

THREE ORIGINAL DRAMATIC ADAPTATIONS OF
CHILDREN'S STORIES WITH PROMPT BOOKS AND
SUGGESTIONS FOR THEIR PRODUCTION

by

VIRNELLE YVONNE JONES

B. S., University of Kansas, 1948

A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1955

Copyright © by Virnelle Y. Jones 1956



LD
2668
T4
1955
JL66
c.2
Document

TABLE OF CONTENTS

INTRODUCTION 1

SOURCES OF THE STORIES 2

 Beauty and the Beast 5

 Hansel and Gretel 6

 The Real Princess 7

 Summary 8

GENERAL PROBLEMS OF PRODUCTION
OF CHILDREN'S PLAYS 9

 What to Produce 9

 Correlating Phases of Production 13

 A Place for Production 14

 Rehearsal Schedules 14

 Costuming 16

 Summary 16

PROBLEMS IN THE PRODUCTION
OF TRIAL PERFORMANCES 17

 The St. John's Theatre 17

 Selection of Plays 21

 Rehearsal Schedules 22

 Places for Rehearsal 24

 Scenery 25

 Amplification 34

 Cue-Sheets of Off-stage Sounds 35

 Lighting 37

 Properties 42

Costumes	44
Accents	49
Illness	49
Summary	50
SUGGESTIONS TO FUTURE DIRECTORS.	51
Tryouts	51
Casting	53
Technical Crews	53
Correlating Phases of Production.	56
Rehearsals.	56
Direction	57
Financing the Production.	57
Staging	58
Adult Actors.	58
Summary	59
SCRIPTS AND PROMPT BOOKS	60
Beauty and the Beast.	61
Hansel and Gretel.	117
The Real Princess.	171
ACKNOWLEDGMENTS.	237
BIBLIOGRAPHY	238
APPENDIX	240

INTRODUCTION

In search of suitable scripts for presentation by children in children's theatre, the author discovered that there was a definite need for more adaptations of stories for young people. Too often many literary works which have been adapted for the stage are far too complex for participation by the average elementary child or for direction by the average grade school teacher. A semi-professional children's theatre group could do justice to such works, but the children themselves could enjoy them only as an audience, not as members of the cast. Likewise, many plays written for children are overly simplified and do not do justice to the mental capacities and abilities of the average child.

With this in mind, the author has taken three favorite children's stories and has adapted them for either indoor or outdoor staging so that children ranging from seven to twelve years of age can present them.

These scripts, together with a prompt book and detailed plans for settings, costumes, properties, and lighting, are presented here with the hope that elementary Thespian troupes anywhere can successfully use this material.

SOURCES OF THE STORIES

Many original sources of today's fairy stories have been lost in the shades of antiquity, but the fairy tales themselves have lived through the ages. Many tales which have remained literary classics are "so old that the world has forgotten when they were told for the first time and who told them."¹

The original stories were composed by very simple people living very simple lives in little remote farming villages, or in little hamlets in the woods. They were handed down orally from generation to generation until years later, when the art of printing came into being, they were published. The stories which were told by these peasant folk are completely unlike the stories which are written today when science and history greatly influence all literature. The original storytellers lived in awe of life and the world about them. They knew no separation between man and animal; therefore, in many of their tales, animals spoke a human language, exhibited human feelings, and even married human beings. The composers of these stories believed as little children believe, for they were living in the childhood of their race.²

The stimulation of the moral sense, usually in sugar-coated form which appeals to the imagination, is the essential element that has preserved the fairy tale throughout the centuries.³

¹Hamilton W. Mable, Fairy Tales from Grimm, p. 9.

²Ibid., p. 10.

³Fenryn W. Coussens, A Child's Book of Stories, p. vii.

The traditional stories, told by generation after generation, projected the deepest wishes of the folk. They generalized diverse characters into a few types and selected the incidents that would most strikingly illustrate the capabilities of heroes and heroines, witches, enchanters, giants and dwarfs, the haughty, the envious, and the unfaithful.¹

Although the scientific minds of today may rebuke fairies, geni, witches, enchanted palaces, speaking animals and forests, the first storytellers felt they were quite realistic. They particularly liked to hear stories about heroes and heroines. Plots which ended with good victorious over evil were popular. Hence, in many of these stories, one sees the punishment of pride and the exaltation of modest worth.²

In olden times, the storyteller was the coming of night. Seated on a roughly-made chair on a clay floor, he made articulate the rhythm which accompanied the darkness. With the invention of artificial lighting, however, these traditional stories ceased to be appropriate because the rhythm that gave them meaning was weakened. Then, too, more people had learned to read; the world had reached into the villages where wars and congresses interested the country people more. The traditional storyteller was becoming a man of memory; the newspaper reader had taken his place.³

¹Josef Scharl, Grimm's Fairy Tales, p. xi.

²Mabie, loc. cit.

³Scharl, op. cit., pp. vii-viii.

Storytelling is one of the most primitive characteristics of the human race. The oldest stories of which accounts have been written are known as "myths". These are pure and simple answers of primitive science to the questions of the barbaric child. "What causes thunder?" "What is fire?" "Where did I come from?" "What is death?" In these myths, every object and phenomenon assumed personality and life--a belief known as "Animism". Natural forces were not personifications, for to the myth-maker they were actual persons. As man gradually became aware of the difference between himself and non-human objects, there was an attempt to adapt the myths to this new way of thinking, and make them more reasonable and credible.¹

In addition to these "scientific explanations of phenomenon" which were readily being changed, one finds that the simple tales which had been told merely to entertain were being lost by the "mediocre storytellers who confused the pattern by putting incidents in the wrong place, by using unfitting metaphors, by making a hurried beginning or a hurried end, by being unable to use the chiming words that made special passage."² In short, these stories passed on from one person to another travelled far from home and were quickly weakened by those who could remember nothing connectedly.

In the recording of these tales, High German was taking the place of dialects and the language of traditional stories was

¹Charles W. Eliot, Folk-Lore and Fable, p. 1.

²Scharl, op. cit., p. ix.

becoming obscure. Although a story written in the new language was more easily understood by the reader, it lost in flavor and no longer had such a firm hold of the kernel of the thing signified.¹

Probably such stories would have been lost forever had not several writers been interested in collecting them before they were completely destroyed. Fortunately these writers were wise enough to put their stories in the vernacular, thus retaining the dialect of the district where they had originated. They also collected only accurate accounts of the tales and disregarded unauthentic versions.²

The preservation of the original fairy tales is due to such writers as Charles Perrault who published The Mother Goose Nursery Tales, the Brothers Grimm for the Household Tales, Madame D'aulnoy, Charles Marollos, Asbjornsen and Moe, Hans Christian Andersen, and a few others who collected and printed the favorite tales which soon might have become extinct.

Beauty and the Beast

"Beauty and the Beast", an ancient and beloved fairy tale, was preserved in two versions, both of which have come down to the children of today. One of these versions has been accredited to Madame Leprince de Beaumont who lived from 1711 to 1781.³ The

¹Loc. cit.

²Loc. cit.

³Old-Time Stories Told by Master Charles Perrault, p. v.

other version may be attributed to the writing of Madame de Villeneuve.¹

Hansel and Gretel

"Hansel and Gretel", one of the best-loved fairy tales to-day, was the work of two brothers who became known as The Brothers Grimm. Jacob Ludwig Carl Grimm, born in 1785, and Wilhelm Carl Grimm, born a year later, were the sons of a German lawyer. Although their father died while they were very young, poverty did not prevent their resolving to attend the University of Marburg where they, too, studied law. The two brothers vowed while still students never to separate and to devote their lives to reviving interest in the older Germanic literature. Both vows were fulfilled.

They were men of great simplicity of life and character; both were children at heart and both were ardent patriots, and these qualities guided them to their work, which was to make the early life of the German people familiar to modern Germans, and to foster the love of the German Fatherland.²

The brothers studied early history, law, legends, myths, and poetry which enabled them to write authentically of life in early Germany. The Household Tales, published in 1812 and 1815, were collections of stories which the Brothers Grimm felt achieved their purpose. Undoubtedly they did not anticipate that their works would become, except for the Arabian Nights, the most

¹Coussens, op. cit., p. ix.

²Mabie, op. cit., p. 13.

widely-known fairy stories in the world.¹

In 1819, the brothers wrote that they had been collecting the stories from oral tradition for about thirteen years.

It was a piece of special good fortune that we made the acquaintance of a peasant woman of Niedierzweban, a village near Cassel, who told us most of the tales in the second volume. Frau Viehmaennin was still active and not much over fifty years old. Her features were firm, sensible and agreeable, and she cast clear keen glances from her great eyes. She remembered the old stories exactly. She told her stories deliberately, confidently, with much life and self-satisfaction-- first, quite naturally; then, if you wished, slowly, that with a little practice you could take them down.²

"Hansel and Gretel" has been so popular through the ages that in 1893, E. Humperdinck set the story to music, and a popular opera was born. Using Humperdinck's original musical score, many writers have adapted the story into operettas. Likewise, a number of straight dramatic adaptations have been written throughout the years. Today it is almost impossible to find a child who has not studied either a dramatic version or an operetta of "Hansel and Gretel" during his elementary schooling.

The Real Princess

"The Real Princess", a gnarled and weathered folk tale of old Denmark, was first published by Hans Christian Andersen sometime after 1835. Andersen, who was born in Odense, Denmark in 1805, is credited with preserving many of the ancient Danish

¹Loc. cit.

²Loc. cit.

legends in addition to publishing many original fairy tales.¹

At the age of 14, he went to Copenhagen with the hope of becoming an actor. When this failed, he began writing tragedies and solemn poems and serious romances.² His first writings were not successful, and until he started telling and publishing fairy tales, he was the poor, miserable duckling that everyone pecked at because he was too big and was so different from the others. A number of his original tales, particularly "The Ugly Duckling", are autobiographies in disguise.³

Andersen regarded his fairy tales as "trifles" and refused to believe they were his most important works. "The world has disagreed with him, placing his fairy tales among the greatest ever written and ignoring the novels and plays he thought to be his masterpieces."⁴

Summary

The three fairy tales the author has dramatized represent three different types of legends and eras of writing. "Beauty and the Beast", preserved in French by Madame Leprince de Beaumont, is one of the most ancient fairy tales to be published. "Hansel and Gretel", written some fifty years later, depicts the Germanic writings of the Brothers Grimm. "The Real Princess", by Hans Christian Andersen, the most recent of the three legends, is a

¹Signe Toksvig, Fairy Tales and Stories by Hans Christian Andersen, Preface.

²Loc. cit.

³Stanley Kunitz, The Junior Book of Authors, p. 13.

⁴Ibid., p. 15.

Danish folk tale.

These fairy tales are more than knowledge and poetry-in-bottles. They are a dream and intuition, the essence of immortality. Fairy tales never die. They are sealed volumes whose pages are loosened the world over by children and adults alike.¹

GENERAL PROBLEMS OF PRODUCTION OF CHILDREN'S PLAYS

What to Produce

"What play shall we produce?" The answer to this question will be the answer to the greatest problem confronting a director of children's theatre. Too often that answer is sought in vain. An elementary teacher attempting to select a suitable script for her young actors will discover that there is little choice. In her school or public library, she may be able to find a few scripts which have been written for children, but the majority of these will be either too difficult or too simple. Indeed, the first problem of production is a major one.

A director usually has one major objective in mind while searching for an acceptable script. He is desirous of finding one which offers entertainment value; but he soon becomes aware that the majority of scripts were written for adult production. Even though a child would enjoy seeing such a performance, he would be unable to participate in it. The difficult wording and phrasing or the lengthy speeches are beyond his comprehension as an actor.

¹Toksvig, op. cit., Preface.

As the "real enjoyment, both for those in the play and for those looking on, comes from the acting itself,"¹ children are often deprived of the pleasure which theatre should offer them.

Having exhausted the few available scripts in his school and community libraries, the children's director seeks aid from publishers of dramatic works. "It is to be regretted that the cheap publishing houses which flood teachers' mail with advertisements of plays thrive and fatten on the too frequent ignorance and undeveloped taste of their patrons."²

Since 1903, when the children's educational theatre came into being, drama has been used as a potent educational force in connection with church, school and settlement work.³ Today almost every school in the country prepares at least one play annually. The scripts suitable for such productions are becoming fewer while the demand for them is becoming greater. Many plays which were written for children in the first quarter of the present century are now out of print and have been dropped from available lists.

If the director is fortunate enough to find a script which is neither too crude nor too complex for his young actors to present, he will frequently find other factors which will prevent his producing it. Many times the actual dramatization has become secondary to the staging, lighting, and costuming which are necessary to carry over the physical aspects of the play.

¹Margaret Parsons, Red Letter Day Plays, p. vii.

²Claude M. Wise, Dramatics for School and Community, p. 62.

³Alice Heniger, The Kingdom of the Child, p. vii.

In fact, too many plays for boys and girls are like the famous charades of the Pterkin family, when the actors spent so much time in selling tickets, collecting the costumes, and the handboxes which might be needed, building a stage, hanging a curtain, erecting scenery and borrowing chairs, that not until the audience was seated did they find time to decide upon the words they were to act.¹

Of the now available plays, length is a curtailing factor.

For example, a dramatization of "Cinderella" or "Snow-White" may exceed an hour in length. The children might enjoy watching such a show, for they seem never to tire of these age-old classics, but to get the children to work diligently enough to produce such shows themselves would be next to impossible under normal classroom procedures. Other scripts are so short they do not justify their presentation. Many of those are found in dramatics periodicals.

In summarizing: there is a definite shortage of plays which can be presented as well as be enjoyed by children. These plays often are very crude, simple, and boring to the child, or they are complex and awkwardly written. They are technically difficult to produce and they are either too short or too lengthy.

For what then are we searching? In addition to entertainment value, "the best play has literary value, teaches an ethical lesson or treats correctly a historical time or event."² The Drama League of America lists the following attributes of educational plays:

1. They should be acceptable as literature, correct in their historical settings and subject matter, and true in their reflection of the customs and manners of any

¹Parsons, op. cit., p. v.

²Kate Oglebay, Plays for Children, Preface.

period, or in their treatment of mythological and legendary subjects.

2. Their moral tone should be wholesome and pure.
3. They should be free from strained situations and false sentiment and passion.
4. They should present situations and emotions such as can be comprehended and imagined by the pupil-actor.
5. They should be interesting to both actors and audience; that is, they should make a strong appeal to human sympathy, whether they are comic or tragic.¹

Many classroom teachers who are unable to find scripts adequate for production conclude that time can be saved by letting the youngsters memorize a few incoherent ideas the director has hurriedly jotted down. If time were available, many such teachers could come forth with good scripts and polished performances. The over-loaded classroom situation makes this impossible; therefore, the teacher's original show turns into a mass of confusion.

Children's plays should be "the kind that are written by people who are able to reⁱmagⁱne their own childhood; not the kind written about children by people who do not understand children; for the latter are always the kind that the children do not like."² The child's basic instincts must constantly be kept in mind while writing a play for him. These include:

1. The communicative instinct--to talk and listen.
2. The dramatic instinct--to act and make believe.
3. The artistic instinct--to draw, paint and model.
4. The musical instinct--to sing and dance.

¹Wise, loc. cit., p. 62.

²Heniger, op. cit., p. 158.

5. The inquisitive instinct--to know the why of things. ¹
6. The constructive instinct--to make and invent things. ¹

Correlating Phases of Production

A second major problem of production of children's plays is the attempt to correlate the various phases of production into a unified whole. Drama should be a composite of many arts and the theatre should be the meeting place for them all.² Theatre in the elementary grades rarely disposes this principle.

Few children's shows are a proportioned blend of dance, music, and drama. A very colorful production could result if these phases of aesthetic art were manifested into one. Such a showing should likewise be synthesized with stage settings. Although each phase of production can be simple, care must be taken to avoid crudeness. Children want an opportunity to assist with the construction of scenery and with the painting and lighting. In children's theatre, the over-all plan should include active participation by as many as possible. To achieve this aim, the director must strive for a union of all arts involved, coordinating the talents of actor, musician, dancer, and technician.

"Through the right use of drama as an integral part of the school system we shall prepare the soul of childhood and give to our country the thing that it most urgently needs: proper patrons of the arts of song and story."³

¹Wise, op. cit., p. 96.

²Ibid., p. 27.

³Heniger, op. cit., p. 51.

A Place for Production

A third major problem involved in children's presentations is a place for production. An ideal children's show is so flexible that, with minor changes, it can be played in the open or in a closed theatre; it can be staged in the round or in a curtained setting. The two most widely used playhouses in today's elementary schools are the classroom and the gym-stage auditorium.

The classroom stage will vary in size. More often than not, it is merely one corner of the room vacated of teacher's desk and chair. In such instances, artistic students can sketch background scenery on the blackboard. Although the playing area will be small, careful balancing and motivation can utilize all space to advantage.

The gym-stage auditorium may impose additional problems. The playing area may be too large. An experienced director will realize that the area must be cropped or the young actors may appear to be minute figures mumbling lines from behind a huge basketball goal suspended above the stage. In a place so large, a child's voice, as well as his actions and gestures, are easily lost.

Rehearsal Schedules

Rehearsal schedules also provide an intricate problem of production. A child's attention span is usually of short duration. He wants a change before he has mastered what he has started. If a director can keep the child's interest for an hour,

he has done well. Children crave individual attention; unless they can get it on stage, they will find means of doing so elsewhere. The rehearsals must be scheduled so that the child is working constructively at all times. A play of forty-five to sixty minutes in length can usually offer maximum efficiency of rehearsal. Practice periods themselves should not exceed ninety minutes and then only if all actors can be used constantly. In working with children, the director must be in absolute authority at all times. A group of talkative young people can make efficient progress under no other sort of direction. A director cannot retain authority unless rehearsals are carefully planned and executed.

A good director realizes that his young actors and actresses have very vivid imaginations. The child actually lives with the great heroes and heroines of literature and wants to interpret their every action and thought. The director, striving to save a little time, may study a character, fit that character to himself, then try to fit the same pattern to the child. When such occurs, the purpose of drama has been defeated.¹ "The greatest defect of education at present is its failure to develop and train the imagination; and no child's education is complete without the ancient food of childhood."²

¹Loc. cit.

²Mable, op. cit., p. 15.

Costuming

One last major problem of production is the costuming of a children's show. The costumes should be attractive, yet simple. If they can be made out of crepe paper, the children can assist in the construction. Another ideal costuming plan is to let the child temporarily alter his own clothing in accordance with the character portrayed. A little boy delights in being able to tuck his trousers into cardboard boots he has made and tie an original sash about his waist. A little girl is overly thrilled to be able to "touch up" her own apron or bonnet. Such minor alterations can often be very impressive on stage and the child knows that he has had a major role in the costuming. If the costumes are made by adults, any help the child can offer will help him feel closer to his production.

Summary

If the director copes successfully with these major difficulties of producing a show, the rest will be fairly easy. Of course, numerous other problems will accompany each individual production and must be worked out separately. If the teacher-directors of today take a cue from the child and "make drama a vital part of the life of the school just as every child makes drama the foundation of his self-initiated play,"¹ children's productions will not be failures. To do this one must always keep

¹Heniger, op. cit., p. ix.

in mind that the interest a child has in seeing a play presented by even the greatest players and technicians is not half so powerful as that which he experiences when he is a part of the play.¹

PROBLEMS IN THE PRODUCTION OF TRIAL PERFORMANCES

The St. John's Theatre

The trial performances of "Beauty and the Beast" and "Hansel and Gretel" were produced by the St. John's Summer Camps in Delafield, Wisconsin, under the direction of the author.

A very elaborate dance and theatre department has been in existence in this co-educational camp for twenty-one years. The department staff, which was comprised of ten counselors, was supervised by a Dance Director and a Theatre Arts Head. These directors had assistants who helped in the class instruction of the more than three hundred campers enrolled in the department. Pianists, costumers, and scenic designers assisted in the production of the six major theatricals of the season. These were weekly Saturday night shows consisting of variety numbers, musical comedies, ballets, radio shows, and stage dramas.

All the performers were campers from seven to seventeen years of age and no adult troupers took part in the programs. Usually older youngsters were cast for the shows, but one ballet performance and one theatrical were presented by those who were not yet

¹Ibid., p. 148.

twelve. In contrast with the more sophisticated comedies and dramas produced by the advanced groups, the children presented well-known fairy tales. Since these productions were favorites of campers and patrons, they were often the final shows of the season.

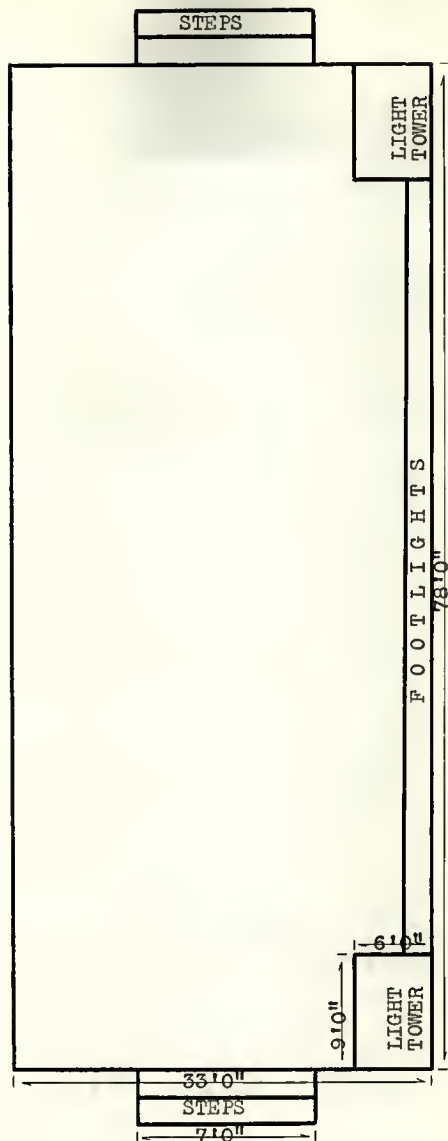
The natural setting of the St. John's Theatre, where all productions were staged, offered a maximum of openness and natural beauty. The stage was merely an open place in the woods with an idyllic natural background. This thirty-three-by-seventy-eight-foot concrete area, elevated one foot, was completely level except for the trough which held the footlights. On either side of the stage were towers six feet by nine feet and fifteen feet high which housed the electrical controls. A wooden fence separated the stage from the woodlands and the large lake beyond. The auditorium was nothing more than an open hillside without even the artificial touch of build-in seats. It afforded ample room for the audience of nearly one thousand campers, parents, and tourists. "Of all the types of open-air theatre, the Nature Theatre is the closest to the heart of the out-of-doors, and in it Nature brings her loveliness most effectively to the aid of art."¹

¹Sheldon Cheney, The Open-Air Theatre, p. 64.

