

“...HAPPILY EVER AFTER.”

By Allen Koepke

Copyright © MMIV by Allen Koepke
All Rights Reserved
Heuer Publishing LLC, Cedar Rapids, Iowa

ISBN: 978-1-61588-063-8

Professionals and amateurs are hereby warned that this work is subject to a royalty. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. All rights to this work of any kind including but not limited to professional and amateur stage performing rights are controlled exclusively by Heuer Publishing LLC. Inquiries concerning rights should be addressed to Heuer Publishing LLC.

This work is fully protected by copyright. No part of this work may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the publisher. Copying (by any means) or performing a copyrighted work without permission constitutes an infringement of copyright.

All organizations receiving permission to produce this work agree to give the author(s) credit in any and all advertisement and publicity relating to the production. The author(s) billing must appear below the title and be at least 50% as large as the title of the Work. All programs, advertisements, and other printed material distributed or published in connection with production of the work must include the following notice: **“Produced by special arrangement with Heuer Publishing LLC of Cedar Rapids, Iowa.”**

There shall be no deletions, alterations, or changes of any kind made to the work, including the changing of character gender, the cutting of dialogue, or the alteration of objectionable language unless directly authorized by the publisher or otherwise allowed in the work’s “Production Notes.” The title of the play shall not be altered.

The right of performance is not transferable and is strictly forbidden in cases where scripts are borrowed or purchased second-hand from a third party. All rights, including but not limited to professional and amateur stage performing, recitation, lecturing, public reading, television, radio, motion picture, video or sound taping, internet streaming or other forms of broadcast as technology progresses, and the rights of translation into foreign languages, are strictly reserved.

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW. One copy for each speaking role must be purchased for production purposes. Single copies of scripts are sold for personal reading or production consideration only.

PUBLISHED BY

**HEUER PUBLISHING LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (800) 950-7529 • FAX (319) 368-8011**

“... HAPPILY EVER AFTER.”

“... happily ever after.”

By Allen Koepke

The characters and storyline of “Little Red Riding Hood,” “The Three Little Pigs,” and “Goldilocks and The Three Bears” become entwined in “...happily ever after.,” a modernized, convoluted, fractured musical fairy tale.

CAST OF CHARACTERS

FROM THE LITTLE RED RIDING HOOD:

RED (f)The precocious, young, “innocent” in the play. She needs a red wig and she should wear something that is red (i.e. skirt jacket). She does **not** wear a cape or “hood.” (20 lines)

MOTHER (f).....The epitome of warmth and kindness. She should be dressed as a housewife. Although this is a minor role, it is important that the mother-daughter relationship be immediately established as one of love and trust. (6 lines)

WILBUR WOLF (m).....Wilbur is the “male” bad wolf. The costuming for Wilbur should be similar to that of Wilma except that Wilbur wears pants and a black leather jacket (a la 50’s “tough guy”). At Gi-Gi’s house, he should wear a skirt and silly-looking female wig (with his black jacket). In the last scene, he becomes a groom wearing a tux or black suit. (21 lines)

GI-GI (f).....Red’s kind, elderly grandmother who is as sweet as her daughter. She needs a gray wig and a floor-length “granny” dress (preferably polka-dot or checked). (18 lines)

FROM THE THREE LITTLE PIGS:

PETER PIG (m)Peter is Peggy’s nerdy, but likeable husband. His costume should include a pair of hiking shorts, white sneakers with calf-length white socks and black horned-rimmed glasses. He could be wearing an “island” type shirt. When Peter becomes one of “The Piggles,” his t-shirt color should be blue. (22 lines)

PEGGY PIG (f).....The crabby, dominating mother pig. She’s the one “barking” out the orders. She becomes “warm” at the end of the play due to her “change of heart.” She wears military fatigues, army cap, and army boots. All pigs should wear something that makes them look like pigs. A mask or pig nose would suffice. Also, a swirly tail would be a nice touch. At the end of the show, all three pigs have a costume change, they become the famous singing group, “The Piggles.” Since this is a rip-off, each pig should wear a t-shirt color of that group. Peggy’s color should be red. Since the pigs become “The Piggles,” they need to have very fine singing voices. (28 lines)

PATTIE PIG (f)Pattie is the younger daughter of Peggy and Peter. She is a “typical” youngster, but quite perceptive. She wears something that suggests “youth” (t-shirt of famous rock group). Pattie’s “Piggles” t-shirt color should be yellow or purple. (14 lines)

