

# The Frog Prince of Spamalot

By Edith Weiss

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**Pioneer**  
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# THE FROG PRINCE OF SPAMALOT

By EDITH WEISS

## CAST OF CHARACTERS (In Order of Speaking)

		<i># of lines</i>
HYRONOMOUS A. FROG.....	lonely, odd frog who hates the taste of flies	165
GLORIA THE GOOD WITCH.....	no-nonsense good witch	51
PRINCESS GLADIOLA .....	oldest princess; very bratty	87
PRINCESS TULIP.....	third oldest; loves sports; bold	44
PRINCESS VIOLET.....	youngest; soft spoken, gentle, insecure	44
PRINCESS PEONY.....	fourth oldest; loves books and science	40
PRINCESS ROSE.....	second oldest; a smart aleck	51
DELPHINIUM.....	down-to-earth, over-worked handmaiden	59
SIR LANCELOT PANCELOT .....	a knight; as pompous and egocentric as they come	61
ARTHUR THE PAGE.....	Lancelot's page; tries to be as pompous	35
COOK.....	has resigned herself to life in a crazy castle	12
AUNT QUEEN BEA .....	absent-minded queen; marches to the beat of her own drummer that no one else hears	50
BERTHA .....	Aunt Queen Bea's personal maid, and, as such, nothing surprises her	40

## SYNOPSIS OF SCENES

Scene One: Once upon a time in a bog.

Scene Two: The garden of Spamalot's castle. Later that day.

Scene Three: The interior of Spamalot's castle. That evening.

Scene Four: The same. A few minutes later.

Scene Five: The same. Seconds later.

## THE FROG PRINCE OF SPAMALOT

### Scene One

1 LIGHTS UP: HYRONOMOUS is sitting on a lily pad in a bog catching flies. He is green and squatting. He moves by hopping. We hear the SOUND OF A BUZZING FLY. HYRONOMOUS catches it using a red party favor, the sort that unrolls when blown into, which he wears  
5 around his neck.

**HYRONOMOUS:** Yuck! Gross! Flies. Why do I eat flies? I don't like flies. Well, I guess I eat flies 'cause I'm a frog, and frogs always eat flies. Ribbit. Ribbit. *(Sees AUDIENCE.)* Oh, hello! I didn't know I had company. My name is Hyronomous A. Frog. I'm a frog, I sit in  
10 a bog, I'm big and round and green. Ribbit, ribbit. I'm at my leisure on lily pads where life is so serene. And so dull! With the bees. And the birds. Other frogs think I'm weird because I read and talk to myself. I'm just a frog. In the bog. A cog. A frog who's a cog in a bog. Boring! *(Hears SOUND OF BUZZING FLY and sees it.)* Oh,  
15 no. A fly. *(Catches and eats it.)* Yeech! Yucko!

**GLORIA'S VOICE:** *(From OFF RIGHT.)* Yoo-hoo! Knock, knock! Anybody there? Helloooo. *(ENTERS/APPEARS RIGHT, maybe even in a puff of smoke.)*

**HYRONOMOUS:** Ahh! Oh! Where did you... I mean, how did you...  
20 just poof?

**GLORIA:** Don't worry about it, not your business! I'm looking for a Hyronomous A. Frog.

**HYRONOMOUS:** That's me. I'm Hyronomous Arnold Frog. Where did you...

25 **GLORIA:** Because I have an important message for Hyronomous A. Frog.

**HYRONOMOUS:** That's me. Who are you?

**GLORIA:** *(Shakes his "hand.")* Hello there. I am Gloria, and I'm a witch.

30 **HYRONOMOUS:** *(Pulls back his "hand.")* A witch!!

**GLORIA:** That is correct. A witch. A good witch, but a witch nonetheless.

**HYRONOMOUS:** *(Discreetly tries to look behind her, all around her.)* Oh.

35 **GLORIA:** What are you looking for?

**HYRONOMOUS:** Where's your broom?

**GLORIA:** I don't have a broom! Do you expect me to sweep the bog?

1 **HYRONOMOUS:** No, I just thought, you know, being a witch and all that—

**GLORIA:** Well, you thought wrong. Now, I have something to tell you.

5 **HYRONOMOUS:** I'm all ears.

