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Judy A. P. Ulrich

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AN ANALYSIS OF SELECTED PLAY ADAPTATIONS AND THE ORIGINAL VERSION OF THE ADVENTURES OF TOM SAWYER

By

Judy A. P. Ulrich

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ABSTRACT

AN ANALYSIS OF
SELECTED PLAY ADAPTATIONS
AND THE ORIGINAL VERSION OF
THE ADVENTURES OF TOM SAWYER

By

Judy A. P. Ulrich

Twenty-one adaptations of The Adventures of Tom Sawyer, each intended for young theatre audiences, are analyzed. Dating from 1884-1983, the sample includes plays by famous authors such as Mark Twain, Sara Spencer, and Charlotte Chorpenning, as well as lesser-knowns. Descriptive analyses compare plot, character, thematic, and stylistic elements to their counterparts in the novel. Quantitative comparisons are made: plot summaries are reduced to outlines of action, and additions or omissions of "action units" are compared; total space devoted to specific story components of the novel is compared; a character census determines numbers and functions of retained, omitted, and added characters. The analyses focus on "faithfulness"; the study attempts to identify what elements are retained from the original novel, to what extent, and how. Some attention is given to positing likely reasons for changes. Questionnaire responses by eight playwrights are also included in the analyses.

Analysis reveals that most plays omit one of the novel's two primary plot conflicts. Five recent plays retain internal conflict; external adventures and overt action predominate. While faithfulness is facilitated by direct retention of key plot episodes from the novel, many are omitted or retained indirectly through dialogue reference. Additions of new plot material are frequently found in the earlier plays

(1884-1958). New characters or character groups are found in most of the plays. Generally faithful additions supply details of mileu or make direct elements that are unspecific in the novel; more frequently, however, additions provide spectacle, humor, overt action, or new story material. Protagonist Tom is often portrayed in a complex manner, but few plays depict his growth and change; other main characters generally lack dimensionality. Thematic elements of the novel are infrequently retained; some plays espouse new moral lessons. Three recent plays faithfully retain the novel's narrative style by including Twain as a character. The least faithful appear to make accommodations to actors, producing groups, or audiences. The most faithful utilize a simple, presentational staging style. The more recent plays (11 since 1967) are more faithful than the earlier plays as a whole. Suggested guidelines for faithfulness are provided as a conclusion to the study.

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1988

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TABLE OF CONTENTS

LIST OF TABLES.....iv

CHAPTER ONE: INTRODUCTION.....1

Purpose.....4
Limitations.....5
Value and Significance.....6
Organization of the Study.....7
Definition of Terms.....8
Summary.....9

CHAPTER TWO: REVIEW OF THE LITERATURE.....10

Adaptations for Young Audiences.....10
Content Analysis.....18
Summary.....20

CHAPTER THREE: PROCEDURES.....22

Procedures.....22
Summary.....31

CHAPTER FOUR: THE ANALYSES

The Novel.....33
Synopsis.....35
Analysis.....38

The Plays.....53
An Overview.....53
The Analyses.....54
Twain.....54
Kester.....64
Spencer.....72
Braun.....78
George.....86
Paynter.....93
Chorpenning (1937).....98
Chorpenning (1946).....105
Elkus.....110
Luther.....115
Schlesinger.....122
Vacca.....131

Barton and Bond.....141
Charlesworth and Brown.....150
Moe and Garbutt.....159
Skeens.....168
Goodman.....176
Koste.....185
O'Toole.....193
Adix.....201
Kelly.....208

CHAPTER FIVE: FINDINGS AND IMPLICATIONS.....219

Plot.....219
Characters/Characterization.....238
Theme.....249
Style.....250
Other Findings.....253

CHAPTER SIX: CONCLUSION.....262

Suggested Guidelines for Faithfulness.....262
Suggestions for Further Research.....264

APPENDIX A:

Detailed Synopsis of the Novel.....266

APPENDIX B:

Sample of Analysis Technique.....286

APPENDIX C:

Sample of Playwright Questionnaire.....289

REFERENCES.....291

General References.....291
The Plays.....296
Other Sources.....297

LIST OF TABLES

TABLE I: RETAINED UNITS OF ACTION.....221

TABLE II: NUMBER OF ADDED UNITS OF ACTION PER PLAY.....230

TABLE III: ADDED UNITS OF ACTION: OLDER/NEWER PLAYS COMPARED.....230

TABLE IV: PERCENT OF NEW MATERIAL.....231

TABLE V: NUMBER OF CHARACTERS.....239

TABLE VI: RETENTION OF CHARACTERS.....240

TABLE VII: NUMBER OF NEW CHARACTERS PER PLAY.....242

TABLE VIII: NEW CHARACTERS.....243

TABLE IX: MALE-FEMALE RATIO OF CHARACTERS.....246

TABLE X: CONTENT ASPECT "CARRY-OVER".....256

TABLE XI: RANK ORDER OF PLAYSCRIPTS: PERCENTAGE OF DEVIATION.....258

TABLE XII: RANK ORDER OF PLAYSCRIPTS: CORRELATION COEFFICIENT.....260

CHAPTER ONE: INTRODUCTION

In film, television and the theatre alike, the adaptation is an immensely popular and pervasive dramatic form. Filmed novels, television "mini-series" based on current best-sellers, and staged versions of classic stories are avidly consumed by contemporary audiences.

Audiences commonly evaluate dramatic adaptations according to a particular, although loosely-defined standard. "It ruined the book." "It was better than the novel." "It was basically as I remember the story, but in this version, one character was so watered down...." Such is the essence of informal audience commentary as well as journalistic reviews. There exists a commonly-held expectation that dramatic adaptations will somehow, in spite of condensations and media differences, faithfully reflect the stories upon which they are based. Although difficult to define and apparently without any agreed-upon definition, fidelity is a primary criterion used by audiences in judging adaptations.

Additional evidence of audience expectation of faithfulness is the use of these terms often found in subtitles: "based on," "inspired by," "a dramatization of," and "an adaptation." The inconsistent use of such

descriptors is further indication that faithfulness, while desired, is vaguely defined.

Dramatic adaptations are found possibly nowhere more frequently than in the field of theatre for young people. In America, for example, the adaptation has remained dominant throughout the near one-hundred year history of play writing for youth (Bedard 14; J. Davis 105). The title indexes of catalogues by play publishers indicate that adaptations continue to far outnumber plays based on original stories, in spite of today's "expanding repertoire" for youth (Davis and Evans 93).

As publishers and box-office managers know, a familiar title can be a strong attraction. Audience members, or at least the adults who purchase the tickets, may be lured by the title's inherent promise of a story and characters similar to their memory of the original. Or, they may be attracted by a title which suggests the tried-and-true or "worthwhile" entertainment. Given the reality that live theatre is for most youngsters an infrequent pursuit, it is little wonder when an adaptation of a well-known children's classic becomes the big box office draw of the season. Parents, teachers, school administrators, and even those who produce plays for youth undoubtedly consider the best investment of time and money, and less risk may be associated with a familiar title.

The expectation that these adaptations be faithful is also strong. "Literate" and "a remarkable job of condensing" with all the episodes "there in their proper and familiar places" are descriptions used by publishing companies in touting such ware for young audiences. Adaptations frequently bear the same titles or ones very similar to the original sources. Shouldn't one expect plays called Tom Sawyer and Huck Finn to present the essence of Twain's novels? Production

advertisements often imply faithfulness; for example, by-lines and graphics often make note of the original source and its author, sometimes doing so without naming the playwright. In yet other instances, parents or teachers, eager to extend the play-going experience, may describe or read the original to their youngsters, and expectations of faithfulness are furthered.

There is a great variance, however, in what these plays deliver in regards to the original story, as evidenced by the scripts alone. A simple perusal of various adaptations of The Adventure's of Tom Sawyer indicates vast differences in treatment. One Tom Sawyer focuses on Tom's confusion and guilt when he learns that a man has been wrongly accused of murder, whereas another version gives little attention to the issue. Another totally eliminates the character of Becky and all mention her romance with Tom, whereas another play of the same name retains this sub-plot and adds yet another romance between totally new characters.

Thus, while there seems to be a consensus, among purveyors and audiences alike, that "faithfulness" is a necessary and desirable ingredient of young people's plays which are adaptations of other literature, an accepted definition of "faithfulness" is lacking. What constitutes "faithfulness"? What are its characteristics? In adaptations which presume to be faithful, what are acceptable omissions and alterations of the original story? What are the limits in the addition of new story material? These questions guided this study.

Purpose

This paper is a study of twenty-one adaptations for young theatre audiences of Mark Twain's novel The Adventures of Tom Sawyer. It provides a descriptive analysis of each play with particular attention given to plot, character, theme, and style as compared to the counterparts of these elements in the original novel. Also, quantitative data are provided. In an attempt to further ascertain fidelity, content analysis procedures are used in comparing the plays to the novel: comparisons are made of relative space devoted to specific story lines, numbers and types of characters, and numbers and sequence of episodes. The purpose of all the comparisons is to show the variety of elements which playwrights change in adapting a novel for the stage. The ultimate purpose of the study is to provide guidelines for evaluating faithfulness in young people's plays which are adaptations of another literary genre.

Some attention is also given in the analysis to positing likely reasons for changes. Undoubtedly, some changes are made in deference to the medium. For example, description is transformed by some adaptors into dialogue or action. In other cases, numbers of characters or changes of locale are condensed. However, since the plays under consideration are written for young audiences, it may be expected that some alterations are made with audience age or developmental level in mind. The play scripts are the primary source of information for the study, but I have also relied on responses to a questionnaire sent to playwrights whose works are included in this study in order to help me deduce possible reasons for changes.

Limitations

The study is limited to a number of selected elements of the novel and the corresponding elements in each play. Plot, character, theme, and style as defined in the study are identified and analyzed in each item in the sample. Other checkpoints are numbers and sequence of the episodes, and numbers and types of characters.

The sample for analysis is limited to a single novel and twenty-one plays based upon it. Each play is intended for audiences which include young people. Each play is currently available to the general public from an American publishing company. Each is intended as a "faithful" dramatization of the novel; lampoons, spoofs, updates, and miniature plays are not included.

Although the sample is limited, valid generalizations may be made from the findings, for the plays are representative in several ways. First, they represent a century of play writing, 1884-1983, and plays specifically written with young audiences in mind have, for the most part, appeared only in this past one hundred years. Second, the plays are representative of both acclaimed or widely-produced writers (such as Sara Spencer, Charlotte Chorpenning, Tim Kelly, and Mark Twain) as well as relative unknowns. Third, they represent stage adaptations in general, for although changes may be made in expectation of young audiences, changes made in deference to the medium should hold true in "adult" theatre. Finally, the plays are representative of the general field of plays for youth by virtue of the fact that the majority of such plays are adaptations. If changes in the original Twain story are made

the young audience in mind, with such a consideration superceding
hfulness," one may infer strong influences guiding play writing for
in general.

Value and Significance

This study contributes to our understanding of adaptations in
al as well as in dramatic literature for young audiences.
rights may use the information in a practical way, by modeling the
iques of adaptation which are described. Purveyors of adaptations
se the resulting guidelines for evaluating faithfulness to guide
cation and advertisement choices. Proponents and practitioners of
re for youth may increase their understanding of how playwrights
ive the young audience.

The study is of additional value given the lack of information
en on adaptations for theatre. Although playwrights from Sophocles
akespeare and from Brecht to Rogers and Hammerstein have turned to
literary sources for material, there are relatively few helpful
on adaptations. Drama scholars have virtually ignored this type
terary endeavor. This is particularly startling when one considers
ongevity and popularity of the adaptation in theatre for all
nces, as well as its possible role in forming audience attitudes
d the original literature.

A few journal articles and textbook chapters focus largely on how
ite marketable adaptations (e.g., Busfield 196-206; Kelly
ting" 33-37). Two doctoral studies specifically examine young
nce plays which are adaptations, and these are included in the
w of literature in Chapter Two.

The use of content analysis procedures to examine adaptations for audiences makes this study unique. It may serve as a model for s interested in using the technique to study dramatic literature.

Organization of the Study

Chapter One is an introduction to the study. Purpose, limitations, rganization of the study are described. A list of terms and their itions concludes the chapter.

Chapter Two reviews related literature. Sources which discuss ations for young theatre audiences are described. Chapter Two also ws literature in content analysis methodology.

A review of the content analysis procedures used in this study is ded in Chapter Three, as is a detailed description of the sample nalysis and general plan of the investigation.

Chapter Four provides the analyses of selected elements of the and the original Twain novel.

Chapter Five summarizes the findings and draws implications. A usion follows, with a list of guidelines which may be used to ate faithfulness in adaptations for young audiences, and a list of for further study.

A detailed synopsis of the original novel, samples of analysis ique, and a sample of questionnaires sent to playwrights are ded in appendices.

Definitions of Terms

Adaptation and dramatization are used interchangeably in the text of this study to denote a play based upon another literary source, rather than on a story originally conceived by the playwright.

Based upon implies adaptation or dramatization.

Suggested by, inspired by, and from each refer to plays derived in a general way from other sources, such as lampoons and up-dates.

Youth, the young, and youngsters each refer to people aged five through fifteen.

Children refers specifically to youngsters aged five through twelve. Theme is the main idea of a story or play. The theme may be directly stated in preface material or textual notes by the novelist or playwright, or it may be expressed by a character in the dialogue. More often, however, it is an abstract concept, indirectly communicated through the action of the story, such as in the outcome of the main line of action or in a moral lesson learned by the protagonist. It guides the author, consciously or unconsciously, in his or her creation of the basic lines of action and main story conflicts (Holman 528).

Style refers to both the individual ideas expressed in a story or play as well as the individuality of the author. It is determined by the peculiar manner or means by which an author imparts a story. Since these factors vary from author to author, it may be said that there are as many styles as there are writers (Holman 514-15).