EXPLANATION OF PLATE I

Floor Plan of the St. John's Stage

PLATE I



SCALE - 1/10" = 1'0"

Selection of Plays

The children helped select the stories for production. During the summer of 1953, requests were made for "Rumplestiltskin", "Cinderella", and "Beauty and the Beast". "Rumplestiltskin" had been given previously and "Cinderella" was given as a ballet. The author then found sufficient material from the fairy tale, "Beauty and the Beast", to adapt it for the St. John's Theatre. It was presented August 7, 1952. On August 15, 1953, "Hansel and Gretel" was presented. The children had readily accepted the request of the administration to present this show. Before writing her own version, the author studied many translations of this ancient fairy tale in addition to previous dramatic adaptations. Both scripts for "Beauty and the Beast" and "Hansel and Gretel" were again revised by the director following the trial presentations.

It should be noted that the trial performances of both shows were produced under exceptional circumstances. Because St. John's stressed the fine arts even more than physical recreation, the aesthetic environment was quite stimulating. The plays were primarily designed to be produced under the best of conditions with the best of equipment, but they could be produced almost anywhere. The specific problems encountered may not be standard ones for a classroom presentation, but they may offer some help to a director of children's theatre.

Rehearsal Schedules

The greatest problem involved the scarcity of time. Presenting six shows in eight weeks limited the time which could be devoted to each. As the children's show was the final performance both seasons, the cast was selected about three weeks before the production date.

Beauty and the Beast. The following schedule of rehearsals for "Beauty and the Beast" is based upon the amount of time which was necessary to polish this production for its trial performance and is given in terms of number of rehearsals over a three-week period. Individual rehearsals were also held in addition to those scheduled.

Had time permitted, a technical rehearsal for staging and lighting plus at least two dress rehearsals would have insured a much smoother performance.

The play was divided into rehearsal periods by acts. However, the section involving only the attendants was classed as a separate act for rehearsals, and henceforth, this scene will be referred to as Act II, sc. 2. The remainder of that act will be referred to as Act II, sc. 1.

Twenty-minute periods daily for two and one-half weeks were also spent with the vocal numbers, adding five hours to rehearsal time. Regular rehearsals were one and one-half hours duration, a total of eighteen hours.

- 1 Reading of entire play.
- 2 Block out and set business, Prologue.
- 3 Characterization and line rehearsal, Prologue.
Block out and set business, Act I.
- 4 Characterization and line rehearsal, Act I.
Prologue.
- 5 Block out and set business, Act II, sc. 2.
Act I, Prologue.
- 6 Block out and set business, Act II, sc. 2.
- 7 Characterization and line rehearsal, Act II, sc. 1
and 2. Act I, Prologue.
- 8 Block out and set business, Act III.
Act II, sc. 1 and 2, Act I, Prologue.
- 9 Characterization and line rehearsal, Act III.
Block out and set business, Act IV.
- 10 Characterization and line rehearsal, Act IV.
Act III, Act II, sc. 1 and 2, Act I, Prologue.
- 11 Entire play for tempo, rhythm and timing, taking
sections in this order: Act III, Act II, sc. 1 and 2,
Act I, Prologue.
- 12 Dress rehearsal.

Hansel and Gretel. The schedule of rehearsals for "Hansel and Gretel" was similar to that for "Beauty and the Beast." Individual rehearsals were also planned for the vocal and dance numbers and for the Angel Pantomime. Approximately twenty hours of scheduled rehearsals were devoted to this presentation and were as follows:

- 1 Reading of entire play.
- 2 Block out and set business, Act I.
- 3 Characterization and line rehearsal, Act I.

- 4 Block out and set business, Act II., excluding Angel Pantomime.
- 5 Characterization and line rehearsal, Act II.
Block out and set business, Angel Pantomime.
- 6 Characterization and line rehearsal, Act I.,
Act II., Angel Pantomime.
- 7 Block out and set business, Act III.
- 8 Characterization, Angel Pantomime.
- 9 Characterization and line rehearsal, Act I.
- 10 Characterization and line rehearsal, Act II.
- 11 Characterization and line rehearsal, Act III.
- 12 Entire play for tempo, rhythm and timing, taking
sections in this order: Act III., Act II., Act I.
- 13 Dress rehearsal.

Places for Rehearsal

Although a place for production was not a problem, a place for rehearsal was. The "drama studio" consisted of a room 18'x35' which at one time had been a stable. As drama classes and technical crews also used this room, rehearsals often were held outside. Finding a level area to block action was very difficult. Over one-third of the rehearsals, those during rainy days, were held in a damp basement storeroom which was half the size of the needed playing area. Two rehearsals were held on the open-air stage which was ordinarily used by the camp band or technical crews. A recording rehearsal was held in a small 9'x12' room in a private home, where even though space was scarce, acoustics were good. Unfortunately the dress rehearsal for "Beauty and

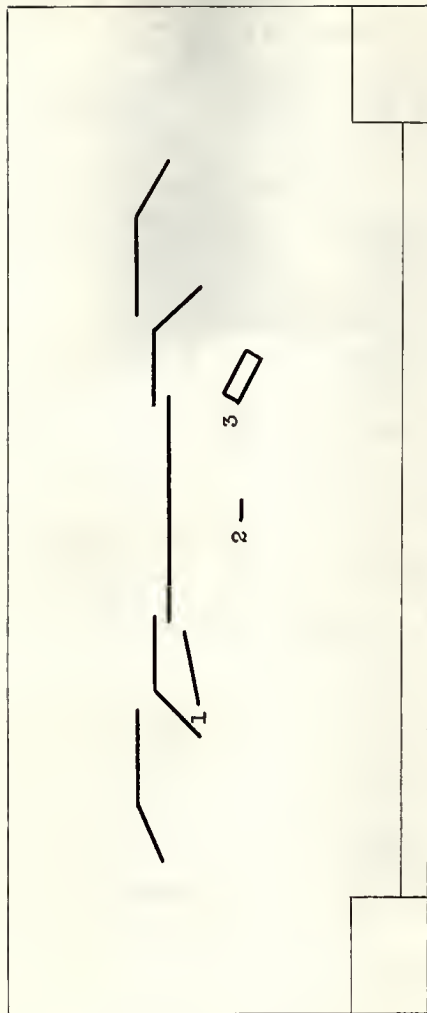
the Beast" was rained out and a characterization and lines rehearsal in the drama studio was substituted. Despite the many problems of rehearsal space, one favorable factor resulted: the cast was ready for the presentation whether it be on the stage, in a 9'x12' room, or on a sloping lawn.

Scenery

Scenery was another great concern. The camp was thirty miles from the closest theatrical supply house; and time did not allow many trips for hardware, lumber, or other needed supplies. Frequently the scenery was not set up until an hour before the performance. Neither of the children's performances benefited from a technical rehearsal, and actors were unaware of the set placement until production time. This problem will always exist unless the staging budget is increased to provide for the construction of two complete unit sets and the man power to handle them. In 1953, only eight six-foot flats and four five-foot flats were available. These were standard white pine frames covered with heavy canvas which enabled frequent washings. Only the flats which were used for backing were painted with spray guns; all others were painted by brush. As five or six scenes were needed for each of the performances, the scenes were changed only slightly. An attempt was made to schedule the productions so that both dance and drama sets could be used interchangeably. The scenery for the "Degas Ballet" which consisted of a New York street scene distracted from the Broommaker's Hut in "Hansel and Gretel."

EXPLANATION OF PLATE II
Floor Plan for "Beauty and the Beast"

PLATE II



1 Rose trellis

2 Fountain

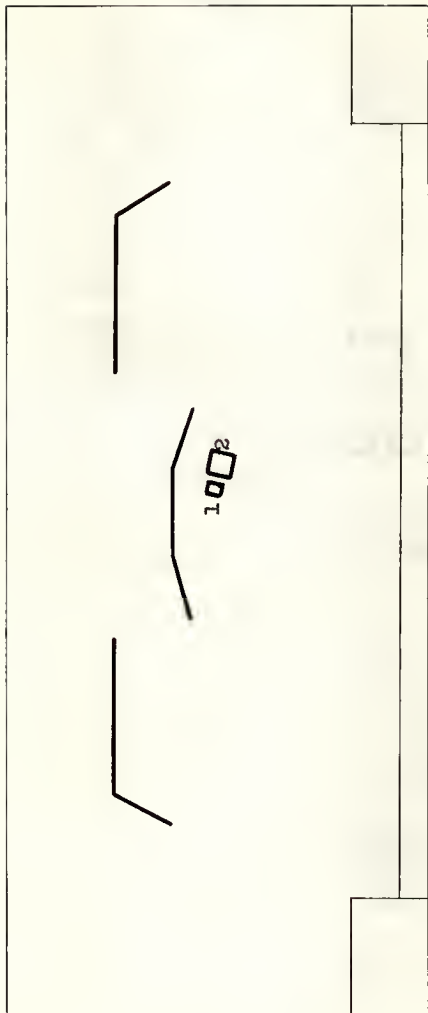
3 Bench

SCALE - 1/10" = 1'0"

EXPLANATION OF PLATE III

Floor Plan for The Broom-maker's House
Act I -- "Hansel and Gretel"

PLATE III

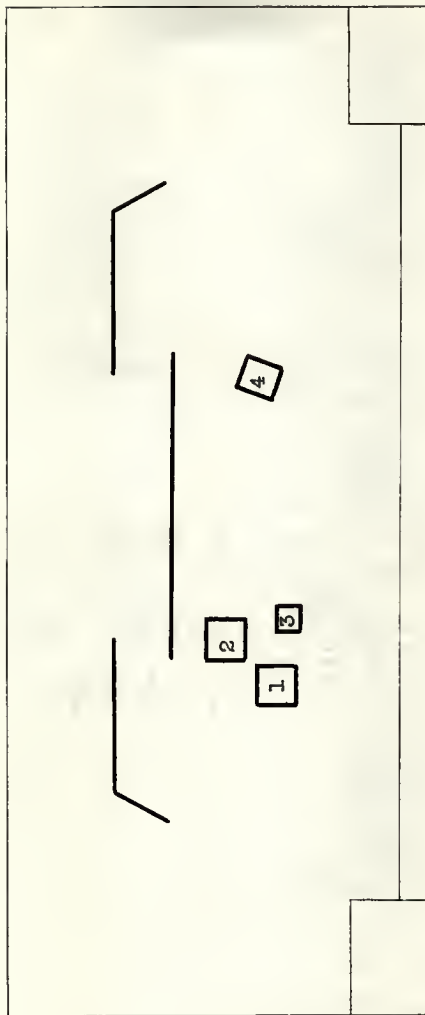


1 Chair
2 Table
SCALE - 1/10" = 1'0"

EXPLANATION OF PLATE IV

The Wood
Act II --- "Hansel and Gretel"

PLATE IV

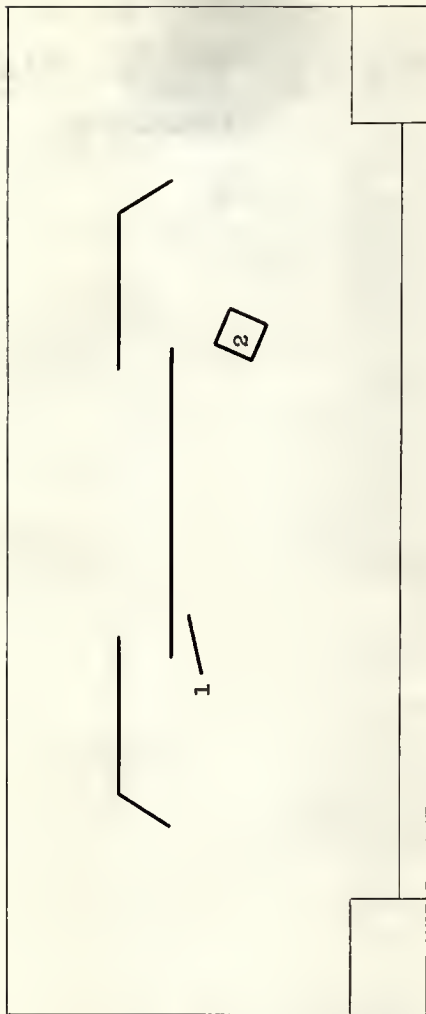


1-2 Potted fern
3 Tree stump
4 12' Tree trunk
SCALE - 1/10" = 1'0"

EXPLANATION OF PLATE V

The Witch's House
Act III -- "Hansel and Gretel"

PLATE V



1 Oven
2 Case
SCALE - 1/10" = 1'0"

The Sunday following a show, pictures were taken so work on the new set could not start until the next Monday. Although the confusion which resulted from such a schedule was very evident to all concerned, the audience usually remained unaware of the staging difficulties.

Additional problems resulted in attempting to anchor the scenery to the concrete floor. A few jacks were used, but most of the weight of the sets was supported by lash lines which were tied to the stage rail and to trees off stage. The fourteen-foot scenery was never stable for gusts of wind were constantly vibrating it.

As no curtain was used, all set changes had to take place in total darkness. A crew of twenty boys assisted with this; oftentimes, the changes were anything but smooth. Fortunately no costume changes were necessary, for they, too, would have had to be done in darkness.

Amplification

Another problem that accompanied both performances was that of amplification. Each tower housed a large speaker and the amplifier was controlled from the right tower. Two or three low microphones were placed near the footlights. The damp, humid weather in the late evening would cause a great deal of reception interference and the microphones would sometimes be off during most of the production. A live microphone was kept off stage by the piano, and often the confusion backstage was carried into the

audience. Shortly before curtain time for "Beauty and the Beast", the amplifier and two microphones were destroyed by fire. The show was delayed shortly until a new amplifier was obtained from a near-by theatre.

Cue Sheets of Off-stage Sounds

Sometimes as many as one hundred dancers and actors were standing backstage at one time. This provided added chaos and unless one were stationed at the tower where the dialogue could be heard, it was quite difficult to insure accuracy of cues. This was particularly true of the piano cues so cue sheets of off-stage sounds were devised for the shows:

Beauty and the Beast.

Prologue

(piano overture of first few bars of each of the six songs in the script, ending with "The Journey Song" as lights come up.)

BEAUTY nothing but happiness for me--and for Father.
(piano introduction to "A Cottage Quite Unique")

Act II

BEAST the song of the Invisible Attendants.
(piano introduction to "Song of the Invisible Attendants")

BEAUTY You must slumber. To sleep...To sleep.
(piano introduction to "Beauty's Prince")

Act III

BEAST Your carpet, my Beauty.
(piano introduction to "A Ride on the Magic Carpet")

Act IV

- BEAUTYWe shall be together always.
(as soon as lights black out following above line,
there is a cymbal crash.)
- PRINCEa now life of happiness and love.
(piano introduction to "The Wedding Song")

Hansel and Gretel.

Act I

(piano solo of "Susie Little Susie" as lights come up.)

- GRETELGoody! Let's dance and sing.
(piano introduction to "Brother, Come and Dance With
Me")

Act II

- HANSELAnd one is two.
(cuckoo twice)
- GRETELsteals eggs from some other bird's nest.
(cuckoo twice)
- GRETELWe ought not to have stayed so long.
(cuckoo twice)
- HANSELIs no one nigh? Aye! Aye!
(echo: Aye)
- HANSELWhat little man can that be?
(recording of "Dew Man's Song" followed by piano
introduction of "Here Comes the Sand-Man")
- HANSELLet us bow our heads.
(recording of "The Prayer")

Act III

- WITCHTo witch's play. Hee, hee, hee.
(piano solo of "The Witch's Dance")
- HANSELAnd all danger fled!
(cymbal crash and blackout)
- COOKIE CHILDREN, HANSEL AND GRETELShe's now a jolly
gingerbread.
(piano introduction to "Oh Joy")

FATHER God the Father takes your hand.
 (piano introduction to "Oh Joy")

Lighting

The lighting equipment for the St. John's open-air theatre was simple. Thirty 100W lamps were placed in the footlights, six 500W lamps were used as floodlights from the towers, and one 2000W spotlight with a color wheel was projected from the audience. Flesh-pink gelatins were used on the floodlights; and amber, pink, blue, and white gelatins were used on the footlights. Full lights were used to illuminate the stage during most of the scenes. Four "black light" bulbs of 150 watts were purchased from Westinghouse at \$1.25 each and were placed in the center footlight section. These were used for the scenes of the Invisible Attendants. All light but the "black light" was out during this scene. These four bulbs illuminated only the fluorescent gloves of the attendants. It was hoped that additional floodlights could be purchased to illuminate the natural woodlands behind the stage, but this was financially impossible.

The position of the lighting equipment is noted in PLATE VI which follows. The lighting cue sheets which were used for each of the trial presentations are also included.

EXPLANATION OF PLATE VI

Lighting Equipment

PLATE VI



- c - 500W ref. flood, pink gel.
- - 30-100W footlights, blue gel.
- ◊ - 125W ultra-violet lamp
- ⊞ - 2000W spotlight w/color wheel



Beauty and the Beast.

Prologue

(piano overture of the six songs in the script, ending with "The Journey Song")

Lights up full.

BEAUTYWhere I can give....My love.

Black out.

Act I

Lights up full.

BEAUTYFarewell, dear Father and Sisters.

Black out.

Act II

Lights up full.

BEASTInvisible servants, bring on the feast.

Lights dim out slowly.

Black light up full.

SERVANTSfrom plains and seas and sands.

Black light out.

Lights up full immediately.

BEAUTYAttendants, please put out the lights.

Lights dim out.

Blue follow spot up on stage right.

BEAUTYbut only if the Beast will free me.

Follow spot dim out.

Act III

Lights up full.

BEAUTYI shall return to fulfill my promise.

Lights dim out.

Act IV

Lights up full.

BEASTI am yours, dear Beauty.

Black out.

Lights up full immediately.

FAIRYAnd may they live forever after.

Lights dim out.

Hansel and Gretel.

Act I

Lights up full.

MOTHERAnd may we find them.

Lights dim out slowly.

Act II

Lights up full.

HANSELIt isn't fair; you did as much as I.

Lights dim to $\frac{1}{2}$ their intensity during next four speeches.

HANSELWhat little man can that be?

Black out.

Blue follow spot up on tree trunk down left.

SANDMANGo to sleep; good night.

Blue follow spot on children center.

HANSELLet us bow our heads.

Spot out.

Blue foots and floods up full.

ANGELSThe way to Heaven's Par-a-dise.

Blue lights dim out.

Act III

Lights up full.

HANSELAnd all danger fled.

Black out.

Lights up full immediately.

FATHER, MOTHER, HANSEL, GRETEL, COOKIESAnd near and far our song resounds.

Lights dim out slowly.

Properties

Necessary properties were almost unobtainable. There was only one set of wicker furniture which could be used for the productions. These furnishings were used in both shows even though they did not fit the period. Hand properties were also hard to obtain, and whenever possible, they were made. Of necessity, the design of the property plots was simple. The following plots were used:

Beauty and the Beast.

Stage Properties

Hand Properties

Prologue

Trellis with roses
Garden bench

	Act I	
Same as Prologue		Two gift boxes One red rose
	Act II	
Small wicker table Wicker chair Cot		Bouquet of flowers Place setting of silver and china
	Act III	
Trellis with roses Fountain Garden bench		Box of jewels Bouquet of roses Magic carpet
	Act IV	
Same as Act III		

Hansel and Gretel.

Stage Properties

	Act I	<u>Hand Properties</u>
Small wooden table Straight chair		File of straw Broom Stocking Pitcher Grocery basket filled with bags and boxes Small berry basket
	Act II	
Tree stump Tree trunk Two large potted ferns		Berry basket Candy berries Wreath for crown Sandbag filled with rice
	Act III	
Cage for jail		Witching stick Broom Star wand Cardboard witch 1'x2'

Costumes

As rather elaborate costumes were needed for both productions, many problems were encountered. The costumes for "Beauty and the Beast" were rented from the Milwaukee Costuming House. Although accurate measurements had been specified, the costumes were ill-fitting and in poor condition. Much work had to be done to get them ready for use, and some could not be used at all. The five servants were to be clad in black so that the scene of the Invisible Attendants could be carried out with "black light". Only the hands were to be visible. Brown and white costumes for the servants arrived the day before the play, so material was purchased and black cassock gowns and hoods were made. The fluorescent gloves for the servants were quite difficult to make. Twenty-nine-cent work gloves were purchased and were covered with red, orange, yellow, blue, and green fluorescent satin. The blue material did not respond to the black light, but the other colors radiated beautifully.

Cost Estimate for Beauty and the Beast. The rental fee for the costumes was fifty-five dollars and twenty-two dollars was spent for the servants' apparel. Original costumes would have been more effective so a costume cost estimate for this show is listed.

