

AN ORIGINAL DRAMATIC ADAPTATION  
of  
THE NUTCRACKER AND THE MOUSE KING  
with  
PROMPT BOOK and PRODUCTION NOTES

by

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## INTRODUCTION

The point of departure for this study actually began several years ago when the author became a member of the New York City Ballet Company. The six years spent in association with the ballet company provided an opportunity to observe the large number of children who flocked to the ballet performances. There were few ballets in the repertoire of the company which were designed specifically for children, yet, the youngsters sat spellbound during the entire show and then, at the close of the final curtain, rushed backstage to see and speak to the fantastic creatures which they had just seen on stage. It was apparent that everything dramatic fascinated the children. They became completely engrossed in the dramatic illusion which unfolded before their eyes. It was also evident that the youngsters were not particularly selective. They appeared to enjoy such ballets as The Prodigal Son and Les Illuminations, which seemed unsuitable for the immature audience, equally as much as they enjoyed Peter and the Wolf and the Sleeping Beauty, which were ballets designed specifically for children. It occurred to the author that if some plan for children's matinees were incorporated in the season's bill, the young audience would have an opportunity for entertainment more suitable to their years. Because of her interest in children and the type of entertainment which they were being offered by the ballet, the author was led to consider allied areas of children's entertainment. This interest took her to Children's Theatre.

In endeavoring to discover how dramatists provided for the specific needs of theatre for children as opposed to theatre for adults an area of study emerged which became the springboard for this paper. It was found

that although theatre specifically for children was an area yet in its infancy there were certain individuals in the field who were making strides forward in educating the public to an awareness of the necessity for theatre especially for youth.

Winifred Ward, a pioneer in America's Children's Theatre and honorary director of the Children's Theater Conference, has written several books and articles on the subject. In an article in the August 1960 issue of Theater Arts titled "Children's Theatre: Help Wanted," Miss Ward appealed to qualified persons who had a sincere interest in both children and good theatre, to help in the advancement of the children's theatre movement, which was dedicated to an effort to present better plays for young people.<sup>1</sup> Having an interest in children and theatre, the author of this paper was inspired to probe more deeply into a study of the requirements of children's theatre. This study was to be a practical learning experience.

According to Charlotte Chorpenning, author of Twenty-one Years With Children's Theatre and a prominent leader in her field until her death in 1961, "...you are going to learn first by writing a play and seeing your play produced."<sup>2</sup> Belief in the truth of Miss Chorpenning's statement was borne out when the play included in this thesis was written, directed, and produced in the Kansas State University auditorium on May 25, 1962.

The author choose to do an adaptation of E. T. A. Hoffman's legend The Nutcracker and The Mouse King for several reasons. The author's familiarity with the ballet adaptation stimulated a curiosity about the original legend

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<sup>1</sup>Winifred Ward, "Children's Theatre: Help Wanted," Theatre Arts, (August 1960), pp. 53-56.

<sup>2</sup>Charlotte Chorpenning, Twenty-one Years with Children's Theatre, p. 50.

and other adaptations of it. When it was revised and produced by the New York City Ballet Company in 1954 it became a popular favorite with children's audiences. So much so, in fact, that children's matinee performances of the Nutcracker were finally initiated. It was found that the story, written in Germany in 1816, differed in many respects which will be discussed in a later chapter, from the story familiar to balletomanes today. It will be pointed out later in this paper that the original legend seemed to lend itself easily to ballet adaptation. Almost every ballet adaptation done since the first one in 1892 appeared to achieve mastery in the technical aspects of theatre. Specifically, the accent in each of the ballets appeared to be on the spectacular and presentational staging effected, rather than on techniques designed to accentuate the story elements.

These observations about the ballet presentations of the legend prompted this writer to consider the possibilities for a dramatic adaptation which would place greater emphasis on the story elements. The story possessed charm; it seemed to contain the qualities which make a piece of literature endure; and above all here was a piece of classical German literature which, except for the ballet, had been virtually ignored in our time. Because ballet productions cost many thousands of dollars and depend completely upon the presence of professional dancers it must be recognized that even this medium could not hope to carry the story much further than the larger commercial theatres of our country.

The purpose of this study evolved to be four fold: to discover the requirements of Children's Theatre; to write a dramatic adaptation of the original legend following the unique demands of theatre for children; to

direct and produce this play in the university auditorium to an audience of children; and finally to evaluate the total production in an effort to make suggestions to future directors who might wish to present the play. To accomplish this four fold purpose the author adopted the following method: she reviewed the literature in the area to discover the requirements for writing, directing, and producing a play for a child's audience. The script was written, sets, costumes, make-up, and rehearsal procedures were designed, all with careful attention given to those requirements which are unique in children's theatre. The production was then mounted and finally evaluated.

## REVIEW OF LITERATURE

A review of the literature concerning The Nutcracker and The Mouse King revealed that although several ballet adaptations of the story have been done, there has never to the knowledge of the author been a dramatic adaptation. The original legend written in German in 1816 by E. T. A. Hoffman was published in a volume called Die Serapionsbruder.<sup>1</sup> The volume, which was translated into English and published in 1908 was a collection of stories for children which has frequently been referred to as the "Tales of Hoffman".<sup>2</sup> An abstract of the lengthy tale of Der Nussknacker und der Mouskoenig, follows.

The story of The Nutcracker and The Mouse King concerned the Silberhaus Family of Nuremburg. The characters in the opening of the story included: Mr. Silberhaus, a lawyer, his wife, their two children, Fritz age nine and Mary age seven; and Mary's Godfather Drosselmeyer. The events of the story took place during the Christmas Season and covered a time period of approximately two weeks. As the story opened, the Silberhaus family was engaged in preparations for Christmas day. Godfather Drosselmeyer, described as a frightening looking old man, who wore a spun glass wig of hair that stuck out in all directions and a black patch over one eye, arrived at the Silberhaus home for a visit. A gift that he had brought for Mary was a nutcracker which he had carved into the shape of a bearded German Hussar.

Mary and Fritz were especially fond of their Godfather because of the

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<sup>1</sup>Harvey W. Hewett-Thayer, Hoffman Author of the Tales, p. 101.

<sup>2</sup>Ibid., p. 102.

mechanical toys which he made for them. One of his intricate creations was always sure to be under the Christmas Tree. Godfather Drosselmeyer could also tell wonderful stories which he appeared to create on the spur of the moment.

Two nights before Christmas, Mary's excitement caused her to have a dream. In Hoffman's story the dream took the form of a story within a story or what may be considered a sub-plot. The essence of the "dream story," was that the mice in Mary's house invaded her living-room just at midnight. Mary's Nutcracker summoned his regiment of Hussars and a battle between the mice and the Hussars ensued. Just as the Nutcracker was about to be overpowered by the wicked King of the Mice, Mary threw her shoe at the Mouse King. The shoe struck the mouse and the glass on the front of a toy cabinet in the living-room. At this point the dream ended and Mary awakened on Christmas day.

The entire day was filled with the arrival of relatives and friends and the eating and drinking of Christmas treats which included sugar plums and candy canes for the children and coffee and tea for the adults. In the evening the gifts, which were only for the children, were opened. One of the most fascinating gifts was a large toy kingdom made by Godfather Drosselmeyer. It had mechanical figures that went in and out of doors and up and down the steps of an intricately designed castle. At the very top of the castle was a tiny pirouetting figure of a ballerina. Godfather Drosselmeyer called his castle the "Kingdom of Sweets".

During the evening festivities Mary told her mother about her adventure with the Nutcracker, insisting that the incident actually occurred. Mrs. Silberhaus declared that her daughter must be suffering from a fever.



Nevertheless no one was able to explain the broken glass on the front of the toy cabinet.

The Christmas party over, Mary went to bed and once again began to dream. This time the Nutcracker came to Mary thanking her for saving him from the wicked Mouse King. In return for her favor the Nutcracker rewarded Mary by taking her to the Kingdom of Sweets where she watched a Sugar Plum Fairy dance with a cavalier and was offered coffee and tea to drink and sweet meats to eat.

Upon awakening the following day Mary once again told her mother of her adventure in the night insisting that it was real. Mrs. Silberhaus decided then that Mary was truly feverish and sent her back to bed.

Godfather Drosselmeyer arrived to entertain Mary with one of his stories. His story was told in the "once upon a time, fairy tale" vernacular. The fairy tale concerned a Princess Peribanou and her brother Prince Krakatuk Drosselmeyer who were decendents of Godfather Drosselmeyer.

The prince was engaged in preparing sausage pudding, his father's favorite dish, when the wicked King of the Mice ran into the kitchen demanding a "tid-bit" of sausage. When Prince Krakatuk refused, the Mouse King used his magic power and changed him into a bearded wooden Hussar. At that point Mary fell asleep and dreamed of meeting the Hussar who looked just like her nutcracker but was actually a handsome prince. When Mary awakened it was several days later, for she had been ill and suffered a long fitful sleep.

Godfather Drosselmeyer had left but come back again to Mary's bedside. He brought a guest with him, his nephew who resembled exactly the prince in Mary's dream. Mary was astonished and asked if it were possible that the

nephew the prince and the nutcracker were all the same person. Winking, the Godfather replied, at the end of Hoffman's tale, "anything is possible if you think it is."<sup>3</sup>

In 1876 Herr Carl Reinecke prepared the text of the Nutcracker and the Mouse King with accompanying music.<sup>4</sup> This writer was unable to discover any record of a public performance of Reinecke's work. The first recorded public performance of the Hoffman tale was a ballet adaptation produced at the Maryinsky Theatre in St. Petersburg, Russia in 1892.<sup>5</sup> The ballet was choreographed by Lev Ivanov to the music of Peter I. Tchaikovsky. Actually, the French choreographer Marius Petipa had written the scenario and complete musical cue book for the ballet which he called Casse-Noisette. Petipa had indicated in his scenario for Tchaikovsky, the style of music, its rhythms, tempo and melodic line. "The composer, although none too happy about it followed the composer's program and direction." When rehearsal time came the choreographer was taken ill and the ballet, on a ready-made plot to ready-made music was assigned to Lev Ivanov.<sup>6</sup> According to George Balanchine who danced the role of the Nutcracker in Ivanov's production, the ballet proved to be "one of dancing's most beautiful gifts, not only for children but for all those who appreciate magic in the theatre."<sup>7</sup>

Alexandre Benois, however, gave a different accounting of the performance at the Maryinsky. Benois stated "the reason the ballet had enjoyed no particular success was that the subject was badly constructed...

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<sup>3</sup>Ernst Theodor Amadeus, The Serapion Brethren.

<sup>4</sup>Carl Reinoke, The Nutcracker and the Mouse King.

<sup>5</sup>Anatole Chujoy, Dance Encyclopedia, p. 334.

<sup>6</sup>Anatole Chujoy, "The Nutcracker," The Playboard, p. 5.

<sup>7</sup>George Balanchine, Complete Stories of the Great Ballets, p. 247.

The purely choregraphic action of Casse-Noisette has little in common with the subject and cannot be called successful. The unaccountable appearance of the unruly French Incroyables at the patriarchal Christmas-tree party spoils the atmosphere of "good old times," while the famous battle between the mice and the tin soldiers was so chaotically presented in the first version that it only aroused perplexity and boredom. It was impossible to imagine anything more cheerless than the decors of the first act: the ballroom in President Stahlbaum's house reminded one rather of a Bierstube decorated in German Renaissance style instead of being one of the cosy and poetical interiors of the eighteenth century that one so often sees in Germany. The decor of the kingdom of sweets was more suitable for some feerie in the Chatelet than for the stage of the Imperial Ballet, where its gaudy brilliance was strangely incongruous. The only setting of artistic merit was Botcharov's moonlit and snow-covered forest which formed the background for the "white" or "snow-flake" ballet in the second scene, but this decor had no connection with either the first or third scenes and so emphasised the inconsequent construction of the whole act--which had in any case the air of an interlude.

...But alas! Casse-Noisette has not turned out a success! And it was just in this ballet that I had placed all my hopes, knowing Tchaikovsky's talent for creating a fairy-tale atmosphere. But perhaps the chief cause of my disappointment lies not in the music but in the "hideous" production. The overture (which I already knew on the piano) was hurried through at the tempo of a can-can gallop, and entirely lacked the salt that the orchestra should have given it. The decor of Scene I, though by Ivanov, is both disgusting and profoundly shocking. It spoilt the whole impression from the start. Instead of having an elaborate chamber in Rococo or Louis XVI style, lit up by chandeliers and sconces, but conveying at the same time an atmosphere of good-natured bourgeoisie, we were obliged to contemplate during a whole hour the salon of some rich parvenu banker in the Fredrichstrasse style. It was stupid, coarse, heavy and dark. How absurd the kind of fresco portraits of Tchaikovsky, Petipa and the rest of them on the walls! Absolute lack of taste in all the ornaments, furniture, etc. The costumes, too, are "stupidly" chosen. The period of 1770-1780 would have best suited the fairy-tale, whereas here they have chosen the Directoire--in purely French manner!

...The battle of the mice and the tin soldiers is disgracefully produced--one cannot understand anything. Disorderly pushing about from corner to corner and running backwards and forwards--quite senseless and amateurish. The moonlight (how effective it could be in creating an atmosphere) is produced as usual by blazing spotlights from the side instead of through the window. The decor of the forest buried under the winter snow is magnificent, but the whole scene is squeezed in to no purpose, as Clara's and Casse-Noisette's flight through it passes quite unnoticed."

The second act is still worse. Levogt's decor is effective in a showy way...The costumes are elaborate but lacking in taste; some

of the dancers are in bright yellow, others in bright pink and the effect can only be called 'loud.'

The performance dragged on from 8 o'clock to midnight."<sup>8</sup>

Nicholas Sergeyev, formerly of the Maryinsky company was the first to revive *The Nutcracker*. It may be assumed that Sergeyev believed the original ballet to be successful since he apparently adhered to the original choreography and staging when he directed it for the Sadler's Wells company in London in 1937.<sup>9</sup> Following this, Benois prepared an adaptation for La Scala in Milan in 1938 in which he "attempted to correct some of the absurdities of the first scenario..." Benois joined the intermediate "snow-flake" scene with the "Christmas party" scene. The little girl, whose name became Clara in that production, became a grown up beauty. At the end of the snow scene Clara and her prince were driven away to the Kingdom of Sweets in a sleigh pulled by polar bears. Upon arriving in the Kingdom of Sweets, Clara and the Nutcracker were met by Godfather Drosselmeyer who turned out to be the King of the country of Sweets.<sup>10</sup>

The next production of The Nutcracker was done in 1951 for the Sadler's Wells ballet company. Choreographed by Frederick Ashton, who had danced in the Sergeyev version, that revival adhered to the production in which the choreographer had performed.<sup>11</sup>

It seemed probable to the author that since no satisfactory method of recording dance movement was in use, the different revivals probably

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<sup>8</sup>Alexandre Benois, Reminiscences of the Russian Ballet, p. 203.

<sup>9</sup>Balanchine, op. cit., p. 251.

<sup>10</sup>Benois, op. cit., p. 135.

<sup>11</sup>Balanchine, loc. cit.

did not entirely adhere to the productions which they followed. Just as literature passed orally from generation to generation changes to some extent, so too, one may suppose, have other forms of art.

The last and most recent revival of The Nutcracker was done by George Balanchine for the New York City Ballet Company in 1954.<sup>12</sup> It may be remembered that Balanchine danced in the original ballet at the Maryinsky. Further, it should be noted that every performed version of The Nutcracker which followed the original was handed down by one of the persons directly involved with a preceding version.

Balanchine's version was divided into two acts. The first act took place in the Silberhaus living-room and the second in the Kingdom of Sweets. The intermittent "snow-flake scene" which apparently was originally added as a stage vehicle to get Clara (alias Mary) and The Nutcracker from the home to the land of Sweets, was retained. The first act of Balanchine's ballet was set and costumed in the period of the mid-eighteen hundreds in Germany. The first act opened on the party scene in which Godfather Drosselmeyer presented each of the young guests with a mechanical toy which danced. Clara's toy was a wooden nutcracker carved in the shape of a handsome prince. During the party, the jealous Fritz attempted to take the nutcracker away from his sister and the little man was broken in the struggle. Later, after the party had ended, the guests departed and the family retired, Clara returned to the living-room where she found her nutcracker followed by a regiment of toy soldiers engaged in battle with a group of mice and their king.<sup>13</sup>

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<sup>12</sup>Chujoy, loc. cit.

<sup>13</sup>Balanchine, op. cit., pp. 247-250.

It would appear that to anyone in the audience unfamiliar with the original legend, the battle scene although delightfully staged, probably was not as significant as it might have been had the story of the Mouse King been recounted.

At the end of the battle scene Clara helped her Nutcracker overpower his enemy by throwing her shoe at the Mouse King's head. The Nutcracker then turned into a prince and as a reward for her help gave Clara the Mouse King's crown and took her through the land of the snowflakes to the Kingdom of Sweets. In the Kingdom of Sweets she was entertained with dances by all manner of strange people including a Sugar Plum Fairy, a trepak of candy canes, an oriental called "Tea" and other dancers who were all somehow "sweet". The entertainment ended and a boat came to collect Clara and the Prince. As the boat with Clara and the Prince on board "sailed" off the stage the characters in the Kingdom of Sweets waved good-bye and the final curtain came down.<sup>14</sup>

It appeared to the writer that although the ballet was beautifully staged and excellently choreographed, there had been no attempt to make the story elements particularly understandable to the audience. As pointed out earlier the accent was on technical aspects of the production as well as choreographic techniques.

Jean Latham writing in the preface, to what is apparently the only story adaptation in English of Hoffman's legend, stated that Hoffman expressed concern when he wrote The Nutcracker and the Mouse King. He was afraid that the story element was too involved in places and also, that the time

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<sup>14</sup>Ibid.

sequence could not be understood by children. Latham refers to her version of the work as the "story re-told." Latham's version was considerably shorter than Hoffman's tale in that it deleted long character descriptions and many intricacies of the original plot.<sup>15</sup> It appeared to be a story which a child would have little difficulty understanding but at the same time, it appeared to the writer of this paper to lose some of the charm and magic fairy tale quality found in the original work.

It will be seen in the script of the author's original dramatic adaptation that she retained selected elements of the original story and that she took advantage of some of the findings of a review of the literature concerning the several ballet adaptations. The reasons for using certain elements and discarding others will be discussed in a later chapter of this paper.

