

# HOLLYWOOD HILLBILLIES

*by*  
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### **STORY OF THE PLAY**

Gram Hawley and her granddaughter Cindy Lou run the general store and post office in Happy Hollow where there are plenty of eccentric characters to keep things lively. Add some show biz types from Hollywood trying to make a film about hill people; some terribly snobby distant relatives who are stuck visiting; and a couple of clever crooks bent on stealing Gram's property which sits on top of a large deposit of natural gas, and you've got all the ingredients for a comedy explosion. Eventually, in a hilarious fashion, things work out okay.

This is a laff-provoking mixture of spoofing and nonstop action. Great sight gags and tasty small roles that can be managed with just a few rehearsals. Easy to produce. This is the funniest show in town. Y'all come!

*(A musical version of this play is also available. Visit [www.histage.com](http://www.histage.com) for more information.)*

**CAST OF CHARACTERS**

*(Approximately 14 F, 7 M, extras, if desired.)*

GRAM HAWLEY: Aged mountain woman, lively.

COUSIN CLEM: Good-hearted young hillbilly.

MATILDA QUAIL: Citizen of Happy Hollow.

HENRIETTA PAXWAX: Another.

CINDY LOU: Likable hillbilly gal, Gram's granddaughter, 18.

CHARLES SEABURY: Distant relative now living in Hollywood.

ALICE: Runaway, about 12.

JOSEPHINE SEABURY: Charles' haughty wife.

CHARLOTTE: Their spoiled daughter, 15.

BUBBA: Cousin Clem's brother, hunts frogs.

LARRY HOUSTON: Young film director.

ISABELLE PHELPS: His co-worker.

SHERIFF TOM APPLGATE: Law in the hills.

RALPH CAVETT: State engineer.

OPAL EDWARDS: Another state engineer.

MISS LENNOX: Runs orphanage.

JIM FOXHALL: Thief.

LUCY VALENTINE: Another, posing as a nurse.

FINLANDIA: Charlotte's sorority sister, 16.

VERA: Larry's sister, a Hollywood agent.

MISS KEARNS: Child welfare official.

TOWNSPEOPLE: Extras, as/if desired.

**NOTE:** *CONSULT PRODUCTION NOTES for suggestions on flexible casting.*

### SYNOPSIS

The action takes place at the Happy Hollow General Store. Ozark Mountains. The location is off the beaten track--WAY OFF! The time is the present, early summer.

#### ACT I

Scene 1: Morning.

Scene 2: Later.

Scene 3: That afternoon.

#### ACT II

Scene 1: Next day.

Scene 2: Later.

Scene 3: Early the following morning.

**SFX:** *(A special sound effects CD is available for this play. Visit us at [www.histage.com](http://www.histage.com) to order.)* Barking dog, telephone, nose blowing, chirping birds, frog croaking, automobile horn and hillbilly (banjo) music between scenes.

**SEE additional notes at end of playbook.**

### **THE SETTING**

The forestage is a road while the main stage is the general store and post office run by the Hawleys. DSR, hanging on the wall, is an old-fashioned "crank-by-hand" telephone. Nearby is a table with two chairs. Entrance into the kitchen and out back is SR. USR are some optional steps that lead upstairs. A long counter or display table is USC. Atop the counter are sundry items for sale -- oil lamps, canned goods, candy, stack of old magazines, bolts of cloth and a registry, ink pot and pen. A few feet behind the counter are several shelves with more merchandise -- additional canned goods, bottles of home remedies, boxes of cereal, bottles of soda pop, etc. (Can be real or painted on scenery flat.) A large barrel is below the counter, SR. A handmade sign reading "CRACKERS" is attached, only the "S" is printed backwards. USL stands a clothing rack. On hangers are some dresses, men's shirts, some rainwear. To the right of the clothing rack is an optional dressing screen. DS from the clothing rack is a dressmaker's dummy with a foolish-looking hat where the head ought to be. Entrance into storage room is USL. Entrance from the road is SL.

The "Post Office" cubicle, with sign, is DSL. It has two sides, both cut low so the audience can see what's going on "inside." The front resembles a teller's window in a bank. Attached is a sign reading "CLOSED" on one side and "OPEN" on the other side. A desk or hand bell sits on the counter. (A table or work area can be substituted for the cubicle.)

Another large barrel, located extreme DSL, also has a handmade sign, this one reading "PICKLES" and again, the "S" is printed backwards. Entrance/exit is by pickle barrel. A bench is located SL. Additional stage dressing as/if desired. For example, tires, pots and pans hanging overhead, piles of blankets, shovels, rack of postcards, large calendar, sacks of seed and feed, old posters, etc.

**NOTE:** This is a description of the basic set required for blocking purposes. For tips on simplifying or elaborating the stage picture and props, consult production notes.

**ACT I**  
**Scene 1**

*(PRIOR TO LIGHTS: We hear a DOG BARKING from the kitchen.)*

GRAM'S VOICE: *(From storage room.)* Hush up, Marcello! *(More barking.)* Hush up, I say!

*(AT RISE: A few moments for the audience to take in the rustic stage picture, punctuated by still more barking "BOW-WOW, BOW-WOW. WOOF, WOOF, WOOF!" GRAM HAWLEY, a spry old mountain woman, comes from the storage room. Her old dress hangs to her ankles and she wears an apron. On her head sits an outrageous hat, feathers all over it. It almost looks alive.)*

GRAM: *(Moves below counter.)* Was that you, Marcello? *(More barking.)* I was hopin' it was Bubba. You kinda sound alike.

*(COUSIN CLEM enters from the road. He's a big lad, none too smart. Wears torn overalls and a floppy hat. Drags an old hunting rifle behind him as if it were a pull toy. Optional long beard.)*

COUSIN CLEM: You worryin' about me, Gram?

GRAM: I was worryin' about your brother.

COUSIN CLEM: My older brother or my younger brother?

GRAM: You only got one brother!

COUSIN CLEM: That'd be Bubba.

GRAM: Natcherelly! I declare, Cousin Clem, sometimes a glow worm seems brighter than you.

COUSIN CLEM: I admit I ain't the smartest critter in Happy Hollow.

GRAM: That's cuz you don't study like I keep tellin' you. Readin' and writin' and such. *(SHE crosses to HIM.)* Bend down so I can give you a sugar.

COUSIN CLEM: Aw, shucks, Gram. I'm too big fer sugars.

GRAM: You're a good boy, but you're set in your ways. *(COUSIN CLEM bends and GRAM gives him a loud smooch on the head. He straightens up.)*

COUSIN CLEM: That's a mighty purty hat you're wearin', Gram.

GRAM: Copied it from a city magazine. Hope Cindy Lou can find a customer for it. We're mighty shy on money. *(More BARKING.)*

COUSIN CLEM: What's ailin' Marcello?

GRAM: It's gettin' near the hound's time. How'd the huntin' go?

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