

THE WRITING AND PRODUCTION OF A  
CHILDREN'S PLAY BASED UPON  
THACKERAY'S  
THE ROSE AND THE RING

Thesis for the Degree of M. A.  
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This is to certify that the

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The Writing and Production of A Children's  
Play Based on Thackery's The Rose and Ring

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THE WRITING AND PRODUCTION OF A CHILDREN'S PLAY  
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By

Mary Jane Larson Watkins

A THESIS

Submitted to the School of Graduate Studies of Michigan  
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## ABSTRACT

The problem of this study was to write a play for children's theatre. Prior to writing the play, a survey of the literature of the field was undertaken to determine criteria for effective children's drama. These criteria were applied to each phase of the writing process, from story selection through final evaluation of the produced script. This thesis is a presentation of the play and a report of the problems arising out of its writing and the methods employed in their solution.

Chapter One presents the purposes of children's plays as determined by a survey of the literature. Theories of dramatic writing are analyzed to discover which techniques should be employed in fulfilling the determined purposes. A discussion of the mechanics of play construction indicates similarities and differences of approach in writing plays for adult and for child audiences. Methods of treating theme, plot, character, and dialogue in children's plays are presented.

Chapter Two explores the various theories of selecting stories for children's plays in order to arrive at criteria to be applied in selecting a work of literature for the purposes of this project. The questions of using works of literature as opposed to creating original plots, of the popularity of plays based on well-known stories, and of the wisdom of adapting obscure works of literature are treated.

Chapter Three describes the effort made to apply the discovered principles of writing children's plays to William Makepeace Thackeray's

The Rose and the Ring. The problem of adherence to the original material from which a play is to be derived is discussed, and a step-by-step analysis of the process of writing a play for children is presented.

The completed manuscript of The Rose and the Ring, as presented at Michigan State University, comprises Chapter Four.

The final chapter is three-fold in nature, presenting an evaluation of the play, a procedural summary, and a listing of the playwright's conclusions. The evaluation is based upon the determined criteria for plays for children and the subjective observations of the playwright-director as noted during rehearsals and performances. The procedural steps involved from the initial idea to its culmination as a produced play are reviewed. Finally, the conclusions growing out of the playwright's experience with each phase of the project are presented, along with suggestions for additional research in the field of children's theatre playwriting.



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## INTRODUCTION

Although the first known play for children was produced in France in 1784,<sup>1</sup> children's theatre as it is known today is a product of the twentieth century.<sup>2</sup> The movement has grown rapidly, particularly since 1944, when the Children's Theatre Conference held its first annual meeting on the campus of Northwestern University. During the season preceding that first meeting, about one hundred and thirty plays for children were produced in the United States. Ten years later an estimated thousand or more productions were presented. Additional evidence of increased interest and activity in the field is the fact that over the ten-year period annual sale of books on children's theatre subjects has increased from 1,500 to 20,000.<sup>3</sup> The organizational structure of the Children's Theatre Conference has been strengthened, and in 1952 it became a division of the American Educational Theatre Association.

A survey of children's theatre literature reveals that, despite the rapid increase in number of productions for child audiences, authorities in the field express little satisfaction with the plays

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<sup>1</sup> Winifred Ward, Theatre for Children, Revised edition (Anchorage, Kentucky: The Children's Theatre Press, 1950), p. 1.

<sup>2</sup> Sara Spencer, "Children's Theatre Past and Present," Educational Theatre Journal, VII (March, 1955), p. 44.

<sup>3</sup> Sara Spencer, "Annual Report of the Director of the Children's Theatre Conference," Annual Year-Book for 1954 of The Children's Theatre Conference, (Unpublished report compiled at Michigan State College, 1954), p. 2.

currently available to producing groups.<sup>4</sup> This criticism applies not only to the quality but also to the number and variety of plays. According to Winifred Ward, whose pioneering in children's theatre has established her as a nationally-accepted authority, "The supply of really good drama . . . has not nearly kept up with the demand."<sup>5</sup>

This statement gives rise to a number of questions:

1. What constitutes an effective children's play?
2. Are the techniques of writing plays for children different from those established for dramatic writing in general, and, if so, what are the differences?
3. What material is best suited to children's drama?
4. What are the problems inherent in adapting this material to the dramatic medium?

These questions constitute the problem of this study.

Discovering answers to questions regarding criteria for children's plays, the technique of writing for children, and the selection and adaptation of suitable material for children's drama are a necessary preliminary step to the process of writing a play for children's theatre. Therefore, the following procedural steps were established:

1. A survey of the literature was made to determine the purposes of children's plays and to discover the techniques of dramatic writing which should be employed in fulfilling these purposes.
2. A further survey of the literature was made to determine criteria for selecting material for children's plays.

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<sup>4</sup> Spencer, "Children's Theatre Past and Present," pp. 44-46.

<sup>5</sup> Ward, op. cit., p. 60.



3. Next, material was selected, an effort was made to solve the problems of adapting specific story material to the dramatic medium, and a play was written.
4. The play was produced for a child audience.
5. An attempt was made to evaluate the play in terms of the discovered criteria for effective children's theatre plays.

## CHAPTER I

### PURPOSES OF CHILDREN'S PLAYS AND TECHNIQUES OF WRITING PLAYS FOR CHILDREN

The purpose of this unit was two-fold, involving, first, a survey of the literature in children's theatre, particularly the works of Winifred Ward, Charlotte Chorpenning, Caroline E. Fisher, Hazel G. Robertson, and Kenneth Graham, to determine the purposes of children's plays. Second, these sources were examined to discover specific techniques of playwriting which should be employed in order to fulfill these purposes in writing plays for children, and to determine areas of diversity and compatibility between plays for children's theatre and for adult audiences. Marian Callaway was used as the authority in the general field of playwriting.

#### Purposes of Children's Plays

An important preliminary step to writing a play for children is to determine the underlying purposes of children's theatre. Next, an understanding of the purposes of children's plays and the manner in which the two sets of objectives complement one another is essential.

Miss Ward discusses five purposes of children's theatre:

- (1) providing pleasure or entertainment;
- (2) instilling high ideals;
- (3) broadening horizons and building increased understanding of people;

(4) training future audiences; and (5) offering worth-while leisure time activity.<sup>1</sup>

Since, for the purposes of this study, children's theatre is considered in its limited sense as a medium for bringing drama to child audiences, it follows that these goals cannot be reached without plays. Further, even before determining the specific purposes of children's plays, a natural assumption would be that they must be closely related to those set forth for children's theatre.

In his effort to establish a set of purposes for children's plays, Kenneth Graham undertook an exhaustive study of the literature in the field. Primary among his conclusions was that:

The general consensus appears to be that a children's play should first and foremost provide, or at least afford an opportunity for entertainment. It has been pointed out that the purpose of entertainment alone is inadequate, and that entertainment values should really be an integral part of other basic purposes. It is further noted that entertainment should not be considered as sheer amusement, which is only a possible element of entertainment, but, as agreeable and refreshing thought and mental activity exemplified by identification of children with characters in situations they can understand.<sup>2</sup>

The fact that drama can be a potent force in the education of children leads to an insistence on extending its purposes beyond the realm of entertainment. Concern with the instructional aspects of children's plays is natural when one considers the composition of the

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<sup>1</sup> Winifred Ward, Theatre for Children, Revised edition (Anchorage, Kentucky: The Children's Theatre Press, 1950), pp. 34-40.

<sup>2</sup> Kenneth L. Graham, "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States," (unpublished Doctor's dissertation, The University of Utah, 1947), p. 67.



children's theatre audience. The group viewing the average play for children will include a wide age range and an equally wide range of individual differences. But however diverse the children are in most respects, they share several things in common. In spite of individual differences, all children have the same basic psychological needs, among these being the need for new experiences and for expression of emotions. Further, because they are in the process of acquainting themselves with the complexities of the world around them, children are curious, and they have a real desire to learn.

A statement on the role plays can fill in meeting the need for new experiences is offered by Charlotte Chorpenning:

A child's experience is, and must be, limited. Experience is the great teacher. You realize that in life the final outcome of a definite experience may take an hour, a day, years or ages; a play can give the child an immediate experience in the final outcome of something he just saw happen. A well written play is a near thing to life itself in creating experience.<sup>3</sup>

In reference to the role plays can fill in the education of children, Miss Ward has stated that:

Woven into the fabric of nearly every play for young people are ideals of loyalty and courage, of honesty, good sportsmanship, and justice. Because such ideals are made concrete in characters the children love, and because these characters hold the sympathy of the audience throughout a plot in which good and evil clash, it is inevitable that something worthy must come of it.<sup>4</sup>

Two additional purposes of children's plays may be derived from these statements: providing new experiences, and instructing. The

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<sup>3</sup> Charlotte Chorpenning, Twenty-One Years with Children's Theatre (Anchorage, Kentucky: The Children's Theatre Press, 1954), pp. 52-53.

<sup>4</sup> Ward, op. cit., p. 34.

instructional purpose can be subdivided to include, in addition to instilling worthy ideas and ideals, the training of future audiences, thus arriving at a fourth objective of plays for children. Until Graham made his study, no authoritative list of basic purposes which children's plays should serve had been established. However, following his analysis and synthesis of criteria set forth by other authorities, Graham was able to formulate a set of four interrelated basic purposes which should serve to guide the children's theatre playwright:

1. Children's plays should, by presenting opportunities for children to identify themselves with personalities in situations they can comprehend, provide pleasant, interesting and worthwhile entertainment.
2. Children's plays should, by providing a wide range of imaginative, vicarious experiences, satisfy the psychological needs of the growing personalities of children.
3. Children's plays should not obviously instruct, but should, by presenting experiences wherein children can identify themselves with characters in situations which make concrete an estimation of some vital phase (or phases) of life, provide opportunities for the child to learn sympathetic understanding of people and the reasons for the commonly accepted moral ideals characteristic of American life.
4. Children's plays should, by meeting the foregoing purposes and conforming to the accepted fundamental standards of dramatic technique, train the present generation so that they will become intelligent, critical, and appreciative adult audiences of the future.<sup>5</sup>

Comparison of the objectives or purposes of children's theatre and of children's plays reveals them to be identical. Simply stated, these purposes are to entertain, to meet basic needs, to instruct, and to train future audiences. If these goals are met, the fifth purpose

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<sup>5</sup> Graham, op. cit., pp. 118-119.

of children's theatre, that of providing worth-while leisure time activity, will be accomplished.

### The Construction of Children's Plays

Having ascertained the basic purposes of children's plays, the playwright's next step is to determine specific elements of play construction and writing technique which should be utilized if these purposes are to be fulfilled. The fourth listed purpose includes the statement that plays for children should conform to the accepted fundamental standards of dramatic technique. Further, Winifred Ward says, "A knowledge of dramatic technique is obviously a requirement of the person who would write for any audience."<sup>6</sup> These statements are substantiated by Charlotte Chorpenning, a leading playwright for children, who says that, "The general principles of writing plays for children and adults are the same."<sup>7</sup>

Modern playwriting theory finds its foundation in the principles set forth by Aristotle in his theory of poetry.<sup>8</sup> In establishing criteria for children's plays, Graham accepted Aristotle's six elements of drama as bases for evaluating plays for children. Those elements, in the order listed in the Graham study, are: theme, plot, character,

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<sup>6</sup> Ward, op. cit., p. 62.

<sup>7</sup> Chorpenning, op. cit., p. 49.

<sup>8</sup> For the purposes of this study, the following translation of Aristotle's Ars Poetica was used as reference: S. H. Butcher, Aristotle's Theory of Poetry and Fine Art, Fourth revised edition (New York: Dover Publications, 1951).

dialogue, song, and spectacle.<sup>9</sup> Additional echoes of Aristotelian principle are found in Mrs. Chorpenning's writing when she emphasizes that every children's play must have a definite beginning, middle, and end.

Every good play for children as well as most plays for adults, has three organic elements:

1. A story with a beginning, middle and end, or to use another wording, a problem, complication and solution.
2. A character whose play it is.
3. Meaning.

One of these three must control the structure of the play. In a play for adults it may be any of the three. In a play for children it must be the story. That story must never stop—not for comedy, or a big fight, or wise cracks, or fine speeches, or stage effects, or character and meaning development.<sup>10</sup>

That these principles are not contradictory to those established as rules of dramatic construction by modern authorities in the general field of playwriting can be seen on examination of the following quotation from the work of Marian Galloway:

A fine play has a strong and definite central structure or design or skeleton....It rests upon five bases....There is a desiring individual or group of individuals, the protagonist of the play; there is the object desired; there is a factor which makes the objective difficult to obtain; there is a definite ending to the story; and there is a clear and logical course of action leading to this ending.<sup>11</sup>

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<sup>9</sup> Graham, op. cit., passim.

<sup>10</sup> Chorpenning, op. cit., pp. 34-35.

<sup>11</sup> Marian Galloway, Constructing a Play (New York: Prentice-Hall, Inc., 1950), p. 95.

The significant difference noted in these two statements is in regard to story, and that is merely a difference in emphasis. While story is the controlling factor in writing plays for children, within the framework of the story the protagonist is of vital importance:

You will miss the basic source of the child audience response to your play if you fail to arouse in the children identification with the main character of your story...The child wants to be the character he is watching on the stage, to feel as he feels.<sup>12</sup>

Of nearly equal importance is conflict, the struggle of the protagonist to surmount the obstacle preventing achievement of the objective.

Mrs. Chorpenning says that, "With the child audience conflict is the backbone of the play."<sup>13</sup>

In essence, the mechanical aspects of play construction are the same whether the dramatist is writing for children or for adults. Any difference is one of emphasis or degree. Every play for children, as every play for adults, must have a protagonist with whom the audience can identify. Every play must have a story which includes a logical progression of events depicting the struggle of the protagonist to achieve his goal. The most important consideration is that in children's drama story controls the play. All other structural factors must be considered in reference to the story.

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<sup>12</sup> Chorpenning, op. cit., p. 43.

<sup>13</sup> Ibid., p. 47.

### The Elements of Children's Plays

If the purposes of children's plays are to be served, knowledge of the structural principles of dramatic writing and their application to writing for children's theatre constitutes only a part of the playwright's background. Equally necessary is a determination of the manner in which the elements of drama, particularly theme, plot, character, and dialogue, should be treated in plays for children. Actually, no element of children's plays can be considered as an entity, for each is closely related to the others. Further, all of these elements must be handled with reference to their contribution to the effective communication of the story.

The first element to be considered is theme or meaning, which is defined as, "the intellectual content, the germinal idea, the sense of direction given to the raw materials, the truths or eternal principles expressed, or the root-idea of the play."<sup>14</sup> Current thinking among authorities in children's theatre agrees with the general rule for handling theme in drama, which is that, "Even in a play designed to carry a message, the skillful playwright will induce belief by making the audience feel as he wants it to feel, rather than by attempting to convince them intellectually."<sup>15</sup>

From the children's theatre viewpoint, theme is inherent in plot and should be developed as the story unfolds. Fisher and Robertson state

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<sup>14</sup> Graham, op. cit., p. 133.

<sup>15</sup> Gallaway, op. cit., p. 7.

that it is unnecessary for a play for children to teach an obvious or direct lesson. Rather, it should have a plot from which right ideas can be taken.<sup>16</sup> Mrs. Chorpenning issues a warning about the handling of theme in plays for children:

The moral or philosophic meaning of a play should reside in the story and not in its lines. 'Show it, don't tell it.' ...clearly revealing...meaning in the beginning, the middle and the end..., that is, ...make clear the problem, the complications and the solution of the story.<sup>17</sup>

Mrs. Chorpenning further states that:

The moral lies in what happens. It is the meaning of your play. It may be worded if the dramatic dialogue demands it, but its power lies not in the words the children hear, but in what they experience. Your play is a story at work; your story is a meaning at work. Don't tell it, show it.<sup>18</sup>

Theme, then, is an element of children's plays that should not be considered except in reference to story.

The plot of a play evolves from the story. Since the majority of favorite children's plays are adapted from or based upon literature,<sup>19</sup> a distinction should be drawn between the meanings of the terms "story" and "plot" as they apply to dramatic writing. Miss Gallaway provides a definitive statement when she says, "The story is only part of the plot. It is what happens to the characters, what they do. The plot...

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<sup>16</sup> Caroline E. Fisher and Hazel G. Robertson, Children and the Theatre, Revised edition (Stanford, California: Stanford University Press, 1950), p. 2.

<sup>17</sup> Chorpenning, op. cit., pp. 36-37.

<sup>18</sup> Ibid., p. 54.

<sup>19</sup> Ibid., p. 36; Fisher and Robertson, op. cit., p. 49; Ward, op. cit., p. 65.



is the story arranged and amplified by the playwright to make the audience respond as he wishes it to."<sup>20</sup>

In establishing criteria for plot in children's plays, Graham concluded that, with certain exceptions and with emphasis placed on particular elements, plot development in plays for children should follow accepted dramatic technique. He found that carefully and strongly developed plot is equally, if not more, important in children's plays than in plays for adults and that story is more important in the former than in the latter.<sup>21</sup>

The dramatist for adults relies on the use of complications as an important device for developing plot. In adult drama complications have been called "perhaps the most useful device for creating suspense."<sup>22</sup> Complications are used deliberately to change the original course of action, "to increase suspense tensions and to prevent the story from developing too easily toward a showdown."<sup>23</sup> In children's drama, on the other hand, plot must develop simply and clearly, avoiding complications and sub-plots which do not move the story forward.<sup>24</sup>

Other general rules of plot construction which are of particular importance, such as the requirements that all major action shall take

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<sup>20</sup> Gallaway, op. cit., p. 122.

<sup>21</sup> Graham, op. cit., pp. 181-183.

<sup>22</sup> Gallaway, op. cit., p. 191.

<sup>23</sup> Ibid., p. 207.

<sup>24</sup> Graham, op. cit., p. 181.

place on stage, and that every scene must end with something exciting that arouses expectancy, are stressed equally by authorities in play-writing for children as well as for adults.<sup>25</sup>

One of the most important considerations in writing plays for children is the rule that the story must never stop in its forward movement toward final resolution. One obstacle to continuous flow is created by intermissions in the theatre. Therefore, in plotting plays for a child audience, providing for what Mrs. Chorpenning terms "carry-over" and "pick-up" is particularly essential. In other words, there should be a moment of building suspense prior to the end of each scene to carry audience interest forward to the next, and there should be a quick re-arousing of that interest at the opening of the succeeding scene.<sup>26</sup>

Dialogue, the third element of plays for children, also can stop the flow of the story. Mrs. Chorpenning's rule, "Show it, don't tell it," applies to dialogue as it does to theme. The threefold purpose of dialogue in children's drama is to reveal character, to unfold the plot, and to clarify the situation.<sup>27</sup> If it is to fulfill its second function, dialogue should not be lengthy. Verbosity makes a play stand still and causes children's interest to flag.

Brief speeches are characteristic of a play that youthful audiences enjoy....Children are right in demanding short speeches. People do talk that way. Though the adult may take

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<sup>25</sup> Ibid., pp. 181-182; Gallaway, op. cit., pp. 170 and 175.

<sup>26</sup> Chorpenning, op. cit., pp. 13-14.

<sup>27</sup> Graham, op. cit., p. 214.

delight in Shakespeare's poetic lines or the lovely rhythm of the Irish plays, the child audience must be educated to them. The story lives for them far more truly if it is<sup>28</sup> told graphically, with short, natural, and pointed dialogue.

This does not mean, however, that the vocabulary used in children's plays should be geared to the lowest grade levels, despite the requirement that dialogue be simple and direct.

Except where words are essential to plot development or for comedy, the language of certain characters or certain passages need not be completely within the vocabulary of the audience as long as the context carries the meaning or mood value which children can comprehend. Clarity of expression rather than difficulty of words should be the criterion.<sup>29</sup>

As in the case of plot and dialogue, simplicity is a keynote to the development of character, the fourth element in children's plays. This does not release the playwright from his obligation to portray characters vividly. Rather it implies that, "In general the major characters in children's plays should be developed to 'semi-roundness,' i.e., between one-sided, flat stereotypes and subtle, complex psychological studies," and that, "Minor characters are usually conceived as types in order that emphasis may thereby be placed on the development of the major characters." It also means that characters such as heroes and villains should exhibit the traits usually associated with their roles.<sup>30</sup>

Every play needs a protagonist, a person or group of persons about whom the play revolves. Three criteria guide the playwright in developing

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<sup>28</sup> Ward, op. cit., pp. 134-135.

<sup>29</sup> Graham, loc. cit.

<sup>30</sup> Ibid., pp. 199-201.

the central character(s) in any play:

1. A good protagonist is credible or lifelike.
2. A good protagonist is attractive, more necessarily in the moral or spiritual than in the physical sense of the word.
3. A good protagonist is volitional, exhibiting strong need or desire for his objective.<sup>31</sup>

One of the main differences between the protagonists of adults' and children's plays has been mentioned, that difference being the requirement that no character in a play for children should be a complex psychological study. A second difference is that in children's drama the protagonist always must achieve his objective. The play must have a happy ending with tragic experience limited to the progress of the play. The happy ending, however, must result from a true interpretation of life's values.<sup>32</sup> In other words, the protagonist must win, but he must be clearly worthy of his triumph.

In summary, the four basic elements of plays for children are theme, plot, dialogue, and character. Simplicity and directness are essential in handling the last three. Each of the four elements must be considered with reference to the story, which must control every phase of the process of writing plays for children's theatre.

### Conclusions

The basic purposes of children's plays are to entertain, to meet basic needs, to instruct, and to train future audiences. In order to

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<sup>31</sup> Gallaway, op. cit., pp. 46-64.

<sup>32</sup> Chorpenning, op. cit., pp. 35-36.

fulfill these purposes, the playwright must follow the general rules of dramatic construction in writing plays for children. Every play for children must have a protagonist with whom the audience can identify. Further, every play for children must have a story which is based upon the struggle of the protagonist to achieve a goal. The important difference between writing plays for children and plays for adults is that the story always is the controlling factor in plays for children.

The same rule governs the treatment of theme, plot, dialogue, and character in writing for children's theatre. Theme is an integral part of the story; children's plays should present worthy ideas, but they must be implicit in the story and not superimposed. Plot is the story arranged and amplified, and it must develop in a straight line without complications and sub-plots which alter its course. Plot must be constructed so that each scene concludes at a high point of interest which is picked up immediately in the next scene. The purpose of dialogue in children's plays is to reveal character, to unfold plot, and to clarify the situation. Dialogue fails to achieve its purpose unless it is simple, direct, and economical. Characters in children's plays must be relatively uncomplicated, with minor characters treated more or less as types.

In general, the handling of the elements of drama in plays for children does not differ in any basic sense from the methods of treatment established for writing adult plays. The important consideration is that in children's plays each element is subordinate to the story and must contribute to it if the purposes of children's plays are to be met.



## CHAPTER II

### THE STORY IN CHILDREN'S PLAYS

The most significant result in the survey of children's theatre literature to discover basic techniques of writing plays for children was that all the principles of play construction and all the elements of drama must be considered with reference to the story upon which the play is based. Therefore, the second step in this study involved:

(1) attempting to discover what types of story material are best suited to the child audience; (2) determining criteria for selecting stories for children's plays, basing these criteria on conclusions reached in the first phase of the study plus a further survey of the literature; and (3) using these findings as a guide in selecting a children's story for adaptation to the dramatic medium.

#### Selecting Suitable Story Material

Having gained an understanding of the techniques of writing plays for children, the playwright next is faced with the problem of story selection. He must decide whether he will originate his own plot, or whether he will turn to children's literature for his story. This decision can be guided by the findings of authorities who have studied the response of child audiences to various types of plays.

In introducing her suggested procedure for writing children's drama, Winifred Ward advises the novice playwright to base his first plays on





good stories rather than to undertake what she considers to be the more difficult task of developing original plots. She adds that, "After one has had successful experience in dramatizing children's stories, he should venture into original plots, but in most cases not until then."<sup>1</sup>

Aside from the fact that basing plays on children's literature is considered to be less difficult than writing original plots, the playwright has some evidence that children prefer plays based on stories and novels. Miss Ward states that a thorough knowledge of children's literature is a necessary foundation for the playwright, "because of the indisputable fact that drama based on literature is dearer to children's hearts than any other kind."<sup>2</sup> The results of a survey undertaken by Fisher and Robertson prior to the publication of their book in 1950 show that classical stories and fairy tale plays constituted a definite majority of successful children's theatre productions.<sup>3</sup> In her experience as a playwright-director for children's theatre, Charlotte Chorpenning also found that familiar folk and fairy tales drew the largest audiences.<sup>4</sup>

In attempting to discover reasons for the popularity of plays based upon children's literature, Mrs. Chorpenning first concluded that parents

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<sup>1</sup> Winifred Ward, Theatre for Children, Revised edition (Anchorage, Kentucky: The Children's Theatre Press, 1950), p. 68.

<sup>2</sup> Ibid., p. 63.

<sup>3</sup> Caroline E. Fisher and Hazel G. Robertson, Children and the Theatre, Revised edition (Stanford, California: Stanford University Press, 1950), p. 49.