A review of the literature concerning the writing, directing and producing of plays specifically for children revealed that there was no record of a play especially for children until 1784. In that year Madame Stephanie des Genlis, governess to the three sons of the Duke of Chartres wrote, directed and produced three children's plays all of which had an educational aim. Madame des Genlis, a supporter of the doctrines of Rousseau, believed that "children learned more easily that which they enjoyed." Her first public performance, therefore, consisted of one play which was a story from mythology, specifically, Psyche and Venus, and another play which was a moral treatise called The Effects of Curiosity. The plays were published in a volume called Le Theatre d'Education in 1779. The collection achieved

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<sup>15</sup>Jean Latham, The Nutcracker, p. i.

such immediate popularity that it was sold out in six days. Within a year the plays had been translated into six different languages.<sup>16</sup> This would seem to indicate that this ignored area of drama for children offered a fertile field for anyone interested in writing plays for young people. However, during the ensuing one hundred years there were only a few plays written for children and these for the most part were dramatizations of familiar stories. In 1865 Joseph Jefferson introduced an adaptation of Rip Van Winkle<sup>17</sup> which was performed for almost half a century. Also, reference can be found to adaptations of Little Lord Fauntleroy and the Prince and the Pauper which were both presented before 1890.<sup>18</sup> By 1915 Peter Pan, The Bluebird, Little Women, Treasure Island, and Alice in Wonderland had been written and produced for children in New York and London.<sup>19</sup>

Due to the fact that young audiences were available on Saturday and Sundays only, little monetary gain was to be expected from writing or producing children's plays. Those who were engaged in commercial theatre work abandoned the children's field for the more lucrative area of adult drama. Children's theatre fell into the hands of recreational centers and community theatres and finally came into the educational sphere when Imogene Hogel established a theatre program for children at Emerson College, Boston in 1919.<sup>20</sup> Alice Minnie Herts Heniger established an educational, Children's Theatre program on New York's lower east side in 1903.<sup>21</sup> Other activities during the

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<sup>16</sup>Winifred Ward, Theatre for Children, pp. 1-7.

<sup>17</sup>Arthus Hobson Quinn, Representative American Plays, pp. 399-431.

<sup>18</sup>Ward, loc. cit.

<sup>19</sup>Davis-Watkins, Children's Theatre, p. 4.

<sup>20</sup>Ibid., pp. 3-14.

<sup>21</sup>Alice Minnie Herts Heniger, The Children's Educational Theatre.



period included Stuart Walker's "Portmanteau Theatre" for children which toured the east coast from 1915 to 1919<sup>22</sup> and "The Clare Tree Major Players" who began touring children's plays throughout the eastern and mid-western United States in 1928.<sup>23</sup> In 1925 a large step forward in the area of producing plays for children was taken when Winifred Ward established a children's theatre at Northwestern University. That theatre is still one of the most active in existence anywhere. In 1931 an individual who has written extensively in the children's theatre field took over direction of the children's division of the Goodman Theater in Chicago.<sup>24</sup> During her directorship at the Goodman Theater, Charlotte Chorpenning almost doubled the repertoire of scripts for children by her own writings.<sup>25</sup>

In 1945 the American Educational Theatre organization formed a subsidiary branch called the Children's Theatre Conference.<sup>26</sup> The C.T.C. has devoted itself to work in the children's area of theatre and dramatics.

It may be seen that the world was slow to recognize the need for a separate area of theatre specifically for children. Further, it should be

<sup>22</sup>Stuart Walker, Portmanteau Plays, preface.

<sup>23</sup>Davis-Watkins, op. cit., p. 7.

<sup>24</sup>Ibid., p. 9.

<sup>25</sup>Charlotte Barrows Chorpenning, The Emperor's New Clothes, Jack and the Beanstalk, The Indian Captive, Hans Brinker and the Silver Skates, Cinderella, Rumpelstiltskin, The Elves and the Shoemaker, Little Red Riding Hood, The Sleeping Beauty, Radio Rescue, The Prince and the Pauper, Little Black Sambo and the Tigers, Little Lee Bob, The Three Bears, King Midas and the Golden Touch, Alice in Wonderland, Many Moons, Robinson Crusoe, Flibbertygibbet, Tom Sawyer's Treasure Hunt.

<sup>26</sup>Winifred Ward, "Sixth Annual Children's Theatre Conference," Educational Theatre Journal, 2 (October 1950), 199.

noted that once a children's theatre area had been established, growth in the field was slow. Winifred Ward pointed out that, "From the nothing at all of a few years ago, we have progressed to many hundreds of productions a year...but we still have a long way to go."<sup>27</sup> Charlotte Chorpenning believed that "the growth of this movement indicates a general concern for the children of our time."<sup>28</sup>

In addition to the "pioneers" of the children's theatre movement there have been others instrumental in helping the field take its place among the other specialized arts of our country. Specifically, the members of the Children's Theatre Conference have probably made the largest contribution because they have recognized that the demands of children's theatre are not the same as those of adult theatre. The results of findings made in the area have been reported at their annual meetings.<sup>29</sup> Apparently, the greatest portion of the research, writing and producing of drama for children has been done in recent years, on the educational level. It was estimated in 1957 that approximately 200 colleges and universities were engaged in some form of children's activity.<sup>30</sup> The work being done on the educational level indicates that dramatic activities for children appeared to have evolved into two categories: creative or informal dramatics where the dialogue and action are extemporized rather than written and memorized,<sup>31</sup> and formal dramatics or "Children's Theatre."

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<sup>27</sup>Ward, Theatre for Children, op. cit., p. 270.

<sup>28</sup>Chorpenning, op. cit., p. 112.

<sup>29</sup>George L. Lewis, "Children's Theatre and Creative Dramatics: A Bibliography," Educational Theatre Journal, 7 (May 1955).

<sup>30</sup>Davis-Watkins, op. cit., p. 14.

<sup>31</sup>Winifred Ward, Playmaking with Children, p. 10.

Creative dramatics has been suggested by Popovich<sup>32</sup> as a method for helping children become skilled in oral communication, by Simmerman,<sup>33</sup> as a means of correlating speech activities with other subjects such as history and geography; by Brown,<sup>34</sup> as a way of determining which children in a group have organizational and leadership abilities and finally by Davis<sup>35</sup> as the first step for children toward formal dramatics. A report given to the Children's Theatre Conference in 1953 defined Children's Theatre as follows,

"...included in the term Children's Drama are plays written by playwrights, presented by living actors for children audiences. The players may be adults, children or a combination of the two. Lines are memorized, action is directed, scenery and costumes are used..."<sup>36</sup>

According to Ward, formal Children's Theatre should include only children over ten years of age who "can further their self-sufficiency by subjecting themselves to the discipline required for a consistent character portrayal."<sup>37</sup>

It appeared that the accepted definition of a theatre director for adult theatre was that of a "skilled artist." Dietrich referred to play direction as "both an art and a craft."<sup>38</sup> Brown and Garwood called the director an interpretive artist.<sup>39</sup> Young<sup>40</sup> described the director as a

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<sup>32</sup>James E. Popovich, "Essential Considerations in the Teaching of Creative Dramatics," The Speech Teacher, 8 (November 1959), 283-287.

<sup>33</sup>Amy Jean Simmerman, "Lessons in Creativity," The Speech Teacher, 9(November 1960), 293-295.

<sup>34</sup>Corinne Brown, Creative Drama in the Lower School, p. 6.

<sup>35</sup>Davis-Watkins, op. cit., p. 19.

<sup>36</sup>Ann Viola, "Drama With and for Children: An Interpretation of Terms," The Speech Teacher, 5(November 1956), 306.

<sup>37</sup>Ward, Theatre for Children, op. cit. p. 20.

<sup>38</sup>John E. Dietrich, Play Direction, p. 3.

<sup>39</sup>Gilmor Brown and Alice Garwood, General Principles of Play Direction, p. 1.

<sup>40</sup>John Wray Young, Directing the Play, p. 2.

"skilled artist endowed with the dignity and inspiration essential to fine leadership." Beyond the definitions for a director of adult theatre a Children's Theatre director on the high school level was described by Lewis in a paper written by Popovich as sometimes being a counselor first and director second.<sup>41</sup> According to Ward a director of children should be able to implant, in children, a belief in their own best selves.<sup>42</sup> Ward further states that although a director may be skilled in teaching drama he may do damage to young people if he is not skilled in dealing with them.<sup>43</sup> The advantages of rapport between a children's director and his young actors may be seen in a perusal of educational psychology for children. Charles Skinner and others have written in Educational Psychology emphasizing the importance of "good will" between the child and the person directing him.<sup>44</sup> In addition to a director's understanding and knowledge of how to deal with young people, Chorpenning suggested that a director of theatre for children should have some knowledge of what appeals to children of different age levels.<sup>45</sup> Ward offered a list of plays categorically separated for varying age levels. She further separated these age levels into three phases

(1) The Imaginative period, which included children six, seven, and eight. (2) The Heroic Period, which included children nine, ten, and eleven and finally the (3) Romantic Period, which included children from twelve to sixteen.<sup>46</sup>

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<sup>41</sup>James E. Popovich, "Eleventh Annual Children's Theatre Conference," Educational Theatre Journal, 7 (December 1955) 338-345.

<sup>42</sup>Ward, Playmaking with Children, op. cit., p. 240.

<sup>43</sup>Ibid. p. 244.

<sup>44</sup>Charles E. Skinner, et. al., Educational Psychology, p. 752.

<sup>45</sup>Chorpenning, op. cit., p. 21.

<sup>46</sup>Ward, Theatre for Children, op. cit., pp. 140-142.

Davis reiterated the separated divisions calling them the ages of (1) Fantasy (2) Heriosm and (3) Idealism.<sup>47</sup> It would appear then that the director and producer of theatre for children must recognize not only the uniqueness of the area as a whole but also the uniqueness of the requirements of children at different stages of development. The uniqueness of Children's Theatre further includes, according to Drury, that the plays,

(1) should not have too many characters or too many changes of scenery (2) plots should be soundly motivated (3) royalties should be low (4) the action must be purely visual (5) the length of the performance less than an hour.<sup>48</sup>

In addition to the preceding special requirements it may be seen that Children's Theatre demands a director who can understand and communicate with children and, from the child's point of view, plays which are understandable and geared to his level.

A search for techniques of writing plays for children disclosed a fact which was evident in reviewing the literature concerning the whole of the Children's Theatre area, namely, that there is a dearth of information concerning the techniques of playwriting for children and consistent expression of the needs for dramatic literature in the field. From Ward came the two statements "Children's Theatre: Help Wanted"<sup>49</sup> and "the supply has not kept pace with the demand."<sup>50</sup> Michael Drury in a paper for Theatre Arts stated that according to Charles Avery, worker and supporter of the Association of

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<sup>47</sup>Davis-Watkins, op. cit., pp. 27-30.

<sup>48</sup>Michael Drury, "Junior Leagues: On the Job for Junior," Theatre Arts. (June 1959) pp. 57-59.

<sup>49</sup>Ward, Theatre Arts. (August 1960), op. cit., pp. 53-56.

<sup>50</sup>Ward, Theatre for Children, op. cit., p. 60.

Junior Leagues' Children's Theatre program "there is a desperate need for more and better scripts."<sup>51</sup>

According to Davis "there is no formula for turning out a good children's theatre playscript any more than there is a rigid prescription for writing adult dramas."<sup>52</sup> Although many authors have discussed the art of playwriting none has established a technique which will guarantee success. In his book Playwright at Work, John Van Druten in advising the fledgling playwright stated;

"I cannot make you into a playwright. I cannot make you a successful playwright...I can tell you only what I know and think myself...My tastes may very well not be yours..."<sup>53</sup>

Specific components for a children's play were discussed by several authors and critics of children's plays. Pamela Prince Walker observed that a child's play should follow certain rules in order to incite interest and enthusiasm from the young audience. In Walker's opinion

"The lines must be short and simple;...humor and wit should be prevalent; characters should be clear cut and extreme; the plot must be imaginative...subtleties and innuendoes are best left to the author of adult plays and lengthy conversations will not hold the attention of children."<sup>54</sup>

Charlotte Chorpenning offered the following advice

(1) "Examine the story, if adapting, to see that it is suitable for children (2) allow for interaction. (3) The story line should never stop. (4) Do not underestimate the audience. (5) Find your own way. (6) The story must light a spark in you. (7) Know your purpose."<sup>55</sup>

<sup>51</sup>Drury, op. cit., pp. 57-59.

<sup>52</sup>Davis-Watkins, op. cit., p. 51.

<sup>53</sup>John Van Druten, Playwright at Work, p. 8.

<sup>54</sup>Pamela Prince Walker, Seven Steps to Creative Dramatics for Children, p. IX.

<sup>55</sup>Chorpenning, op. cit., pp. 56-58.

Geraldine Siks, a leader in Children's Theatre at Washington University, suggested that "every playwright should learn to create with the elements of his art." These elements as stated by Siks are "the narrative elements; character, plot and theme; which are presented through the elements of action and dialogue which are in turn motivated by emotional conflict."<sup>56</sup> Ward believed that a children's playwright should have creative imagination and a facility for writing.<sup>57</sup> Finally Davis and Watkins offered a thorough analysis of the components of a children's play. Davis and Watkins felt

... "the most important quality of a children's drama is the story. The play should have a logical sequence of events depicting the struggle of a protagonist to achieve his goal."

It may be noted here that Davis and Watkins appear to believe, along with others who have commented on the subject, that there must be conflict in a children's play. Davis and Watkins further stated that a sub-plot or plethora of complications should be avoided and that in Children's Theatre the play should "end soon after the climax is reached." In addition these two authors stated

"The close of each scene should leave a question unanswered. At the close of the final scene, however, there should be no question in the audience's mind as to whether or not the protagonist has achieved his goal."

Finally they encouraged children's playwrights to "incorporate a theme which would move men toward good rather than evil."<sup>58</sup>

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<sup>56</sup>Geraldine Siks, Creative Dramatics, pp. 93-94.

<sup>57</sup>Ward, op. cit., p. 62.

<sup>58</sup>Davis-Watkins, op. cit., pp. 52-63.

It may be seen that only a limited number of authors have given the novice children's playwright information concerning the techniques of writing plays for children. Also it is evident that the information given is quite general in nature; such advice might well be followed by any playwright.

The methods used by the writer of this paper in writing, directing, and producing an adaptation of The Nutcracker and the Mouse King attempt to reflect her awareness of comments of authorities in the field; the writer's methods also will reflect certain departures or additions to the advice of the authorities. Such departures and additions as were made will be discussed at appropriate points in the remainder of this paper.



## PREPARATION FOR THE PRODUCTION

The first step in preparing for the production of The Nutcracker and the Mouse King was the writing of the script. The writer followed the advice of leading voices in the field of children's theatre with respect to a method of procedure to follow in writing a children's script. Most leading writers suggested that a scenario of the story should be made first. This writer did a scenario of the original story which has been discussed earlier in this paper. Since the original story had several complications of plot the writer, following the advice of Ward, Davis and others, adapted the story to provide for one clear plot line. The theme of the story which was "good versus evil" was retained in the script. The complete action of Hoffman's tale could not possibly have been presented on the stage in the time limit recommended for a children's play.<sup>1</sup> The story was therefore adapted to play within one hour. In keeping with the original tale the play was placed within a framework of both realism and fantasy. There were stories told by Godfather and dreams dreamed by Mary. The little girl's original name was used but the Godfather's name was changed to Grandfather as the author felt that Godfathers were not within the realm of immediate understanding of the child of today. The Godfather in Hoffman's story was described as being a frightening looking old man. In the play the Grandfather was not made to look frightening but rather the author attempted to create a charming old man who was fond of his grandchildren. There seemed to be no necessity in the play to establish an element of fear with that particular character.

The major characters in the Hoffman tale were Mary, Fritz,

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<sup>1</sup>Davis-Watkins, op. cit., p. 65.  
Drury, loc. cit.

Godfather Drosselmeyer, Mr. and Mrs. Silberhaus, Prince Krakatuk and Princess Paribanou. All major characters were retained in the play with the exception of Paribanou. Paribanou became Princess Sugar Plum in the writer's adaptation. This was one change which enabled the author to shorten the playing time of the story: another character did not need to be developed, yet the charming Sugar Plum still appeared in the play. Retention of Sugar Plum seemed to be a necessity, since Tchaikovsky's music has made this character a seemingly essential part of The Nutcracker.

The prince's name became Krakanut rather than Krakatuk in order to make it more clear by word association that Krakanut was the Nutcracker. The Nutcracker was characterized in the play, as in the story, as a heroic knight who was saved from his dilemma by Mary.

Since sausage pudding is not a dish which American children of this generation feel should be relished, the dish was changed to chocolate nut pudding. The "nuts" of the pudding became the "raison d'etre" for the Mouse King to use his wicked spell. The character of the Mouse King in the original story was described as "wicked and evil." To this the author added the aspects of foolishness and bufoonery in order to lend an element of wit to the play. The sword of honor was invented to add suspense. The Mouse King fulfilled the role of the antagonist while Prince Krakanut was the protagonist. The element of conflict occurred when the wooden nutcracker was faced with the problem of having to secure the Mouse King's Crown in order to change the "doll-like" Sugar Plum back into a princess. It should be noted that the conflict in the script was more pointed toward the "dream characters" whereas in the story the stronger conflict involved Mary and her inability to separate fantasy from reality. This latter fact was merely suggested at the end of the script when Mary awakened at home.

The script took an unprecedented turn when the villain was killed in the first act bringing the plot to a climax very early in the play. This change is unprecedented in that no play for children with which this writer is acquainted provides for an early climax and in any case, leaders in the field of Children's Theatre strongly advise against an early climax. The second act was designed in much the same manner as the ballet adaptation in that Mary was rewarded by a journey through the snow forest and into the Kingdom of Candies. To the English child, sweets meant desserts, confections and what today's American child considers candy. The name of the Kingdom of Sweets was therefore, changed to Kingdom of Candies.<sup>2</sup>

A Snow Fairy was added to the play to lead the children through the snow forest. This allowed Hoffman's dancing fairy to remain in the play, even though the Sugar Plum Fairy was deleted.

In Hoffman's tale the elements of fantasy, heroism, and romanticism were found as pointed out earlier. These were the elements which, when separated, categorized a play for different age groups. The author of this paper felt that one of the reasons the ballet has been such a long lasting favorite of children of all ages is that it contains all these elements which make a work have universal and lasting appeal. Every attempt was made to retain those elements in the script in the hope of appealing to many ages rather than a limited age group. In the play heroism was displayed by the Prince and there was romanticism suggested in the relationship of the Prince and Mary. Fantasy was prevalent from the beginning to the end of the dream sequence. The action of the play took an unconventional turn, indeed, an

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<sup>2</sup>Francis March, A Thesaurus of the English Language, p. 1036.

unprecedented one in children's plays for as suggested earlier, the villain was killed in the first act instead of the last act just before the final curtain. The review of literature revealed some specific advice to the playwright to the effect that the villain should not be killed early in the play. Killing the villain early in the play was in keeping with the sequence of events in Hoffman's tale. The author reasoned that the interest in the rewards which Mary was to receive in the second act and further concern for getting Sugar Plum changed back into a real princess would be enough to motivate and maintain the audience interest until the end of the play.

It was the intent of the author to make no script revisions once the final draft of the script had been placed in the hands of the cast members, for, it was the director's opinion that where so many children were involved there would be confusion in the minds of the youngsters if lines were changed during rehearsals. The script therefore was revised and carefully scrutinized by the director and several professors in the Speech Department before it was pronounced to be ready for production.

