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*Dramatic Publishing*

# **MONKY BUSINESS**

Book by  
**TODD MUELLER and HANK BOLAND**

Music and lyrics by  
**GREGG OPELKA**



**Dramatic Publishing**  
Woodstock, Illinois • England • Australia • New Zealand

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Book by TODD MUELLER and HANK BOLAND  
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(MONKY BUSINESS)

ISBN 1-58342-178-5

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All producers of *MONKY BUSINESS* *must* give credit to the Authors and Composer of the Musical in all programs distributed in connection with performances of the Musical and in all instances in which the title of the Musical appears for purposes of advertising, publicizing or otherwise exploiting the Musical and/or a production. The name of the Authors and Composer *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent the size of the title type. Biographical information on the author(s), if included in this book, may be used on all programs. *On all programs this notice must appear:*

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*Monky Business* was first presented as a reading at the Theatre Building in Chicago on February 20, 1995 with the following cast:

Abbot Costello . . . . . CHUCK BELL  
Brother Brooks . . . . . DAVID NISBET  
Brother Clarence . . . . . PAUL SLADE SMITH  
Brother Forte . . . . . DAN FERRETTI  
Brother Lee Love . . . . . GREG WALTER

The world premiere of *Monky Business* was presented by Lone Star Performing Arts Association Inc., Denton Yockey, Executive Director, at The Grand 1894 Opera House of Galveston, Texas, on July 6, 1995 with the following cast:

Abbot Costello . . . . . WHIT REICHERT  
Brother Brooks . . . . . DAVID NISBET  
Brother Clarence . . . . . BROOKS BRAZELMAN  
Brother Forte . . . . . MATTHEW DUNAWAY  
Brother Lee Love . . . . . BEN SAYPOL

Scenic Design . . . . . BURTON RENCHER  
Lighting Design . . . . . KELLY BABB  
Costume Design . . . . . KATHRYN B. DOWLER  
Production Stage Manager . . . . . LORI ANNE DIGGORY  
Properties Master . . . . . ANASTASIA ROGERS  
Asst. Technical Director . . . . . WILLIAM HENDERSON  
Technical Director . . . . . RON JONES  
Orchestrations . . . . . GREGG OPELKA  
Choreography . . . . . MILLIE GARVEY  
Musical Director . . . . . J.R. MCALEXANDER  
Director . . . . . M. SETH REINES

# MONKY BUSINESS

A Play in Two Acts  
For 5 Men\*

## CHARACTERS

ABBOT COSTELLO  
BROTHER BROOKS  
BROTHER CLARENCE  
BROTHER FORTE  
BROTHER LEE LOVE

\*No doubling, expansion or gender flexibility.

Approximate running time: 2 hours and 10 minutes  
with intermission.

## MUSICAL NUMBERS

### ACT I

Monky Business . . . . .	Company*
The Mohair Rag . . . . .	Company
Merry Monastery . . . . .	Costello, Lee Love, Brooks
Satan's Place . . . . .	Clarence
Long Distance Calling . . . . .	Brooks
The David and Forte Show . . . . .	Company
Be Kind to Your Brother . . . . .	Company
God Loves a Cheerful Giver . . . . .	Company

*\*Brother Forte appears in the Act I company numbers, though, of course, he does not sing in them.*

### ACT II

The Miracle Monk . . . . .	Forte
That God Guy . . . . .	Clarence, Satan
Celibacy . . . . .	Lee Love
The Greatest Book on Earth . . . . .	Company
People Believed . . . . .	Costello
My Brother's Keeper . . . . .	Company
Satan's Place (reprise) . . . . .	Clarence
Heavenly Reward . . . . .	Company except Clarence
My Brother's Keeper (reprise) . . . . .	Company

Note: Please refer to the piano-vocal score for speaker assignments in group numbers.