WILMA WOLF (f)Wilma, the female “bad” wolf. But at the end of the play, she and Wilbur are sweet and loveable. Both wear wolf-like costumes. The most important aspect of the costume would be a somewhat believable snout and ears (a Halloween costume might do the trick). Wilma should wear a skirt to differentiate her from Wilbur. There is a costume change for Wilbur and Wilma at the end of the show. Wilma is a bride in the final scene. A full bridal gown isn’t necessary, a tiara and white train would work. (12 lines)

CLYDE SLICK (m).....The “Barney Fife” (Don Knots) of the show. A loveable “con” man, he must be a good actor, for he is not only the “blow hard” of the show, but he, too, finds goodness in his heart. He has two costumes:

1) Stereotypical loud sportcoat and bow tie appearance.

2) When he becomes the Parson in the final scene, he needs a clerical collar (minus the loud tie) to go with his loud sportcoat. (18 lines)

FROM GOLDILOCKS:

GOLDIE (f).....The counterpart of Red. A misbehaving, spoiled brat. She is not always an especially likeable character, but we do feel some sympathy toward her. She needs a blonde wig. Her appearance should reflect a somewhat rebellious “mod” attire (i.e. leather, beads). Her hair could be spiked orange or blue. (36 lines)

FATHER (m)Goldie’s father. Goldie’s father is a bit too lenient with his daughter and learns an important lesson. He is very fastidious, neat and well-groomed. (17 lines)

BUDDY BEAR (m).....Papa bear is the glue that holds the family together. He should wear pants. He and the other bears should look like bears as much as possible. (16 lines)

BETTY BEAR (f).....Mama bear. Loveable, but lives a little bit on the edge. Prone to mild hysteria. She wears a skirt. (12 lines)

BARBIE BEAR (f)Baby bear. In this show, however, she isn't really a baby, more like an early teen. She is quite spoiled and has, evidently, been "babied." Her costume should reflect anything that young teenage girls might wear. She and Pattie often show the most wisdom of any of the characters in the play. (13 lines)

NARRATOR AND [OPTIONAL] CHORUS:

NARRATOR (m/f)Although not one of the characters in this play, the Narrator is one of the most important roles in the show. Although the lines do not need to be memorized, the delivery must be vocally animated and flow effortlessly. The voice should also reflect excitement, yet calmness in the delivery. Above all, the story-teller must be believable. It is suggested that an adult female be considered for the part of the Narrator. (12 lines)

CHORUS (m/f).....The decision whether or not to use a CHORUS as a part of the show has much to do with the purpose and intent of the production. If it is performed by upper elementary grades or middle school children, the CHORUS would be those students who are not assigned “cast” roles, but would, nevertheless, add to the show and their own personal musical growth. They could possibly be [seated] on risers on both sides of the staging area and then stand when they sing. If this is performed by high school, college, or community theatres, the need for a CHORUS is purely optional.

ORCHESTRAL/REHEARSAL CDS

Two CD’s are available for the rehearsal process and the actual presentation. One CD (REHEARSAL CD) contains the entire show, including script and music (with singers) which can be a great aid in rehearsal preparation. The other CD (PRODUCTION CD) contains only the music, which can be used as the “orchestra” for the actual presentation. Stage monitors will, of course, be necessary in that case. You will find that midway through the show an optional “Commercial Break” is written (“Larsen E. Lumberyard”—Song 6). The purpose is to add yet another “twist” to the show and to also provide an opportunity for more student involvement for non-cast members.

MUSICAL NUMBERS

Song 1 (Track 1)

“Life Just Couldn’t Be Finer” (Opening)

Song 2 (Track 2)

“I’m On My Way”

Song 3 (Track 3)

“Trust is Something That You Earn”

Song 4 (Track 4)

“Not Straw, Not Sticks, Not Even Bricks”

Song 5 (Track 5)

“I Wish I Could Really Be a Teddy Bear”

Song 6 (Track 6) OPTIONAL

“Larsen E. Lumberyard” (Commercial break)

Song 7 (Track 7)

“Life Could Be Cushy in a Condo”

Song 8 (Track 8)

“It’s More Than a Bear Can Bear”

Song 9 (Track 9)

“Change Your Attitude, Dude!”

Song 10 (Track 10)

“Depend Upon A Friend”

Song 11 (Track 11)

“Life Just Couldn’t Be Finer” (Reprise)

Song 12 (Track 12)

“... happily ever after.”