The music which was chosen for the play was a 33 rpm, hi-fidelity recording of The Nutcracker, published by Mercury Records. The arrangement was the original one composed by Tchaikovsky and played for the Mercury recording by the Minneapolis Symphony Orchestra. No specific or well-developed philosophy for the function of music in Children's Theatre seems to have been developed. Davis and Watkins suggested that music could be used to "establish mood" and could be useful in "preparing smooth act openings"<sup>3</sup> and that an overture of approximately three minutes could bridge the gap between reality

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<sup>3</sup>Davis-Watkins, op. cit... p. 119.

and "make-believe."<sup>4</sup> A precedent has been established in the movie and television industries consisting of the use of background music during both the action and the dialogue of a play.

The music written for The Nutcracker was long enough to envelop a two hour ballet; therefore, the author selected only excerpts for the play. The overture music selected was the "Overture Miniature." This was played twice on the recording but limited to one playing for the play's overture. The director planned that as the overture ended, and the curtain opened, a clock would strike the eleventh hour. A few bars of the "Dance of the Sugar Plum Fairy" was designated as background music for the opening of the story sequence. The music for the entre acts was to be music which the author considered the less familiar strains of The Nutcracker. Many people are familiar with the excerpts which constitute The Nutcracker Suite but fewer have heard the complete score. This seemed to be a good opportunity to acquaint children with other sections of the work.

The music chosen for Sugar Plum's dance was "The Dance of the Sugar Plum Fairy" and that for the Candy Flowers, the "Waltz of the Flowers," though, this latter dance was cut before production as pointed out earlier. Music for the dream sequence of the play was the same as that composed for the dream sequence of the ballet. On the recording the sequence was labeled "the Dream Begins." The "Apotheosis" was selected for the march of the children and the Snow Fairy down the aisle and the final strains of the "Apotheosis" were to be heard again as the final curtain came down.

The function of dance as well as music in children's plays appeared to

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<sup>4</sup>Ibid., p. 143.

have been a little studied area. Davis and Watkins comment, "Music and dancing gain a most favorable response...at most ages."<sup>5</sup> The author's background and training in dance impelled her to take a position in regard to that part of the production. It was the belief of the author that it would be unfair to children and to the art of dance to subject an audience or a performer to triteness in that area. The dances for the production were therefore choreographed in the classic ballet media to be danced by trained ballet dancers. It should be pointed out that all too often child audiences are subjected to a "little dance" performed by a child, or sometimes an adult, who has never done his first plie. That is an abomination to the art of dance and to efforts to contribute only what is fine in quality to children's audiences.

The author had several possible choices in deciding upon the period and nationality in which to costume The Nutcracker and the Mouse King. It was decided that the nationality should most appropriately be German since Germany was the setting of the original story. There was nothing in Hoffman's tale which would have prevented the play from being costumed in almost any period. Ideally it might have been costumed in the dress common to the year 1816 in which Hoffman wrote the story. As pointed out earlier in a critique by Benois<sup>6</sup> the original ballet adaptation was costumed and set in the style known as "Biedermeier." The Kansas State University Costume shop had costumes available which could easily be adapted to conform to the requirements of the style which came to be known as "Biedermeier." Almost nothing was included in

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<sup>5</sup>Ibid., p. 26.

<sup>6</sup>Benois, op. cit., p. 135.

the Kansas State University costume shop which could be adapted for an earlier period. For economy and convenience it was decided to costume the first act of the play in the "Biedermeier" style. According to Lucy Barton the "Biedermeier" style became popular in Germany around 1820 and remained so until about 1850. Among distinguishing features of the style were such colors as rose, yellow, purple, red and several shades of blue. Womens dresses were floor length with full skirts and tightly fitted bodices. Little girls' dresses were "mid-calf" length and stockings or "pantalettes" were sometimes worn. Men wore frock coats of black or dark blues and grays and little boys wore short jackets, and long trousers.<sup>7</sup> Although other sources of information, concerning historic costuming, were consulted Barton appeared to offer the most specific information; therefore, her book was used as a guide in costuming The Nutcracker and The Mouse King. Information concerning the use of jewelry and accessories was also to be found in Barton's book. This director decided, however, against the use of small items of costume. The stage and the audience were to be separated by a distance of approximately thirty feet. The director felt that from that distance the small accoutrements would not be visible enough to warrant the burden of their use.

The dream sequence and second act of the play were set in a "fairy-tale" land. According to the Golden Encyclopedia "Fairyland was a never-never land where time was non-existent";<sup>8</sup> therefore no attempt was made to place them in a specific era; rather an effort was made to effect the idea of a "never-never land."

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<sup>7</sup>Lucy Barton, Historic Costuming for the Stage, pp. 408-417.

<sup>8</sup>The Golden Home and High School Encyclopedia, 12th edition, 7:918.

Make-up for the cast was designed and executed by the members of the university make-up class using Corson's book Stage Make-up<sup>9</sup> as a guide. Corson emphasized that stage make-up should be realistic in order that the actor's characterization might be made more believable. He further suggested that when doing stylized make-up, such as that done for the mice and soldiers, the designer should allow "free run" to his imagination. The majority of the characters were to wear "straight" make-up intended only to enhance the natural attractiveness of the actors faces. The Grandfather was naturally endowed with a beard which was whitened with "clown white" as was his hair. The Mouse King's make-up was intended to emphasize the grotesque, fantastic and "spoof" qualities of his character. His basic facial color was grey. His large nose was to be made of "nose putty" and painted red. He was to wear whiskers made of soda straws painted black. The little mice were to have greyed faces. It was decided that the soldiers were to wear "straight" make-up with bright round circles of rouge on their cheeks and tiny black mustaches drawn with black liner.

The members of the make-up class experimented with the make-up in a one hour class period, using members of the class as "guinea pigs." Several different make-up designs were tried for the mice. Some of these were intricately shaded and lined. The result was imaginative and artistic; however, after viewing the make-up designs from the front of the theatre house the director decided that a greyed face was the best choice. The shading and lining were not apparent from the audience therefore the faces appeared to be greyed. The mustaches and rouge spots designed for the

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<sup>9</sup>Richard Corson, Stage Make-up, p. 2, 174-181.



soldiers were evident from the audience and made the characters resemble painted toy soldiers. Members of the class were to execute the make-up for the cast during the technical rehearsals and production.

John Gassner stated that the aim of a stage setting was "to promote simple visibility, create a sense of environment and to express the play visually."<sup>10</sup> Gassner further stated that "although there have been many theories of scene design there should be only one approach; that is, to express the plays content and meaning."<sup>11</sup> As mentioned earlier The Nutcracker and The Mouse King was to be costumed and historically placed in the middle eighteenth hundreds using the "Biedermeier" style. It therefore seemed logical that the setting of the first act should also be of that period. Plates of furniture and accessories used in that period were found in Joseph Aronson's Encyclopedia of Furniture.<sup>12</sup>

For the most part only painted background scenery such as drops and wings were needed to give the play a sense of environment. The set pieces which had to be of the correct historical period were the couch, two small tables, a fireplace and a grandfather clock.

The script demanded three separate scenes plus an area for the action of the story-telling scene. There were possibilities in the script for several types of scene design. For example, area staging in-the-round would have been an interesting method of presenting The Nutcracker and The Mouse King. Since the production in May was to be presented in the University

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<sup>10</sup>John Gassner, Producing the Play, p. 100.

<sup>11</sup>Ibid., p. 101.

<sup>12</sup>Joseph Aronson, Encyclopedia of Furniture, pp. 18, 749A, 76e.

Auditorium proscenium staging was to be used.

Settings specifically for children's plays have been discussed at the Children's Theatre Conference.<sup>13</sup> To date, to the author's knowledge, no one in the technical area of theatre for children has written concerning sets specifically for children. The Journals which carry reports of the conference meetings state only that technical aspects have been discussed but do not give specific information concerning the discussion.

The set called for in the first act of the play was the Silberhaus living-room. A scrim curtain painted to represent a room interior was to provide a backing for the room. Twelve foot flats were to provide the sides. The play requires an entrance on stage right leading to the front of the house and an entrance on stage left leading to bedrooms. Set pieces called for in the script included the couch and a small table placed stage left and a Christmas tree complete with wrapped gifts on stage right. Another small table on which an old fashioned clock was set was to be placed against the backdrop up left. A fireplace was to stand against the side flat on stage left. The story-telling scene in the kitchen of the Kingdom of Candies was designed in a triangular spaced setting behind the scrim curtain. During Act one Scene two of the play the kitchen setting could be removed and replaced by the snow forest scene which consisted of a painted backdrop and seven tree flats. The change from the living room scene to the forest scene was to involve then, simply removing the set pieces in the living room and raising the scrim curtain.

The scene for the Kingdom of Candies could be set during intermission.

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<sup>13</sup>Popovich, op. cit., "Eleventh Annual Children's Theatre Conference," Educational Theatre Journal, 7 (December 1955) , 338-345.

The set was to consist of seven twelve foot flats painted white and ornamented in gold filigree and a raised platform on which two gold chairs were placed. The platform, or "throne," was to be placed diagonally up right in order to enable the actors to play to it without completely turning their backs to the audience from down stage areas.

The Script of The Nutcracker and The Mouse King called for several set pieces which would appear to move as if by magic. (1) The first such set piece was the Christmas tree which was required to grow during the dream sequence. This was to be accomplished by making a twelve foot tree of evergreen boughs attached to a wire frame. The lower six feet of the tree could be accordion pleated and laid flat on the floor. During the dream sequence the tree could be lifted to its twelve feet height by raising a wire attached to the tip top of the tree and fastened to a batten. (2) The small doll bed which Mary received for Christmas and upon which the toy Nutcracker was placed at the end of Act One, Scene One was required to appear in life size in the dream sequence. The small bed was to have a wire attached to it. By means of the wire the little bed could be pulled through the exit on stage right at the appropriate time. A large bed on wheels upon which the live Nutcracker lay was to be rolled on in its place. (3) The final problem of movable set pieces was the sleigh. The sleigh was to be built of wood and mounted on the wheels of an electric lawn mower. At the end of the dream sequence the two children were to step into the sleigh; the Snow Fairy was to pose in "Arabesque" on the back of it, and the sleigh was to be pulled off stage left by means of a heavy rope disguised behind a row of tree flats. This piece was to be ornamented with gold filigree over a white background. The above three

set pieces were the major problems of a technical nature. Aside from these a snow cradle hung on two battens for the snow scene and gun powder placed directly behind the scrim for the magic spell were to be used.

Some special effects were required in lighting the play. The philosophy behind the lighting to be used was that which was called by Heffner, Selden and Selman "as old as the theatre itself."<sup>13</sup> The theory as stated in Play Production, by these authors was that lighting should be used to illuminate the acting area and the actors.<sup>14</sup> Hewitt suggested that the general mood of the play could be suggested by light.<sup>15</sup> A trained lighting technician could undoubtedly bring much in the way of imaginative lighting effects to this or any other play. Since the author had had no particular specialized training in this area she decided to make simplicity the keynote of the lighting to be used. Suggestions concerning the mood of the different scenes were these,

Act One, Scene one--Dim. Eleven p.m.  
 Act One, Scene two--Bright. "The party scene."  
 Dream Sequence--Dim. Midnight.  
 Snow Forest Scene--Soft "romantic" lights.  
 Act Two, Scene one--Bright. The Kingdom of Candies. Daytime.  
 Act Two, Scene one--Bright. Nine a.m.

The script of The Nutcracker and The Mouse King required that the action of the first act go from the interior of the Silberhaus living-room to the kitchen of the Kingdom of Candies, back to the living-room and then into

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<sup>13</sup>Hubert C. Heffner, Samuel Selden, Hunton D. Sellman, Play Production, p. 435.

<sup>14</sup>Ibid.

<sup>15</sup>Barnard Hewitt, Art and Craft of Play Production, p. 245.

the snow forest scene. It was felt that without special attention to the movement from scene to scene the illusion of the play could easily be broken by so many scene shifts. In order to create smooth transitions and to create spectacle on the stage, a scrim was to be hung ten feet back from the proscenium arch leaving the area immediately behind the scrim available for the story and snow forest scenes. The interior of the living-room could be painted on the scrim and only the front area lighted by instruments hung on battens in front of the scrim. Another set of instruments could be hung on battens in back of the scrim to light the kitchen scene. As the story scene began the lights on the front area of the stage could be taken out and those behind the scrim brought up. It was necessary to experiment with the focussing of the lights in order to make the scrim become transparent when the story scene began. As described earlier the kitchen scene was to be taken out and the snow forest moved in when the action went back to the Silberhaus living-room. It was not necessary to have another set of instruments for the snow scene. The same method of going from the interior scene to the exterior behind the scrim could be used. This method of scene change allowed for a smooth transition and spectacle as well as an illusory effect for the unrealistic scenes.

Another effect was required in order to illuminate the area for the entrance of Mary, the Snow Fairy and the Nutcracker from the front of the house. Ideally, a follow spot should have been used. Since this was not available a stationary spot was mounted on the front of the balcony rail and focussed on the aisle down which the children walked. At the appropriate time the spot was faded up and then taken out as the children arrived on stage. The entrance from the back of the house was made both for the sake of

spectacle and to make it appear that the children were arriving from a place far away into the Kingdom of Candies.

The second act of the play required no scene changes nor any special lighting effects other than general lighting in the appropriate mood of the scene. As indicated earlier this was bright and festive in mood. Gels of "no color" pink were used to prevent distortions of the colors of the costumes and scenery.

## PRODUCTION AND THE DIRECTION PROBLEMS

Tryouts for The Nutcracker and the Mouse King were announced in the Kansas State University daily newspaper, The Collegian, on Monday, April 9, 1962. Ten posters announcing tryouts were posted on bulletin boards about the university campus. Tryouts were held in Eisenhower Hall on Tuesday and Wednesday, April 10 and 11. In order to avoid incurring disappointment on the part of children trying out and not being cast, no open tryouts were held for the young members of the cast. The director observed children in local dance and dramatic activities and chose the children who seemed to fulfill her conception of characters in the play. The director then contacted the parents of the children whom she wished to cast. The rehearsal and production schedule as well as the necessity to make the child's costume was explained to the parent before asking them to commit their children to the production.

There were certain requirements beyond acting ability inherent in the script for several of the individuals cast in the roles. For example, Sugar Plum and the Snow Fairy were required to have had ballet training. The Mouse King had to be larger than the other mice. The mice and soldiers did not need to dance but had to be able to move agilely. The Candy Canes and Pendare had to be able to turn cartwheels. Beyond this, individuals needed to fulfill the roles physically. For example, the director desired that the children in the play actually be children and not adults acting children's roles. In the opinion of the director, children cast in children's

roles and adults cast in adult roles constituted a more realistic cast. The director was fortunate in finding individuals whom she felt would achieve the desired characterizations.

The cast list was posted and scripts distributed on Friday, April 13. Rehearsals were scheduled to begin one week later when the students returned from spring vacation. Both Ward<sup>1</sup> and Davis<sup>2</sup> suggested a rehearsal period of from four to five weeks for a children's play. Further, Davis suggested short rehearsal periods for children in the cast.<sup>3</sup> The Nutcracker and the Mouse King had thirty rehearsal periods of one and one half hours each over a period of five weeks. Since the adult members of the cast and the director were occupied in the afternoons, rehearsals were held in the early evenings from six thirty p.m. to eight p.m. on week days only. This undoubtedly was not an ideal arrangement as it interfered somewhat with the dinner hour; however, it did allow for the children's early bed time hours. All, including parents, seemed agreeable to the scheduling. The children, whose ages ranged from ten to twelve years had no difficulty concentrating or paying attention to rehearsing for the full hour and a half periods.

The play script was such that the cast could be called for a complete scene each rehearsal period. During the rehearsals the actors called were usually occupied during the full hour and a half. No rehearsals for individual actors were called; however, the dances for Sugar Plum and the Snow Fairy were choreographed separately on two successive Saturday afternoons from

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<sup>1</sup>Ward, op. cit., p. 158.

<sup>2</sup>Davis-Watkins, op. cit., p. 111.

<sup>3</sup>Ibid.



one to two-thirty.

On Monday, May 21, the cast moved from the scene shop, where rehearsals were held, to the auditorium for four technical rehearsals and three performances. Before moving to the auditorium the problems of that particular physical plant had been explained to the cast and were met by them with ease upon entering the auditorium. Typical of the problems encountered was the one of accoustics. The cast members had become familiar with the words "enunciate," "project" and "articulate"; therefore, the problem of teaching the children to project their voices into the audience so that they could be heard was more easily accomplished.

Throughout rehearsals and performances cooperation from the parents and the cast was excellent. The director had anticipated that many emergencies would arise and she prepared to cope with them. Such emergencies did not occur and rehearsals and production ran smoothly from beginning to end. During technical rehearsals and performances the cast remained back stage, the children being overseen by the adult members of the cast. Parents were thus freed to enjoy the play from out front.

Suggestions and ideas for revision of lines occurred to the director during rehearsals. Only where it seemed absolutely necessary was a revision made. All changes were made to facilitate the action of the play. The first line revision occurred in Act one, Scene one. The story telling scene ended and Mr. and Mrs. Silberhaus made immediate entrances. It was decided that it was important to preserve the framework of the Grandfather telling the story rather than having it appear to be a series of unrelated stories "acted out." In order to accomplish this it was necessary that the dialogue go back to the Grandfather before the Silberhause's entrance. The

Grandfather's line "and with that the Mouse King ran out of the kitchen" was therefore added.

The children in the party scene were given additional ad lib lines to be said at certain points of the action. Grandfather Drosselmeyer's entrance in that scene was accompanied by only three lines from the children. The director wanted to establish a mood of enthusiasm after the impatience of waiting for the Grandfather and therefore asked the children to deliver such lines as "He's here at last!" and "It's Grandfather Drosselmeyer!"

A final line revision was a cut in the speech of Prince Krakanut in the second Act. The speech beginning "Mary I hereby bestow upon you my father's sword of honor..." was cut and as finally delivered read, "Mary I hereby bestow upon you my father's sword of honor. It will keep you in the knowledge of what is right all your life, and Mary, I promise to be your knight forever." The lines were cut because when spoken they seemed to be too contrived and too moralistic. The director in studying several of Chorpenning's scripts perceived a moral in each play. Chorpenning appeared to let the moral come out of the action of the play rather than to state it directly in the dialogue. Simply stating a moral in so many words seemed a contrived and unesthetic method of handling that element.

An additional problem occurred during rehearsals in the area of set design. Unfortunately, the actual set pieces called for in the script could not be located. Since they were not available an alternate course had to be taken. It was decided that since people in the twentieth century often have homes decorated with furniture of more antique origin, it would not be entirely illogical to dress the Silberhaus living-room with furniture used prior to eighteen-fifty. The furniture which was finally

chosen from the University Scene Shop inventory was therefore indicative of an historical period but only enough so that no particular year could be identified.