<sup>4</sup> Charlotte Chorpenning, Twenty-One Years with Children's Theatre (Anchorage, Kentucky: The Children's Theatre Press, 1954), p. 36.

are eager to have their children share their own childhood enjoyment of traditional stories. However, in studying classical stories, she found that:

Each one embodies some great human yearning. My audience was not alone in wanting to see the little conquer the big, the lowly rise to heights. That desire persisted from earliest recorded time in all lands....These stories are really voices from the wisdom of long ago and far away, calling to our yearnings of today.<sup>5</sup>

In addition to providing psychological satisfaction by allowing children to identify with characters who overcome obstacles and triumph in the end, traditional stories provide satisfaction through sheer enjoyment. In the first place, if the story on which a play is based is familiar, children find it easier to follow. Folk and fairy tales also offer the producer of children's plays many opportunities to create beautiful visual effects which increase the pleasure of the audience. Another element in these stories which gives satisfaction to children is their remoteness in time and place and their departure from fact and reality. Finally, plays based on fairy tales reinforce children's sense of security, since the fairy usually is a symbol of goodness operating for the benefit of the forces of right. Children also sense security in invisible powers which help worthy characters in fairy tale plays achieve the rewards they deserve.<sup>6</sup>

Strong arguments are advanced for using familiar material for children's plays. Primary among these is the fact that seeing a favorite

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<sup>5</sup> Loc. cit.

<sup>6</sup> Ibid., pp. 87-88.



story come to life is a great source of pleasure for children. However, use of unfamiliar material is not condemned, and reasons for using stories new to the child audience are presented by several authorities.

The first of these reasons is a practical one:

It is often more satisfactory if the audience does not know the particular plot; for, if the story is familiar, they will be disturbed by any changes made necessary by the exigencies of the drama. They will also become restless unless there is something new and fresh to hold their attention.<sup>7</sup>

Moving from strictly practical considerations to the psychological and educational purposes of children's plays, Miss Ward says:

The new, the fresh, the unusual must have their place....if children are to grow in appreciation and outlook. And indeed it has been proved again and again that though a new or unknown play fails to attract the crowds which come when such a title as Pinocchio is announced, it has quite as much chance of pleasing those who do come. Some of the most enthusiastic reactions come at the performances of new plays, and certain it is that a children's theatre has a responsibility to bring to its youthful audiences new ideas, stimulating productions, and an introduction to varied forms of art.<sup>8</sup>

The children's theatre playwright is well advised to turn to literature for story ideas, particularly until he has gained experience in the field. Child audiences show a marked preference for drama based upon folk and fairy tales. Plays based upon familiar stories attract larger audiences than do those with unfamiliar titles. However, this should not deter the playwright from selecting unknown stories for dramatization, provided that these stories meet the criteria for good children's plays.

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<sup>7</sup> Fisher and Robertson, op. cit., p. 95.

<sup>8</sup> Ward, op. cit., p. 124.

### Criteria for Stories in Children's Plays

The mechanics of dramatic construction and the elements of drama must be utilized primarily to communicate the all-important story in plays for children. On the other hand, the techniques and elements cannot fulfill their functions unless the story is adequate. Therefore, in selecting a story to dramatize, the playwright should evaluate his choice on the basis of the factors a story must contain if it is to serve his purposes.

In terms of the principles of dramatic construction, the story chosen for a children's play must present a problem with a complication or obstacle which must be overcome before the problem can be solved. Overcoming the obstacle must involve conflict which builds to a strong climax. Further, the story must center about a protagonist, or leading character, with whom children can identify closely and easily.

Considering story with reference to the elements of drama, the playwright first should evaluate the theme or idea the story presents. While obvious moralizing cannot be justified in children's plays, the story must contain worthy ideas. Clare Tree Major, a pioneer in bringing professional touring children's theatre productions to youthful audiences throughout the United States, once said that in choosing books or stories for dramatization for children's theatre, ethical value is the most important thing to consider.<sup>9</sup>

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<sup>9</sup> Letter from Clare Tree Major to Kenneth L. Graham, 1947, in Kenneth L. Graham, "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States," (unpublished Doctor's dissertation, The University of Utah, 1947), p. 144.

Plot, the second element in children's plays, is an amplification of the story. If a story is to serve as a satisfactory basis for the plot of a children's play, it must be suitable for children, and it must be the kind of story children enjoy. The story will not hold the interest of a youthful audience if it contains a maturity of relationships which make it difficult to follow and understand. Unless he has a knowledge of children's literature and of children's tastes in stories and plays, the playwright should let the opinions of authorities have a bearing on his choice of story.

To provide the basis for a good plot, the story selected should contain a main course of action which moves forward without undue complications or side issues which break or alter the line of development. Yet, as Miss Ward says, the story "must be meaty enough to provide several good episodes which will build to a real climax."<sup>10</sup> Additional criteria for story in children's plays are offered by Graham: first, the story should be rich in dramatic action involving strong basic emotions; next, it must be plausible and consistent, though it need not be true.<sup>11</sup>

Dialogue need play no part in selecting a story for dramatization, since this third element of drama differs in its function in stories and in plays. In children's drama dialogue serves three purposes: revealing character, unfolding plot, and clarifying the situation. The writer of stories does not rely solely on dialogue to

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<sup>10</sup> Ward, op. cit., p. 64.

<sup>11</sup> Graham, op. cit., p. 181.



communicate. He can write descriptive passages which serve his purposes much more adequately than conversation. The playwright, however, must place much greater reliance on dialogue in communicating his ideas.

Rather than using dialogue directly from the story, the playwright should write his own lines, using criteria for dramatic dialogue as his guide. No authoritative evidence to support this point of view was found in children's theatre literature. In fact, it is entirely contrary to Miss Ward's opinion that the dramatist using a novel as the basis for a play for children must use all possible dialogue from the story itself.<sup>12</sup> However, one conclusion reached in this study is that children's stories do not contain enough dialogue for plays and that the playwright accepting Miss Ward's suggestion must fill in with lines of his own. Consistent dialogue is difficult to achieve if this procedure is followed. The playwright who captures the spirit of the story and its characters and then writes his own lines will find that the dialogue in his play not only will be more consistent, it also will seem more spontaneous and natural.

The central character is an important consideration in evaluating a story on the basis of character, the fourth element of children's plays, since it is through identification with this character that children respond to the story. The main character of a story chosen for a children's play must have the qualities of attractiveness,

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<sup>12</sup> Ward, op. cit., pp. 84-85.



credibility, and strength of will to make a strong protagonist. Other traits which should be discernible in the main character are listed by Graham:

Heroes should be bold, courageous, and above moral reproach, depicting such elemental virtues as truth, honor, justice, fair play, and loyalty.

Romantic or adult heroines should be lovely and plucky; child heroines should be able to do whatever their brothers can do and capable to thinking their way out of difficulties.<sup>13</sup>

Other characters have little bearing on the merit of the story as potential material for a play for children. In the process of writing the play, minor characters can be developed with reference to their relationship to the protagonist.

In summary, the playwright must evaluate any story he hopes to use as the basis for a play for children in terms of the elements of drama and the techniques of playwriting. To serve its purpose, the story in a children's play must contain a problem, a complication or obstacle, and a solution. The story must have a worthy theme. The story must contain the elements necessary to develop into a strong dramatic plot. The central character must have the qualities that will make him or her an effective protagonist. The one element of drama which need not be considered in evaluating a story is dialogue. The playwright should write his own dialogue consistent with the spirit of the story.

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<sup>13</sup> Graham, op. cit., p. 201.

### Conclusions

The problem of selecting stories for children's plays involves, first, a decision as to whether an original plot will be developed, or whether a selection will be made from children's literature. A survey of children's theatre literature reveals that youthful audiences prefer plays based upon stories and that many children's stories contain elements which make them worthy material for dramatization. While familiar stories appeal to children, unfamiliar ones also should be used for plays if children's theatre is to provide its audiences with new and varied experiences. The novice playwright should use children's stories for his first plays.

Assuming that the playwright decides to use a selection from children's literature as a basis for his play, the second step in story selection involves evaluating possible material on the basis of criteria for children's plays. To provide an effective foundation for a play for children, a story should meet the following requirements:

1. The central situation should provide conflict.
2. The story should provide enough episodes to build to a real climax.
3. There should be essential action in the development of the plot.
4. The story should have a worthy central idea or theme; it should contain universal qualities which give it lasting value.
5. The story should be suitable for children and should have a plot which avoids complex and mature relationships which make it difficult to follow and to understand.

6. The story must appeal to children.
7. The central character must be one with whom children can identify closely and easily.
8. Dialogue in the story has no bearing on its effectiveness as a basis for a play for children.

#### The Selection of a Story for This Study

Before undertaking a survey of children's literature to discover a story meeting the requirements for children's plays as set forth in this study, certain limitations as to story types were established. First, a decision was made to use a folk or fairy tale because of the evidence that children prefer plays of this type. Next, a decision was made to select a story from the body of literature now in the public domain. This decision was based on the practical reason that such works are readily available for use in a study of this nature. Finally, a number of the best-known children's folk and fairy tales have been dramatized, some of them in several versions. Therefore, catalogues of major dramatic publishing houses were studied to discover the stories already available in play form. This automatically eliminated from consideration many stories containing the elements necessary for dramatic adaptation.

The first conclusion reached in an extensive perusal of children's literature was that a story must do more than provide adequate material for an acceptable children's play. A prime requisite is that a story must appeal to the playwright if he is to use it as a basis for dramatic writing. Other things being equal, a story which satisfies the

subjective criteria of the playwright is the one he should choose. While a knowledge of purposes, technique, and authoritative criteria is essential to the playwright, the process of writing a play is highly subjective, and unless the story stimulates and inspires, it should not be considered as material for dramatization. This conclusion is borne out by Mrs. Chorpenning, who says, "Your story must light a spark in you."<sup>14</sup>

On first reading, Thackeray's The Rose and the Ring evoked a pleasant subjective response. The story was felt to be whimsical and humorous, and the characters were appealing. In spite of the fact that the story was written in the archaic and elaborately embellished literary style of a century ago, it stirs the imagination, and even cursory reading revealed possibilities for children's theatre production. However, The Rose and the Ring seemed to be a book that is not popularly known and read. A search to discover various versions of the story revealed that it is not available in modernized version. Since the story contains elements which would make it appealing to children, its complicated language might be the reason for the book's obscurity. Further, literary critics offered favorable comments about the work. For example, the following reference was found in a critical biography of Thackeray:

The last of the Christmas books was The Rose and the Ring (1855), begun at Rome as a Twelfth Night book for his two daughters....Thackeray is never more pleasing than when he is doing something for children, who always touched his heart deeply and whom he never mentions without a flood of kindness and affection. Children loved him, too, as well they might.

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<sup>14</sup>

Chorpenning, op. cit., p. 56.

This fireside pantomime for great and small children is in a sense beyond criticism, for it is a fairy tale perfect of its kind--a fairy tale woven with a sparkling humor. The Princes Giglio and Bulbo and the Princesses Angelica and Rosalba--to say nothing of the unforgettable Countess Gruffanuff, the most delightful of villainesses, and that most impressionable of usurping kings, Valoroso XXIV--are real enough and yet not too real. Over such characters the satire slides without hurting.<sup>15</sup>

Critics in the field of children's literature comment that:

Thackeray's The Rose and the Ring...is a gay bit of nonsense which borrows the trappings of the traditional fairy tale and handles them with a delightful humor and sense of fun that is greatly aided by Thackeray's own cleverly absurd drawings.<sup>16</sup>

While literary merit does not automatically guarantee dramatic merit, it still has a bearing on selecting stories for children's plays. If one of the purposes of children's theatre is to educate, the stories selected for children's plays must have literary worth.

Since the story provided an opportunity to bring an unfamiliar work of recognized literary merit to children through the medium of the drama, the book then was examined to discover whether it meets the criteria for story in children's plays. To assist in this evaluation, a synopsis of the plot was written:

Not content to serve as regent for his nephew, Prince Giglio, Valoroso claimed the throne of Paflagonia and became King Valoroso XXIV. Giglio, meanwhile, lived at court and was kept in the background while all attention was lavished on Valoroso's daughter, the pampered Princess Angelica. Giglio had inherited a ring from his mother, but no one but Fairy Blackstick knew that

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<sup>15</sup> John W. Dodds, Thackeray: A Critical Portrait (London: Oxford University Press, 1941), p. 106.

<sup>16</sup> Cornelia Meigs, A. Eaton, E. Nesbitt, and R. H. Vigners, A Critical History of Children's Literature (New York: The Macmillan Company, 1953), p. 208.

it was a magic ring which made its wearer irresistably attractive to the opposite sex. Being very fond of Angelica, Giglio had given the ring to her, and this made her appear much more attractive than she really was.

Simultaneously, Padella had driven the King of Crim Tartary from the throne, and Princess Rosalba, the rightful heir, had wandered into the forest and was presumed to have died there. Prince Bulbo, Padella's son and possessor of a rose having the same magical properties as the ring, eventually was sent to woo Princess Angelica in order to form an alliance between the two kingdoms.

Soon after the revolution in Crim Tartary, Princess Rosalba's wanderings brought her to Paflagonia, where she was found in the palace garden. At the time she was too young to be aware of her true identity, and she called herself Betsinda. She became a maid to Princess Angelica, and she remained a maid until after Prince Bulbo arrived to press his suit with Angelica.

When Bulbo arrived, Princess Angelica threw away Giglio's ring, which was found in the garden by Countess Gruffanuff, her unattractive governess. While she had the ring, the Countess captured Giglio's fancy, and she tricked him into signing a marriage agreement. Not knowing its magical properties, Gruffanuff then gave the ring to Betsinda, who became so attractive to all the men that she was driven from the palace by the women. Princess Angelica acquired the magic rose from Bulbo, whom she married.

Betsinda wandered to Crim Tartary, where she was recognized as the Princess Rosalba. Padella, assisted by his henchman Hogginarno, took her prisoner and planned to destroy her, for she was a threat to the throne. Prince Giglio, who meantime had regained the throne of Paflagonia, pursued Betsinda, and, with the help of his loyal armies, overthrew Padella, establishing Betsinda as Queen Rosalba. Giglio and Betsinda returned to Paflagonia to be married, only to find Gruffanuff ready to hold Giglio to his vow to her. Fairy Blackstick, whose interventions had alternately improved and upset the fortunes of the royal pair, finally saved Giglio. He and Betsinda were married and lived happily ever after.

This is the essential story of The Rose and the Ring. Each of the eight criteria for story in plays for children was used to evaluate the book:

1. The central situation should provide conflict.

The struggle of the maid Betsinda against the forces keeping her from discovering her true identity and ascending her throne, and the

struggle of Prince Giglio to regain his status and thus to help Betsinda all are conflict situations.

2. The story should provide enough episodes to build to a real climax.

Again, each phase of the struggle of the two young people to achieve their goals provides a strong episode. Two possible climaxes are presented: the reunion of Betsinda and Giglio and Betsinda's restoration to royal status, or the final resolution of Giglio's problem involving Countess Gruffanuff. The many episodes and the two climax situations posed a problem of selection and compression to be solved during the process of writing the play.

3. There should be essential action in the development of the plot.

While this criterion applies to dramatic action in all its ramifications, the children's theatre audience particularly likes and expects to see considerable action in the physical sense only. The Rose and the Ring contains a number of episodes which provide opportunity for the playwright to write scenes containing strong and visually observable action. For example, Giglio has a physical struggle with Prince Bulbo and with King Valoroso. Princess Angelica has an active encounter with Giglio, and later the women of the palace descend upon Betsinda. The scenes in Crim Tartary include soldiers, the capture and rescue of Betsinda, and the overthrow of King Padella.

4. The story should have a worthy central idea or theme; it should contain universal qualities which give it lasting value.

The theme of The Rose and the Ring is that worthy individuals who have a just claim to success ultimately triumph over the forces keeping

them from their goal. As in the case of traditional fairy tales, the book embodies the universal human yearning to see the weak triumph and the lowly rise in position.

5. The story should be suitable for children and should have a plot which avoids complex and mature relationships which make it difficult to follow and to understand.

Here a question arose with regard to the relationship of Giglio and Gruffamuff and with some of the episodes involving Betsinda and the various men who were attracted to her while she wore the magic ring. However, these relationships and episodes are only part of the story. Therefore, there seemed to be no need to discard the book because of them. Rather, they constituted problems to be solved in the process of adaptation.

6. The story must appeal to children.

By simplifying the complexities and removing the essential elements of the story from their cloak of obscure verbiage, The Rose and the Ring was found to contain elements which appeal to children. Among these are humor, interesting characters, an element of fantasy and magic, physical action, and remoteness in time and place.

7. The central character must be one with whom children can identify closely and easily.

Both Betsinda and Giglio, particularly Betsinda, exhibit the traits of courage, virtue, and intelligence considered essential in heroes and heroines in plays for children.



8. Dialogue in the story has no bearing on its effectiveness as a basis for a play for children.

This criterion was established late in the study after an attempt was made to utilize as much dialogue as possible from the book. Thackeray's dialogue employs archaic phraseology which is very much out of keeping with present-day conversational speech. Should this dialogue be transferred literally from the story to a play, it would be difficult for children to follow, understand, and believe. If the characters in a children's play are to seem real and alive to the audience, their speech must be credible. However, The Rose and the Ring is particularly rich in dialogue. When this is the case, a study of the dialogue in the story assists the playwright in analyzing and developing his characters, in spite of the fact that it may prove of little or no value in writing the lines those characters speak.

The Rose and the Ring was selected for adaptation for children's theatre because it is a fairy tale which is not restricted for use by copyright. Further, no published dramatization of the story was available at the time this study was begun. Most important, the book met the criterion that any story chosen for dramatic adaptation must be appealing and inspiring to the playwright. Subjective evaluation was reinforced by published criticism attesting to the literary merit of The Rose and the Ring. Finally, the story met, at least to a major degree, the criteria established for stories suitable for children's plays, thus strengthening it as a work of dramatic as well as literary merit.

### CHAPTER III

#### THE PROCESS OF WRITING A PLAY FOR CHILDREN

Having selected the story from which a play is to be fashioned, the playwright is faced with the problem of translating material from one medium of writing to another. There are several basic differences in technique involved in writing novels and in writing plays. For example, the novelist is not restricted by time limitations, whereas the playwright must work within a rigid time framework. The reader of a story or novel is able to proceed at his leisure and to turn back in his reading at any time he chooses. The theatre audience, on the other hand, must be able to grasp every situation as it unfolds on the stage. Further, the novelist can use descriptive passages and other narrative devices to convey the ideas and thought processes of his characters. The playwright cannot stop the flow of his story to narrate and describe. All of these factors constitute problems of selection and compression as the playwright analyzes story material.

A second problem concerns the playwright's adherence to the original material selected for treatment. The question immediately arises as to what degree of faithfulness to the original material the playwright is obligated to maintain in translating a story to the dramatic medium. Following a study in which he attempted to discover an answer to this question, Roger M. Busfield, Instructor in Dramatic Writing at Michigan State University, concluded that the treatment of a work of

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fiction by a playwright may vary from faithful adherence to the original story to liberal interpretation in which the playwright borrows as much or as little of the material as he chooses in terms of his own specific purpose. A further conclusion was that some story material contains elements which make it suitable for literal transference to the dramatic medium, while other works of fiction are suitable for dramatic interpretation only in some respects. When the latter is the case, the playwright must interpret literary material more liberally in order to serve his own purpose. Doctor Busfield has defined four varying degrees of adherence in the following manner:

1. Dramatization implies faithfulness to story and characters and the taking over of the thematic purposes of the original work. If the material lends itself to literal transference, the playwright accepts the plot, characters, and theme in toto and gives them dramatic life.
2. Adaptation implies that the purposes of the playwright may supersede those of the author. Since a story usually does not lend itself to literal transference, an adaptation is somewhat faithful to the original material, but the playwright may take greater liberties with plot, character, and theme in terms of dramatic feasibility.
3. Based upon is a term applied by the playwright to a play which takes as its basis portions of an original story and its characters. More liberal changes in plot, character, and theme are made in accordance with the purpose of the playwright.
4. Suggested by is a term used when an idea or ideas expressed in an original work are borrowed and amplified and in all probability lose their original identity in the plot of the play.<sup>1</sup>

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<sup>1</sup> Roger M. Busfield, "The Problems of Adaptation and Dramatization," (unpublished paper).

The story of The Rose and the Ring contains many episodes placed in a variety of settings. Further, the plot presents a number of complex situations which would be difficult to portray on the stage. To serve the purpose of the playwright, treatment of the characters in the story also would have to be altered. Therefore, adaptation, rather than dramatization, was selected tentatively as the means of translating the story into play form.

Before the play was plotted, a decision was made to accept Thackeray's theme that "worthy individuals who have a just claim to success ultimately will triumph over the forces keeping them from their goal." This central idea met the criterion that children's plays should express eternal truths and worthy principles.

Since Thackeray's story contained two main characters, another essential preliminary step to outlining plot was to decide whether Betsinda or Giglio would be selected as the protagonist of the play. As the two characters were drawn by Thackeray, Betsinda was the more consistently attractive. Further, evaluation of the two potential climaxes for the play offered by The Rose and the Ring led to selecting Betsinda's rescue and restoration to royal status in preference to the more anti-climactic rescue of Giglio from the clutches of Countess Gruffanuff. Not only is the first climax point stronger, it also is more appealing to children, who tend to react unfavorably to emphasis of situations involving romantic love. Selection of Betsinda's rescue as the climax of the play was a determining factor in selecting her as the protagonist.

With Betsinda as protagonist, the plot of the play had to revolve around her discovery of her true identity and her restoration to the throne of Crim Tartary. The scenario of the play was written from an outline of Betsinda's story. Using this method of plotting made possible an almost automatic selection of other characters for the play in terms of their relationship to the main character situation. The plot outline follows:

### The Situation

Betsinda, a girl whose true identity is unknown, is a maid in the royal palace of Paflagonia. The only clues to her identity are the tattered remnants of a cloak and a single shoe which she had with her when she was found and taken into the palace by the royal family a number of years ago. These are kept on display to remind Betsinda of her good fortune. Paflagonia is ruled by King Valoroso, a usurper who took the throne rather than serve as regent for his nephew following the death of the old king. Prince Giglio lives in the palace with his aunt and uncle, but his position is secondary to that of Princess Angelica, his spoiled cousin. Giglio, however, is content to live this way, because he has been promised that eventually he will marry Angelica and share the throne with her. To seal the agreement, Giglio has given Angelica a ring which he inherited from his mother. No one but Fairy Blackstick, who presented it to the late queen, knows that the ring has the power to make its wearer irresistibly attractive to members of the opposite sex. Angelica is indifferent to Giglio, who is blind to her faults because of the magic of the ring. Betsinda, feeling compassion for Giglio, always is doing thoughtful things for him and giving credit to Angelica.

Adjacent to Paflagonia is the kingdom of Crim Tartary, which is ruled by King Padella, also a usurper. He gained his throne by revolting against his predecessor and doing away with all the royal family except the very young Princess Rosalba, who, in the confusion of the rout, wandered off into the forest. A search revealed no trace of her except some rags and a shoe, so she was presumed dead. Padella's son, Prince Bulbo, was declared heir to the throne. Bulbo possesses a rose which he inherited from his mother. The rose also had been a gift from Fairy Blackstick, and it possesses the same power as the ring.

## The Course of Action

### Act I

Glumboso, the Prime Minister of Paflagonia, brings word to King Valoroso that Prince Bulbo of Crim Tartary is coming to visit. The implication is that Bulbo is planning to pay court to Princess Angelica. Seeing an opportunity to strengthen his position through an alliance with King Padella, Valoroso ignores Prince Giglio's claim to Angelica and prepares an elaborate welcome for the visiting prince.

Angelica, who has tired of Giglio, decides that she would like to be wooed by Bulbo, and she tries to give the ring back. When Giglio insists that she remain faithful to her promise, Angelica throws the ring away. Stripped of the power of the ring, Angelica is revealed in her true light, and Giglio welcomes the opportunity to be rid of her, though he still worries about his status.

Countess Gruffanuff, Angelica's ugly and ambitious governess, finds the ring and takes possession of it.

Prince Bulbo arrives and is warmly welcomed by Valoroso and his family. Giglio insults him and refuses to be his friend. Angelica finds Bulbo particularly attractive and lavishes attention on him.

During the welcoming ceremony for Bulbo, Giglio falls victim to the attraction the ring gives Gruffanuff. His flattering remarks lead her to believe he is discarding Angelica in her favor. In the warm mood generated by Giglio's attention, Gruffanuff gives Betsinda the ring.

Bulbo and Giglio both are attracted by Betsinda's magic beauty, and the boys quarrel. When Valoroso comes to stop the fight he also succumbs to Betsinda's spell, and Giglio turns on him, knocking him down.

Valoroso calls Hedzoff, Captain of the Guard, and orders him to hang the Prince. Hedzoff, prompted by his affection for Giglio, deliberately misinterprets the order and arrests Bulbo. Gruffanuff attempts to warn Giglio and tries to get him to run away with her, but Giglio rejects her offer, deciding to cast his lot with Betsinda.

The Queen, Angelica, and Gruffanuff are jealous of Betsinda. They give her her tattered cloak and shoe and turn her out of the palace.

Angelica discovers that Hedzoff has arrested Bulbo, and she rescues him. In the confusion Angelica gets possession of the rose.

Giglio discovers that Betsinda has been banished and that Valoroso plans to let Angelica and Bulbo rule Paflagonia. Hedzoff and his armies turn on Valoroso and support Giglio. Valoroso is overthrown, and Giglio sets out to find Betsinda.