BEAUTY

Skirt	2½ yds. broadcloth @ .59	1.33
Petticoat	2 yds. broadcloth @ .59	1.18
Blouse	1½ yds. broadcloth @ .59	.89
	1 yd. ribbon @ .19	.19
Coat	4 yds. denim @ .65	2.60
Hat	Rented	1.50
		<u>\$7.69</u>

BEAUTY'S FATHER

Trousers	1 ¾ yds. denim @ .65	1.15
Blouse	1 ¾ yds. satin @ \$1.15	2.02
Tie	1 yd. ribbon @ .19	.19
Vest	¾ yd. denim @ .65	.50
Stockings	Cotton @ .49	.49
Hat, coat	Rented	3.00
		<u>\$7.35</u>

GENEVIEVE

Skirt	2½ yds. broadcloth @ .59	1.33
Blouse	1½ yds. organdy @ .49	.74
	1 yd. rick-rack @ .10	.10
Waist band	¼ yd. velvet @ \$2.98	.75
Hat, coat	Rented	3.00
		<u>\$5.92</u>

GERTRUDE

Skirt	2½ yds. broadcloth @ .59	1.33
Blouse	1½ yds. organdy @ .49	.74
	1 yd. rick-rack @ .10	.10
Bodice	¾ yd. velvet @ \$2.98	2.24
Hat, coat	Rented	3.00
		<u>\$6.41</u>

THE BEAST

Pajama suit	4 yds. flannel @ .51	2.04
	2 yds. crinoline @ .59	1.18
Stockings	Cotton @ .25	.25
Mittens	¼ yd. flannel @ .51	.13
Head	Rubber	2.00
		<u>\$5.60</u>

THE PRINCE

Trousers	1 3/4 yds. satin @ \$1.15	2.02
	1/2 yd. lace @ .56	.28
Tunic	3 1/8 yds. satin @ \$1.15	3.60
	1/2 yd. lace @ .56	.28
Collar	1 yd. lace @ .56	.56
Stockings	Cotton @ .49	.49
Hat	1/2 yd. satin @ \$1.15	.58
	Feather @ .69	.69
		<u>\$8.50</u>

FAIRY

Skirt	2 1/2 yds. taffeta @ .79	1.78
	2 1/2 yds. rayon net @ .69	1.73
Bodice	1 3/8 yds. taffeta @ .79	1.09
Wings	3/4 yd. crinoline @ .59	.45
	3 1/2 yds. hat-maker's wire @ .08	.28
Head band	1 yd. hat-maker's wire @ .08	.08
	1/4 yd. rayon net @ .69	.18
		<u>\$5.59</u>

ELF

Tights	1 3/4 yds. flannel @ .51	.90
Blouse	1 yd. flannel @ .51	.51
Belt	Leatherette @ .39	.39
Stockings	Cotton @ .49	.49
Hat	1/2 yd. flannel @ .51	.26
		<u>\$2.55</u>

ATTENDANT

Robe	5 yds. broadcloth @ .59	2.95
Hood	3/4 yd. broadcloth @ .59	.45
Stockings	Cotton @ .25	.25
Gloves	Cotton @ .39	.39
	1/8 yd. fluorescent satin	.25
		<u>\$4.29*</u>

DOG

Pajama suit	4 yds. flannel @ .51	2.04
Stockings	Cotton @ .25	.25
Mittens	1/4 yd. flannel @ .51	.13
Head	Rubber @ \$2.00	2.00
		<u>\$4.42</u>

* Cost for each
5 for \$21.45

Total cost

\$58.32

Cost Estimate for Hansel and Gretel. All costumes for "Hansel and Gretel" were made at the camp. The costumer and the director spent about seventy-five hours making these. Although the materials were expensive, many of the costumes could be used for future shows. Taking this into consideration, the time and money were well spent. No costumes offered much difficulty. The costume cost estimate was as follows:

HANSEL

Trousers	1 3/4 yds. flannel @ .51	.90
	1 yd. rick-rack @ .10	.10
Blouse	1 3/4 yds. satin @ \$1.15	2.02
Suspenders	1/4 yd. felt @ \$1.98	.50
Hat	1/2 yd. flannel @ .51	.26
	Feather	.29
		<u>\$4.07</u>

GRETEL

Dress	4 1/2 yds. taffeta @ .79	3.56
Petticoat	2 7/8 yds. crinoline @ .59	1.70
Bodice	1/2 yd. velvet @ \$2.98	1.49
	1 yd. ribbon @ .19	.19
Apron	1 1/8 yds. organdy @ .49	.55
	1 yd. ribbon @ .19	.19
Hat	1/4 yd. crinoline @ .59	.30
	1/2 yd. velvet @ \$2.98	1.50
		<u>\$9.48</u>

MOTHER

Skirt	2 1/4 yds. broadcloth @ .59	1.33
Blouse	1 3/4 yds. organdy @ .49	.86
	1 yd. rick-rack @ .10	.10
Bodice	3/4 yd. flannel @ .51	.39
	1 yd. ribbon @ .19	.19
Apron	1 1/8 yds. organdy @ .49	.55
	1 yd. rick-rack @ .10	.10
Hat	1/4 yd. organdy @ .49	.25
	1/2 yd. ribbon @ .10	.05
		<u>\$3.82</u>

FATHER

Trousers	1 3/4 yds. flannel @ .51	.90
	1 yd. rick-rack @ .10	.10
Blouse	1 3/4 yds. broadcloth @ .59	1.04
Vest	3/4 yd. flannel @ .51	.39
Hat	1/2 yd. flannel @ .51	.26
	Feather	.29
		<u>\$2.98</u>

SANDMAN

Tights	Cotton elastic	4.00
Tunic	1 3/8 yds. acetate satin @ .57	.79
	1 bag metallic sequins @ .45	.45
Hat	1/2 yd. acetate satin @ .57	.29
	1 bunch Cellophane stripping @ .29	.29
Wand	Silver glitter dust @ \$1.50/lb.	.25
Sandbag	1/8 yd. flannel @ .51	.07
		<u>\$6.14</u>

WITCH

Dress	6 yds. broadcloth @ .59	3.54
Net covering	4 yds. cheesecloth @ .18	.72
Wig	1/4 yd. crinoline @ .59	.15
Hat	3/4 yd. buckram @ .65	.49
Stockings	Cotton @ .29	.29
Mask	Rubber	1.00
		<u>\$6.19</u>

ANGEL

Robe	5 5/8 yds. muslin @ .49	2.77
Wings	3/4 yd. crinoline @ .59	.45
	3 1/2 yds. hat-maker's wire @ .08	.28
	Silver glitter dust @ \$1.50/lb.	.10
Halo	1 1/2 yds. hat-maker's wire @ .08	.12
		<u>\$3.72*</u>

COOKIE CHILDREN

Pajama suits	4 yds. flannel @ .51	2.04
Stockings	Cotton @ .25	.25
Mittens	1/4 yd. flannel @ .51	.13
Heads	Paper sack	.01
	Poster paper 10"x20" @ .08	.08
		<u>\$2.51#</u>

* Cost for each; 14 for \$52.08 Total cost

Cost for each; 4 for \$10.04 \$38.95

Accents

One problem in the production of these shows would be foreign to most presentations. Over fifty per cent of the St. John's campers were from Southern states and each seemed to have a dialect all his own. In both plays, family groups were involved. Care had to be taken to cast boys and girls with similar speech patterns to portray principal characters. The Southern dialect evoked a severe problem in "Beauty and the Beast" for the Prince and the Beast were representing the same character. Although perfection of dialogue was impossible, enough similarity was evident.

Also in working with the pre-teen group, physical statures imposed difficulties. Girls at this age level were usually larger than the boys. If one hoped to balance his characters, the height differences presented casting difficulties. This was particularly true in "Hansel and Gretel" where the director strived to stagger the heights of the fourteen angels and at the same time have an alternating boy-girl pattern.

Illness

During the rehearsal period of "Hansel and Gretel", an epidemic of mumps swept the camp. Each day a new case of this infectious disease claimed another cast member. Double casting was impossible at St. John's as the productions were given only once. Cast members had notified their parents of the presentations and patrons as distant as one thousand miles were

anticipating the shows. One could not disappoint these parents by failing to use an original cast. This problem would not be so severe in the average public school. The means of counter-acting the mump epidemic was simple once the camp was declared totally exposed to the disease. As the cases were mild, normal activity could continue.

Summary

Once again it should be stated that the trial performances of "Beauty and the Beast" and "Hansel and Gretel" were produced under exceptional circumstances. Although the problems of production may differ in intensity with those of shows staged in the classroom or in the school gymnasium, they were not unique to children's theatre. The time element, schedule of rehearsals, place for rehearsals, set construction and staging, amplification, lighting, properties, and costumes will be a challenge to any group presenting a children's show. Despite the momentary worries and disappointments of getting the show ready, a director soon learns that any problems he has encountered are trivial. The satisfaction which comes in producing a play for children by children cannot be equalled in any other form of theatre.

SUGGESTIONS TO FUTURE DIRECTORS

Some general problems of production of children's plays, and specific problems in the production of the trial performances of "Beauty and the Beast" and "Hansel and Gretel", have been cited. For the inexperienced director of children's theatre or for the elementary teacher directing these plays, additional suggestions may be profitable.

These plays have been designed to be produced as simply or as elaborately as one chooses. Since the trial productions were produced under great pressure to satisfy the demands of the audience of 800 to 1000 patrons of the St. John's Summer Camps, they were produced at considerable expense in time and money. The purpose of these shows was not educational training for the youngsters, but primarily to sell the theatre arts department of St. John's and to solicit more patrons for the camp. The performances, of necessity, were as elaborate and glorious as the facilities could command. If the director is obliged to produce semi-professional shows, these scripts have proved capable of meeting this requirement.

Tryouts

The real worth of these scripts, however, lies in their educational value to children and teachers in a normal classroom situation. The author therefore suggests that the method of tryouts be of a more democratic nature than was employed in the trial presentations. One should attempt to utilize the efforts of all

youngsters interested in the production. This can easily be done if adult assistance is kept to a minimum and the children are assigned much of the responsibility frequently given to trained assistants.

Since children feel the characterizations command the most respect of their peers, they normally prefer to be in the cast rather than on the technical staff. Even before tryouts are scheduled, the director must discuss the presentation with the youngsters and acquaint them with the importance of the many "backstage" assignments which can be as enjoyable and as gratifying as the acting. When children realize the satisfaction which can come from building scenery, obtaining properties, making costumes, or helping with make-up, they will not be discouraged should they fail to be cast in the show.

Although the director will be able to cast a show with a minimum of tryouts, he should nevertheless give each youngster the opportunity of reading any and all parts he desires. Otherwise, if the child is allowed to read only once, he may feel that he has been unable to try for the part he is most competent of doing. In the classroom, the director should employ the working tryout. The youngster reads the parts he wants, the director offers suggestions and helps interpret the characters, and the youngster then studies the role and tries again. Caution should be taken so the director merely interprets the play and does not dictate every action and inflection of the character. The children live the characters they portray and as their imaginations are not inhibited, their actions are spontaneous and genuine.

This should not be destroyed for the play will become stilted and uninteresting to the youngster as well as to the audience. General ideas and not specific details should be administered by the director.

Casting

In the classroom, the purpose of theatre should be to help the youngster develop emotionally as well as educationally. There will be many times when the director must choose between a youngster who is more socially adjusted and one who is a complete introvert. Even though a more extroverted personality might do more justice to the role, the shy and timid youngster will benefit more from it. This principle should be the primary consideration in casting the classroom production. The director must encourage youngsters and give them confidence in themselves. Unless a child is physically handicapped, he can be trained to project his voice and exaggerate his actions even though he may have not done so in tryouts.

Technical Crews

When the play is cast, the technical crews should start work. Youngsters who do not get parts should not feel slighted. The author has found that youngsters exert maximum abilities when they have a goal to achieve. Therefore, it is suggested that rather than assigning duties to crew members, let each youngster assist in the field of his interest; after the work has been

completed, select as managers the ones who have contributed the most to the production. Such competition is desired by the children. The one who many times has experienced failure because of timidity may overcome this problem under such circumstances. Likewise, the one who feels he is socially and academically superior to his peers, will find that he is not indispensable.

Duties of the production staff should be kept simple, but not overly so. Children should have an incentive to work profitably and strive for the perfection their talents allow. They should not work for an impossible goal which will offer only discouragement and reprimand.

Stage Crew. The children can design and construct their own scenery with only a minimum of adult assistance. Each child can draw his own idea of the set for the show. The class can discuss these and select the one most popular. When the basic idea has been agreed upon, they can elect the method of carrying it out. In a classroom, it might mean drawing the scenery on the blackboard with colored chalk, or sketching the scenery on large pieces of cardboard and coloring it with crayons or water colors. Such scenery could be held up by chairs or by the youngsters themselves. If a stage is to be used, some ingenious methods of using the cyclorama might be devised. Stylized trees or gardens might be painted on paper and pinned to these curtains simulating the scene. Possibly cardboard scenery pieces can be placed on stage, using the cyclorama as background. A huge mural

drawn on wrapping paper is a project of many elementary classes. This could easily be pinned to the curtains or suspended from the battens. Whatever plan is used for scenery, let the youngsters design and construct it as much as possible. The greatest enjoyment comes not from watching others do it, but from doing it one's self.

Costume Crew. Costumes, too, should be the major concern of the youngsters. Older children could make them from crepe paper; younger ones could slightly alter their own clothing or find suitable costumes themselves. Costumes should remain simple, but attractive. They should provide a reasonable resemblance of the character. Youngsters frequently are more realistic in their pictures of kings and queens, princes and princesses, fairies and elves, and angels and witches than are adults. Children enjoy playing "dress up" and have had much more current experience in this field than has their director.

Make-up Crew. Make-up should remain simple and can easily be done by the youngsters. Lighting will be simple, so make-up will not have to create special effects. It will serve only to high-light features and create character. A little rouge, eye shadow, and a lining pencil will ordinarily suffice. One may choose to use crepe hair or nose putty, but this is not necessary.

Publicity Crew. Students should advertise their production themselves. They can make and distribute their own posters to other classrooms. They can design small handbills or invitations for their parents. Likewise, they can make covers for the

programs which may be mimeographed or printed individually. Advertising the production can provide excellent opportunities for practical art lessons, and should not be overlooked.

Lighting Crew. Children should also be responsible for the lighting and sound effects. These, too, must be simple and most classroom or stage facilities in the elementary schools do not provide otherwise. A few border or ceiling lights and possibly a spotlight may be available. Sound effect records can be used for the more difficult sound effects, but in the three productions which follow, there are few sound effect problems.

Correlating Phases of Production

The phases of production discussed above must be so correlated that they are harmonious. They should be supervised by the director, but responsibility should largely rest on the youngsters.

Rehearsals

The director should devote much of his time to the actual rehearsals. These should be scheduled during the school day while those not in the cast are working on scenery, costumes, and properties. The rehearsals should never exceed one hour in length. The attention span of youngsters is relatively short even in work they enjoy, and lengthy practice sessions can accomplish little and may be detrimental in many ways. Probably three weeks of rehearsal is sufficient. In these fifteen hours, the presentation

can become well polished. The educational values have been achieved and even though continued work might provide for a smoother production, the major objective of the show has been realized.

Direction

The director, of course, will work out the stage business and provide for stage balance. The young actor should not be squelched whenever he devises his own business, but should be encouraged to accept direction. Again, the director must keep in mind that he cannot interpret and enact all gestures and inflections of the character and then pass these on to the young actor to copy. Little is attained if the director's personality is evident in each character. Imitating is simple, but it destroys the purpose of children's theatre.

We need to take our cue from the child and make drama the foundation of his self-initiated play. Let no young mother or teacher faithfully study and fit an assumed character to herself and then try to fit the same pattern to the child.¹

Financing the Production

A production produced in the above manner will incur a minimum of expense. "Beauty and the Beast", "Hansel and Gretel", and "The Real Princess" can be staged simply. A classroom presentation of any of these shows could be given for as little as

¹Meniger, op. cit., p. 51.

two dollars. The major expense would be in painting the scenery and making the costumes. The school budget often provides funds for class projects, and no fee should be assessed the director or the students.

Staging

All three shows can easily be presented out-of-doors, either on a stage or in the open. The author feels that whenever possible, these shows should be presented in the open. The play which gains by being done outdoors is the play which has a positive breadth of style and a fairly definite flow of external action. The open-air audience looks less for greater precision or for too exacting detail. When the drama has its setting in the open, it is the simplest, most genuine, and closest to the life of the people.¹

Adult Actors

Although the three productions were written for children to produce for other children, they can easily be produced by adults. "The Real Princess" is solely cast of older characters. "Hansel and Gretel" and "Beauty and the Beast" could employ both adults and children. In casting for children's shows, the director must consider the breadth of appeal. The general public is always interested in the accomplishments of youngsters. They will prefer seeing children perform rather than seeing adults try to capture

¹Cheney, loc. cit.

the fancy of the youngsters. Therefore, it is recommended that children be used whenever possible. If an adult group does elect to present a show for children, the author encourages them to cast both men and women. Too often, women play the parts of boys and men, and much is lost. A mixed cast of all ages can do much more justice to such productions. It is preferred that if an elaborate production is desired, the children be used in the cast and the adults take over the technical arrangements.

Summary

Future directors of these three shows may choose to change them to meet the needs of their own performances. The author, too, would make changes for classroom presentations. These can be ascertained only when facilities are known, but the scripts have been written to demand little change regardless of where they are presented or by whom. These are plays for children and are to be presented by children. Such productions cannot fail.

SCRIPTS AND PROMPT BOOKS

Beauty and the Beast

Copyright © by Virnelle Y. Jones 1956

CAST OF CHARACTERS

FATHER.....a poor merchant
GENEVIEVE.....a shrewd and selfish daughter
GERTRUDE.....a cunning, deceitful daughter
BEAUTY.....a beautiful and loving daughter
THE DOG.....the Father's pet
THE BEAST.....an ugly monster
ATTENDANTS...the Beast's invisible servants
THE FAIRY.....a protector of the Beast
THE ELF.....a companion of the Fairy
THE PRINCE.....a handsome exiled heir

EXPLANATION OF PLATE VII

The Father's House

PLATE VII



BEAUTY AND THE BEAST

PROLOGUE

The Father's House

Scene--The exterior of the Father's house; door Up Stage Center; trees on either side; a rose trellis Down Right; garden bench Down Left; imaginary path leads off Right. The Father stands Up Center with his daughters on either side and the dog at his feet. The Father is singing.

THE JOURNEY SONG

The musical score for 'The Journey Song' is written for three staves in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The melody starts on a D note. The second staff continues the melody with a treble clef and a key signature of one sharp. The third staff provides the bass line with a bass clef and a key signature of one sharp. Chord symbols are placed above the notes: D, D, D, D, A?, D, D, E Min, D, D, G, E Min, D, G, A?, D.

I must be on my journey,
The road is calling me....
To come and get my treasures
Lost upon the sea.

I lost all jewels and money,
Many long years ago....
But now my boat is coming
With all my lost cargo.

1. Starts to push him off Right.
2. Takes his other arm and pushes him.

3. Embraces Father.

I hear the whistles calling,
 For me to hurry on....
 I see the journey ending
 Long before the dawn.

Farewell, my darling daughters,
 I must be on my way....
 But I shall be back early
 Within a week and day.

GENEVIEVE.¹ Oh, Father, do hurry. You must find your ship.

GERTRUDE.² Yes, dear Father. It has been so very long since we have had any wealth.

GENEVIEVE. What a shame that the pirates captured all your vessels and stole all your treasure.

GERTRUDE. And what a blessing that this one ship at least was found.

FATHER. Yes, my daughters. It has been such a misfortune upon you--looking forward to nothing. Losing our lovely home in the city and all your gowns and jewels. But we were so in debt, we had to sell everything.

GENEVIEVE. It has been so very hard. But now, Father, since one of the ships has been found, we can soon move back to the city and reclaim all our treasures.

GERTRUDE. And we no longer will have to live in this ugly shack. We won't have to do our own work again. We can get our servants and again live happily.

FATHER. Yes, yes, my daughters. But I must be upon my journey. Into the city I must go to claim my returned ship. Take care while I am gone. It will be but a short while.

BEAUTY.³ Oh, Father. You take care. I shall miss you even if

1. Pushes Beauty aside.
2. Steps forward.
3. Turns to Beauty.
4. Puts arms around Gertrude and Genevieve.
5. Kneels at Father's feet.
6. Kneels at Father's feet.
7. Genevieve and Gertrude rise, join hands, and skip in a circle around Father.
8. Crosses Left to Beauty. Sisters rise and go Up Right to gloat over anticipated gifts.

you are gone but a short while. I am so afraid that some misfortune will overcome you. And even a ship laden with gold and diamonds is not of any value if it means harm to you.

GERTRUDE.¹ Hush, Beauty. He must hurry or the ship will be gone and we shall remain in this hut all the days of our lives.

FATHER.² Beauty, do not grieve. Nothing will happen to your father. This is the day I have been dreaming of--the day when I can again give you the wealth you were deprived of long ago.

BEAUTY. I want only you, Father. Wealth is nothing unless there is love.

GENEVIEVE.³ You don't care for the finer things in life. You would be content living in this shack forever. But we are not, so don't delay our father any longer.

FATHER. When I return, my daughters, we shall again have our wealth.⁴ I shall bring you each a costly gift. Whatever you desire shall be yours.

GENEVIEVE.⁵ Oh, Father, Father. Bring me a gown of velvet and ermine. And gold slippers and mantle. And a quaint parasol to complete my ensemble.

GERTRUDE.⁶ Oh, dear Father, I should like a necklace of diamonds and rubies. And earrings. And bracelets. And charms. And a brooch. May they radiate the colors of the rainbow and blind every beggar you meet.⁷

FATHER. I shall bring you your gifts. You shall have your wishes.⁸ But, Beauty, what is your wish? The other girls have spoken freely and whatever you desire shall be yours, also.

BEAUTY. I wish only for you to return safely, my father.

FATHER. No, No. Surely that cannot be all. What can I bring to please you?

BEAUTY. But that is my only true wish. No other would make me happy. Only your safe return.¹

FATHER. Oh, Beauty. How true, how kind, how noble.² But might I not bring you at least some small token?

BEAUTY. As you wish, my father. If you must bring a remembrance, then bring only a rose. I do not care for costly gifts.

FATHER. I have never known a more modest child. I shall bring the rose, if that's all you desire. But ah, I must take my leave of you.³ I must be upon my journey. Keep well, my daughters.⁴ And you, too, my watchful friend. Protect my loving daughters.⁵ But you must remain here; you cannot follow.⁶

GENEVIEVE. Farewell, Father. Don't forget my gift.

GERTRUDE. Farewell, Father. Remember my diamonds.

BEAUTY. God speed you, Father. And a safe, safe journey.⁷

GENEVIEVE. Well, he is gone. But when he returns, we shall be rid of poverty.

GERTRUDE. We shall again have our wealth. We need work no longer.

BEAUTY. Yes, we shall have wealth. But will we have the happiness we have had here in the country?

GERTRUDE. All you think of is happiness. You care little for the gowns, the jewels, and the rubies. You are nothing but a peasant and shall always remain so.

GENEVIEVE.⁸ Dear Beauty. "How true, how kind, how noble."

1. Points at house.

2. Comes Center and sings "A Cottage Quite Unique".

BEAUTY. But here in the country we could have all we ever hoped of having. In the city, our father could not be with us. He was always at sea. But here, we have had a true home.

GENEVIEVE. A true home, indeed. Look at it.¹ Four bare walls. It's nothing but a hut.

BEAUTY. It is home. And a pleasant one for me. It has always radiated nothing but happiness for me--and for Father.²

A COTTAGE QUITE UNIQUE

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the notes: C7, F, Bb, F, G7, C7, F, Bb, 1. Bb, F, C7, F, 2. Bb, F, C7, F. The piece concludes with a double bar line and a repeat sign.

This is my home, I love it,
A cottage quite unique.
A gable and a chimney
That swallows always seek.

And dragonflies and larkspurs,
And many magic things
Adorn this lovely cottage,
And happiness they bring.

The breezes and the sunsets
Are very lovely, too.
The mignonette and foxgloves
Against a sky of blue.

1. Kneels. Pets dog.

2. Enters from door at Center.

3. Rises.

4. Crosses to Right Center.

This is the home I cherish
 With garden and with dove.
 Where I can live....Where I can give....
 My love.

ACT I

The Father's House

Scene--Two weeks later. The dog is asleep at the threshold. Beauty stands at the rose trellis and is looking toward the road Down Right.