The scene shop also had a large inventory of paints, lumber and flats available. In the interest of economy, an important consideration throughout the production, it was decided that only those things which were on hand would be used in the construction of the set. It developed that a color of paint had to be used for the sake of economy and convenience when it was not the color the director would have considered ideal. Likewise the economy and convenience considerations governed the size of flats used in some scenes. Twelve foot flats for the Kingdom of Candies scene were used because they were on hand. Only a brilliant turquoise paint was available in large enough quantity to paint the seven twelve foot flats. This color distressed the director at first for she wanted a more subtle color for the background. To the director's delight, the effect produced by the brilliant turquoise color, when placed on the stage, was so aesthetically pleasing as to be an ideal choice of color.

A major problem in the execution of the set was time. Although floor plans, which appear in the appendix of this paper, was finished three months in advance of production date, the scene shop and technical crew were occupied with other shows until three weeks before the production date for The Nutcracker and the Mouse King. Many later hours were required on the part of the director and her technical assistant in order to produce the settings in the short period of time allowed. The University's class in play production worked approximately sixteen hours painting flats and backdrops which were built by the technical assistant under the director's

supervision. The time involved in executing the entire set was approximately one hundred and seventy-five hours. The Christmas tree, sleigh and bed described earlier were considered not an insurmountable but a difficult execution problem. Given the time to follow the design prepared by the director these three pieces could have been rendered in an excellent fashion. In the May production they were left until the other parts of the set had been completed; consequently, not enough attention was given to them. The actors were not certain that these pieces would move as required and the aesthetic quality of well designed set pieces was lacking. The director had planned that the Christmas tree should be made of evergreen boughs attached to a lightweight wire frame. Thus the tree would more nearly resemble a tree than a cut out representation. Unfortunately, time, economy, and convenience governed the final product--a cut-out representation of a tree. The moving bed in the final production was not a realistic representation as the dimensions of the bed were incorrect. It was too high and resembled a surgical table more than a bed. By the time the director became aware of the extent of error in the dimensions for the bed it was too late to build another bed. The sleigh was also finished late in the schedule and had no ornamentation. This piece, which was finally draped with China silk, produced an unattractive effect not in keeping with the beauty of the rest of the snow scene.

The actors who had been unable to rehearse with the moving set pieces an adequate length of time, were insecure and lacked sufficient confidence in the manipulations of the set pieces. This insecurity among the actors was a serious obstacle to the achievement of the final aesthetic effect which the director had desired.

Costumes for the adult cast members were chosen three weeks before production from the wardrobe in the costume shop. Alterations were necessary in only a few instances. A rose chiffon dress which was chosen for Mrs. Wagner required the addition of sleeves as the dress was sleeveless, a detail which was not in keeping with the "Biedermeier" style. These were long, full sleeves, fitted tightly at the wrist. The children's costumes were made by their parents. Since the parents were generous in their willingness to do this, the director made every attempt to ask for costumes which could be used later for school clothes or in the case of some of the children it was suggested by the director that the costume might be used in ballet class. The little girls wore dresses which could be hemmed for street wear and the mice and young characters in the Kingdom of Candies scene wore leotards and tights.

With respect to choices of costume colors, the writer made no effort to carry out a scheme which would present any traditional symbolism in color use. Specifically, the fact that black is historically associated with evil, white with purity, or green with hope, did not influence the writer's decision to use black, white or green in scenes where none of these traditional concepts were present. Rather the writer chose to use colors which were popular in the middle 19th century in Germany, as well as any additional colors which would achieve most nearly the aesthetic effect which this writer had in mind. Undoubtedly many other color combinations could be used with satisfactory results.

The specific yardages required for the children's costumes were provided on the Butterick patterns chosen for use by the director. Approximately five yards of material were used for each child's dress or suit.

Cost of the fabrics ranged from seventy-nine cents to one dollar and forty-nine cents per yard. This price range allowed considerable freedom among the parents who might wish to watch their individual budget. The time taken to execute a costume varied with different seamstresses; some required approximately eight hours to make a costume while others made an identical costume in three hours. The director estimated that about four hours were required to make costume selections and the University costume class spent approximately four hours in making minor alterations and fittings. A list of the costumes used is provided here; color plates of the costumes are placed in the appendix of this paper.

CHARACTER	ACT	SCENE	COSTUME
Mary	I	I	Floor length pink nightgown. Long sleeves, collarless. Heavy batiste fabric.
Mary	I	II	Red cotton dress, full skirt, long sleeves, white ruffle trim. Butterick pattern #9319.
Fritz	I	I	White "old fashioned" night shirt
Fritz	I	II	Purple suit, short jacket, ankle length trousers. White ruff at neck. Designed according to a picture in <u>Historic Costuming for the Stage</u> by Lucy Barton.
Grandfather	I	I	Black trousers, white shirt, brown vest.
Grandfather	I	II	Same as scene one with Frock Coat.
Mrs. Silberhaus	I	I	Yellow taffeta dress. Full skirt, short puffed sleeves. Black cape.
Mrs. Silberhaus	I	II	Same as scene one without cape.
Mrs. Silberhaus	II	II	Yellow gingham "house dress," full skirt, long sleeves.

CHARACTER	ACT	SCENE	COSTUME
Mr. Silberhaus	I	I	Black Frock suit.
Mr. Silberhaus	I	II	Black Frock suit.
Suger Plum	I	I	Pink romantic tu-tu with gold braided trim. Velveteen bodice and nylon net skirt.
Krakanut	I	I	Black trousers and boots. Red "Eisenhower jacket"--gold braid trim on lapel, pockets. Gold cross bands.
Mouse King	I	I	Black tights and leotard. Black cape with red interlining. Head dress designed according to Butterick pattern #6756.
Mr. Vonder	I	II	Black Frock suit.
Mr. Wagner	I	II	Black Frock suit.
Mrs. Vonder	I	II	Maroon taffeta two piece dress. Full skirt, fitted bodice. Long semi tight sleeves. Black detail.
Mrs. Wagner	I	II	Rose chiffon dress, full skirt, fitted bodice, long sleeves, tight at wrist.
Heidi	I	II	Pink cotton dress, full skirt, long sleeves. White detail, Butterick pattern #9162.
Clara	I	II	Rose cotton dress, three-quarter sleeves, full skirt. White detail. Butterick pattern #9162.
Gretchen	I	II	Turquoise blue dress, full skirt, three-quarter sleeves. White detail. Butterick pattern #9163.
Franz	I	II	Grey suit. Short jacket, three-quarter trousers. White neck ruff. Butterick pattern #6550.
Hans	I	II	Navy blue suit, short jacket, three-quarter trousers. White neck ruff. Butterick pattern #6550.
Mice	I	II	Grey leotards and tights. Headdress Butterick pattern #6756.

CHARACTER	ACT	SCENE	COSTUME
Soldiers	I	II	Black trousers. Red over blouses. Butterick pattern #6756 view D gold lame cross bands.
Snow Fairy	I	II	White classic tu-tu velveteen bodice. No skirt. Rhinestone trim.
Candy Canes	II	I	Red leotards and tights painted diagonally with washable white stripes.
Candy Flowers	II	I	Pink and cerise classic tu-tus. Satin bodice net skirt. Artificial flower trim on costume and for hair ornament.
Queen of the Kingdom of Candies	II	I	Pink and white chiffon floor length formal gown. Full skirt, fitted bodice with flared peplum. Flower and rhinestone trim.
Pendare	II	I	White leotard and tights. Gold lame. Sleeveless over-blouse. "Pixie" hat and pointed "pixie" shoes.
Page	II	I	White tights. Gold lame hip length, long sleeved blouse. "Pill-box" hat with ostrich plume trim.
Fortune Teller	II	I	Turquoise blue floor length "mu-mu." Red chiffon turban.

The problems then, which were encountered during the preparation of the production included finding individuals who had the specific requirements of the various roles, rehearsing a mixed child and adult cast, and finding costumes and set pieces which would achieve the correct effect. With the exception of the foregoing modifications, the director's perceptions for the script, sets, lighting, music and choreography described in chapter three were carried out during the rehearsal period and through the three performances of the production.



## EVALUATION OF THE PRODUCTION

In the opinion of the author the script is still unfinished. A major script revision should be made if the play is to be performed again. A weakness of the play was the long waits between scene changes resulting from costume changes rather than scene shifts. The costume changes are necessary, therefore, lines should be added to cover and fill the long waits. In the production in May it was evident that the only time the audience became restless was during the waits between scenes. If motivated action on the stage were continued during a character's costume change, the time between scenes could be shortened, thereby maintaining audience attention. In addition to this major change, the director would make certain that ample time was given for scenery execution. An actor's knowledge that the set pieces will actually work would allow him more security on stage. As has been pointed out in specific points of this paper there were undoubtedly better or different methods of accomplishing certain aspects of this production. The production which provided the basis for this study however, was a success in that it provided a fine learning experience for this writer.

The production was given three performances one on May 25 and two on May 26, 1962, in the Kansas State University Auditorium. The play was attended by an approximate total of five hundred persons. Between the matinee and evening performances on Saturday the 26th the cast and director met some members of the audience on the side-walk in front of the auditorium. At that time the director interviewed as many children as time allowed in an effort to discover some of their reactions to the various elements of the

play. Approximately twenty-five children of varying age levels were questioned.

When asked what they thought of the Christmas tree, the bed or the sleigh, the usual reply from the children was that these items were "all right." In no instance did a youngster appear to be disturbed by any of these three pieces. This fact suggests that the children were able to accept that which was not realistic on the stage or that the pieces themselves did not intrude themselves into the children's attention. This is an interesting point to consider since children are frequently exposed to so much realism in set design through the media of television and movies. This also raises the question of how realistic settings for children need to be or should be. This writer found no specific comment with respect to the matter of realism for children. A study in this area might prove to be of benefit to children's theatre directors and playwrights. This writer would like to do a comparative study which would consist of presenting two performances of a play in two different settings; one of which was realistic and the other which was representative. Some sort of measuring instrument would be devised which could assess the reactions of children to the two presentations.

Girls of all ages when asked what they liked best about The Nutcracker and the Mouse King named the ballerina, the Snow Fairy, and the "pretty" snow forest. Some of the young children of around six years liked the Mouse King best because he was "funny" but was "scary," too. Most boys liked the sword fight best. To questions about the moral or lesson which they thought was in the play, several members of the young audience opined that it was about the "good" Nutcracker and the "bad" Mouse King. All of the

children questioned said they liked the play but most appeared unable to be specifically communicative as to why they liked it. In a future production this director would devise critique sheets which would be distributed to the literate members of the audience with instructions to the children about completing them. This writer would hope to devise an instrument which would gather specific information from the children about their concepts of the various aspects of the play they had just seen. Such a questionnaire might include questions of this sort:

Who was the good person? \_\_\_\_\_  
 Who was the bad person? \_\_\_\_\_  
 Who was the funniest person? \_\_\_\_\_  
 Which dress or suit did you like best? \_\_\_\_\_  
 Did the play teach you anything? \_\_\_\_\_  
 If so, what? \_\_\_\_\_  
 Would you like to see the play again? \_\_\_\_\_  
 Why did the Mouse King and the Nutcracker have a sword  
 fight? \_\_\_\_\_  
 Why did the Nutcracker go to the Kingdom of Candies? \_\_\_\_\_

The discovery, from hundreds of children, of such information as the questions above seek, could prove to be invaluable to directors and playwrights in Children's Theatre work.

In observing the audience response to the play during the production the director noted, as previously mentioned, that attention was excellent except during the long scene changes. The children virtually sat on the edges of their seats during the sword fight. They laughed when the dead Mouse King was "blown" off the stage by the little mice and applauded when the Nutcracker ran the Mouse King through. When the Nutcracker, Mary and the Snow Fairy made their entrance to the Kingdom of Candies from the front of the house, many of the children sitting in the aisle seats reached out as though wanting to touch the actors. Later when the audience met the

cast, the children did touch the actors costumes. The author is uncertain of the psychological explanation behind this reaction; however, a specific study of the motivation for this response might reveal further knowledge which would be of value to children's theatre directors. Chorpenning<sup>1</sup> has incorporated in several of her plays, a scene where the audience can make a verbal reply to an actor's question. Perhaps the addition of something of a tactile nature whereby the children in the audience could actually touch something used in the play would be helpful; a balloon or jewel for example, might prove to be a valuable addition to children's plays.

This study has revealed to the writer that all aspects of theatre for children need to be studied in a much more thorough way. More plays for children should be written. Studies attempting to reveal the specific problems of child actors and adult, studies aimed at discovering how a children's audience responds, and studies designed to test the effectiveness of different kinds of make-up, settings and costumes in theatre for children would be of benefit to students and directors.

This study has been invaluable to the author in that it has enabled her to become acquainted with many unique aspects of writing, directing and producing plays for children.

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<sup>1</sup>Chorpenning, loc. cit.

## ACKNOWLEDGMENT

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APPENDIX

THE NUTCRACKER  
AND THE MOUSE KING

An Original Dramatic Adaptation

with

Directions for Blocking

by

Tomi Wortham

From the Story by

E. T. A. Hoffman

## CAST

Candy Canes

Snow Fairy

Grandfather Drosselmeyer

Mary Silberhaus

Fritz Silberhaus

Princess Sugar Plum

Prince Krakanut (The Nutcracker)

Mouse King

Mrs. Silberhaus

Mr. Silberhaus

Mrs. Vonder

Mr. Vonder

Mrs. Wagner

Mr. Wagner

Hans

Franz

Heidi

Clara

Gretchen

Soldiers

Mice

Queen of the Kingdom of Candies

Pendare

Candy Flowers

Fortune Teller

Page



## PROPERTY LIST

Wooden Nutcracker

Six paper mache toy soldiers, wrapped

Nine swords

Three dolls, wrapped

One pair ice skates, wrapped

Drum, wrapped

Toy trumpet, wrapped

A dress for Mary, wrapped

A large gold kettle

A gold stirring spoon

A doll-like replica of Sugar Plum

Nuts which can be cracked by the teeth

Flowered cookies or candy

Toy doll bed

Toy cannon

Crystal ball

The Mouse King's Crown

ACT I

1. Moving to couch.
2. Places nutcracker on table in front of couch.
3. Moves to window and looks out.
4. Moves back to couch.
5. Takes paint brush from pocket.
6. Holds nutcracker at arms length admiringly.
7. Mary and Fritz sneak in. They hide behind couch.
8. Grandfather wraps tissue around nutcracker. (Mary and Fritz have not seen the nutcracker.)
9. Fritz' sword makes a noise.
10. Fritz and Mary duck behind couch.
11. Grandfather puts nutcracker in box.

## ACT I

## Scene I

THE SCENE: NUREMBERG, GERMANY, the early eighteen hundreds.  
The first scene takes place in the living room of the Silberhaus family two nights before Christmas. It is a cozy room. A Christmas tree stands stage right. On the left is a couch and a small table. As the curtain opens, the clock is striking eleven. Grandfather Drosselmeyer enters from stage left carrying the nutcracker under his arm and a box in his hand.

## GRANDFATHER

(ENTERING STAGE LEFT AND MOVES TOWARD CLOCK UP RIGHT.)  
Well, my, my! Eleven o'clock already and me just getting Fritz and Mary to bed. (SHAKES HIS HEAD) (1) What grandchildren! They know they can get most anything they want out of their old grandfather. Let's see now-- (2) Here we are. (UNWRAPS NUTCRACKER) (3) Um hum, (GLANCING OUT WINDOW.) Well, at least I got them to bed before their parents got home from the concert. (4) Now, Mr. Nutcracker, (SITS ON COUCH) how does it feel to have all that tissue paper off? Where was that little broken place? Oh, yes. Well, (5) we'll just touch that up with a little red paint and you'll be as good as new for Mary's Christmas present. (CHUCKLING TO HIMSELF) Mary will be surprised to have such a gift as you for Christmas. (FINISHING PAINTING AND REWRAPS NUTCRACKER.) (6) There now. (MARY AND FRITZ HAVE CREPT IN AND ARE LISTENING, OUT OF SIGHT BEHIND THE COUCH. FRITZ CARRIES A SWORD AND WEARS A SOLDIER'S HAT.) (8) All ready for the big day tomorrow. (9) Eh? Did I hear something? (10) (THEY DUCK BEHIND THE COUCH.) An old man's ears deceive him at times--Well, (11) we'll just put you in this box and tie a ribbon around you and you'll be ready to crack the Christmas nuts....

## FRITZ

(FRITZ JUMPING OUT FROM BEHIND COUCH AND BRANDISHING HIS SWORD AND POSING DOWN LEFT) On guard, Grandfather!

1. Pause. Settles back as though relieved. Chuckles.
2. Mary leans over back of couch and covers Grandfather's eyes with her hands.
3. Grandfather's arms fly up.
4. Grandfather almost stands, pulls Mary around and seats her up stage of him. He ruffles Fritz hair. Fritz continues to dance about as though having a sword fight.
5. Fritz climbs over back of couch and sits on top of backing.
6. Mary cuddles in.
7. Chuckles.
8. Slides down couch backing--he is down stage of Grandfather. Fritz picks up the box.
9. Grandfather crosses to Christmas tree and puts nutcracker box under it.
10. Mary runs to Grandfather.
11. Fritz stands on couch and flourishes sword.
12. Grandfather, followed by Mary, crosses back to couch.

GRANDFATHER

Eh! Oh, (1) Fritz.

MARY

(2) (LEANING OVER BACK OF COUCH AND COVERING HIS EYES.) Guess Who! (3)

GRANDFATHER

(4) (PULLING MARY AROUND AND RUFFLING FRITZ' HAIR.) Now, didn't I just tuck you two young scalawags in bed?

FRITZ

(5) Who were you talking to Grandfather.

MARY

(6) We couldn't sleep, Grandfather. It's so dark in there.

GRANDFATHER

(7) Scare your old grandfather to death would you?

FRITZ

(8) What did you just put in the box? Was it something for Christmas?

MARY

We didn't mean to scare you.

GRANDFATHER

(TAKES BOX FROM FRITZ AND HOLDS IT OVER HIS HEAD.) Now, Fritz, you'll spoil the Christmas surprises. (9) You must both get back in bed. Your mother and father will be home from the concert soon and they will expect you to be in bed asleep.

MARY

(10) Oh, Grandfather, please tell us a story first.

FRITZ

(11) (FLOURISHING HIS SWORD) Oh, yes, tell us a story about soldiers and a big battle with swords.

GRANDFATHER

(12) Now, Fritz, where did you get that old sword, anyhow?

1. Runs fingers over blade.
2. Still standing behind Grandfather.
3. Rises to Grandfather.
4. Hugging Grandfather.
5. Sits.
6. Fritz and Mary plop down beside him. Fritz is on downstage side.
7. On her knees.
8. Pause. Mary cuddles in. Fritz leans head on Grandfather's shoulder.