**GLORIA:** I don't see any ears.

**HYRONOMOUS:** Frogs don't have ears. It's just an expression.

**GLORIA:** Well, goodness me, isn't that confusing! Now, I have something I simply must tell you, Hyronomous A. Frog! Are you  
10 ready?

**HYRONOMOUS:** I've been ready!

**GLORIA:** *(Pulls out a scroll and recites.)*

Once there was a frog of yore,  
Sitting on a lily pad by the shore.

15 Now this frog is wondering,  
"What I'm in his brown bog for."  
"What I'm in his brown bog for."

**HYRONOMOUS:** Yeah. Why?

**GLORIA:** *(Holds up a finger, indicating HYRONOMOUS should wait  
20 patiently.)* "What I'm in his brown bog for."

**HYRONOMOUS:** So tell me already!

**GLORIA:** I have come to tell this frog  
That there's been a big mistake.  
Something that will bring his dander up  
25 And get him out of the lake.

**HYRONOMOUS:** What's a dander?

**GLORIA:** And get him out of the lake.  
And get him out of the lake.

**HYRONOMOUS:** I'm out! I'm out already! What's the mistake?

30 **GLORIA:** You have been here for so very long.  
Now listen to my song.  
I know you think you are a frog,  
But you really are a man.  
Yes, you really are a man.

35 **HYRONOMOUS:** A man!?

**GLORIA:** Hyronomous is a man!

**HYRONOMOUS:** A man? No.

**GLORIA:** Yes.

**HYRONOMOUS:** *(Hops around with much exasperation.)* Look at  
40 me! Look! I'm a frog! I'm not a man!

- 1 **GLORIA:** Yes, you are.  
**HYRONOMOUS:** But I can't be a man! I'm green. I ribbit. I don't have ears. I eat flies!  
**GLORIA:** Do you like flies?
- 5 **HYRONOMOUS:** No.  
**GLORIA:** Of course not! And have you ever noticed you are the largest frog in the pond? That you are, in fact, the largest frog anyone's ever seen? You're gigantic for a frog.  
**HYRONOMOUS:** Well, I might be just a tad bigger than the other  
10 frogs. A tad, get it? Tad, tadpole, frog—  
**GLORIA:** You're not a frog! Not a real frog. You see, a very long time ago, you were a prince.  
**HYRONOMOUS:** A prince! Me? Me a prince? A human prince?  
**GLORIA:** Yes, that's what I said. And then a wicked witch, not a good  
15 one like me, put a spell on you and turned you into a frog.  
**HYRONOMOUS:** No!  
**GLORIA:** Yes!  
**HYRONOMOUS:** Let me at her, let me at her! I'll give her a right, and I'll give her a left, and I'll—
- 20 **GLORIA:** Hyronomous! In the world of humans, violence doesn't help things. And it won't help a frog become a man, either.  
**HYRONOMOUS:** Well, what can I do?  
**GLORIA:** The only way you can be turned back into the prince you really are...
- 25 **HYRONOMOUS:** Yeah? Yeah? I'll do anything!  
**GLORIA:** A maiden has to kiss you. Willingly.  
**HYRONOMOUS:** Who's going to want to kiss a frog? Especially one named Hyronomous?  
**GLORIA:** I can't really imagine anyone wanting to kiss a frog.
- 30 **HYRONOMOUS:** Hey! I'd kiss a frog. Especially if I was a maiden and I knew he was going to turn into a handsome prince.  
**GLORIA:** Oh. That's the other thing. You can't tell anyone about the spell. Or you'll be a frog forever. Someone has to kiss you out of friendship... kiss you because they like you.
- 35 **HYRONOMOUS:** It's hopeless.  
**GLORIA:** No, it isn't. Hyronomous, do you want to stay a frog and live in this bog, or do you want to be the man that you really are?  
**HYRONOMOUS:** I want to be a man!