BEAUTY. It has been so many days since Father travelled to the city. He has been gone much longer than he thought for. Something dreadful must have happened to him. He would not leave us for so long.¹ Oh, little dog, you and I are the only ones who miss him. We are the only ones who care. Oh, I know Gertrude and Genevieve anxiously await his return, but only because of the gifts he will bring them. They care little for his safety. You and I have watched so many days, but the winding pathways have not returned Father.

GERTRUDE.² Beauty, there is work to be done. You must not linger by the gate all day. The floors need to be waxed and the ceiling needs scrubbing. The cupboards are filthy and the plaster is cracking. You love this hut so much, why don't you keep it clean?

BEAUTY.³ But I must wait for Father.

GERTRUDE.⁴ That's all you have done since he left. Standing at the gate watching and watching. You should not wish too

1. Crosses to Gertrude.
2. Looks Down Right.
3. Enters from house.
4. Crosses to her.

5. Dog comes to Right Center. Beauty turns to him.
6. Crosses to Right and peers down path.
7. Follows her.

8. Enters from Down Right.
9. Embraces Father.

10. Pushes Genevieve aside and embraces Father.

11. Gives girls the gifts. They retreat to Center and gloat over them.

speedy a return. He must make certain he gets all that rightfully belongs to us.

BEAUTY.¹ Oh, Gertrude. I do so fear that some misfortune has befallen him. He should not have made the journey alone.

GERTRUDE.² He is probably so laden with jewels and garments for us that the travel is slow.

GENEVIEVE.³ I can't even enjoy reading in such a shack as this. What a filthy, gruesome place in which to live.

BEAUTY.⁴ If you would help to keep it lovely, you would find much enjoyment in our little home.

GERTRUDE. Fiddle diddle. Who could enjoy a hut such as this? But it won't be long until we will return to our mansion in the city.

BEAUTY. If Father would only return.⁵ What do you hear, little dog? Do you hear a footstep familiar to your ear?

GENEVIEVE.⁶ Yes, Father is approaching.

BEAUTY.⁷ Is that our father? Surely not...so stooped and weary. But it is, although it cannot be.

GERTRUDE. Our gifts. Our gifts. We soon shall have our gifts.

BEAUTY. Father has returned. That is all I ever wished for.⁸

GENEVIEVE.⁹ Father. Father. Where is my gown? And my mantle and slippers?

GERTRUDE.¹⁰ Did you bring my diamonds? The bracelet and the earrings?

FATHER.¹¹ Here they are. Take them, but leave me alone. I cannot bear to have you look at me.

1. Crosses to Father.
2. Pushes Beauty aside and comes Down Left.
3. Crosses Down Left to him.
4. Crosses to bench Down Left and sits.
5. Sits by him.
6. Crosses to bench and sits by Father.
7. Crosses to Left Center.
8. Backs away.
9. Rises. Crosses to Beauty and puts arms around her.
10. Crosses to Down Right.

BEAUTY.¹ Dear Father. What misfortune has come about? To see you so, frightens me.

FATHER.² Fate is upon us. No longer will peace and serenity bestow its solemnity upon our home.

GENEVIEVE.³ Why, Father? Did you not find your ship? Are we yet to live in poverty? Can we not move from this humble hut?

FATHER. Had I lost only the ship, I should yet be gay.⁴ But, my children, it was much, much worse.

GENEVIEVE.⁵ Surely it cannot be so great.

GERTRUDE.⁶ You got our gifts. But what happened to your ship?

FATHER. The ship never arrived. It had never been found. It was just a hoax to call me on a fruitless journey.

BEAUTY.⁷ But Father, you have returned. That is all that matters.

FATHER. I shall not be here long, my Beauty. I must leave you again.

BEAUTY. Leave? But why, dear Father?

FATHER. Because, my child, my life is no longer my own.

BEAUTY.⁸ Oh, Father. How frightened I am.

FATHER.⁹ You will may fear, dear Beauty. But I have but a few moments more, so I must tell you. My story holds no hope.¹⁰

You see, after searching for the ship and finding that there was none...

GENEVIEVE. We have no wealth!

GERTRUDE. We are doomed to remain here forever.

FATHER. I decided to purchase the gifts so that you would not know of my misfortune. I thought possibly I could delay telling

1. Crosses to him.

2. Crosses to Center. Beauty draws back Left.

3. Turns to Beauty.

4. Comes Down Right. Sisters rise and cross Left Center.

5. Turns. Walks slowly to Center.

you for awhile and then you might be less disappointed.

BEAUTY.¹ Poor Father. Always thinking of our happiness.

FATHER. The gown and diamonds were soon to be found. So I proceeded homeward. But then it was that I remembered your wish, fair Beauty.² I had left the city, and could not return for the rose, so I searched and searched along the pathways. But there were no roses. Nothing but withered blossoms. None were beautiful enough to bring to you. So I continued my journey, knowing that your gift would be delayed until roses again were in bloom. Not too distant from the city, I became very tired and weary. While searching for a spot to rest, there suddenly appeared before me...a bed! On either side were tables filled with jewels and gowns and all that's lovely. And there was one table filled with delicious foods. Everything was so inviting, I ate from the table, and lay down for a nap. When I awoke, I found myself in a tranquil garden surrounding a noble palace.³ It was so beautiful, I stood and gazed and gazed before gathering courage to enter.⁴ And then I approached, carefully, cautiously. For there in the beauty and splendor which is God's alone...were roses. Thousands and thousands of tossed red heads amongst the glorious profusion. Your wish had come true, dear Beauty. All I had to do was pluck one lone rose to bring you happiness. So I trespassed within that garden for I felt that one lone rose would not be missed. Had the food, the bed, and the roses not all been put there for my disposal?⁵

But alas! Alas! How wrong I was!

GENEVIEVE. Didn't you pick up any of the jewels and gowns?

GERTRUDE. You could have taken anything and no one would have known.

FATHER.¹ No one would have known. That is what I thought. But as soon as I plucked the rose, it suddenly grew very dark. I could see nothing until a bright light came from nowhere and illuminated there before me a huge and horrible monster.² "You thief!" he yelled. And he came closer.³ And closer...and closer...until his clutching claws were upon me and his very breath blistered my face. "You have plucked my roses," he thundered. "You ate from my table. You slept in my bed. They were placed there for your comfort. But you stole my roses! They were placed there for your beauty and not to be destroyed! To me, each tossed head is a lovely maiden. And in breaking one, you have destroyed a life!"⁴ I was frightened beyond words, my daughters. I pleaded with the monster. I told him why I had plucked the rose. I offered to give him any worldly possession I had to make up for my sin. But all he would say was, "You have killed my roses! I shall kill you!"

GENEVIEVE. But, Father. You are safe. The monster did not kill you.⁵

FATHER. I am safe, but only for a moment. I reasoned with the monster...begged and pleaded until finally he made a bargain.⁶ He said if I would swear to give him one of my daughters, I would be released.

GERTRUDE.⁷ Oh, Father. Not me! Not me!

1. Sneaks behind Gertrude.

2. Peeks from behind Gertrude.

3. Paces at Center.

4. Comes to Left Center.

5. Crosses to Left Center.

6. Turns to Father.

7. Crosses Left to Beauty.

GENEVIEVE.¹ Nor me, dear Father. It was Beauty who asked for the rose. It is she who should be forfeit.

FATHER. I made the bargain only so that I could return to see you once again. But now I cannot bear it. I have no intention of letting the beast have any of you.

GENEVIEVE.² But you promised him. He will come get us!

FATHER. The promise was that I would give him one of my daughters or else he would follow and kill me. I shall not let him follow. I shall take my leave immediately. And this time, it shall be forever. I cannot give him one of you. My life is less important.³ But to leave you, my poor children...alone without a father.

GERTRUDE.⁴ If only you had found your ship. We would have had something on which to live.

GENEVIEVE.⁵ But now we will have nothing with you gone. Oh, you cannot leave us, Father!

GERTRUDE. Beauty is the one to go. She is the one who has brought on all our misfortune.

BEAUTY.⁶ They are right, dear Father. Better it is to spare your life than mine. It was my wish which seemed so simple and modest that brought on all our sorrow. So I will follow the beast. Surely, no harm would come unto me. He would kill you, but he would not kill a young maiden. Maybe I shall become his servant.

FATHER. No, Beauty.⁷ You cannot be so noble. I committed the crime. I alone can be punished.

GENEVIEVE.¹ Oh, Father. Do not leave us!

GERTRUDE.² Beauty, you must save him!

BEAUTY. Fear not, my sistors. You will not be alone.³ I cannot give you jewels, but I shall not take your father from you. Even if it were not for you, I would never let any harm come to Father. The beast will take me instead. I have no fear. But I must prepare for my journey.⁴

FATHER.⁵ No, my child! It cannot...But who is coming? It is the beast! The ugly monster! I must stop him from getting my Beauty.⁶

BEAST.⁷ So you are awaiting me. Well, which one is to be my reward? Surely not an ugly one. I want the most beautiful. You on the threshold! Come to me!

FATHER.⁸ Oh, dear beast! You are so kind. So gentle. You must understand. A mistake was made. You cannot have my daughters. None of them. You are to take me instead. Torture me. Kill me. But do not take my children. I shall return with you, and once again in the garden of evil where I plucked the lonely rose, my life will be yours.

BEAST. A bargain was made. Your daughter is mine! But her life will be spared. She will be safe with me and no harm will ever befall her. Will you come with me, Beauty?⁹

BEAUTY. Yes, but I must pack my things.

BEAST. You need nothing. You shall have everything you desire. Flowers, feasts, gowns, jewels, and precious gifts shall be yours. The castle and the gardens shall be yours, also.

1. Comes to Beast.
2. Pushes Gertrude aside and takes the Beast's arm.
3. Embraces Father.
4. Crosses to Beast at Center.
5. Collapses, sobbing.
6. Extends arm to Beauty.
7. Takes Beast's arm and they start Down Right.
8. Sisters sink to bench at Left.

GERTRUDE.¹ Oh, dear beast. You seem so kind. Can I not go instead?

GENEVIEVE.² I shall go with you. I shall share your wealth. You need not take Beauty. She should not go. She is happy here in this old shack. I am the one who needs more loveliness.

BEAST. You fear me. You desire only material wealth. I shall take the fairest of all. She alone can share my life. Come, dear Beauty.

BEAUTY. Yes, I have nothing to take with me but the memories of a happy home and a loving Father. But now I must bid farewell to all I love and away to the forest.³ Take care, my father. It is best that I leave, for your life is saved.

FATHER. No! No! It cannot be!⁴ Have pity, dear beast. Do not take my Beauty. I should rather die than be without her. She does not want or need your wealth. Let her stay! Let her stay! Let her stay!⁵

BEAST. Come, my dear.⁶

BEAUTY. Yes, I am coming.⁷ Farewell, dear Father. And you, my sisters, may you find happiness when I am gone.⁸

ACT II

The Palace of the Beast

Scene--Beauty's rooms in the Palace of the Beast. Black cyclorama forming the three walls. There is an opening Up Center to reveal a glimpse of the Beast's garden. The stage is bare.

BEAST. This way, my Beauty.¹

BEAUTY. A weary journey and I am tired. Have we at last reached our destination?

BEAST. Yes, my Beauty. These are your apartments. And all you wish is yours...flowers, jewels, silks, robes...whatever it might be. Servants, also, to execute your every command. Amidst the splendor of your palace, I hope you will be very happy. I, too, am here to serve you.

BEAUTY. It is all so very lovely. And all this is mine?² The garden, the robes, the flowers, the jewels. I am most grateful.

BEAST. But do you yet fear me?

BEAUTY. No, kind beast. You have been most gentle. But I stand in awe. I cannot understand all this.

BEAST. And it is not within my power to tell you. Fate has brought us together. We must wait for the unforeseen. But it is time for happiness. And you need food after your long journey.³ You'll have a real feast, my Beauty. Invisible servants, bring on the feast.

BEAUTY. Invisible servants? Why, how dark it grows.⁴ I can see only hands. Surely the bodies are there, too. But these

1. After the servants enter, the First Servant stands Up Stage of Beauty. The other four servants attend her from each corner of the table. The First Servant remains standing Up Stage of Beauty. The other four servants walk clockwise around Beauty, keeping their hands in constant motion and in time with the music. They point to their heads and toes as the words state.
2. The servants all stop at original positions while stating the colors of their hands. Each thrusts his hands toward Beauty. Hands keep moving at all times.
3. The four servants walk counterclockwise around Beauty. They make exaggerated gestures to fit the words.
4. The servants all stop at original positions and repeat the action described in No. 2 above.

servants. Who are they? From whence do they come?

BEAST. These questions as yet cannot be answered. But the servants will serve you well. And sing while doing so. Sing for her the song of the Invisible Attendants.

SONG OF THE INVISIBLE ATTENDANTS



Invisible servants are we,
 Concealed from our heads to our toes.
 But only our hands, just our delicate hands,
 To Prince or to Beast do we show.¹

SECOND. We have green hands.

THIRD. And yellow hands.

FOURTH. And blue hands.

FIFTH. And red hands.²

FIRST. But that is all that shows.

ALL. Yes, that is all he knows.

Whenever he calls upon us,
 We serve the kind beast and his guest.
 From far away lands come our delicate hands,
 From North and from South and from West.³

SECOND. Bright hands.

THIRD. Light hands.

FOURTH. Glowing hands.

FIFTH. And showing hands.⁴

FIRST. But who are we? Who knows?

1. As the four servants keep their hands floating above their heads and in time with the music, the First Servant keeps his hands moving in time with the words he is saying.

After completion of the First Servant's poem, the music is played by the piano while all five servants do a "hand dance" to the music. Keeping time to the music, they first thrust both hands to the left, then to the right. Repeat. Wiggling their fingers, they bring arms around in a circle, clockwise.

The servants then go off Stage Left, leaving table on stage and Beauty seated.

2. Beast motions for servants to bring in bed. They place it at Stage Left. They exit Left.
3. Exits Right.
4. Follows after him to Down Left Center.
5. Retires to bed at Left.
6. Falls asleep.

ALL. When only hands can show.

FIRST. Just hands...hands...hands.
From many, many lands.
To toil...toil...toil.
On home or foreign soil.
Just hands...hands...hands.
From plains, and seas, and sands.¹

BEAUTY. My questions remain unanswered. But until I learn the secret of the invisible attendants, I shall never find peace.

BEAST. Some day the answer may become visible. But for now, dear Beauty, it is best that you rest. Your bed awaits you.²

I must take my leave, fair maiden. A good night to you and may you have pleasant dreams.³

BEAUTY. Good night, fair beast. You have been so very kind.

I know you will do me no harm. Good night and thank you.⁴ The

beast has gone and even though he is so terribly ugly, yet he is so very gentle. What a beautiful voice he has. He acts as if he were a prince. But surely he cannot be. Ah well, I am

so very tired.⁵ I cannot think more. Attendants, please put out the lights. I must go to sleep. I am so very tired. May-

be in the morning, the beast will be more attractive. He is so very kind. If only he were more handsome. But to sleep, Beauty.

You must slumber. To sleep...To sleep...⁶

1. The prince enters from Down Right and walks slowly over to Beauty's bed. He pauses an instant and continues on out Down Left as he completes his song.

2. Awakens. Sits up in bed.

3. Rises. Walks slowly Up Center to garden.

4. Runs Down Right.

5. Crosses to bed. Lies down.

6. Falls asleep.

BEAUTY'S PRINCE¹

Oh, my dear Beauty, be my wife.
 I am in love with only you.
 I ask you dear, to share my life.
 We will be happy, just we two.

You are still searching for a prince.
 To wed and give your love, but I...
 Am not what you are searching, since...
 I am a prince of dreams, am I...

BEAUTY. Who was that who just passed?² Was it the beast? It couldn't have been, but the voice seemed to be his. Yet he was so handsome.³ So gallant. Just as a prince would be. He awoke me with his singing.⁴ But where did he go? Why did he leave? Come back, oh prince. I love you. But...am I...only dreaming? Was it the beast who passed? Or was it the prince? He was handsome, but his voice was the same.⁵ What a lovely dream...if it were a dream. But I must once again slumber. The dream was nice and I may some day find my prince...but only if the beast will free me.⁶

1. Kneels Center by fairy.

2. Rises.

3. Skips clockwise around fountain.

4. Skips Down Stage. Slides Up Stage.



ACT III

The Beast's Garden

Scene--The garden outside Beauty's rooms. There are trees Up Stage; a small fountain direct Center; a rose trellis at Right; and the garden bench Down Left. The Fairy and the Elf are standing near the fountain.

ELF. Where is the dear maiden who has come to join the beast?

FAIRY. I have seen her not, but I sense her presence everywhere.

ELF. I wonder if she is a pretty lass.

FAIRY. She can be no less. Her name is Beauty.

ELF. And why is she here? What brought her to our beast?

FAIRY. She has come in answer to the plea of the beast to break the magic spell.

ELF. And what is the magic spell?¹

FAIRY. I cannot tell you. But when the lonely rose was broken, Beauty was sent to rectify the sin and take the curse from our galant master.

ELF. And how can she do this?

FAIRY. By giving him her love.

ELF. But will he win her?²

FAIRY. We can only wait and see.

ELF. Oh, Beauty, Beauty, kind and true. You alone must save³...
The kindly beast we love so much, from his untimely grave.⁴

1. Skips counterclockwise around fountain.
2. Runs Down Stage and whispers.
3. Takes two slides to Center.
4. Takes two slides to Center. Takes Elf's hand.
5. They see Beauty approaching. The elf hides behind the fountain. The fairy skips off Left.
6. Enters Down Right. Walks slowly to fountain.

FAIRY. He loves you, Beauty; and with your love, the ugly curse will vanish.¹ And the beast will become a prince...And one no longer banished.²

ELF. So, Beauty, Beauty, don't forsake us.³

FAIRY. Our master forever must live.⁴

BOTH. And you, fair maiden, and you alone...to him his life can give.⁵

BEAUTY.⁶ Again I thought I heard voices. But whose could they be? What are they trying to tell me? To love the beast? They seem to say that the beast will die unless I give him my love. But who are the voices that come to me? It is not the beast; nor the prince of which I dream. But I hear them both so often. Are they the voices of the forest? I know not what to do. The beast does love me. But I am in love with my prince. And my prince does not come, except in my dreams. But the beast comes often. He brings me flowers and lovely gems, and all I can ever hope of having. He is so gentle and so kind. And what a lovely voice he has. Just like the voice of my prince of dreams. He acts much in the same manner. But the beast is not my prince. Alas, he is not handsome. So gastly looking is he. I could never love him. It is a pity the beast is an ugly monster. Yet his voice is so beautiful...and he is so kind. And the voices of the angels, or the forest, or the elves...whoever they might be... tell me to love the beast. Oh, why was I brought here? Why can't I return home? How I wish I could be with Father, even if just for a short while. Maybe then I would forget my prince of dreams and could grow to love the beast...as ugly as he is. Oh,

1. Enters Down Left. Crosses to Beauty.

2. Turns to him. Takes gifts.

3. Crosses in front of him.

4. Follows her.

5. Turns to him.

6. Puts her hand on his arm.

7. Kneels at his feet.

8. Crosses to Left Center.

dear Father. Can't I come to you? Can't you help me?

BEAST.¹ Ah, there you are, my beauty. I have searched long and far. I feared you had left me. See, I bring you jewels and roses.

BEAUTY. You are so very kind. I thank you.²

BEAST. It is a pleasure for me to make you happy. You are happy, my Beauty?

BEAUTY. I...am...happy, kind beast.

BEAST. I wish you might be so always. I could make you so if only you would consent to be my wife.

BEAUTY.³ But I cannot. I am very fond of you; and although I could bring you joy, I am in love with another...my prince of dreams.

BEAST.⁴ Then, dear Beauty, you cannot be happy with me.

BEAUTY.⁵ Happy, yes...but very lonely. I do so miss my dear father. It has been so long since I have seen him. If only I could be with him once again. Just for a short while.⁶ Oh, dear beast, can you not let me return home?

BEAST. I shall die without you.

BEAUTY. But you live for my happiness and nothing would make me more happy. I ask only a few days. I shall return to you and remain here to fulfill the promise.

BEAST. But I cannot live without you.

BEAUTY.⁷ Just a day or two, kind beast. Then I may visit my father.

BEAST.⁸ Very well, my Beauty. I cannot deny your wish. I

1. Rises. Runs after him.

 2. Puts his arm around her.
 3. Draws away.

 4. Comes to him.

 5. Crosses Left. Calls to attendants.
 6. Attendants enter immediately. They carry a carpet.
 7. Attendants spread the carpet at Center. Each takes a corner and begins shaking it. First Servant stands Up Stage of the carpet and keeps hands moving in rhythm of music.
- .

shall give you all you desire. You may go, but only for three days. Promise me that you will return within that time and that you will never leave me again.

BEAUTY.¹ I promise! I promise! I shall never even ask to leave you again. I shall retrun in three days. And thank you, kind beast.

BEAST.² But the journey is long and the travel is dangerous.

BEAUTY.³ And I do not know the way. Oh, how can I ever find my father?

BEAST. We are in a palace of enchanting mystery. The invisible servants know the answer. They can make your journey pleasant. In a wink, you shall once again be home.

BEAUTY.⁴ But how?

BEAST. Why, the magic carpet. We borrowed it from the Arabian Nights. It can take you across mountains, seas, and planets as swiftly as a flash. Call your attendants. You shall see.

BEAUTY.⁵ Invisible attendants, please bring the magic carpet. I am going to my father's house.⁶

BEAST. Your carpet, my Beauty.⁷

1. Servants continue shaking carpet as Beauty climbs on.
2. Waves to Beauty.
3. Beauty waves back as lights fade quickly.

A RIDE ON THE MAGIC CARPET

The musical score consists of four staves of music in 4/4 time. The first staff is labeled 'D Min'. The second staff is labeled 'G Min C7 F D Min'. The third staff is unlabeled. The fourth staff is labeled 'G Min C7 F D Min'. The music is written in treble clef and features a melody with eighth and sixteenth notes, and a bass line with eighth notes and rests.

Beauty wants to travel to her home, her home.
 And she doesn't want to be alone, alone.
 The journey is long and the travel is slow;
 However, this carpet sails in the glow.

A mysterious rug this we won't deny.
 It travels as fast as a bat winks its eye.
 So hop on Beauty and we will away
 Through black of night on this carpet so gay.¹

BEAST. Farewell, Beauty. Come back. I cannot live without you.²

BEAUTY. Farewell, dear beast. I'll be back. Thank you for all your kindnesses. You have been so generous to me. I shall return to fulfill my promise.³

ACT IV

The Beast's Garden

Scene--A week later. The Beast is lying Down Stage of the fountain. The Elf and Fairy are skipping around him.