FRITZ

(1) Found it in the attic.

MARY

(2) Fritz says it's his sword of honor.

GRANDFATHER

A sword of what?

FRITZ

A sword of honor--that means that it has magic powers and that who--Oh, Grandfather, you know. (3) You tell us a story about a sword of honor.

MARY

(4) Oh, no! Tell us a story about a beautiful princess!

GRANDFATHER

What's an old man to do with two such grandchildren. Very well--one story and then it's back to bed with you. (5) Come sit beside me. (6) Now, Fritz, you just put that sword of honor down. I don't care what it's magic powers are. I don't want to get stuck with it.

FRITZ

(7) What's the story going to be about?

GRANDFATHER

Well, I'll just make this one up out of all the things I can think of and I'll put in it both a sword of honor and a beautiful princess. (8) Once upon a time, over a hundred years ago, in a land called the Kingdom of Candies...

MARY

Mmmmm, I'd love to go there!

GRANDFATHER

There lived a beautiful princess called Sugar Plum, because she was so sweet, and her kind-hearted brother, the prince, who was called--Krakanut.

FRITZ

What a funny name!



1. Looking up at Grandfather.
2. Lifting head.
3. Sugar Plum stops dancing.

MARY

(1) Why was he called that?

GRANDFATHER

Well, you see, the queen, who was their mother, loved chocolate nut pudding, and in those days no one invented nutcrackers. So, the prince, whose teeth were very strong indeed, cracked all the nuts for his mother's pudding.

FRITZ

(2) Ha! Then that was a good name for him.

MARY

(LAUGHING,) Krakanut!

GRANDFATHER

Each evening, Sugar Plum and Krakanut would sit before the kitchen fireplace making the delicious chocolate nut pudding in a handsome golden kettle. Sugar Plum stirred it while Krakanut cracked the nuts. (LIGHTS FADE UP SLOWLY BEHIND SCRIM. SUGAR PLUM AND KRAKANUT ARE MAKING THE PUDDING.) Now, as I have told you, Krakanut was a very kind-hearted prince whom everyone loved because he was so generous. He was even generous to the wicked mice who lived in the palace. For many night the mice had run into the kitchen. They always begged for nuts for all their brothers and sisters. Krakanut had always been generous. Each night he had given the mice a few of the nuts which he was cracking for his mother's pudding. This worried Sugar Plum a great deal, for she was afraid that the mice were wicked. She, too, wanted to be kind and generous, but the fact was--Sugar Plum was afraid of the mice. (LIGHTS BEGIN TO FADE ON GRANDFATHER, FRITZ, AND MARY. LIGHTS COME UP TO BRIGHT ON SUGAR PLUM AND KRAKANUT.) Well, one evening after Krakanut had given almost all the nuts to the mice and there were only enough left for the queen's pudding....(MUSIC IN SOFTLY. BRIGHTS ON THE FOLLOWING SCENE. SUGAR PLUM IS DANCING AS THE DIALOGUE BEGINS.)

KRAKANUT

Here, Sugar Plum. (HANDING HER A PLATE OF NUT KERNELS.) The nuts are almost gone now.

SUGAR PLUM

(3) Soon we will have to go to the next Kingdom to get more nuts for our mother's chocolate nut pudding.

1. Sugar Plum stirs the pudding.
2. Cracking nuts between his teeth.
3. Holds plate of nuts up to her.
4. Turns to face Krakanut.
5. Krakanut rises and puts arm around Sugar Plum.
6. Arms on her shoulders.
7. Krakanut faces out.
8. Sugar Plum moves to Krakanut.
9. Gestures with fist.
10. Sugar Plum moves back to pudding.
11. Krakanut sits and continues to crack nuts.

KRAKANUT

(1) If those terrible mice would stay away and stop begging, there would still be plenty of nuts left for the pudding.

SUGAR PLUM

I know, Krakanut, but they are hungry and when we have so many delicious things to eat in the Kingdom of Candies, it would be wrong not to share our good fortune.

KRAKANUT

(2) Your generosity is misplaced. You are too kind, Sugar Plum. What good is it to be generous to the mice? They only beg for more and more each time. (3) You see, we have only a handful left for Mother's pudding.

SUGAR PLUM

(4) I know, but we have so many other good things to eat, and the mice are so hungry.

KRAKANUT

(5) Dear, sweet sister, maybe you only want to give them nuts because you are afraid not to. (6) If the mice are hungry, then they should go into the fields like other mice and work for their food. (7) If our father were only still alive, he would surely run them out of the palace.

SUGAR PLUM

(8) I know, Krakanut--but our poor father has been dead for many years. But we must not make the mice angry, for then they will surely overrun the palace.

KRAKANUT

(9) If I could find our father's sword, I would chase those mice away once and for all.

SUGAR PLUM

Yes, that was his sword of honor. Of course, that sword has been lost ever since Father's death. (10) Well, we have no weapons in the Kingdom of Candies. None are needed because all is peaceful here.

KRAKANUT

(11) I'm afraid that all will not be peaceful for long if the mice continue to beg for more and more food.

1. Mouse King enter running, runs around table and stops up center standing "villian style.
2. Sugar Plum jumps up on chair.
3. Mouse King crosses down and stands in front of Sugar Plum.
4. Points to Krakanut.
5. Eats the nut.
6. Turns away from Sugar Plum.
7. Turns back, meanacingly.
8. Moving to Krakanut.

MOUSE KING

(1) (ENTERING AND KRAKANUT RISES) Nuts, nuts. I smell nuts.

KRAKANUT

Uh oh, here they come again!

MOUSE KING

Give me nuts for all my brothers and sisters.

SUGAR PLUM

Oh! It's a mouse! (SUGAR PLUM CLIMBS ON A CHAIR.)

MOUSE KING

Mouse! (3) I'm not just an ordinary house mouse. Don't you see my crown? I am the King of the Mice. I have great and magic powers, and I am the biggest mouse in the world. I am hungry, I am always hungry, and (4) you must give me nuts, nuts, and more nuts.

KRAKANUT

It's all right, Sugar Plum. (HANDS MOUSE KING A NUT. (STANDS) ) Here, Mouse King, is a nut. Now run out as fast as you ran in. You are frightening my sister.

MOUSE KING

(5) More, more!

SUGAR PLUM

Oh, please, your Majesty, go away! Krakanut has give you mice nuts almost every night. Now almost all the nuts in the Kingdom are gone. There are only enough left for my mother's pudding.

MOUSE KING

Ha! (6) I don't give the snap of a trap about your mother's pudding. I am hungry. I want nuts to feed my brothers and sisters, and especially ME! Some like milk, some like cheese, but I like nuts, (7) so please don't tease!

KRAKANUT

Very well then, Mouse King, (GIVING MOUSE KING PLATE OF NUTS.) take what's left and leave our Kingdom.

SUGAR PLUM

(8) Krakanut! The nuts for our mother's pudding!

1. Puts arm around Sugar Plum.
2. Swallows nuts.
3. Moving in toward Krakanut and Sugar Plum.
4. Runs about table. Stops down right facing Sugar Plum and Krakanut.
5. Sits Sugar Plum down.
6. Walks down center.
7. Turns to Sugar Plum and Krakanut.
8. Faces down stage.
9. Turns again to Sugar Plum and Krakanut.
10. Krakanut puts arm around Sugar Plum.

## KRAKANUT

(1) We must be rid of him once and for all, Sugar Plum. Maybe when he sees that the nuts are all gone, he and all his brothers and sisters will leave.

## MOUSE KING

Why, there are only a few nuts here. I can eat all these in one bite.  
 (2) See! (3) I need more. I must have lots of nuts for all my brothers and sisters.

## SUGAR PLUM

(RUNS ABOUT TABLE. STOPS DOWN EIGHT FACING SUGAR PLUM AND KRAKANUT.)  
 You're a selfish mouse. Why did you eat up all of those instead of sharing them with your brothers and sisters?

## MOUSE KING

There were only enough for me. (4) Nuts! Nuts! Give me more nuts!

## KRAKANUT

The nuts are all gone. (5) You've eaten all we have.

## MOUSE KING

If you don't give me more nuts, I'll use my magic power and bewitch both you and your sister. In fact, if I choose to, I can bewitch everyone in the whole Kingdom, for I am the King of the Mice.

## SUGAR PLUM

Do you mean you are a witch?

## MOUSE KING

(6) Well, yes, in a sense. (7) You've heard of a sandwich, of course?  
 (8) Well, I'm not one of those—not a sandwich, but a mouse-witch—and once I've bewitched you, you'll agree that I'm really a witch which was...or something. (9) Now! Either more nuts or...I'm beginning to feel very witchy.

## SUGAR PLUM

Please leave us alone, (10) there aren't any more nuts.

## KRAKANUT

You've eaten them all up, you selfish old mouse.



1. Moves in to Sugar Plum.
2. Moves between Sugar Plum and Mouse King.
3. Waves arms magically.
4. Sugar Plum goes under table which is covered by cloth and sets doll in her place.
5. Pause. Krakanut picks up doll.
6. Mouse King turns to audience.
7. Turns back.
8. Jumping up and down.

## MOUSE KING

Very well, then, a wicked spell. I can't spell words, but I know the words to a spell! I'll cast a wicked spell, and (1) I'll begin with sweet, little Sugar Plum.

## KRAKANUT

(2) No, wait!

## SUGAR PLUM

Chase him away, Krakanut! He scares me!

## MOUSE KING

(3) Sugar Plum, Sugar Plum, sweet, little Sugar Plum.  
A wicked spell I'll cast on you,  
You'll be bewitched from crown to shoe. (4)  
(THERE IS A LARGE PUFF OF SMOKE AND A DOLL STANDS IN SUGAR PLUM'S PLACE.)

## KRAKANUT

Sugar Plum! (5) What have you done to my sister? Why you've changed her into a doll!

## MOUSE KING

Yes, I have, Krakanut. (6) That certainly was spectacular, wasn't it?  
(7) I'll teach you to give me what I want.

## KRAKANUT

But what shall I do? Oh, my mistake was to give you nuts in the first place. You only wanted more and more. If I had had my father's sword of honor, I would have chased you away long ago. How can I break this spell?

## MOUSE KING

Well now, if you will give me more nuts this very instant, I will change the doll back into your sister.

## KRAKANUT

If I give you one nut, you want two; if I give you two, you want three. Now there aren't any nuts left. Don't you understand, you unreasonable mouse? You've eaten them all.

## MOUSE KING

(JUMPING UP AND DOWN) (8) You're lying! You're lying! I want more nuts this instant, or you, too, will be bewitched by my wicked spell. I'm feeling witchier and witchier....

1. Cross to Sugar Plum.
2. Pause and cross back to Mouse King.
3. Moves up stage of table.
4. Cross up to Mouse King. Krakanut is now standing beside table, ready to disappear.
5. Krakanut disappears under table, and Mouse King, screened by smoke, places wooden nutcracker on the table.
6. Walks down stage.
7. Steps toward table.
8. Hands to head.

## KRAKANUT

(1) Oh, what will I do to save poor Sugar Plum? (2) Look, your Majesty, if you'll give me a little time, I'll go to the next Kingdom and borrow enough nuts for all your brothers and sisters.

## MOUSE KING

Time! Don't be ridiculous, Krakanut. I haven't even got a watch. Why should I give you time? Besides, I can't eat time. You can only kill time—not eat it. (3) If there are no more nuts in this Kingdom, my brothers and sisters and I can just as easily move to the next Kingdom where there are plenty of nuts. Why, the next Kingdom is much nuttier than yours. This place has turned out to be nothing but peanuts!

## KRAKANUT

(4) But you must give me a chance to save my sister. You can't just leave her like this! We have always been generous to you and shared our nuts with you.

## MOUSE KING

I warned you. I am hungry, and I want nuts this instant! I must always have what I want.

Krakanut, Krakanut, nut nut Krakanut,

A wicked spell I'll cast on you,

You'll be bewitched from crown to shoe. (5)

(THERE IS A PUFF OF SMOKE AND A WOODEN NUTCRACKER STANDS IN KRAKANUT'S PLACE.) (6) My, that was spectacular, too! (PICKING UP THE WOODEN NUTCRACKER) There, now. How do you like being a real nutcracker?

## NUTCRACKER

What have you done? I can't move!

## MOUSE KING

What? (7) You can still talk? The spell was not complete. (8) That's what happens when I am under nourished.

## NUTCRACKER

I can talk, but I can't move.

## MOUSE KING

(BECOMING ANGRY) Of course you can't move. You are now nothing but an ugly, wooden Nutcracker, and your sister is a doll. That's what you get for not giving me what I want.

## NUTCRACKER

You're a horrible, selfish, wicked, and unreasonable mouse!

1. Step in toward Nutcracker.
2. Facing audience.
3. Moves downstage.
4. Turns to Nutcracker.
5. Mouse King makes a "swashbuckling" exit, laughing.
6. Mr. and Mrs. Silberhaus enter stage right and stand just inside the door. Mr. Silberhaus takes Mrs. Silberhaus' cape.

## MOUSE KING

Nevertheless, I warned you that I was hungry. You failed to keep me fat and happy and must therefore pay the penalty. I must always have what I want. Now you and your sister will remain as you are forever.

## NUTCRACKER

Oh, this is terrible. Poor, sweet Sugar Plum will never be able to sing and dance again. All the nuts in the Kingdom are gone and our mother will never again have chocolate pudding.

## MOUSE KING

(LAUGHS WICKEDLY) Ha! You see, Krakanut—now, aren't you sorry you didn't have more nuts to give me?

## NUTCRACKER

I'm only sorry that I gave you a nut in the first place, and I'm sorry now that I don't have my father's sword of honor.

## MOUSE KING

(1) Yes, aren't you though, little Nutcracker. (2) For that sword is magic and would enable you to move for an hour. (3) Well, I have no fear. That sword has been lost for many, many years—and so I don't mind telling you this. (4) If you had that sword, you would be able to battle with me for my crown. The only way my spell can ever be broken is to place my crown on the head of the bewitched.

## NUTCRACKER

You just wait, Mouse King. Some day I'll find that sword, and when I do, you'll lose that crown, for I intend to save my sister.

## MOUSE KING

Ha, ha! Don't be ridiculous, Nutcracker. You will never find the sword because you cannot move. I have no fear. You shall remain a Nutcracker and Sugar Plum a doll forever—and my sisters and brothers and I shall journey about the land eating nuts and growing fat and happy. (5)  
(THE MOUSE EXITS LAUGHING. THE LIGHTS FADE OUT AND BACK UP ON THE GRANDFATHER AND CHILDREN)

## GRANDFATHER

And with that, the wicked Mouse King ran out of the kitchen. (PARENTS ENTER).

## MRS. SILBERHAUS

(6) Mary! Fritz! Father! What are you all doing awake at this hour?

1. Sits up.
2. Runs to Mother and hugs her.
3. Stands.
4. Cross to Grandfather.
5. Kisses him.
6. Picks up Mary and carries her toward couch.
7. Places finger on her nose, playfully.
8. Moves to Mrs. Silberhaus.
9. Puts arm around his shoulders.
10. Starts to exit Stage Left, head hanging.
11. Mr. Silberhaus starts to exit still holding Mary.

MR. SILBERHAUS

Thought we'd find you all asleep.

FRITZ

(1) Mother! Father!

MARY

(2) Mother, Grandfather was telling us a story. (KISSING HER MOTHER)

GRANDFATHER

(3) Enjoy the concert, my dear?

MRS. SILBERHAUS

(4) Yes, it was fine. (5) Shame on you, Father, for letting the children stay up this late.

MR. SILBERHAUS

(6) They'll be too tired for their Christmas party tomorrow evening.

MARY

Please let him finish the story, Father.

MR. SILBERHAUS

(7) Oh, no! You're all going straight to bed this minute!

FRITZ

(8) Please, Mother?

MRS. SILBERHAUS

(9) Now, Fritz, do as your father says. No begging.

GRANDFATHER

They're right, children. I'm afraid we have all been naughty. I shouldn't have let you stay up so late.

FRITZ

(10) Oh, all right.

MARY

(11) But what happened, Grandfather? Did the Nutcracker ever get the Mouse King's crown to put on Sugar Plum's head?



1. Turns to face Mary.
2. Turns back from door.
3. Puts Mary down, spats her once on her back side.
4. Begins exit.
5. She exits with children.
6. Shakes his hand and exits.

GRANDFATHER

(1) No, Mary, not in these hundred years. He was never able to find his father's sword of honor which would enable him to move for one hour.

MARY

Poor Nutcracker.

FRITZ

(2) He should never have given the Mouse King a nut in the first place.

MR. SILBERHAUS

(3) Not another word--to bed, all of you. It's almost twelve o'clock.

MRS. SILBERHAUS

Hurry, now, so you can enjoy your Christmas party tomorrow.

MRS. SILBERHAUS

Sleep well--come along and I'll tuck you in.

FRITZ

Goodnight, Mother. Goodnight, Father. Thank you for the story, Grandfather. (4)

GRANDFATHER

Goodnight, Fritz.....

MRS. SILBERHAUS

Goodnight, dear.

MARY

Goodnight.

GRANDFATHER

....and Mary.

MRS. SILBERHAUS

Goodnight, Father. (5)

MR. SILBERHAUS

Night. Goodnight. (6) How you do spoil your grandchildren!

1. Grandfather exits as voices are heard from off left.

MARI

(1) I can hardly wait till tomorrow!

FRTZ

What do you think you'll get?

MARI

I don't know--let's hurry and sleep fast so tomorrow will come soon.

GRANDFATHER

Goodnight, my dear.

(THE LIGHTS FADE OUT AS THE CURTAIN CLOSES.)

MUSICAL INTERLUDE

(HOUSE LIGHTS TO HALF)

1. Makes donkey's ears with his hands.
2. Stands behind Fritz and reads line over Fritz's shoulder. Fritz turns toward voice.
3. Clapping hands.
4. Walking on all fours.
5. Jumping up and down.

## ACT I SCENE II

THE SCENE: It is the next evening. As the curtain opens, the Christmas party is in progress. All guests except Mr. and Mrs. Vonder and Franz and Grandfather are on stage. The parents are chatting while the children play "pin the tail on the donkey."

CLARA

(FRITZ IS BLINDFOLDED. THERE IS MUCH MOVEMENT AND EXCITEMENT AS FRITZ TRIES TO CATCH HOLD OF SOMEONE ON WHOM HE CAN PIN THE TAIL.) Over here, Fritz, over here, Fritz!

HANS

(1) He haw! He haw!

MARY

You're getting cold!

GRETCHEN

You're getting cold as ice.

HANS

(2) Here, Fritz.

HEIDI

(3) Now you're getting warmer!

HANS

(4) I'm a donkey! Where's my tail?

CLARA

(5) There's the donkey!

HANS

Get Heidi, Fritz!

GRETCHEN

Now you're hot as fire!

MARY

Now, Fritz, now!