## Act II

Betsinda wanders to Crim Tartary, where she is given shelter by Spinachi, a former nobleman who supported Princess Rosalba's father. He lost status under Padella, and he now is a woodcutter living in the forest with his daughters. Spinachi had been a member of the group who had searched for Princess Rosalba after the revolution, and he has in his possession the remnants of her clothing. These are found to match the garments Betsinda has with her. This establishes her as the lost heir to the Crim Tartar throne.

Spinachi calls Count Hogginarmo, who has retained his position at court by supporting Padella. Hogginarmo, enthralled by the magic of the ring, agrees to support Spinachi and other loyal members of the old regime, but with the proviso that Betsinda must marry him. When Betsinda refuses, Hogginarmo turns her over to the King.

King Padella also succumbs to Betsinda's magical charm and offers to share the throne with her. Betsinda refuses. She declares her intention to share the throne with no one but Prince Giglio.

Padella announces that Giglio has overthrown Valoroso and even now is making war on Crim Tartary, claiming that he is coming to restore the lost Princess to power. He is routing Padella's armies.

Captain Hedzoff arrives to demand Padella's surrender and abdication in favor of Princess Rosalba. Padella refuses to surrender. He takes Betsinda prisoner, promising Hedzoff that she will be thrown to the lions the next morning. Spinachi is taken to watch the execution.



## Act III

The lions refuse to attack Betsinda. Instead they turn on Hogginarmo, and, in the confusion, Spinachi rescues Betsinda and escapes with her. They return to Spinachi's house to await the arrival of Giglio and his army.

Padella gives chase and arrives before Giglio. He locks the Spinachi family in the house and posts a guard, instructing the soldiers to capture anyone who comes along.

Angelica and Bulbo have fled to Crim Tartary to seek refuge. As they pass through the forest they are captured by Padella's sentries, who decide that Bulbo is Giglio. They prepare to execute him.

Giglio arrives. The army of Crim Tartary has surrendered, and he has come to demand Padella's abdication. Padella is taken prisoner, but Betsinda forgives Angelica and Bulbo. Angelica turns on Bulbo, who continues to be devoted to her because she wears the rose. Betsinda, feeling that the ring has proved a good luck token which she no longer needs, gives it to Bulbo. Everyone goes off to the palace to proclaim Betsinda queen.

The plot outlined in the scenario adhered with relative faithfulness to Thackeray's story. However, two problems remained to be solved. No provision had been made to inform the audience about the power of the rose and the ring or to explain how Giglio learns about Betsinda's real identity and her whereabouts. In both instances, Fairy Blackstick had entered the story, but bringing her into the play in the same manner did not seem feasible. Therefore, Fairy Blackstick was given a story of her own which was planned to serve several purposes. First, letting Blackstick tell her story to the audience would provide a means of communicating essential exposition. Second, her story could provide continuity between scenes. Finally, using Blackstick would bring the charm of a fairy tale character to the play.

Developing the Blackstick story brought the first major departure from Thackeray. A decision was made to open the play with a narrative in which Fairy Blackstick, appearing as a dejected remnant of the typical fairy tale enchantress, explains that she is making a desperate effort to right a wrong which she innocently perpetrated when she made the magic rose and ring. Since the magic tokens are worn by the wrong people, they are causing trouble rather than happiness, and, as a result, she has lost status in fairyland. She is trying to use what is left of her magic power to right the wrong, but so far she has not been successful. Her next appearance is made in a between-scenes encounter with Giglio after the overthrow of Valoroso. From the structural point of view, this encounter was essential to the unfolding of the plot. Aside from using exposition, having the fairy meet Giglio was the only reasonable device for revealing how Giglio learns Betsinda's identity and about her plight. This encounter also marks a major step in Blackstick's progress toward resolution of her personal problem. Finally, at the end of the play, Blackstick appears again, this time as a beautiful fairy, to exult in the success of her magic.

In a sense, this treatment established Blackstick as a protagonist. However, keeping her story outside the main course of action was intended to prevent its infringing on the Betsinda story while it served the purpose of making that story stronger, clearer, and more credible to a child audience.

After establishing the plot line of the play, the characters were analyzed as to personal traits and also with reference to their place in the story and their relationship to the main character situation.

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### Character Studies

Betsinda is a young girl exhibiting all the traits of a fairy tale heroine. She is pretty, unselfish, thoughtful, quick-witted, and strong in adversity. In the palace she accepts her lot without complaint, but she exhibits a wistful curiosity about herself that demonstrates her desire to alter her situation. When she learns her real identity, she accepts the change in status with humility combined with strong purpose and the intention to use her position to help others.

Prince Giglio at the outset is less strong than Betsinda, but he, too, has the characteristics of a fairy tale Prince Charming. When he realizes that he has been duped, he grows in stature. His successful overthrow of Valoroso is not an end in itself, but rather a means of assisting Betsinda to achieve her objective.

Princess Angelica is a typical over-indulged child, willful, selfish, and thoughtless. She is motivated entirely by her own desires, providing a sharp contrast to Betsinda.

King Valoroso basically is a coward. He is unscrupulous, but he prefers to take the easy way out of unpleasant situations. His occasional pangs of conscience are easily put to rest as he rationalizes his behavior.

The Queen is a vacillating personality. Her main concern is Angelica, and she blinds herself to her daughter's faults. She is moderately interested in Giglio when she takes time to think of him. She nags Valoroso over little things, but she reinforces his thinking by offering excuses for his actions when he has doubts.

Countess Gruffamuff, Angelica's governess, is obsequious in her relationships with the royal family. However, in her dealings with those of lower position, she is harsh, petty, demanding, and snobbish. Betsinda, as a servant in the palace, is a target for her sharp tongue.

Glumboso, the Prime Minister, has the same attitude toward the royal family as does Gruffamuff, who is his arch rival for favor. He is the palace busybody and bearer of gossip.

Captain Hedzoff is blunt and straightforward. He is fond of Giglio, and, when he realizes that the Prince is receiving unfair treatment, he readily turns against Valoroso to support a just cause.

Prince Bulbo is the least intelligent of the young characters. He is accustomed to submitting to the will of King Padella, and he is apt to blunder when left to do his own thinking. He is likeable enough, and his position results from his being a victim of circumstance rather than from any evil doing on his part.

King Padella is a much more villainous character than is Valoroso. He is a man of action and a despotic ruler. He is ruthless, quick-tempered, and belligerent.

Count Hogginarmo is of much the same violent disposition as Padella. He is a sinister character, completely lacking in scruples, who is willing to be a traitor to serve his own selfish purposes.

Spinachi is a kind, fatherly person whose high principles led him to accept his present menial position rather than betray the deposed ruler of his country. He is willing to sacrifice himself to help Betsinda.

Cattarina and Ottavia, Spinachi's daughters, are typically sweet, unspoiled children. They are generous and thoughtful. They are awed over Betsinda and all the events they share with her.

The first dramatic version of The Rose and the Ring was an adaptation following the original scenario. The completed manuscript was analyzed to determine whether it met the established requirements for children's plays. The first act was basically sound. The situation was explained in exposition that was woven into the action; Betsinda was established as a sympathetic character, and the mystery of her past was pointed out; the fact that there was a lost princess in the neighboring kingdom was established. The major criticism was that too much emphasis was placed on the scenes involving the several transfers of the ring. The treatment stressed the romantic aspects of the magical powers of the ring. This problem was solved simply by rewriting the offending scenes, shortening them, and attempting to make them more humorous.

The second and third acts were unsatisfactory, primarily because the story involved complicated action which could not be staged. One of these situations was Betsinda's encounter with the lions. This occurrence is a major crisis in the plot, but the play as it was written required that the encounter with the lions occur offstage. The last two acts consisted almost entirely of expository dialogue about Betsinda's past history, the present war and Giglio's role in it, and about Betsinda and the lions. The rule that children's plays must show rather than tell the story was violated throughout two acts.

Analysis of the static scenes revealed that they presented a problem in plotting which could be solved most easily by departing further from the original story, thus shifting from adaptation to basing the play upon The Rose and the Ring. A new scenario was written for the last two acts. The Blackstick story was retained, and her encounter with Giglio to warn him of Betsinda's plight preceded the opening of Act Two.

### The Revised Course of Action

#### Act II, Scene 1

Exhausted from her wanderings, Betsinda is asleep in the forest of Crim Tartary when King Padella, Count Hogginarmo, and two soldiers come searching for her. Padella is so upset he does not notice the girl. He has heard rumors and predictions that Princess Rosalba is alive and coming to claim the throne, and he is planning ways to prevent this.

Padella and Hogginarmo decide that Spinachi the woodcutter would be involved in any plot to restore Rosalba to power, because he never has given up his loyalty to the old king. Padella takes soldiers and goes to search Spinachi's house. Hogginarmo is ordered to stay and search in the forest.

Hogginarmo discovers Betsinda. He immediately is enthralled by the power of the ring and decides that, no matter who she claims to be, Betsinda must be Princess Rosalba. He offers to help her overthrow Padella and take the throne if she will marry him. Frightened and confused, Betsinda runs away.

## Act II, Scene 2

Spinachi has heard the rumors about Princess Rosalba, and he knows Padella will take them seriously. He refuses to allow his daughters to go on their usual errands, and he decides to stay at home to protect them in case of trouble.

Betsinda runs into the yard and begs for help. She explains why she is alone in the forest and tells of her encounter with Hogginarmo. The Spinachi's promise to help her.

Betsinda's bundle of rags greatly excites Spinachi, who has an identical bundle which he found during the search for Rosalba years ago. This tangible evidence plus the fact that Betsinda knows a song he had taught the young Princess convinces Spinachi that Betsinda actually is Princess Rosalba.

Padella arrives, and Spinachi's daughters just have time to hide Betsinda in the house before Padella confronts the woodsman with his accusations. Padella has Spinachi seized by the soldiers, and he goes into the house to search.

## Act III

Hogginarmo arrives and demands to know whether Spinachi is hiding the girl who eluded him in the forest.

Padella discovers Betsinda, and Hogginarmo identifies her as Princess Rosalba.

Betsinda tells Padella about Hogginarmo's offer to turn traitor and support her claim to the throne. Padella has the soldiers arrest Hogginarmo and take him to prison.

Padella also is attracted to Betsinda, and he offers to share the throne with her. She refuses, announcing that if she is the real Queen she will share the throne with no one but Prince Giglio. This infuriates Padella.

When the soldiers arrested Hogginarmo, they left Spinachi unguarded. Spinachi turns on Padella and tells him that the people will depose him because of his cruelty. Padella calls for his soldiers.

Instead of Padella's soldiers, Giglio and Hedzoff arrive. Their armies have been victorious. Giglio arrests Padella, proclaiming Betsinda the rightful ruler of Crim Tartary.

Angelica and Bulbo, who fled Paflagonia when Giglio took the throne, are brought in by Padella's soldiers.

Giglio orders Angelica and Bulbo put into prison because of their treatment of Betsinda, but Betsinda forgives them.

Angelica is ungracious about her situation. She blames Bulbo for all her misfortunes. Since she still wears the rose, Bulbo meekly accepts her accusations.

Betsinda gives Bulbo the ring, and Angelica's attitude toward him changes.

Betsinda is proclaimed Queen Rosalba, and everyone goes off to the palace as Fairy Blackstick, her beauty restored, appears to rejoice over the wonders of magic.

Writing the second draft of the play according to this plot outline made possible the inclusion of scenes of action with very little static exposition. The scenes end at points of excitement and suspense, and the final curtain follows the resolution of the problems of the main characters of the play. The spirit of Thackeray's story was retained, though specific incidents in the course of action were eliminated or altered, and others were added in accordance with dramatic expediency.

The final problem remaining involved dialogue. The first dialogue included conversation taken from the story as well as original lines. A critical appraisal of the script revealed that all but very few of the lines which had been taken directly from the story sounded stilted, false, and out of keeping with the original dialogue of the playwright. The final version of the play retained much of the flavor of Thackeray's conversations between characters, but no lines were consciously transferred from the story to the play. Evaluation revealed that the dialogue



in the final version of the play was more consistent and credible because it was written according to the playwright's conception of the characters, their attitudes, and their reactions toward the situations in which they find themselves.

In summary, the playwriting process involved, first, discovering that the playwright may be as literal or as free as he chooses in his treatment of story material. Next, a decision was made to adapt The Rose and the Ring, since this method of treatment allows for some freedom in handling plot, character, and theme.

Thackeray's theme was accepted as the theme of the play. Betsinda was selected as the protagonist, and a scenario was written following the outline of her story. Fairy Blackstick was given a story of her own, which was used to unify and strengthen the main course of action. Characters were chosen and developed with reference to their relationship to the main character situation.

Because Thackeray's story included crises which posed insurmountable staging problems, the adaptation did not meet the criterion that major action should be shown rather than discussed. Therefore, adaptation was discarded in favor of a more liberal interpretation, and a second version of the play was written based upon The Rose and the Ring. The first act was revised, and Acts Two and Three were rewritten.

Finally, an evaluation of the dialogue, which had been written using conversations from the book as well as the playwright's original lines, revealed that the dialogue lacked consistency and credibility. Therefore, the final version of the play did not include dialogue from the story except in a few cases where unconscious use was made of Thackeray's lines.

## CHAPTER IV

### THE ROSE AND THE RING

based upon the story by  
William Makepeace Thackeray

#### CAST (in order of appearance)

Fairy Blackstick  
Betsinda  
Countess Graffanuff  
Glumboso  
Queen  
King Valoroso  
Princess Angelica  
Prince Giglio  
Captain Hedzoff  
Prince Bulbo  
King Padella  
Count Hogginarmo  
First Soldier  
Second Soldier  
Spinachi  
Cattarina  
Ottavia

#### SCENES

- ACT I: The palace of King Valoroso of Paflagonia
- ACT II: Scene 1 - The forest in Crim Tartary, several days later
- Scene 2 - Outside the home of Spinachi the woodcutter, a few minutes later
- ACT III: The same, a few minutes later

## THE ROSE AND THE RING

## ACT I

The scene is the throne room of Paflagonia. There are entrances right and left, and upstage there is a bay window giving a misty view of trees. In front of the bay is a window seat. Down right is the throne, which seats two people. The only other furniture is a cabinet left stage in which can be seen the ragged remnants of a silken cloak and a single small shoe.

The curtain opens on an empty stage. It is early morning and not quite light. In a moment FAIRY BLACKSTICK, who looks more like a benevolent witch than the traditional fairy, comes in. She enters slowly and cautiously, being careful that no one is in the room. She is a very unhappy fairy, and her dress and manner reflect it. She seems both pleased and relieved that the room is empty.

## BLACKSTICK

Good! No one's up yet.

(Waving her black wand)

Fairy, weave your magic spell. Weave it strong and weave it well!

(She looks and listens. Nothing happens.)

It's no use. I'm just a no good has-been.

(Coming downstage and addressing the audience)

How'd you like to be a fairy who's lost her magic? There's nothing worse, let me tell you! Especially when you want to do a good deed. Oh, everything's all wrong! I used to be able to make the best spells, and I was such a pretty thing...Making good magic keeps fairies happy and beautiful, you know. But just look at me now. This is my punishment because something has gone wrong. I come here every day trying to make it right...but I'm just too old and weak. I'm all worn out with trying.

Once upon a time I made a magic rose and a magic ring which had very wonderful powers. That was in the days when I was young and beautiful.

(A typical GOOD FAIRY appears holding the rose and ring. This is BLACKSTICK'S memory, a vision of what she was before her trouble began. BLACKSTICK spies her.)

Ho, there I am now! There's my rose! And my ring!

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(BLACKSTICK hurries toward the GOOD FAIRY and tries to take the rose and the ring, but they are withdrawn.)  
 No...here I am, and that's just my memory. Can you see it, too? Of course you can. Well, look at the rose...and the ring. They don't look very special, do they?

(The GOOD FAIRY obligingly shows them.)

But they are. Whoever wears that ring should be very happy, because if a girl wears it she appears to be 'specially beautiful to all the boys...and it makes a boy seem most handsome and wonderful to all the girls. The rose does the same thing.

You'd think that would be lucky, wouldn't you? But it isn't. You see, the wrong people got hold of them, and that makes everything all mixed up. So here I am being punished and having to look like this when really I'm like that...

(Indicating the GOOD FAIRY)

And I can't make good spells any more...so I can't take the magic away from the rose and the ring. Now I'm trying to steal them. But I can't do that, either...no matter how hard I try.

(The GOOD FAIRY slips away. BLACKSTICK turns in time to see her go.)

See! I can't even keep my nice memory.

(Through the above the lights have been coming up, and now it is day.)

Oh! It's daylight! I can't stay here...and I haven't fixed anything!

(She listens.)

Oh! I have to hide!

(BLACKSTICK slips out as we hear BETSINDA singing off-stage. BETSINDA enters immediately carrying a feather duster. She is young, pretty, sweet, and a lady. She is a maid in the palace and is dressed very simply. She goes about the room dusting--first the throne, then the window seat. As she works she sings a song. She cannot remember it too well, and it is obvious that this both puzzles and bothers her.)

BETSINDA

(Singing)

The trees are dressed in leaves of green,  
 The birds in feathers gay;  
 The flowers have their petals bright,  
 The skies wear clouds of fleecy white,  
 My cat a coat of gray....

(She has come to the cabinet where the clothes are displayed. She pauses, looks longingly at it, and continues her song.)

But I am dressed in softest silk  
As little girls should be....

(She opens the cabinet and takes out the cloak and shoe, examining them wistfully.)

But I am dressed in softest silk....

(COUNTESS GRUFFANUFF bustles in. She is PRINCESS ANGELICA'S governess, and her position has given her a great sense of importance. She is old, ugly, overdressed, and no friend of BETSINDA. She spies her and speaks very crossly.)

GRUFFANUFF

Betsinda! Why are you dallying in the throne room? Stop droning that silly song of yours and get on with your dusting.

BETSINDA

The dusting is almost done, Countess Gruffamuff. I've been up ever so long.

GRUFFANUFF

Well, don't deny that I caught you daydreaming.

BETSINDA

I guess I can't help daydreaming. I'm sorry...But I wonder so about these clothes...where they came from...what they were like when they were new...

GRUFFANUFF

(Impatiently interrupting)

You know very well where they came from. Now put them away.

BETSINDA

Don't you think they might have been very beautiful?

GRUFFANUFF

Beautiful?

(She takes the garments from BETSINDA, impatiently pushing her aside, and puts them away herself.)

Well, maybe they were once. But, oh that day you wandered into the palace garden! Such a sight you were! All ragged and dirty...and you couldn't even speak good Paflagonian. How dear Princess Angelica laughed! And the sweet, kind child said, "Gruffy, I'll have that little girl for my maid." And dirty as you were she took you right into the palace.

BETSINDA

(Dusting the cabinet)

I know all that...and I'm very grateful. But, Countess, if you were me, wouldn't you wonder who you really were? Where you came from?

GRUFFANUFF

(Inspecting the throne for dust)

No time for that. Come here.

(BETSINDA does as GRUFFANUFF bids, and through the following this inspection continues.)

Just be grateful to be who you are now. Most girls would be so glad to serve our beautiful Princess they wouldn't care about anything else.

(Finds more dust)

I thought you said you'd finished your work. You're careless today, Betsinda.

BETSINDA

I'm sorry. I guess I was thinking about me and making up stories about myself. Gruffanuff, I know it's silly, but suppose I was a princess...and suppose I got lost and no one could find me...

GRUFFANUFF

(Interrupting)

Ho! Enough of this. Silly indeed! Don't you get any notions, missy. I suppose you think it would be nice to find a little royal blood in your veins...Then you could make eyes at Prince Giglio.

(Going to the cabinet)

And that's why these things are here...just to remind you about yourself. So don't put on airs. Take a good look and remember your duty to be grateful. Now be off with you.

(BETSINDA scurries off. GRUFFANUFF pulls out her pocket mirror and admires herself.)

Oh, Gruffy, you do look charming today...every little curl just so. As lovely as the Queen herself!

(She struts about the room, practicing curtsies, straightening her gown, and generally admiring herself. GLUMBOSO enters. He is Prime Minister and as full of self-importance as GRUFFANUFF. That they do not like each other is obvious.)

GLUMBOSO

Well, you old turkey hen! At it again, are you. You'd better watch your step or you'll find yourself in the kitchen peeling potatoes... I'll see to it myself.

GRUFFANUFF

Who are you to talk to me like that! You may be Prime Minister, but I'll have you remember that I am a Countess...a real Countess, do you hear? And you, Mr. Glumboso, just might lose the next election. Then where would you be?

GLUMBOSO

Stop your chattering! The King is coming, and he's in a bad mood today...So be careful how you act.

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GRUFFANUFF

Oh, his poor Majesty! Poor Valoroso! What's the matter?

GLUMBOSO

I don't know. But at the royal breakfast table he wasn't himself. He sent Prince Giglio to his room for no reason at all. He ate only seven oranges, six eggs, and eight and a half pieces of toast. And he even frowned at Princess Angelica.

GRUFFANUFF

Oh, my poor Princess! I'll have to excuse her from her lessons today, she'll be so upset.

GLUMBOSO

That'll be no loss. Of all the teachers in Paflagonia I'm sure you are the worst.

GRUFFANUFF

(Shrieks)

What!

GLUMBOSO

Don't raise your voice!

GRUFFANUFF

You robber of the royal treasury! You'll pay for your insults...

(Voices are heard offstage. GRUFFANUFF and GLUMBOSO scurry out of the way as VALOROSO, the QUEEN and ANGELICA enter. VALOROSO is an unimpressive figure, as is the QUEEN, though both are richly dressed. ANGELICA is fancily dressed, spoiled, and not at all likeable. As they enter GRUFFANUFF and GLUMBOSO become all fawning and bow low as they murmur, "Good morning, your Majesties." No one pays attention to them. VALOROSO is preoccupied and paces. The QUEEN flutters as she sits on the throne with her embroidery hoop. ANGELICA, indifferent to all, sweeps in and sits on the window seat.)

QUEEN

Valoroso, do sit down.

VALOROSO

(Continues pacing)

Don't nag, Mrs. V...Where is Giglio?

QUEEN

In his room, I suppose...that's where you sent him.

VALOROSO

So I did.

(He spies GRUFFANUFF and GLUMBOSO)

What are you doing here? Glumboso! Who's taking care of my royal business while you stand there? Go check the morning mail.

GLUMBOSO

Yes, your Majesty...by all means, your Majesty. But begging your pardon, Royal Highness...

QUEEN

You heard the King. Now go!

(GLUMBOSO bows and scrapes his way to the door)

GRUFFANUFF

(Whispering spitefully to GLUMBOSO)

And good day to you, old time waster!

GLUMBOSO

(Stiffening and angrily sweeping out)

Humph!

QUEEN

Angelica, dear, isn't it time for your lessons?

ANGELICA

I can't study unless Betsinda is here. If I have to suffer, she must suffer, too. What else is a maid for?

QUEEN

There's no need for a maid to be well educated, my pet...but if you want her with you, all right. Summon Betsinda, Gruffanuff.

(GRUFFANUFF bows her way out)

And, Valeroso, do stop wandering about and sit down.

(With a sigh of resignation VALOROSO joins her on the throne)

Angelica, my sweet, what are you going to do today?

ANGELICA

(Leaving the window seat and approaching her parents)

I think I'll order some new clothes. And I may have Betsinda fix my hair a new way. And I haven't counted my jewels for weeks.

QUEEN

Aren't you going to play in the garden with Giglio? Poor boy, you haven't paid much attention to him lately.

ANGELICA

Bother Giglio! He's not the only prince in the world. I'm tired of him. Gruffanuff showed me a picture of Prince Bulbo of Crim Tattary, and I think he looks much nicer.

VALOROSO

Oh you do, do you!

ANGELICA

Yes, and I'd like to meet him.

(Struck by a sudden idea)

Papa, couldn't I go to Crim Tartary? Travel would be good for me.

VALOROSO

You may not! We'll have nothing to do with Crim Tartary.

(GRUFFANUFF enters with BETSINDA. GRUFFANUFF, who carries a large book, pushes BETSINDA aside.)

GRUFFANUFF

Here is Betsinda. Shall we begin our lessons?

QUEEN

Yes, Angelica, let us hear what you've learned this week.

GRUFFANUFF

Ready, your Highness?

ANGELICA

I suppose.

GRUFFANUFF

What country lies to the east of Paflagonia?

ANGELICA

That's easy...Crim Tartary. That's where Prince Bulbo lives.

VALOROSO

Oh, so that's where you're getting your notions!

QUEEN

But see how bright she is, Valoroso.

VALOROSO

Um hum.

GRUFFANUFF

And who is the King of Crim Tartary?

ANGELICA

Well...Bulbo will be some day...but...

(ANGELICA gropes for her answer. BETSINDA signals and mouths the answer.)

King Padella, who drove his brother from the throne in the great Crim Tartar revolution.

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GRUFFANUFF

Very good, my dear. Now tell us about the revolution.

ANGELICA

Well, before the revolution it was...

(ANGELICA is at a loss. BETSINDA runs to her and prompts. VALOROSO and the QUEEN pay no attention, and GRUFFANUFF turns away so as not to see. From now through to the end of the recitation BETSINDA supplies ANGELICA with answers.)

It was King Savio who ruled...but Padella grew strong and powerful and gathered an army...He forced King Savio off the throne...and... Padella got to be King.

VALOROSO

(Virtuously)

He stole the throne, that's what he did.

GRUFFANUFF

And what happened next, dear?

ANGELICA

Well...everyone got killed...or ran away...

(BETSINDA prompts again)

There was a princess named Rosalba. She was a tiny girl then...and... they forgot her when they ran away...