# ACT I

*(The stage is dark. As the house lights come down we hear the faint beginnings of a Gregorian chant. We see the robed figures of the Brothers of St. Bernard's Monastery enter from the back of the house. Their heads are bowed under the hoods of their robes. They each carry a large candle. The lighting on stage reveals nothing of the setting. The only visible set dressing is an underlit cross hanging on the back wall. Simultaneously there is a break in the chanting, the candles are blown out, and the cross lights up. We see the words, "ON THE AIR" horizontally across the arms of the cross. The stage lights come up.)*

## (SONG: MONKY BUSINESS)

ALL *(except BROTHER FORTE, in chant).*

**ANTE MARE ET TERRAS  
ET QUOD TEGIT OMNIA CAELUM,  
UNUS ERAT TOTO NATURAE VOLTUS IN ORBE,  
NEC QUICQUAM NISI PONDUS INERS  
QUEM DIXERE CHAOS,  
RUDIS INDIGESTA MOLES.**

BROTHER BROOKS.

**ANTE MARE,**



ABBOT COSTELLO.  
ANTE CAELUM,

BROTHER CLARENCE.  
ANTE CAELUM,

BROTHER LEE LOVE.  
ANTE TERRAS.

ALL FOUR.  
ANTE CAELUM RUDIS INDIGESTA MOLES,  
RUDIS INDIGESTA MOLES!  
WHEN WE TOOK THAT VOW FOR THE LIFE  
MONASTIC  
LITTLE DID WE KNOW IT WOULD BE SO  
DRASTIC.  
BUT NOW WE KNOW HOW FATE MISMATCHES  
US.  
NOW WE KNOW HOW MOHAIR SCRATCHES US.  
BROTHER, BROTHER, BROTHER, IT'S BORING  
SPENDING EVERY OTHER SECOND ADORING!  
WE WERE SNORING.  
NOW WE'RE ROARING.  
NOW EACH SPUNKY MONK'S EXPLORING...  
MONKY BUSINESS! MONKYSHINES!  
MONKEY IN THE MIDDLE,  
GIVE THAT BROTHER BOY A FIDDLE  
AND A FEW BIBLICAL LINES.  
EVER SINCE THOSE MIDDLE AGES  
ALL WE'VE GOTTEN IS FLAK.  
NOW WE'RE OUT OF OUR MONKY CAGES  
AND GIVIN' SACKCLOTH THE SACK.  
AND THAT MEANS  
MONKY BUSINESS! MONKYSHINES!

**IS IT SINFUL TO BE GRINFUL?  
BROTHER, I FEEL FINE.  
OH, MONKY BUSINESS, YOU'RE DIVINE  
(Instrumental break.)  
MONKY BUSINESS! MONKYSHINES!  
WHEN YOU'RE FEELING SLIGHTLY  
CLOISTERED,  
ALL YOU NEED IS A SHOVE.  
YOU'RE A PEARL SO GET DE-OYSTERED.  
ALL YOU NEED  
IS THE PROPER CREED  
AND A LITTLE BROTHERLY LOVE...  
AND MONKY BUSINESS! MONKYSHINES!  
MIND YOUR OWN DAMN MONKY BUSINESS.  
BROTHER I'LL MIND MINE  
OH, MONKY BUSINESS...  
THAT FUNKY BUSINESS!  
MONKY BUSINESS, YOU'RE DIVINE!**

*(We are in the sound stage of WGOD, a little-known religious radio station. It has not been updated since the 1940s and the sound tiles are yellowed and missing in places. The original wiring is buried beneath a thick skin of weathered electrical tape, and a permanent layer of dust covers just about everything. It captures the charm of days forgotten. The stage is set with an old radio microphone C with the call letters WGOD arcing over the top. Two additional microphones are placed on either side of the stage. Stretched across the back wall is a banner that reads, "WGOD. The word of God...in Stereo!" There is a large sound-effects table near the back of the stage which BROTHER FORTE and BROTHER LEE LOVE are now preparing for the rest of the show.)*

*On the back wall there is a manual tally board with flip-style numbers, a large clock and a handwritten sign reading, "THE LADIES AUXILIARY WILL BE MANNING THE PHONES IN ST. GABRIEL'S MEETING ROOM." Beneath it is an arrow drawn off-stage R. Additional set dressings may include the following WGod program posters: "Ernie Buckford's Pronouns in the Bible! The Buck stops here!," "The Kumbaya Hour! All Kumbaya, All the time!," "The Bible Joke Book! Putting the Fun Back in Fundamentalist!," etc.)*

ABBOT COSTELLO. Good evening, ladies and gentlemen, and welcome to the WGod radio studio.