For this study, questions which guide the determination of style include: Is the emphasis on action or dialogue? Is there an emphasis on commentary or on description? To what extent is humor incorporated? Is the language formal or colloquial? Other questions, in addition to

e, guide the determination of style in regards to plays. For
ple, does the dialogue propel the action or is it expository? How
song, dance, and physical activity incorporated? What type of
ing is employed? Are special effects used? Style, then, is derived
the distinguishing characteristics of the piece of literature.

Summary

The purpose of the study is to show the variety of elements which
wrights change when adapting a novel for the stage and to provide
elines for evaluating "faithfulness" in young people's plays which
adaptations. "Faithfulness" is considered by this writer to be a
ssary and desirable ingredient of adaptations.

The study is limited to twenty-one adaptations for young theatre
ences of The Adventures of Tom Sawyer. Descriptive analyses focus
ne elements of plot, character, theme, and style in each play and
counterparts of these elements in the novel. Content analysis
edures are also utilized in the analyses of the plays and the novel.
study contributes to our understanding of adaptations in the field
ramatic literature for youth. Relatively little has been written on
tations, although the form dominates play writing for young
ences and is popular as well in theatre for general audiences.

CHAPTER TWO: REVIEW OF THE LITERATURE

The literature reviewed in this chapter is divided into two
gories: adaptations for young theatre audiences and content
ysis.

Adaptations for Young Theatre Audiences

Textbook, journal and other scholarly discussions of adaptations
young theatre audiences are limited in scope and few in number.
e are a few scattered comments and short analyses on how adaptations
ld be written and what should be included; these are summarized
w. There are some references to the perseverance of the adaptation
he dominant form of play for young audiences; these references, too,
summarized. "Faithfulness" as a necessary ingredient of the
essful adaptation is often implied in these various writings.

An early example of advice to playwrights on how to adapt other
rature is that which is given to novice dramatists by Winifred Ward
er Theatre for Children (60-86). Postulating that adaptations are
ler to write than original plays, she tells beginners to start with
y-made plots before attempting to dramatize original stories. Her

ral advice on the adaptation process includes: thread all elements
ne story to a strong climax, provide the climax at the very end or
the final curtain, and include continual action for the child
ence. Specifically in regards to "faithfulness," Ward advises: use
acters consistent with the original, use dialogue straight from the
inal, portray directly the important or memorable incidents (such as
awakening of Sleeping Beauty), and carefully study the original
to discover its "heart." Some of Ward's more general suggestions
might seem rather old-fashioned or formulaic to a contemporary
er. However, her recommendations related to "faithfulness" are not
ke those of others who have recently called for fidelity to the
inal source.

For instance, contemporary playwright Aurand Harris, discussing his
tation of Pinocchio, writes, "Children expect a play about him to
ow the original plot. They want to see the scenes they have read
reread and loved." Be a "purist," he advises, or change the name of
character or the play's title (155). Similarly, Helane Rosenberg
Christine Prendergast, in Theatre for Young People: A Sense of
sion, laud adaptations which "keep the flavor of the original work"
Playwright Suzan Zeder, who has based several plays on other
es, notes that "it is essential first to respect the source" ("I've
" 127).

In addition to these remarks on what adaptations should include and
hey should be written, occasional discussion of the continuing
nance of adaptations can be found in the literature relating to
re for youth. There is disagreement about the value of such plays
heir perseverance. Scholar Roger Bedard, while speaking of fairy
, mentions the "stranglehold" of the adaptation (16). Playwright

han Levy states that such plays are often "disappointing theatrical
s" (6). Such negative criticism seems to relate "faithfulness"
success. Playwright Desmond Davis, in Theatre for Youth, deplores
act that in most transferences "something is lost" (52).
Others do not rule out adaptations in such wholesale fashion.
r William Birner in his preface to Twenty Plays for Children
ions adaptations in the rich body of dramatic literature which he
s for youngsters of the future (viii). He, too, recognizes the
s of a tale retold. Play writing award winners Harris, Zeder, and
h Robinette each include many adaptations in their own corpora of
for youth, which suggests a broad acceptance of adaptations as
as recognition by these individual artists of the merits of the
These playwrights have also voice direct support of adaptations
eir other writings and appear, too, to relate the merits of "good"
ations with "faithfulness" (e.g., Harris 153-163; Zeder "I've
" 125-128; Robinette "Adaptive-Creative" 39-41, 288-289).
ette, for example, advises:

> The writer should determine, as accurately as possible, the author's intent, message, and point of view. The piece being adapted or compiled should not be altered to serve the adapter's purpose if it is not compatible with that of the author. (288)

d Harris (qtd. in Koste "Making of Plays" 8) writes of the
tful heritage" of children to "first-rate scripts and imaginative
ctions of the classics," and reminds readers that to each new
ation the classics are new.
Sara Spencer ("A Word" 67-69), Jed Davis and Mary Jane Evans
160), and others (e.g., Swortzell xvii; Donohue 84) recognize the
of adaptations, even while implying that as a whole they must be

raded. With these writers, too, "faithfulness" is an issue:
ptations, they note, have the potential of fostering familiarity with
at works of literature, promoting appreciation of different
ywrights' viewpoints and variations in artistic vision, and bringing
ple joy in seeing well-loved tales come to life on stage. Playwright
ginia Koste, too, speaks of playwrights who are "keeping classics and
dition alive" ("Making of Plays" 11).

It appears, then, that while discussion is limited, scholars and
ywrights in the field of dramatic literature for youth recognize the
ularity and longevity of the adaptation. Some applaud this longevity
le others do not. "Faithfulness" appears to be a common thread in
discussions. Those who call for the elimination of the dominance of
ptations, or for their upgrading, imply that faithfulness is lacking.
se who laud the merits of adaptations imply that faithfulness is a
ingredient.

Research studies which focus on adaptations in dramatic literature
youth are also relatively few in number given the fact that
ptations dominate the field of plays written for youth. Several
ters theses and two doctoral dissertations comprise the body of
erature. The authors of these, too, appear divided in their support
the adaptation as a viable and valuable form for young theatre
iences. "Faithfulness" as a necessary ingredient is implied.

Authors of four masters theses (Bedernick 1962; Donham 1961; Holt
9; Winter 1962) briefly analyze the techniques of adaptation as
faces to their own attempts at writing such plays. The purpose and
angement of each of these studies--the writing of an adaptation and

ccompanying analysis--implies the authors' recognition of the merits
his play writing form. Mayra Bednerik's study is a representative
ple.

Bednerik's dramatization of the tale "Lottie Moon" accompanies "A
ical Analysis of Problems in Adapting Folklore to Children's Theatre
s." Bednerik "intensively read" plays based on folklore, and
ted her sample to plays she deemed "successful" and appropriate for
uction by junior high-schoolers. She aimed to identify "common and
rary features" by examining plot, character, theme, and style, and
iscover "insofar as it [was] possible, some basis for the success or
ure of the ultimate product." The end purpose was to facilitate her
atization of a folk tale meant for a specific type of production
p (1-4).

Bednerik does not provide a definition of "successful" adaptations,
notes that, in addition to transferring the original story, they
be dramatically "well-conceived." She recognizes the value in such
s which are both and, in her conclusion, recommends the continuance
ne adaptation as an acceptable dramatic form. The playwright who
gs familiar literature to the stage is likened to the oral teller of
s who brought old stories to fresh audiences, giving them "new
ing and complexities" (80).

Bednerik's study, then, recognizes the values of adaptations and
ests that such plays can be "faithful" to the original literature
e remaining viable as pieces for the theatre. Two doctoral
ertations (Radliff 1969; Gremore 1984) draw wholly different
lusions. These studies are the only ones previous to the present
y which focus on a sample of adaptations for young audiences.
nne P. Radliff, in "A Study of the Techniques of Adapting Children's

rature to the Stage," selects three categories of children's rature--folk tale, fantasy, and realistic fiction with biography. each category, she identifies titles as representative and uently adapted for the stage, using twenty plays in all in the le for analysis. Plot, characterization, dialogue, theme, and ial effects are examined. Similarly construed is Constance Fritz ore's "Characteristics of Stage Adaptations of Works of Children's rature." Gremore studies eighteen plays representing traditional rature, realistic fiction, imaginative or fanciful fiction, and ry. Plot, theme, character/characterization, dialogue, and style touchstones for analysis.

Both Radliff and Gremore use some quantitative and systematic edures in their analyses. Radliff, for example, counts lines of ogue in order to determine one area of reliance on the original ies and to facilitate her comparison of the various adaptations with another. Both Radliff and Gremore chart inclusion of characters and t new characters as indicators of fidelity to the original stories. larly, both tabulate episodes found in the plays and compare these ne original literature; however, neither emphasize changes made in sequencing of the events nor quantify the extent of new episodes d by playwrights.

Radliff's study includes several adaptations of Tom Sawyer and ides some useful comparisons of specific data. For example, iff's sequencing of the events from the novel was compared to my own Chapter Five following) as a check for accuracy. Listings of the ns of characters were similarly compared. However, Radliff's Tom er selections represent a more limited time period of play writing, -1947, than the present study. Also, of the seven Tom Sawyer plays

adliff's sample, only four are included in the present study. One by Radliff is rejected for this study as an incomplete treatment of novel; it is a dramatization of one episode, the fence-painting e, and contains little more. The other two plays are out of print currently unavailable to the public. The present study, then, ides a more thorough sample of adaptations of Twain's novel, and a le which includes only "complete" treatments, readily available to emporary directors and producers.

As a result of her study, Radliff identifies a proliferation of writing "devices meant to entertain children such as games, songs, es, scenes of suspense, jokes, and rhymes" (i). She also finds the ntion of violence in some scripts to be a fault (212-213), including s based on sources such as fairy tales in which horror and violence an integral element. Another deficiency of adaptations, according adliff, is that "words, characters, and actions from the original included with little dramatic justification. In most cases, the atic works lacked coherence" (i). The relationship between thfulness" and the effectiveness or success of each play is thus ied by Radliff. She does not, however, attempt to define hfulness nor to determine its acceptable boundaries in adaptations.

Gremore, too, finds a myriad of changes which playwrights make in ting material. Her intent, however, is not to pinpoint parameters idelity but to describe the characteristics of a given body of s. She does suggest, however, that faithfulness is a necessary edient.

Gremore finds a wide variety of points of attack by different wrights adapting the same material. She finds a "systematic ination of violence" by certain playwrights when comparing plays to

inal sources. As a whole, characterization is deemed by Gremore to
andled quite skillfully in the plays studied, although she notes
fully realized characters from the original often lose dimension in
adaptations. Bizarre, frightening, or supernatural beings are often
ened" in a similar fashion, and made more benevolent or powerless
ne dramatizations. Themes from the original stories are frequently
red within the adaptations, according to Gremore. She also finds
theatrical style seems reflective of practices in vogue in
dren's theatre at the time of each play's publication (305-322).
Thus, neither Radliff's nor Gremore's study result in a specific
rmination of what constitutes "faithfulness" in adaptations,
ough both suggest in their analyses the merits of retaining certain
acteristics or elements from the original stories. Neither clearly
tify these characteristics or elements, however.

Both Radliff and Gremore do offer, as part of their conclusions,
inct and similar recommendations regarding the practice of adapting
rature for the stage. Says Radliff, "...the regularity with which
tations fall short as dramatic works for children would suggest that
process of adaptation is an inferior type of dramatic creation"
). Also, "Enough original plays have been accepted into the
rtoire of children's theatre to question why playwrights are
etuating the practice..." (217). Says Gremore, "The practice of
ting literature for the stage should be seriously assessed and
rally discouraged" (abstract, p. 2696A). However, neither author
rs to the possibility of a play that is both "good" as a play and
thful" as an adaptation as did Bednerik. The specific plays studied
remore and Radliff may have fallen short first as viable pieces of
atic literature and secondly, perhaps, as adaptations.

Content Analysis

Content analysis is described, in essence, as a research method of
ding, in a systematic manner, objective and quantitative
iption of the manifest content of a communication (Berelson 18).
ntent Analysis in Communication Research, Bernard Berelson stresses
systematic procedures are desirable so research can be replicated
nvestigator bias is minimized. Objectivity is attained by the
se definition of content elements to be identified and through the
f exacting procedures for coding these elements. Quantitative data
ttainable through such precise definition and is necessary, in
cular, for comparative analysis of content elements (14-17).
Content analysis gained wide use early in this century in newspaper
adio journalism. Among its first applications were studies to
mine straight content, political bias, and the use of propaganda
iques in news stories (Berelson 21-25). It has since been used
a vast array of print, oral, and nonverbal human communications in
isual arts, music, literature, history, psychology, sociology, and
media to ascertain such things as the characteristics of
-selling novels" (Harvey 1949); authorship of disputed works of
ature, determined by style features such as type of rhyme,
ulary use, and compound words (Oliphant 1927); analysis of value
nt in selected literature for young people (Chambers 1965; Yeazell
; depiction of minority characters in children's books (Bingham
Böger 1966; Carlson 1969; Fisher 1971; Gast 1965); and, the extent
ntensity of violent acts in a selection of children's books (Blatt
.

While content analysis has been utilized by researchers to
tigate other types of literature, few have included dramatic
ature in their investigations (e.g., Oliphant 1927) and virtually
ntent analyses have been conducted on adaptations for theatre
nces.

One pertinent content analysis has been conducted to analyze the
nt of film adaptations, however. It is Lester Asheim's "From Book
lm: A Comparative Analysis of the Content of Selected Novels and
otion Pictures Based Upon Them" (1949). The study has been cited
example of "among the most promising applications of content
sis" (Berelson 39). Asheim examines the way different media treat
ame material by analyzing twenty-four "good" novels, the film
ations based upon these novels, and the corresponding scripts from
the films were produced. He concludes that content analysis is a
cularly appropriate means of examining such material. His methods
him to systematically compare the printed page of the novel with
of the shooting script and the filmed dramatization. As a result
s content analysis techniques, quantitative data substantiate
m's discussions of what is transferred via the film adaptation
ss and how the transfer occurs. The use of quantitative data also
ed Asheim to condense and chart some types of findings, thus
itating comparisons of the novels and film scripts.