(The recounting gets harder and harder for ANGELICA, who really doesn't know very much.)

Oh, let Betsinda finish. Go on, Betsinda. Tell them what I know.

BETSINDA

The little princess wandered into the forest, and Padella's men went after her...but all they found was some rags and a shoe. So everyone thinks she was eaten by wild beasts. And that means Prince Bulbo will be the next king.

GRUFFANUFF

What would you like to recite next, Angelica, dear?

VALOROSO

That's enough. Go for your music lesson now. But be sure to close the door so I don't have to listen.

ANGELICA

Papa, dear kind Papa...may I order six new dresses? And then I'll need bonnets and slippers and...

VALOROSO

Of course, of course. Anything. Buy a diamond necklace if you like. I just want to be left alone.

ANGELICA

Goody!

(To GRUFFANUFF)

Let Betsinda take the music lesson. I have more important things to do.

(ANGELICA runs out. GRUFFANUFF puts the book down.)

GRUFFANUFF

Very well, though why a maid needs music lessons I'll never know. Come, Betsinda.

(Without ceremony GRUFFANUFF pushes BETSINDA ahead of her, and they exit.)

VALOROSO

Where's Giglio?

QUEEN

I told you...You sent him to his room. You seem worried about him.

VALOROSO

He bothers me.

QUEEN

Now, Valoroso, he's a nice boy...and after all he is your nephew.

VALOROSO

That's why he bothers me. My crown is heavy on my head when I think of Giglio. He's getting to be a big boy. He could be king.

QUEEN

Don't be silly. He's happy the way he is.

VALOROSO

Well, I'm not. He should be king.

QUEEN

Maybe he doesn't want to be.

VALOROSO

And maybe he does, too. Oh, Mrs. V., why did I steal my nephew's crown?

QUEEN

Now, Valoroso...no need to get upset. After all Giglio was just a baby when his father died. How can a baby be king?

VALOROSO

Of course! You're right! I didn't steal the throne. I sacrificed myself to save the kingdom. I took this heavy crown to save my nephew the headache of wearing it.



QUEEN

Never mind. When Angelica marries Giglio he'll get to be king. But you must be nicer to Giglio...You must stop sending him from the table. Now I'm going to call him in to see you...and you be pleasant to him.

(The QUEEN starts to leave. On her way out she is nearly knocked down by GLUMBOSO, who rushes in with an impressive looking scroll.)

GLUMBOSO

Oh! A thousand pardons, your Majesty!

QUEEN

(As she exits)

Clumsy thing!

GLUMBOSO

(Hurrying to the throne)

Your Highness! I have news. Good news? Distressing news? Anyway, it isn't every day news. In fact, I should think it is momentous news!

VALOROSO

Well, out with this news, whatever it is.

GLUMBOSO

Here is a letter signed by King Padella of Crim Tartary...signed with his own royal hand. See!

VALOROSO

Bother the signature. What does he say?

GLUMBOSO

He is sending his son, the most royal Prince Bulbo to visit you. He is sending him today.

VALOROSO

Today! And who does this King of Crim Tartary think he is, sending his son to visit without any warning! He can't do that! He's no king... he's wearing a stolen crown...

(Suddenly realizing that he is the same kind of rogue,

VALOROSO becomes happily enthusiastic.)

Yes...and...So! Prince Bulbo is coming to visit! This is a great day, Glumboso. Call the servants! Send the guard to meet him! I'll tell the Queen. We'll have a party.

(GLUMBOSO bustles out. VALOROSO starts to leave, but his exit is interrupted by GIGLIO. He is a good looking boy, the true King. He is simply dressed, and he approaches VALOROSO with some hesitation.)



VALOROSO

What do you want, Giglio?

GIGLIO

The Queen said you want to see me.

VALOROSO

(Annoyed)

Later, my boy. Later.

(VALOROSO leaves in haste. GIGLIO looks after him, then toward the throne. He crosses to the throne, hesitating a moment, but finally sitting down and assuming a kingly pose. As he gets settled BETSINDA tiptoes in and starts for the cabinet. She sees GIGLIO, and both are embarrassed.)

BETSINDA

Oh!...Prince Giglio...I was...

GIGLIO

(Jumping off the throne)

Betsinda!...I...

(Recovering himself)

You bring me a message from the Princess?

BETSINDA

I'm afraid she's quite busy this morning. And she did send you muffins for breakfast. Remember?

GRUFFANUFF

(Off)

Betsinda!

(Entering)

Betsinda! I sent you back to work once this morning. What are you doing now?

BETSINDA

I'm sorry, Countess.

GRUFFANUFF

Acting like a princess with nothing to do. The idea!

GIGLIO

Gruffanuff, leave Betsinda alone. She's Angelica's maid. Maybe the Princess doesn't need her right now.

GRUFFANUFF

(Sweetly)

Of course, Prince.

(To BETSINDA)

This may be so, but there's other work to be done...and not in the throne room!

(GRUFFANUFF exits. BETSINDA starts to leave.)

GIGLIO

Never mind, Betsinda. When I'm King you'll be Angelica's lady in waiting...and you'll never have to dust again.

BETSINDA

Thank you...I really must go.

(BETSINDA starts out. GIGLIO calls after her.)

GIGLIO

If Angelica wants to see me I'll be right here.

(GIGLIO goes to the window and looks out at the garden. VALOROSO returns, annoyed to find GIGLIO waiting.)

VALOROSO

Are you still here?

GIGLIO

I thought you wanted to see me.

VALOROSO

No time now. There's too much to do.

GIGLIO

But can't I help? I should be learning how to be king.

VALOROSO

You can do that later. Go and play now. Let me worry about the kingdom.

GIGLIO

But how can I ever be a good king unless...

VALOROSO

(Interrupting)

Oh, by the way, Giglio...we're going to have company. Prince Bulbo is coming from Crim Tartary. Today. Any time now.

GIGLIO

Why is he coming here?

1

VALOROSO

State visit. But I think...and this is a secret...I think he's really coming to see Angelica. That's what I think.

GIGLIO

What does he want to see her for? Angelica's promised to me. And she wears my ring to prove it.

VALOROSO

Of course, my boy. But we must be kind to the Prince...make him feel welcome. His father has a strong army, you know, and it wouldn't do to have Bulbo carry any bad tales home with him.

GIGLIO

Well, he isn't going to carry Angelica home with him, either, army or no army.

VALOROSO

Now, Giglio, that's not the proper attitude. You must...  
(He is interrupted by the entrance of ANGELICA, who runs to her father, ignoring GIGLIO's attempt to speak to her.)

ANGELICA

Oh, Papa, is it true? Is Prince Bulbo really coming?

VALOROSO

Yes. Today. And I must see to things. Now hurry and get ready.  
(VALOROSO exits. ANGELICA starts to follow, but GIGLIO stops her.)

GIGLIO

Wait a minute, Angelica.

ANGELICA

I'm in a hurry. What do you want?

GIGLIO

I never see you any more...and I want to thank you for the muffins you baked for me this morning.

ANGELICA

Muffins? Me? Whatever are you talking about?

GIGLIO

This morning Betsinda brought me some muffins. She said you'd baked them yourself...especially for me.



ANGELICA

Oh, silly...that's Betsinda's way of making up to you. Can't you tell she likes you ever so well? And I think that's just fine. Go and talk to Betsinda. I'm too busy for you now. I want to look especially nice when Prince Bulbo comes, so I have to go.

GIGLIO

You look especially nice all the time. You're the most beautiful princess in all the world.

ANGELICA

Oh, I know that. Now let me go. I'm in a hurry.

GIGLIO

Angelica, why can't you be nice? You used to smile at me...Remember when I gave you my ring? You were nice to me then.

ANGELICA

I told you to go away. Now do it!...And besides, I don't want your old ring any more.

GIGLIO

Please, Angelica...

ANGELICA

Leave me alone. And take your ring.  
(She holds out the ring, but he refuses it.)

GIGLIO

The ring is yours now. You can't give it back.

ANGELICA

Oh, can't I?

(Throwing the ring)

There! That for your ring!

(GIGLIO gets down to look for the ring. ANGELICA laughs at him.)

GIGLIO

That was my mother's ring, and you have no right to treat it that way. Why do you have to be so mean?

(He turns toward ANGELICA and looks at her in astonishment.)

Ugh! Angelica! What have you done to your face?

ANGELICA

Don't be silly.

GIGLIO

(Coming to her and looking closely at her)  
It's all crooked and cross looking. You aren't beautiful any more.  
In fact, you look awful!

ANGELICA

(She tries to hit GIGLIO, who dodges, and through  
the following she chases him around the room.)  
Why you...

GIGLIO

Ha! To think I used to want you to be queen! Why your hair is like  
straw...your face is unpleasant...your voice is like a crow's!  
(He laughs as ANGELICA attacks him with impotent  
rage.)

ANGELICA

You brute! Brute! Brute!

GIGLIO

You'll look worse than ever if you don't stop. Go get ready to meet  
Bulbo.

ANGELICA

I'll show you you can't insult me!

GIGLIO

Even Bulbo won't like you.

ANGELICA

I hate you!

GIGLIO

You're weak as a kitten...ugly as a toad...

ANGELICA

I'm not. I'm beautiful, and you know it.

GIGLIO

Go try to get beautiful for Bulbo. Just try to.

(GLUMBOSO rushes in, shocked at what he sees.)

GLUMBOSO

Why your Highnesses! This is no time for play. You must get ready  
for our royal visitor.

ANGELICA

All right. But I'll fix you, Giglio...you just wait!

(ANGELICA exits in a huff, and GIGLIO follows, laughing. GLUMBOSO, having taken a good look at ANGELICA, stands pondering what he has seen as GRUFFANUFF enters.)

GRUFFANUFF

Having trouble thinking again, eh? I must say you aren't very bright.

GLUMBOSO

No time to argue with you now. But have you seen the Princess lately? Have you taken a good look at her?

GRUFFANUFF

Of course. And such a lovely child she is.

GLUMBOSO

Somehow I don't think so.

GRUFFANUFF

Bah! Who are you to judge, you ugly old man?  
(GRUFFANUFF spies the ring on the floor.)  
What's that on the floor?

GLUMBOSO

Something left behind because of your poor housekeeping, I suppose.  
(He looks, then goes to pick up the ring.)  
Why, it's a ring...it looks like the one Princess Angelica wears.

GRUFFANUFF

Nonsense. I lost a ring in here just this morning. Give it to me.  
(She goes to take the ring, looks at GLUMBOSO, and changes her attitude, for the magic is working.)  
Why, dear Prime Minister...kind Glumboso...most handsome of men...

GLUMBOSO

(Recoiling)  
Now what ails you, old owl?

GRUFFANUFF

I mean it. It's as if I'd never seen you before. Oh, such manly beauty!  
(She advances on GLUMBOSO, who retreats.)

GLUMBOSO

For heaven's sake take your ring...And leave me alone, ugly witch.  
(He gives GRUFFANUFF the ring, and his attitude changes.)  
Oh, lovely Gruffy...you of the beautiful shining eyes...What were you saying?  
(GLUMBOSO advances on GRUFFANUFF, but he has lost his charm, and she shies away from him.)



GRUFFANUFF

Out of the way, upstart! How dare you try to flatter me? Get on about your business.

GLUMBOSO

Think of it, Countess! Dear, kind Gruffanuff...See how I admire you?

GRUFFANUFF

I haven't time to listen to such foolish talk.

(GRUFFANUFF starts to leave with GLUMBOSO after her.)

GLUMBOSO

Don't leave! Come back!

(BETSINDA rushes in.)

BETSINDA

The Prince is coming! Bulbo is at the gates! Here come the King and Queen.

(GRUFFANUFF, BETSINDA and GLUMBOSO scramble out of the way as the voices of the royal family are heard. GLUMBOSO still looks adoringly at GRUFFANUFF, who elaborately ignores him. VALOROSO and the QUEEN sweep to the throne. ANGELICA follows and sits at their feet. GIGLIO stations himself behind the throne.)

QUEEN

Angelica, dear, do straighten your dress. Valoroso, your crown is on crooked. We should have been ready long ago.

VALOROSO

Mrs. V., kindly save your breath to greet the Prince.

(CAPTAIN HEDZOFF, the head of the army, enters and makes his announcement with a flourish. He retires immediately as BULBO enters and bows low before the throne. He is a little travel worn, and his hair is not combed. He really is not a very impressive prince. He wears a large rose at his shoulder.)

HEDZOFF

His most royal Highness, Prince Bulbo of Crim Tartary.

BULBO

Your Majesties.

VALOROSO

Welcome to Paflagonia, Prince Bulbo.

BULBO

Thank you, King Valoroso. Please excuse the way I look, but I was so eager to see the Princ...the royal family of Paflagonia...

(GIGLIO stifles a laugh. VALOROSO cuts in.)

VALOROSO

Your Highness is welcome no matter how you look. Glumboso, a chair for the Prince.

(GLUMBOSO goes off to get the chair. BULBO still is trying to straighten his clothing and smooth his hair. GIGLIO laughs aloud this time.)

BULBO

Who was that laughing?

GIGLIO

I was. So eager to see the Princess you couldn't even comb your hair.

BULBO

(Belligerently)

And who are you?

GIGLIO

(Equally hostile)

My father used to be King of this country, and...

VALOROSO

(Glowering at GIGLIO and clearing his throat)

Dear Prince Bulbo, may I present my dear nephew, his Royal Highness Prince Giglio. Giglio, shake hands with the Prince.

(GIGLIO wrings BULBO'S hand until the latter howls with pain. GLUMBOSO returns with a chair and places it before the throne. BULBO sits chatting with the solicitous royal family. GIGLIO retires upstage where he is accosted by GRUFFANUFF.)

GRUFFANUFF

Oh, dear Prince, how could you act the way you did? Why were you so cruel to poor Prince Bulbo?

GIGLIO

I don't think I like him, that's why.

GRUFFANUFF

(Coyly)

Jealous because of Princess Angelica?

GIGLIO

I should say not. Just look at her...She's no friend of mine any more. No one's a friend of mine.

GRUFFANUFF

That's not so, dear Prince.

GIGLIO

Charming Gruffy! Will you be my friend? You are so beautiful and kind. Will you sit with me at dinner so I may admire you?

GRUFFANUFF

Why you dear, sweet, silly Prince!

(This conversation lapses into pantomime as the group around the throne starts to talk aloud.)

ANGELICA

Why, dear Prince Bulbo...what a charming thing to say!

BULBO

In Crim Tartary we have no such princess as you.

GIGLIO

And in Paflagonia, I'm glad to say, we have no such prince as you!

ANGELICA

Oh, do be quiet, Giglio.

VALOROSO

(Again glowering at GIGLIO)

Ahem! I think we should get ready for the party. Glumboso, show Prince Bulbo to his rooms.

(To the QUEEN)

Come, my dear.

(VALOROSO and the QUEEN exit. As BULBO prepares to go ANGELICA stops him.)

ANGELICA

If we hurry I can take you walking in the garden before dinner. I could show you our roses...though we have none as fine as yours.

BULBO

(Fingering his rose)

I've had this ever since we moved into the palace of Crim Tartary the day my father became King.

ANGELICA

It's a beautiful rose.

(She moves toward BULBO to examine the rose. He moves away.)

BULBO

I never take it off.

GIGLIO

(Who has been watching with interest)

So he's not going to give it to you no matter what you say, Angelica.

ANGELICA

Prince Bulbo, please excuse the rudeness of my cousin...Come, Glumboso is waiting.

BULBO

(Bowing low to ANGELICA)

Until dinner time then.

(He leaves.)

GIGLIO

(Bowing low to ANGELICA)

Be careful he doesn't spill soup on your dress.

(ANGELICA sweeps out without a word. GIGLIO turns to GRUFFANUFF.)

Remember, dear Gruffanuff, you sit with me at dinner.

(GIGLIO goes out. GRUFFANUFF starts to follow.)

GRUFFANUFF

Silly, sweet Prince!

(She hesitates and turns to BETSINDA, who has remained in the background through the scene.)

Betsinda, I think you must have done my hair especially well today, and I'd like to give you a little present. Here's a ring I picked... er...that I've had for quite some time. It's yours now.

BETSINDA

(Taking the ring)

It's like the ring the Princess wears.

GRUFFANUFF

No such thing! I've had it ever so long.

BETSINDA

Thank you, Countess. How nice to have a ring of my very own.

(BETSINDA tries to embrace GRUFFANUFF, who rebuffs her.)

GRUFFANUFF

Now, Betsinda, while the party is going on you'll have time to mend my stockings and press my gown for tomorrow...then be sure to turn down all the beds...and I'd like my tea at five tomorrow morning. Also, you'd better study dear Angelica's history lesson.

BETSINDA

Yes, ma'am.

GRUFFANUFF

(As she goes out)

If you have any spare time you may clean my shoes.

BETSINDA

Yes, Countess.

(BETSINDA gets the book and goes to the window seat where she sits turning pages and humming her song.  
BULBO enters)

BULBO

I beg your pardon...have you seen the Princess?

(He really notices BETSINDA.)

No, what have we here? No one introduced us...What is your name?

BETSINDA

(Hastily rising and curtseying)

Betsinda, sir.

BULBO

Ah, Betsinda! Beautiful name! Beautiful girl! Beside you Angelica is nothing.

BETSINDA

Oh, please, sir!

BULBO

Never have I seen such a beautiful creature! You must come with me to Crim Tartary...Let us leave at once.

BETSINDA

You don't know what you're saying, sir. I'm only a maid here.

BULBO

What does that matter?

(He kneels)

See...I kneel before you. Come away with me at once.

BETSINDA

Oh Prince, please go to the party...they'll be waiting.

(BULBO tries to catch BETSINDA'S hand. In snatching it away she unbalances him and he falls flat.)

Oh, your Highness! I'm so sorry. But you mustn't!

(BULBO howls and moans loudly at this indignity.)

Please, your Highness...I'm sorry...Now get up and go to the party.

(BULBO continues moaning, and BETSINDA tries vainly to quiet him and to help him to his feet. GIGLIO bursts in.)

GIGLIO

What's happening?

(He sees BULBO.)

Bothering the servants, are you?

(BULBO tries to get up, but GIGLIO pushes him back.)

Never mind, Betsinda.

(He looks at her closely. BULBO scurries upstage.)

Why, Betsinda, how beautiful you are! Why haven't I noticed you before? No one is as nice as you. Angelica is ugly...Gruffanuff is worse than that...You're prettier than anyone I've ever seen!

BETSINDA

(Who has been trying to protest through the above)

But, Prince...I'm no different than I ever was. What's the matter with you?

GIGLIO

I don't know. But you are so sweet and kind. Haven't you always smiled at me? Didn't you bring me muffins for my breakfast?

BULBO

(Who has been smoothing his clothes while he builds up courage)

Enough of this. I saw her first.

(GIGLIO and BULBO threaten each other, and as the dialogue proceeds they begin to maul each other. BETSINDA takes refuge behind the throne.)

GIGLIO

You big booby! You insulted my Betsinda..

BULBO

She's not your Betsinda. She's mine.

GIGLIO

You're going to marry Angelica.

BULBO

I hate Angelica.

GIGLIO

No you don't. And you insulted my Betsinda.

BULBO

I'll have your life.

GIGLIO

I'll run you through.

BULBO

I'll cut your throat.

GIGLIO

I'll blow your brains out.

BULBO

I'll knock your head off.

(During this struggle BULBO drops the rose, which lies unnoticed on the floor. VALOROSO enters to investigate the noise.)

VALOROSO

(Separating the boys)

Here! Here! Shame on you, Giglio!

BETSINDA

(Emerging from her hiding place)

I beg your pardon, your Majesty, but...

VALOROSO

(All his attention centered on BETSINDA)

Why, charming little maid! What are you doing here?

(BETSINDA tries to make an explanation.)

Never mind...I know you like to be with the Prince. But forget him. Look at me instead. Ooooooh, such a pretty thing as you are!

BETSINDA

Your Majesty! You mustn't talk like that. What would the Queen say?

GIGLIO

(He has been threatening BULBO with the book from the window seat. Now he hits VALOROSO with it, and VALOROSO falls flat, howling loudly. GIGLIO turns on BULBO, who runs off.)

What would I say. Leave Betsinda along...Both of you!

VALOROSO

Oh my royal head! My royal bones! Ho! Captain of the Guard!

BETSINDA

Oh, Prince! See what you've done!

(BETSINDA takes GIGLIO'S hand and runs off to hide.)

VALOROSO

Hedzoff!

(The QUEEN, ANGELICA and GRUFFANUFF rush in. The QUEEN helps VALOROSO to his feet, and all of them flutter around him.)

QUEEN

What happened?

ANGELICA

Look at Papa!

GRUFFANUFF

Oh, most royal Majesty!

VALOROSO

Hedzoff! Captain Hedzoff!

(HEDZOFF rushes in.)

Hedzoff! Seize the Prince! He dared to floor me with a book. Me! the King! Hang him! See that he dies! At once!

(VALOROSO, with ANGELICA and the QUEEN fussing over him, exits.)

HEDZOFF

(To GRUFFANUFF)

I don't want to hang Giglio. I like him too well. I can't do it.

GRUFFANUFF

Fiddlesticks, Hedzoff. The King said to hang the Prince. Well, hang the Prince.

HEDZOFF

I don't understand you.

GRUFFANUFF

Minnay! He didn't say which Prince.

HEDZOFF

So he didn't.

GRUFFANUFF

Well, then, take Bulbo and hang him.



HEDZOFF

Of course! The King wants me to hang a Prince, and Bulbo will do nicely. I'll arrest him this minute.

(HEDZOFF leaves. GRUFFANUFF goes to pick up the book. BETSINDA peeks to see if the coast is clear, then leads GIGLIO into the room. He starts to tiptoe across ahead of BETSINDA when GRUFFANUFF sees him.)

GRUFFANUFF

Oh, dear Giglio, you're in terrible trouble!...But I'm your friend. I'll help you.

GIGLIO

I don't need your help. I'll settle this myself.

GRUFFANUFF

But Prince...

GIGLIO

Please go away.

(He starts out.)

Come, Betsinda.

(GIGLIO exits. GRUFFANUFF keeps BETSINDA from following.)

GRUFFANUFF

Well!...Betsinda, you stay here! Flirting with the Prince, were you?

BETSINDA

Oh, no, Countess.

GRUFFANUFF

I saw you. Haven't I warned you about putting on airs? Haven't I told you to remember your place? How dare you act this way?

(During this tirade the QUEEN and ANGELICA enter and join GRUFFANUFF in her accusations. BETSINDA is completely bewildered.)

ANGELICA

There she is, Mama!

QUEEN

I heard about you carrying on with the King!

ANGELICA

And trying to steal Bulbo!

QUEEN

(Snatching at BETSINDA)

Take off the cap I gave you!

ANGELICA

Give me the shoes I let you wear!

GRUFFANUFF

Take off the royal apron.

QUEEN

Get out of my sight!

ANGELICA

Go away. Right now!

GRUFFANUFF

(Taking BETSINDA by the shoulder and starting out)

Come along.

QUEEN

(Following them)

Give her the rags and turn her out.

(GRUFFANUFF gets the tattered cloak and the shoe out of the cabinet and thrusts them at BETSINDA while everyone keeps up a chorus of threats and accusations.)

GRUFFANUFF

Now away with you!

(BETSINDA, unable to protest, is led away with no ceremony by GRUFFANUFF.)

QUEEN

My party is ruined! Everything is ruined!

ANGELICA

That ungrateful thing. And we were so nice to her.

QUEEN

(Sitting on the throne)

Well, she's gone now. Sit down and catch your breath.

(ANGELICA starts to join the QUEEN when she notices the rose on the floor and stoops to pick it up.)

ANGELICA

Oh, Mama! Look...here's Prince Bulbo's rose. At last I have it.

(She puts it on her dress.)

Bulbo's nice, isn't he? Ever so much nicer than Giglio...and he's handsome, too.

QUEEN

Aha! Forgotten Giglio already, have you?

ANGELICA

Ugh! I forgot him long ago.

(VALOROSO enters.)

VALOROSO

When is the party going to start? I'm hungry.

QUEEN

The party is spoiled.

VALOROSO

There's still food left, isn't there?

ANGELICA

I'm hungry, too.

(The voices of HEDZOFF and BULBO are heard off and continue to be heard through the following.)

BULBO

This is a mistake, I tell you!

HEDZOFF

I have my orders. You are to hang, and I'm to see to it.

QUEEN

Valoroso, what's all this?

VALOROSO

I decided it's time to get rid of Giglio. Call Betsinda. I'm hungry.

QUEEN

We decided it was time to get rid of Betsinda.

BULBO

(Still off)

You can't hang me! What have I done?

HEDZOFF

Come along.

ANGELICA

That's Bulbo! Papa! Stop them!

VALOROSO

It's dinner time. I'll take care of it later.

ANGELICA

Then I'll stop them! They can't hang Bulbo!

(Running out)

Hedzoff! Hedzoff!

QUEEN

(Running to the door)

Angelica! It's not polite to run!

(To VALOROSO)

Why are they hanging Bulbo?

VALOROSO

It's a mistake. I meant Giglio.

QUEEN

This is terrible!

VALOROSO

(Suddenly realizing that she is right)

It is! Hedzoff did this on purpose! He wants to ruin me.

QUEEN

(Who has been looking out the door)

Here comes Angelica. She stopped them!

(ANGELICA enters pushing a disheveled BULBO.)

ANGELICA

I got there just in time!