1. Fritz catches Hans.
2. All move in.
3. Fritz pins tail on Hans' forehead.
4. Gretchen removes Fritz's blindfold.
5. Knock at door. Mrs. Silberhaus crosses to door.
6. Vonders step in and give coats.
7. Mr. Silberhaus crosses to door.
8. Mr. Silberhaus and Mr. Vonder shake hands.
9. Franz shakes hands with Mr. Silberhaus. Mr. Wagner moves to sit on couch beside Mrs. Wagner.
10. Directs him toward children by placing hand on his back.
11. Throughout this dialogue the children play quietly in background.
12. Mr. Silberhaus crosses to Wagner's with Mr. Vonder. Mrs. Silberhaus and Mrs. Vonder remain at door chatting.
13. Crosses to Mrs. Silberhaus.
14. Pushes him away gently.

HANS

(1) He haw!

CLARA

(2) You've got him, Fritz, you've got him!

HEIDI

Now, now!

(3) (FRITZ STICKS THE TAIL ON HANS' FOREHEAD.)

ALL

Hans is the donkey! (4)

HANS

I'm a crazy donkey!

GRETCHEN

Whoever saw a donkey with a tail on his forehead. (5)

(SOUND OF DOOR KNOCKER. THE VONDERS AND FRANZ ARRIVE.)

MRS. SILBERHAUS

(6) Good evening, Richard, How are you, Helen?

MR. SILBERHAUS

(7) Merry Christmas! (8) Good to see you.

MRS. VONDER

Thank you, and Merry Christmas to you.

MR. VONDER

Merry Christmas! How are you all?

FRANZ

(9) Good evening, sir.

MRS. SILBERHAUS

(10) Franz, the children are playing. Go and join them. (11)

FRITZ

(12) When can we open the presents, Mother?

MRS. SILBERHAUS

(13) As soon as your grandfather comes.



1. Crosses to Mr. Silberhaus (Fritz moves up to tree and shakes a box.)
2. Follows Mary's cross with Gretchen at his side.
3. Notices Fritz.
4. Moves away from box.
5. Both cross up stage. Hans crosses to boys.
6. Moving toward girls.
7. Moving toward girls and Fritz.
8. To Heidi.
9. To Clara.
10. Enters from stage right door. Carries sack of candy canes.
11. Puts arm around Grandfather. Nods between Grandfather and Mrs. Vonder.

MARY

(1) Father, can we open the presents now?

HANS

(2) Can we, Mr. Silberhaus?

MR. SILBERHAUS

When Grandfather Drosselmeyer comes. (3) Fritz! Come away from those presents. You're not to touch a thing till your grandfather gets here.

FRITZ

I (4) wish he'd hurry!

MARY

(5) What do you want for Christmas, Gretchen?

GRETCHEN

Oh, I'd like a doll.

MARY

I already have a doll. I'd like a doll bed. Fritz wants toy soldiers.

FRITZ

(6) And a cannon to fight battles.

HANS

(7) I want a drum.

CLARA

I'd like a (8) doll, too.

HEIDI

Me, too. (9)

GRANDFATHER

(10) (ENTERING CARRYING A SACK OF CANDY CANES.) Merry Christmas, everyone!

MRS. SILBERHAUS

(11) Mary, Fritz, here's your grandfather.

1. All run to Grandfather and he moves slightly in to center stage.
2. To Mrs. Silberhaus who puts him on head and laughs.
3. Cross to Grandfather.
4. Hand gesture to those on couch who return greeting.
5. Taking candy cane.
6. Turns and crosses to Father.
7. Crosses to Mrs. Silberhaus
8. Looks about.
9. Faces tree.

MARY

(RUNNING TO GRANDFATHER) Look, it's Grandfather Drosselmeyer!

FRITZ

(1) Come on, everyone!

GRANDFATHER

Sorry to be late. Was just getting some candy canes for the youngsters.

MARY

Look, he's brought candy canes!

HANS

Can we have one? (CROSS TO GRANDFATHER.)

FRANZ

Can we open the (2) presents?

MR. SILBERHAUS

(SHAKING HIS HEAD) (3) Happy Christmas, Drosselmeyer. The children have been eagerly awaiting your arrival.

ALL (IN TURN)

(TAKING A CANDY CANE.) Thank you, Sir.

GRANDFATHER

...and (4) to you all.

GUESTS

Merry Christmas, Mr. Drosselmeyer!

FRITZ

Thank (5) you, Grandfather. (6) Father, can we open the presents now?

CLARA

(7) Mrs. Silberhaus, can we please?

ALL

Oh, yes, can we please?

GRANDFATHER

Well, by all means, (8) let's have the tree. (9)

1. Cross to tree.
2. Looks back at children.
3. Children jump up and down and clap. Some sit facing tree.
4. Skipping about.
5. Picks up package and hands it to Fritz, who begins immediately to unwrap. He is on knees.
6. Hands trumpet to Franz.
7. Hands drum to Hans.
8. Takes it and admires it.
9. Takes trumpet.
10. Holds up a soldier, then continues to take them out of box. He places them under the tree.
11. Hands dolls to Clara, Gretchen, and Heidi.

MR. SILBERHAUS

All right, (1) (ALL CHILDREN MOVE EAGERLY TO THE TREE.) (2) Are you ready?

ALL

(3) Yes!

MR. WAGNER

That's a fine tree.

MRS. WAGNER

Nicest you've ever had, Helen.

HANS

Look at all those presents!

FRITZ

(4) (SKIPPING ABOUT) Presents, presents, presents!

MR. SILBERHAUS

Drosselmeyer, will you pass out the gifts?

GRANDFATHER

(5) Indeed I will! Let's see now, I'll begin with our most impatient Master Fritz. (FRITZ TAKES THE PACKAGE AND UNWRAPS IT.) (6) And here we are, a trumpet for you, Franz, (7) and a drum for Hans.

HANS

(8) Oh, boy, just what I wanted! Thank you, Sir.

FRANZ

(9) Look! A trumpet! Oh, thank you!

FRITZ

(10) My soldiers! Hey, look, everybody! Just what I wanted--toy soldiers!

MARY

Are you going to give the girls a present, too, Grandfather?

GRANDFATHER

Of course, Mary. I always have something for each of your guests. After all, Christmas is for children, you know. Here we are (11)--a doll for each of you.

1. Crosses to her mother and shows her the doll.
2. Heidi and Gretchen compare dolls.
3. Hands Mary the doll bed.
4. She takes it.
5. Hands her a box.
6. Mary unwraps and holds up a dress.
7. Girls gather around Mary and admire dress.
8. Hands Fritz a box.
9. Boys gather around Fritz.

CLARA

Isn't she beautiful? (1) I'm going to name her Pandora.

HEIDI

I'll call mine Maryann. (2)

GRETCHEN

Mine's name is Freda.

GRANDFATHER

(3) And, Mary, I believe you've asked for a doll bed.

MARY

(4) Oh! Thank you, Grandfather!

GRANDFATHER

(5) And this is to you from your parents. (MARY UNWRAPS A DRESS.)

MARY

(6) Ohhh!

(7)

GRETCHEN

How nice, Mary!

HEIDI

My parents gave me a dress, too.

CLARA

Beautiful!

GRANDFATHER

And, Fritz, (8) this is yours from your family.

HANS

What is it? (9)

FRITZ

Let me get it open. (UNWRAPPING THE BOX)

FRANZ

It looks like a pair of shoes.



1. Cross to Grandfather.
2. Wheels toy cannon from behind tree. All children close eyes.
3. All open eyes.
4. All admire cannon.
5. A quiet moment as all turn to look as Mary takes the nutcracker.
6. Cross to table followed by children.

FRITZ

Hey! How neat! Ice skates!

FRANZ

Now we can all go skating tomorrow!

MRS. SILBERHAUS

(1) Aren't you going to give Mary and Fritz the special presents you made for them?

MR. SILBERHAUS

By all means, you've spent weeks working on those two presents.

GRANDFATHER

Oh, yes. Now, Fritz, close your eyes. (2) (HE WHEELS A TOY CANNON FROM BEHIND THE TREE.) All right, now open. (3)

FRITZ

A cannon! Oh, look! Isn't it great?

HANS

That's really swell, Fritz!

FRANZ

What a beaut! WOW!

GRANDFATHER

Now, Mary, for the present I've made for you. The most special present I've ever given. (5) (HANDS HER THE NUTCRACKER.)

MARY

Grandfather Drosselmeyer! It's a Nutcracker! It's the Krakanut that turned into the Nutcracker in your story!

GRANDFATHER

Come, (6) let's see if he'll crack a nut for us.

HANS

I love nuts.

1. Picks up plate of nuts from table.
2. Taking nut from plate and handing it to Grandfather.
3. Takes nutcracker from Grandfather and holds like a doll. Grandfather and guests move around couch area to chat.
4. Boys cross to Fritz.
5. Pokes her finger in his face.
6. Pulling nutcracker away.
7. Kneels on floor. Mary and other girls follow suit.
8. Boys march through girls' circle.

HEIDI

(1) I'll get the nuts.

GRANDFATHER

You just put the nut between his teeth like this, pull this lever, and...

GRETCHEN

Crack one for me. (2)

CLARA

Oh, Mary, what a funny present.

MARY

Why, he's not a funny present. (3) It's just a different sort of present.

FRITZ

(WHO HAS BEEN TINKERING WITH HIS CANNON:) Hey! Doesn't anyone want to play with my cannon? (4)

HANS

Let's have a battle!

CLARA

He sure is an ugly little man. (5)

MARY

He's not ugly! (6)

CLARA

I mean, wouldn't you rather have a doll?

MARY

I have lots of dolls. I'll bet you never had a grandfather who could make any toy in the whole world, and I'll bet you never got a Nutcracker for Christmas.

GRETCHEN

(7) Come on, let's rock our dolls to sleep, and you can rock your Nutcracker, Mary.

HANS

(8) Attack, attack! Bang---bang, I got one.

1. Fritz has picked up his sword and holds it over his head as he marches.
2. Turning to boys.
3. Boys retreat and go into a huddle. Fritz leaves his sword on floor down stage of Christmas tree.
4. Girls hum and rock dolls.
5. Crosses to Grandfather.
6. Boys make a circle around girls and pretend to fire at them using hands for imaginary guns.

FRITZ

Run for cover! (1) Forward march, soldiers!

MARY

Fritz, stop it!

MR. SILBERHAUS

Don't you boys (2) tease the girls.

CLARA

Fritz, you're naughty!

FRANZ

Retreat for the counter attack! (3)

(THE BOYS GO INTO A HUDDLE, WHILE THE GIRLS HUM TO THEIR DOLLS.)

HEIDI

Poor Maryann, did those noisy boys wake you up? (4)

MR. SILBERHAUS

(5) Yes, Drosselmeyer, the children are indeed lucky to have a grandfather who can make such fine presents.

GRANDFATHER

They seem very happy with their gifts. Mary is quite taken with the Nutcracker.

MRS. SILBERHAUS

It's a beautiful present.

FRITZ

(6) Counter attack! (HE CARRIES HIS SWORD.)

HANS

Enemy, surrender! We've got you surrounded. Pow, pow, bang!

FRANZ

Give up, enemy! You haven't got a chance!

CLARA

Awful old boys!

1. Mr. Silberhaus crosses to Fritz and Mrs. Vonder moves to Franz and scolds him. Mary puts nutcracker on floor.
2. Hanging his head.
3. Calling to him.
4. Fritz starts to move away, stumbles on nutcracker.
5. Jumping up.
6. Grabs nutcracker.
7. Looking up at Fritz and shaking finger at him.
8. Puts arm around Mary, who begins to cry.
9. Takes nutcracker and hands to Grandfather, who crosses to the group.
10. Pats her on shoulders.

MARY

Go away!

MR. SILBERHAUS

(1) (PULLING FRITZ AWAY.) Now, listen here, young man, I told you not to tease the girls. Put that sword down or you'll hurt someone.

FRITZ

(2) We were just playing, Father.

MRS. SILBERHAUS

(3) Fritz, you boys play with your toys and leave the girls to their dolls.

MARY

Yes, leave us alone, please.

FRITZ

Oh, all right--(4) (TRIPS OVER THE NUTCRACKER.)

HEIDI

Look out, Fritz! (5)

MARY

My Nutcracker! (6)

CLARA

Now, see what you've done. (7)

HEIDI

His tooth is (8) broken.

MR. SILBERHAUS

Now, what have you (9) done?

FRITZ

Gosh, Mary, I'm sorry. I didn't mean to break it.

GRANDFATHER

Never (10) mind, Mary, it's just a little chip, I'll fix it good as new tomorrow.



1. Crosses to Mary. Grandfather puts nutcracker under the tree.
2. Gets up. Dries eyes.
3. Cross to table and picks up plate of candy flowers.
4. Children cluster around Mary each taking a candy. They eat.
5. Adults return to couch area.
6. Cross to Mrs. Silberhaus.
7. Gets up, calls to Heidi.
8. Heidi crosses to her mother.
9. Franz crosses to his father.
10. All Vonder's cross to door stage right. Franz stops to read line to Mary, center stage.
11. Breaks away from group and moves toward door.

MRS. SILBERHAUS

(1) Now, Mary, don't cry. Grandfather can fix it. Run get the candies I made for your guests. Are you forgetting that this is a party?

MARY

All right, Mother. (2) I'm sorry. (GETS PLATE OF CANDY FLOWERS FROM SHELF.) (3) Look, everyone, candy flowers!

HANS

(4) Mmmmm, candy flowers!

HEIDI

May I have one, too?

FRANZ

(5) Boy, these are good!

GRETCHEN

And so pretty!

CLARA

Here, Fritz. They're delicious.

MRS. WAGNER

I think the children are tired from all the excitement.

MRS. VONDER

(6) Helen, we really must be going. It was a lovely party.

MRS. WAGNER

(7) As always, a wonderful party, Helen. Thank you for remembering to ask us each year. Come, Heidi. (8)

MR. VONDER

(9) Well, I think the children and everyone enjoyed himself. Those candy flowers were a work of art, Mrs. Silberhaus.

FRANZ

Thank (10) you for asking me, Mary.

CLARA

I had a (11) lovely time. Goodnight.

1. Cross to door.
2. Cross and exit.
3. Still standing by couch. Yawns.
4. Cross to Grandfather and hugs him.
5. Turns to parents.
6. Grandfather crosses to Mary. Kneels slightly in front of her.
7. Arms around him.
8. Cross to Grandfather.
9. Turns to Mrs. Silberhaus who crosses to him.
10. They (p<sub>e</sub>r<sub>e</sub>n<sub>t</sub>s) cross to exit stage left.
11. Mr. Silberhaus puts hand on Fritz' head.
12. The three exit.
13. Mary and Grandfather exit.
14. During the interlude, a stage hand shall attach a wire to the doll bed in order to pull it off stage later.

MR. WAGNER

(1) Yes, indeed, a fine party. Merry Christmas.

HANS

(2) Night, Fritz, see you tomorrow.

(ALL THINK YOU AND GOODBYES ARE SAID. THE GUESTS EXIT.)

GRANDFATHER

Looks as though Christmas is over again for another year. (3) I'll say goodnight too, and pleasant dreams to everyone.

FRITZ

Goodnight, (4) Grandfather. Thanks for the soldiers and the great cannon. (5) And Mother and Father, thank you for the neat ice skates. (TO PARENTS.)

GRANDFATHER

Glad you liked your presents, Fritz. (6) And you, my little Mary. Are you happy with your gifts?

MARY

(7) Oh, yes, Grandfather. My doll bed is so pretty, and the Nutcracker is the nicest gift I ever got!

MR. SILBERHAUS

(8) Goodnight, Drosselmeyer. Many thanks for making happy children. (GRANDFATHER EXITS.) (9) Well, my dear, shall we call it a day? (MOVING TOWARD BEDROOMS) (10) I think everyone had a good time, (11) eh, Fritz? (12)

FRITZ

Yes, Sir, it was a swell party.

MARY

Goodnight, Mother; goodnight, Father. (13) I love my dress.

ALL

Goodnight. (THEY EXIT, THE LIGHTS DIM.)

(14)

ONE MINUTE MUSICAL INTERLUDE

1. The music for the pantomime is the dream sequence from the Nutcracker Suite. The music so distinctly captures the essence of each character and action, that it can be easily followed, even by those unfamiliar with blocking movement to music.
2. Large set pieces too heavy for the little mice can be pulled off by ropes attached to the pieces or moved out of dimly lighted areas by stage hands.

(MARY ENTERS DRESSED IN HER NIGHTGOWN. SHE PICKS UP THE NUTCRACKER AND PLACES IT IN THE DOLL BED DOWN LEFT. THE WIRE HAS BEEN ON THE STAGE FLOOR SINCE THE BEGINNING OF THE SCENE AND IS THE MEANS BY WHICH THE BED IS PULLED OFF STAGE LATER.)

MARY

Poor, poor Nutcracker! But don't worry, Grandfather will fix you tomorrow. (STUMBLES ON SWORD WHICH IS ON THE FLOOR.) Look, Fritz has left his sword. Funny, old thing. It looks awfully old. Fritz says he found it in the attic. I've been up there lots of times, but I don't remember seeing it up there. I wonder where it really came from. I'll just put it here, (PUTS IT ACROSS THE DOLL BED.) and rock you to sleep. (SHE HUMS SOFTLY AS SHE SITS ON THE FLOOR ROCKING THE BED GENTLY TO AND FRO. MUSIC FADES UP, MARY NODS AND YAWNS. SHE MOVES TO COUCH, YAWNS AGAIN AND FALLS ASLEEP. SHE MUST ASSUME A POSITION WHICH SHE WILL DUPLICATE IN THE EPILOQUE. HER DREAM BEGINS.)

(1) Several mice run in. They watch her a moment, then scamper about the room. The clock strikes twelve. On each stroke a mouse moves in, posing menacingly about Mary. They scamper about carrying the furniture and props off stage then exit. The little bed is whisked off stage, and a large one glides on swiftly. The life-size Nutcracker lies on the bed, holding sword in his hand. Mary stands up, startled. Lights come up on the tree. It begins to grow. Mary is both terrified and delighted by what is going on about her. The furniture is moved out. (2) Real toy soldiers run from behind the tree, and stand at attention. The cannon is wheeled out, and the first shot is fired. The Nutcracker rises, with sword in hand, and bows to Mary in thanks. The mice run in, each carries a sword. A battle between the mice and the toy soldiers, led by the Nutcracker ensues. The Nutcracker kills the Mouse King and the mice unable to carry the large body, blow the Mouse King as he rolls off stage. Nutcracker removes the crown from Mouse King's head and gives it to Mary, who now sits on the bed. Nutcracker steps onto the bed and at his command, the bed begins to move across the stage. The scrim rises. Lights come up behind the scrim revealing the snow forest. It is snowing. The bed glides and the children now find themselves

in the snow forest. The Snow Fairy, enters, dances, and ushers Mary and the Nutcracker onto a large white sleigh which begins to move off stage.