- 1 **GLORIA:** Then you'll find a way. It's always darkest before the dawn!  
Where there's a will, there's a way!
- HYRONOMOUS:** I'm up the creek without a paddle.
- 5 **GLORIA:** Hyronomous, go out of the bog and through the woods to  
the castle of Spamalot. Maidens and castles seem to go together.  
Now go! What are you waiting for?
- HYRONOMOUS:** But I won't know how to act. Not as a human and  
not in a castle.
- 10 **GLORIA:** Just remember, when in Spamalot, do as the Spamalotians  
do.
- HYRONOMOUS:** *(Starts to hop toward GLORIA.)* Thank you, Gloria!
- GLORIA:** Oh, dear. Spamalotians do not do that.
- HYRONOMOUS:** What? What am I doing?
- 15 **GLORIA:** You're hopping. Spamalotians do not do that. Humans do  
not hop. Well, not unless you've just stepped in something awful.  
You have to walk.
- HYRONOMOUS:** I don't know how.
- GLORIA:** Oh, it's easy. Start with the right foot, and here we go.  
*(Starts walking, but HYRONOMOUS does not follow.)* Right and  
20 left and—
- HYRONOMOUS:** Uh, Gloria? About the right and left thing?
- GLORIA:** Oh. You don't know your right from your left. Well, how  
could you? *(Points.)* This is your right foot. Watch and follow. Step  
with the right, then step with the left, the right, the left, the right...  
25 *(Marches on, while HYRONOMOUS performs a sort of shuffle,  
going in a circle.)* What are you doing back there?
- HYRONOMOUS:** I'm walking. But just in this one spot.
- GLORIA:** You have to step forward, with both feet going in the same  
direction.
- 30 **HYRONOMOUS:** The same direction. *(Does an elongated hop,  
moving both feet at the same time.)*
- GLORIA:** Remember, one foot at a time. Ready? Watch and follow.  
Right foot, left foot, right foot, left foot. *(HYRONOMOUS does a  
humorous exaggerated walk. His steps are long and awkward,  
and he doesn't know at first what to do with his hands. [See  
35 PRODUCTION NOTES.]* You've got it!
- HYRONOMOUS:** I've got it! I'm doing it! I'm walking here!
- GLORIA:** Excellent! Wonderful! Enough! Now I must go. Good-bye!  
*(EXITS LEFT.)*

1 **HYRONOMOUS:** Good-bye! Thank you! Bye! Well, off to Spamalot  
I go. It sounds like a place of maidens and knights and kings.  
(*Sings a cappella to the tune of "Camelot."*)  
Spamalot! Spamalot!  
5 In yonder bog I hear your call.  
Spamalot! Spamalot!  
In all the swamps there's not  
A more congenial spot  
For a frog to become a man. (*Speaks to himself.*) A man... a  
10 prince! She said I was a prince! Me, a prince. Hello, I'm the prince.  
What a thrill! Oh, am I really a prince? Is that why I don't like flies?  
I'm so confused. (*To AUDIENCE.*) Can a frog become a man? Do  
you think he can? You do? Well, if you do, then I'm going to try it.  
All I needed was a little confidence. (*Begins to EXIT LEFT, first*  
15 *hops and then self-consciously walks. Mutters to himself as he*  
*EXITS RIGHT.*) Left, right, left, right. (*BLACKOUT.*)

End of Scene One

## Scene Two

LIGHTS UP: The garden outside of Spamalot's castle. Later that day.  
HYRONOMOUS ENTERS RIGHT. From OFF LEFT is the SOUND OF  
LAUGHTER AND SCUFFLING from the PRINCESSES.

20 **HYRONOMOUS:** I hear maidens! And they're coming this way.  
Okay! I'll act friendly and maybe I'll get a kiss. (*Moves UPSTAGE.*  
*PRINCESSES ENTER LEFT.*)

**GLADIOLA:** Okay, we wait for Delphinium here, and when she gets  
here, we'll tackle her.

25 **TULIP:** Yeah! We'll take her down. Pound her to the ground.

**VIOLET:** That sounds rough. Can't we just tag her?

**TULIP:** Where's the fun in that? Come on, Princess Violet, don't be  
a wimp.

**VIOLET:** (*Wimpy.*) I am not a wimp.

30 **PEONY:** Violet, she didn't mean it. It isn't nice to name call, Princess  
Tulip.