BULBO

(Going to VALOROSO)

This means war!

VALOROSO

Now, Highness, we all make mistakes.

QUEEN

We apologize, dear Bulbo.

ANGELICA

(Brushing BULBO off and helping him straighten his clothes)

Poor Bulbo...they couldn't hang you.

(She looks at him, and her manner changes.)

BULBO

I'm going back to Crim Tartary right now.

ANGELICA

Maybe that's a good idea. You don't look very nice any more.

BULBO

(Becoming aware of ANGELICA and the magic of the rose)  
Beautiful Angelica! You saved my life...you saved my rose.

ANGELICA

It's my rose now.

BULBO

But I don't want to give it away!

(He starts to take the rose, then relents.)

All right...it'll be your reward.

QUEEN

How sweet! Let's have the wedding right now.

ANGELICA

I'll be queen of two kingdoms!

VALOROSO

Not until I've dealt with Giglio.

(At this moment GIGLIO, accompanied by HEDZOFF, bursts in, brushing aside a protesting GLUMBOSO, who has come to try to hold them back.)

GLUMBOSO

You can't go in there!

GIGLIO

You can't keep me out!

(Going to VALOROSO)

So! You wanted to hang me!

VALOROSO

Hedzoff! Arrest the Prince!

HEDZOFF

I'll take no more orders from you.

VALOROSO

Glumboso, call the guards!

GLUMBOSO

They've all gone away.

VALOROSO

Then I'll arrest you myself.

(VALOROSO moves toward GIGLIO, who menaces him with his sword. VALOROSO retreats.)

GIGLIO

Don't come near me! Seize him, Hedzoff.

(HEDZOFF seizes VALOROSO and holds him on the throne.

The women flutter in the background. GLUMBOSO makes ineffectual gestures, and BULBO cowers in a corner.

GIGLIO addresses VALOROSO.)

I know about you now. You did steal my throne. You never meant me to be King.

(To BULBO)

Take Angelica away with you. But don't think you're going to rule Paflagonia! I'm king here.

BULBO

(Making a half-hearted move toward GIGLIO)

Who do you think you are?

GIGLIO

(Pushing BULBO aside)

I'm the real king, and you know it! It's time I had something to say about my own kingdom. Hold him, Hedzoff. I'm going to find Betsinda.

CURTAIN

## ACT II

## PROLOGUE

Before the opening of Act II, GIGLIO appears before the curtain. He is tired and discouraged. He calls "Betsinda!" several times, then sits down, weary and disappointed.

GIGLIO

She's gone! I can't find her anywhere. Suppose she's lost forever!  
(He buries his head in his hands. BLACKSTICK appears.)

BLACKSTICK

King Giglio!

GIGLIO

(Alarmed)

Who are you?

BLACKSTICK

A maker of magic. I've come to help you. You are searching for a maiden lost in the forest.

GIGLIO

How do you know?

BLACKSTICK

Fairies know everything. The girl you seek is miles from here, across the forest, across the river, lost in Crim Tartary.

GIGLIO

Crim Tartary!

BLACKSTICK

Magic has led her there. There she must go. You think she's Betsinda, a maid in the palace...But she came from Crim Tartary long, long ago. Padella, the bad King, stole the throne from his brother, just as Valoroso stole yours from you. There was a lost Princess. Her name was Rosalba. And soon she'll be found.

GIGLIO

What are you telling me?

BLACKSTICK

Your maid is the Princess. But she is in danger. Go back to your palace and gather your army. Make haste! You must save her! She needs you!

GIGLIO

Oh, thank you! I'll go!

(GIGLIO runs off. BLACKSTICK is filled with glee.)

BLACKSTICK

It worked! Lucky me! Maybe I'll get my beauty back yet!

(She disappears.)



## ACT II

## Scene 1

The curtain opens on a scene deep in the forest of Crim Tartary. There are gnarled trees through whose branches occasional shafts of sunlight stream, but the atmosphere is gloomy and mysterious. BETSINDA, her bundled cloak and shoe beside her, is asleep on the ground, concealed from sight by the undergrowth. In a moment KING PADELLA, the usurping ruler of Crim Tartary, enters. He is cruel and harsh, much more forceful than KING VALOROSO was. He wears his royal garb. He is accompanied by COUNT HOGGINARMO, his adviser, a crafty, conniving character who is enjoying the excitement of the search for the Princess. TWO SOLDIERS enter carrying spears and stand off to one side.

PADELLA

We'll comb every inch of this forest. She can't escape us.

HOGGINARMO

But are you sure, your Majesty?

PADELLA

(Pacing)

My fortune teller never makes mistakes...And there have been too many signs. I don't like it, Hogginarmo.

HOGGINARMO

You're sure he said Princess Rosalba is alive?

PADELLA

Not just alive...but coming to push me, the great Padella, out of the palace.

HOGGINARMO

I don't believe it. The girl was lost years ago. She must have died in the forest.

PADELLA

Did anyone ever find her body? The only trace was the rags Spinachi brought home. That doesn't prove she died.

HOGGINARMO

And that old woodcutter never gave up hope, either.

PADELLA

We have to find her. Word is passing among the people that the Princess is coming...They're restless...I don't like it, HogginarMO.

HOGGINARMO

Who's at the bottom of this?

PADELLA

Spinachi, that's who. If anyone knows about this he does. I don't trust him...He never liked me.

HOGGINARMO

Then we know what we have to do.

PADELLA

Let me take care of him. I'd like to throw him to the lions! I'll take soldiers and surround his house. No one will be able to get in or out. You search the forest. Capture any girl you see. We'll find this Princess before she can make trouble!

(PADELLA exits.)

HOGGINARMO

(Bowing)

Yes, your Majesty.

(To the SOLDIERS)

You guards! Go with the King!

(The SOLDIERS exit after PADELLA. HOGGINARMO turns in the opposite direction and begins his search. BETSINDA stirs in her sleep and sighs, attracting his attention.)

What's this?

(He goes to BETSINDA.)

A girl! Wake up there!

(BETSINDA rises quickly, reaching for her bundle.)

Come here!

(BETSINDA draws back.)

What are you doing alone in the forest? Where did you come from? Why....

BETSINDA

Please, sir, you're frightening me.

HOGGINARMO

Are you the Princess?

BETSINDA

Why no, sir!

(HOGGINARMO goes to BETSINDA and leads her out into the light.)

HOGGINARMO

Let me look at you. Why, you're the prettiest thing I've ever seen! You must be Rosalba.

BETSINDA

Rosalba! My name is Betsinda. I'm not a princess.

HOGGINARMO

Anyone as pretty as you has to be a princess.

BETSINDA

I'm only a maid, and I'm lost in the forest. If you'll just tell me how to get to the city I'll be on my way.

HOGGINARMO

Not so fast! I've decided that you're the Princess, and I'm never wrong. Listen to me. Years ago the Princess of Crim Tartary was lost...lost completely...and everyone forgot about her. But stories are going around that she's come back. King Padella is afraid of her. He plans to find her and kill her.

BETSINDA

But why?

HOGGINARMO

Because he's a bad king...And he's afraid Rosalba will take the throne.

BETSINDA

If he's a bad king he should lose the throne.

HOGGINARMO

You're right. And since you are Princess Rosalba, you must take it from him.

BETSINDA

You're wrong...I'm not the Princess...I told you...

HOGGINARMO

Don't argue, I'm the strongest man in the kingdom. And I have a plan. Together we'll destroy Padella, and I'll make you Queen. But you must marry me first.

BETSINDA

Marry you! You don't know what you're saying!

HOGGINARMO

Oh yes I do. You are too lovely, too charming...you must be the Queen. And I'll share the throne.

(He reaches for BETSINDA.)

Come, we're off to the palace.

BETSINDA

I don't want to go! Leave me alone!

HOGGINARMO

Don't make me angry! I've made up my mind.

(Again he tries to take hold of her, but she runs.)

BETSINDA

I won't go! Oh, help! Help!

CURTAIN

## ACT II

## Scene 2

The scene is in another part of the forest outside the hut of SPINACHI the woodcutter. The house is stage right. There is a stool by the door, and down left there is a bench. SPINACHI is sitting on the stool sharpening his axe. He is an older man, kindly and pleasant. CATTARINA, one of his daughters, is heard inside the house singing the same song BETSINDA was trying to remember at the opening of Act I.

## CATTARINA

The trees are dressed in leaves of green,  
The birds in feathers gay;  
The flowers have their petals bright,  
The skies wear clouds of fleecy white,  
My cat a coat of gray.

(CATTARINA comes out of the house with a basket of sewing and settles herself on the bench as she continues her song. She is BETSINDA'S age, pretty, sweet, and dressed simply.)

But I am dressed in softest silk  
As little girls should be,  
And I can choose what I will wear,  
For all the colors shining there  
Were made up just for me.

## SPINACHI

I haven't heard you sing that song for a long time, Cattarina.

## CATTARINA

I'd almost forgotten it. I guess all the talk about the Princess made me think of it again.

## SPINACHI

It was her song. No one else knew it except you and Ottavia.

## CATTARINA

It's the song you made up for the Princess, isn't it, Father?

## SPINACHI

Yes, back in the days when I served the old King. I used to take the Princess for walks in the garden...

## CATTARINA

Father, do you think Rosalba's alive?

SPINACHI

King Padella believes it. And the people seem to.

CATTARINA

I hope he won't find her.

SPINACHI

Padella will do everything he can to put her out of the way.

(OTTAVIA, SPINACHI'S other daughter, comes out of the house carrying a covered basket of cakes. She is about the same age, size and temperament as CATTARINA and is similarly dressed. She goes to SPINACHI.)

OTTAVIA

See my pretty cakes? I'm off to the market to sell them.

CATTARINA

(Gathering up her sewing)

I'd better go with you, Ottavia.

SPINACHI

Not today. It won't be safe in the forest. Both of you must stay at home.

OTTAVIA

Do they really plan to harm the Princess?

SPINACHI

If they find her they will. Padella will stop at nothing.

CATTARINA

Are you going to cut wood today, Father?

SPINACHI

No. I'm going to stay at home with you.

(BETSINDA, carrying her bundle, runs in crying out.)

BETSINDA

Please help me! Oh, hide me!

SPINACHI

What is it, child?

BETSINDA

A man...He was chasing me...Oh, please!

CATTARINA

You're safe here...

(Before anyone can get to her, BETSINDA collapses.)  
Oh, she's fainted.

OTTAVIA

(Running into the house)  
I'll get some water.

SPINACHI

Here, Cattarina...help me move her.  
(SPINACHI lifts BETSINDA onto the bench. The bundle lies unnoticed on the ground.)

BETSINDA

(Moaning)  
Giglio...I'm lost...

CATTARINA

It's all right. We won't let them hurt you.

BETSINDA

(Still muttering)  
But I am dressed in...I can't remember...I can't...

SPINACHI

Listen!

CATTARINA

The song! Oh, wake up! Please wake up!

OTTAVIA

(Coming out of the house with a mug)  
Hold her so I can give her a drink.

BETSINDA

(More conscious than before)  
I'm lost...I'm afraid...Don't let them find me!

SPINACHI

We won't, child.

(BETSINDA tries to sit up. CATTARINA helps her.  
OTTAVIA gives CATTARINA the mug.)

OTTAVIA

Here, give her this. I'll fix her something to eat.  
(OTTAVIA runs into the house.)

BETSINDA

What happened?

CATTARINA

You fainted. You're all right now.

BETSINDA

I was so frightened. I was lost in the forest, and a man came along. He said I was Princess Rosalba. He...

SPINACHI

Why were you in the forest all alone?

BETSINDA

I came from King Valoroso's palace. They sent me away because Prince Giglio was nice to me. I didn't know where to go.

SPINACHI

You came from Paflagonia?

CATTARINA

How does she know our song?

BETSINDA

Song?

SPINACHI

You were muttering a little tune.

CATTARINA

And we're the only ones who know it. It goes like this...  
(CATTARINA sings, and after a few words BETSINDA joins in. SPINACHI signals CATTARINA to stop, and BETSINDA continues.)

The trees are dressed in leaves of green,

BETSINDA

(Joining CATTARINA)

The birds in feathers gay;

(Alone)

The flowers have their petals bright,  
The skies wear clouds of fleecy white,  
My cat a coat of gray.  
But I am dressed in softest silk  
As little girls should be...

(She stops singing.)

I can't remember any more...



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(John)  
The birds in the  
(John)

CATTARINA

(Finishing the song)

And I can choose what I will wear,  
For all the colors shining there  
Were made up just for me.

BETSINDA

That's how it goes! I tried and tried to remember...and no one could tell me.

SPINACHI

Who taught you the song?

BETSINDA

I've always known it. But shouldn't I hide? Won't that man come after me?

CATTARINA

It's all right.

SPINACHI

You're safe here. Don't be afraid.

(OTTAVIA enters from the house.)

OTTAVIA

I'm warming some soup for you.

(Spying BETSINDA'S bundle on the ground and picking it up)

Here are your things. Is this all you had with you?

BETSINDA

(Unrolling the bundle)

I'm afraid so. Poor old rags...they aren't much good to me now.

SPINACHI

Look at that shoe! Where did you get these things?

BETSINDA

Once they were the only clothes I had.

SPINACHI

(Examining the cloak)

Cattarina, run and get the bundle hidden in the cupboard.

CATTARINA

The Princess' things?

OTTAVIA

(Also examining the cloak and shoe)  
Oh, hurry, Cattarina!

(CATTARINA runs into the house.)

BETSINDA

I don't understand.

SPINACHI

Where is your home?

BETSINDA

I've lived in the palace as long as I can remember. I have no family.

OTTAVIA

(Running to the door)  
Oh, hurry, Cattarina!

CATTARINA

(Within)  
I'm coming.

(CATTARINA hurries out and gives SPINACHI a bundle just like BETSINDA'S. He examines it.)

SPINACHI

Just as I thought. The shoes match!

OTTAVIA

The rags fit together!

CATTARINA

She knows the song!

SPINACHI

This is the Princess!

BETSINDA

Oh, don't you say that, too!

OTTAVIA

You must be.

CATTARINA

You're Princess Rosalba.

SPINACHI

The story is true. Padella was right!

BETSINDA

Oh, no!

SPINACHI

Of course you don't understand. King Padella's fortune teller has said that Princess Rosalba has come back to Crim Tartary to take the throne away from him.

BETSINDA

But how can I be the Princess?

SPINACHI

You see these clothes...I found them in the forest after Rosalba was lost. We know they were hers.

OTTAVIA

And these things you had...They match perfectly.

CATTARINA

You know the song.

(Suddenly PADELLA'S voice is heard giving orders.)

PADELLA

You there! Guard the path! Surround the clearing!  
(The orders lapse into unintelligible confusion offstage.)

SPINACHI

It's Padella! Quick! Into the house!

(OTTAVIA rushes BETSINDA into the house. CATTARINA gathers up the clothes and follows them. SPINACHI is trying to assume a nonchalant pose when PADELLA bursts in followed by his two SOLDIERS.)

PADELLA

Well, Spinachi!

SPINACHI

Good morning, your Majesty.

PADELLA

Don't good morning me! Your house is surrounded. The woods are full of soldiers. Now tell me your part in this plot.

SPINACHI

Plot?

PADELLA

Don't play innocent. What do you have to do with bringing the Princess back?

SPINACHI

I know nothing about any princess.

PADELLA

Speak up! What do you know about the Princess?

SPINACHI

I know she was lost long ago and no one ever found her.

PADELLA

Stop your nonsense. If I know you, you're hiding her in your house under my very nose.

SPINACHI

There's no one in the house but my two daughters.

PADELLA

We'll see about that.

(To the SOLDIERS)

Seize him!

(The SOLDIERS overpower SPINACHI and drag him to the bench.

PADELLA bursts into the house.)

If she's here I'll find her!

CURTAIN

## ACT III

The scene is the same as the last, and only minutes later. SPINACCHI is seated on the bench guarded by the SOLDIERS. Voices of PADELLA, OTTAVIA and CATTARINA are heard in the house.)

OTTAVIA

No! No!

CATTARINA

You can't go in there!

PADELLA

Go outside! I'm going to search this house.

OTTAVIA

There's no one here!

CATTARINA

We're all alone!

PADELLA

Outside!

(OTTAVIA and CATTARINA come out. They see SPINACCHI'S plight and run to him.)

CATTARINA

Father! Have they hurt you?

SPINACCHI

No.

OTTAVIA

What shall we do?

SPINACCHI

There's nothing we can do.

CATTARINA

But the King will...

(SPINACCHI motions her to be silent. The girls retire upstage.)

OTTAVIA

I think Padella's mean.

CATTARINA

So do I.

(HOGGINARMO bursts in.)

HOGGINARMO

Where's the Princess?

(He spies the girls.)

You there! Let me look at you!

(The girls shrink back.)

Come here, I say!

SPINACHI

(Trying to rise, but forced back by the SOLDIERS)

Those are my daughters, HogginarMO. Leave them alone!

HOGGINARMO

You're not the one I'm looking for. Neither are you.

(He brushes OTTAVIA and CATTARINA aside.)

Where's the King?

(The SOLDIERS indicate the house. HOGGINARMO starts for the door.)

PADELLA

(Within)

Ha! There you are! Come out here.

CATTARINA

Oh, Ottavia!

OTTAVIA

He's found her!

HOGGINARMO

So she is here!

(PADELLA emerges from the house leading BETSINDA.)

PADELLA

Spinachi! I knew you'd have something to do with this. I can't wait to get my hands on you.

HOGGINARMO

That's the girl! There's the Princess!

PADELLA

How do you know? Why aren't you searching the forest?

HOGGINARMO

I was. I found this girl, but she got away before I could question her.

PADELLA

This girl got away from you?

HOGGINARMO

She ran into the woods and was gone like a flash. But I came after her.

PADELLA

You didn't question her?

HOGGINARMO

I didn't have a chance.

PADELLA

Then how do you know she's the Princess?

HOGGINARMO

Well...we...ll...I just know, that's all.  
(To BETSINDA)

You won't escape this time, young lady.

BETSINDA

I haven't changed my mind, though. I still can't marry you.

PADELLA

Marry you? What is she talking about?

HOGGINARMO

She doesn't know what she's saying.

BETSINDA

Your Majesty, this man told me you are a bad king.

HOGGINARMO

That's enough!

PADELLA

I thought you didn't talk to her, Hogginarmo.

HOGGINARMO

I didn't...I...

BETSINDA

He said he's get rid of you and make me Queen.



HOGGINARMO

I did not!

PADELLA

So! Of course you didn't question her. You were too busy telling her stories. HogginarMO.....!

(PADELLA moves threateningly toward HOGGINARMO.)

HOGGINARMO

(Flustered)

Now, your Majesty...You're not going to listen to this child...

PADELLA

Maybe she's a child, but she got away from you. A big strong man out-smarted by a girl! You let her escape, that's what you did!

HOGGINARMO

You don't believe...

PADELLA

I do. My true and loyal servant! This is the end of your tricks!

(To the SOLDIERS)

You there! Take him away. Turn him over to the soldiers in the clearing. Have him thrown in the dungeon.

(The SOLDIERS lead out a loudly protesting HOGGINARMO. The three girls react gleefully, and SPINACHI starts to go to BETSINDA, but PADELLA turns his attention to her.)

And you!

(The impact of the ring has its full effect, and his manner changes.)

Why, you lovely thing...won't you sit down?

(He ushers a bewildered BETSINDA to the bench.)

CATTARINA

What's the matter?

OTTAVIA

What's happened to him?

SPINACHI

Hush!

PADELLA

So you are Rosalba. I didn't think you'd be so pretty.

(Sharply)

But you've come to take my throne!

BETSINDA

I hadn't planned to.

PADELLA

My fortune teller said so.

(He paces a moment; then an idea strikes him.)

Well, we'll fool him. We'll share the throne. I'll let you be queen.

CATTARINA

Let her?

OTTAVIA

It's a trick.

BETSINDA

That wouldn't work.

PADELLA

Of course it would. I will share the throne with you. You will be my queen and mother to my Bulbo.

(OTTAVIA and CATTARINA giggle at this, exclaiming "Bulbo!"

"Silly old man!" SPINACHI quiets them.)

BETSINDA

I can't do that.

PADELLA

And why not?

BETSINDA

You stole the throne from my father. You have no right to be king. If I'm the real queen, I'm going to send for Prince Giglio and make him king.

PADELLA

Giglio! He's king of one country already.

BETSINDA

(Amazed)

He is?

PADELLA

Yes. So don't be silly. Without my help you can't be queen. You listen to me. I can fix it so no one knows you ever came back. And I will unless you do things my way. Think it over!

(He goes to SPINACHI.)

You'd better persuade her, Spinachi. I might not punish you so hard if you do...

SPINACHI

Padella, you're a cruel, bad king. The people are tired of you.

OTTAVIA

Oh, Father! Be careful!

PADELLA

What did you say?

CATTARINA

Father! Stop!

SPINACHI

I said you deserve to lose the throne.

PADELLA

Why you...You can't talk to the King that way. I'll send you to the dungeon! I'll throw you to the lions!

SPINACHI

And that will be more proof that you're bad and cruel.

(OTTAVIA and CATTARINA run to BETSINDA.)

OTTAVIA

Princess! Make him stop!

CATTARINA

He'll hurt him!

SPINACHI

When people know the Queen is back, you won't last long.

PADELLA

Silence! Guards!

SPINACHI

I'll not be silent. It's time you heard what we think of you!

PADELLA

I won't listen.

(Calling)

Guards!

SPINACHI

You'll be thrown out of the palace.

PADELLA

Where are my soldiers! Guards!

(To SPINACHI)

You'll suffer for this!

(Instead of the SOLDIERS, GIGLIO and CAPTAIN HEDZOFF enter and greet BETSINDA.)

GIGLIO

Betsinda!

BETSINDA

It's Giglio! And Hedzoff!

HEDZOFF

Your Highness!

PADELLA

Here, seize this man.

BETSINDA

(To OTTAVIA and CATTARINA)

It's the Prince! It's Giglio!

PADELLA

I said seize this man!

GIGLIO

We've come to seize you.

PADELLA

I am the King!

GIGLIO

Not any more! Give up, Padella. Your army has surrendered. They wouldn't even fight for you.

PADELLA

I don't believe you.

GIGLIO

Who came when you called? Not your soldiers. They want the Queen to rule them. And in her name I, King Giglio of Paflagonia, take you prisoner. Hedzoff, away with him.

(HEDZOFF seizes PADELLA and leads him away without ceremony. OTTAVIA and CATTARINA run to SPINACHI, and BETSINDA and GIGLIO greet each other, everyone speaking at once. Finally BETSINDA and GIGLIO dominate.)

BETSINDA

Giglio!

GIGLIO  
Betsinda, I've found you!

OTTAVIA  
We're saved!

CATTARINA  
It's like a dream!

SPINACHI  
It's true. Our Queen is back.

BETSINDA  
What happened to Valoroso?

GIGLIO  
After you were sent away he wanted to hang me. Well, Hedzoff came to my rescue, and I just took the throne back, that's all.

BETSINDA  
So you're really King Giglio!

GIGLIO  
And you're Queen Rosalba.

BETSINDA  
But how did you know?

GIGLIO  
Magic. But it doesn't matter. I have my kingdom, and you have yours.

BETSINDA  
And we'll make them into one peaceful country.

GIGLIO  
There won't be any more cruel kings.

CATTARINA  
Think of it!

OTTAVIA  
A real king and queen.

SPINACHI  
This is a happy day.

BETSINDA  
Oh, Giglio, I want you to meet the kind friends who helped me. This is King Giglio of Paflagonia. Spinachi. Ottavia. Cattarina.

(Each bows in turn saying "Your Majesty." There is a noise offstage, again sounds of protest, as the two SOLDIERS lead ANGELICA and BULBO on.)

FIRST SOLDIER

Your Majesty.

GIGLIO

Yes?

SECOND SOLDIER

You aren't the King. Where's Padella?

SPINACHI

On the way to the dungeon.

GIGLIO

Here is your ruler.

(GIGLIO indicates BETSINDA, and the SOLDIERS respond with awe.)

FIRST SOLDIER

This is the lost Princess?

SECOND SOLDIER

Isn't she beautiful?

ANGELICA

(Bursting into the scene with BULBO)  
If you're going to put us in prison, do it. I'm tired of walking.

BULBO

What have you done to my father?

BETSINDA

Angelica! Bulbo!

FIRST SOLDIER

We found these two on the road. He says he's the Prince.

BULBO

I am.

ANGELICA

And I'm a princess.

GIGLIO

Not any more...either of you.

(To SOLDIERS)

Lock them up, too.

(The SOLDIERS start to comply.)

ANGELICA

Bulbo, you've caused me nothing but trouble.

BULBO

I can't help it, Angelica.

BETSINDA

Wait a minute. Giglio, am I really Queen now?

GIGLIO

Of course.

BETSINDA

(To the others)

What do you say?

EVERYONE

You are. Yes.

ANGELICA

You a queen? You're my maid. Giglio, stop making jokes.

GIGLIO

This isn't a joke. Betsinda is the Queen of Crim Tartary. Bulbo, may I present your cousin, the lost Princess.

BULBO

You're Rosalba?

GIGLIO

Yes, she's Rosalba...And I'm going to see you both pay for being mean to her.

ANGELICA

I don't believe you.

GIGLIO

Well, it's true.

(To SOLDIERS)

Now take them away.

BETSINDA

No. Let them go.

GIGLIO

After all the trouble they caused you?

