURGER: You feel drowsy...

COW: Dwouzee?

DR. BURGER: Drowsy... Drowsy... Drowsy...

THE PIANO PLAYER collapses loudly onto the piano keys – asleep.

DR. BURGER quickly runs over and props the piano player back up then returns to COW. COW drops his head forward and pretends to be asleep. DR. BURGER is pleased to see COW asleep.

DR. BURGER: Gut – Can you hear me, Mein Cow?

COW nods.

DR. BURGER: Sehr gut – Now, tell me, where were you before they brought you to the hospital?

COW: In a pasture.

DR. BURGER: A cow in a pasture, what a surprise— No, mein juicy little liebchen, where were you previously to your pastoral experience?

COW: On a passenger train...

DR. BURGER: A passenger train.

COW: ...with Cheddar and Parsley.

DR. BURGER: Auch du liebe! We're not taking lunch orders here.

COW: I was separated from my herd.

DR. BURGER: Separated from your herd? Is that like separating cream from milk? Are we discussing cheese making? Is this a curd recipe?

NURSE HAMM rushes in.

NURSE HAMM: Dr. Burger. Dr. Burger.

DR. BURGER: Nurse Hamm. Nurse Hamm. I'm right in the middle of an interrogation with mein patient. You can't just barge in here like the Gestapo.

NURSE HAMM: An Inspector is here to see you, Dr. Burger.

INSPECTOR BUNN enters with the music of SONG #8.

SONG #8: LA MARSEILLAISE

(INSTRUMENTAL)

NURSE HAMM: Dr. Burger, this is Inspector Bunn. Inspector Bunn, Doctor Burger. Burger, Bun. Bunn, burger Burger, Burger. Bunn, Bunn. Burgerbunn. *(Exits.)*

INSPECTOR BUNN: *(Speaking in a French accent.)* Bonsoir, Dr. Burger. I am here on official business. I have come to arrest la vache – the cow.

DR. BURGER: What crime could he have possibly committed? He is just a simple cow.

INSPECTOR BUNN: We have reason to believe that the cow is a marble thief.

DR. BURGER: Mein patient has amnesia. He can't remember anything. I am trying to help him regain his memory through – HYPNOSIS!

SONG #9: THE CHORD OF HORROR! #3

(INSTRUMENTAL)

INSPECTOR BUNN: Tres bon! What information have you extracted so far.

DR. BURGER: Before you and Nurse Hamm interrupted me, I had just discovered that, two evenings ago, Herr Cow was separating cheese curds from pasteurized milk. Isn't that correct, mein Cow?

COW: No.

DR. BURGER: Nein? Nein? What do you mean by contradicting me in front of the Inspektor?

COW: I wasn't separating cheese curds from pasteurized milk. I was grazing in a pasture and got separated from my herd.

INSPECTOR BUNN: Am I to understand that you worked alone. That you had no accomplice. That you slipped away from your herd, leaving them grazing on the grassy knoll and pulled this caper sans complice.

DR. BURGER: Inspektor Bunn, let me have the cow tell us the whole story in his own words, ja?

INSPECTOR BUNN: Tres bien.

DR. BURGER: Cow...

COW: Yes, Dr. Burger.

DR. BURGER: I would like you to go back to the day you were separated from your herd.

COW: Yes, Dr. Burger.

DR. BURGER: Tell us everything that happened up until when you were injured.

COW: That day the herd had gotten out of the field. Holstein cows rarely wander out of the field, but sometimes it happens. I guess we just weren't watching where we were going.

As COW recites his poem, the scene changes to the interior of a train.

COW: While grazing on Kentucky Blue
 Just outside Waterloo
 I looked about and saw a train
 The driver glaring with much disdain.
 The herd, unaware, was blocking the track
 The conductor was yelling like a maniac.
 So, I climbed aboard to apologize
 And say we weren't there to antagonize.
 I told them the herd, was in the wrong
 And did it by singing my little song.

SCENE 3
A TRAIN

AT START: *COW* steps forward and addresses the audience as if they were the passengers.

SONG #10: COW'S LAMENT (I AM A COW)
 (COW)

COW: *(Sings.)*

I'M HERE TO TELL, THAT ALL IS WELL.
 BUT, LET YOU KNOW, THE TRAIN CAN'T GO.
 DON'T EVER FEAR, THE TRACKS WILL CLEAR.
 I'LL TELL YOU WHY, AT LEAST I'LL TRY.

I AM A COW, A COW NAMED COW.
 AND COWS LIKE GRASS, SO WE EAT GRASS.
 AS YOU CAN SEE, MY HERD AND ME
 WE'RE ON THE TRACKS – THESE ARE THE FACTS.