Berelson notes that "content analysis stands or falls by its
ories" (47) and Richard Budd in Content Analysis of Communications
rs (32). Categories in essence are the clearly-defined "what" of
nalysis, those elements which fit the precise definition of what is
looked for. Asheim's study is successful both in terms of his
definition of what he was looking for and the relative simplicity

s procedures. Much of his study focuses on fidelity: those
nts from the original novels which are transferred to the film
t and eventually to the screen. His coding, therefore, is simple
ndisputable. Specific characters, episodes, locale, and other
nts are either present in the adaptation or they are not. His
g method yields general findings, but these are quantitative and
tive measures upon which his discussions of fidelity are based.
One of the twenty-four films which Asheim analyzes in detail is
on Twain's novel The Adventures of Tom Sawyer. In his initial
of the novel, Asheim finds the original story to be easily divided
eight basic story components. These become one type of category
nalysis in studying the contents of the film and filmscript for
ity. This segmenting of the original story, and Asheim's technique
arching for corresponding components in the adaptations, are
wed in greater detail in the chapter following, which describes
fic procedures adopted for this study.

Summary

The literature reviewed is divided into two categories:
ations for young theatre audiences and content analysis.
Regarding the former, relatively little is found in light of the
that adaptations dominate the field of plays for youth. Scattered
nts suggest that there is disagreement among youth theatre scholars
laywrights as to the value of adaptations, although most infer that
fulness is a necessary ingredient. Several writers investigate
iques of writing adaptations in conjunction with their own play
ng endeavors for the masters degree. Two doctoral studies

tigate a sample of adaptations in depth; neither use content
sis. These research studies suggest a relationship between success
aptations and fidelity to the original source, but none provide
lines for ascertaining faithfulness.

Content analysis has been used to study a vast array of
nications. However, little use of it is found in the study of
tic literature and no studies are found which specifically
tigate theatre adaptations. One study is an investigation of film
ations of "good books."

CHAPTER THREE: PROCEDURES

Twenty-one plays are selected for study. Each is an adaptation of Twain's The Adventures of Tom Sawyer. A single original source was en to facilitate the determination of "faithfulness" in adaptations young theatre audiences. Also, strong expectations of faithfulness be presumed of plays based on such a well-known book. Twain's also meets other criteria. It is a sizable piece of narrative rature by a known author; faithfulness might be more difficult to rmine in plays based on short fables, poems, songs, or folk tales of table origin. Also, problems related to translation and unfamiliar ns or mileu are reduced with a source written in English by an rican author. Finally, Twain's novel provides a suitable number of ations for study.

The plays meet specific criteria. First, each is meant as a ful adaptation of the novel; lampoons, spoofs, updates, and ture plays are not considered (e.g., Bland 1982; Brown 1947; son 1946; Thane 1967). Second, each is intended for theatre nces which include young people. Titles, subtitles, and catalogue riptions of the plays confirm the presence of these features. Also, plays currently available from American publishers are considered.

Since there is no comprehensive listing of American publishers which offer plays for young audiences, one was compiled, largely based on appendices offered in Davis and Evans (302), Goldberg (201-204) and Rosenberg and Prendergast (350-351), supplemented by library searches and inquiries in the field. In all, a list of 42 publishers offering plays for young audiences was compiled. Catalogues were obtained from each publisher and were examined for adaptations of The Adventures of Tom Sawyer.

These plays are included in the study:

Twain, Mark. Tom Sawyer: A Play. 1884. Berkeley; The University of California Press, 1980.

Kester, Paul. Tom Sawyer. New York: Samuel French, 1914; re-written and revised edition, 1933

Spencer, Sara. Tom Sawyer. New Orleans: Anchorage Press, 1935.

Braun, Wilbur. The Adventures of Tom Sawyer. New York: Samuel French, 1936.

George, Charles. The Adventures of Tom Sawyer. Boston: Baker's Plays, 1936.

Paynter, Theodosia. Tom Sawyer. Music by G. A. Grant-Schaefer. Wichita: Raymond H. Hoffman Co., 1936. (Original imprint now distributed by Baker's Plays, Boston.)

Chorpenning, Charlotte B. Tom Sawyer's Treasure Hunt. New York: Samuel French, 1937.

Chorpenning, Charlotte B. The Adventures of Tom Sawyer. Chicago: Coach House Press, 1956.

Elkus, Jonathan. Tom Sawyer. London; Novello, 1956. (Original imprint now distributed by Theodore Presser Co., Bryn Mawr PA.)

Luther, Frank. Tom Sawyer, New York: Music Theatre International, c. 1956.

Schlesinger, Sara. Tom Sawyer. Musical Score by Michael Dansicker. Rowayton CN: New Plays for Children, 1967.

Barton, Dave and Matt Bond. Tom Sawyer. Denver: Pioneer Drama Service, 1975.

Vacca, Michele L. The Adventures of Tom Sawyer. Chicago: On Stage!, 1975.

Charlesworth, John and Tony Brown. Tom Sawyer. Music by Eric Wayman. London and Portsmouth, New Hampshire: Heinemann Educational Books, 1976.

Moe, Christian and Cameron Garbutt. Tom Sawyer. Manhattan KS: Modern Theatre for Youth, 1977.

Skeens, Gwendolyn. Tom Sawyer. Delaware Water Gap PA: Shawnee Press, 1977.

Koste, Virgina Glasgow. The Trail of Tim Sawyer. New Orleans, Anchorage: 1978.

Goodman, Michael. Tom Sawyer. Orem UT: Encore Performance Publishing, 1978.

O'Toole, Austin. Tom Sawyer. New York: Samuel French, 1979.

Adix, Vern. Tom Sawyer. Orem UT: Encore Performance, Publishing, 1978.

Kelly, Tim. Tom Sawyer. Schulenburg TX: I. E. Clark, 1983.

e novel and plays are analyzed as follows:

First, background information is complied: author, date of blication, number of pages, act division of the plays, and chapter vision of the novel. When stated, the following information about the ys is also gathered: intended audience and producing group, and inant genre. These data are gleaned from catalogue descriptions, faces, subtitles, and playwrights' textual notes.

Second, a plot summary or narrative of the action is complied for e novel and each of the plays.

Third, the plot summary of the novel is further reduced into an line of action to facilitate its comparison with the adaptations. In ywriting: The Structure of Action, Sam Smiley defines drama as a

nned series of definable actions. To understand the structure of a
y, one must study the "architecture of its action" (41).

> Simply defined, action is human change. Movement, activity, and alteration are kinds of change, types of action. Each drama is a connected series of changes. Each is action organized according to some logical probability. Changes of physical action, external mileu, inner feeling, mental attitude, interpersonal relationship--all are examples of human activities which can serve as materials. Whenever a playwright combines a group of separate actions into a whole, he establishes a summary action. This becomes the overall form of the play. (42)

ng Smiley's definitions, a sequential summary of the novel's action
provided. Each unit of action is numbered and coded by an
ntifying word or phrase, many suggested by Twain's own chapter
-headings in the novel. A summary of action is made for each play.
ssions and additions are thus easily compared. A unit of action is
med added if there is no precedent for it in the novel. A rough
centage of added material based on a half-page count is determined
each play. The same records show patterns of retention of action.
itional graphs based on these data show the relationship between the
uence of action units in each play as compared to the novel's
uential summary of action. Altered units of action are also
ntified via the action unit comparison. While nearly all retained
idents might be viewed as altered to some degree by virtue of their
nsfer from narrative to dramatic literature, for the purpose of this
lysis an incident is deemed altered only if (1) the incident changes
course or outcome of a plot; (2) the incident is suggested by the
el but has no direct precedent in it; or, (3) the altered incident is
obvious change in a "key" incident of the novel such as the beginning
ending, or, as in the case of Tom Sawyer, the graveyard murder, or the
th of Injun Joe.

In the fourth procedure of the analysis, relative emphasis given to ecific content components in the novel is compared to emphasis given e same components in the plays. For instance, percent of content voted in the novel to the Tom and Becky romance is compared to the rcent of content devoted to the romance in each script. ta-gathering procedures are modeled upon a "tabulation of carryover" vised by Lester Asheim and described in his comparative content alysis of books and films (39-76). First, each half page of the novel analyzed in terms of its particular function in relation to the ole. If half a page is devoted to a description of the setting, such that of Cardiff Hill on a warm spring day, a notation is made to that fect. If boyhood episodes, such as playing pirates or stealing jam, counts for another half page, it is so noted. This step of the ocedure continues until each half page of the book is accounted for in rms of its contribution to the development of a major content aspect the work.

Asheim finds the novel to consist of eight basic content mponents, listed below. My subsequent analysis of the novel verifies s finding. Also, Asheim's identification of these components is not like that of E. Hudson Long's in his Mark Twain Handbook (316); this urce is described by another Twain scholar as "indispensable" (Warfel . Walter Blair, too, similarly segments the novel in his analysis of "On the Structure of Tom Sawyer" (42).

The eight basic content components are listed below in order of gh to low frequency, along with percent of total findings for each mponent. Note that each of my own percentage figures exactly equals is within two percentage points of Asheim's analysis of the same vel, which further verifies his work and attests to the reliability of

procedure adopted for the present study of twenty-one plays.

It should be noted that both columns of figures above add up to
e than 100%, as do many of Asheim's tabulations of other novels and
ms, and as do many of my play analyses. Some of the half-pages of
novel and its adaptations focus on more than one content aspect.
example, the Tom-Becky romance is forwarded in some moments at the
e time the cave sequence is advanced.

	Ulrich's	Asheim's
Muff Potter-Injun Joe story	34%	33%
Incidental boyhood episodes	25%	23%
The runaway sequence	17%	16%
The romance of Tom and Becky	12%	10%
The cave sequence	8%	7%
Pure description	6%	6%
Commentary	5%	5%
Lesser characters	4%	3%

The number of pages devoted to each of the eight content aspects is
ided by the total number of pages in the entire novel and yields the
centage of the whole devoted to each part (Asheim 43). Each script is
n analyzed in the same way.

"Pure description" alludes to depictions in sections of the
el and plays, presented for their own sake rather than as an
ispensable part of some other aspect. For instance, a passage which
ails a setting while the action of some boyhood episode awaits is
e description. A specific example from the novel is the picture of
small town congregation which gathers for Sunday services. The
ious strata of St. Petersburg society are carefully detailed before

e onset of Tom's comic sequence with an escaped pet tick and a eeping dog. An equivalent example from a play are stage directions ch carefully describe the atmosphere of the school yard prior to the l--children skipping rope and rough-housing while the master huddles er his anatomy book--presented before any dialogue text.

"Commentary" is similarly counted only when the progress of another ject ceases and it refers to analytical passages. In the novel, mmentary occurs most often in passages wherein Twain himself functions an omniscient narrator to make remarks on society, the church, or his characters' actions. In the play scripts, commentary occasionally curs in a monologue by the character of Mark Twain or in the dialogue tween Mary and Polly or others. More often it exists in the stage rections and textual notes provided by the playwright. (Appendix B ovides complete passages from the novel and some plays as examples of terial designated "commentary" and "description.")

Procedures for this step of the analysis follow Asheim's model with e following modifications. The first pertains to the Tom-Becky mance. Asheim adds "--and Amy" to his description of the content mponent, whereas I eliminate this reference. Amy, from my viewpoint, es not figure directly into this component of the novel; that is, she not included in the action of the romance narrative. (Amy is more rectly involved in the action of the 1938 David O. Selznick-United tists film which Asheim analyzed, and which may account for his clusion. Similar situations in play adaptations appear to be ditions to her character role.) Secondly, I add a ninth category, ommentary by the playwright," to differentiate between commentary ch is essentially Twain's and that of the dramatists. Thirdly, my alysis of musical adaptations treats lyrics as passages of dialogue;

musicals are included in Asheim's sample. Finally, production notes
l listings of locale or characters which provide commentary or
scription are counted as such by me and tabulated as part of the
ole; Asheim makes no mention of these valuable sources of information
t perhaps these are not provided in the film scripts which he
amined. Straight listings and enumerations are omitted from my
oulations, as well as Asheim's.

Limitations of this fourth procedure based on Asheim's page count
e recognized: the figures which result serve merely as a "rough
age" of what is emphasized by the various authors in regards to basic
ot material. The figures cannot reveal the quality of such elements
characterization or style, or transference of theme. What the
gures do provide, however, is a quantitative means of comparing and
ntrasting basic points of focus in the novel and the plays.

Based on the procedure modeled after Asheim, tables of comparison
e provided for each play. These provide visual comparison to the
vel and suggest patterns of major emphasis of each adaptation, as
flected by relative space devoted to various story components of the
iginal. The comparative tables are perhaps most useful in their
oedient display of major discrepancies: for example, a play which
votes only 12% of its total page content to the Muff-Injun Joe story,
compared to the novel's 34%, must be questioned in regards to
delity.

The fifth procedure is character analysis. Numbers of characters,
ne, gender, and functions of each, are compared to the same in the
vel. Similar data on characters added by dramatists and lacking
cedent in the novel are also given.

In addition to this census-like analysis, the characterizations of veral key personalities from the novel are analyzed in each of the ays. Tom is selected since he is the protagonist. Muff is analyzed nce, in terms of function and dimensionality, his character is quite e opposite of Tom's character in the original novel. Injun Joe is lected as the antagonist. Also, preliminary readings of the plays dicate that the latter two characters are treated in a wide variety of ys by adaptors. Huck is not selected for analysis since, like Aunt lly, Becky, and Sid, he is not fully developed in this novel, as Twain holar Charles Neider has noted (Mark Twain 13-14).

The three selected characters are examined to determine mensionality, functions, and relationships to other characters. terations made by playwrights are identified.

Themes of the original novel and each of the adaptations are entified in the sixth procedure of the analysis. Theme is defined for is study as the main idea which guides the author in creating the basic nes of action and major story conflict. Also determined is the way in ich the theme is communicated. Are clear statements of theme found in eface material, textual notes, or character dialogue, or is theme directly implied through the play's action?