BROTHER BROOKS. As many of you know, tonight is our last chance to raise the two hundred and fifty thousand dollars we need to save our monastery.

ABBOT COSTELLO. That may seem like a lot of money—

BROTHER BROOKS. That is a lot of money!

ABBOT COSTELLO. Not really, considering the fact that at exactly 9:05 we will be receiving five minutes of worldwide radio air time donated to us by the L.O.R.D.

BROTHER BROOKS. The Liturgical Order of Radio Directors. But before we get too far ahead of ourselves, I believe both our studio audience and our audience listening at home could benefit from some introductions.

ABBOT COSTELLO. Oh yes, of course. (*To audience.*) If everyone could take a moment and turn to the person sitting next to you and introduce yourselves.

BROTHER BROOKS. No, no, no. I mean that we should introduce ourselves.

ABBOT COSTELLO (*with understanding*). What was I thinking? (*Extending his hand to BROTHER BROOKS.*) I'm very pleased to meet you.

BROTHER BROOKS. And I'm very pleased to meet... No! (*To audience.*) Ladies and gentlemen, we are the Brothers of St. Bernard's. I am Brother Brooks. And now I give you Brother Lee Love. (*He gestures to BROTHER LEE LOVE and BROTHER LEE LOVE waves.*)

ABBOT COSTELLO. Oh how very sweet, and I give you brotherly love in return.

BROTHER BROOKS. Would you do me a favor? Would you please stand over there? (*ABBOT COSTELLO does so.*) Ladies and gentlemen, Brother-Lee-Love. (*BROTHER LEE LOVE waves to the audience.*) I don't think the audience at home can hear you waving. (*BROTHER LEE LOVE waves harder in the direction of the microphone.*)

BROTHER BROOKS (*frustrated*). And for those of you listening at home, the voice of Brother Lee Love will sound like this.

BROTHER LEE LOVE. Hi.

BROTHER BROOKS (*coaxing BROTHER LEE LOVE into conversation*). Why don't you tell the audience why you're wearing that golden cord?

BROTHER LEE LOVE (*confused*). I'm wearing this golden cord to keep my robe together?

BROTHER BROOKS. No! Why is your cord golden?

BROTHER LEE LOVE. Oh! Because I am— [*MUSIC CUE #1: MONK-OF-THE-MONTH FANFARE*] Monk-of-the-Month.

BROTHER BROOKS. Monk-of-the-Month is one of my little incentive programs.

BROTHER CLARENCE. It helps to keep us all quiet and poor.

BROTHER BROOKS. And this is Brother Clarence. He's just completed a ten-year hermitage in a cave. He's only been with St. Bernard's for—

BROTHER CLARENCE. Three weeks. Three very long weeks.

BROTHER LEE LOVE. Your ten-year hermitage makes you my only challenger for next month's Monk-of-the-Month.

BROTHER CLARENCE (*flatly to LEE LOVE*). You gotta ask yourself one thing, monk: do you feel lucky?

*(BROTHER FORTE comes forward with both hands within his robe. He tugs on BROTHER BROOKS' robe.)*

BROTHER BROOKS. Ah yes, we must not forget Brother Forte, who will be manning the sound-effects table tonight. (*Solemnly.*) Unfortunately, Brother Forte can't introduce himself because he is mute. (*From within his robes, BROTHER FORTE pulls out and honks a bicycle horn.*) Well, that promises to become annoying.