ELF.¹ The beast is dying. Beauty is gone. She has stayed away for seven dawns. Without her love, the beast can't live. But Beauty we will not forgive.

FAIRY.² Oh, Beauty, Beauty, you must come back. The beast will die. Alack...Alack.

ELF.³ It is too late to save our beast. And Beauty stays far in the East. She has not come to be his wife, so beastly monster gives up life.

FAIRY.⁴ Oh, Beauty, Beauty, you must come back. The beast will die. Alack...Alack.⁵

BEAUTY.⁶ We are back at last. The journey was longer than I thought. But the beast, where is he? Father, do you see him? Surely he has not left me. But I did break a promise to him. I was gone for seven days instead of three. But we were lost. We could not find our way. Oh, Father, he cannot be gone.

FATHER.⁷ Don't fear, my child. He is here. We must be patient.

BEAUTY. I dreamed I heard him calling me. He was dying. And then my prince was calling, too. And my prince was dying. He was dying for he feared I did not love him. But I told him that I did love him. But he did not believe me. He said I loved a dream. I didn't love his ugly form. And then both the voice of

1. Walks toward fountain.
2. Runs to fountain.
3. Kneels. Father stops Right of fountain.

4. Takes beast's head in her lap.

my prince and the beast kept moaning as if they were dying. What a horrible dream. Or was it a dream? Oh, dear Father, I am alone. The beast has died.

FATHER.¹ No, Beauty. Look! Near the fountain.

BEAUTY. It is the beast.² But he has fallen. Oh, he is dying.³ Poor beast, do not die. I have returned.

BEAST. I thought you had forgotten me and I cannot live without you.

BEAUTY. I had not forgotten, dear Beast. I lingered long, it is true. But I dreamed of you. I hurried as fast as possible, but I was lost. Now I am too late. How wicked I have been.⁴

BEAST. Not wicked, Beauty. It is just that you yet possess the whims of youth. But you alone can still save me. Be my wife, dear Beauty.

BEAUTY. I do love you, gentle beast. I would gladly be your wife, but yet I await my prince.

BEAST. Yes, dear Beauty. You await a dream. How blind love really is. And since you cannot love me, at least remain a moment. I shall not be here long. This ugly monster shall soon perish. No one will ever know just who I really am.

BEAUTY. Oh, dear beast. I cannot see you die. You have been so very kind. I cannot be without you. Please, dear beast, you must get well.

BEAST. I have nothing to live for. My life is ending.

BEAUTY. It cannot be so. You are incredibly ugly, but more kind than anyone I have ever known. We must have each other. We

1. Rises. Crosses Down Left.

2. Returns Left of beast and kneels.

3. Lifts his head to her lap. Black out. Lights up immediately. Beast lies dead at Center. Prince stands Left of him. Beauty remains kneeling by beast.

4. Rises. Backs two steps to Right Center.

need each other.¹ So farewell to my dream. The prince was a fantasy. He does not live. But I have found another prince... although an ugly monster, I have grown to love him. So I give up the prince of dreams forever.² Dear beast, I do love you. I will marry you. We shall be together always.³

BEAST. You do love me. You will marry me. But you will not marry this ugly monster. I am the prince of which you dream. Within this ugly form lives a prince. I am yours, dear Beauty. BEAUTY.⁴ Why, you are a prince. The prince of which I dream. And you are mine?

PRINCE. I am yours. And you are a princess. My princess. The story is long, but I must tell you why I was hidden in the body of such an ugly monster. Many years ago, when I was a small child, I was a beautiful prince. I was to inherit my father's throne. My life was spent preparing for my royal assignment. But my father had a wicked brother who wanted to inherit the throne. I stood in his way. One day, he took me from my castle and brought me to the forest. An evil spell was placed upon me and I was transformed into the ugly monster you once knew. My uncle ruled the kingdom. It has been some twenty years. But he did give me my servants, although he cast a spell upon them, too, and made them invisible. He gave me this palace, the court, the wealth, and the courtesies of a prince. I did not care to become a king, but my misery as a beast has been more than I can bear. Everyone has feared me. No one has dared to visit me. I have been unable to return to my kingdom

1. Prince kneels on one knee. Extends arm to Beauty. She crosses to him and sits on his knee. The Father remains at Up Right Center.
2. Elf and Fairy run to Center from Left. They prance about Beauty and the prince during "The Wedding Song". After the dance, the Fairy freezes in a curtsy Down Left of prince. The Elf skips Down Right of prince and kneels opposite Fairy. The servants, masks off, march in from Left and stand in a diagonal line. The two sisters enter from Right and stand on either side of Father to balance stage and complete curtain call.

and claim my throne. But when I was changed into the ugly monster, the curse was binding just so long as I remained unloved. When a beautiful maiden would marry me, the spell would be broken. My uncle knew I could never wed. He made me so ugly, young maidens rejected me despite my offers of wealth and love. So you can see why, my Beauty, I had to steal you. All I had were my roses and I had come to look upon them as beautiful maidens. When your father broke one of my roses, I was going to kill him. But you came to me instead. And you learned to love me for what I was. But then I nearly lost you. When you did not return, my life was ended. But you came in time, dear Beauty, and you have saved me. Those servants who have stood by me in my sorrow can now become visible. The curse is broken. Again I am a prince. And you, my princess, can live with me forever.¹ Come, my Beauty. Amongst pomp and splendor, we begin a new life of happiness and love.²

THE WEDDING SONG

The musical score for 'The Wedding Song' is written on four staves in 4/4 time. The melody is primarily composed of eighth and sixteenth notes. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The chords used are F, D Min, C, C7, Bb, and F.

ELF. May happiness follow them all through life.

FAIRY. May they always be joyous...prince and wife.

ELF. May nought be theirs but love and laughter.

FAIRY. And may they live forever after.

Hansel and Gretel

Copyright © by Virnelle Y. Jones 1956

EXPLANATION OF PLATE VIII

Hansel and Gretel

PLATE VIII



CAST OF CHARACTERS

HANSEL.....a little boy, age 10
GRETEL.....his little sister, age 8
MOTHER.....stepmother of the children
FATHER.....a poor wood-cutter
SANDMAN.....a wee man of the wood
ANGELS.....guardians of the children
WITCH.....mistress of the cookie house
GINGERBREAD CHILDREN....children baked into cookies

EXPLANATION OF PLATE IX
The Broom-maker's House

PLATE IX



1. Puts down her work.
2. Throws broom into corner.

3. Rises. Crosses to Hansel.

4. Rises. Kicks Down Right.

5. Runs to him and places hand over his mouth.

6. Jumps up and down.

7. Takes his hand and they run to table.

8. Dances up and down.
9. Skips clockwise around table.
10. Dips finger into milk.

Sus-e, little Sus-e,
What rustles there, pray?
The reeds are sway-ing gaily,
The geese are at play.
The cob-bler has lost
All his leather, and so
Geese are run-ning bare-foot
Where-ev-er they go.

GRETEL. Oh, Hansel, I'm tired of working, aren't you?¹

HANSEL. Yes, Gretel. Oh, if Mother would only come home.²

GRETEL. I'm nearly starved! For a week we have had nothing to eat but dry bread.

HANSEL. No wonder a man doesn't know what is to become of him. It is so long since we've had anything good to eat! I do not know what good things taste like any more!

GRETEL. Oh, Hansel, hush!³ Remember what Father says to Mother when she worries so sometimes: "When in deep distress I stand, God, the Father, takes my hand."

HANSEL.⁴ Yes, yes. That all sounds well enough, but it does not feed a man.

GRETEL.⁵ Sh--! Now, Hansel, if you won't fuss, I'll tell you a secret.

HANSEL.⁶ A secret! Oh, goody! It must be something good to eat!

GRETEL.⁷ Come, peek in the pot. Milk! Our neighbor gave it to us today. When Mother comes home, she'll make us a nice rice pudding.

HANSEL.⁸ Rice pudding! Yah!⁹ Rice pudding cold, rice pudding hot. We're having hot rice pudding, and I'll be on the spot.¹⁰
I could drink the whole pitcher!

1. Grabs pitcher from him and shoves him Down Right.
2. Turns to Gretel.
3. Takes Hansel's hands and pulls him to Center.

GRETEL.¹ What are you doing, Hansel? Aren't you ashamed of yourself! Get back to work!

HANSEL.² Work! I don't feel like working. Let's dance and have a good time!

GRETEL. Dance! Goody! Let's dance and sing!³

BROTHER, COME AND DANCE WITH ME

Brightly



GRETEL. Lit-tle broth-er, dance with me.
Both my hands in yours you see.
One, two, three. One, two, three.
Round a-bout so mer-ry, Oh!

With your foot a-tap-tap-tap.
With your hands a-clap-clap-clap.
One, two, three. One, two, three.
Round a-bout so mer-ry, Oh!

1. The children go through the dance once more with only piano accompaniment. This time it is much faster. At the end, they whirl around, lose their balance, and tumble to the floor.
2. Enters from Down Left.
3. Rise. Retreat Right.

4. Rushes to them.

5. Gives Hansel a shove Right.
6. Drags Gretel to Left and picks up stocking.

7. Picks up a broom at Right and chases Hansel around table Center. She swings broom at him, misses as he ducks, and knocks pitcher to floor.
8. Turns to Gretel and thrusts basket from table into her hand. Hansel runs out Down Right followed by Gretel.
9. Runs after them to Right.

HANSEL. Lit-tle sis-ter, dance with me.
Both my hands in yours you see.
One, two, three. One, two, three.
Round a-bout so mer-ry, Oh!

With my foot a-tap-tap-tap.
With my hands a-clap-clap-clap.
One, two, three. One, two, three.
Round a-bout so mer-ry, Oh!¹

MOTHER. What's going on?²

HANSEL AND GRETEL. Heavens! Mother!³

MOTHER. Now what sort of behavior do you call this?

HANSEL. Gretel.....

GRETEL. Hansel.....

MOTHER. Oh, you naughty children! Do you call this working?⁴

Shouting and singing and dancing as if it were carnival time.

Meanwhile your parents from early morning 'til late at night,

drudging to feed you when we don't even have enough for our-

selves. There! Take that!⁵ Come, let's see what you've done,

Gretel.⁶ What? The stocking unfinished? And you, you scamp,

the few brooms not bound in all these hours. You useless

children! You lazy things! You shall have something to help

you remember next time.⁷ Oh, Heavens! Now the pot is broken,

too! What on earth to cook for supper? Wait until your father

comes home!⁸ There! Get out! Run into the woods with Hansel and

gather strawberries. If you don't bring it back filled to the

brim, you shall have a real beating for once.⁹ Those children!

We must get rid of them. We must not all four die of hunger.

Early tomorrow morning we shall take them into the thickest part

of the forest and leave them. They will not find their way home

again. I must get rid of them or else I'll be planing the planks

for our coffins.¹ There lies our one good bowl. Dear God, cast money down on me. We have nothing to live upon. Not a crumb to feed ourselves. No drop in the pot! No crust in the cupboard! And no luck have I had today!² I couldn't sell a single broom.³ Dear Good, throw money...down...on...me.

FATHER.⁴ Cheerio, little Mother, I am here! Such luck as I have had today! I've sold all my brooms! You just come over here and see what I have in my basket.⁵ What do you think of this for a feast?

MOTHER. Oh, husband! What have you brought me?⁶ Here are butter, bacon, eggs, and....Hurrah! Here is some coffee! Won't we have a good supper!

FATHER. Yes! How good everything will taste. Now listen, Mother, and I will tell you how this all came about.⁷ Over yonder by the Black Forest there are to be feasts next week... a wedding, jubilations and merry-go-rounds. And they who would celebrate in splendor must sweep...so I hurried there and offered my brooms.

MOTHER.⁸ Come, help me get the table ready.

FATHER. But wait!⁹ Where are the children, Hansel and Gretel?

MOTHER. How should I know? All I know is the bowl is broken.

FATHER. What! The new bowl?

MOTHER. And all the cream spilled.

FATHER. Bowl broken. Cream spilled. Those good-for-nothings have been at their mischief again.¹⁰

1. Crosses to Mother at Center.

2. Puts arms around Mother.

3. Crosses Down Left.

4. Crosses behind Mother and whirls her around.

5. Comes Down Right.

6. Crosses to him at Right.

MOTHER. Much mischief and no work certainly, while I left them here alone. Still, it was not exactly...You see, I heard them when I was outside, hopping and springing like wild colts. Well, of course, I dashed in...I was enraged...and...

FATHER.¹ And suddenly?

MOTHER. And suddenly I...I...I smashed...

FATHER. You! Smashed...

BOTH. The bowl!

FATHER. Ha! Ha! Ha!² Well, little Mother, don't take it ill, but hasty tempers make waste still. However, where are the children?

MOTHER. I sent them into the woods for strawberries. For all I know, they are at the Witching Mere. And good enough for them.³

FATHER. At the Witching Mere! Are you mad?⁴ If they should lose their way in the Black Forest...with night coming on, and no moon, and no stars!

MOTHER. You and I will at least be able to eat!

FATHER.⁵ Is that all you ever think about? If I can't have my children, I'll die with them. You have sent them to that mysterious gruesome place where the Bad One lives. You're the one who doesn't deserve to live!

MOTHER. But I didn't think...what do you mean...the Bad One?⁶

FATHER. The Cookie Witch! The witches there all ride on broomsticks. Up the chimney...over hill and dale, in storm and hail they ride!

MOTHER. And the Cookie Witch?

1. Grabs a broom from Up Stage Right.
2. Rushes out Down Right.
3. Follows him. Stops Down Right.

4. Turns to Right Center.
5. Crosses to Center.

6. Kneels.

FATHER. She has a crispy, crusty cookie house where she lures little children. And when she gets them to her gingerbread house, she seizes them, pops them into her oven, and bakes them into Gingerbread Children. The old wicked witch eats these children.¹ I must find them. My children cannot die!²

MOTHER.³ Oh, Heaven help me! I have tried to be a good mother to the children of my husband. It has been so hard, and I fear I have failed. I have thought too selfishly of my own happiness, and have lived only for myself. I have been jealous of the children. Jealous because they are not really mine. I have been wicked to them. Probably even more wicked than the witch who may at this moment be luring them into her enchanting cookie house.⁴ If only I could take the children as my own. Otherwise, I will have lost all.⁵ Dear God, in earnestness, I ask Thy forgiveness for my misdoings. One more chance to prove to my husband and to Hansel and Gretel that I am worthy of being a wife and mother. Dear Father,⁶ give me the strength and the power to reject all selfishness and hatred so that I may fulfill the goal of my life. May the children be safe...and may we find them.

EXPLANATION OF PLATE X

The Wood

PLATE X



1. Runs to Gretel.

2. Rises. Puts wreath on his head.
3. Takes off wreath. Places wreath on Gretel's head.

4. Gives her a flower.
5. Points to the stump. Gretel sits.
6. Kneels on one knee and offers the berries.
7. Tastes one.
8. Grabs a berry. Gretel withdraws basket.
9. Hands him berry.
10. Grabs the basket from her.

11. Rises. Comes Center.

ACT II

The Wood

Scene--Large trees are painted on the backing. Down Left is a large tree trunk with a huge hole in the center. Up Right are small ferns with flowers around them. At Right Center is a small tree stump. Hansel is picking strawberries at Center and Gretel is sitting on the stump at Right Center making a wreath.

HANSEL.¹ Hurrah, sister! My strawberry basket is full to the top! At last we can return home.

GRETEL. My wreath is finished, too. I never made such a pretty one.²

HANSEL. Boys don't wear such things. They are only for girls.³ Oh, pretty sister! You look like the Queen of the Woods.

GRETEL. If I look like the Queen of the Woods, present me with a bouquet.

HANSEL.⁴ Queen of the Woods, your sceptre. Your throne!⁵ Allow me to offer these berries...only don't gobble any of them up.⁶

GRETEL.⁷ Oh, aren't they delicious!

HANSEL.⁸ Give me one, too.

GRETEL.⁹ Here you are...just one.

HANSEL.¹⁰ And one is two.

CUCKOO. Cuckoo. Cuckoo.

GRETEL.¹¹ Cuckoo. Cuckoo. Cuckoo, eater of eggs. Cuckoo, eater of strawberries.

1. Tosses a berry into Gretel's mouth.
2. Runs around Center throwing berries into the air and trying to catch them in his mouth.
3. Listens for cuckoo.
4. Skip alternately around Center.
5. Hansel runs around stump. Gretel chases him. They run around the stage several times until Hansel falls at Center. Gretel picks up the empty basket.
6. Takes Hansel's hand and helps him up.
7. Comes Down Left.
8. Turns to Gretel.
9. Grabs Hansel.
10. Draws back.

HANSEL.¹ Ho! Ho! I can do that, too! Just watch me.²

GRETEL. We are doing just what the cuckoo does when he steals eggs from some other bird's nest.

CUCKOO. Cuckoo. Cuckoo.

HANSEL.³ Cuckoo, eater of eggs. Cuckoo, eater of strawberries.

HANSEL AND GRETEL.⁴ You heap the berries high, cuckoo. And eat them on the fly, yoo hoo.⁵

GRETEL. What have you done? Oh, Hansel. You have eaten all the strawberries! Just you wait! Mother will punish you!

HANSEL. Oh, Gretel. It isn't fair; you ate as much as I.

GRETEL.⁶ We must find some more quickly.

HANSEL. In the dark? Why, look how dark it grows.

GRETEL. Oh Hansel. Hansel, what shall we do? What have we done? We silly children. We ought not to have stayed so long.

CUCKOO. Cuckoo. Cuckoo.

HANSEL. Hark.⁷ How it rustles among the trees. Want to know what the forest says? "Children, children," it asks, "are you not afraid?"⁸ Gretel...I don't know the way out of the woods!

GRETEL. Oh, what are you saying? We are lost!

HANSEL. What a fraid cat you are! I'm a boy...I'm never...a-fraid.

GRETEL.⁹ Oh, Hansel. Something will happen to us. What shimmers there in the darkness?¹⁰

HANSEL. Those are birchos with their white bark.

GRETEL. And there! What grins at us from that stump?

HANSEL. Th--th--that's only a log.

1. Rushes to stump Down Right Center.
2. Rushes to him.

3. Crosses to Right Center and shouts through his hands.

4. Grabs Hansel.

5. Takes her hand. Starts Center.

6. Screams.
7. Retreats backwards to Right Center. Drops on stump.
8. Goes to Gretel. Pulls her up. Takes her hand. They come Center.
9. The Dew Man enters from tree at Left and skips around children to record of "The Dew Man's Song".
10. They begin yawning and sit side by side at Center while the Dew Man continues dancing around them.

GRETEL. What strange faces he makes at us. Don't you see him?

HANSEL. I'll make a face at you! D'ya hear, old thing-um-a-bob?¹

GRETEL.² There! Look! That light! It's coming nearer!

HANSEL. Will-o-the-wisp! It dances back and forth. Gretel, stay close to me. Wait! I'll call long and loud.³ Hi there! Hi there! Is no one nigh? Aye! Aye!

ECHO. Aye!

GRETEL. Did you hear that? Someone called, "Aye!"

HANSEL. Yes, I heard.

GRETEL. Hansel, surely there is somebody there. I'm frightened!⁴ Oh, I'm frightened. I wish I were at home.

HANSEL.⁵ Gretelkin, hold on to me. Take my hand. I will protect you.

GRETEL. There come the white ladies of the fog! See! They beckon us! They will grab us!⁶ Oh, Father! Father!⁷

HANSEL. Look there, sister. What little man can that be?⁸

GRETEL. He is coming nearer.⁹

HANSEL. Why it's the Dew Man. He's our friend. He won't harm us.¹⁰

THE SANDMAN'S SONG

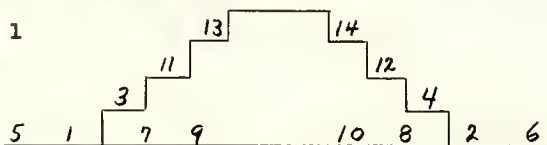
The musical score is written on seven staves in a single system. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in a treble clef. The first staff begins with a treble clef, a B-flat key signature, and a 3/4 time signature. The music consists of eighth and quarter notes, with some rests. The second staff continues the melody. The third staff ends with a double bar line and repeat dots. The fourth staff continues the melody. The fifth staff includes a sharp sign (#) on the second line. The sixth staff includes a sharp sign (#) on the second line and a double bar line. The seventh staff includes a sharp sign (#) on the second line and a double bar line.

Here comes the Sandman
Stepping so lightly,
Stealing along
On the tips of his toes.
And he scatters the sand
With his own little hand,
In the eyes of
The sleepy children.

1. As the Sandman sings his song, he dances around the children and sprinkles sand on them. They become more and more drowsy. After the Sandman has finished singing, he crawls back into the tree at Left.

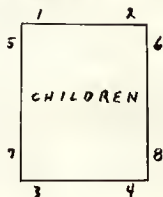
2. The children kneel together and bow their heads. Eight measures of the record of "The Prayer" are played as the lights fade out. During the momentary black out, the children lie down at Down Stage Center. Their heads are Up Stage. The angels enter and take the following positions behind the children before the blue lights come up. The record of "The Prayer" continues during the Angel Pantomime.

Figure 1



- A. 1 & 2 meet center. Move forward to heads of children.
- B. 3 & 4 meet center. Separate and move around children to their feet.
- C. 5 & 6 separate and move left and right to sides of children.
- D. 7 & 8 do same in front of 5 & 6.

Figure 2



Go to sleep, my children,
 Close your sleepy eyes.
 The lady moon will watch you
 From out the dark'ning skies.
 The little stars are peeping
 To see if you are sleeping.
 Go to sleep, my children,
 Go to sleep, good night.¹

HANSEL. 'Twas the Sandman who was here.

GRETEL. Yes, it's time for us to go to sleep. But I am yet
 frightened here in the woods.

HANSEL. Have no fears, sister dear. We will say our evening
 prayers. The angels will protect us. Let us bow our heads.²

THE PRAYER

The musical score for 'THE PRAYER' consists of five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a single voice line. The first staff begins with a treble clef, a sharp sign, and a 4/4 time signature. The music features a mix of quarter, eighth, and half notes, with some rests and phrasing slurs. The second staff continues the melody with similar note values and includes a fermata. The third staff has a 4/4 time signature and includes a fermata. The fourth staff continues the melody with a fermata. The fifth staff concludes the piece with a final note and a double bar line.