**ROSE:** Let's not argue, all right? We have to win this game.

**PEONY:** I don't see how we can lose. It's five of us against one of  
Delphinium.

35 **VIOLET:** That's what I mean! It doesn't seem fair.

**ROSE:** She's just a handmaiden. Who cares?

**TULIP:** Let's play ball.

**HYRONOMOUS:** Hey, I wanna play!

- 1 **GLADIOLA:** Who are you?  
**ROSE:** And how dare you speak to us without first being spoken to?  
**HYRONOMOUS:** Well, I was being friendly, I—  
**VIOLET:** It's huge.
- 5 **ROSE:** It's green.  
**TULIP:** It's yucky.  
**PEONY:** It's a frog. Of the genus Amphibious, species Squatus in Boggus, subspecies Hopsalot.  
**HYRONOMOUS:** I'm Hyronomous Arnold Frog. (*PRINCESSES laugh.*) And you?
- 10 **GLADIOLA:** I am the Princess—  
**HYRONOMOUS:** A princess! What luck!  
**GLADIOLA:** Gladiola. And these are my younger sisters. (*HYRONOMOUS laughs after each name.*)
- 15 **VIOLET:** Princess Violet.  
**PEONY:** Princess Peony.  
**TULIP:** I'm Princess Tulip.  
**ROSE:** Princess Rose, and why are you laughing?  
**HYRONOMOUS:** Oh. Um... I....
- 20 **PEONY:** He's simply emulating our behavior.  
**VIOLET:** What does that mean?  
**PEONY:** He's doing what we did to him. He thinks you're supposed to laugh when you first learn someone's name.  
**ROSE:** Dumb frog.
- 25 **TULIP:** Here comes Delphinium!  
**DELPHINIUM:** (*ENTERS LEFT, running with a ball. PRINCESSES rush to tackle her. HYRONOMOUS watches.*) Time out! Time— (*PRINCESSES tackle her. GLADIOLA comes up with the ball.*) Ouuuuuuwwww! I can't play anymore. I'm exhausted.
- 30 **TULIP:** What do you mean? It's fun!  
**DELPHINIUM:** Fun for you. Not fun for me. You got a ten-minute head start!  
**VIOLET:** And she's the only person on her team.  
**HYRONOMOUS:** That doesn't seem fair.
- 35 **ROSE:** Who asked you?  
**TULIP:** She can't be on our team. We're royalty. And we want to keep on playing.  
**DELPHINIUM:** But I'm worn out— I can't.

- 1 **ROSE:** You have to. You're our handmaiden.  
**HYRONOMOUS:** What's a handmaiden?  
**PEONY:** It's a person who is a female who waits on someone else,  
hand and foot.
- 5 **TULIP:** It's time to play ball!  
**DELPHINIUM:** Oh, no.  
**HYRONOMOUS:** (*To PRINCESSES.*) May I play? I could be on  
Delphinium's team.  
**DELPHINIUM:** Please?
- 10 **PRINCESSES:** Ewwwww.  
**ROSE:** I'm not playing with a big, fat, stupid frog with a silly grin.  
**DELPHINIUM:** Princesses, that's just rude. He's cute.  
**GLADIOLA:** He is not cute. He's the ugliest thing I've ever seen in  
Spamalot. (*Sings, badly, to "Camelot."*) Spamalot! Spamalot! Over  
15 the hills in times of yore—  
**ROSE:** Princess Gladiola, please.  
**GLADIOLA:** Please what?  
**ROSE:** Please don't sing again.  
**GLADIOLA:** And why not?
- 20 **TULIP:** Because you can't sing. That frog can probably sing better  
than you.  
**GLADIOLA:** Oh, yeah?  
**PRINCESSES:** Uh-oh.  
**GLADIOLA:** (*To HYRONOMOUS.*) So you think you can sing better  
25 than me, huh?  
**HYRONOMOUS:** I didn't say that.  
**VIOLET:** Princess Gladiola, please don't lose your temper!  
**GLADIOLA:** (*Loses her temper, but directs it at HYRONOMOUS.*) So  
you dare to insult a princess?
- 30 **HYRONOMOUS:** I didn't even say anything!  
**GLADIOLA:** (*Throws the ball at HYRONOMOUS in anger. He catches  
it.*) Hey, give me back my ball!  
**HYRONOMOUS:** (*Starts to give her the ball, changes his mind.*) No.  
**TULIP:** Hey! Give us back our ball!
- 35 **HYRONOMOUS:** No.  
**ROSE:** We are princesses, and we command you to give us back  
our ball.  
**HYRONOMOUS:** Ribbit.