ABBOT COSTELLO. Why did you have me introduce myself to you?

BROTHER BROOKS. And, of course, we've all met our abbot, Abbot Costello.

ABBOT COSTELLO. Hello! As some of you may know, the Brothers of St. Bernard's have recently been put into a unique financial bind.

BROTHER BROOKS. It seems a certain land developer is very interested in purchasing St. Bernard's; the monastery we now call home.

ABBOT COSTELLO. He wants to call it Bernie's Casino Royale.

BROTHER BROOKS. The bank has given us thirty days to match the selling price of the monastery: two hundred and fifty thousand dollars. (*BROTHER FORTE holds up a sign that reads, "Ooo-o-h."*)

BROTHER CLARENCE. But that was twenty-nine days ago. (*FORTE flips his sign to read, "Awww."*)

ABBOT COSTELLO. So we only have until midnight tonight to raise the money.

BROTHER LEE LOVE. Or, in the morning, we're going to be out on our asses!

ABBOT COSTELLO. My son, you can't say that.

BROTHER LEE LOVE. Why not?

ABBOT COSTELLO. Because this morning we had to sell our asses.

BROTHER LEE LOVE. Even Snowball?

ABBOT COSTELLO. Yes, even Snowball.

BROTHER BROOKS. As I was saying, we were willing to do anything to keep St. Bernard's from becoming a gambling hall. We sold chances on a trip to the Holy Lands, we had a night of bingo, we organized a raffle... but nothing seemed to work. But then three weeks ago Brother Forte held a bake sale. He's a natural in the kitchen.

BROTHER CLARENCE. He's our dumb waiter.

BROTHER LEE LOVE. Now don't be jealous, Brother Clarence; your devil's food cake was heavenly.

BROTHER CLARENCE. I wouldn't say "heavenly."

*[MUSIC CUE #2: SATANIC FANFARE] (During the brief satanic fanfare the lighting turns red and then quickly returns to normal. The other BROTHERS take pause and then continue.)*

BROTHER LEE LOVE. We had lots of fun and raised nearly two hundred dollars!

BROTHER BROOKS. Of course, that is only point zero eight percent (.08%) of our total goal.

BROTHER LEE LOVE. It's better than nothing.

BROTHER BROOKS. Not much.

ABBOT COSTELLO. On a brighter note, we are happy to report that our fund-raiser at last week's state fair was a grand success.

BROTHER LEE LOVE. Brother Forte came up with the clever idea of having a dunking booth.

BROTHER BROOKS. Suffice it to say, we didn't raise a quarter of a million dollars on Dunk-a-Monk.

ABBOT COSTELLO. So in this, our true hour of need, we have decided to take our plight to you the people by holding this radiothon.

BROTHER BROOKS. And don't forget, at precisely 9:05 the L.O.R.D. will be giving us five minutes of world-wide air time.

BROTHER LEE LOVE. Imagine, the whole world listening to us for five minutes. We'll really have to be impressive.

BROTHER BROOKS. Oh, you're so right, Brother Lee Love. I do wish we had dressed up a bit. It's hard to feel stylish in these old rags.

ABBOT COSTELLO. But Brooks, you don't understand.

**(SONG: THE MOHAIR RAG)**

COSTELLO.

**WHEN THEY SAY YOUR SENSE OF FASHION IS  
CRASHING,  
WHO SAID THAT A MONK HAS GOT TO BE  
DASHING?  
SO YOU ARE NOT SARTORIALY DARING?  
SINCE WHEN DOES GOD CARE WHAT YOU'RE  
WEARING?  
YOU WON'T GET A GIRL ON YOUR LAP,  
IF YOUR CLOTHES LACK STYLE.  
BUT STILL THERE'S SOMETHING ABOUT  
BURLAP  
MAKES LIFE WORTHWHILE.  
THERE'S NO HAIR LIKE MOHAIR.  
IT'S JUST ABOUT AS SNAPPY AS YOUR  
AVERAGE PAPER BAG.  
BUT ODDLY,  
IT'S GODLY.  
THERE'S NOTHIN' ELSE LIKE THAT LITTLE  
MOHAIR RAG.**

BROOKS, COSTELLO, LOVE, CLARENCE.