3. 000000

4. 000000

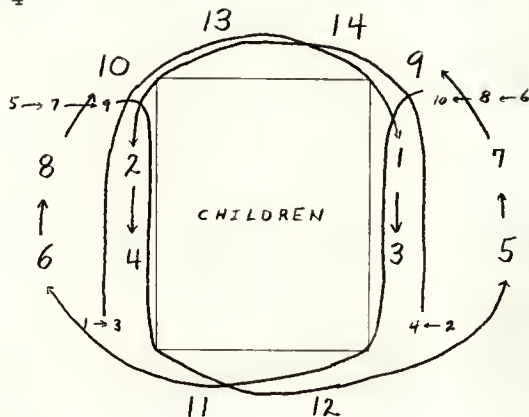
- E. 9 & 10 meet center. 9 moves down right side of children, turns at front and is followed by 7 & 5 around edge of stage to back, at positions indicated in following figure. 10 moves in the same fashion on left, followed by 8 & 6.

Meanwhile 1 & 2 come forward, turn left and right at front and move to side front of stage, followed by 3 & 4 respectively, to position indicated in following figure.



- F. 11 & 12 come down center and kneel at children's feet, sitting back on heels, backs to audience.
 G. 13 & 14 come down and stand at head of children.

Figure 4

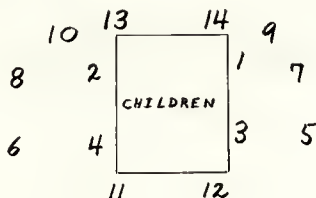


- H. From positions in Fig. 3, 9 & 7 & 5 move around front (Fig. 4) to left and form semicircle there. 3 & 1 move around back (3 crossing between 9-7, and 1 between 7-5) and kneel in front of 9-7-5 on both knees, backs straight, hands palm to palm.

Same in opposite direction by 10-8-6 and 4-2. (In Fig. 4, small figures indicate original position; large figures correspond to positions in Fig. 5.)

- I. On the last three measures of the music, angels 5, 7, 9, 14, 13, 10, 8, and 6 raise hands slowly into air, palms inward. Angels 1, 2, 3, and 4 place hands to chins, prayer fashion. Although kneeling, their backs remain straight. Angels 11 and 12 kneel on their heels and place hands in a similar fashion with heads bowed. The angels all remain in these positions while the choir sings the words to "The Prayer".

Figure 5



When at night I go to sleep,
Fourteen an-gels watch do keep.
Two stand here a-bove me;
Two stand there be-low me.
Two who guard my right hand,
Two who guard my left hand,
Two my sleep at-tending,
Two to wake me bend-ing;
Two to point, when I a-rise,
The way to Heaven's Par-a-dise.

EXPLANATION OF PLATE XI

Angel Pantomime

PLATE XI



EXPLANATION OF PLATE XII

The Cookie House

PLATE XII



1. Awakens. Stretches.

2. Rises.

3. Shakes Hansel.

4. Sits up. Stretches.

5. Looks about him.

6. Rises and jumps up and down to awaken himself.

7. Quiets him.

8. Starts for Cookie House.

9. Stops him.

10. Takes Gretel to the center of the house and they break off small pieces of cookies and eat them.

ACT III

The Cookie House

Scene--The Cookie House is at Center. There is a door leading into the house. On either side are trees. A large brick oven is Down Right. There is a wooden slat cage at the Left. Hansel and Gretel are asleep Down Stage of the house.

GRETEL.¹ Where am I? Am I awake? Is it a dream? Why! I'm lying under a pine tree. Oh, how did I get here? Why I am in the woods. See the dear little birds. Good morning, little birds.² Where is Hansel?³ Wake up, you lazy boy. Wake up and see where we are.

HANSEL.⁴ Oh, yes. We are still in the woods.⁵ I'm so sleepy I can't wake up.⁶

GRETEL. Stand still. Stand still. Look.⁷

HANSEL. Never in my life have I seen anything like this.

GRETEL. How delicious it smells. How splendid. A house made of cookies and tarts.

HANSEL. Everything is quiet. Come, let's go in.⁸

GRETEL.⁹ Do not go near it.

HANSEL. I have never seen a house like this before. Please, Gretel dear, let's go inside. No one is here.

GRETEL. How do you know, Hansel, who lives in this house?

HANSEL. I don't know. But look! How the little house smiles at us. Come, we'll nibble a bit from it.¹⁰

1. Calls from inside house.
2. Jumps back and drops cookie.
3. Picks up a cookie and nibbles it.
4. Gives him a piece.
5. Takes a big cookie from the house.
6. The Witch appears from behind the house at Right and steals toward children. She grabs Hansel.
7. Tries to escape her grasp.
8. Pounds on Witch with his free hand. Gretel helps him.
9. Grips him tighter.
10. Wriggling.
11. Grips him tighter.
12. Smacks lips.
13. Pushes her away.
14. Grabs Hansel and starts for door Up Center.
15. Grabs at Witch.
16. Lets go of Hansel and comes toward Gretel who retreats Right Center.

WITCH.¹ Nibbly, nibbly, nibbly mouse. Who's nibbling at my little house?

HANSEL.² Did you hear that?

GRETEL.³ It was the wind.

HANSEL. How does it taste?

GRETEL.⁴ There you are.

HANSEL. Perhaps a candy and cookie baker lives in this house.

GRETEL. Watch out, Mr. Candy and Cookie Baker.

HANSEL. A mouse is going to make a little hole in your house.⁵

WITCH.⁶ Hee, hee, hee!

HANSEL.⁷ Let me go. Who are you? Let me go, I say!⁸

WITCH.⁹ Little angels! You came to see me? How nice. You dear children, so round and fat. Hee, hee, hee!

HANSEL.¹⁰ Who are you, ugly old woman? Let me go!

WITCH.¹¹ Now, my dear little boy, don't try to frighten me.

I will tell you who I am, so that you will love me and not fear me. I am Rosina Daintymouth...most friendly and gentle am I.

That's why I love all children like you. I love you so much I could eat you up.¹² Hee, hee, hee!

HANSEL.¹³ Go away! Keep off me!

WITCH. Hee, hee, hee! Come, little mousey, come into my housey; you shall have a party...chocolate, cream puffs, and rice pudding.¹⁴

HANSEL. I won't go, ugly old woman.

GRETEL.¹⁵ What do you want to do with my brother?

WITCH.¹⁶ I'm only going to feed him and stuff him with good

1. The children start to run Down Right.
2. Takes a stick from her robe and lifts it commandingly.
3. The children stop abruptly as if frozen.
4. The children follow the Witch as she leads them toward cage at Left. They give a sudden jump at the last word of each line.
5. Witch points Hansel into cage. Gretel stands spell-bound.
6. Gretel goes into house. Witch goes to cage and finds Hansel asleep.
7. Comes to front of stage. Rubs hands.
8. Points at oven.
9. Looks in oven. Takes broom and rides around the stage. Galloping wildly.
10. Dances to piano accompaniment of "The Witches' Dance".

things until he is soft and tender. Then you shall have a gr-r-reat surprise.

HANSEL. Gretel, I do not trust the sweet-sounding words.

Come, sister.¹

WITCH.² Halt!³ Hokus-pokus, witching sticks! Stand and stare like stone, my chicks. Evil eye doth you transfix. One, two, three, four, five and six!⁴ In the cell, my Hansel bright. There I'll keep you safe and tight.⁵ Go into the house and set the table for me. Do it quickly and well, or I'll shut you up in the cage, too.⁶ The boy's asleep. Well, sleep well! For you will soon sleep forever! Hee, hee, hee! But Gretel must sleep first!⁷ Yes, yes. In my wonderful oven.⁸ Dear Gretel shall be a big loaf of gingerbread baked for my tea.⁹ Hurr, hop, hop, hop! Hasten, broomstick nag. Hurr, hop, do not lag! By light of day I ride and roam. At dead of night I ride away to witches' play. Hee, hee, hee!¹⁰

THE WITCHES' DANCE

The first system of music for 'The Witches' Dance' is in 2/4 time. The right hand (treble clef) features a melodic line with eighth-note patterns, including triplets and groups of four notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present at the beginning of the system.

The second system continues the piece. The right hand maintains its melodic flow with eighth-note patterns. The left hand accompaniment includes chords and single notes. The dynamic marking *f* is used at the start, and *mp* appears later in the system.

The third system shows the continuation of the musical theme. The right hand's melodic line is consistent with the previous systems. The left hand accompaniment consists of chords and single notes. There are no dynamic markings explicitly shown in this system.

The fourth system concludes the piece. The right hand's melodic line ends with a final note. The left hand accompaniment includes chords and single notes. The dynamic marking *mf* is at the beginning, and *sf* is used towards the end of the system.

1. Goes to cage.
2. Hansel sticks out tongue.
3. Hansel sticks out finger.
4. Goes into house.
5. After a pause, Hansel calls through bars of cage.
6. Gretel comes from house. Unlocks cage.
7. Hansel pretends to be asleep. Witch enters from door and starts for cage.
8. Picks up Witch's wand.
9. Stops. Turns to Gretel.
10. Hides wand behind her.
11. Goes to oven and looks in.
12. Calls to Gretel.
13. Slips from cage and creeps to Gretel at Center.
14. Gretel goes to oven.
15. Takes a step Down Right and bends over.
16. Close behind Gretel.
17. Steps back Left. Hansel still behind her.
18. Comes up to oven and bends into it.
19. The children give her a shove. She falls into the oven and disappears.
20. Her screams become fainter and die away.
21. They dance up and down.
22. Hansel skips clockwise and Gretel counterclockwise around the oven.

WITCH.¹ Up, up, my fellow. Show me your tongue.² Oh, that's a dainty little mouthful. Show me your finger.³ What a scraggly little finger...so thin. I must get more food for you quick.⁴

HANSEL.⁵ Gretel. Can you hear me? Come out. Unlock my cage.⁶ Now keep your wits about you. Watch carefully. Seem to do all that the Witch asks, and then...sh! Here she comes!⁷

GRETEL.⁸ Hokus-pokus, witching sticks! Stand and stare like stone, my chicks. Evil eye doth....

WITCH.⁹ What are you saying, my little goose?

GRETEL.¹⁰ I was only thinking.

WITCH.¹¹ How my mouth waters for the wretched little child.¹² Come, Gretel, Sugar Maiden, go into the oven and see how the gingerbread cookies are baking. It's not hard to do.

HANSEL.¹³ Sister, dear, be careful.

GRETEL.¹⁴ I don't know how to do it. I can't get in.

WITCH.¹⁵ You must stand on tip-toe, and bend your head forward, silly goose.

HANSEL.¹⁶ Sister, dear, be careful.

GRETEL. Oh, I don't know how you mean. Show me.¹⁷ How do I get my head in?

WITCH.¹⁸ Bend over, like this...very easy.¹⁹ Let me out! Let me out! Let me out!²⁰

HANSEL. "Then one shove...Whoops! It's very easy."

GRETEL.²¹ Oh, joy! Oh, joy!

HANSEL AND GRETEL.²² And now you are in there, so bang goes the door. And you and not Gretel shall bake evermore. And now you

1. They stop at Center Stage. There is a black out and cymbal crash. When the lights come up, there are four gingerbread children standing in a row in front of the oven. Their feet are apart and their hands out. They are swaying from side to side.
2. Backs up bashfully.
3. Approaches children.
4. Touches the face of each. As she does so, the cookie children unfreeze.
5. Comes toward children.
6. Spies it at Center, rushes to it, picks it up, and returns to cookie children.
7. As he touches each child on the head, he is completely free. The cookies first move their arms, then their legs, then backs, and finally heads. All in unison.
8. Walks around in small circle and back to place.
9. Skips around in small circle and back to place.
10. Hops around in small circle and back to place.
11. Jumps around in small circle and back to place.
12. Rushes to oven and opens door slowly.
13. Beckons to Gretel who runs to oven.
14. The gingerbread children crowd around. Hansel takes out the cardboard witch and holds her high.
15. The children dance around Hansel and Gretel.
16. Hansel and Gretel skip to Center. Cookie children dance around them. They are singing.

are in there, so bang goes the door. And you and not Gretel shall bake evermore.

GRETEL. The old witch is dead.

HANSEL. And all danger fled.¹

GRETEL. Oh! Look at all the nice little children.

HANSEL. Where in the world did they come from?

COOKIES. Oh, touch us, wake us! Touch us, wake us!

HANSEL.² You touch them, Gretel. I don't dare to.

GRETEL.³ Yes. I'll touch each pretty little face.⁴ You dear little thing, you're the sweetest one of all.

COOKIES. Help us to walk. Help us to walk.

HANSEL.⁵ I'll do that! Where is the magic wand?⁶ Hokus-pokus, witching stick. Move your stiffened members quick.⁷

FIRST COOKIE. I can walk.⁸

SECOND COOKIE. I can skip.⁹

THIRD COOKIE. I can hop.¹⁰

FOURTH COOKIE. I can jump.¹¹

GRETEL. Hokus-pokus, witching light. Everything is now all right.

COOKIES. Oh, thank you. Thank you. You have saved us from the wicked witch. All our lives we will love you.

HANSEL. I wonder what has become of the old witch by this time. I am going to peek in the oven and see.¹² Gretel, come here.¹³ The witch has turned to gingerbread. Let's take her out.¹⁴

ALL.¹⁵ Hurrah! Hurrah! The witch is dead. She's now a jolly gingerbread. Hurrah! Hurrah! The witch is dead. She's now a jolly gingerbread.¹⁶

1. Cookie children slide to Right. Holding hands.
2. Cookie children slide to Left.
3. Grab Hansel and Gretel and slide Right.
4. Slide left.
5. Raise hands in air. Go in and out, making circle smaller and then opening again.
6. All hands up in the middle. When music stops, the cookie children skip to Left stage and line up. Hansel and Gretel remain at center.

OH JOY



Oh, hap-py be and gay and free,
 Come dance and sing and join a mer-ry ring.¹
 Come, chil-dren, here no witch-es ap-pear,
 So hand in hand we form a hap-py band.²
 Come dance and sing, and join our ring.³
 Come dance and sing, in mer-ry ring.⁴
 Ah, joy and bliss through all the wood a-bounds.⁵
 And near and far our song re-sounds.⁶

1. Walks cautiously Down Right.
2. Children run to Father who enters Down Right.
3. Embraces children.

4. Looks up. Starts Down Right.
5. Mother enters Down Right. Children rush to her.
6. Embraces children. Father backs Left and smiles.

7. Takes Father to cage Down Left.
8. Takes Mother to the door of cookie house.
9. Hansel and Gretel pull their parents about the stage, explaining their new findings.

HANSEL. Look, dear sister. How light it grows.

GRETEL. And how quiet it is. The little birds have even stopped chattering.

HANSEL. Gretelkin, over there...behind the shrubs. Is that... Is that...¹

GRETEL. Our father. He has found us.

HANSEL AND GRETEL.² Father. Father.

FATHER.³ My children. At last I have found you. And no harm has befallen you. How happy I am.

GRETEL. Oh, Father. Can we return home now? Will Mother want us?

FATHER. Your mother. Why, where is she? She was with me along the way. She was so afraid we had lost you. And, my children, for the first time she has found what it would be like to be without you.

HANSEL. Then she does love us?

GRETEL. She does want us?

FATHER. She wants you more than life itself. Why here she comes now.⁴ She has found us.

HANSEL AND GRETEL.⁵ Mother. Our mother.

MOTHER.⁶ My children. How wicked I have been. How lost in my own selfishness. At last we are together. At last we can return home. The four of us to live happily ever after.

HANSEL.⁷ But first you must see what we found.

GRETEL.⁸ We've had so much fun.

HANSEL.⁹ These are the witch's cookie children.

1. Takes Hansel and Gretel in his arms.
2. The music to "Oh Joy" is repeated. Cookie children dance around Hansel, Gretel, Mother, and Father. Hansel and Gretel and parents join in the dancing. Same arrangement as the first one.

GRETEL. Look at the witch's cookie house! Delicious.

HANSEL. See where we stuck the wicked witch in her own oven!

GRETEL. Just over there. See her?

HANSEL. She turned into gingerbread.

GRETEL. She was going to make cookies out of us.

HANSEL. But we pushed her in the oven before she got us.

GRETEL. We saved all the gingerbread children, too.

FATHER.¹ Children, look upon these wonders. The cookie witch is lost in her own wickedness. Always remember: "When in deep distress you stand. God, the Father, takes your hand."²

The Real Princess

Copyright © by Virnelle Y. Jones 1956

CAST OF CHARACTERS

QUEEN ESTELLE.....the wife of King Noralance
KING NORALANCE.....King of the Kingdom of Marcidan
AZUKA.....the royal sorcerer
REMIERE.....his attendant
PRINCE FERRET.....son of Noralance and Estelle
CORNWALLIS.....a citizen of Amino
HAPERDITIS.....a citizen of Amino
FOUR PRETTY MAIDENS.....girls of Amino who compete for Prince
PRINCESS MARDELLE.....heir to the Kingdom of Madino

1. Stops pacing.
2. Comes toward Queen.

3. Turns from her.

THE REAL PRINCESS

ACT I

A Chamber in the Castle of Marcidan

Scene--Down Stage Left is a huge fireplace. Two thrones Down Right face the fireplace. A small table is between them. Entrances Down Left and Down Right. Draperies are used rather than scenic flats. As the curtain rises, the Queen is seated on her throne and is knitting. The King is pacing before the fireplace.

QUEEN. Well, Noralance, your pacing is getting us nowhere. You might just as well sit down and allow time to take its course.

KING.¹ My dear Estelle, do you forget that our son is of age to choose a wife?² Do you realize that he has done little in this matter?

QUEEN. He has tried. Can it be helped that he has not as yet succeeded?

KING. Yes. He has sailed the seven seas, stopped at every castle from here to the Kingdom of Allara, wooed many a charming princess, but has never taken a bride.

QUEEN. Only because you, Noralance, have made it impossible for him to do so. If you would only abandon your foolish ideas and let me....

KING.³ Let you and your cunningness pick our new daughter?

1. Continues pacing in front of fireplace.
2. Rises.
3. Leans against fireplace.
4. Walks around her at Center and mimics her.
5. King stops.
6. Crosses Down Right to his throne.
7. Crosses to him at Right.
8. Sits on his throne.

QUEEN. Well, certainly a prince is deserving of a true princess. We cannot have him marry anyone he happens to meet. Think of the kingdom. He is sole heir to the throne. His bride will be the queen.

KING.¹ I am thinking of the kingdom. It is more important that the future queen be not a princess, but rather that she be clever.

QUEEN.² Clever, indeed! One who is clever is shrewd and sly... capable of destroying the entire kingdom and anything that stands between her and power.

KING.³ Tut, tut, my dear. It is a pity that one cannot agree with you. The Prince has wandered aimlessly for many days. There are no real princesses in the world who can meet the standards you have set.⁴ She cannot be too tall or too short, too lean or too fat. She must be pretty and gracious, and kind, and sweet, and....

QUEEN.⁵ Is that too much to ask for a son who possesses the qualities of a true prince?

KING.⁶ ...And affectionate, and gentle, and intelligent, and ambitious, and....

QUEEN. Such traits alone can be found in royalty. Yet you insist that she be clever, sinister, shrewd, and cunning.

KING. Only clever, my dear. There is a vast difference. Only a clever wife can qualify as a queen.

QUEEN.⁷ Well then, if you insist that no royal blood is to be considered, how do you plan to find such a creature?

KING.⁸ Do we not have in our household the royal sorcerer? Is

1. Crosses to Center.

2. Rises.

3. Goes Right and calls.

4. Crosses Down Left.

5. Enters from Right.

6. Gestures off stage Right.

7. Exits Right.

it not within his power to see beyond the horizons and obtain for His Highness all that he desires?

QUEEN.¹ Azuka! A royal sorcerer? He knows nothing of magic. That crystal ball shows nothing but a reflection of his own ugly face. He cannot tell you where you misplaced your spectacles, let alone where you'll find a clever maiden to be your son's wife.

KING. You underestimate the powers of Azuka. Now that you admit that you have been unable to produce your true princess, maybe you will allow me to enlist the aid of our royal magician.

QUEEN. Alas, dear Noralance. I never have known you to be such a stupid fool. You and your practitioner of witchcraft. If he can find one clever girl in that crystal globe of his, I shall allow Prince Ferret to marry her. But Azuka will never be able to find her. Never!

KING.² We shall let Azuka determine that.³ Azuka! Azuka! Come here immediately.

QUEEN.⁴ But Noralance, should no magic prevail, and if no clever maiden is found immediately, then I myself shall prepare to find the true princess for our son.

AZUKA.⁵ Your Royal Highness has called. I am here. The mighty Azuka awaits your command.

KING.⁶ Fetch your crystal globe. You are to search into its depths and find a clever young maiden who will become the bride of our Prince Ferret. Go quickly.

AZUKA.⁷ Yes, my lord.⁷

1. Remiere and Azuka enter Right and cross to Center. Remiere carries a small table.
2. Azuka sets table at Center.
3. Places scarf on table.
4. Crosses Up Stage Center and folds arms.
5. Grabs the globe from Azuka and throws it into the air.
6. The globe slips from his hands and he catches it before it touches the floor.
7. Takes globe from Remiere.
8. Bows mockingly.
9. Starts toward Remiere.
10. Rubs ball.
11. Steps away.
12. Crosses Right to King.

QUEEN. No castle has ever known a sorcerer so foolish. He is not capable of such important work.

KING. Patience, my queen. If he fails in this task, we shall find another sorcerer. I shall banish Azuka. But he will not fail. Here he comes now.¹

AZUKA. Now, Remiere, place the table down gently.² Help me prepare for my royal master. Quickly, please.³

REMIERE.⁴ Why, my most royal friend, Azuka. Why should you need a table to perform your magic? I can do it with less. Let me show you.⁵ Ah, see the magic fly in all directions? Into the air...oops...⁶

AZUKA. Remiere, you must be more careful with my precious globe. One careless move and I would be ruined. Now let me have it.⁷ And fetch me a chair.

REMIERE. A chair?⁸ Surely the greatest sorcerer of the world does not need a chair.

AZUKA. You young wastral.⁹ Can't you see I'm awaiting your assistance? Can you not see that His Highness, sorcerer of the Kingdom of Marcidan and Adviser to the King, cannot sit down until you bring a chair?

REMIERE. But your highness...merely rub the ball.¹⁰ Say a few magic words...abracadabra...and poof! What? No chair? Ah, it is the words. I do not know the right ones. Alas, you will have to procure it yourself.¹¹ It will give you some practice for your greater magic feats.

QUEEN.¹² So Remiere knows him better than you do. He knows

1. Sits at throne Right.
2. Mutters to Remiere.

3. Exits Left.
4. Turns to King, bows low, laughs nervously. His back brushes against the table and the globe roles Down Stage Right. He chases it and finally returns it to the table.
5. Bows to Queen.