- 1 **VIOLET:** Delphinium, please make him give us back our ball!  
**DELPHINIUM:** How? Look at him, he's huge!  
**PEONY:** That's true.  
**GLADIOLA:** Ohhhhhh!
- 5 **HYRONOMOUS:** *(To AUDIENCE.)* I've got an idea. *(To PRINCESSES.)*  
Okay, I'll give you back your ball if you take me home and let me  
live in your castle.  
**VIOLET:** A frog live in a castle with princesses? Why, that's unheard  
of.
- 10 **GLADIOLA:** Never!  
**ROSE:** Disgusting.  
**TULIP:** Yuck.  
**PEONY:** Well now, this could prove interesting. We could study  
amphibian behavior—
- 15 **GLADIOLA:** Princess Peony, there's no way that frog comes into our  
castle.  
**HYRONOMOUS:** Okay. I'm going to play with my new ball. *(Tosses it  
in the air as he begins to EXIT RIGHT.)*  
**GLADIOLA:** Wait. All right, you can come to the castle and live with  
20 us.  
**ROSE:** What? Princess Gladiola, you just said— *(PRINCESSES have  
a quick whispered consultation, then look at HYRONOMOUS.)*  
**HYRONOMOUS:** You promise?  
**PRINCESSES:** We promise.
- 25 **HYRONOMOUS:** Oh, boy! Thank you! *(Gives ball back. PRINCESSES  
start to EXIT LEFT.)* So whose team am I on?  
**GLADIOLA:** Hey! That frog is following us around!  
**HYRONOMOUS:** You promised I could live with you.  
**GLADIOLA:** We did not.
- 30 **DELPHINIUM:** Yes, you did.  
**ROSE:** Well, we didn't mean it. We just wanted our ball back.  
**DELPHINIUM:** You promised! You can't break a promise just like  
that.  
**ROSE:** Leave us alone.
- 35 **DELPHINIUM:** A promise is a promise and no one, not even princesses,  
should break promises. It isn't right.  
**TULIP:** Not even promises to a frog?  
**DELPHINIUM:** Not even promises to a frog.  
**VIOLET:** But what will the neighbors say?

- 1 **DELPHINIUM/HYRONOMOUS:** You promised!  
**GLADIOLA:** My fiancé, Sir Lancelot Pancelot, is coming over to dinner. What will he think if I'm living with a frog?  
**DELPHINIUM/HYRONOMOUS:** You promised!
- 5 **GLADIOLA:** All right!  
**TULIP:** Let's just ignore him. Yuck! (*PRINCESSES start to EXIT LEFT in a huff.*)  
**DELPHINIUM:** It's all right, Hyronomous. Come on. (*From OFF RIGHT we hear SOUNDS OF "SPAMALOT" REFRAIN, preferably PLAYED ON HORNS.*)
- 10 **LANCELOT/ARTHUR'S VOICES:** (*From OFF RIGHT, sounding distant. Sing to the "Camelot" tune.*) Spamalot! Spamalot!  
A-hunting we will go!  
**PEONY:** It's Sir Lancelot Pancelot and his page Arthur!
- 15 **GLADIOLA:** Oh, humiliation! To be seen with this booger-colored turgid toad!  
**HYRONOMOUS:** Hey! I'm not booger-colored! My skin is a lovely shade of swamp green, and I don't even know what turgid means!
- 20 **PEONY:** Turgid. T-u-r-g-i-d. >From the Latin *tugere*, it means swollen, distended, bombastic.  
**HYRONOMOUS:** (*Not understanding.*) What?  
**LANCELOT/ARTHUR'S VOICES** (*From OFF RIGHT, but getting closer. Sing.*) Spamalot! Spamalot!
- 25 With my mighty sword I go!  
**VIOLET:** We can't let Sir Lancelot see the frog! He's very jealous.  
**HYRONOMOUS:** Of a frog?  
**DELPHINIUM:** Yes! You've got to hide, Hyronomous. Sir Lancelot will get you with his sword.
- 30 **HYRONOMOUS:** His sword?  
**VIOLET:** Hide!  
**HYRONOMOUS:** Where?  
**VIOLET:** I don't know!
- 35 **DELPHINIUM:** There! (*As LANCELOT and ARTHUR ENTER RIGHT, DELPHINIUM moves HYRONOMOUS UPSTAGE, sits on him and arranges her skirts to cover him.*)  
**ARTHUR:** Sir Lancelot, look ye here! 'Tis the Princesses of Spamalot!  
**PRINCESSES:** Sir Lancelot.