BETSINDA

I forgive them.

BULBO

Thank you, cousin.

ANGELICA

You'd better let us go.

(To BULBO)

I don't know why I ever thought you were charming. You're dull and stupid...and now you aren't even a prince.

BULBO

Please, Angelica.

(To BETSINDA)

Angelica isn't very nice to me.

GIGLIO

But I see she still wears your rose.

ANGELICA

I thought it would bring me good luck.

BETSINDA

Maybe it will. And, Bulbo, I have a ring...it's been my good luck token...and I'd like to give it to you. Now let's all be friends.  
(BULBO accepts the ring.)

ANGELICA

No tokens for me, I suppose. Let me see that ring.

(She notices BULBO, and the magic works.)

Why, Bulbo...how handsome you are! I don't care if you're not a prince.

FIRST SOLDIER

Look at the Queen.

SECOND SOLDIER

She's not so beautiful any more.

FIRST SOLDIER

But think how nice she is.

GIGLIO

You're prettier than ever!



BETSINDA

Come, friends. Let's go to the palace. Come, Spinachi, Ottavia, Cattarina. Come, King Giglio.

GIGLIO

Here I am, Queen Rosalba.

(Everyone goes out happily together. Suddenly BLACKSTICK appears, restored to her original beauty. She is very happy.)

BLACKSTICK

Magic is wonderful! All that was needed was sharing the charm of the rose and the ring. The bad kings are gone now, replaced by our good friends...The people who need them are wearing my tokens...The magic is right. So now I'm my old self. And what do you know? We'll all live so happily--just like in stories! Forever and ever. Believe me...it's so.

CURTAIN

## CHAPTER V

### EVALUATION, SUMMARY, AND CONCLUSIONS

The final phase of this study involved: (1) evaluating the play by subjecting it to the test of stage production; (2) reviewing the procedural steps of the study; and (3) drawing conclusions based upon the purposes established at the outset.

#### Evaluation

A play in manuscript form still is incomplete as a drama. The success or failure of a play is determined, not by the script alone, but by the contributions of all the factors involved in dramatic production, including the presence of an audience. The true test of dramatic effectiveness comes with the interpretation of a script by a director and actors and its reception by an audience. No one contribution can be evaluated out of context with the others. Seeing a play in production makes possible a more thorough analysis of the effectiveness of the script.

To make possible a more sound evaluation of The Rose and the Ring, the play was produced for a child audience. The cast, which was composed of children ranging in age from ten through sixteen years, rehearsed six weeks. The rehearsal period included one technical and two dress rehearsals. Three performances were presented before three different audiences. The playwright acted as director. When a

playwright directs his own script, objectivity in directorial as well as critical approach is difficult to attain. Nonetheless, an attempt was made to evaluate the effectiveness of the script from the director's point of view, noting during rehearsals the response of the cast to the story and its characters and the ease or difficulty with which the play could be staged. An additional basis for evaluation was observation of audience response during performances. A third basis for judgment was provided by analyzing the produced play according to the determined criteria for effective plays for children's theatre. However, in spite of efforts to base judgment on objective factors, the following evaluation is largely subjective in nature.

Treatment of story is a major aspect of playwriting technique to be scrutinized in the evaluation of a play for children. Story used in this context refers, not to Thackeray's book, but to the story as evolved by the playwright. In drama, the story must have a definite beginning, middle, and end. The Rose and the Ring meets this criterion. The beginning presents the problem of disharmony which has resulted from the misuse of the rose and the ring and from the greed of the usurping kings. The middle presents the obstacles to restoration of harmony as well as the initial steps in the progress toward solution of the problem. The end depicts the solution of the problem in accordance with universally accepted concepts of justice. However, evaluation of technique revealed the beginning to be the strongest section. The problem is stated, the major characters are introduced and established, the background of the problem is presented, and the story is started on its

forward progress. The middle and end were found to be weaker, because events move too swiftly. This shortcoming resulted from the compression necessary to meet the limitations of running time and also from concern with incorporating as much visually perceptible action as possible into the communication of the story. Consequently, one crisis situation follows another with too little relaxation of tension through the second and third acts.

The script meets the criterion that theme in a play for children should be implied rather than directly stated. None of the lines contains direct moralizing. The central idea is crystallized in the action and in the final outcome of the story.

The plot of the play was evaluated in terms of three criteria: (1) plot in children's plays should be uncomplicated; (2) all major action should occur on stage; and (3) there should be excitement at the end of each scene which carries over into the next.

The plot of The Rose and the Ring is complex, but it is uncomplicated in presentation. That is, the plot is not complicated in terms of sub-plot and episodes which side-track the story. Complex though the events and relationships may be, all contribute to the development of the story. The play also meets the second criterion that all major action should occur on stage. Every transfer of the rose and the ring is shown; the overthrow of both kings and the capture and rescue of Betsinda are portrayed; and the encounter between Giglio and Fairy Blackstick occurs before the audience.

The attempt to meet the criterion that every scene must end at a high point of excitement and interest which is picked up at the opening of the succeeding scene resulted in building scene endings to an almost overly high level of tension. Act One ends with the forcible overthrow of Valoreso and Giglio's departure to find Betsinda. The revelation of Betsinda's identity and plight follows. Next, the scene opens with Padella's sinister plans and ends with Betsinda's terrified flight from Hogginarmo. The following scene opens quietly, introducing the Spinachi family and establishing their connection with the lost Princess Rosalba prior to Betsinda's entrance. It ends with Padella's threats and his bursting into the house where Betsinda is hiding, and the following act opens on the same scene with Hogginarmo adding his threats to those of Padella. From the point of view of the adult observer, excitement is overly sustained in the last two acts. However, in performance there was no indication of unfavorable reaction from the child audience to this strongly emphasized excitement.

The three functions of dialogue in children's plays are: revealing character, unfolding plot, and clarifying the situation. To satisfy the child audience, dialogue should be simple, economical, and direct. In order to determine whether dialogue fulfills its first function, totality of effect rather than individual lines must be the basis for evaluation. The dialogue of The Rose and the Ring was found to be satisfactory as a means of revealing character. Further, the play contains no dialogue, even of an expository nature, which does not further the forward progress of the story. Verbose dialogue tends to prevent action.

Since a major criticism of the play was that it contains too much unrelieved action, the dialogue was found to be economical and direct almost to a fault. Finally, long and complicated speeches are at a minimum, and short sentences are characteristic of the lines.

Characters in the play are treated according to the purposes they were intended to serve when they were selected. The protagonist was chosen and accepted in terms of criteria determined early in the study, and these criteria guided the development of Betsinda as a character. She shows herself to be plucky and capable of thinking her way out of difficulties, particularly in the scenes in *Crim Tartary* where she encounters the forces working to prevent her restoration to royal status. Volition is a quality which cannot be fully developed in the protagonist of a fairy tale play, because the element of magic and fate controls and manipulates his or her fortunes. The only strong desire Betsinda has is to learn her true identity. However, she undertakes no direct action to solve the mystery of her past, nor does she exhibit a strong desire to become queen. Rather, the forces of justice, embodied in *Fairy Blackstick*, provide the volitional factor in the play.

Characters other than the protagonist in children's plays should be conceived more or less as types. This is true in The Rose and the Ring. Generally, minor characters in the play may be categorized as blundering, often ineffectual, villains, usually more ridiculous than sinister, or as typically kind, ordinary people motivated by noble impulses.

Finally, evaluation of the total effect of the play revealed that the story as conceived by the playwright is presented effectively with all the elements of drama subordinate, but contributing, to its communication. The main criticism of The Rose and the Ring was that the play is overly compressed and filled with action in the final scenes. This fault resulted from the playwright's attempt to prevent breaks in the flow of the story and to present it largely by means of observable action.

#### Summary

This study followed five procedural steps. First, a survey of the literature was made to determine the purposes of children's plays and to discover the techniques of dramatic writing which should be employed in fulfilling the purposes. A further survey of the literature was undertaken to determine criteria for selecting material for children's plays. Next, using information gained in the initial phases of the study as a guide, material was selected, an effort was made to solve the problems of adapting specific story material to the dramatic medium, and a play was written. Before an evaluation of the finished script was attempted, the play was produced for a child audience using a child cast and with the playwright serving as director. Finally, an attempt was made to evaluate the play in terms of the discovered criteria for effective children's theatre plays.

## Conclusions

This study represents an attempt to discover answers to four specific questions regarding the writing of plays for children's theatre. The questions which constituted the problem of the study are:

1. What constitutes an effective children's play?
2. Are the techniques of writing plays for children different from those established for dramatic writing in general, and if so, what are the differences?
3. What material is best suited to children's drama?
4. What are the problems inherent in adapting this material to the dramatic medium?

The following conclusions are based upon the application of criteria and principles discovered in a survey of authoritative opinion on writing plays for children to the actual process of writing a play for children's theatre production.

In seeking an answer to the question regarding effective children's plays, the first discovery was that plays for children should serve four basic purposes: to entertain, to meet basic needs, to instruct, and to train future audiences. To accomplish these purposes, plays written for children's theatre must meet certain criteria for dramatic writing. Therefore, the answer to the first question is inherent in the answer to the question concerning techniques of writing plays for children's theatre.

Authorities agree that good children's plays should conform to the accepted fundamental standards of dramatic technique. Every play for children must have a story with a definite beginning, middle, and end.



Every play for children must have a protagonist with whom children can identify easily and closely, since it is through identification that children follow the story in a play. Every play for children must have a worthy central idea or theme. The important difference between writing plays for children and for adults is that the story always controls a play for children. All the elements of drama are subordinate to the story, and their main function is to contribute to the communication of the story.

Theme in children's plays must be implied, not directly stated; it must be inherent in the story, not superimposed. Plot is the story arranged and amplified. In plays for children, plot must develop simply and without complications and sub-plots which alter the course of the story. Further, the story must never stop in its forward progress. Therefore, in writing children's plays, every scene must be developed to a final high point of interest which is picked up immediately at the opening of the succeeding scene. The story in children's plays should be told largely in terms of action, and all major action must appear on stage.

Dialogue in children's plays must be simple, direct, and economical, though it may contain words beyond the vocabulary level of the audience if the context makes their meaning clear. The threefold purpose of dialogue in children's plays is to reveal character, to unfold plot, and to clarify the situation.

Major characters in plays for children should be relatively uncomplicated. Minor characters should be conceived and developed more or less as types.

The attempt to discover suitable story material for children's plays led to the conclusion, based on authoritative opinion, that the playwright should turn to stories of recognized literary merit for ideas, particularly until he has gained experience in the field. Further, child audiences show a marked preference for plays based upon folk or fairy tales. In searching for story ideas, the playwright should not eliminate from consideration unfamiliar works of literature, despite the fact that plays with familiar titles draw larger audiences. If children's theatre is to fulfill its educational function, audiences should be introduced to new ideas and to obscure literature, provided that the stories chosen meet the criteria for good children's plays.

To provide a satisfactory basis for a children's play, a story should meet, at least to some degree, the following criteria:

1. The central situation should provide conflict.
2. The story should provide enough episodes to build to a real climax.
3. There should be essential action in the development of the plot.
4. The story should have a worthy central idea or theme; it should contain universal qualities which give it lasting value.
5. The story should be suitable for children and should have a plot which avoids complex and mature relationships that make it difficult to follow and to understand.
6. The story must appeal to children.
7. The central character must be one with whom children can identify easily and closely.
8. Dialogue in the story has no bearing on its effectiveness as a basis for a play for children.

Before the playwright selects material, he should determine whether or not the story he is considering has been adapted for the stage. Since authorities agree that a shortage of plays for children exists, a greater contribution to children's theatre will be made if new plays are written based upon works of literature which are not available in dramatic form.

An additional factor which must have a bearing on selection of material for children's plays is the playwright's subjective response to a story. Any story chosen for dramatic adaptation must be appealing and inspiring to the playwright.

The first problem encountered in attempting to answer the question regarding adaptation of specific story material to the dramatic medium involved determining the playwright's obligation to adhere to the original work. The degree of adherence to original material depends upon the presence or absence of elements which make a story suitable for transference to play form. Plays written from works of literature may range in faithfulness to the original material from literal acceptance of the plot, characters, and theme to the mere taking of an idea and utilizing it to serve the purpose of the playwright. Generally, story material does not lend itself to dramatization, the most literal method of treatment. Freer interpretation of original material usually is necessary to meet the demands of dramatic expediency.

The attempt to apply the principles of writing plays for children's theatre to specific story material led to additional conclusions based upon the playwright's experience. Using a work of fiction with a complex

plot involving the stories of more than one central character and including several climactic situations creates problems which can be solved only after thorough analysis of the story with reference to the criteria for story in children's plays and to the playwright's purpose. First, the character who is to be used as the protagonist of the play should be selected. Then the episodes in the story involving the problem of the central character should be chosen for possible inclusion in the plot. If more than one potential climax is provided, the one most closely related to the protagonist should be used. Following these steps in selecting material from a work of fiction enables the playwright to make an almost automatic selection of other characters in terms of their relationship to the main character situation.

Further selection and compression of events and episodes in the story is necessary when situations prove difficult to present on stage, or when they require more than a minimum amount of expository dialogue. Often this involves major departures from the original story in developing the plot of the play. However, when the goal is an effective play for a child audience, dramatic expediency and the playwright's purpose should be the controlling factors influencing the treatment of story material for children's theatre.

Additional conclusions include questions which arose during the study for which adequate answers were not found. These conclusions lead to suggestions for further areas of investigation into the field of writing plays for children.

1. Further investigation should be made into the fundamental principles of writing plays for children.
2. Additional investigation should be made of the body of children's literature to discover story material suitable for children's plays.
3. More plays for children should be based upon worthy children's literature which is not popularly known and read and which could be preserved and revitalized through children's theatre production.
4. A comprehensive index of children's plays should be compiled, including the various versions of popular stories, to simplify the task of the playwright attempting to avoid duplication.

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TOYSHOP THEATRE PRESENTS

THE ROSE AND THE RING



...

June 3 and 4, 1955

A.R.

# THE ROSE AND THE RING

by  
Mary Jane Larson Watkins  
based on the story by  
William Makepeace Thackeray

## CAST

(in order of appearance)

Fairy Blackstick.....	Cecile Weinstein
Her Memory.....	Marcia Kessler
Betsinda.....	Helen Derengoski
Countess Gruffanuff.....	Maureen Cramton
Glumboso.....	Richard Schloemer
Queen.....	Shaaron Cameron
King Valoroso of Paflagonia.....	Robert Schaibel
Princess Angelica.....	Mary Louise Cunningham
Prince Giglio of Paflagonia.....	William Derengoski
Captain Hedzoff.....	Patrick Stevens
Prince Bulbo of Crim Tartary.....	Andrew Graham
King Padella of Crim Tartary.....	Edward Schmookler
Count Hogginarmo.....	Michael Stevens
First Soldier.....	William Garner
Second Soldier.....	Dale Hefty
Spinachi.....	Stuart Chappell
Cattarina.....	Kathleen Wood
Ottavia.....	Deanna Alchin

## SCENES

ACT I: The Court of King Valoroso of Paflagonia

ACT II: Scene 1 - The forest of Crim Tartary several days later  
Scene 2 - Outside the home of Spinachi the woodcutter, a few minutes later

ACT III: The same, a few minutes later



## TOYSHOP THEATRE CREWS

PROGRAMS.....Liz Reinertsen, cover design  
Mary Godfrey, Wynne Alyn Goff, Larry  
Huhn, Susan Kogut, Cheryl Otto,  
Barbara Paff, Sandra Swan

PROPERTIES.....Ann Byers, Vicki Elmer

COSTUMES.....Ann Boylan, Mary Ann Ferguson,  
and Marilyn Giffels, Ann Griffin,  
MAKE-UP Marguerite Grimes, Ellen Hill,  
La Vonne Huels, Bonnie Irwin,  
Kathleen Jacquays, Marcia Kessler,  
Rosalyn Parker, Diane Skiffington,  
Deanna Trakas, Maritje Van Keuren

USHERS.....Sandy Boyd, Mary Butler, Holly  
Addison, Ann Marie deZeeuw, Denis  
Hoppe, Kathy Hulett, Nancy Jones,  
Barry Kaufman, Carol Fishell, Joan  
Luecke, Ardenne Rohrabacher, Connie  
Walker

## PRODUCTION STAFF

Director.....Mary Jane Watkins  
Stage Manager.....Robert Hazzard  
Scene Designs.....Herbert Camburn  
Costume Designs.....Herbert Camburn  
Properties.....Robert Hazzard  
Judy Harris  
Judy Looknoff  
Costumes.....Ralph Duckwall  
Classes in Speech 346  
Scenery.....Classes in Speech 242-343  
Lights.....Ron Neubert  
Paul Moore  
Music for Betsinda's song.....Frank Serresseque

OUR SINCERE THANKS TO:

Mr. Donald Buell  
Dr. Roger Busfield  
Mr. Jed H. Davis  
Miss Patricia Davies  
Mr. Virgil Godfrey  
Dr. Lewin Geff  
Dr. Max Nelson  
Miss Lois Odle  
Mr. Ralph Vanderslice





Act I  
 "There was a Princess named Rosalba..."



Act I  
 "Ugh, Angelica! What have you done to your face?"



Act I

"Why, Dear Prince Bulbo, what a charming thing to say!"



Act I

"You never meant me to be King!"



Act II, Scene 1  
"You search the forest. Capture any girl you see."



Act III  
"This is the girl! There's the Princess!"



Act III

"Give up, Padella. Your army has surrendered."



Act III

"I have a ring. It's been my goodluck token."



Fairy Blackstick





Princess Angelica



Betsinda



Prince Bulbo



Prince Giglio



King Valoroso

The Queen



Glumboso



Countess Gruffanuff







Count Hogginarmo

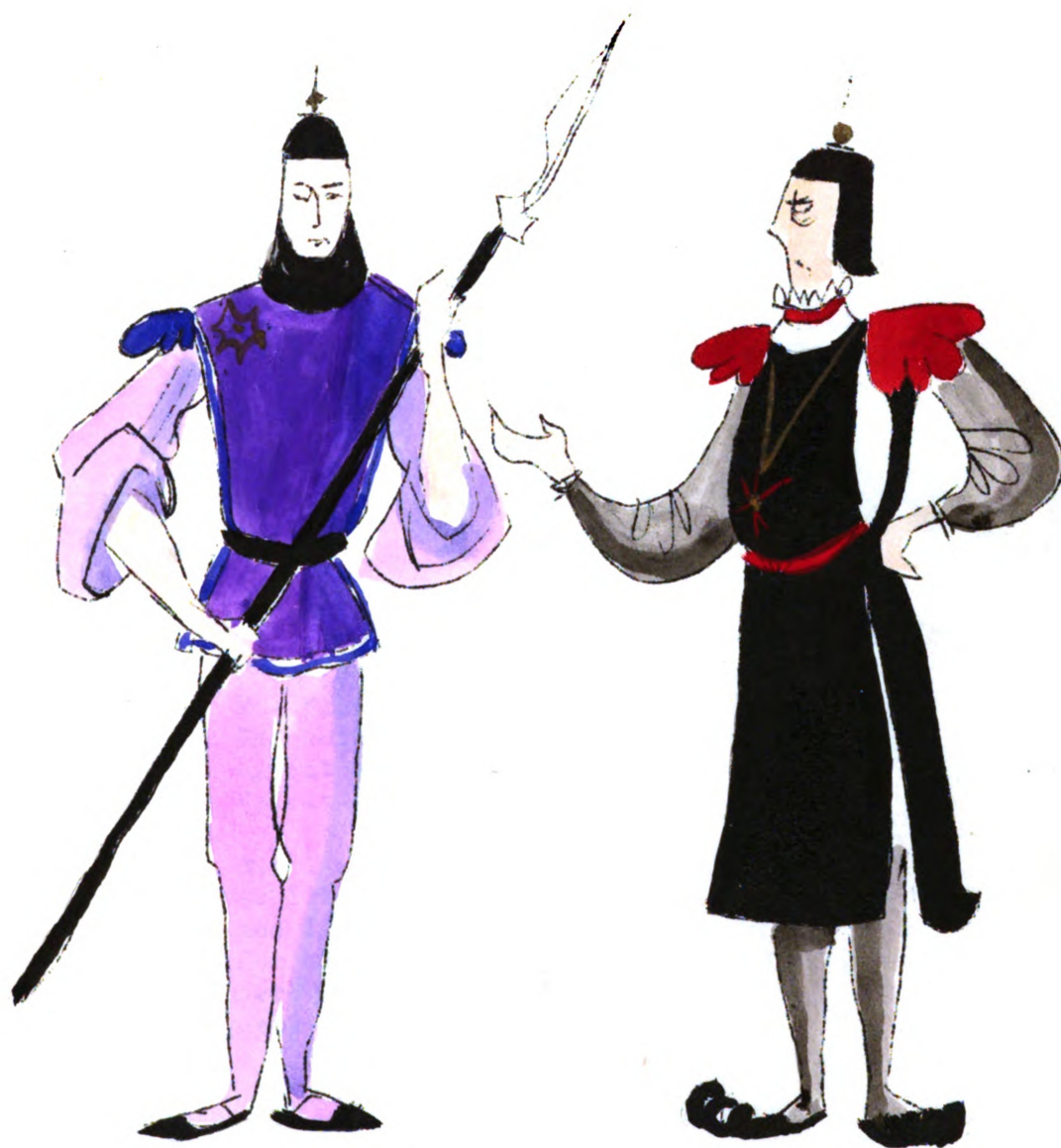
King Padella



Cattarina

Ottavia

Spinachi



Soldier

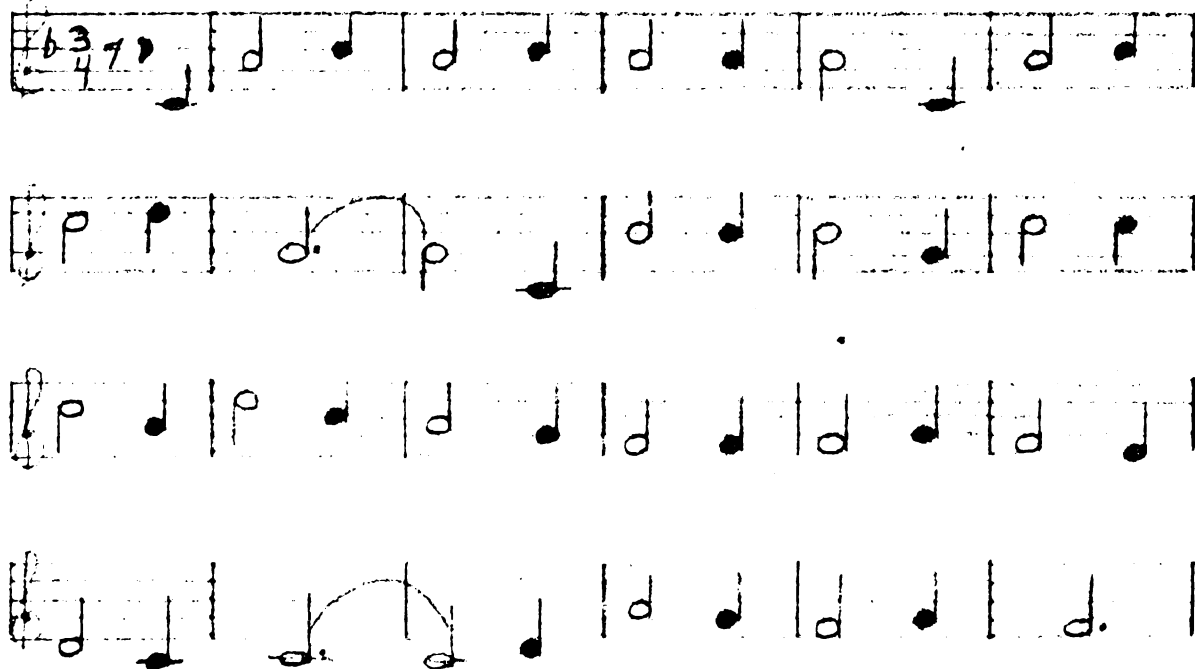
Captain Hedzoff





THE FAIRY'S SONG

Music by  
Frank V. Sotresaque

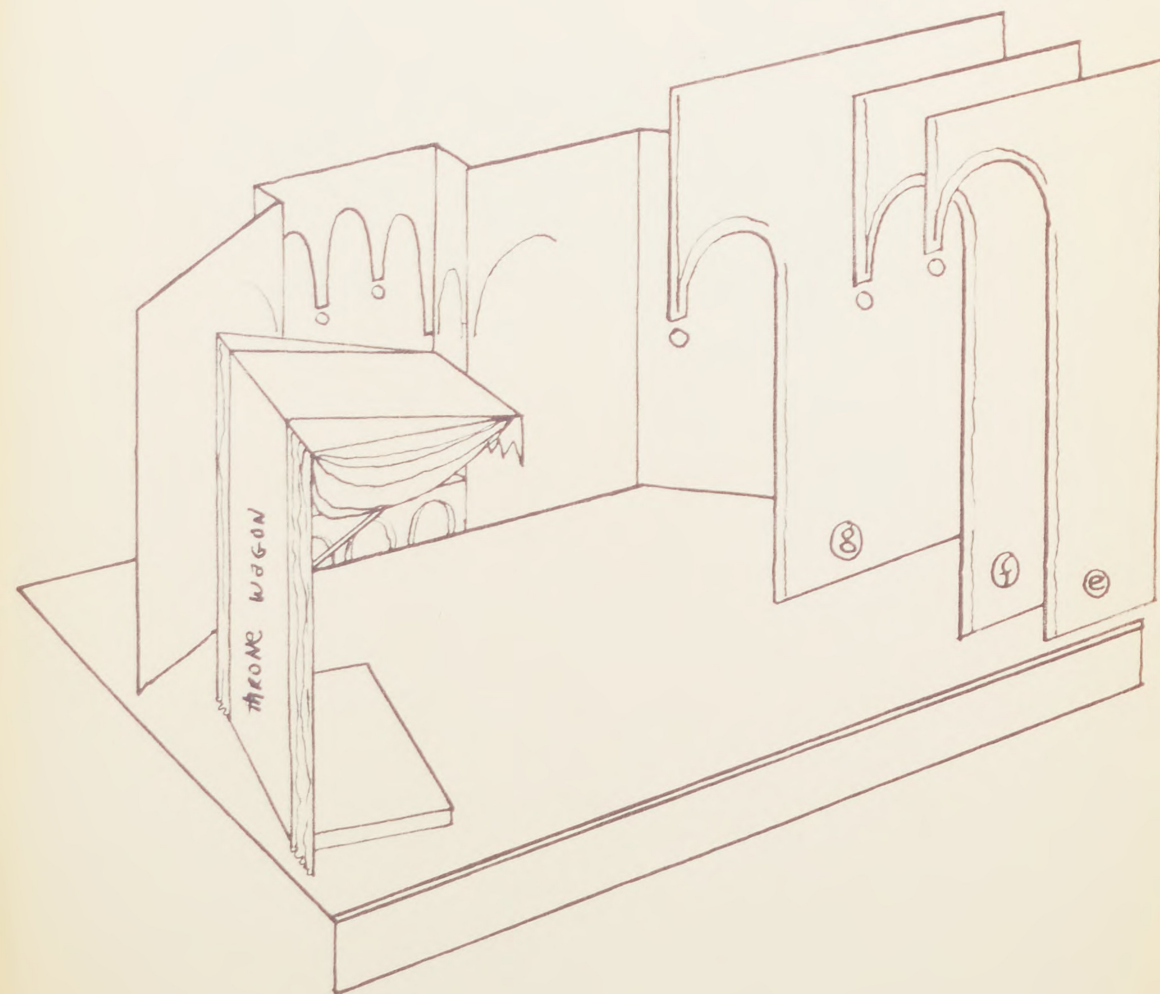


The trees are dressed in leaves of green,  
The birds in feathers gay;  
The flowers have their petals bright,  
The skies wear clouds of fleecy white,  
My cat a coat of gray,  
My cat a coat of gray.