In the seventh procedure, style is determined. Style is defined r this study as the peculiar, individualizing characteristics of each rk, and the specific means and manner by which each author imparts the ory. Style is determined by many things, including: Is the emphasis action or dialogue? Does the dialogue propel the action or is it pository? How are song, dance, and physical activity used? What type humor is used and to what extent is it incorporated? What type of aging is employed? Are special effects used? What are the

stinguishing characteristics of the work? A description of style is
ised for the novel and each play in the sample. Statements by the
hor, such as those found in prefaces and textual notes are used, when
ilable, in determining the intended style.

As a final step of the analysis, a questionnaire was sent to
ywrights. In all, twelve playwrights (or their co-authors) were
termined to be living, and publishers provided their addresses or
warded the questionnaire to the playwrights. Eight playwrights
sponded to the inquiry (Elkus, Schlesinger, Vacca, Moe, Koste, Adix,
lly and Goodman). Questions focused on intended ages of audience,
pe of anticipated producing groups, reasons for alterations of
iginal story elements, reasons for additions, and motivation to adapt
e novel (see Appendix C). Responses are included in the individual
ay analyses which follow.

The findings of these analytical procedures are summarized to
cilitate identification of patterns and peculiarities. Several
estions guided the summation: Are any components retained by all
ays without notable alteration? Are certain types of additions
equently found? What type of additions or omissions seem to affect
delity? Which plays are most faithful as a whole? Based on these
ndings, recommendations to publishers and future playwrights are
ovided.

Summary

Twenty-one plays based on The Adventures of Tom Sawyer are selected
r analysis. Eight steps are used to analyze the novel and each play.
Background information for each is compiled, including author,

te, pagination, act division, performance duration, intended audience
d producing group, and genre. (2) A plot summary for each is
vised. (3) Plot summaries for each are further reduced to brief
tlines of action; additions or omissions of single units of action are
mpared. (4) Relative emphasis given to specific story components in
e novel is compared to emphasis given the same components in each of
e plays; each half page of the novel and of the plays is analyzed in
rms of its particular function in relation to the whole. (5) A
aracter "census" determines numbers, name, gender, and functions of
e characters in the plays and the novel. New characters added by
aywrights and the characters of Tom, Muff and Injun Joe are examined
determine dimensionality, function, and relationships with other
aracters. (6) Themes are identified in each play. These are
amined for clarity and to determine playwrights' means of expressing
eme. These themes are compared to those of the novel. (7) Several
ements are examined to determine the style of the novel and each play:
e of dialogue versus action; use of song, dance, physical activity,
d humor; type of staging and special effects; type of language used.
her distinguishing characteristics of the novel and each play are
entified in the discussions of style. (8) Questionnaire responses
mpleted by eight playwrights are included in the analyses.

Next, Chapter Four presents the analyses. First the novel is
nsidered, followed by discussions of each play in chronological order
publication date. The organization of each discussion reflects the
quence of the steps described above, with two exceptions: the
ndensed outlines of action and the comparative character census are
ovided together in the discussion of findings and implications,
apter Five.

CHAPTER FOUR: THE ANALYSES

The Adventures of Tom Sawyer by Mark Twain and twenty-one plays sed upon the novel and intended for young theatre audiences are lected for analysis.

First the novel is analyzed: background information, plot summary, sults of the story component analysis, and a discussion of characters, eme, and style are provided below. This discussion focuses on standard generally-accepted interpretations of the novel.

Next, each play is treated in chronological order according to blication date. The plot summary, results of the story component alysis, characters, theme, and style of each are discussed.

The Adventures of Tom Sawyer

a novel by Mark Twain

(1876)

For this study, an unabridged edition of the novel was used: Mark ain, The Adventures of Tom Sawyer (Berkeley: University of California ess, 1980). This edition is based, as was the first edition of 1876, rectly on the author's manuscript. It cannot be firmly established which ition was used by each playwright in adapting the novel.

The Adventures of Tom Sawyer is a novel of boyhood, intended by ain to be enjoyed by adult and young readers alike. As the author plains in the preface to the novel:

> Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try to pleasantly remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in.

ile there has been some opinion to the contrary (e.g., Stone 58-60) ain's words here are generally taken at face value.

In thirty-three chapters, the novel is at once a story of nostalgic mor, exaggerated comedy, hair-raising adventure, pathos, and realistic ama. Young Tom, of course, is the central character. He lives with his nt Polly in the village of St. Petersburg on the bank of the Mississippi the 1840's. Some forty other personalities plus unidentified townsfolk e part of the tale. The action occurs in Polly's house, at the church d schoolhouse, on the village streets and at several inns, near the verbank and on an island, at the cemetery, throughout the woods of rdiff Hill, in McDougal's cave, at homes of the Widow and the

elshman, and at other spots in or near the village.

A brief synopsis of the action is provided below. For a more etailed synopsis, see Appendix A.

Synopsis

Aunt Polly's efforts to raise her dead sister's boy with a firm and are thwarted by her affection for Tom's cleverness and high pirits. Other household members are Tom's sweet cousin Mary and onniving half-brother Sid.

Roaming the wood and the riverbank, fighting with Sid and other oys, playing pirate and Robin Hood--Tom prefers these pastimes to eaded school. Playing hookey on Friday brings him the Saturday chore f whitewashing Polly's high board fence, but Tom tricks his pals into oing the work and paying for the privilege.

Tom plays war with Joe Harper. On his way home, passing the natcher residence, he falls in love at first sight with Becky, the new irl in town, and spends the rest of the day showing off in front of her ouse.

At Sunday school, Tom receives the prize of a new Bible, having equired 2,000 tickets, presumably for memorizing 2,000 verses. Tom artered the tickets from friends. His ignorance is revealed in front of e entire congregation when he identifies the first two disciples as avid and Goliath. But, the day is not a complete loss, for the boring ermon is cut short when Tom's pinchbug lands on a sleeping dog.

On Monday, Tom fails at faking illness to avoid school. He meets ckleberry Finn, and they plan to meet in the cemetery at midnight to y a dead cat as a wart cure. The master orders tardy Tom to sit with e girls. Tom courts Becky, but their engagement is broken short when e learns of his past love, Amy. Tom and Joe play hookey for the ternoon.

At the cemetery that night, Tom and Huck spy Muff Potter, Injun e, and Dr. Robinson digging up a recently-buried corpse. In a arrel, Muff is knocked out and Injun Joe kills the doctor. The boys ee and make a blood oath never to reveal what they've seen.

The next day, the murder is discovered and Injun Joe blames Muff, ose knife is found near the body.

Tom, Huck, and Joe Harper run away to Jackson's Island where they sh, swim, and play pirates. They see a search party on the river and alize they are presumed drowned. Tom sneaks home one night to leave a ssage for Aunt Polly, but changes his mind when he learns that a funeral planned. The boys return just in time to hear their own eulogy.

Tom returns to school in glory, but wins Becky's heart only by roically taking her punishment for tearing the master's private book. the last day of school, the children participate in lengthy and vish closing exercises, which end when the boys embarrass the rannical school master by publicly exposing his bald head which ey've painted gold.

Muff is tried for the murder of Dr. Robinson and Tom's guilt pangs epen. On the third day, Tom's introduced as a surprise witness. When m testifies, his story is believed; the cat's skeleton is promised as idence. Injun Joe escapes by crashing through a window.

Tom and Huck hunt for treasure. As they explore the upstairs of an andoned house, Injun Joe enters, disguised as a deaf and mute aniard. With another man who the boys don't recognize, Injun Joe arts to hide a stash of silver coins. As the boys watch through the oorboards, the men find a box of gold. Injun Joe mentions a "revenge b" which he must finish and exits with the treasure for "Number Two."

Tom and Huck reason that Number Two is a room in a tavern. They ace the hideout, keep watch on the tavern for several days, and nally locate Injun Joe's room, where Tom finds him asleep with a ttle of whiskey.

Tom leaves his treasure-hunting aside the next day, for Becky has eturned after many weeks away from town. The Thatchers host a picnic. ecky and Tom leave the gathering to explore MacDougal's cave. Ogling its nders, they become careless and lose their way out.

Meanwhile, Huck stands watch at the hideout. He follows Injun Joe nd his partner when they head for the Widow Douglas' house to "notch" er in revenge for mis-treatment; her late husband had once had Joe blicly horse-whipped for vagrancy. The Welshman, Mr. Jones, and his ns assist Huck and the Widow is saved. Huck becomes ill and the Widow rses him.

A search is mounted for Becky and Tom. Meanwhile, the children nder through the cave. Tom comforts Becky. They catch sight of Injun e. After three days, Tom finally finds a small exit and they return me.

Two weeks pass and the children recover from their ordeals. Tom earns that the cave entrance has been sealed. Injun Joe's body is und just inside.

Tom and Huck return to the second entrance of the cave and retrieve njun Joe's treasure, worth $12,000. A party is given to honor the oys' heroics. Plans are made to invest the money for the boys and Huck s taken in by the Widow who cleans him up with plans to educate and civilize" him. Huck escapes. Tom finds his pal and encourages him to eturn to the Widow in return for admittance into Tom's new robber gang.

* * *

The content of the novel was found, through a half-page analysis rocedure, to consist of eight basic components (see Chapter Three receding). These are listed below with my figures denoting percent of otal content for each component:

Muff Potter-Injun Joe story	34%
Incidental boyhood episodes	25%
The runaway sequence	17%
The romance of Tom and Becky	12%
The cave sequence	8%
Pure description	6%
Commentary	5%
Lesser characters	4%

Tom's cleverness, inquisitiveness, and zest for excitement provide petus for much of the action of the book. Five related lines of ction focusing on Tom and his activities are denoted by the first five ategories above. As Booth Tarkington has said, the novel is truly a ale of adventures "that all boys, in their longing dreams, make believe ey have" (qtd. in Blair "Tom Sawyer" 68). The adventures vary in kind

nd magnitude, from Tom's silly ploys to avoid school, church, and other respectable" duties; to the life-and-death matters of the graveyard and ne cave; to personal conflicts with Polly and Becky, and with his own onscience. The figures above are aptly reflective of Tom and his nterprises as the centerpiece of the novel.

"Pure description" appears largely as vivid and often idyllic nages of the locale. These are drawn from Twain's nostalgic memory of is own past, according to many Twain scholars (e.g., Blair "Tom Sawyer" 4-82; Long 278, 299-305; Matthews 265-267; Smith Mark Twain 72-76). ne example of description in the novel is the pastoral sweetness of ardiff Hill. Mossy, warm, and densely wooded, it is where Tom finds olace, after being jilted by Becky, to plan his future in delicious isery--and where he escapes to play hookey. Another description is of he idealized setting of the island, with Nature so clean, calm, and armonious that Tom awakens on his first day out to wonder where he's anded. Walter Blair likens such descriptive passages to "a quiet elight bathed in summer air fragrant with the aroma of meadows, oodlands, and flowers" ("Tom Sawyer" 67).

"Commentary" occurs in a narrative voice and provides observations f human nature and society. In these instances Twain himself seems to peak to the reader, perhaps specifically addressing the adults in his udience (Smith Mark Twain 82-85; Stone 39). Twain pinpoints human oibles during the whitewashing incident, noting that work is whatever ne is obliged to do and play is just the opposite. He grumbles about a ommittee of "sappy" women who unthinkingly initiate a tearful petition o the Governor to pardon Injun Joe, in spite of the rumor that he's illed five villagers. The tone of the commentary is most often witty nd shrewd; a "soft" or pleasantly exaggerated sort of humor is present,

)tes James M. Cox in Mark Twain: The Fate of Humor (127-149). Robert Wiggins in Mark Twain: Jackleg Novelist concurs: here Twain is :ither barbed nor biting, although he frequently was as both writer and :cturer (48-51).

But description and commentary, however memorable, are only a :latively small proportion of the novel, as can be seen in the figures)ove. In this work, action and dialogue prevail as the means of :vealing the central character and his story (Wiggins "Mark Twain" 3-284). Some writers have likened Twain's narration to that of a :porter's moment-by-moment chronicle of a stage play which has been .tnessed (e.g., Wiggins "Mark Twain" 279-286; Wiggins Mark Twain 43).)me have speculated that, given the novel's emphasis on the seen and :ard, Twain first started Tom's story as a play (Blair "Tom Sawyer" 81; ilder 111; Matthews 176; Shirer 36-38, 48-50), for the story unfolds as f reported by an "unaware and innocent middleman" (Neider Mark Twain . Even the short digressions to "lesser characters" such as that of ie verbose minister and his distracted congregation function largely to)mplete the picture of village life in which the major characters :ead, or "atmosphere," rather than the development of a sub-plot in iich minor characters tell a story of their own.

Plot

Twain scholar Hamlin Hill notes that in regards to the plot of Tom awyer, two poles of interpretation exist among readers (379). To some, ie novel presents a rambling and virtually plot-less story, perhaps a :agbag of memories thrown together at random" (380). The Injun Joe story s seen as the prevailing, although disconnected story line and the threat

f the villain is the dominant conflict facing the hero. Thus, the adventure" of the title is taken by some wholly at face value, as if it ndicates hazardous, action-filled enterprises or a quest for fortune and ame (Gerber et al. 13; Hill 379).

Hill warns against such superficial interpretations. He cknowledges the important elements of hair-raising and glory-seeking dventure but recognizes another important adventure as well, and one nat is pervasive. Tom's struggles with growing up into a complex and ot-always-pleasant adult world provide the more significant plot ramework for the entire novel. It is the central conflict with its ore universal appeal; everyone has faced the same challenge. Numerous wain scholars recognize this central and unifying plot conflict in The dventures of Tom Sawyer (Hill 385-392; Blair "Structure" 36-45; Long 15-318; Stone 65-87).