- 1 **GLADIOLA:** Sir Lancelot.  
**LANCELOT:** Ah, Princess Gladiola! My betrothed. My intended. My wife to be. Oh, paragon of womanhood! Oh, virginous, virtuous, veiled mysteriad! Oh, holy mountain of maidenhood!
- 5 **ROSE:** Oh, boy. Here we go.  
**GLADIOLA:** Sir Lancelot, you may kiss my hand.  
**LANCELOT:** Not until after I've recited my poem for you.  
**HYRONOMOUS'S VOICE:** (*From under DELPHINIUM.*) Ow. My back.
- 10 **TULIP:** (*Rolls her eyes.*) Oh, this should be good.  
**LANCELOT:** We make music, sublime and sweet.  
You're the melody and I'm the beat.  
Just like the moss that needs its peat,  
Making it peat moss, then it's complete.
- 15 **PEONY:** Peat moss? That's not usually associated with romance.  
Composting, yes, but romance, not typically.  
**GLADIOLA:** Ignore them, Sir Lancelot. Now you may kiss my hand.  
Twice.  
**HYRONOMOUS:** Is somebody kissing?
- 20 **DELPHINIUM:** Shhhh.  
**ARTHUR:** What was that?  
**DELPHINIUM:** Me. I said, "Somebody is so impressed."  
**LANCELOT:** Do not be in awe of me, handmaiden Delphinium.  
**DELPHINIUM:** I'll try not to be.
- 25 **GLADIOLA:** What brings you to the fields of Spamalot, oh lordly Lancelot?  
**LANCELOT:** I am a-hunting, gracious Gladiola.  
**ARTHUR:** As yet, we have had no luck, although Sir Lancelot Pancelot remains the hunter of hunters, the man of men.
- 30 **HYRONOMOUS:** Owwwwww.  
**ARTHUR:** What was that, Delphinium the handmaiden?  
**DELPHINIUM:** I... I was humming. Hummmmmowwwwww. Kind of a deep hum.  
**ARTHUR:** Please do not hum while Sir Lancelot is conversing.
- 35 **DELPHINIUM:** Sorry.  
**GLADIOLA:** Oh, Sir Lancelot! I was here in the field, a-gathering flowers. (*OTHER PRINCESSES make noises consistent with eye-rolling. GLADIOLA shoots them a dirty look.*)