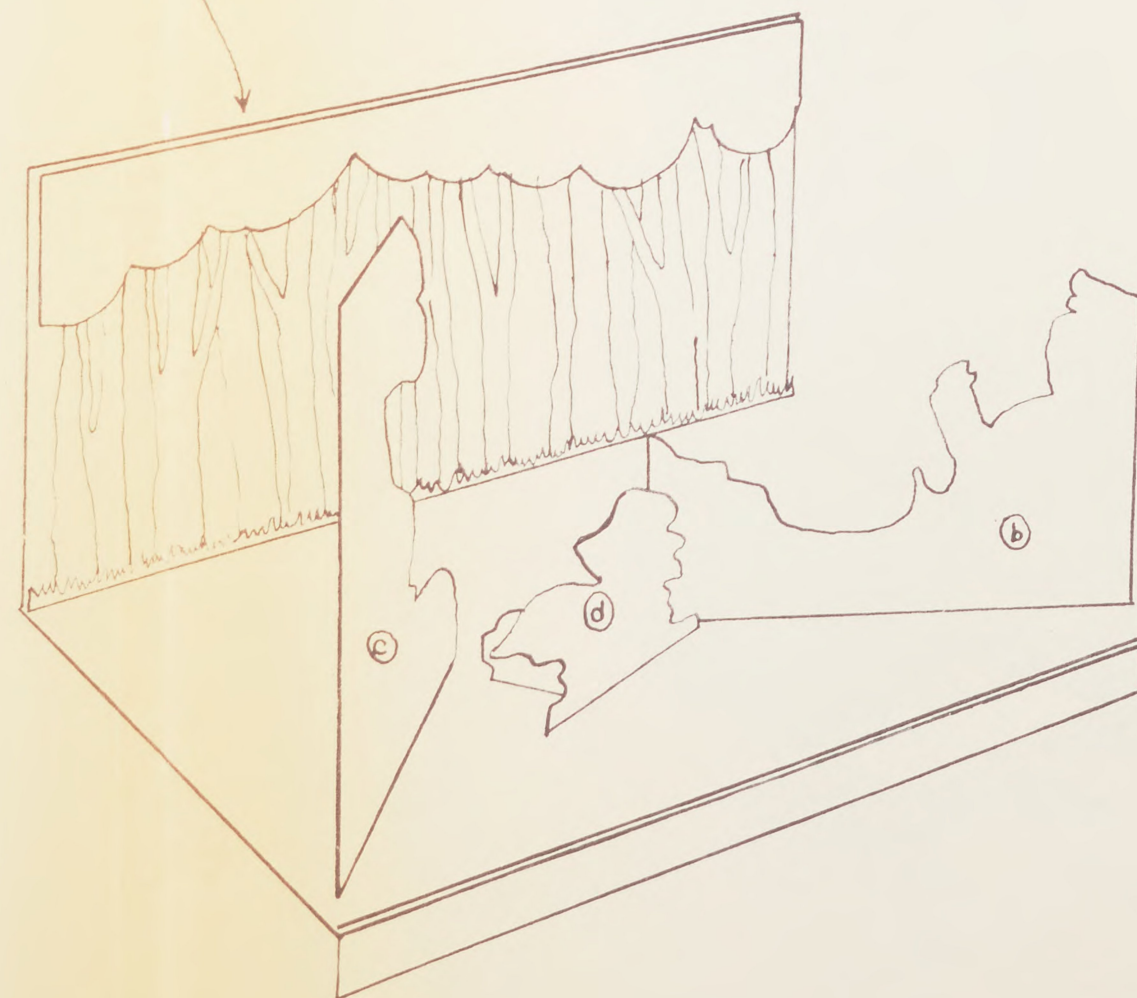
But I am dressed in softest silk  
As little girls should be,  
And I can choose what I will wear,  
For all the colors shining there  
Were made up just for me,  
Were made up just for me.

Set Design by Herbert L. Camburn

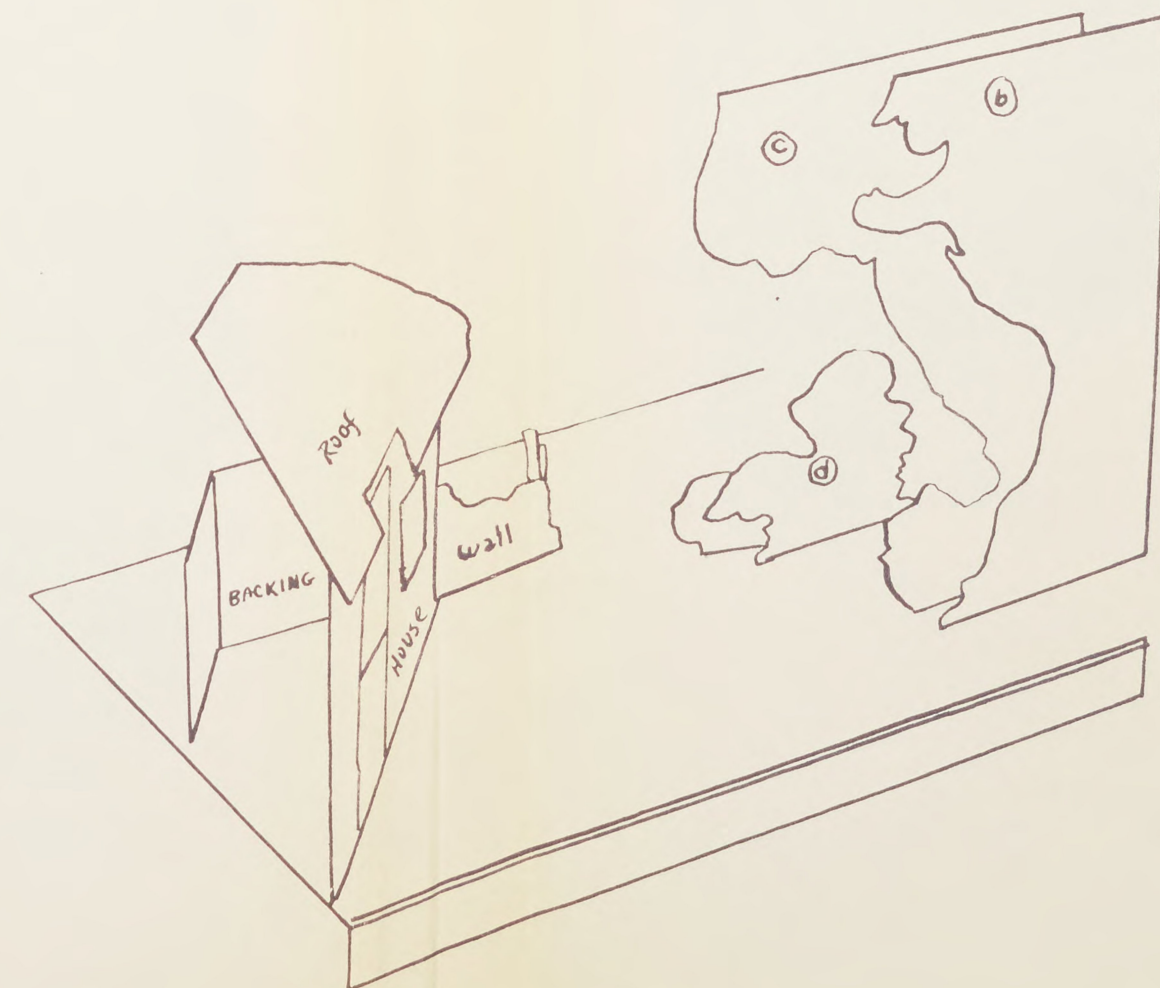
- NOTE: 1. WINGS (c) & (b) ARE USED IN BOTH SETS (B) & (C)....  
BEING EITHER PLACED ON SIDE OR TURNED  
UPSIDE DOWN. SET PIECE (d) ALSO USED IN  
BOTH EXTERIORS.
2. FOREST BACKDROP SHOWN IN SET (B) WAS  
USED IN ALL 3 SETS. IT CONSISTED OF MANY  
(PASTEL) LENGTHS OF CHEESE CLOTH STRETCHED  
INTO OVER LAPPING TREE SHAPES. THEY WERE  
MASKED AT THE TOP WITH A STOCK BORDER,  
AND AT THE BOTTOM WITH A GRASS GROUND ROW



Act I - Set (A)



Act II, Scene 1 - Set (B)

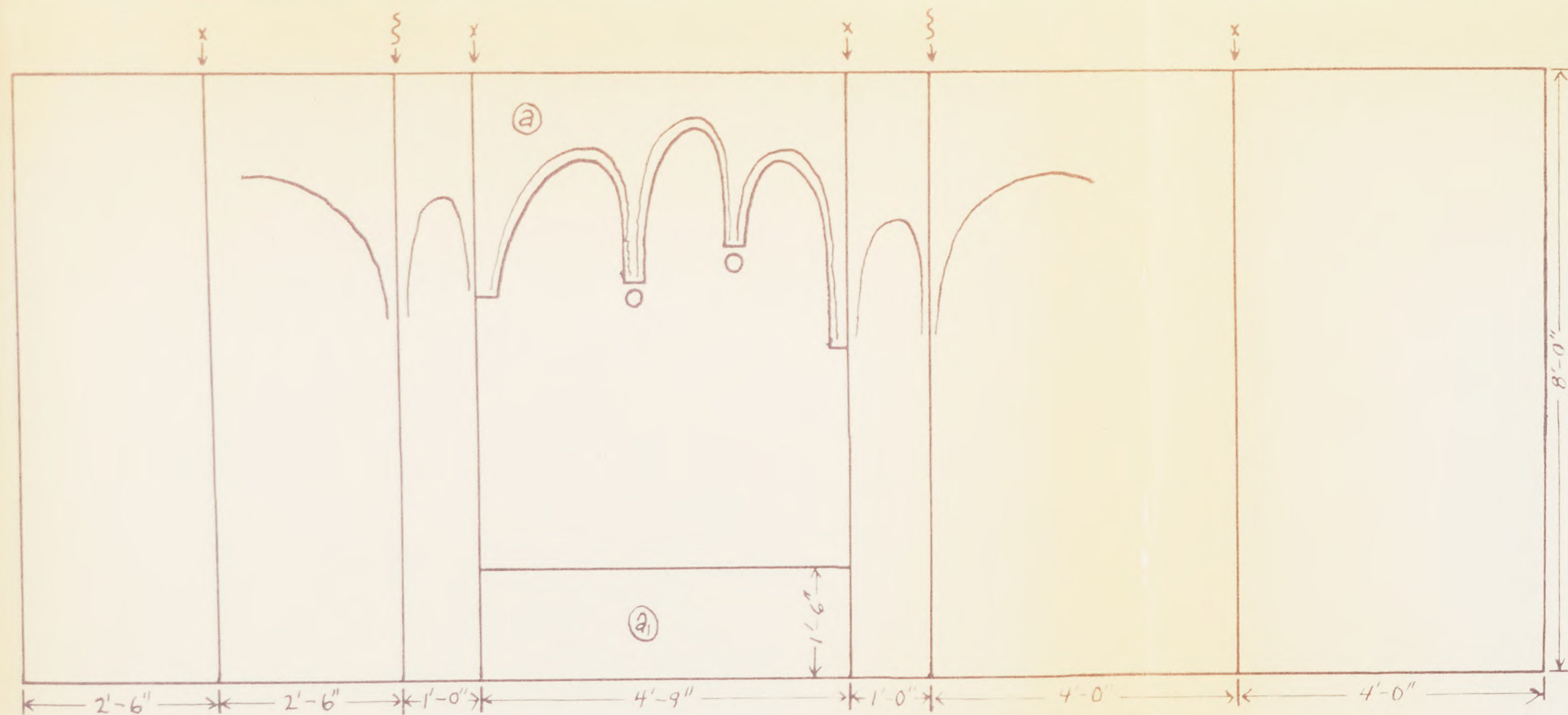


Act II, Scene 2, & Act III - Set (C)

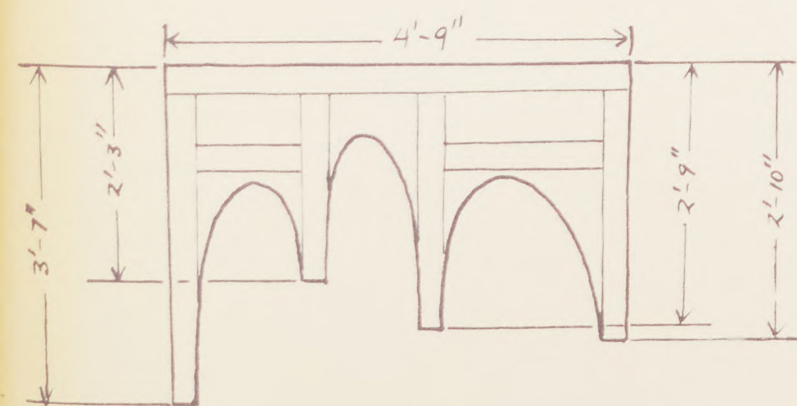




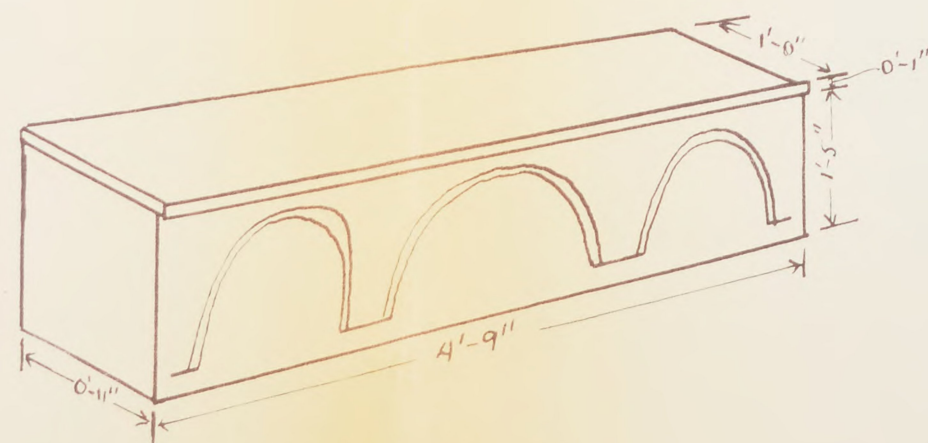




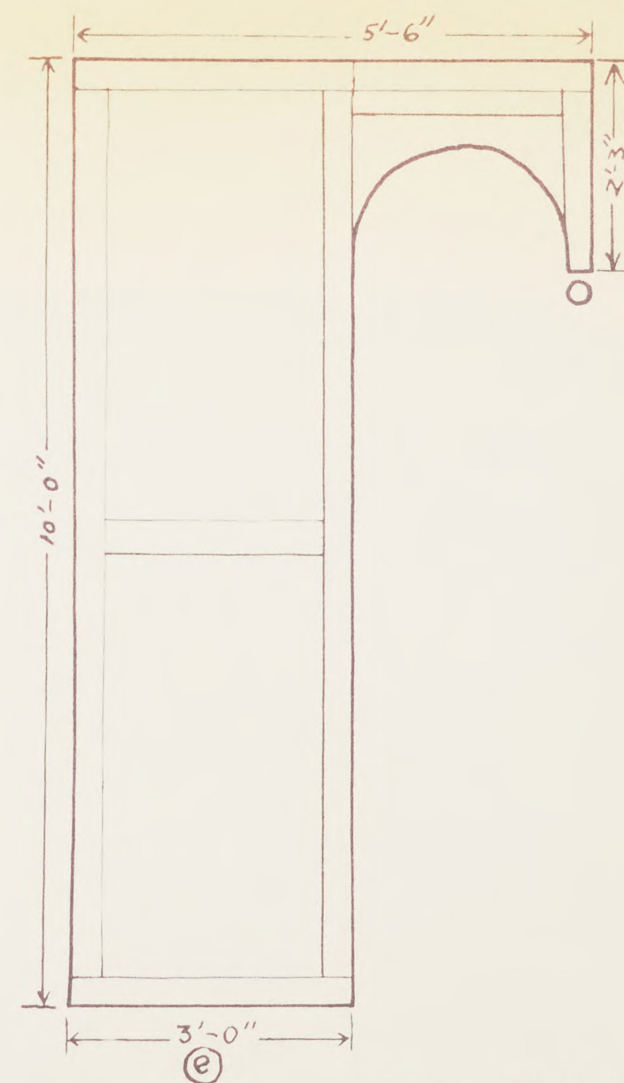
FRONT ELEVATION, REAR WALL of PALACE - SET (A) - STOCK FLATS + PIECE (a)



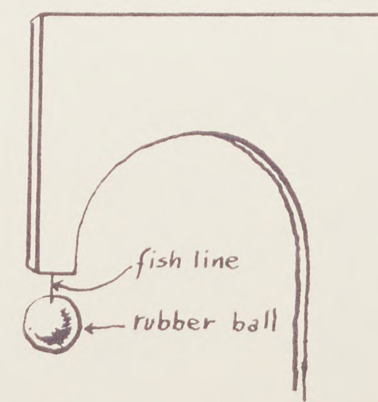
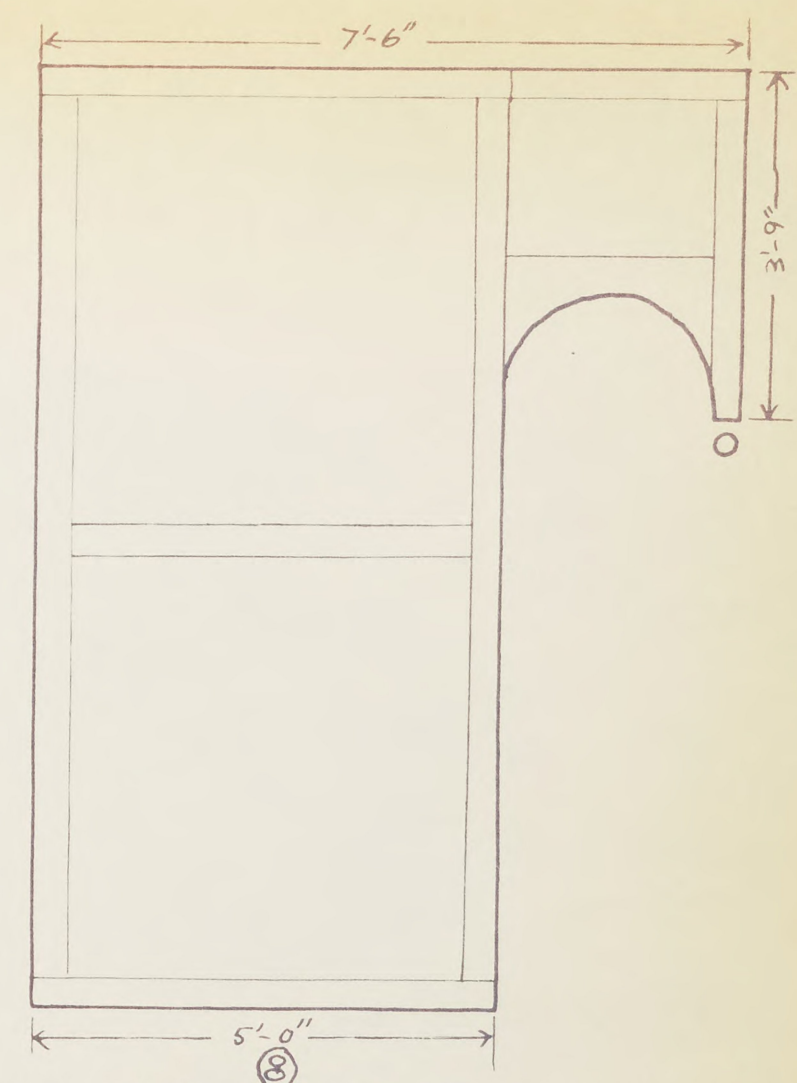
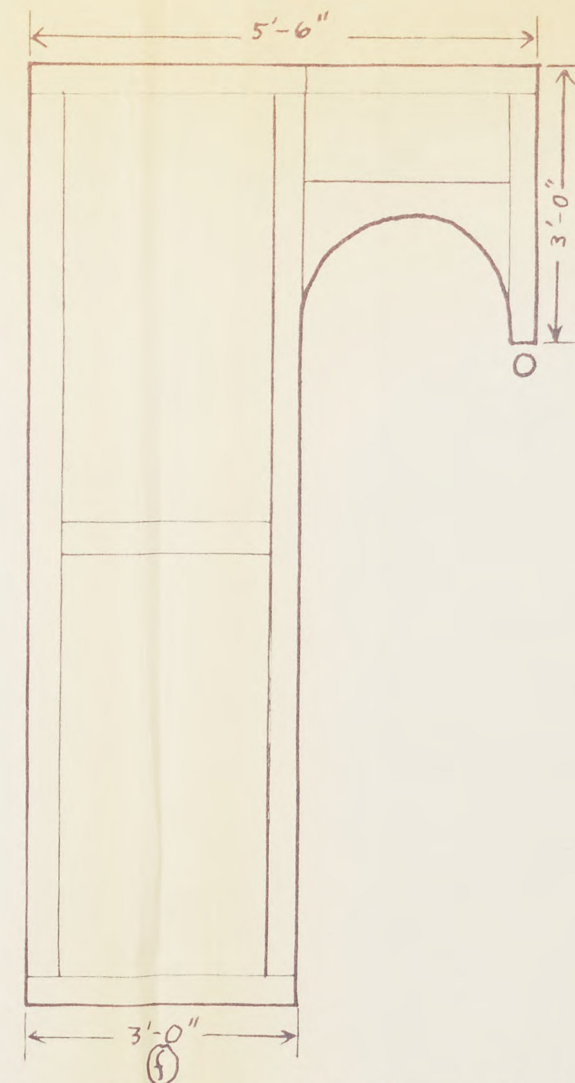
REAR FRAMING for PIECE (a)



WINDOW SEAT for (a1)