BUT, NOW IT SEEMS OUR WELCOME WE HAVE OVER STAYED,
 AND SO THIS LOVELY TRAIN OF YOURS HAS BEEN DELAYED.

I SWEAR WE'LL RUN, WHEN WE ARE DONE.
 BE ON OUR WAY, SOMETIME TODAY.
 YOU SEE MY HERD, WE NEVER HEARD
 A CHUG OR CHOO, IT'S GRASS WE CHEW.

AND THOUGH IT MAKES US HAPPY WHEN WE GET TO FEED,
 WE COWS HAVE NEVER WON A PRIZE TO PRAISE OUR SPEED.

I'M JUST A COW, ARE THEY DONE NOW?
 WHAT IS THIS CAR? THE DINING CAR?
 DURING THIS BRAKE, ENJOY YOUR STEAK.
 PLEASE CHEW IT SLOW... I BETTER GO.

I WISH YOU WELL, SO LONG FAREWELL.
 I'LL MOOOOOVE ALONG, AND I'LL BE GONE.

COW looks out the window and sees that the herd is still eating so he continues his song.

(Spoken.) Oh my, they're not finished yet.

YES, I'M A COW, THEY CALL ME COW.
 DON'T COME UNDONE, THEY'RE ALMOST DONE.
 THEY LOVE THEIR GRASS, IT'S TASTY GRASS.
 YOU'D LIKE IT TOO, LOOKS LIKE THEY'RE THROUGH.

I'VE NEVER BEEN ABOARD A TRAIN OR BOAT OR PLANE.
 MAYBE YOU COULD SMILE WHILE I SING MY LAST REFRAIN!

PLEASE UNDERSTAND, IT WAS MY PLAN
 NOT TO BE WRONG, OR COME ON STRONG.
 IT'S TIME TO GO, THIS MUCH I KNOW.
 MY HERD AND I, WILL SAY GOODBYE.

I HOPE MY SONG, WAS NOT TOO LONG.
 I'LL MOO-OO-OOVE ALONG, AND I'LL BE GONE.

COW starts to leave, but there is applause. He returns to relish in the applause and sings an encore.

SO LET'S BE FRIENDS, I'LL CALL YOU FRIEND.
 RIGHT HERE AND NOW, YOU'LL CALL ME COW.
 IT'S NOT GOODBYE, DON'T MAKE ME CRY.
 REMEMBER ME, AND YOU WILL SEE...

THAT AS WE PART, YOU'RE IN MY HEART.
 YOU'LL MOO-OO-OOVE ALONG, BUT NOT BE GONE.

ACTOR #4 blows the train whistle. The train is moving.

COW: (*Spoken.*) Oh no. The train is moving. I have to get off. What should I do?

PARSLEY enters.

PARSLEY: Hello. My name is Parsley.

COW: Hello. My name is Cow. I'm a cow.

PARSLEY: Yes, I know. I heard your song. You're very talented for a cow. You know, I've never seen a cow wearing overalls.

COW: It's true that cows don't usually wear overalls, but it's always been my belief that a nude cow, is a rude cow.

PARSLEY laughs.

PARSLEY: A nude cow is a rude cow. I like you. Come sit with me.

COW: Thank you Parsley but I should really get off this train and go back to my herd.

PARSLEY: Well don't you worry, Cow. The Admiral will know what to do. He's my grandfather and he can solve your problem.

COW: He'll know what to do?

PARSLEY: Of course, he's an adult and adults always know what to do. They have answers for everything. They're dependable and consistent. Every morning at seven o'clock they go off to their offices in the city, and every night at seven o'clock they come home, sort through the mail, ask about homework, and tuck you in bed.

COW: A cow's life is very much the same... except for the homework and the mail and the office in the city.

PARSLEY: Grandfather invited me to spend my summer vacation with him. He's full of solid advice and practical ideas. You can always depend on the Admiral. He'll get you back to your herd.

ADMIRAL CHEDDAR enters dressed in a Scottish uniform completely made out of newspaper. ADMIRAL CHEDDAR speaks with a Scottish accent.

SONG #11: THE NEWSPAPER SONG*(ADMIRAL CHEDDAR)***ADMIRAL CHEDDAR:** *(Sings.)*

NO TIME FOR INTRODUCTIONS FOR I DON'T INTEND TO SING.
 MY THOUGHTS ABOUT THE NEWS TODAY IS WHAT I'VE COME TO BRING.
 I USED TO WEAR MY HEART, BUT NOW THE NEWS IS ON MY SLEEVE.
 THE THINGS I READ, WHAT PEOPLE DO, YOU JUST WOULD NOT BELIEVE!