Like Hill, Walter Blair has written extensively of Twain's novels. lair argues that more structure and unity exist in Tom Sawyer than is ometimes recognized. He calls it a boy's maturation "worked out" in ction, and argues that all lines of action deal with this process. thin the Muff Potter-Injun Joe story, Twain takes Tom from a ightened child who is understandably concerned about his own neck, but ly his own neck, to a young hero who risks his safety for the town 'er-do-well. The run-away sequence highlights Tom's growing cognition of feelings for Polly and others. His romance with Becky is rst characterized by silly awe, awkwardness, quick jealousies and mature desire for revenge. The cave sequence demonstrates Tom's turing bravery and honest caring for Becky as he comforts her and ifles his own fears to share stories, dreams, and last bits of food lair "Structure" 42-44).

To take Blair's line of reasoning a bit further, it seems to me
at many of the seemingly "incidental" boyhood episodes, so prevalent
the beginning of the novel, provide contrast between Tom's initial
ildishness and his growing maturity. The Tom who taunts and picks a
ght with the new boy is strikingly different from the alert and
ol-headed Tom who guides Becky safely from the cave. His false
avado in the school scenes is opposite of the true heroics and nerve
own in the courtroom.

Blair recognizes this focus--Tom's head-on collision with growing
--in all thirty-five chapters of the original, so that by the end of
e book when Tom dons his civilized clothing and insists that pal Huck
in respectable society, "something has happened to Tom. He is talking
re like an adult than like an unsocial child," as he did in the
ginning before his painful internal wranglings with Polly, Becky, and
ff. "He has, it appears, gone over to the side of the enemy" (Blair
tructure" 45).

Admittedly, Tom's progress is not without backsteps nor is his
nning-over complete. He is never completely "housebroken" (Blair "Tom
wyer" 70). We learn with some relief that Tom plans yet another
dnight meeting with Huck. But neither is the maturation process of
al-life children complete and perfect, and neither are the struggles
memorable literary characters. And this incomplete initiation to
ulthood is what Twain <u>intended</u>, for he says in the conclusion to the
vel:

> So endeth this chronicle. It being strictly a history of a <u>boy</u>, it must stop here: the story could not go much further without becoming the history of a <u>man</u>. [Twain's emphasis] (260)

mlin Hill supports this particular line of reasoning about the central
ot of the novel, and argues further that the novelist deliberately set
t to devise a story of growing up. Hill bases his arguments on Twain's
iginal manuscript, working notes, and other writings. Hill finds that
ain condensed, reordered, and refashioned passages with the intention
showing Tom's bumpy climb towards maturity. For instance, Twain
ifted the placement of entire chapters, including those containing the
ail and the cave adventure, to come later in the book than initially
anned:

> Though terms like "maturation," "boyhood," "youth," and "early manhood" are ambiguous and ill-defined, nevertheless the rearranging of these climactic chapters allowed Twain to present Tom in a group of critical situations toward the end of the book where maturer judgement and courage were vital. The events required a Tom Sawyer who was nowhere apparent in the idyllic first half of the book. (Hill 381)

ll also found, by examining marginal references in the manuscript,
at Twain consciously altered passages in the second half of the book
"climactic actions were placed after very childish and immature
cidents" (392).

The novel's table of contents supports Hill's idea. (See also my
alysis of the book's "structure of action" in Chapter Five following.)
near outline fashion, complete with descriptive headings, Twain's
ble of contents tells what occurs in each chapter of Tom's story.
apters One through Sixteen are dominated by his attending church and
hool, getting into trouble, showing off, and playing make-believe--
nocuous childhood enterprises. Following Tom's return from the island
Chapter Seventeen, he repeatedly finds himself in situations which
mand more adult behavior or more mature decision-making. He's
nfronted with Polly's sincere disappointment, and her concern for the

onesty of Tom's love; he must choose between his own pride and Becky's onor in the torn book incident; he's faced with the reality of Muff's rial and the possibility of a hanging; and, he finds himself in a real ife-and-death situation with Becky depending on him for savvy and trength. It is doubtful that Twain was not deliberate in such a plan.

Albert E. Stone, Jr. suggests that only the most careless of eaders can miss Twain's point. The novelist "doesn't ignore this inner truggle in favor of outer adventure" as some surmise, says Stone. For xample, he notes that Twain's careful tracing of Tom's "unchildlike restling with his moral dilemma" of the murder secret is treated in "no ewer than seven specific references to the boy's private torment" 86-87).

The book's long-lasting appeal may be due to the fact that it ontains more than pure adventure. Tom's path from boyhood to maturity rovides the major plot of the novel. It is evident throughout and binds ll secondary plot lines: in his relationships with family, friends, nd Becky Thatcher; in his movement from fantasy to adventures of the eal world; and, in his growing ability to determine right from wrong, nd his own needs from the sometimes greater needs of others.

Characters/Characterization

Tom Sawyer has been identified as one of the "few memorable haracters of American fiction...as real to life as any known person of istorical importance" (Warfel xv). This real-life quality of Tom, enerally considered a hallmark of the novel, is recognized by many wain scholars (e.g., Blair "Structure" 36-42; Cox 133-134; Stone 78).

om's verisimilitude is due partly to the fact that his character emains dynamic throughout the course of the novel.

A dynamic character may be defined as "one who is modified by the ctions through which he passes...[for] one of the objectives of the ork in which he appears is to reveal the consequences of these actions pon him" (Holman 92). The character is not static but is, like a real uman, affected by life's events. As discussed above, the plot of the ovel is concerned with just this, the change in Tom as he is initiated nto adult society.

Tom is also believable and memorable by virtue of his imensionality. He is "rounded." Such a character has "the ncalculability of life about it" and is "drawn with sufficient omplexity to be able to surprise the reader without losing its redibility" (Holman 61). The reader is surprised to find that the same om who hates school can dramatize passages of Robin Hood and pirate ore with literate accuracy. The scamp who can't manage to memorize imple Bible facts is the class spelling medalist. He is, by turns, a raggart, a sensitive romantic, a fool, and an astute analyst of human ehavior. Tom is also both a good and "bad" boy. In the first seven hapters alone, he virtually "breaks all the rules" (Stone 61). He ibs, cuts school, tricks his buddies, cheats to win, clods his brother, allops a stranger, cusses, preens, snitches sweets, and evades uch-warranted punishment. Indeed, he is so "harum-scarum" in this ortion of the book that many believe that the novelist's plan was, in art, a mockery of "good boy" Sunday School books of the time (e.g., erber et al. 5; Stone 33-35). Yet Tom is not truly evil (Blair Structure" 40; Smith Mark Twain 89). He's clever in his shenanigans, eels remorse and humiliation when caught (especially when it's made

ublic), and is outrageous in his many escapes from Authority's attempts o tame him. As an exasperated Polly laughingly admits:

> He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. (2-3)

olly knows in her heart he's "just mischeevous...[and] the best-hearted oy that ever was" (116). When the seriousness of a situation warrants t, Tom clearly shows his true mettle.

Tom's innate goodness is shown with particular clarity in relation o Muff Potter. This character, not nearly as developed as Tom, is ashioned by Twain as the "town ne'er do well," a befuddled sot, but ather harmless and generally ignored by the other villagers until he ecomes the convenient scapegoat for Doc's murder. Muff has in the past efriended the boys, and has even shared his meager shelter with the rphaned Huck. But in his association with Injun Joe, he is not reacherous, just stupid. Tom's courage in saving Muff is all the more onorable given the lowly status of this character. Muff is of irtually no importance to anyone, or so St. Petersburg treats him, yet he boy risks his neck to save the "bum." Further evidence that Muff is f little consequence in the village is the fact that the reader hears ittle more of Muff following his exoneration.

Injun Joe, while not completely "rounded" is somewhat more eveloped as a character than Muff. Although he snarls, cusses, hreatens and sneers, ruthlessly murders Robinson, and attempts to isfigure and rob the Widow (and it's rumored he's killed others as ell), motives for his wickedness are given. He is more than simply evil personified" (Smith Mark Twain 89). The citizens of St. etersburg have not simply ignored him, as they have Muff, but treat him

harshly outright. He's been branded "red-skinned" and a "half-breed" with a last name no one seems to remember. He's long been a pariah. Joe recalls that five years earlier, upon asking for a hand-out, Doc's father had him jailed for vagrancy. The Widow's husband once had him publicly horse-whipped, ostensibly for the same reason, although Injun Joe suggests that his "mixed blood" is what people abhor. Joe may have magnified such incidents, and murder and mutilation are harsh revenge for bigotry. But with motives for his skewed actions, Injun Joe functions beyond that of a stock melodramatic villain which is drawn "with little regard for motivation" (Holman 312). His death is certainly melodramatic, for it rings with poetic justice as he is "punished according to his deed" (Holman 312). He dies horribly in the cave which harbors his ill-ganed fortune. But even in this instance, Twain tempers the melodrama by noting for the reader just how much "the poor unfortunate" must have suffered and the pity Tom feels, mixed with relief, for this "wretch" of a villain (238-239).

Besides Tom, Muff, and Injun Joe, Twain peoples his novel with some four dozen other individuals, varying in age, gender, and social status. Some are developed with detail, such as Sid and Polly, but others are less rounded. Twain's intention, it seems, was "to suggest the total social reality" of a specific village, or a microcosm of humanity (LeBreton 31-32; Stone 80). With these many and varied individuals, the little society he's created seems complete and real.

Theme

Theme is indirectly stated. Twain "wrote a set of pictures and it is necessary to interpret these pictures to secure the meaning of the

story" (Warfel xv). Theme resides in the plot development:

> Tom's adventures...constitute, in spite of a veneer of farcical humor, the serious process by which Twain's boy is initiated into maturity. As a result, Tom Sawyer is more than a nostalgic re-creation of Mississippi River life before the war, though it is this, too. (Stone 63)

Thematically, then, Tom Sawyer contrasts the delights imaginative adventures of youth with the responsibilities, harshnesses, and real adventures of adulthood (Baldanza 103, 111; Cox 79; Stone 79). "Tom...[represents] the passing of youth and innocence in [Twain's] own life" (Neider Mark Twain 14). It is a "Bildungsromane" story, or that of a boy's coming of age.

This indirect articulation of theme is characteristic of Twain. He never made fully articulate what he was trying to affirm; any explicit statement would falsify his presentational mode of thought" (Smith Mark Twain viii).

Style

Exact terms used in analyzing "style" are scarce in the general field of literary criticism (Holman 515). Style is often determined through identification of the particular features which distinguish a given author's writings, and these vary from author to author. In The Adventures of Tom Sawyer, Twain's style is characterized by his unique brand of humor, his narrative voice, and his attention to realistic detail.

"Mark Twain's strongest attraction for most of his readers is discussed very little in print," says Henry Nash Smith in regards to the difficulty of analyzing Twain's humor (Essays 1). "Deadpan," with ample

use of practical jokes, is how one writer describes it (Van Wyck 13-28). Exaggerated fun-poking at human shortcomings, notes another (Warfell viii). Earthy humor or "humor merely coarse without being bawdy," says a third (Long 341). Charles Neider explains Twain's humor by referring to Twain's own brief essay of 1895 "How to Tell a Story" in which the novelist contends that the humorous story is American, the comic story is English, and the witty story is French (Neider Mark Twain 8-9). "Humor," says C. Hugh Holman, "implies a sympathetic recognition of human values and deals with the incongruities of human nature, good-naturedly exhibited"; in contrast to wit, which may be rapid and sharp, humor is slow and gentle (558). Twain's style is of the latter nature.

Neider compares Twain writings to the American "yarn" or the tall tale, which is exaggerated and expansive, although not tedious, and is seemingly told as if the speaker wanders as he pleases. Twain's narratives are "often in the guise of an imagined and droll character and not straight out in the manner of the comic and witty story" (Mark Twain 7). This creates a distance, says Neider, between the tale and the audience.

> The teller pretends to be an unaware and innocent middleman....For Mark Twain, the humorous story is that it is projected, dramatized. The teller is an actor whose function it is to give the illusion of standing aside while the story unfolds. (9)

Humor is objective, slow, and expansive, says Holman, while wit is objective and often intellectual (557-558). Wit sometimes implies the superior mental powers of the narrator.

The latter is not Twain's narrator. By using the vernacular without lampooning it, Twain evokes a sense of respect and even

ffection for what he describes. Smith suggests (Mark Twain 87) a close ook at Twain's description of the boys swimming during the island equence.

> After breakfast they went whooping and prancing out on the bar, and chased each other round and round, shedding clothes as they went, until they were naked, and then continued the frolic far away up the shoal water of the bar...and then they all went under in a tangle of white legs and arms and came up blowing, sputtering, laughing and gasping for breath at one and the same time. (119)

Whooping" and "prancing" are more often used to describe animal ovement, notes Smith, and used here they become vividly "indecorous." lso, "'round and round' belongs to colloquial rather than exalted iction," as "sputtering" and "sprawl" reflect untutored, natural anguage (Smith Mark Twain 87). Twain is not "bookish," for he disliked pretension in writing, even as he did in human beings" (Long 05). His words are "simple, lucid and graceful...the result of a onscious literary effort" to be unfettered and naturalistic (306).

Thus, Twain's particular use of a narrative voice evokes not only a eculiar brand of humor, it contributes to another hallmark of Twain's tyle, his use of realistic detail. Wiggins argues that realism is an im of the novel (Jackleg 49), noting that in Twain's preface the writer emarks that some of the events "really occurred." The very use of the ndividualistic narrator, describing in naturalistic and oral-like ashion, events which seem to unfold in front of him, contributes to the eeling that the story actually happened. The sheer number of details, rom numbers of characters and locales to the minute descriptions of hese, also contributes to this stylistic feature.