- 1 **LANCELOT:** Ah. But a flower as glad as my Gladiola cannot be gathered. Rather, she runs wild and free, like the wind. From the bulb of her being springs forth beauty!
- GLADIOLA:** Sir Lancelot Pancelot, you are a poet!
- 5 **LANCELOT:** And a man of the sword.
- HYRONOMOUS:** (*Peeks out. Sotto.*) The bulb of her being? What are they talking about?
- VIOLET:** (*Sotto.*) They always get like this.
- HYRONOMOUS:** (*Sotto.*) My back is killing me.
- 10 **VIOLET:** (*Sotto.*) Rather that than Sir Lancelot. Shhh.
- HYRONOMOUS:** (*Sotto.*) Right.
- ARTHUR:** Delphinium the handmaiden, upon what are you sitting?
- DELPHINIUM:** A bush. A firm bush... (*HYRONOMOUS moves.*) ... which is rustling gently in the breeze.
- 15 **LANCELOT:** And now, I must go.
- GLADIOLA:** Say not so!
- LANCELOT:** I must go!
- GLADIOLA:** Godspeed!
- LANCELOT:** Parting is such sweet sorrow.
- 20 **ARTHUR:** Good-bye. (*With LANCELOT, starts to EXIT RIGHT.*)
- GLADIOLA:** 'Til evening, then.
- LANCELOT:** (*Runs back.*) 'Til evening.
- ARTHUR:** Bye, now.
- PEONY:** Oh, please. Just go.
- 25 **GLADIOLA:** Farewell!
- LANCELOT:** (*With ARTHUR, starts to EXIT. Runs back.*) Farewell!
- ARTHUR:** Bye-bye. (*With LANCELOT, starts to EXIT.*)
- GLADIOLA:** Adieu!
- LANCELOT:** (*Starts to run back.*) Adieu!
- 30 **ARTHUR:** All right, already! (*With LANCELOT, EXITS RIGHT.*)
- HYRONOMOUS:** Are they finally gone?
- ROSE:** Yes! Shall we a-homing then, Gladiola?
- HYRONOMOUS:** If I can get up.
- GLADIOLA:** Where do you think you're going?
- 35 **ROSE:** Guess who's coming to dinner, Princess Gladiola.
- DELPHINIUM:** You promised.
- GLADIOLA:** Shouldn't you be at the castle, helping with dinner?

1 **DELPHINIUM:** Yes, Princess. See you at the castle, Hyronomous.  
(*EXITS LEFT.*)

**TULIP:** You swamp wart.

**HYRONOMOUS:** I am not a swamp wart!

5 **ROSE:** You're hideous.

**GLADIOLA:** And I warn you—stay out of my way. You are unworthy,  
and I will wither you. (*PRINCESSES EXIT LEFT.*)

**HYRONOMOUS:** With her? Of course I'm going with her, I've got to  
get a kiss. Ribbit! (*EXITS LEFT. BLACKOUT.*)

End of Scene Two

### Scene Three

10 **LIGHTS UP:** The interior of the castle. UP CENTER is ENTRANCE  
from outside. STAGE RIGHT leads to the kitchen, STAGE LEFT  
leads to the rest of the castle. A large table with nine chairs is DOWN  
CENTER. BEA, BERTHA and COOK are setting it for dinner. BEA  
follows COOK and BERTHA, absent-mindedly undoing everything  
15 they do.

**COOK:** What is your request for dinner, Queen Bea?

**BEA:** SPAM.

**COOK:** SPAM, m'am? SPAM? Again?

20 **BERTHA:** Are you sure? We've had SPAM for dinner every night  
since— well, every night. Every single night. Always SPAM.

**BEA:** Oh, I love SPAM. Our other cook doesn't make enough SPAM.  
SPAM casserole, SPAM soufflé, SPAM dogs, SPAM balls, SPAM  
patties... I love SPAM a lot. (*Sings.*) Spamalot! Spamalot!

**COOK:** Yes, m'am. (*EXITS RIGHT.*)

25 **BEA:** Bertha, where are you?

**BERTHA:** (*Hasn't moved, BEA has.*) Right here, Queen Bea.

**BEA:** Oh, there you are. How you flit about. The other servants never  
flit about. They rarely move. I think they must be asleep much of  
the time. Well, flit about all you like. I appreciate your work. I'm  
30 going upstairs to put on my "during dinner" jewels.

**BERTHA:** Very good, Queen Bea. Dinner will be served when you're  
ready. (*BEA EXITS LEFT. PRINCESSES ENTER UP CENTER,  
followed by HYRONOMOUS. BERTHA curtseys.*) Good evening,  
Princesses.

35 **HYRONOMOUS:** (*Mimics and curtseys to BERTHA.*) Good evening.