(2)

CURTAIN

ACT II



1. A slow dance. The candy canes face the queen, who sits on the throne.
2. Pendare juggles three small apples. He stands at the foot of the throne.
3. Queen moves down center past candy canes.
4. Puts down the apples and claps at center.
5. They stop dancing. One sits on throne steps, the other on the bench stage right.
6. Queen walks around stage while Pendare follows close behind, his hands behind back.
7. Stops center stage.
8. Facing her.

## ACT II SCENE I

THE SCENE: The Throne room to the palace in the Kingdom of Candies. The Candy Flowers and members of the court are sprawled about the room sleeping, stretching, yawning, and one is snoring. (1) The Candy Canes are dancing for the amusement of the Queen as the curtain opens. (2) Pendare unsuccessfully tries different tricks for the Queen.

QUEEN

Pendare, (3) tell them to go away. I'm so tired of nothing but singing and dancing all day without my dear children, the prince and princess, here to enjoy it all.

PENDARE

(4) Yes, my Queen. (PENDARE CLAPS AND THE CANDY CANES SCATTER AROUND TO SLEEP AGAIN.) (5)

QUEEN

(6) Is there nothing to break this boredom? Look, all day long the candy flowers sit about yawning and sleeping because there is no one to enjoy their dancing. The candy canes are weary from stretching themselves into a million different shapes. They grow restless for an audience.

PENDARE

I know, my Queen

QUEEN

If (7) only Krakanut and Sugar Plum were able to enjoy all this, we would have some reason for singing and dancing.

PENDARE

Don't lose (8) heart; someday your son, the Prince, will return with the crown for Sugar Plum's head, and there will once again be happiness throughout our Kingdom.

1. Moves up to throne where Sugar Plum (the doll) sits on chair beside the Queen's chair.
2. Sits on her chair.
3. Steps down stage and claps.
4. Moves down center waving hands over crystal ball. Pendare follows close behind.
5. Moves down to Fortune Teller.
6. His nose almost on top of the ball.
7. Fortune Teller pushes Pendare back and waves hand over ball again.

## QUEEN

Ah, but when, Pendare? It's been a hundred years since Krakanut was changed into a nutcracker by the cruel Mouse King. And for all these years, he has been unable to find his father's sword of honor, which could enable him to move for one hour. And poor Sugar Plum! (1) (MOVES TO HER CHAIR.) My poor, beautiful daughter! Here she has sat for a hundred years, unable to dance or even to enjoy watching us dance.

## PENDARE

I know! (A SUDDEN INSPIRATION. HE MOVES TO FOOT OF THRONE FACING QUEEN.) You haven't had your fortune told for a long time. I could summon the court fortune teller. That would break the boredom for a while.

## QUEEN

(2) Very well, summon him, Pendare.

## PENDARE

(3) (STEPS DOWN STAGE, CLAPS. THE FORTUNE TELLER ENTERS.) The Queen wishes to have her fortune told. Perhaps he will bring us good news today, my Queen.

## FORTUNE TELLER

(FORTUNE TELLER ENTERS WITH CRYSTAL BALL.) You called, your Majesty?

## QUEEN

Yes, yes. Look into your crystal ball and tell us of our future. Do you see anything, yet, of my son, Krakanut?

## FORTUNE TELLER

Well, let me see. (4) (WAVES HANDS OVER BALL. QUEEN AND PENDARE MOVE IN.) Oh, Crystal Ball, reveal to me, your secrets and your mysteries. Ah, what have we here? There is the forest...

## QUEEN

What do you see? (5)

## PENDARE

What is it? (6)

## FORTUNE TELLER

(7) I see the snow forest and the Snow Fairy, and with her are two children-- they are coming toward our Kingdom.

## QUEEN

Who are the children?

1. Hands on Pendare's shoulders.
2. Candies awake and begin to mumble to each other. They move in one by one with curiosity.
3. Jumps up and down and turns cartwheels.
4. Cross down right.
5. Turn to Pendare. Fortune Teller bows and exits stage left.
6. Pendare exits stage left.
7. Moves up to Sugar Plum.
8. Candy canes smooth dresses and talk among themselves.

## FORTUNE TELLER

Well, one is a girl...who appears to be wearing a nightgown. She is carrying something quite shiny--like a hat.

## PENDARE

That's strange

## FORTUNE TELLER

And the boy is dressed most peculiarly. His suit is red and blue, somewhat like a soldier's, and he has something that looks like a lever on his back.

## QUEEN

Oh, could it be....(1)

## PENDARE

Why, that sounds like the....(2) (THOSE WHO HAVE BEEN SITTING AROUND MOVE IN WITH INTEREST.)

## FORTUNE TELLER

The strange looking boy carries a sword. My Queen, the picture is becoming clearer, (3) --it is, it is! It's Prince Krakanut!

## QUEEN

My son has (4) found his father's sword of honor and is returning home at last (5) Pendare, send a committee quickly to meet him at the palace gates. Oh thank you good Fortune Teller. You may go. (HE EXITS)

## PENDARE

At once, my Queen. (6) (PENDARE EXITS)

## QUEEN

(7) (MOVES UP TO WHERE THE DOLL-LIKE SUGAR PLUM SITS ON A CHAIR.) Sugar Plum, you have only a little while to wait now. Krakanut has returned at last, and you shall be a real princess again.

## CANDY FLOWER

(8) Sugar Plum will be able to watch us dance again.

1. Pendare returns and bows.
2. Points to front of house from where entrance will be made.
3. The committee may consist of any number the director chooses to use.
4. All on stage move to footlights pointing to the group entering.
5. Queen stands at top of steps leading up to stage.
6. Group arrives on stage.
7. Queen and prince embrace.
8. Makes introduction.
9. She curtseys.
10. Puts arm on Mary's shoulders.
11. Crowd backs away as Queen and Prince cross up to Sugar Plum.
12. Follows behind them, but stops at foot of throne.

## PENDARE

(ENTERING) (1) They approach, (2) my Queen. I've sent a committee to welcome them at the gate.

(ALL MOVE DOWN STAGE POINTING AND LOOKING TOWARD THE BACK OF THE HOUSE FROM WHERE THE COMMITTEE, THE NUTCRACKER, AND MARY ENTER.) (4)  
(3)

## CANDY CANE

Look, here they come! It's Krakanut!

## CANDY FLOWER

Who is the girl? The shiny thing in her hands--it's the Mouse King's crown! Krakanut will bring happiness to our Kingdom again.

## QUEEN

I (5) can hardly believe that this wonderful day has come at last.

(6) (THE GROUP HAS NOW ARRIVED ON STAGE.) My (7) son! (THEY EMBRACE.)

## NUTCRACKER

Mother! Mother, (8) this is Mary, who found for me my father's sword of honor which has enabled me to move for an hour. I had a great battle with the mice, and now have the Mouse King's crown for Sugar Plum's head.

## MARY

How do you (9) do?

## QUEEN

Welcome to the Kingdom (10) of Candies, Mary. We are all grateful to you for your help.

## NUTCRACKER

Yes, if she had not put Father's sword of honor in my hand, as I lay on that bed, I should never have been able to move. But we must hurry, Mother, for my hour is almost over. Where is my sister?

## QUEEN

(11) Here Krakanut, where she has been sitting these hundred years, unable to move or dance or sing, unable even to enjoy the dancing and singing of others.

## MARY

(12) Poor Sugar Plum.



1. Cross down to Mary and takes the crown.
2. Cross up to Sugar Plum and places crown on her head.
3. Puff of smoke. Sugar Plum places doll behind chair and moves onto chair sitting stiffly like a doll.
4. She begins to move.
5. Dance ends. Sugar Plum runs to Queen and hugs her.
6. Crosses down to Mary.
7. Mary crosses to Sugar Plum and takes the crown.
8. Places crown on prince's head. Puff of smoke.
9. Queen puts arms around her children.
10. Prince crosses to Mary, who stands on throne step and kneels before her.
11. Hands her the sword crosswise.
12. Gestures to Candy Flowers and crosses to Mary. Prince rises.
13. They dance.

## NUTCRACKER

Quickly, (1) Mary. Give me the crown. (2) (HE PLACES IT ON SUGAR PLUM'S HEAD. THERE IS A PUFF (3) OF SMOKE, MUSIC FOR THE DANCE OF SUGAR PLUM BEGINS. SHE BEGINS TO MOVE LIKE A DOLL AT FIRST.)

(4)

## SUGAR PLUM

I'm moving--I'm speaking--Look, I can speak, I can move--I can dance. (SHE DANCES.) Mother! (5) Krakanut! Oh, look, I'm a real prince, again.

## QUEEN

My beautiful Sugar Plum.

## MARY

But what about you, Nutcracker? Don't you want to be a real prince again? I mean forever instead of just one hour?

## NUTCRACKER

Indeed I do, (6) Mary, but I am afraid it is too late, for I already feel myself growing stiff. My hour has run out.

## MARY

No. There is a moment left. The crown (7) can break the spell! Here, Sugar Plum, give me the crown quickly. (8) (SHE PLACES THE CROWN ON KRAKANUT'S HEAD. THERE IS A PUFF OF SMOKE.) Now you will be a Prince forever!

## QUEEN

Bless you, Mary. I can hardly ask for more happiness. Now I have both (9) my children back again. You have brought joy to the Kingdom of Candies once again.

## KRAKANUT

(KNEELING BEFORE MARY) (10) Mary, I hereby bestow upon you my Father's sword of honor, (11) and I promise to be your knight forever. The sword will keep you in the knowledge of what is right all your life. It will remind you to always be as kind and generous as you are today. But remember, use your generosity only for goodness. Never make the mistake which I made in giving nuts to the wicked Mouse King. Never give to those who are evil, for that only brings unhappiness to those who love you.

## QUEEN

Come, Candy Flowers, (12) let us all celebrate. A dance for our wonderful Mary!

(13) (THE DANCE OF THE CANDY FLOWERS.)

1. Dance ends. Mary moves down to Candy Flowers.
2. Turns up to face Queen.
3. Queen crosses down to Mary
4. She leaves stage just as she entered.
5. All move down center waving.
6. Runs up aisle turning to wave back occasionally.

MAR

(1) That was a beautiful dance, and (2) no I must say goodbye. parents will be worried if they find that I am not in my bed. It's been a wonderful visit in the Kingdom of Candies.

QUEEN

(3) Goodbye, dear little Mary.

MARY

Goodbye. (4)

ALL

Goodbye Goodbye! (5)

(MAR NS UP THE AISLE FROM WHERE THE ENTRANCE WAS MADE.)

MARY

(WAVING) Goodbye, goodbye (6)

CURTAIN

MUSIC FILL

RU

1. Looks at clock.
2. Cross to couch.
3. Looks under tree for nutcracker.
4. Kneeling, still looking.
5. Sits up.
6. Rises.
7. Cross to Mary.
8. Shrugs shoulders
9. Cross to stage left exit.
10. She exits.
11. Mary moves to windows up center carrying sword and looks out and up.
12. She waves.

THE SCENE: The curtain opens again. It is the living room. Mary lies on the couch in the same position she was in when the dream began. The Nutcracker is gone, and Mary has the sword in her hand.

MRS. SILBERHAUS

(ENTERS FROM STAGE LEFT. LOOKING FOR NUTCRACKER.) Mary, Mary, wake up! My (1) goodness, it's nine o'clock and you've slept (2) here on the couch all night. I thought you were in bed. Your grandfather (3) wants to fix your Nutcracker but I can't find him. (4) What did you do with him?

MARI

(5) He's gone, Mother.

MRS. SILBERHAUS

Gone? (6) Where? (7) Why, what in the world are you doing sleeping with that old sword? Fritz was looking for that, too. I'll never understand how things in this house can disappear for so many years and then turn up again for no reason at all. (8) Hurry, now, (9) and dress, and see if you can find the Nutcracker. Your breakfast is waiting. (10) (SHE EXITS.)

(11) (MARI GOES TO THE WINDOW CARRYING THE SWORD AND LOOKS OUT. THE VOICE OF KRAKANUT IS HEARD.)

VOICE  
OF  
PRINCE KRAKANUT

And I will be your knight forever.

(MARY LOOKS UP TOWARD THE SKY OUTSIDE AND WAVES (12) AS THE CURTAIN CLOSES.)

## EXPLANATION OF PLATE I

1. (Figure 1) Mary, Fritz and Grandfather Drosselmeyer.  
Act. I - Scene I
2. (Figure 2) Grandfather Drosselmeyer tells Mary about the  
story of The Nutcracker. Act I - Scene I.

PLATE I





## EXPLANATION OF PLATE II

1. (Figure 1) The Christmas party. Act I-Scene II.
2. (Figure 2) The mice and Mary. "Her dream begins".

PLATE II



## EXPLANATION OF PLATE III

1. (Figure 1) The Nutcracker becomes Prince Krakanut.
2. (Figure 2) Prince Krakanut orders his soldiers to battle.

PLATE III



## EXPLANATION OF PLATE IV

1. (Figure 1) The battle between the mice and the soldiers.
2. (Figure 2) The mice blow the body of the Mouse King off stage.

PLATE IV



## EXPLANATION OF PLATE V

1. (Figure 1) The Snow Fairy offers to escort Prince Krakanut and Mary to the Kingdom of Candies.
2. (Figure 2) The sleigh moves off toward the Kingdom of Candies.

PLATE V





## EXPLANATION OF PLATE VI

1. (Figure 1) The Kingdom of Candies. The opening of Act II -  
Scene I.
2. (Figure 2) Prince Krakanut gives Mary the sword of honor.

PLATE VI



## EXPLANATION OF PLATE VII

1. (Figure 1) Prince Krakanut and Sugar Plum.

PLATE VII



## EXPLANATION OF PLATE VIII

1. (Figure 1) Mary and the Fortune Teller.

PLATE VIII



## EXPLANATION OF PLATE IX

Program for The Nutcracker and The Mouse King.

PLATE IX

THE NUTCRACKER

AND THE

MOUSE KING

an adaptation of the story by

E. T. A. Hoffman

May 25 and 26, 1962 - University Auditorium

2:30 & 7:30 P.M.



THE NUTCRACKER

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an adaptation of the story by

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CAST

Candy Canes	Julie Mills
	Rebecca Roach
Snow Fairy	Patti Garland
Grandfather Drosselmeyer	David Sadkin
Mary Silberhaus	Kathy Corcoran
Fritz Silberhaus	Mark Bevan
Princess Sugar Plum	Kristin Kessinger
Prince Krakanut (The Nut- cracker)	John Stephenson
Mouse King	Bill Benedict
Mrs. Silberhaus	Judy Redinger
Mr. Silberhaus	Jerry Holloway
Mrs. Vonder	Kay Ingersol
Mr. Vonder	Ron Hood
Mrs. Wagner	Nancy Schiller
Mr. Wagner	Fred Williams
Hans	Tom Fountain
Franz	Jack Umbaugh
Haidi	Shannon Sisson
Clara	Rebecca Roach
Gretchen	Julie Mills
Soldiers:	Jimmie Leible, Quinton Dale, Tom Stamey, Craig McLaughlin, David, Emig, Bob Durland, Mark Johnson
Mice:	Kelly Currie, Carrie Powell, Rebecca Dennis, Nola Hemphill, Evelyn Stephenson, Katie Werner
Queen of the Kingdom of Candies	Marby Connet
Bandara	Lynn Casteneda
Candy Flowers	Mary Taylor
	Karen Quinn
Fortune Teller	Fred Williams
Page	Dale Thompson

## SCENES

### Prologue

Act I, Scene I  
The Living Room of the Silberhaus Family  
Two Nights Before Christmas

Act I, Scene II  
The ~~Same~~  
Christmas Eve

Act I, Scene III  
The Snow Forest

Act II, Scene I  
The Kingdom of Candies

Act II, Scene II  
The Living Room of the Silberhaus Family  
Christmas Day

### About the Play

The story of The Nutcracker and The Mouse-king was written by E. T. A. Hoffmar in 1816. It was adapted into a ballet by Lev Ivanov and Peter I. Tschaikovsky in 1891. Since then several other ballet adaptations have been done. This is the first performance of the story as a play and has been written in partial fulfillment of the requirements for the Master's Degree in Speech and Drama.

### Acknowledgements

Phi Kappa Tau, K.S.U. Music Department and the K-Hill Engine Service.

The director wishes to express appreciation to the parents of the children in the cast and to her major professor, whose guidance and inspiration helped to make this production possible.

## PRODUCTION STAFF

Director	Tomi Wortham
Technical Director	Carl Fesler
Assistant Director	Judy Lee Taylor
Stage Crew:	Allan Bailey, Jane Garnett, Jean Irish, Seth Kaufman, John Petelin, Judy Poteet
Costumes:	Parents, University costume class under the direction of Betty Cleary and Mrs. Frank Peabody.
Properties	Bobi Aschman Cathy Cortwright
Make-up:	Jean Irish, Judy Redinger, Janet Coleman, Fred Williams, Sidney Cherpitel, Liz Teare, Pat Slusser, John Stearns, and Christine Meyer.
Sound	Frances Langford
Lighting	Allan Bailey and Stagecraft class

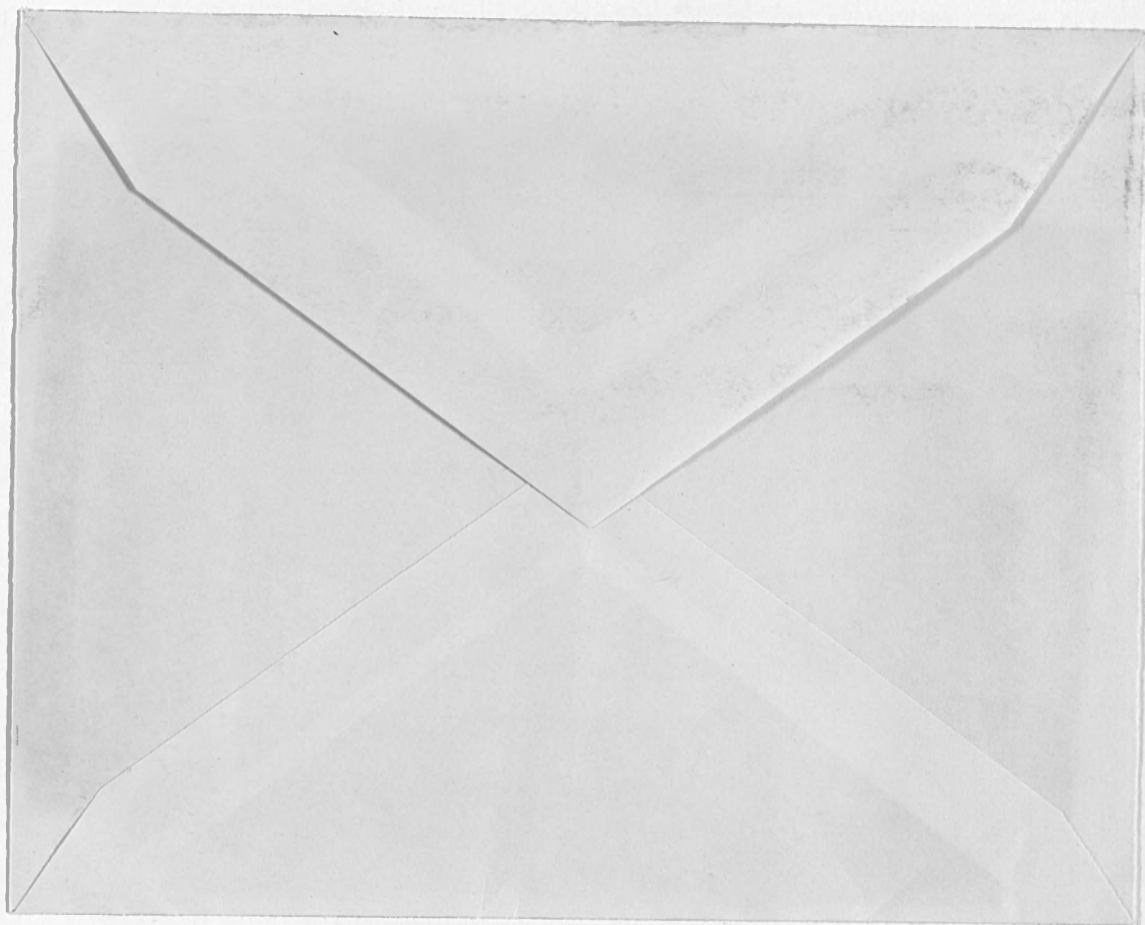
## THEATRE STAFF FOR THE DEPARTMENT OF SPEECH

Jim Bob Stephenson	Director
Dennis Denning	Assoc. Director
Austin O. Perego	Assoc. Director
Betty Cleary	Costumer
Charles Evans	Publicity
Sally von Waaden	Drama Secretary
Norma D. Bunton	Head of Speech Department

EXPLANATION OF PLATE X

Newspaper clippings concerning the May 1962 production of The  
Nutcracker and the Mouse King.