NOTE: In Song #9, “Change Your Attitude, Dude!” there is a “modification” in the written music in that there is a 32-bar “dance interlude” inserted prior to measure 37. This **IS** on the recording. The notes in the insertion are found as an addendum on pages 38 & 39. Also, the song “Larsen E. Lumberyard” (Song #6) is **OPTIONAL**. This and the modification in Song #9 were added for more cast/student involvement.

STAGING SUGGESTIONS

Since this musical play is set in the 21st century, there could be modern clothing associated with the main characters. However, it is desirable (As much as is possible) that the pigs appear to be pigs, the bears resemble bears, and the wolves look like wolves. Throughout the show, there will be many opportunities for the actors to work with the art of pantomime, or simply mime. Therefore, it will NOT be necessary to have very many “props” in the show, which should ease productions problems. There are four areas on the stage which should, if possible, have area lighting and microphones. However, every production has its own limitations (Space, costs, etc.) and therefore will need to adapt and adjust to individual requirements. The four main locations are Upstage Center (Area 1), Downstage Right (Area 2), Downstage Center (Area 3), and Downstage Left (Area 4). A backdrop (Mural) of all the characters and their surroundings could enhance the overall visual effect of the stage. It is not really necessary to have any individual “sets” for the fifteen different scenes. If you wish, a hint or suggestion of a particular setting (i.e. a simple drop or background) would be okay. However, it may complicate the process of scene changes and may prove to be unnecessary and cumbersome. Creating a backdrop mural might prove to be the best alternative and be an interesting project for the art classes in the school. For example, there could be three large, life-sized cardboard books (on edge, slightly opened) of the three stories: Goldilocks and The Three Bears, Little Red Riding Hood, and The Three Little Pigs.

SCENE 1

AT RISE:

The opening scene reveals all the major characters in the play except for Wilma and WILBUR Wolf, Clyde Slick and the Three Little Pigs. All are having a fun time at what seems to be a party. There is laughing, talking and animation among the cast.

The music begins and they and the CHORUS break into song:

SONG #1: Life Just Couldn't Be Finer (Opening)

ALL (AND CHORUS):

Life just couldn't be finer;
See how we're smiling, you won't find a whiner.
We're here to celebrate a major event;
We want you to smile, that's our intent.

ON STAGE CAST ONLY:

Notice our clothes as we strike up a pose;
Soon you will know it's the show of all shows.
We don't like to brag, we don't like to boast,
But soon you'll discover that we are the "most!"

ALL:

Life just couldn't get better;
Look what you've got when you're a "go-getter."
It's gonna be great and we know what you're getting,
So settle on back, here comes the— (STOP AND FREEZE).

*This last phrase of music is actually completed in the Reprise, **Song # 11.***

“... HAPPILY EVER AFTER.”

Following the last note, all FREEZE. At that point, a spotlight, if possible, should reveal the NARRATOR (Preferably an adult woman), who will take a seat on a stool or rocking chair (If possible) in front of the stage. Care should be taken, however, that she not block the view of the audience. It may be better for her to be on stage, far left or right and have a microphone. Your own “situation” will dictate her placement. One way or the other, her monologue MUST be heard. She should be dressed as a “Granny.” As the stage darkens the narration begins. In fact, each time there is a scene change, the stage should, if possible, go semi-dark and a spotlight should focus on the NARRATOR. Make sure that RED and her MOTHER stay frozen in area 2 (S.R.) and GOLDIE and her FATHER stay frozen in area 4 (S.L.). All other characters slowly exit S.R. when the NARRATOR says, “But that’s also part of the story . . .” When the NARRATOR completes the sentence, “...and start there” the stage should be empty except for the “frozen” characters in areas 2 and 4. RED should appear to be entering the room while her MOTHER is preparing breakfast. Again, all on-stage characters remain frozen.

NARRATOR: *(If available, always “highlight” the NARRATOR with a spotlight.) Once upon a time, in a land called Iowa (Or the name of your own state), a group of very happy people gathered together for a (Long pause.) . . . well, that’s actually the end of the story, and so I’m way ahead of myself. Now you see, things (Sweeping gesture around the [now frozen] stage.) weren’t always this happy, carefree, or wonderful. But . . . that’s also part of the story, so, perhaps, we should go back to the beginning, which is also called a “flashback,” and start there.*

*RED and her MOTHER “unfreeze” as the lights come up in Area 2. GOLDIE and her FATHER remain frozen in Area 4 until **Song #2** begins; then exit S.L.*

SCENE 2

RED: *(With a sweet, innocent, cheery “Brady Bunch” type voice.)*

Good morning Mother. How are you on this beautiful, sunny day?