**BERTHA:** I've just been curtseyed to by a very large frog. (*Pause.*) I  
liked it. (*Curtseys.*) How do you do?

## PRODUCTION NOTES

### PROPERTIES

ONSTAGE, Scene One: Bog scenery (optional).

BROUGHT ON, Scene One:  
Scroll (GLORIA)

ONSTAGE, Scene Two: Garden scenery such as flowers and bushes (optional).

BROUGHT ON, Scene Two:  
Ball (DELPHINIUM)

ONSTAGE, Scene Three: Large dinner table with nine chairs around it.

BROUGHT ON, Scene Three:

Big salt and pepper shakers, forks, knives, spoons, napkins  
(COOK, BERTHA)

Book (PEONY)

Hairbrushes, pomade, hairclips, wig (optional), other hair accessories (VIOLET)

Plates and bowls of food including crackers, SPAM balls, bowl of peas, bowl of mashed potatoes, cream pie (COOK)

“During dinner” jewels, purse, shawl (BEA)

Plate of big broccoli (DELPHINIUM)

ONSTAGE, Scene Four: Large table from Scene Three can remain but should be cleared.

BROUGHT ON, Scene Four:

“After dinner” jewels (BEA)

Book (PEONY)

Hammer (GLADIOLA)

“Superfrog” cape (HYRONOMOUS)

Sword (LANCELOT, ARTHUR)

BROUGHT ON, Scene Five:

Sword, shovel (BEA)

Cape, crown (HYRONOMOUS)

### SOUND EFFECTS

Fly buzzing, Spamalot refrain (three notes of the “Camelot” theme) played by horns if possible, sawing and hammering, crash, magical frog-to-prince sounds (optional).

## SET

The sets for this play can be as simple or elaborate as you desire. For the bog, HYRONOMOUS needs a big lily pad he can carry around. It can be dressed with other lily pads, rocks, etc. The main thing the castle needs is the dinner table.

## COSTUMES

More important than the frog's costume are his facial expressions—his face should not be covered by any part of his costume. HYRONOMOUS'S use of his body, especially his hop and walk, are also very important in defining the character. When HYRONOMOUS walks on two legs, his hands should hang limply, as if he doesn't know what to do with them. The only costume necessities would be green pants, a green hooded top and a red party favor around his neck for catching flies. Big eyes sewn on top of the hood could be effective.

Ideally, BEA'S gown is yellow with horizontal black stripes to vaguely resemble... well, a bee. She dons a nightgown in Scene Four, which needs to be full to hide HYRONOMOUS.

DELPHINIUM'S skirt should also have lots of material for hiding HYRONOMOUS.

GLADIOLA'S costume, or at least her headdress, should resemble a flower. Her makeup should be applied too heavily, making her less attractive than the plain, but attractive, DELPHINIUM.

TULIP, ROSE, VIOLET and PEONY could also wear headdresses made to resemble flowers.

All other costumes should be from the late medieval period, à la Camelot. ARTHUR'S and LANCELOT'S costumes should include swords.

## HYRONOMOUS'S METAMORPHOSIS

The change can be as simple or complex as your group can handle. It can simply be a BLACKOUT or can include lighting effects, music, smoke or fog to cover HYRONOMOUS'S change. Of course, during whatever effects you choose, HYRONOMOUS the frog quickly EXITS and immediately REAPPEARS as the prince, complete with regal-looking cape and crown.

## CHARACTERIZATIONS

QUEEN BEA is not to be played as a crazy person, but as a person whose reality is just a bit different from anyone else's. As the play progresses, we see that she possesses much wisdom.

In order to retain the humor, it is critical that the actor playing HYRONOMOUS stay in character throughout the entire play. For instance, the hopping and absurd walking of the opening scene must be carried through until HYRONOMOUS becomes a prince.

#### FLEXIBLE CASTING

The part of GLORIA can be double cast with either BERTHA or COOK. By changing BERTHA'S name to BERT, the role can be cast as male. COOK can also be male or female.

## We hope you've enjoyed this script sample.

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PO Box 4267

Englewood, CO 80155-4267

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