6. Crosses to Queen.

7. Enters Left and crosses to Center.

8. Fusses with chair Up Stage of table.
9. Strikes him across chest.

10. Crosses to Right of table.

11. Sits Up Stage of crystal ball.

your worthy sorcerer is nothing but a fake. He is fortunate to live in a palace so royal and to fool you into appointing him Adviser to the King.¹

AZUKA.² Take care, young man. You shall not live to see the end of this day.

REMIERE. But certainly one so great as you can procure a little chair. Especially when one must procure a real live maiden, clever enough to be the bride of our worthy prince.³

AZUKA.⁴ Your Highness!⁵

QUEEN. Well, Azuka, are you purposely wasting precious time in your usual foolish manner while I must wait for you to complete your magic? Noralance, can you not see that he is nothing but a fool? Banish him! I shall select the princess.

KING.⁶ You forget our agreement, Estelle. Azuka has not had ample time to procure this maiden.

QUEEN. And he never will!

REMIERE.⁷ Ah, mighty Azuka. Your chair. Is it arranged properly? Do you think it should be moved slightly to better enable you to find the royal maiden?⁸ Maybe if I were to move it just a bit...

AZUKA. Quiet, you fool.⁹ The noble Azuka no longer needs your service.

KING.¹⁰ Now, Azuka, what do you see? Can you not see the clever maiden yet?

AZUKA. Well, now, I shall try.¹¹ Here is the princess of Cambria. But no, she is too selfish to be the bride of our worthy Prince Ferret. And here in the West lives Lavinia, but she does not seem

1. Crosses to Queen and kneels. Remiere scoffs and crosses to fireplace.

2. Queen ignores him.

3. Helps Azuka rise and guides him back to globe.

4. Sits at center table and studies globe.

to be at all clever. In the East, a lazy maiden. Laziness does not exemplify cleverness. Oh dear, there are many lovely maidens, but none seem to qualify in any way. My...uh...realm of vision does not seem to be too...uh...clear today. Surely I could find a suitable maiden at a later date. It just seems most difficult to do so now. I need more time to...uh...uh...find exactly what you are looking for.

QUEEN. From now to eternity you could see nothing in that glass globe of yours. It is time that this foolishness be stopped and that you be banished in rags.

KING. Now, now, my dear. He has indeed not had sufficient time. AZUKA.¹ Please, you should not give up so readily. I will find for you a clever maiden, but it will take some time. Your son has found no one who suits him in his travels. If I knew why, I might be better able to avoid such maidens in my globe, and come directly upon one just suited.²

KING. He has been searching for a princess to please his mother, but there is no true princess. Those who are attractive are vain and stupid; and the ones with any intelligence are incredibly ugly.³ It is up to you, Azuka, to find him a bride who is clever. One with whom he may be happy. A life of loneliness is no joy, even for a prince.

AZUKA. Ah, I see. I shall look once again and this time, I shall come forth with the clever maiden.⁴ I see the realm of Spain, of Sweden, of Araby. They are merely blurs in my magic ball. But what is this? A vision is becoming clearer. I can see a glimpse

1. Noralance tries to peer in the globe.
2. Remains at fireplace.
3. Remains at throne.

4. Gallantly to Queen.

5. Raises his hands.

6. Crosses Down Right of center table.

7. Crosses Down Left of center table.

8. Shakes head.

9. Exits Left quickly.
10. Follows Azuka.

11. Exits followed by Remiere. In a moment, Azuka creeps in from Down Right.
12. Crosses to table between thrones.
13. Picks up jewels from table and hides them in his tunic.

of...Ah yes!¹

REMIERE.² I can't see a thing.

QUEEN.³ Neither can I. And if the truth be known, neither can Azuka.

AZUKA. The vision is becoming quite clear. Now...Now! Oh, what a lovely creature. She must be close at hand. The vision is so very clear.

KING.⁴ I told you! I told you! He has found her. Let me see, Azuka.

AZUKA.⁵ No one can see within the depths of this magic globe. No one but the royal Azuka. It is for him alone to see and then to tell of what he sees.

QUEEN.⁶ He sees nothing but his own head which is as round and as empty as the globe which reflects it.

REMIERE.⁷ The royal sorcerer will find nothing in that thing.

AZUKA. What a brilliant picture. A beautiful maiden. She is becoming clearer and clearer. The vision is very large. She is very close now.⁸ Why, she is gone! But she must be on these very grounds, so clear and large was my vision. Quick! Let us search. She must not elude us.⁹

KING. Come, my dear. At last our son shall have his bride.¹⁰

QUEEN. We shall find nothing but the scullery maids. No clever person has yet come to Marcidan.¹¹

AZUKA.¹² That was quite clever of me. While they search for this imaginary maiden, I shall have time to flee.¹³ But they will never banish me. I shall escape with many precious jewels

1. Crosses to center table and starts to pick up crystal ball. Prince enters from Down Right.
2. Bows.
3. Crosses to Azuka.
4. Crosses to Center.
5. Crosses behind him.

and riches of the kingdom. No one can say that Azuka is foolish.¹

PRINCE. Azuka. What are you doing?

AZUKA. Ah, Your Highness, Prince Ferret.² I was just gathering up my crystal globe and a few of your...uh...mother's precious jewels.

PRINCE.³ But why? There is no one here and there's no place for you to go.

AZUKA. My dear Prince Ferret, at last you can be happy. No longer need you be alone. I have just procured from my crystal ball a beautiful maiden to be your wife. She is on these very grounds. The King and Queen are searching now and I thought that I would join them and take these possessions to your mother so that she might bestow them upon your new bride once she is found.

PRINCE.⁴ Alas, Azuka. There will be no bride. My mother has sent me many a mile to find a princess who will some day be my queen. But there are none. My father insists that I search for a maiden who is clever. No one ever thinks about my searching for the bride who appeals to me.

AZUKA.⁵ Just for what are you searching, Prince Ferret?

PRINCE. I want a wife who is both attractive to look upon and gracious in her manners. One who is unselfish and knows how to be kind. She need not be a true princess and she need not be clever. In my mind, the girl who becomes my wife will be such anyway.

AZUKA. Ah, Your Highness, if I could only help.

PRINCE. But you can't, Azuka.¹ Nor can the King; nor the Queen. I must find my bride myself. I can no longer search for something which exists only in the minds of my parents.² Go, Azuka. Tell the King and Queen to call off the search. I shall no longer abide by the whims and follies of Their Royal Highnesses. If they choose to banish me, that is their privilege; but a life of loneliness is far better than one of unhappiness.

AZUKA. Yes, Your Highness.³ But I shall take these jewels to your mother anyway. She had asked me to bring them.⁴

PRINCE. I am alone. Alone in a castle of wealth and of servants. Alone with all the material worth I could ever desire. But alone without a love. So I must leave this all once again, and this time I can't return until I have found my bride. I must gather my belongings quickly. My journey will be very long.⁵

QUEEN.⁶ Well, Noralance, she wasn't on the grounds. Your royal sorcerer knew all the time that there was no clever maiden in his crystal ball nor in Marcidan.

KING.⁷ Azuka! Azuka! Where are you? Report here immediately.

QUEEN. He has vanished, knowing he is to be banished.⁸ Now, sit down, Noralance. Your little plan to find a clever maiden has failed. It is now my turn to find a wife for Prince Ferret.

KING.⁹ Where is that Azuka? Just wait until I get my hands on him.

QUEEN. Now, let's see. How can I arrange to get some lovely princesses to visit the castle? Surely, if Prince Ferret were to see just one I have chosen, he would...

PRINCE.¹⁰ Your Highnesses.

1. Rises.

2. Crosses Down Left and looks toward exit.

3. Crosses to Center.

4. Crosses to him.

5. Starts out Left.

6. Stops him.

QUEEN. Ferret, my son. Your father has just failed to capture the clever maiden said to be hiding on our grounds.¹ But fear not, my son, I shall soon procure for you a lovely array of true princesses from which you may select your wife.

PRINCE. Your Highness, I hesitate in refuting the wishes and commands of the royal household, but you need not waste further time in searching for my bride.

QUEEN. What are you saying, Ferret?

KING.² Why doesn't that fool Azuka return?

PRINCE. Mother. Father. You both have devoted much useless effort in your scheming plans to select for me my bride. You have argued amongst yourselves. You have given me nothing but unhappiness and I know you sense that unhappiness, too.³ I shall no longer stand by and allow you to bicker over whom I am to wed.

QUEEN.⁴ Ferret, how dare you disgrace the Queen.

FERRET. I am sorry, Your Highness. It pains me to do so. But you have selected for my bride a hypothetical princess who exists only in your own mind. The King has even resorted to Azuka who was to pull some clever and charming maiden out of his glass fish bowl.

KING.⁵ I must send the guards to search for Azuka.

PRINCE.⁶ Wait, Your Highness. You, too, must hear what I have to say. I am not desirous of a bride who comes from royalty. I do not seek one who is cunning or clever, nor one of wealth. A simple maiden is all I ask. One I can love and one who can love me. I am going to find just such a maiden. I do not care if I

1. Starts Down Right.

2. Turns to her.

3. Crosses to him.

4. Starts to exit Down Left.

5. Rushes to table between thrones.

cannot bring her back to this palace. I do not care if you accept her or if you banish me. A truly noble person does not need things of substance to bring her happiness. If I can find a bride who will be happy with me, no matter where I am, and one whom I can love, then I shall give her my heart.¹

QUEEN. No, no, Ferret. You cannot leave me.

PRINCE.² I shall leave you, and when my journey has ended, whether or not I return depends upon you.

KING. Oh, where is that fool, Azuka? Maybe he has found the girl and there need be no further discussion.

PRINCE. No, Your Highness, he has not found her and he never will. I am the only one to do that.

KING.³ Then get started on your journeys. Better for you to select your own bride than have your mother recruit every princess in the countryside. At least you'll have a better chance of finding one that is clever.

PRINCE. Very well, my lord. I shall be upon my journey.⁴

KING. And should you see Azuka on the grounds, get him in here immediately.

PRINCE. I rather doubt that I shall see him, Father. He was here when I came in...gathering up all the jewels and gems he could find to take them to the clever maiden who was awaiting him.

KING. What?

PRINCE. Farewell, Father.

QUEEN.⁵ My jewels, my jewels! They are gone!

PRINCE. And farewell, Mother. If you want that I should return

1. Exits Down Left.
2. Crosses to Noralance.
3. Crosses to throne and sits.

with the bride of my choice, you may call for me.¹

QUEEN. Everything! It's gone! That fool, Azuka, has taken our wealth. He has fled.² Noralance, don't just stand there. Call the guards! My diamonds, my pearls, even my knitting...he has escaped.

KING.³ Yes, my dear. He has escaped with our material wealth. But has he not taught us a lesson? What are a few jewels and stones compared to a loving son? Happiness cannot be bought, nor can one seek happiness and love for another. Ferret has learned that, and he will not return until we learn it, too.

QUEEN. He said that a truly noble person does not need things of substance to bring them happiness. But can he know? How can he be right?

KING. He is right, my dear. We shall send for him when he finds his bride.

QUEEN. I suppose we must. The loneliness will be too unbearable. So whether she is a princess or a clever maiden, or just a simple bride, I shall force myself to accept her even though she will some day become a queen.

1. Stops by fountain at Center.

ACT II

The Courtyard of the Village of Amino

Scene--Four months later. A distant province of Marcidan.

Haperditis and Cornwallis approach as the curtain rises.

HAPERDITIS.¹ I tell you, Cornwallis, I've got the most beautiful daughter in the whole kingdom. She's fit for the King himself.

CORNWALLIS. Beautiful, my lord, and fit for the King. But it is the young Prince Ferret who is searching for a bride.

HAPERDITIS. Surely, sir, what is fit for the King, should certainly meet the needs of the young Prince.

CORNWALLIS. Aye, sir, have it your way, but the story goes that King Noralance and Queen Estelle had searched in vain for a bride for their son. The King had wanted a clever maiden and the Queen would take nothing less than a true princess. Young Ferret would settle for neither, so set out to find his own love.

HAPERDITIS. He has travelled for many months now. I understand he is a lonely prince. He cannot return to Marcidan without a wife, and his travels have brought him nothing. Maybe in Amino, he will finally wed.

CORNWALLIS. That I doubt, sir. All the maidens everywhere have tried to give him their hands. They have had festivals, feasts, carnivals, and everything imaginable to show off their loveliness.

HAPERDITIS. Prince Ferret is too particular. The girl for whom he is seeking does not exist. Look at my daughter...no lovelier creature will ever meet the Prince. He can never find one half

1. Haperditis and Cornwallis retreat Down Left and sit.
Four girls approach Center. They are dancing and
singing.

2. Stop in a semicircle at Center.

so attractive if he travels from now to eternity.

CORNWALLIS. We shall soon see, my lord. The Prince is to arrive shortly and all the maidens have long awaited his coming.

HAPERDITIS. That they have. My own daughter has made the most beautiful dress. She surely will attract the most favorable attention of the young Prince.

CORNWALLIS. Haperditis, many maidens more beautiful than your Rosette have failed to steal the heart of Prince Ferret.

HAPERDITIS. But should he be searching for a clever princess, his fancy will linger with Rosette. The charming gown which she has made denotes her cleverness and when wearing such a remarkable dress, she appears to be a true princess.

CORNWALLIS. But all the maidens of Amino have made similar gowns to impress the Prince. He seems so lonely, no one can steal his heart.

HAPERDITIS. You're speaking as an old man. We shall soon see. The festivities are starting. The girls approach. Let us stand by and watch this gala occasion.¹

GIRLS. The Prince is coming to choose a bride. Oh, who will his bride be? The Prince is coming to choose a bride. I hope that bride is me.²

FIRST GIRL. But my gown is made of satin and lace, and I know he will see me first.

SECOND GIRL. But mine is as blue as the blue of his eyes, so surely I shall be chosen.

THIRD GIRL. You girls may be pretty; you may boast of your

1. Rises and comes Center.

gowns, but mine has been trimmed with emerald and pearl and surely the proud Prince cannot resist such eloquence.

FOURTH GIRL. Alas, none of you has a chance. Golden sequins have been placed upon my lovely dress to catch the Prince's wandering eye.

SECOND GIRL. One of us surely will be the new princess. We have worked so very hard on our gorgeous dresses that he will realize our ingenuity and take one of us to his castle.

THIRD GIRL. But that is not all that counts. The Prince will search for one with many talents. In addition to being a clever seamstress, I am an accomplished dancer.

SECOND GIRL. But I can sing such lovely notes that my voice shall reach the Prince and captivate him long before he even sees you.

FOURTH GIRL. To sing or dance may be most noble, but is not nearly so creative as my hidden talent. I have written an ode for the Prince and when he hears my praises, he will need no longer search for a bride.

FIRST GIRL. One will sing, one will dance, and the third will recite. But none can equal my greatest offering. For the Prince, I shall play upon my lute and the enchanting music will lure him into my life.

CORNWALLIS.¹ Now, now, girls. This is no time to argue of ones own personal merits. You are all of equal beauty. You all have lovely gowns. And each has something to offer the Prince. But what if he fails to recognize your loveliness?

1. Starts Down Right. Prince enters from Right.
2. Rushes to Prince and curtsies.
3. Shoves First and Second Girls away.
4. Frees himself and steps forward.
5. Crosses to Prince. Cornwallis follows. Girls exit Down Right.
6. Girls return with fan and wine and flowers.
7. Takes the Prince Down Left. Stands behind him. Cornwallis moves behind Prince. Three girls kneel at his feet.
8. Third girl (Rosette) dances before the Prince.
9. Rises.
10. Rises and helps Prince to his seat again.
11. Curtsies.

HAPERDITIS. If you could just see my Rosette dance...as light as a feather, as fleet as a deer...you would then understand just how she can win the Prince.

FIRST GIRL.¹ The Prince! He is coming! He is coming!

SECOND GIRL.² He must see me first. Oh, dear Prince, how are you? We have been awaiting your arrival.

THIRD GIRL.³ Dear Prince, so handsome and so kind, you must stay to see our acts we have prepared for you.

FOURTH GIRL. Come, dear Prince. You may sit near the trellis so that you can enjoy the scenes we have for you.

PRINCE.⁴ You have been most kind, but my journey has been long, and I am weary. I must seek rest so that I can continue my travels. No love can be found when one arranges to find it. She will come unannounced and unprepared, and I must be ready to meet her.

HAPERDITIS.⁵ But, Prince Ferret, the girls have worked hard to offer you entertainment. Surely you can remain an instant. Such a disappointment is too great to bear for those who have longed for your presence.

CORNWALLIS. Certainly, Your Highness will stay a moment.⁶ See, the girls bring you flowers, and wine for your thirst. And a fan to make your comfort more complete.

HAPERDITIS.⁷ Do rest at least an instant while my daughter, Rosette, dances for you.⁸

PRINCE. So very lovely, and I appreciate your kindness, but I must be upon my journey.⁹

FOURTH GIRL.¹⁰ Your Highness...my prince.¹¹ A moment more.

1. Giggles and curtsies.
2. Rises and crosses to Center.
3. Follows him.
4. Waltzes around the Prince and plays her lute.
5. Pushes other girls away.
6. Sings her love song.

7. Girls cross to Prince.

This ode I have written just for you. You must listen...His royal Highness, Prince Ferret, is searching for a bride today. This noble Prince...kind and true, may select someone like you. He has servants and castles, jewels and pearls, and many gifts for lovely girls. The bride he chooses will indeed, never want nor be in need. A gallant Prince is Prince Ferret...handsome and dashing and ever so gay. And I do hope His Royalty will soon be shared by little me.¹

Prince. That is very beautiful and I am flattered by the sweetness of your words.² But many things of which you speak are no longer true.

FIRST GIRL.³ Poetry cannot express how I feel, Your Highness. My love for you can be expressed only by the beautiful strains of my lute. Here, let me show you.⁴

SECOND GIRL.⁵ And I, dear Prince, can only sing of what is in my heart...my love for you.⁶

PRINCE. For the wine, I offer thanks. It has been a long time since I have drunk such sparkling broth. Your beauty and loveliness have been most gratifying to my weary eyes. But I am not the Prince of which you dream.

ALL.⁷ You are not a Prince?

PRINCE. I hesitate to tell this story, but the truth must be known. Four months ago, I was banished from my castle for not satisfying my mother by wedding a true princess, nor my father by finding a bride who was clever. I fled from the castle with no jewels nor money. No carriage. No servants. No title for my

1. Girls back away from Prince.
2. Crosses to Center and takes Rosette's arm.
3. Exit Down Right.
4. Crosses to Prince at Center.
5. Exits Right.
6. Crosses to seat Down Right.
7. Sits.
8. Enters from Left and crosses to Prince.
9. Sits by Prince.

name. In four months time, I have lost all I ever had. There is no place for me to turn; no one for me to love.

ALL.¹ He is not a prince. There would be no servants. No jewels or expensive clothing. No castle, wealth, or fame.

HAFERDITIS.² Come, Rosette. Your beauty can no longer be wasted on this common wanderer who cannot offer you half so much as the village carpenter.

GIRLS. We all shall leave. Who wants to wed a common tramp? The festivity has ended and we have lost nothing.³

CORNWALLIS.⁴ The truth is known and you are blessed. To wed one so greedy as any of these would only add to your unhappiness.⁵

PRINCE.⁶ A banished Prince. No place to go. A life of loneliness, but better it is to be lonely than to have a wife I cannot love. I am so very weary.⁷ I think I shall rest a moment longer.

PRINCESS.⁸ Dear sir, could you help me a moment? I have been travelling long and far in search of a castle I cannot find.

PRINCE. A castle you cannot find? How strange that my castle, too, is one I cannot find.

PRINCESS.⁹ You, too, are seeking a castle? Which one do you wish?

PRINCE. A castle which does not exist. A castle where I can take a bride. One who loves me and one I can love.

PRINCESS. My castle is the home of a real king whom I have been sent to find.

PRINCE. And not your own?

1. Rises. Crosses to Left Center.

2. Rises.

3. Crosses to him.

4. Turns to her.

5. Takes her hands.

PRINCESS. No, I could never live in a castle. I am but a poor peasant girl who could not even serve as a scullery maid in the lowest of royal mansions.

PRINCE. It is not a pity. The castles hold no love. They are elaborate and fine, and hold much wealth, but no happiness.

PRINCESS. You speak as one who once lived in such a place.

PRINCE.¹ Once, long long ago. But that has passed and now I am of such low estate that I could not even serve as a keeper of the stable in the smallest of royal castles.

PRINCESS.² Then you must have committed a crime so great that you were forced to flee from the castle gates.

PRINCE. Some may think of my crime as one which can never be pardoned. It has left me a tired and weary traveler who will never be happy.

PRINCESS.³ What was this crime that has cast you out? Maybe I can help you.

PRINCE. Not being able to love one that I did not choose.⁴

PRINCESS. I think such is not a sin. One cannot hope to be happy with someone he cannot choose. It is better that he remain alone.

PRINCE.⁵ Tell me. If you were to wed tomorrow, and if you could wed a prince or a pauper, which would you choose?

PRINCESS. The one I truly loved. If I could share my life with the prince, and if I could be happy and make him happy, my choice would be easy. But I doubt that such will ever be as I shall never even meet a prince. Therefore, the pauper who could share

1. Drops her hands.

2. Crosses to Center.

3. Turns to him.

4. Crosses to him.

5. Takes her in his arms.

my love would be the one I'd give my heart.

PRINCE.¹ You speak wisely.

PRINCESS. One need not always remain a pauper. With love, life holds no barrier to happiness. And with happiness, one will not remain a pauper.

PRINCE. Have you found your love?

PRINCESS.² Alas, I have found him not. But then I haven't searched for him. One cannot search for his love. He will come in time.

PRINCE. I have searched for months, but I have not met with success.

PRINCESS.³ For whom are you searching?

PRINCE. A charming maiden who is generous and kind. One who does not want wealth or fame or servants or castles. One who wants only love.

PRINCESS. Surely there are many who would want no more.

PRINCE. I have been unable to find them.

PRINCESS. Do not give up. She will find you and offer you her heart.

PRINCE. But would she take me if that is all I can offer her?

PRINCESS.⁴ One so kind as you, so handsome and so true, should readily be able to find his bride.

PRINCE. But there would be no home for her. No wealth or palace.

PRINCESS. But you will manage and some day that will come.

PRINCE.⁵ But would a maiden so beautiful as you be content with a peasant such as I?

1. Breaks from him.

2. Curtsies.

PRINCESS. If a peasant such as you could love a maiden such as I, then she would love you, too.

PRINCE. What a pity it is that I could offer no more.

PRINCESS. No more would need be offered.¹ But now, I must find my king and deliver my message. Could you tell me the way to Marcidan?

PRINCE. To Marcidan, the Kingdom of Noralance and Estelle?