Twain's use of dialogue is another factor which evokes realism in he novel. E. Hudson Long writes of Twain's skill in setting down the

talk of "untutored men" or how the general person speaks in "everyday conversation" (306). Twain suggests his predilection for realistic conversation and dialects in such writings as "Fenimore Cooper's Literary Offenses," and the preface to Huckleberry Finn (ii), and notes his intent to capture such language in the preface to Tom Sawyer (xvii). In the latter, interchanges such as Tom's fight with the new boy and his discussion with Huck of cats and warts are memorable because of their verisimilitude. Charles Neider lauds this "mastering of American spoken idiom in print" (Mark Twain 7) as do other Twain scholars (e.g., Warfel ix). Robert Wiggins notes that the dialogue is skillfully made credible, in spite of some slight "heightening" of idioms in Huck's language (52-53). Consider this excerpt from the novel:

> "Say--what is dead cats food for, Huck?"
>
> "Good for? Cure warts with."
>
> "No! Is that so? I know something that's better."
>
> "I bet you don't. What is it?"
>
> "Why, spunk water."
>
> "Spunk water! I wouldn't give a dern for spunk-water."
>
> "You wouldn't, wouldn't you? D'you ever try it?"
>
> "No, I hain't. But Bob Tanner did." (49)

E. H. Long remarks that Twain "perceived the vitality of common speech [and transferred] it to the printed page" (305). The illusion is that of the narrator accurately recounting things he has overheard. A hallmark of Twain's novel is the ample use of dialogue, objectively recorded. In its careful transposition, the peculiarities of the characters and their background are revealed, much as character is revealed in dramatic literature.

Still another factor which contributes to the realistic quality of the novel is the important balance which Twain strikes between the idyllic and the horrific. Just as Tom is realistically good and bad, so is the world according to Twain. Stone notes that the book is sometimes referred to as the great "river idyll" (e.g., Neider Mark Twain 13). But Stone contends:

> To do so without seeing the pervasive evil in St. Petersburg is to miss the point of Twain's novel. It is hardly necessary to cite the deeds and threats of Injun Joe, the half-breed, to show that violence as well as hypocrisy are very much the fabric of Twain's book....(84)

The real world, the one we must all face in adulthood, is far from perfect, says Twain. Even our dream world is full of dualities; whimsical dreams exist side-by-side with nightmares and base fantasies. These imperfect, albeit exciting worlds are those faced by Twain's protagonist. Walter Blair and other Twain scholars concur (Blair "Tom Sawyer" 81-82; Baldanza 103; DeVoto 23). Bernard DeVoto acknowledges that "murder and starvation, grave-robbery and revenge, terror and panic, some of the darkest emotions of men, some of the most terrible fears of children" are important to the realism of the human experience which Twain attempts to portray (viii).

Stylistically, then, The Adventures of Tom Sawyer, is hallmarked by (1) Twain's use of warm and earthy humor; (2) his use of a narrator who is at once respectful and amused by the human actions which he describes in a droll and colloquial manner; and, (3) his realistic detailing of the locale and the people to create a believable balance of the idyllic and horrific elements in Tom's world.

* * *

To summarize, The Adventures of Tom Sawyer might be called "intrinsically dramatic." Indeed, one playwright whose work is included in this sample suggested that it is a book which "needs or wants to be turned into a play" (Koste, questionnaire, 1986). Several Twain scholars argue that it was first intended as a play. While description and some analysis are provided, the story is largely told through narrated action and dialogue. It contains a clearly delineated main character who is realistically complete; admirable traits are balanced with flaws. The protagonist is faced with two meaningful conflicts; an internal conflict is balanced with an external physical threat posed by a strong, viable antagonist. In dealing with these conflicts, the protagonist learns and grows. Twain also provides vivid detail, pranks and jokes, and ample passages of naturalistic dialogue through which the characters reveal themselves.

Aurand Harris, author of numerous adaptations, suggests that playwrights are wise to select such "intrinsically dramatic" material, so concentration can then be turned towards "using much of the story, but fashioning it in an individual, dramatic, and theatrical form" (155). It is small wonder that this novel has attracted so many dramatists.

THE PLAY ANALYSES

An Overview of the Sample

The twenty-one plays represent a century of play writing. They also represent a wide variety of publishing-house size and reknown, from the long-established Samuel French, Inc., to Anchorage Press, which

deals exclusively in young audience scripts, to the less familiar On Stage! and Shawnee Press. Playwrights include both the famed--such as Charlotte Chorpenning, Sara Spencer, Tim Kelly, and Twain himself--and lesser-known authors.

Seven are musical plays and two contain optional songs. "Comedy," "romance," "adventure," and "serious drama" are among the various descriptors used in the catalogues and subtitles to describe these plays.

The plays vary in length from 36+ pages of text and one hour playing time (Elkus 1956) to 123+ pages and two and one-half hours duration (George 1936). One- to four-act plays are included. The earlier plays, as a whole, are considerably longer: each are over two hours long and all but one have three or four acts. The average duration of the eleven recent plays is less than 70 minutes, and most are one- or two-act plays. Length may have a bearing on faithfulness. Conceivably, brevity may take precedence over fidelity. In omitting many original characters and incidents, an adaptation may become little more than a skeleton of the original.

The plays, then, represent a broad variety, although each is based upon the same novel, intended as a faithful adaptation of it, and meant for audiences which include young people. Each play is similar to the others but, as can already be seen, each is a unique interpretation. Next, since this study is interested in fidelity, each play is compared to the novel.

TOM SAWYER: A PLAY

Mark Twain
(copyright 1884)
(published by University of California Press: 1980)

66 pages; playing time not stated
4 acts; 6 different locales; representational, shifting scenery
14 male, 7 female roles, plus townsfolk

Notes*:

By 1874, Twain gained considerable profit from his dramatization of The Gilded Age, entitled Colonel Sellers. Producer John Augustin Daly asked Twain to write something for his theatrical company. Further encouraged by coaxing letters from others interested in the dramatic potential of his work, Twain turned to his yet-unpublished novel, The Adventures of Tom Sawyer. He asked editor William Dean Howells to adapt it, noting, "I believe a good deal of drama can be made of it." Howells refused in a return letter, saying, "I don't see how anybody can do that but yourself" (Gerber 243-244). Twain apparently agreed, for he had already applied for copyright of his own synopsis. It outlined some thirty-five scene changes, taking "hours, perhaps days" to perform (244-7).

Twain submitted the completed play to Daly along with explicit orders on casting, royalty, and the premiere. Daly rejected Twain's notion of casting adults, even women, in the lead boy roles; he rejected the play as well (251).

One year later, Twain wrote Howells that he had sold dramatic rights to his novel. Short runs of New York productions with the same or abbreviated title are recorded through 1892 (252).

In 1887 the manager of a theatrical company wrote of having dramatized the novel and asked that Twain's name be used in its advertisement. Part of Twain's unmailed reply:

> You are No. 1365. When 1364 sweeter and better people, including the author, have "tried" to dramatize Tom Sawyer and did not arrive, what sort of show do you suppose you stand? That is a book, dear sir, which cannot be dramatized. One might as well try to dramatize any other hymn. Tom Sawyer is simply a hymn, put into prose to give it a worldly air....I know you only mean me a kindness, dear 1365, but it is a most deadly mistake (Twain qtd. in Neider Letters 170-172)

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*Catalogue and textual notes exist for other plays in this study, but none exist for Twain's; hence, this introductory has been gleaned from other sources, as acknowledged.

His mailed reply was simply:

> Necessarily I cannot assent to so strange a proposition. And I think it but fair to warn you that if you put the piece on the stage, you must take the legal consequences (Twain qtd. in Neider Letters 172).

While little more was said or done with dramatizations of the novel by Twain himself, Tom Sawyer plays attributed to Twain, or perhaps pirated copies of his own version, were produced during his lifetime (McCaslin History 14).

Twain's relationship with the theatre did not sour. He had some success in Ah Sin with Bret Hart and with his own Prince and the Pauper dramatization, for example (Gerber et al. 248). Also, in the early 1890's he became an active and influential board member of Alice Minnie Hert's Children's Educational Theatre. He proclaimed theatre for the young to be "one of the very, very great inventions of the twentieth century" (Twain qtd. in McCaslin History 5).

It is doubtful that Twain intended his play Tom Sawyer exclusively for youth or adults; distinctions as such were not common. He did, however, focus on broad, memorable action as was then popular. He considered it a "good acting play" (Twain qtd. in Gerber et al. 251).

Synopsis

I. Gracie and Amy trade schoolgirl gossip. Jim ponders the wayward "Mars Tom" and "de debble" Injun Joe, and engorges a huge lump of cake (but it feels to Jim like "dey'd sumf'n in dst cake. I reck'n it's a noospaper"). Mary and Polly search for Tom. He wanders about, with rats and worms, searching for the cake which Amy promised to bake with a love note inside.

Tom pulverizes new boy Alfred. He's collared by Polly and, caught at hookey via her thread trap, is set whitewashing. Jim scurries in and out, breathing loudly, with "hooked" brushes and buckets, as Tom tricks his pals into work. In the gang's flurry, a passing cow is painted. Huck and Tom plan a midnight meeting. Doc, Muff, and Injun Joe make similar plans.

II. After a lengthy discussion of the Widow's rescue by Huck, of cats and warts, and of kings and treasure, the boys hunt gold in the

cemetery and are instantly successful. They hide when Injun Joe appears. The villain takes the gold, mistaking it for his sack of melons. Doc and Muff enter. Muff bristles and picks a fight when Doc calls him lazy, but he's drunk and easily knocked cold. Joe re-enters and knifes the doctor.

III.i. At school a few days later, Amy catches Alfred pouring ink on Tom's book. Tom meets Becky for the first time and the wooing scene follows, with the drawing lesson, the gum swap, the engagement and break-up. Amy snoops for the mysterious object over which Dobbins often huddles. She wonders if it's a crucifix, for it's rumored that the Master's a Catholic. Tom startles her and Dobbin's secret--a whiskey bottle--crashes. History, grammar, and math lessons are incompetently led and recited. Tom's ruined book is discovered and he is whaled with a ruler. The broken bottle is found, but Amy is saved when Tom fingers Alfred.

III.ii. Huck kneels to play mumblety-peg and Polly mistakenly joins him in prayer. She leaves for the jail with cake for Muff, lamenting: "Poor soul; it's only his very first murder." Tom and Huck discuss their week-long tracking of the gold and the distraction of Muff's on-going trail. They reveal that they've taken an oath to remain mum, fearing retaliation by Injun Joe.

IV. Huck and Tom have left a picnic to hunt the gold in a cave, and figure they've wandered for days. (But they're not lost, they conclude in convoluted logic, for they know where they are.) They discuss with relief that a body believed to be Injun Joe's was recently found in the river. The boys jump a mine hole as they exit, noting its rotted board cover.

Amy and Becky wander in, lost. The girls comfort one another by discussing Tom, and decide to "split" him.

Injun Joe passes by, searching for a hiding place. The boys return. Tom comforts the weakening girls by offering a breadcrust and announcing that since the search party must also be lost, he will simply rescue everyone.

Injun Joe returns. The girls cower while the boys maneuver Joe toward the covered mine. Just as the villain lunges, they leap aside and he crashes to his death. The children exit.

The Judge leads the searchers. Finding the boys' hats near the open hole, they kneel to pray. Tom sneaks in, congratulates himself for finding everyone, and pretends to sleep near Polly , who laments pitifully. He announces his presence with a blaring snore. Tom reveals the other children one by one, relishing in the prolonged cheers. He tells of Huck's heroics in saving the Widow. Polly tries to quell the mounting excitement, but Tom insists on a climax "like in books." He claims rescue of everyone and the $200 reward for Injun Joe, which had been erroneously awarded to Alfred who found the drowned body. When Tom asks to marry <u>both</u> Amy and Becky, Polly sets him aside by one ear. As she apologizes for Tom, he clowns behind her.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	18	34
Incidental boyhood episodes	35	25
The runaway sequence	(1.5)	17
The romance of Tom and Becky	13	12
The cave sequence	18	8
Pure description	9	6
Commentary by Twain	0	5
Commentary by playwright	0	-
Lesser characters	22	4

(Parentheses indicate material indirectly retained through dialogue only.)

This play is a broad comedy, reliant on physical activity and verbal humor. The figures above, showing increases in "boyhood episodes" and humorous "lesser characters," such as Jim, Amy, and Gracie, aptly reflect its comic emphasis.

Plot

Twain condensed plot events from the novel; about 25% are retained in some manner (see Chapter Five following). However, several comic incidents, most in the form of long dialogue passages, are added. Examples are the opening schoolgirl scene which comprises nearly ten percent of the play's total pagination, and Jim's comic scene with the cake. Such additions are inconsequential to the main action and, although they supply, as Gerber notes, some "force(d) dollops of exposition," they are largely added for humor's sake (256). The flow of the action is impeded, and a jerking, disjointed plot results. The plot is delayed and so frequently interrupted by such additions in the first part of the play, that Act I is basically a sequence of loosely-related dialogue bits. Twenty percent of the play's total pagination passes in near-static conversation before the fight with Alfred and the whitewash scene, Tom's first direct involvement with other characters.

Subsequent acts do not fare better. The murder incident, for example, is preceded by nine pages of Tom-Huck chatter, mildly amusing but contributing nothing to plot development. Then, the incidents surrounding Doc's death are set forth in one page and, in this brevity, lack excitement and detail. There is no mention of motives for the grave-robbing or the murder, no details that might arouse empathy for the Doctor, and no indication that Muff will be blamed. The trail scene

is similarly brief and preceded by a sluggish, florid moral lecture by the Judge. Tom's testimony comes abruptly. The scene lacks suspense and the moment of the true culprit's identification loses its potential impact.

In spite of its lumbering plot, this play, like other adaptations of the novel, appears to be an attempt at "tightening" the original plot. It focuses singularly on the external conflict of Tom versus Injun Joe, with the climax occurring at the villain's death. It converges several plot strands from the original: Injun Joe's story, the cave sequence, and treasure hunt. However, in this attempt to unite various plot strands of the original, a binding feature of the book, Tom's passage to adulthood, is omitted.