PLATE X





**DECLARE WAR**—The soldiers in "The Nutcracker and the Mouse King" prepare to open war on the mice in the kingdom who have been eating up all the peanuts. Manning the cannon are from left, Quentin Dale, Dave Emig, Craig McLaughlin, Jimmy Lieble, Bob Borland, and Tom Stamey. John Stephenson, playing Krackanut, gives the order to fire, from right. The play will be presented Friday and Saturday nights at the KSU Auditorium. (Mercury staff photo)

## 'Nutcracker' Utilizes Unique Stage Effects

A Christmas tree that grows and a bed that moves across the stage are two of the unique stage techniques used in the forthcoming dramatic production, "The Nutcracker and the Mouseking."

The Christmas tree, which appears in the first two scenes of the two-act play, will double in size and expand outwards and upwards.

In the story, a little girl, Mary, receives a nutcracker shaped like a wooden soldier for a Christmas present. On Christmas Eve, she dreams the nutcracker comes to life and she accompanies him to the Kingdom of Candies.

Throughout the play, music from "The Nutcracker Suite" by Peter Tchaikovsky will be played in the background.

The cast includes 18 children from Manhattan and Junction City schools, in addition to K-State students.

"Because of the technical and musical effects, I believe adults will enjoy the play as much as children," said Tomi Wortham, Sp. Gr. director of the play.

The drama will be presented Friday and Saturday at 7:30 p.m. in the University Auditorium and also Saturday at 2:30 in a matinee performance.

The play was written by Miss Wortham. It is an adaptation from one of the famed "Titles of Hoffman," written by Theodore Hoffman in 1816.

Another version from the famed tale won acclaim as a ballet when presented by the New York City Ballet Company in 1954. Since then the ballet has been produced on television.

Miss Wortham was associated with this company for six years as a dancer, at which time she made two European tours including performances at Paris Opera and the Convent Garden.

On a tour of the South Pacific with "Brigadoon," she was active as a choreographer and performer. In 1960 she acted in an off-Broadway production of "King of the Dark Chamber."

Carl Fessler, EE '50, is technical director of the play.

Tickets are on sale at the Union information desk for 75 cents for adults and 25 cents for children.

## KSU Presents Play

"The Nutcracker and the Mouseking" will be presented by the K-State Players May 25 at 7:30 p.m. and May 26 at 2:30 and 7:30 p.m. in the Kansas State University auditorium.

The three productions will be premiere presentations of "The

Nutcracker" as a play. The story won acclaim as a ballet when it was presented by the New York City Ballet Company in 1954.

The dramatic adaptation was written and will be directed by Tomi Wortham, graduate assistant in speech. The cast will include several Manhattan and Junction City children as well as K-State students.

"Der Nusskancker and der Mauskoenig" as the original story was called in German, was written in 1916 by Theodore Amadeus Hoffman and has become known as one of the famous "Tales of Hoffman" for children.

It is the story of a little girl named Mary who received a soldier-like nutcracker from her grandfather at Christmas. Her brother, in a moment of jealousy, breaks the nutcracker.

That night Mary dreams that the nutcracker comes to life. In her dream the family is invaded by mice and Prince Krakanut, the live nutcracker, has a fight with the mice which are led by the Mouseking. Mary and Prince Krakanut then go to a snow forest and the Kingdom of Candies before Mary awakens on Christmas morning.

Hoffman expressed concern when the story was published that it was too involved to be understood by children. But it became a popular favorite with German youth.

In 1891, Peter Tchaikovsky was commissioned to write a score for a ballet adaptation of the story. Marius Petipa, acting choreographer for the Marinsky theater in Russia, adapted and changed the story for the ballet so that it would have a less-involved plot.

But the ballet was not successful until George Balanchine choreographed the story for the New York City Ballet company.

Miss Wortham's dramatic

adaptation omits many of the subplots which were in the original story and early ballet. The K-State production will have one clear story line.

Kathy Corcoran of Junction City will play Mary, and John Stephenson, 413 North 17th, Manhattan, will portray Prince Krakanut. Other leading roles will be played by Mark Bevar, 1815 Osage, Manhattan, as Mary's brother; David Sadkin, Newark, N. J., as the grandfather; and Bill Benedict, Danbury, Conn., as the Mouseking.

K-Staters in the production will include Lucinda Anderson, 716 Griffith, Manhattan; Vicki Broadhurst, 621 Bluemont, Manhattan; Marby Connet, 609 North 16, Manhattan; Jerry Holloway, Washington; Ron Hood, Wichita; Kay Ingersoll, Michigan Valley; Jane Kessler, Allis, Wis.; Judy Redinger, Burrton; Nancy Schiller, Enid, Okla.; Mary Taylor, Mahaska; and Fred Williams, Route 3, Manhattan.

Children in the cast are Lynn Casteneda, Junction City; Carol Currie, 1103 Thurston, Manhattan; Becky Dennis, 1711 Fairchild, Manhattan; Patti Garland, Junction City; Nola Hemphill, 1715 Laramie, Manhattan; Kristen Kessinger, Junction City; Jimmie Lieble, 2038 College Heights, Manhattan; Craig McLaughlin, 421 Valley Drive, Manhattan; Julie Mills, 2524 Hobbs Drive, Manhattan; Carri Powell, 29 Vista Lane, Manhattan; Karen Quinn, Junction City; Rebecca Roach, 1707 Kenmar, Manhattan; Shannon Sisson, 108 South Juliette, Manhattan; Evelyn Stephenson, 413 North 17, Manhattan; Jack Umbaugh, 229 Ridge, Manhattan; and Katie Werner, 901 Laramie, Manhattan.

Tickets will go on sale May 21 at the Union information desk and Conde Music and Electric store. Admission is 75 cents for adults and 25 cents for children.



**HIGH SCHOOL STUDENTS** from Manhattan and Junction City practice a scene from "The Nutcracker and the Mouseking." The production opens tomorrow night in the University Auditorium and will also be presented Saturday afternoon and evening.

## Children Make Play Believable

By RUTH HOEFLIN

A dress rehearsal takes a little imagination for adults to believe that a Christmas tree will grow before their eyes or that "puff" and a cloud of magic smoke will cause the Princess Sugar Plum to turn into a doll.

The delightful children playing many parts made the entire story of "The Nutcracker and the Mouseking" believable. Bright red candy canes, soft gray mice, stiff upright red and blue soldiers, and well-dressed, old fashioned children wiggled, danced, marched, and played gayly through the different scenes.

The bearded Grandfather Drosselmeyer is telling Mary and Fritz a bedtime story when suddenly the Kingdom of Candies comes alive behind a transparent curtain.

The villain is "not a house mouse" as he firmly states, but "King of the Mice and the largest mouse in the world." From his big nose and fierce frown to his wildly flying black cape, he is truly ferocious.

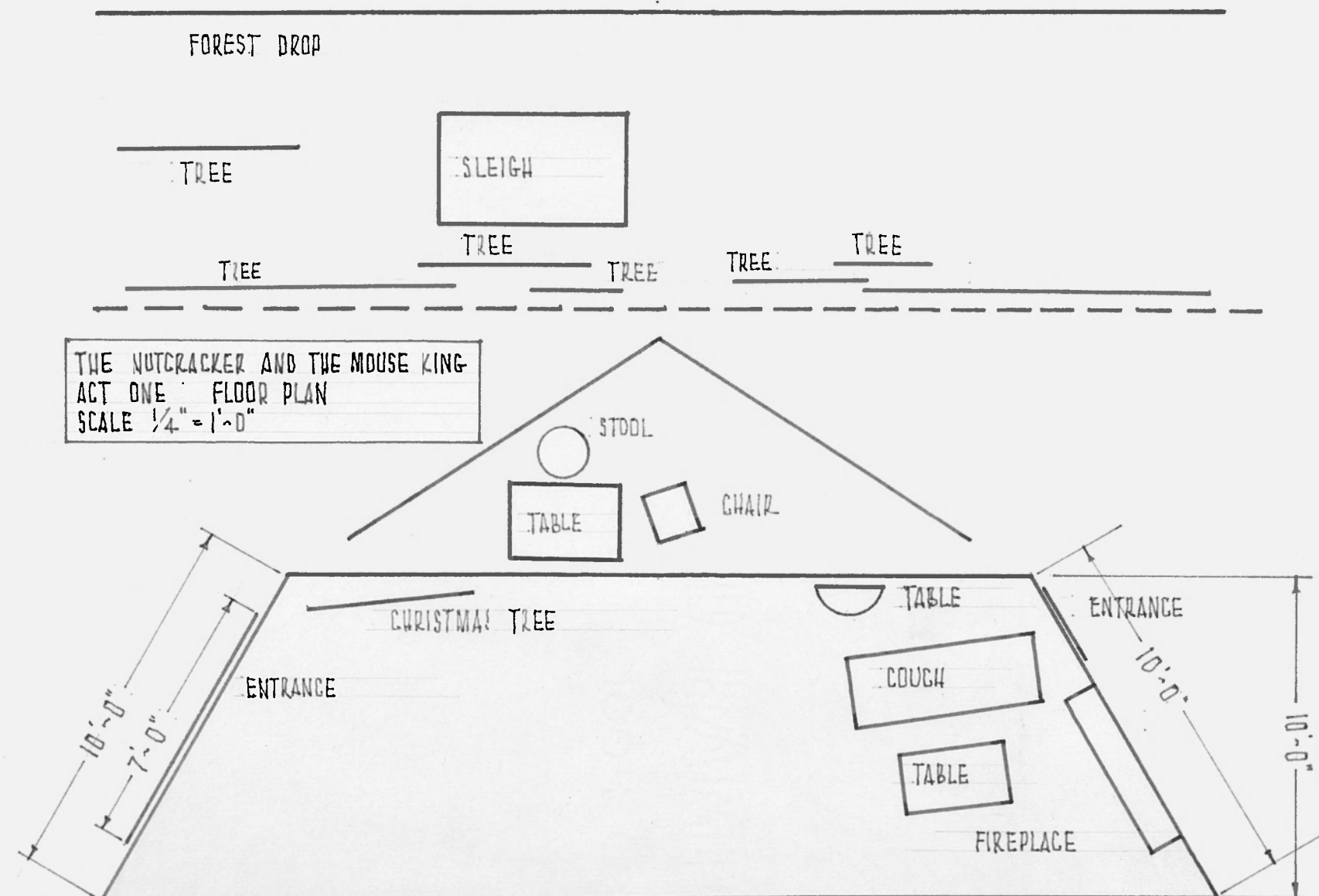
The hero is young Prince Krakanut who manfully fights for his life and breaks the spell to release his sister who had been turned into a doll. In fact, the battle between the dancing mice and the toy soldiers is full of humor as each mouse is overcome in a different manner.

Children and adults who are young in heart should come to the performance of an old story retold and adopted by Tomi Wortham, a graduate student in speech. She has a firm but gentle way of bringing out the best in her crew—of Manhattan and Junction City children. A mother coming up from the basement dressing room murmured "Chaos" in describing the activities. Out of this chaos comes a delightful drama to be given in the University Auditorium today at 7:30 p.m. and tomorrow at 2:30 p.m. and 7:30 p.m.

EXPLANATION OF PLATE XI

Floor plan of Act I

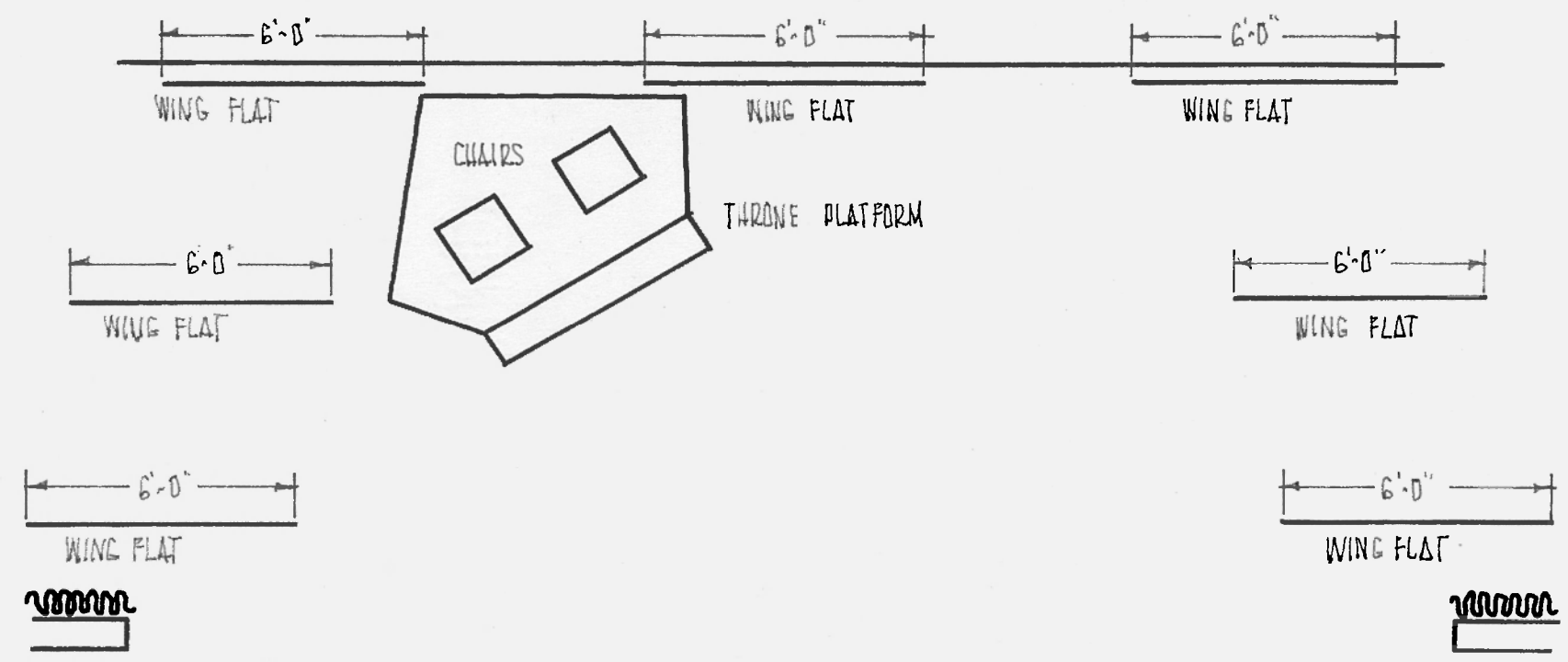




EXPLANATION OF PLATE XII

Floor Plan of Act II.

THE NUTCRACKER AND THE MOUSE KING  
ACT TWO FLOOR PLAN  
SCALE 1/4" = 1'-0"



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AN ORIGINAL DRAMATIC ADAPTATION  
of  
THE NUTCRACKER AND THE MOUSE KING  
with  
PROMPT BOOK and PRODUCTION NOTES

by

TOMI WORTHAM

B. A., University of Kansas, 1960

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AN ABSTRACT OF A MASTER'S REPORT

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The point of departure for this study began when the author became a dancer with the New York City Ballet Company. From this association the author derived not only an interest in theatre but also an interest in the type of entertainment being offered to the children in the audience. This interest led the author to an interest in the allied field of Children's Theatre and a curiosity about the requirements of theatre designed particularly for children. It was the author's desire to initiate a study which would acquaint her with the various requirements of theatre specifically for children.

The purpose of this study evolved to be four fold: to discover the requirements of Children's Theatre; to write a dramatic adaptation of E.T.A. Hoffman's tale The Nutcracker and The Mouse King; to direct and produce this play in the Kansas State University Auditorium to an audience of children; and finally to evaluate the total production. To accomplish this four fold purpose the author adopted the following procedure: the literature in the area of theatre specifically for children was reviewed to discover the requirements for writing, directing and producing a children's play. The script was written, the sets, the costumes, the make-up, the choreography, and the rehearsal procedures were designed. The play was then directed, produced and evaluated. Out of this research emerged an area of study, apparently in its infancy, with a promise of fruitful future research.

The review of the literature concerning writing, directing, and producing plays for children revealed that little has been written concerning this specific area of theatre. It was apparent, however, that the requirements of young audiences, are unique not only in a general sense but also in a specific sense, in that they present separate phases in the development

of children. Further, the review of literature revealed some specific advice about the structure of a children's play such as the need to present a moral in the play and the need to have a relatively short play. The author however, chose to deviate from the accepted theory of children's play structure and in writing the adaptation of The Nutcracker and The Mouse King allowed the play to take an unprecedented and unconventional turn by bringing the play to a climax in the first act rather than in the last act. In evaluating the production it appeared that the deviation did not prove unsatisfactory.

The studying, writing, directing, and producing of The Nutcracker and The Mouse King further acquainted the author of this paper with some of the specifics unique to Children's Theatre with respect to rehearsal schedules, set design, and audience response. The study also revealed that all aspects of theatre for children need further study and analysis.