PRINCESS. Yes. I have travelled far to deliver this message from my father who gave it to me the day of his death.

PRINCE. And what is the message?

PRINCESS. That I do not know. It has been sealed and my instructions were to seek King Noralance immediately and give him this sealed scroll. How much farther must I travel?

PRINCE. Your travels could stop now if you would be my wife.

PRINCESS. After my mission has been completed, then would I gladly wed you. But I cannot forgo the trust my father has placed in me. Would you like to make the journey with me?

PRINCE. I should like to, but I can never return to Marcidan.

PRINCESS. You have been there? You know King Noralance?

PRINCE. I know him well. He is my father. I am the exiled Prince Ferret.

PRINCESS.² Oh, Your Highness. Please forgive me. I could never be your bride for I am a mere peasant girl.

PRINCE. But you have consented, not knowing my birth. You have offered me your love and I have offered mine.

PRINCESS. Then cannot we return together?

1. Exit Down Left.

2. Enters from Left.

PRINCE. Only if you will wed me first. Then we shall return as Prince and Princess. My mother would never accept you unless she thought you were a true princess.

PRINCESS. This deceit is for love alone. I shall consent to be a princess...Princess Midelle of the Kingdom of Alarka. No one will ever know differently, but you and I.

PRINCE. At last I have found my love. At last we can build our castle. Come, we must hasten to Marcidan. The journey is long.¹

ACT III

The Chamber in the Castle of Marcidan

Scene--The same as ACT I. Nothing has been changed. It is four and one-half months later. Estelle is seated at her throne; she is knitting.

NORALANCE.² Estelle, the guard has just contacted Ferret. He is coming home with his bride. They have travelled from Amino.

ESTELLE. Where are they now?

NORALANCE. They are just approaching the palace.

ESTELLE. Oh, I do hope he found a princess.

NORALANCE. And I hope he has found a clever bride. But remember, Estelle, these four months without him have been most unpleasant. We must accept his bride whomever she may be.

ESTELLE. I know, Noralance; but still, what if she is some common peasant? How can we explain that?

1. Crosses Right.

2. Exits Right.

3. Rises and crosses to Center.

4. Enters Left followed by Princess.

5. Curtsies.

NORALANCE. It is not for us to explain. We shall take her as she is.

ESTELLE. It is so hard to do. But I shall try. I thought that when he left, I would do anything to get him back. But if she is not a real princess, then...

NORALANCE. We must prepare a feast for the bride and groom. And prepare their room. I shall call the chambermaids.¹ But remember, Estelle, when Ferret and his bride arrive, they are Prince and Princess. They will inherit the throne, and we shall not question who she is.²

ESTELLE.³ So many lovely princesses he could have had, and he wanted a peasant girl. But she is my daughter now, even though I shall never know who she really is.

PRINCE.⁴ Your Highness, we have returned. This is my bride, the Princess Midelle of the Kingdom of Alarka.

PRINCESS.⁵ Your Highness.

ESTELLE. A princess? A real true princess?

PRINCE. Yes, Your Highness. I had searched the world for a maid of my choice, but I found none. Then I came upon the Kingdom of Alarka and Princess Midelle became my bride. I love her dearly and she loves me. Knowing your desire to have a true princess for my bride, I brought her here. Now we can all live happily ever after.

ESTELLE. Yes, my son, a lovely bride you have chosen. And if she is a true princess, we shall all be happy.

PRINCESS. We have come from my father's castle far in the North,

1. Exits Right.

2. Exits Left.

3. Off Stage.

near the Black Forest. The kingdom was small, and possibly you might not have heard of it. But a true princess am I.

ESTELLE. No, I have never heard of it, nor of your father. What is his name?

PRINCESS. His name was King Boracin. He died some weeks past.

PRINCE. Princess Midelle is alone. Her kingdom has fallen, but she is of royal blood.

ESTELLE. Then we will never meet the king. We will never see the kingdom. But you are a princess and I can ask for no more. I shall call the King. But first, you must go to your chambers and prepare for dinner. A great feast awaits you.¹

PRINCESS. Oh, Ferret. I am most frightened. I do not like being deceitful and I know the Queen suspects.

PRINCE. But she will never learn the truth. There was no King Boracin nor a Kingdom of Alarka. We have told her it was in the Black Forest. She cannot learn of your identity.

PRINCESS. But she questions who I am.

PRINCE. That question will remain unanswered. And some day soon, she, too, will grow to love you and will no longer ponder of your birth.

PRINCESS. I hope that soon she will look upon me as her daughter. I shall always love you.

PRINCE. Then we have nothing to fear. Come, my dear. We must prepare for the feast. The new Princess must look like a princess.²

ESTELLE.³ I tell you, Noralance, that girl is not a princess.

1. Enters from Left.

2. Crosses to throne and sits.

3. Paces at Center.

4. Crosses to King.

5. Rises.

She is a common and plain peasant...even though she may be pretty. She is trying to deceive me.¹

NORALANCE. At least she is clever. No other maiden has ever thought of winning the Prince's heart by saying she was a princess. A clever maiden, my dear, and she will be a lovely wife.

ESTELLE. She said she was from some kingdom in the Black Forest. Her father has died and the kingdom has been destroyed. There is no way of checking her story.

NORALANCE. She is more clever than I thought. You see, Estelle, one who is clever can easily become a princess.²

ESTELLE.³ She is no princess, but I must be sure. I shall test her worth. A true princess is so sensitive that even the slightest object may cause her discomfort. My own mother was so sensitive that she could wear nothing but the finest of silks. Even a thread of cotton against her tender skin would cause her to turn quite blue.

NORALANCE. Do you propose then to dangle a piece of thread over this clever maiden to see if she turns blue? You scoffed at my royal sorcerer, Azuka, and at his crystal ball. Your methods are much more foolish, my dear.

ESTELLE.⁴ My methods cannot be thought of as foolish. My test for a true princess has never failed. You shall see.

NORALANCE. Just what is your test, my dear?

ESTELLE. To take a single pea and place it on the sacking of the bare bedstead; then pile twenty featherbeds on top of it.

NORALANCE.⁵ Ho. Ho. Ho. If she can climb to the top of this

1. Exit at Right.

towering mountain, she can eat the pea and be proclaimed a real princess.

ESTELLE. Your humor holds no place in such serious business, Noralance. If the Princess feels that pea through all the mattresses and featherbeds we have piled on top of it, we can be assured she is a real princess. No other could have such delicate feeling.

NORALANCE. If that is the test, you will have no princess. My dear, you are asking the impossible.

ESTELLE. But I must know. I shall ask the servants to place the pea under the twenty mattresses in the Princess' bedchamber. They can do it while we are feasting. We shall know in the morning whether Her Highness is Her Highness or not.

NORALANCE. Ah, the whims of a queen.

ESTELLE. Come, let us go to prepare for the feast. And then we can await the morning.¹

1. Turns to King.

2. Crosses to King.

3. Enters from Left.

ACT IV

The Chamber in the Castle of Marcidan

Scene--The same as ACT III. Early the next morning. The Queen is pacing at Center. The King is sitting on his throne.

ESTELLE. Well, where is she? I can stand it no longer. Did she sleep or did she not? I must know the truth.

NORALANCE. She has not arisen yet. She is probably sleeping still. She may have spent such a fretful night atop those mattresses, she is sleeping in utter exhaustion.

ESTELLE. To think my young lord has lost his heart to her.

NORALANCE. But she is most gracious and well mannered, my dear. And pretty, too.

ESTELLE. To think that my son, my royal son, the noble Prince Ferret should love a common maiden with no royal blood or estate. The shame of it.

NORALANCE. But he does love her and she loves him.

ESTELLE.¹ I can well imagine why. The ambitious little commoner. We do not even know who her father was.

NORALANCE. His name was Boracin. It does sound familiar, but I cannot place him.

ESTELLE.² The name is as make-believe as is the kingdom.

PRINCE.³ Has the Princess awakened yet?

ESTELLE. She is sleeping like a log. Your true Princess will probably remain in bed all morning.

1. Turns from him.
2. Rises and comes to Prince.

3. Crosses to fireplace.
4. Follows her.

5. Turns to him.

6. Enters Left.

7. Crosses to her.

8. Comes to her.

PRINCE. She had a long and weary journey. It is good that she rests well.

ESTELLE.¹ Very good, indeed.

NORALANCE.² You seem to have a most clever bride, my son. You have chosen her well.

PRINCE. Yes, she is clever, and beautiful, and generous. We all have reason to be happy.

ESTELLE.³ Yes, all of us can shout with joy.

PRINCE.⁴ You seem disturbed, Mother. Is anything wrong?

ESTELLE. Not a thing in the world. Your real Princess is very cunning.

PRINCE. I chose her to please you. What more can you ask?

ESTELLE.⁵ I am pleased. But only to have you with us again. You will now be content to remain at Marcidan.

PRINCESS.⁶ Good morning, Your Highnesses.

PRINCE.⁷ My dear, you have slept late. You must now be quite rested.

PRINCESS. No, Ferret. I did not sleep.

ESTELLE.⁸ You did not sleep?

PRINCESS. Your Highness, I am frightfully sorry. Your hospitality has been more than I could ask. I do not complain, but I could not close an eye all night. There was a most uncomfortable lump in the center of the mattress. Try as I would, I could not slumber.

ESTELLE. Not one wink?

PRINCESS. Not one wink, your majesty. So when the dawn came,

1. Starts toward King at Right. King rises.
2. Sees him for the first time.
3. Crosses to her at Left Center.
4. Gives scroll to King.
5. Crosses behind King.
6. Opens scroll and reads.
7. Turns to Princess.

I arose and strolled through your beautiful gardens. I did not wish to disturb you.

ESTELLE.¹ The test! The test! She is a real...

PRINCESS.² Oh, Your Highness. I was so very tired last evening, I forgot to give you a message.

NORALANCE.³ A message for me?

PRINCESS. Yes. My father gave me this sealed scroll as he was dying. He asked that I give it to you.⁴

ESTELLE. We are listening. Hurry up and tell us what it says.⁵

NORALANCE. How can I when you keep nudging me so? Be silent and I shall read it to you.⁶ "My good friend, Noralance, King of Marcidan: The time has come to ask of you the favor you offered so long ago. Twenty years, it was. The knowledge of your friendship has warmed my heart through the lonely years, but I have lived apart with my kingdom which was unknown even to my own family. I changed my name in order to avoid recognition. You can understand why. My doctors had warned me that even a slight strain would mean instant death. Such an early death for me would deprive my orphaned daughter of her throne."

ESTELLE.⁷ What throne? Who is this king?

NORALANCE. Let me finish. "as you recall, when the dreaded illness took the life of my queen and left me hopelessly weak, I appointed my brother to the throne until such time as Midelle grew old enough to accept that heavy duty. And now the time has come. So, my friend, I am asking you now to guide my daughter as she takes over the duties as ruler of her country. I leave

1. Crosses to King.

2. Turns to Princess.

3. Crosses to Queen.

her in your hands. Farewell, my friend, and God bless you."
It is signed, "His Royal Highness, King Boracin of the Kingdom
of Madino."

ESTELLE. Madino? I remember. Such a tragedy when the King
was stricken.

NORALANCE. And how he mourned his wife.

FERRET.¹ And Midelle is the Princess of the Kingdom of Madino.
What a tremendous country.

NORALANCE. Yes, she will have great responsibility. She will
need help.

ESTELLE.² But you said you were the princess of the fallen
Kingdom of Alarka in the Black Forest.

FERRET.³ I asked her to do so. You see, I could find no one to
love until I met Midelle who was searching for Marcidan with this
message for the King.

ESTELLE. Then she was not deceiving me?

FERRET. No, Your Highness. It was I who was deceiving you.
Midelle met me when I was alone. We fell in love. I, thinking
she was a peasant maiden...

PRINCESS. And I, thinking he was a commoner's son.

FERRET. I knew that in order to please the Queen, I should have
to say she was a real princess.

ESTELLE. I found her to be so before the letter was read. The
reason you could not sleep, my dear, was that I had placed a
single pea under the twenty featherbeds. The lump offered you
much discomfort, and only a real princess could be so sensitive

1. Crosses Down Left.
2. Follows her.
3. Turns to him.

4. Crosses to Princess.

that a single pea could provoke such delicate feeling.

FERRET. Then she is a true princess. My love will always remain, but we can no longer be wed. Your kingdom is so great, your duties are many. You should not be content with a Prince like me.

PRINCESS. I love you more than ever before. My love will never change.

NORALANCE. Your father was a very close friend of mine, Midelle. I have pledged myself to guide you as you become the Queen of your kingdom.

PRINCESS. But I cannot rule my kingdom...at least if I must choose between losing my love and ruling Madino. I will not leave.¹

FERRET.² You must, my dear. It is your duty. You cannot think of me.

PRINCESS.³ My duty is first to you. I shall never leave you.

NORALANCE. You need not part. The kingdom is great and one who rules it will need help. Both a king and queen must guide the kingdom.

FERRET. But then you will have no heir.

NORALANCE. I shall not need one for a few years yet. And when I do, the two of you can combine the Kingdoms of Marcidan and Madino and continue to rule together.

ESTELLE. It is a great chance for fame and fortune.

NORALANCE.⁴ It is your decision to make.

PRINCESS. Your Grace...my real duty lies clear before me.

1. Embraces her.

Though my poor father meant well, he has done nothing to prepare me for this high station. I know nothing of court life or of the people of the kingdom. Their ruler, my dear uncle, has served them well and without hope of a full right to the throne. He has done far better than I could do. And so, I shall give him that full right. I shall ask him to be King of Madino. I have found happiness here far beyond my fondest dreams. Prince Ferret is my husband, and I am his bride. We shall remain here until the time does come for us to rule the Kingdom of Madino. Then we shall go together.

FERRET.¹ You have made me the happiest Prince in the world; and you are the loveliest bride.

NORALANCE. You have spoken wisely, my dear. You are all we could ever dream of having.

ESTELLE. And the important thing is that you are a real princess.

PRINCESS. No, Your Highness. The important thing is that I love Ferret and he loves me. We will live happily ever after.

ACKNOWLEDGMENTS

For valuable advice and encouragement, the writer wishes to express her sincere appreciation to Mr. Earl G. Hoover under whose direction this study was made; and to Mr. Donald Hermes for technical advice.

Music for "Beauty and the Beast" was composed by Miss Mary Lee Culver, Evansville, Indiana.

The score of "Hansel and Gretel" is from the Elsmith Series. Used by permission of C. C. Birchard & Company, Publishers.

BIBLIOGRAPHY

- Andersen's Fairy Tales. Adapted by Edwin G. Rich. Boston: Houghton Mifflin Company, 1931.
- Bates, Katharine Lee, editor. Once Upon A Time. New York: Rand McNally and Co., 1921.
- Berry, Erick, and Herbert Best. Writing for Children. New York: The Viking Press, 1947.
- Cheney, Sheldon. The Open-Air Theatre. New York: Mitchell Kennerley, 1918.
- Coussens, Penryn W. A Child's Book of Stories. New York: Duffield and Co., 1923.
- Eliot, Charles W., editor. Folk-Lore and Fable. New York: P. F. Collier & Son, 1909.
- Favorite Bedtime Stories. Adapted by Leah Gale. New York: Random House, Distributors, 1943.
- Favorite Tales of Long Ago. Adapted by Leah Gale. New York: Random House, 1943.
- Grimm, Jacob, and William Grimm. Hansel and Gretel. New York: Simon and Schuster, 1943.
- Grimm, Jacob, and William Grimm. Hansel and Gretel A Story of the Forest. First Edition. New York: Alfred A. Knopf, 1944.
- Grimm's Fairy Tales. "Hansel and Gretel." New York: M. A. Donohue & Co., 1920.
- Hansel and Gretel The Story of Humperdinck's Opera. Adapted by Robert Lawrence. New York: Grosset & Dunlap, 1936.
- Heniger, Alice. The Kingdom of the Child. New York: E. P. Dutton and Co., 1918.
- Humperdinck, E., and A. Wette. The Elsmith Series, No. 2. "Hansel and Gretel." Adapted by Berta Elsmith. Boston: C. C. Birchard & Co., n. d.
- Humperdinck, E., and A. Wette. We Sing. "Hansel and Gretel." Adapted by Berta Elsmith. Boston: C. C. Birchard & Co., n. d.

- Kunitz, Stanley J., and Howard Maycraft. The Junior Book of Authors. New York: The H. W. Wilson Co., 1935.
- McLaren, Jane Minerva, and Edith Mary Harvey. Hansel and Gretel, a Play for Little Children. New York: Frederick A. Stokes Co., 1915.
- Mable, Hamilton W., editor. Fairy Tales from Grimm. New York: Barse and Hopkins Publishers, 1909.
- Miller, Elizabeth Erwin. The Dramatization of Bible Stories. Chicago: The University of Chicago Press, 1922.
- Moses, Montrose Jonas. A Treasure of Plays for Children. Boston: Little, Brown & Co., 1941.
- Oglebay, Kate, and Marjorie Seligman. Plays for Children. New York: H. W. Wilson Co., 1928.
- Old-Time Stories Told by Master Charles Perrault. Translated by A. E. Johnson. New York: Dodd, Mead, & Co., 1921.
- One-Hundred Plays for Out-door Theatres. Compiled by Sara Trainer Floyd. New York: H. W. Wilson Co., 1924.
- Parsons, Margaret. Red Letter Day Plays. New York: Woman's Press, 1921.
- Sanford, Anne Putnam. New Plays for Christmas. New York: Dodd, Mead and Co., 1942.
- Scharl, Josef. Grimm's Fairy Tales. New York: Pantheon Books, 1944.
- Steen, Marguerite. Oakfield Plays. London: Ivor Nicholson & Watson, 1932.
- Toksvig, Signe. Fairy Tales and Stories by Hans Christian Andersen. New York: The Macmillan Co., 1921.
- Wagh, Frank A. Outdoor Theatres. Boston: Richard G. Badger, Publisher, 1917.
- Wise, Claude Merton. Dramatics for School and Community. New York: D. Appleton Co., 1927.

APPENDIX

EXPLANATION OF PLATE I

Costume for Beauty

PLATE I



EXPLANATION OF PLATE II
Costume for Beauty's Father

PLATE II



EXPLANATION OF PLATE III
Costume for Genevieve

PLATE III



EXPLANATION OF PLATE IV
Costume for Gertrude

PLATE IV



EXPLANATION OF PLATE V
Costume for the Beast

PLATE V



EXPLANATION OF PLATE VI
Costume for the Prince

PLATE VI



EXPLANATION OF PLATE VII

Costume for the Fairy

PLATE VII



EXPLANATION OF PLATE VIII

Costume for the Elf

PLATE VIII



EXPLANATION OF PLATE IX
Costume for the Attendant

PLATE IX



EXPLANATION OF PLATE X

Costume for the Dog

PLATE X



EXPLANATION OF PLATE XI
Costume for Hansel

PLATE XI



EXPLANATION OF PLATE XII

Costume for Gretel

PLATE XII



EXPLANATION OF PLATE XIII

Costume for the Mother

PLATE XIII



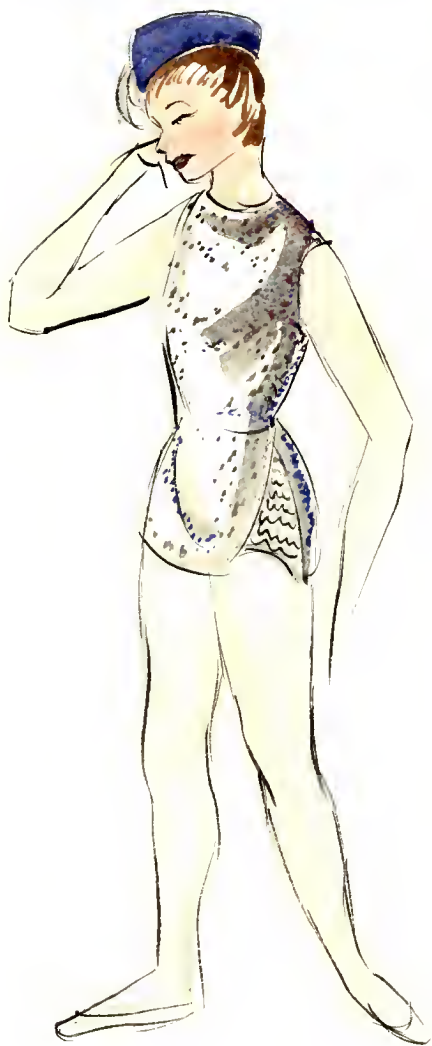
EXPLANATION OF PLATE XIV
Costume for the Father

PLATE XIV



EXPLANATION OF PLATE XV
Costume for the Sandman

PLATE XV



EXPLANATION OF PLATE XVI

Costume for the Witch

PLATE XVI



EXPLANATION OF PLATE XVII

Costume for the Angel

PLATE XVII



EXPLANATION OF PLATE XVIII
Costume for the Cookie Children

PLATE XVIII



THREE ORIGINAL DRAMATIC ADAPTATIONS OF
CHILDREN'S STORIES WITH PROMPT BOOKS AND
SUGGESTIONS FOR THEIR PRODUCTION

by

VIRNELLE YVONNE JONES

B. S., University of Kansas, 1948

AN ABSTRACT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1955

This is a production thesis of three original adaptations of children's stories: "Beauty and the Beast" by Madame de Villeneuve, "Hansel and Gretel" by Jacob and Wilhelm Grimm, and "The Real Princess" by Hans Christian Andersen. The stories selected for this work were the favorites of over two hundred boys and girls who were attending the St. John's Summer Camps, Delafield, Wisconsin, during the summers of 1952 and 1953. These youngsters from twenty-eight states assisted with the preparation of scripts, the staging, costuming, and lighting, and comprised the casts for the first two productions. The shows were produced on the open-air stage of the St. John's Theatre where movies and color slides of both presentations were made. The productions were also recorded on tape so that a detailed study of each could be possible before revising the scripts for possible publication. The combined efforts of the dance, music, drama, and stagecraft departments were employed so that all interested children could actively participate in these productions. "The Real Princess" was produced and recorded by Thespian Troupe 413, Shawnee-Mission High School, Merriam, Kansas, during the spring of 1955.

All three plays have proved to be so flexible that with minor changes they can be staged inside or outside and as elaborately or as simply as one desires. To aid future directors of these productions, sources of the stories, lighting plots, details for settings, costume designs and cost estimates, prompt books for these scripts, and additional suggestions for direction

have been included in this work. These productions can and should be presented for and by children and with a minimum of adult assistance. They can become a blend of the aesthetic arts as well as an approach to creative living. It is hoped that some day publication will enable their use by elementary Teachers anywhere.