MOTHER: *(Also cheery while fixing breakfast.)* Good morning Red, and I am just fine, thank you! Say, after you finish your breakfast don't forget that your grandmother wants you to stop by and see her today. She told me that she has a surprise for you.

RED: Gi-Gi has a surprise for me!? *(Suddenly wishes to leave immediately.)* Mother, I'm not very hungry right now. *(Getting a bright idea.)* Maybe I'll have breakfast with Gi-Gi *(Whispering to the audience as an aside.)* . . . and find out what my surprise is.

MOTHER: Well . . . OK, but remember our rule: No stopping and no talking with strangers.

RED: Oh mother, you know that I would never do anything like that. *(RED, her MOTHER, and the CHORUS now sing.)*

SONG #2: I'm On My Way

RED:

I'm on my way to have a very nice day.

This I can say, “I love to obey!”

Mother is trusting, I won't let her down.

I won't turn her smile into a frown.

I'm on my way,

I love to play!

I'll go straight to Gi-Gi and I won't delay,

I'm on my way.

MOTHER:

I believe my children, they are so good.
Trusting is easy, that act as they should.
When she's out playing I know she won't fight.
Red always tries to do what is right.
Little Red Riding Hood, she is the best!
When she is tempted, she will pass the test!
She's well behaved, she'll make a fine guest,
she is the best!

The repeat can either be sung by the CHORUS in 2-part harmony, or by RED and her MOTHER as a duet. When the song ends, they both exit, RED to S.R., MOTHER to S.L.

NARRATOR: So while Red was off to see her grandmother, Gi-Gi, Goldie and her father were also discussing what they were going to do that day.

The scene now shifts to Area 4 S.L. GOLDIE and her FATHER now re-enter, S.L.

SCENE 3

GOLDIE: *(With hands on hips, complaining.)* Father, you're not trying to fix breakfast again, are you?

FATHER: *(Almost apologetically.)* Goldie, I know I'm not exactly what you'd call a "chef," but I do try.

GOLDIE: *(Acting like a "brat.")* I agree, Father, you are very trying. I think I'll go on over to the mall and get a bag of bagels.

FATHER: *(Kind of wimpy.)* Now Goldie, you know that I don't like you hanging out in the mall.

GOLDIE: Hanging? Father, I'm just going to get us something to eat for breakfast.

FATHER: Well... *(Giving in.)* all right. You'll need some money, here. *(He reaches into his pocket and gives her some cash.)* But please don't you go getting yourself into any trouble. Promise?

GOLDIE: *(To the audience.)* How could I possibly get into trouble just going to the store to buy bagels?

FATHER: Promise?

GOLDIE: Promise. *(Goldie and her father sing, including a brief CHORUS "tag" at the end of the song.)*

Song #3: Trust Is Something That You Earn

GOLDIE: I won't burst your bubble and get myself in trouble.

FATHER: Put the bagels in a sack, and then please hurry back.

GOLDIE: Father, you're not trusting, when will you ever learn?

FATHER: You have taught me plenty, that's why I have heartburn!

GOLDIE: Father has me chokin',

FATHER: I think my heart is broken,

GOLDIE: Father thinks that I'm a dope,

FATHER: I'll never, ever give up hope.

BOTH: What can I do?

My point of view
is never being heard.

GOLDIE: It's really quite absurd!

FATHER: All this idle chatter,
it really doesn't matter.

BOTH: What we need to do
is to start brand new.

GOLDIE: Trust is something that you earn.

FATHER: Learning how to trust is my concern.

GOLDIE: I'm really quite upset, but I refuse to pout.

FATHER: What should I do with all my fear and doubt?

GOLDIE: I'll be a better person, and always tell the truth.

FATHER: It's time to start believing there is goodness in our youth.

BOTH: Hope begins with faith, I guess it's now my turn.
Soon we'll find that trust is something that you earn.

Repeat last two lines with CHORUS.

“... HAPPILY EVER AFTER.”

GOLDIE exits S.L. and her FATHER, sadly, watches her leave, then also exits S.L.

NARRATOR: At about the same time, the Three Little Pigs, Peggy, Peter, and Pattie, are discussing the condition of their present home.

Thank you for reading this free excerpt from ...HAPPILY EVER AFTER by Allan Koepke. For performance rights and/or a complete copy of the script, please contact us at:

Heuer Publishing LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-800-950-7529 • Fax (319) 368-8011

HITPLAYS.COM

DO NOT