I CANNA BELIEVE WHAT'S HAPPENING IN NORWAY.
 I CANNA BELIEVE WHAT'S HAPPENING IN GREECE.
 I CANNA BELIEVE THAT STATUE AT THE MET IS SUCH A CONVERSATION PIECE

(Spoken.) From the photo I can't even tell what it is... Other than just plain ugly!

I CANNA BELIEVE WHAT'S HAPPENING IN BURMA.
 I CANNA BELIEVE WHAT'S HAPPENING IN SPAIN
 I CANNA BELIEVE I'M STANDING HERE AND DON'T KNOW WHY I'M SINGING ON A TRAIN!

(Spoken.) I have no idea what I'm doing. I really don't. I'm what they call a "hot mess". Aye.

I CANNA BELIEVE WHAT'S HAPPENING IN TEXAS.
 I CANNA BELIEVE WHAT'S HAPPENING IN FRANCE.
 I CANNA BELIEVE I'M STARRING IN A MUSICAL WHEN I COULD NEVER DANCE!

(Spoken.) I can't, I really can't... Don't ask me. Ha! It's somethin' I thought I'd never need, like math.

ADMIRAL CHEDDAR attempts a jig and fails. Back to the song. He tries to find the pitch. THE PIANO PLAYER tries to help him.

(Spoken.) I... I... I... *(Beat for piano.)* _____ [Insert the piano player name], ladies and gentleman, the only man/woman who can make a piano sound like a bagpipe.

(Singing.) I CANNA BELIEVE WHAT HAPPENED IN THE MID-WEST.
 I CANNA BELIEVE THE HOUSES THEY REBUILT!
 I CANNA BELIEVE THAT SOME OF YOU ARE THINKING ABOUT LOOKING UP MY KILT!

ADMIRAL CHEDDAR: (*Spoken.*) Oh, I've got me eye on you. Yeah, you right there... I'm watchin' you. Aye... No funny business!

I CANNA BELIEVE THE SALES THEY HAVE AT WALMART.

I CANNA BELIEVE THE DEALS THEY HAVE AT SEARS.

I CANNA BELIEVE BEFORE I CAME ON STAGE I HAD A WEE TOO MANY BEERS!

(*Spoken.*) Oh, that's just not right. Nooooo. I am so sorry... It was a very smooth single malt... Yer Dad would understand.

I CANNA BELIEVE WHAT'S HAPPENING IN SCOTLAND!

I THINK THEY JUST RESOLVED THAT THING IN FRANCE!

I CANNA BELIEVE I'M STANDING HERE IN FRONT OF YOU NOT WEARING ANY PANTS!

Song ends.

(*Spoken.*) I'm still watchin' you.

PARSLEY comes over to her grandfather.

PARSLEY: Grandfather, I've never seen you act like this before. What's going on?

ADMIRAL CHEDDAR: Why, whatever do you mean, Parsley?

PARSLEY: You're wearing newspapers and singing. That's just not like you at all.

She turns to COW.

PARSLEY: What are we going to do Cow? You have to expect adults to be a little weird sometimes, but this is downright strange.

The CONDUCTOR enters.

CONDUCTOR: What's this! A cow on a passenger train. Can't be, can't be. This will never do. I'm going to have to throw you off the train.

COW: That's one way to get off the train.

PARSLEY: Oh no! You can't do that. He's my friend and he's lost. We have to help him get back to his herd. Oh please, please, don't throw him off the train. Pretty please with sugar on top. I'm begging you.

CONDUCTOR: Well okay, you swayed me. I'm a sucker for begging. But he can't stay here. Not up here with the passengers. I'm going to have to lock him up in the baggage car with the other leather goods. Leather trunks, leather suitcases, leather bags. I just love leather, but I'm easily "suede." (*He points at COW.*) You, come with me.

The CONDUCTOR drags COW off to the baggage car.

PARSLEY: Oh dear.

ADMIRAL CHEDDAR: Cow.

PARSLEY: Cow. What am I going to do? Grandfather, what should I do? You always have the right answer. What should I do?

ADMIRAL CHEDDAR: The quest for knowledge is eternal. As Confucius say: "The farmer allows walkers to cross the field for free, but the bull always charges." -- My dear Parsley, information is not knowledge, and I am no longer young enough to know everything. (*Exits.*)

PARSLEY:

I clearly can see,

Just how it must be.

The one to save Cow,

Will have to be me.

With adults running wild and acting cuckoo,

Oh, how I wish I knew what to do. (*Exits with music of SONG #12.*)

SONG #12: PARSLEY EXITS (What to do?)

(INSTRUMENTAL)

The scene changes back to the hospital.

Thank you for reading this free excerpt from:

A COW NAMED COW

Book and Lyrics by Michael MacKenzie Wills

Music by C. Colby Sachs

Based on the book

"A Cow Named Cow"

by Amber L. Spradlin

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