**YES, MOHAIR, NOT FAUX HAIR.  
IT'S UGLY AND IT'S SCRATCHY  
AND YOU LOOK LIKE YOU'RE IN DRAG.  
BUT GOD BLESS US AND DRESS US  
IN NOTHIN' ELSE BUT THAT LITTLE MOHAIR  
RAG.  
YOU JUST FASTEN IT.  
THEN SAY MASS IN IT.  
YOU CAN DINE IN IT.  
OR MAKE WINE IN IT.**



**ONCE THAT RAG IS UPON YOUR BOD,  
YOU'RE A MOHAIR-WEARIN' SON OF SON OF  
GOD.**

**IT'S NOT THAT HARD TO TIE IT,  
A CINCH TO SEW IT.**

**AND WHEN YOU'RE OFF YOUR DIET,  
WHO'S GONNA KNOW IT?**

**THERE'S NO HAIR LIKE MOHAIR.**

**YES EVERY BROTHER'S LOVIN' THAT MOHAIR  
RAG!**

*(DANCE BREAK.)*

**YOU'RE A MOHAIR-WEARIN' SON OF SON OF  
GOD!**

**THERE'S NO HAIR LIKE MOHAIR.**

**YOUR COTTON IS TOO ROTTEN**

**AND YOUR RAYON MAKES US GAG.**

**'CUZ WE FROTH FOR ONE CLOTH.**

**BUT IF YOU'RE SET ON BEIN' A HEATHEN,**

**GET YOURSELF A SHIRT YOU CAN BREATHE  
IN.**

**OTHERWISE KEEP WEARIN' THAT MOHAIR  
RAG.**

BROTHER BROOKS. Before I forget, our apologies go out to those of you who tuned in to hear Ernie Buckford's weekly radio show, "Pronouns in the Bible."

ABBOT COSTELLO. Rest assured, Ernie Buckford will be back next week with a grab bag of HES, SHEs, THEMs, and THOUs.

BROTHER LEE LOVE. For those of you following along in your pronoun workbooks, Ernie would like you to go over all of "IT."

ABBOT COSTELLO. The whole workbook?

BROTHER LEE LOVE. No, just all of "IT."

ABBOT COSTELLO. All of that in one week?

BROTHER LEE LOVE. No, "THAT" is next week.

ABBOT COSTELLO. What is?

BROTHER LEE LOVE. "WHAT"'s already been covered.

ABBOT COSTELLO. I don't know.

BROTHER CLARENCE. Third base!

BROTHER BROOKS. Brothers! I realize that, as a general rule, we don't talk much back at the monastery, but tonight let's focus on communication. Think of that as the key to saving St. Bernard's. I think we're all agreed that we don't want to see St. Bernard's turned into the devil's workshop. (*There is general agreement from everyone but CLARENCE.*)

BROTHER CLARENCE. Speak of the devil, Mr. Thomas, the contractor, came by to take some measurements for the roulette tables.

ABBOT COSTELLO. Roulette tables?

BROTHER BROOKS. I didn't know about this. Who let him in?

BROTHER LEE LOVE. I did.

BROTHER BROOKS. Since when do we let complete strangers into the monastery?

BROTHER LEE LOVE. Brother Clarence said that all guests of the monastery should be welcomed as Christ.

BROTHER BROOKS. What kind of nonsense is that?

BROTHER CLARENCE. Biblical nonsense. Matthew, chapter 25, verse 35, "I was a stranger and you took me in."

BROTHER BROOKS. Well yes, of course, but Matthew did not say, "I was a contractor and you took me in."

BROTHER CLARENCE. Perhaps not, but Brother Forte was nice enough to take them all over the monastery.