Character/Characterization

In the table above, decreased emphasis upon the Muff-Injun Joe story reflects the omission of Tom's struggle with his conscience. Again, serious aspects of the original story are minimized. Tom's uneasiness never festers, for portrayed time is only a few days. In only one dialogue exchange, less than a half page long, is Muff's fate discussed. Here, the Muff-Injun Joe story is an external adventure. Immediately preceding the murder, the boys discover gold, which Injun Joe takes by mistake. Its recovery is the boys' main concern as they track Injun Joe and follow the trail.

By virtually eliminating the run-away sequence (it is briefly discussed), Twain also omits the troubling incidents which impel Tom to escape the complex world, his stricken conscience in regards to his aunt, and their tender reconciliation. There is no indication of a deepening

relationship with Polly. Again, a decreased emphasis on serious elements is the net result. The romance story, too, loses the aspect of Tom's maturation. In the original, Tom nobly accepts punishment for Becky's wrong-doing, while here he steps in to finger Alfred--amusing, but certainly a questionable act. Here Tom's love is divided between two girls. His endearing acrobatics for Becky are omitted. And he never rises to provide her true comfort and valor in the cave. Instead, in this cave sequence, Tom is a foolish braggart. Furthermore, his thwarting of the villain is shared with Huck and, although Tom claims rescue of the children, the search party has actually stumbled upon them.

This Tom has lost his charm, dimensionality, and overall development as a character. It is notable that this play ends with Tom making public mock of his aunt, instead of talking to Huck with adult reasoning. Says Gerber:

> ...the line of action involving Muff Potter suggests Tom's maturing, and it does so sketchily because Twain did not carry over into the play the boys' struggle with his conscience about helping Muff, which was developed at length in the novel. The action therefore loses much significance....Not only does the overall structure of the novel disintegrate in the play; the character of Tom which that structure revealed loses much of its lifelike complexity. (254)

Injun Joe also loses what dimensionality he has in the novel. There is no mention of his bitter feelings. He becomes a motiveless villain for whom the audience has no understanding and little sympathy.

Muff's character, too, loses its ability to arouse sympathy. Demonstrations of his kindness are limited to a short moment when he straightens the paper on Jim's mouth comb, a reference by Dobbins to the children's "poor humble helper and friend," and the latter's mumbled,

"Who could have ever dreamed of his killing anyone?" In the original, the Doctor lashes out at Injun Joe, and Muff comes to the latter's defense. But here, Muff initiates the fight when Doc makes a comment--perhaps an accurate one--regarding Muff's laziness. There are no encounters with Huck and Tom and no mention by the boys of Muff's friendship. They do not visit him in jail. Polly does, but the playwright sends her off to do so with a laugh line.

Theme

Theme is not directly articulated. However, inferred within the ribald action is a message of the silliness of human endeavors, adults' and children's alike. The play is light-hearted, has many added comic elements, and gives little attention to the characters' development and inner life.

Style

Many shenanigans are retained directly from the novel, heightened with new slap-stick bits such as Jim's repetitive beelines for whitewashing gear and the calf-painting, a stunt which would take some theatrical daring. Burlesqued action and broad, physical humor dominate. Even the cave sequence, given more attention here than in the novel (see the table above), is altered to add mirth. Exits, entrances, and scurryings-about prevail. Serious discussions of danger are minimal; such dialogue is cut short by gossip, joking, or bragging, so fear for the children's safety is only weakly established. Even the encounter with Injun Joe ignites a lively chase, and the villain is shortly undone by the clever little boys.

Total elimination of commentary also contributes to the light-hearted nature of this adaptation.

This play is also characterized by frequent, descriptive stage directions, lengthy dialogue passages, and dependence on changeable scenery. The play, then, is rather "richly" detailed as is the novel. It does not, however, realistically balance horror and idyll, which is a hallmark of the original novel. It also does not seem as plausible as does the novel, given its two-dimensional characters and slapstick-like action.

The play also seems antiquated, with directions for painted, sliding flats, numerous line interpretations, and frequent notes on gesture and facial expression.

Summary

Twain's Tom Sawyer may be useful to Twain scholars or individuals interested in 19th century theatre. It would be difficult to stage for modern audiences, with today's preference for action over exposition and a century's change in what is considered plausible characterization and staging devices. Also, directors might have difficulty in clearly communicating the story, with its chatter-laden and lumbering plot, and its poorly-developed central characters.

The play does not succeed as an adaptation of Twain's novel. It retains some of the original plot material, but additions to the plot, alterations of major characters, and elimination of the original major theme designate this adaptation as unfaithful.

TOM SAWYER

Paul Kester
(copyright 1914; revised and re-written 1932)
(Samuel French, Inc.: 1933)

"Founded on the story of the same name by Samuel L. Clemens"

110 pages; playing time not stated
4 acts; 4 locales; representational, changeable scenery
13 male, 8 female roles

Catalogue notes: "For children....Adventure....Comedy....The familiar characters and scenes of the book are well handled and properly condensed in order to give dramatic point to the whole play."

Textual notes: "First presented at the Alvin Theatre, New York, December 25, 1931" by the National Junior Theatre."

[Kester was cousin to Twain's friend and editor W. D. Howells and was contracted by Twain in 1900 to dramatize the novel. However, the play was not published in Twain's lifetime (Shirer 102-103). No mention is made of this arrangement in the playscript nor publisher's catalogue.]

Synopsis

I. Villagers discuss the Thatcher family's arrival, Huck's latest escape from the Widow's adoption efforts, and schoolmaster Walter Potter's soiled reputation. Walt wishes to marry Mary Rogers but his father is a "gutter drunk."

Walter warns Injun Joe to cease plying Muff Potter with whiskey or face a whipping. When Mary and the Doctor stroll by, she breaks away to warn Walt of Joe's treachery.

Doc Robinson stealthily pays Injun Joe to keep Muff drunk so Mary "will throw Walter over." Joe tries to squeeze for more money but the Doctor, too, threatens him with horse-whipping.

Polly searches for Tom who's left his fence-painting. He's returned, but dupes his friends into doing the chore for him. Tom and Huck plan the graveyard outing. Muff makes kites for his young friends

and advises them not to steal or drink. He claims he's "sworn off" liquor, but soon accepts Injun Joe's offer of whiskey, since it's free.

Tom and Becky meet, become engaged, and break up. Tom picks a fight with a young passer-by, and Polly hauls him away.

The adults gather near the church before evening choir rehearsal. Walt and Doc exchange strained words about Mary. Muff staggers in and Walter, embarrassed and angry, resolves to quit Mary for her own good. He angrily exits to find Injun Joe who he believes responsible for Muff's condition. Muff falls asleep on Doc's office doorstep while whittling kite parts. The church choir can be heard in the background.

Huck and Tom meet on the street. They overhear Muff accuse Doc of vying for Mary in an under-handed way. Doc knocks Muff cold. Injun Joe enters, picks up Muff's knife, and follows Doc into the office. Joe is seen through the window repeatedly stabbing the doctor who lies below the sill. Joe draws the shades, and the boys watch as Muff is accused by Joe and persuaded to flee.

II. Mary stops by the school-house. Walt's resolve soon melts, and the couple declares love in spite of hardship. The bell rings. Tom is punished for hookey and is made to sit with the girls. Amusing lessons are soon interrupted by Muff. Walt "fiercely" reprimands the children for giggling at Muff's "desperate" appearance but ignores his father. When he finally turns to speak, Muff is gone.

Polly, the Thatchers, and other adults visit Becky's new school. When they discuss the deserted look of Doc's office, Tom collapses into a chair. Judge Thatcher is asked to present a medal to the child who's earned the most merit tickets. Tom wins, having collected tickets by trade and bribe. Unable to identify the first two biblical disciples, he's kept from recess. Huck comes by and, after ogling the classroom

wonders, vows with Tom to be silent about what they saw the previous night. Injun Joe comes by, too, searching for Walt and Muff. Frightened by the villain, the boys plan to run away.

Becky enters and accidently tears the teacher's medical book. School resumes and Tom takes the blame, but before he can be switched, Mary enters with the news that Doc's body has been found. A crowd appears and Injun Joe accuses Muff. Tom wants to tell, but Huck reminds him of the oath.

III.i. The boys are "lost." Villagers gather at Polly's. Walt tells Mary that he's again decided to leave her. Tom, overhearing plans of a funeral and his virtues extolled, decides not to leave a note he's prepared for Polly.

III.ii. Tom tells his homesick partners of his trip ashore, and convinces them to stay a sixth day. Joe sleeps. Huck and Tom reaffirm the oath while Injun Joe can be seen landing a boat nearby. The boys come upon Muff. Although there's $1000 offered for his capture, they offer to help him escape. Muff shares Huck's pipe, and soon they doze. Injun Joe convinces Muff to flee by boat. He wants to kill the boys, but Muff says they know nothing.

III.iii. The boys listen to the funeral service from the street. Tom convinces Huck to return to the Widow who can be heard grieving for her "drowned" adoptee. The exiting mourners discover the boys, but the rejoicing is cut short by a lynch mob's arrival with Muff. The Sheriff intervenes, but to little avail. Just as Muff is noosed, Tom steps forward to chastise the crowd's hastiness. Injun Joe denies Tom's version and escapes with men following. A pistol shot is heard. The Sheriff returns to say, "Well, I reckon that case won't cost Marion County anything....I'd never 'a' had the heart to hang a man." Huck

produces a shingle with the oath scratched upon it. It is accepted as proof of the boys' story.

Mary praises Tom's rescue of both Muff's life and Walt's name. Tom asks forgiveness for the torn book, which prompts Becky to tell the truth. Tom asks Muff to make him a kite when he and Becky are married. Polly, in the final words, marvels how the Lord uses children's devilments to good ends.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	29	34
Incidental boyhood episodes	22	25
The runaway sequence	21	17
The romance of Tom and Becky	7	12
The cave sequence	0	8
Pure description	13	6
Commentary by Twain	0	5
Commentary by playwright	3	-
Lesser characters	36	4

Several notable shifts in emphasis have been made. There is a large increase in "pure description," in the form of detailed scenic notes preceding each scene, and in several pages of floor-plans and staging directions. There is decrease in pages devoted to the Tom-Becky romance. But a wholly new romance added to the story. Although part of the increase in the "lesser character" category results from shabby and silly Gracie Miller's repeated appearances to borrow sugar and school supplies, most of the increase represents the new Walt-Mary romance plot.

Plot

Approximately 25% of the novel's original episodes are retained directly through action or indirectly through dialogue, but as many new incidents are added through the new romance plot. With it is threaded each story line retained from the novel. For instance, the Muff-Injun Joe story is retained but altered considerably to create this tie-in. Muff is a kind and neighborly man who turned to alcohol only to quench the grief of his wife's death, the villagers note. Unfortunately, his drunkenness damages Walter's reputation and hopes of marrying sweet Mary. In a mutual climax, situated near the very end of the play, Kester links all of the various plot strands. The "lost" boys return, Muff is freed in the nick of time, the real villain gets his just desserts, and the lovers are united. Kester, like Twain the playwright, apparently attempted to strengthen the episodic nature of the original story by collapsing several plot strands. He succeeds in making an interesting romance story but it certainly is no longer Twain's. "The ordinary boy-girl or man-woman relationships seldom occur in Twain's novels" (Warfel ix). Albert Stone also notes that adult romance is not a concern of Twain's writings (74-76). It is no longer Tom's story, either. The centerpiece of the original has metamorphosed.

Character/Characterization

While Tom figures into the action of this play, the primary story lines do not revolve around him. He is a secondary character. The main conflict--will Muff be absolved so Mary and Walt may marry?--is dependent on Tom's coming around to tell the truth, but he never recognizes this

fact and is only mildly concerned, in one brief moment, with the implications of his harbored secret. Also, while Tom knows the couple, their relationship is rather distant. Tom is not cousin to this Mary and they have no scene in the play in which an affinity is suggested (they are together briefly, with a crowd, at the end). Furthermore, Walt is Tom's teacher. He formally addresses the couple as "Master" and "Miss Mary." Tom simply represents the means by which the couple can be united.

Tom loses additional significance with the loss of his moral struggles in relation to Polly and Muff. In fact, his concern for Muff disappears by Act II; Tom thinks he's solved the dilemma of having to break an oath when Muff agrees, on the island, to flee St. Petersburg. He calmly falls asleep believing Muff will be safe, Injun Joe will be placated, and his vow won't be broken. The situation is further diluted by the fact that only a few days pass; Tom is not tortured by his conscience for any length of time.

Muff's character, too, is transformed. Like the added characters of Mary and Walt, he's an incredibly good and moral person. His only weakness is demon drink, and his alcoholism is symptomatic of his internal suffering. It's a vice, but in his case an excusable one. At the end of the play it's inferred that he can rid himself of the nasty habit and, with love, will do so.

Injun Joe remains a villain in this play, but his murder of Doc Robinson is less contemptible here. This doctor is not a man so desperate to further his professional knowledge that he stoops to grave-robbing, but a scoundrel who bribes Injun Joe to keep Muff drunk so he himself might win the affections of Mary, on the chance that she'd rather not have an alcoholic father-in-law. His murder, while wrong, is not pitiful to the characters in the play nor the reader. The murderer

is given no motives for the crime except hotheadedness and greed for liquor and money.

The principal characters also become mouthpieces for a newly added theme.

Theme

Kester voices the theme of good's triumph over foolishness and evil, directly in Polly's closing comment and indirectly in the redemption of Muff, Mary, and Walt.

The death of Joe may be seen as an expansion of this theme, to the triumph of righteousness over evil. Without trial or any hesitation, Injun Joe is shot in the back. Furthermore, Kester has missed the significance of the cat skeleton which in the original was the evidence promised to support Tom's story. Omission of this detail and the placement of Tom's revelation right after the funeral hoax makes it hard to believe in Tom. Yet the villagers, who have just been through an exasperating ordeal devised by the little boys, believe the boys without hesitation.

Style

This play has many of the characteristics of melodrama. With surprise appearances, murders, and romance, the action is thrilling. The romance is sentimentalized, exaggerated and emotion-laden. Poetic justice is served. Rewards and punishments are apt. Characters are very good or purely bad.