REAR FRAMING for WINGS of PALACE - SET (A) - SHOWING ADDITIONS TO STOCK FLATS



DETAIL of WING  
SHOWING ATTACHED BALL

### "ROSE and the RING" by Mary Jane Watkins

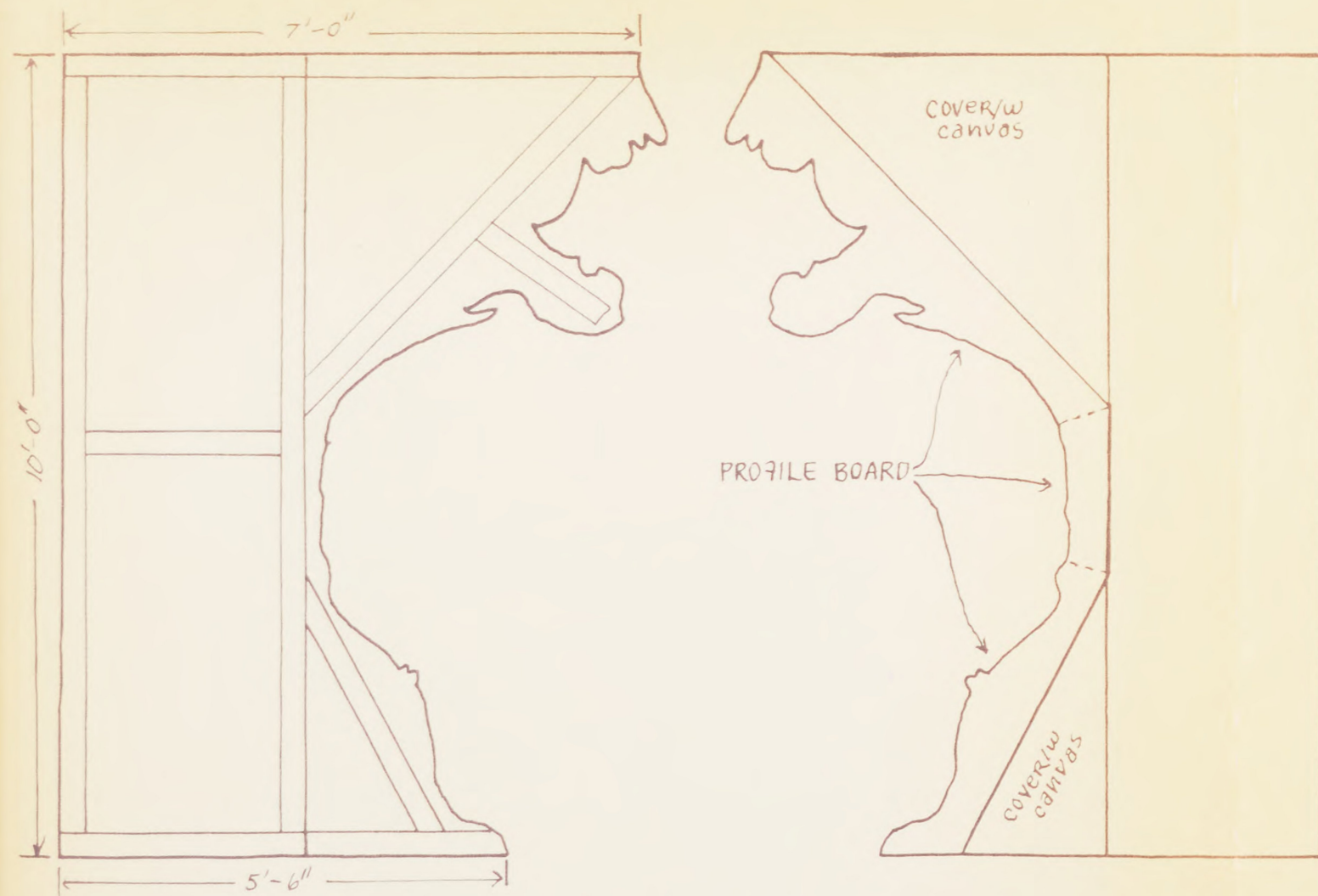
- Scale: 0'- $\frac{1}{2}$ " = 1'-0"
- Stock flats used with construction only of irregular pieces.
- Stock 0'-1" x 0'-3" lumber used w/ profile board.
- Keystones & corner blocks on all butt joints.
- X = hinge on face • ~ = Lashline

DRAWINGS BY H.L. CAMBURN • AUG. 1955

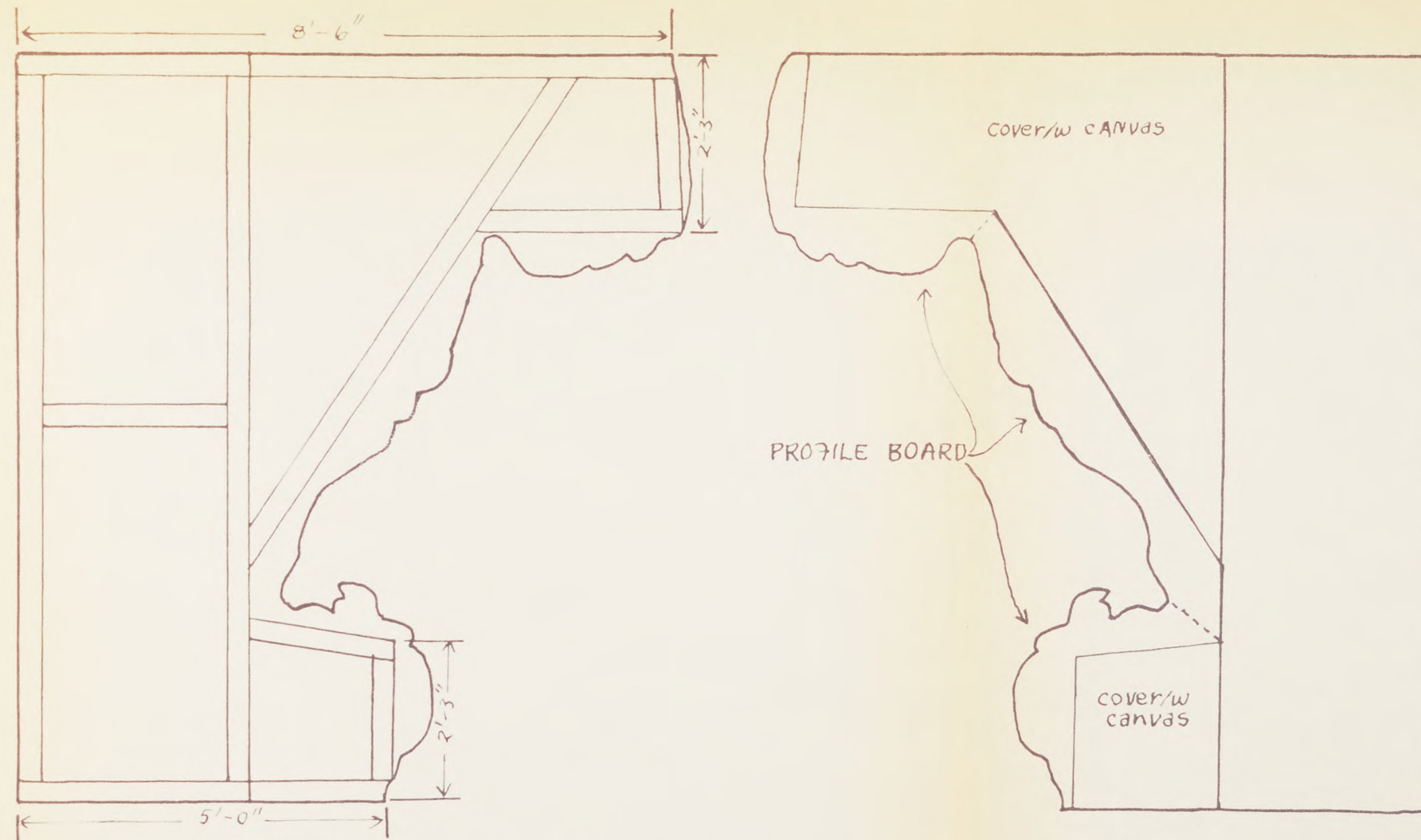




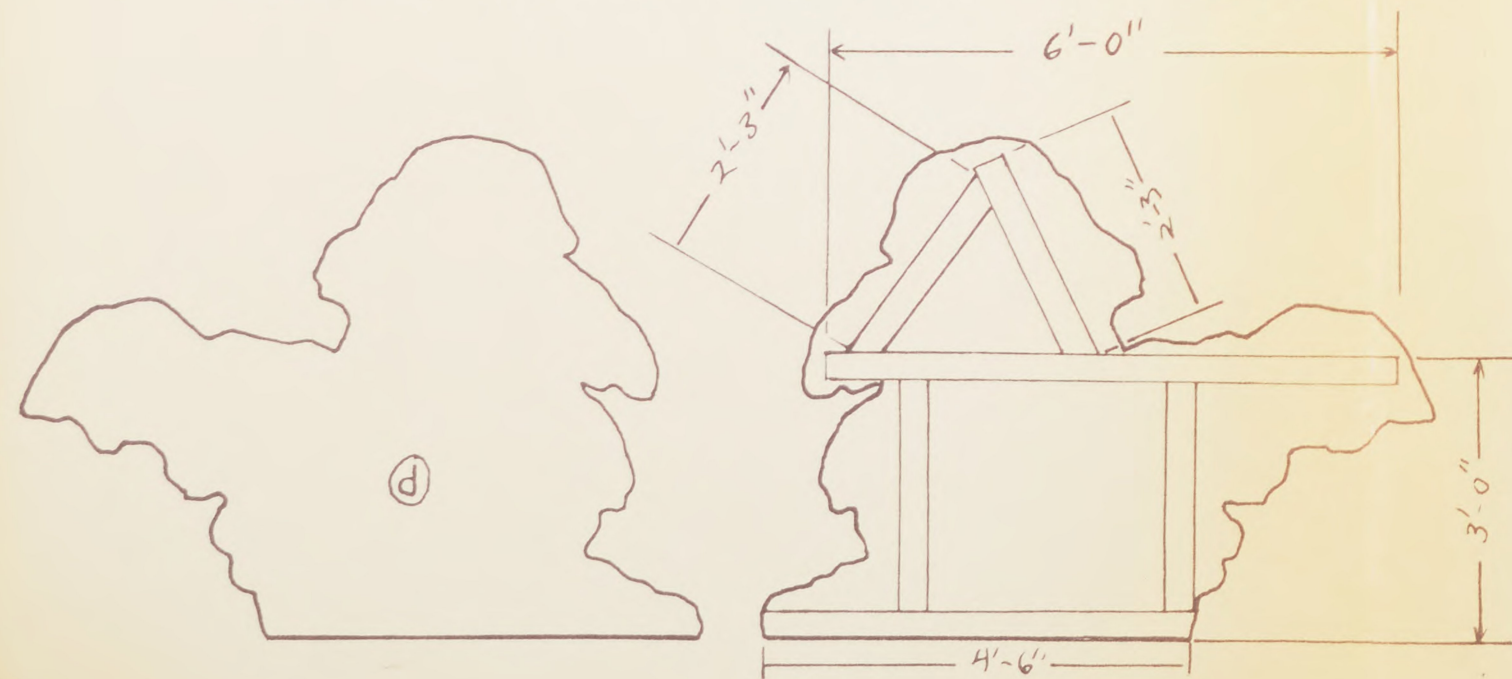




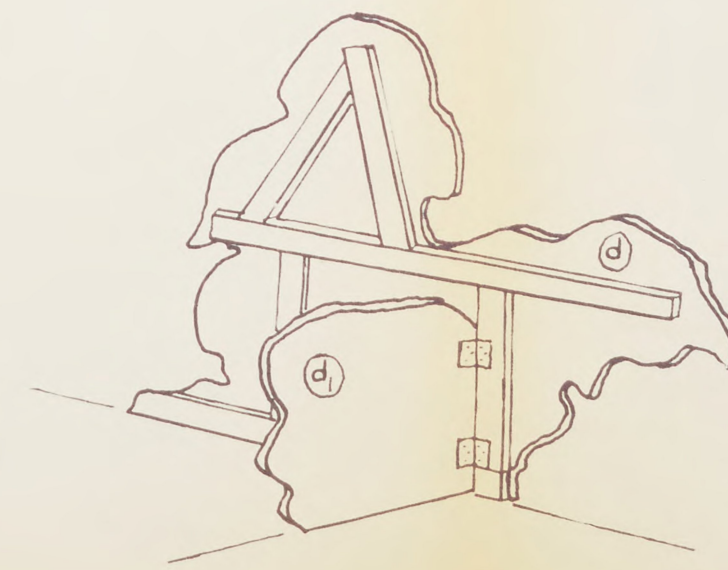
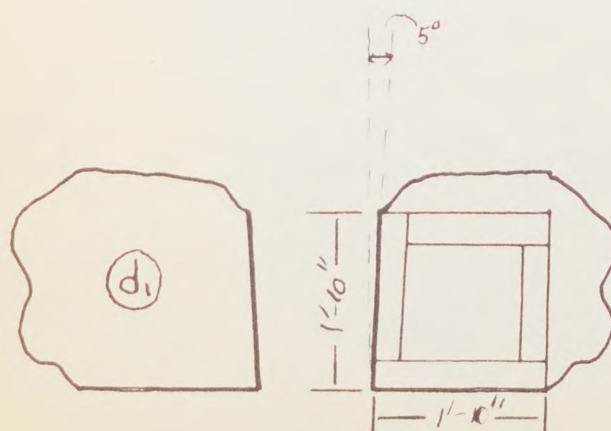
REAR FRAMING & FRONT PROFILE of WING (B) - SET (B) & (C)



REAR FRAMING & FRONT PROFILE of WING (C) - SET (B) & (C)



FRONT PROFILE & REAR FRAMING of SET PIECE (D) - SET (B) & (C)



METHOD of HINGING (D) & (D1)

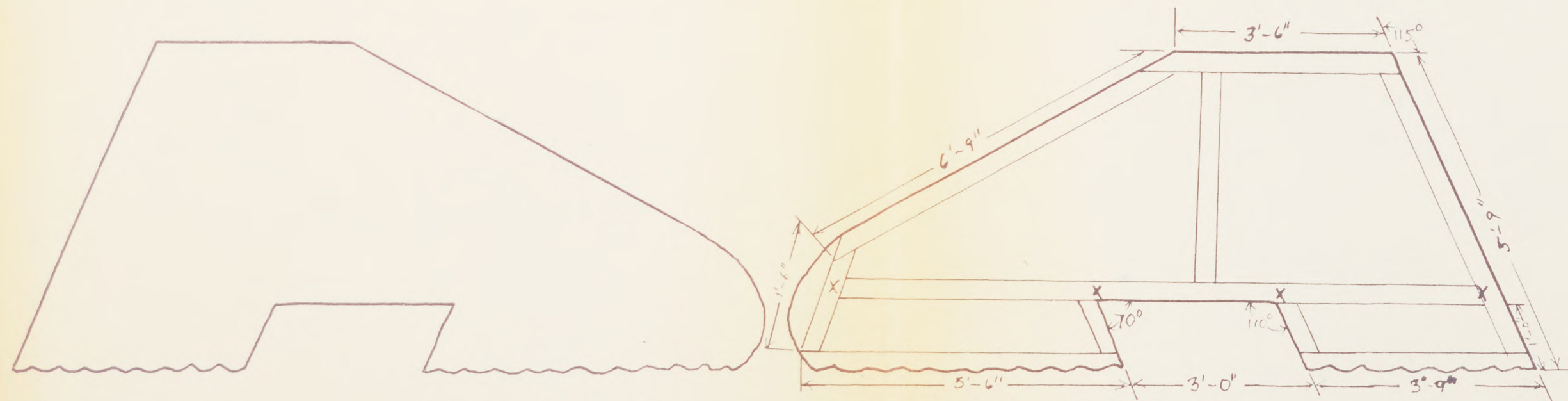
"ROSE and the RING" by Mary Jane Watkins

- Scale: 0'-1/2" = 1'-0"
- Stock slats used with addition of profile.
- Stock 0'-1" x 0'-3" lumber used w/ profile board.
- Keystones & corner blocks on all butt joints.

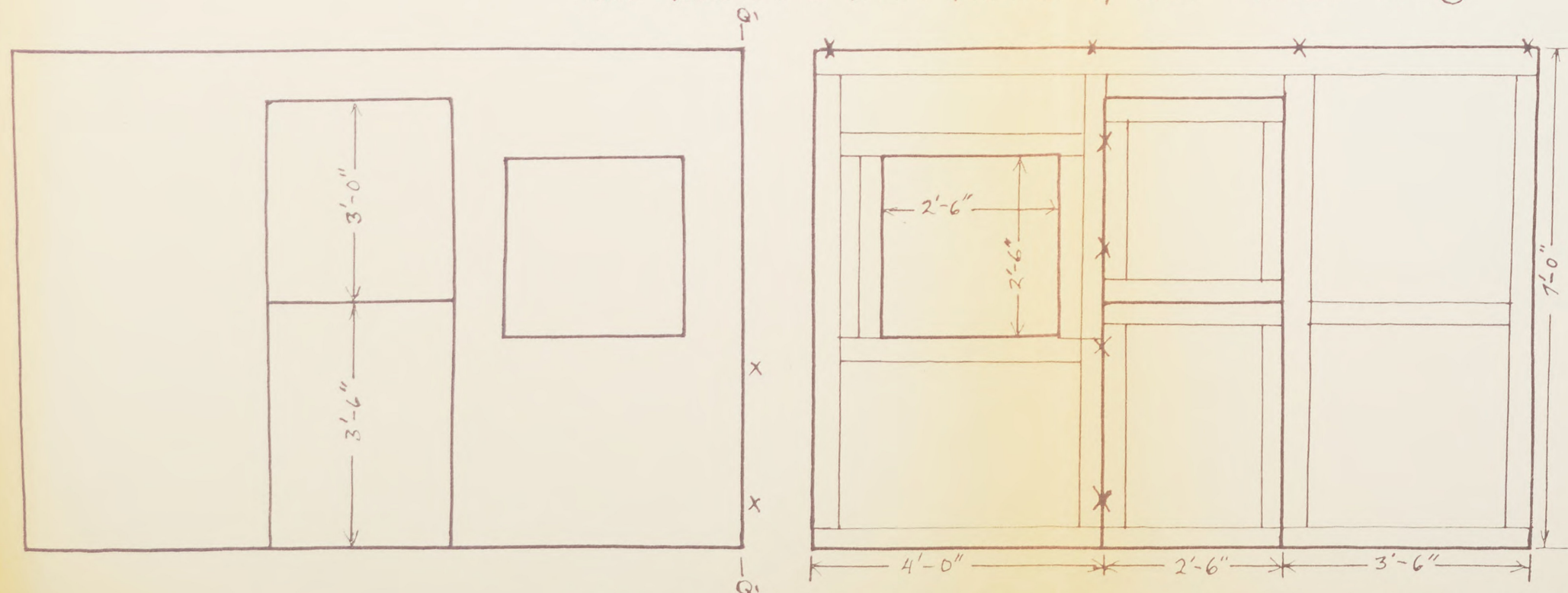




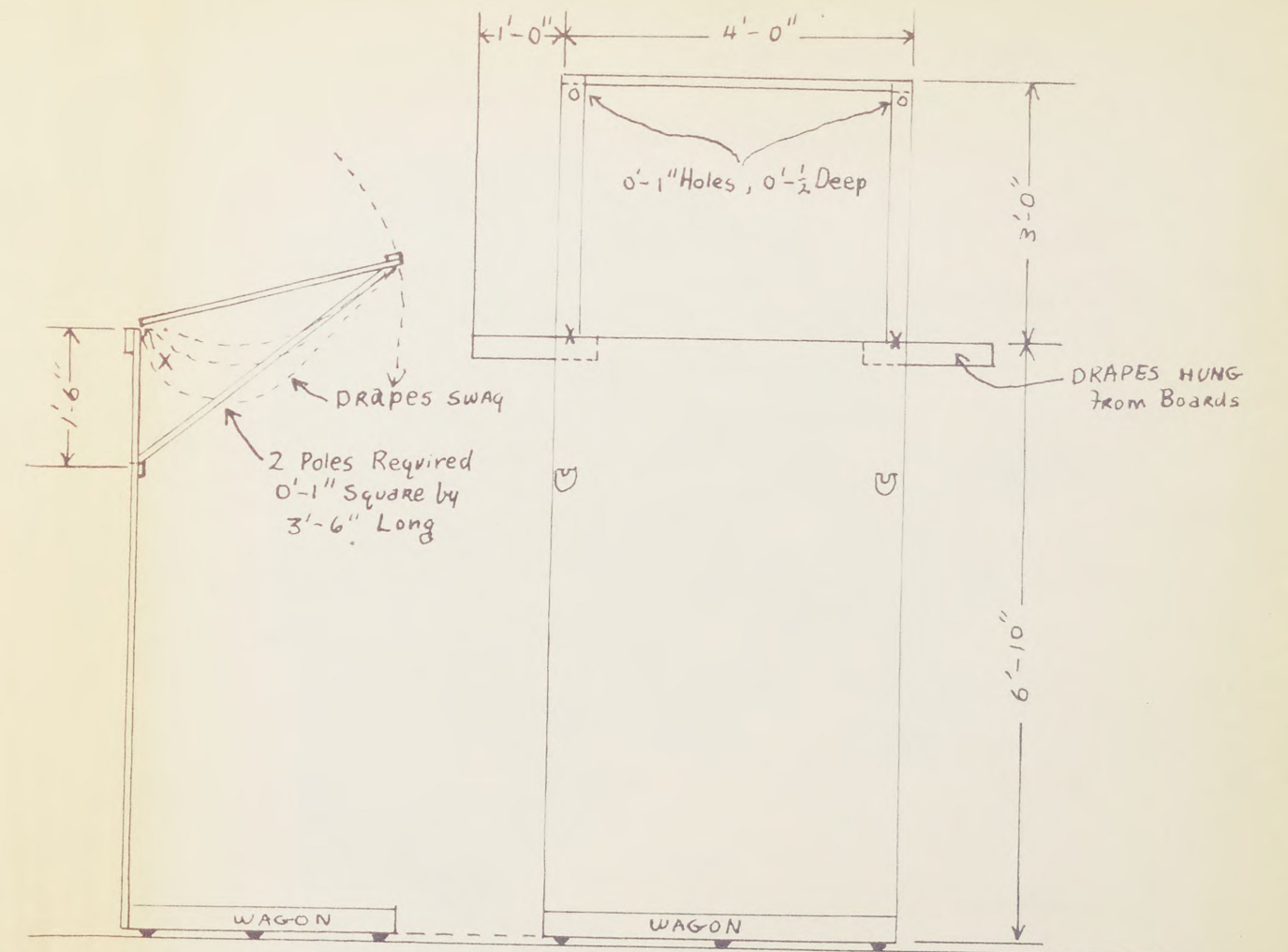




REAR FRAMING & FRONT PROFILE OF ROOF - HOUSE - SET (C)

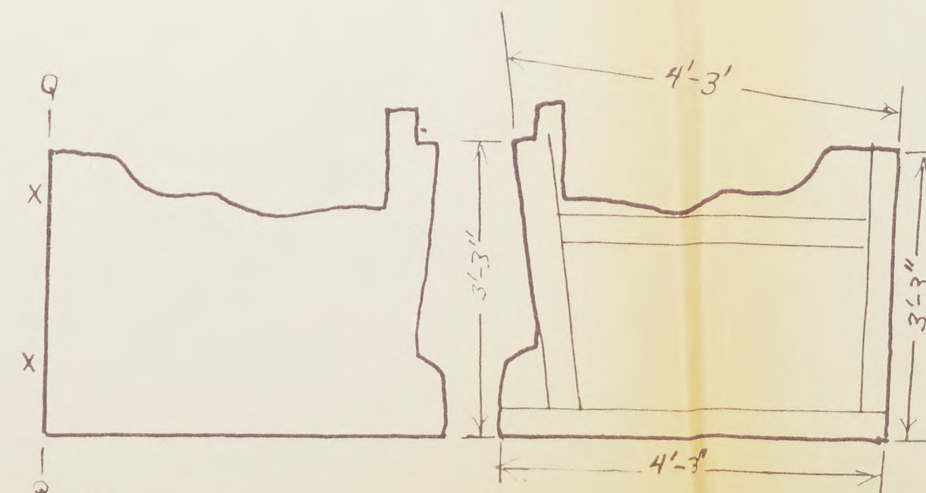


REAR FRAMING & FRONT ELEVATION OF HOUSE & ATTACHED WALL - SET (C)



SIDE  
THRONE WAGON & CANOPY - SET (A)

FRONT



"ROSE and the RING" by Mary Jane Watkins

- SCALE: 0'- $\frac{1}{2}$ " = 1'-0"
- STOCK FLAT USED FOR THRONE BACKING.
- STOCK 0'-1" x 0'-3" LUMBER USED w/ PROFILE BOARD.
- Keystones & cornerblocks on all butt joints.
- X = LOOSE PIN HINGE
- WALL "Q" Joins house at "Q". WITH hinges on face.





## BIOGRAPHY

Mary Jane Larson Watkins was born in Superior, Wisconsin, and received her elementary and high school education there and in the public schools of Marquette, Michigan, and Manitowoc, Wisconsin. She attended junior college in Ely, Minnesota, and received the degree of Bachelor of Science in Speech from Northwestern University. Additional educational experiences include study in speech correction at Western Reserve University, Cleveland, Ohio, and in elementary education at Wisconsin State College at Eau Claire.

Following graduation from Northwestern, Mrs. Watkins spent two years in Cleveland, where she was Director of Dramatics at Sunbeam School for Crippled Children conducting special projects in puppetry with cerebral palsy patients. She also taught creative dramatics at the Cain Park Creative Playshop. She has served as Director of Junior Red Cross for the Whittier, California, Chapter of the American National Red Cross, and as a caseworker for the Eau Claire County Children's Agency in Wisconsin.

Prior to beginning graduate study at Michigan State University, Mrs. Watkins was Director of the Junior Civic Theatre of Kalamazoo, Michigan, where she conducted dramatics classes for children and directed plays for children's theatre presentation.

During her residence at Michigan State University, Mrs. Watkins served as graduate assistant in children's theatre, assisting with production of plays for children and serving as one of the advisers and directors of the Toyshop Theatre.

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