These features are not Twainian, however. Particularly unfaithful are the "flat" characters and Kester's inclusion of a wrenching adult romance. Furthermore, the play is archaic. No mention is made in the catalogue of its melodramatic style and, in particular, its antiquated views on alcoholism and civil justice. The play may be historically interesting, particularly considering Kester's unique relationship to Howells and Twain, but it is doubtful that it would seem plausible to a contemporary audience.

Summary

The play is not a faithful adaptation of Twain's novel. Tom is no longer its central character. Its primary focus is an entirely new melodramatic romance plot, between two entirely new characters. This is particularly odd, given the fact that, at least in its inception, a dramatization of the novel by Kester was authorized by Twain. The play's title and catalogue description are also misrepresentative of its content.

TOM SAWYER

Sara Spencer
Optional music by Barbara Bornham
(Anchorage Press: 1935)

"Adapted from Mark Twain"
"A Play for Young and Old"

78 pages; playing time not stated
4 acts; 8 locales; representational, changeable scenery
13 male, 7 female roles

Catalogue notes: "A literal adaptation of the Mark Twain story. ...All the chief adventures are brought to the stage....The frequent change of scene, which is necessary to portray the versatile adventures of these Missouri children, is easily handled with a few well-chosen set pieces to suggest the effect."

Textual notes: "Tom Sawyer is not tailored to fit the need of any known theatrical company. It requires twelve young people...eight adults. And since this is a play about the difference between the two, a sharp contrast between the generations is necessary."

Synopsis

I. Tom fails at feigning illness to avoid school. He brawls with Alfred, makes graveyard plans with Huck, struggles with school lessons, meets and woos Becky, and plays a desk-top tick game with Joe. He takes Becky's blame for both the spoiled copy book and the teacher's torn "Book of Mystery." Tom will be punished; the Master rolls up his sleeves as the scene ends.

II. The graveyard incident occurs much as in the novel. In this version, however, the boys witness Injun Joe's explanation to Muff and, afterwards, check Doc's body to verify his death. Also, the stray dog omen is carefully explained. Next, the whitewash scene is interrupted by Joe Harper's news of the murder, followed by Injun Joe's public accusation of Muff as he's hauled on by an angry mob. The boys decide that Injun Joe's sold himself to the devil, re-affirm an oath which they reveal was taken earlier, and plan to run away.

III. On Jackson's Island, the boys play, learn to smoke, and yearn for home. Tom returns from the mainland with the funeral scheme. The boys spy as Injun Joe digs up his $600 stash, and nearly shout out their presence as he unearths a chest of gold, left by earlier thieves. Smelling a campfire, Injun Joe exits, muttering of hiding the money in the cave.

In the final scene the villagers gather at the church and the boys witness their own funeral.

IV. Tom and Huck visit Muff in jail. Afterwards, when Tom mutters regrets, Huck argues that they'd be dead in days if they accuse Injun Joe. A crowd discusses Muff's guilt and he's led to the courthouse. He speaks to all on the evils of drink. Tom seizes the opportunity to tell what he's witnessed. Huck trips Injun Joe as he lurches past, but the murderer escapes. The crowd "swarms affectionately" around Muff while the boys plan to avoid Injun Joe who they suspect won't go far without his money.

Days later, the boys join a group exploring MacDougall's cave. Injun Joe hears the children wandering about. Suddenly a shout unnerves him, and he falls from a ledge. Tom and Becky enter, lost; it was they who shouted for help. Tom comforts Becky and leaves to hunt for an exit. He finds Injun Joe's body and treasures but, returning to Becky, says nothing, and takes her off in another direction. Meanwhile, the adults realize that the children are lost and organize a search.

The village rejoices, for Tom and Becky have escaped after three days missing. Tom tells Huck of an outlet to the cave, Injun Joes' death, and the treasure. Huck refuses to join the celebration, fearing the Widow. "Hucky, you don't need it," Tom says of the widow's efforts

to civilize and adopt his pal, for he'll be rich when they retrieve the treasure. Huck agrees, and he and Tom plan to form a robber gang.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	32	34
Incidental boyhood episodes	23	25
The runaway sequence	17	17
The romance of Tom and Becky	9	12
The cave sequence	13	8
Pure description	5	6
Commentary by Twain	1	5
Commentary by playwright	1	-
Lesser characters	3	4

Spencer's version retains the basic story components in remarkably close proportions to the novel. The notable increased emphasis accorded to the cave scene accurately reflects the heightened focus on action-adventure.

Little new is added. William Birner, in his preface to Twenty Plays for Young People in which Spencer's version is included, deems this play characteristic of others written at the time, "the simple, straight literary adaptation," an accurate appraisal (x). However, Birner also says that the play, like the novel, has no plot. Both do, although they are different in nature.

Plot

The main line of action in Spencer's play follows Tom's external adventures. He remains silent in fear for his life. When the villain escapes to the cave, the danger becomes tangible. The boys' attempt to gain treasure is a pleasant subplot.

Birner accurately notes that Tom's adventures in this play seem strung together. "[Its] format permits only visual portrayal of the queer enterprises Tom and his friends engaged in" (x-xi). While Tom's adventures are the focus, they are actually diluted in comparison to the novel. First, the play lacks tension in regards to the Injun Joe story. Its placement is a source of its weakness. Tom's innocuous boyhood adventures comprise the first act. These are simply amusing, with no further development and no conflict. The murder and question of Muff's innocence comprise Act II and are resolved by the first scenes of Act IV. Next are two long scenes of denouement. These scenes bear little relationship to the preceding ones. And they, too, lack tension. The youngsters are only mildly concerned for their safety in the cave, and the families' alarm given only brief attention. Spencer's is not a wholly unfaithful plot, but it is weak, for unlike the novel there is nothing of Tom's development to tie together the various adventures.

Character/Characterization

Tom loses dimensionality as in plays previous to this. There is no tracing of his rough climb towards adulthood. There is nothing of his conscience regarding Polly, little in regards to Muff, no reconciliation with Becky, and little opportunity for Tom to behave nobly in the cave. He does not try to convince Huck to join adult society. Tom is, however, the main character here, unlike several plays to this date.

Muff is portrayed sympathetically. As with Kester's play, however, his words and actions become a vehicle for moralizings on the evils of drink. For example, as Muff is dragged away in chains, he stops to speak to the crowd:

> Muff. Oh, folks, I done an awful thing, but I beg you not to think so hard of me. I didn't do it on purpose. I liked the young doctor. I liked all my neighbors, and I loved their chillun, and tried to befriend 'em what I could. It was the drink that did it, friends, and I reckon I'm a-going to pay for it. It's only right that I should. But when I'm dead, folks, don't forget me. You bring your chillun to my grave, and you warn 'em about the evils of drink. And tell 'em what happened to poor Muff Potter. And preacher, you pray for my soul. (57)

In the novel, Muff simply warns the boys not to get drunk. Here, it is a public declaration of the source of his problems and a plea to tell all children of the evils of drink.

Injun Joe is given dimensionality; both his bitterness and the reasons for his actions are articulated. His death, however, is weak. It occurs almost immediately after Tom's accusation and there is no opportunity for an audience to wonder about his ultimate fate.

Theme

In textual notes, Spencer says the play is "about the differences between two generations" (see "textual notes" preceding), but this theme is vaguely and indirectly implied only by the contrast between childhood pleasures of the first act and the more hair-raising adventures of the latter acts. There is no scene in which Tom (or anyone else) articulates or demonstrates the pull between two worlds. The intended theme, then, is somewhat faithful but is weakly imparted.

Style

The "optional songs" of the play are truly optional. Most are apparently intended to develop story or character but are largely

repetitive of what's been communicated in dialogue. For example, following Muff's pronouncement (see above) that his actions were due to drink, the villagers sing the same basic message: "Muff Potter warn't a bad man, he was crazy drunk at the time" (76).

A cast of twenty characters and notes for changeable, realistic scenery to depict many locales gives a richness to the play which is not unlike the novel. Lacking, however, are elements of danger and horror. Idyll and amusement dominates.

Summary

The play faithfully retains events from the novel and in much their same order and proportion. Little new is added. However, theme is incomprehensible. Also, lacking tension, excitement, a clear articulation of danger or seriousness, and omitting Tom's coming of age, the play cannot be judged a faithful adaptation.

THE ADVENTURES OF TOM SAWYER

Wilbur Braun
(Samuel French, Inc.: 1936)

"An Ageless Comedy for Children and Grownups Alike"
"Based on Samuel L. Clemens' Celebrated Novel"

123 pages; playing time not stated
3 acts; 1 locale; representational scenery
6 male, 7 female roles

Catalogue notes: "The dialogue is the most apt of any version of the classic story."

Textual notes: "I have tried to crowd as much as possible of S. L. Clemens delightful novel into this play and still keep it within the limitations of all groups. Hence the one simple interior setting and the very few liberties I have taken with the great humorist's text and plot story. The play is so written that it can be played either with modern or old-fashioned costumes....

(The boys) sign a pledge never to reveal the truth...and are beside themselves trying to find a way out of their dilemma when suddenly, and in a scene that is a master piece of comedy construction, the way is cleared....

The comedy is enlarged upon and the play fairly howls its way through three glorious acts....

We recommend this play unstintingly for any and all groups that desire a sure-fire comedy that is clean, wholesome, and just a little different...."

Synopsis

All action occurs in Polly's "setting' room."

I. Polly, the Widow, and Sid discuss Polly's predilection for medicines, the wily reputations of Tom and Huck, and other character facts. Tom sneaks in with Huck, who admires the "charming" surroundings to reveal his own gritty lifestyle. The boys plan the graveyard expedition.

Polly reprimands Tom for poor grades and hookey. He offers flowers (which he's stolen), but is ordered to whitewash. Tom dupes Sid and Joe Harper to paint while he supervises the work from inside the house; the actual fence-painting is never directly portrayed.

Mary Rogers arrives and Tom asks of her romance with the school master, Walter. Becky comes to introduce herself and Tom gives her a drawing lesson. More visitors arrive, including Walt and even the despicable Injun Joe. Walt accuses Injun Joe of supplying his father Muff with "bad liquor" which "drugs his senses." Mary and Walter discuss her reluctance to announce their engagement.

II.i. At lunch the next day, Sid squeals that Tom slept during school. Tom enters, troubled by something, but soon feigns a toothache. Polly pulls Tom off into the kitchen to extract two teeth. Huck sneaks in to discuss the murder witnessed the previous night. He and Tom ponder the evils of liquor and sign an oath of silence. Injun Joe enters, looking for Walt. He notices the oath--to him, a scrawl on paper--and Tom's startled appearance. Becky arrives and chides Tom for not meeting her the night before, as promised. Afraid of Injun Joe and rejected by Becky, Tom decides to run away.

II.ii. Next evening, Amy (who "lipth a little") flirts with Sid and discusses the lost boys. More visitors arrive. They discuss Muff, who's been accused and has fled. Mary professes her desire to now marry, but Walt says he must first learn Muff's fate, for "there could never be any true happiness" in marriage to a murderer's son. Becky confesses her rudeness to Tom and wonders if he's killed himself. Mrs. Harper arrives to announce that a capsized raft and Tom's cap have been found. A funeral is planned as Tom slips in. Later alone, he kisses his sleeping aunt and exits without leaving a note he's prepared.

III.i. Sid and Polly ready for the funeral as Amy, Mrs. Thatcher, Becky, and Widow Douglas stop by. The run-aways sneak in to discuss the wonderful island retreat. Polly finds the boys just as Joe's mother

happens to pass the house. After a happy reunion, the visitors leave, including Huck who goes for a meal offered by the Widow.

Tom tells of his "wonderful dream," and Sid vaguely pronounces that he'll learn the truth. Becky and Tom become engaged, but as he says "I love you," Huck runs in to say that Muff's confessed. Huck insists they tell the truth, but Tom firmly supports the oath.

III.ii. Days later, the Widow tells Polly of her rescue by Huck from robbers who meant to "spile" her looks. Mary and Walt arrive. He figures that Muff assisted the grave-robbers only because of his drinking problem--he needed the money and is no longer his "kind and gentle" self, having "fallen in with evil associates, Injun Joe among them." "How abominable!" agrees Mary. Injun Joe comes to Polly's, too, this time to bribe suspicious Walt to leave town. He refuses, pledging steadfastness to his father. Joe's snarled remarks to Mary riles Walter. Polly enters and, surprised at Injun Joe's presence, orders him to leave. But first, a stream of pronouncements are made. Sid rushes to say that Becky's lost in a cave. As Huck and Tom sneak in, Sid tells the truth about the murder. Injun Joe escapes, but the Sheriff waits outside. Next, Tom gleefully explains that he's pretended to talk in his sleep in order to fool Sid and put the squealer's tattling to good ends. Thus, the truth is told without breaking the solemn oath, Tom notes with relief. Sid vows never to snitch again.

A shot is heard, and Walter announces that the Sheriff killed Injun Joe in self-defense. Walter and Mary leave arm-in-arm to fetch "Dad." The boys tell that Becky as well as a huge treasure was found in the cave. Huck readily agrees to an adoption offer; Polly wonders if Huck's new wealth has influenced the Widow's generosity. Alone with Tom, Becky commends his bravery and he whispers "I love you." The other children

creep on to form a dance ring around the couple while Tom kisses his sweetheart's cheek.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	(18)	34
Incidental boyhood episodes	27	25
The runaway sequence	(7)	17
The romance of Tom and Becky	9	12
The cave sequence	(1)	8
Pure description	16	6
Commentary by Twain	0.5	5
Commentary by playwright	5	-
Lesser characters	33	4

The figures in parentheses correctly reflect the large proportion of the original story retained via exposition only. Much of the action from the novel occurs offstage, and a stilted, "talky" script is the result. We hear of the whitewash scene and the graveyard murder, for instance, but are deprived direct witness of these integral events.

Meetings at Polly's house are contrived. Particularly strange are the appearances of Huck and Injun Joe, virtual outcasts in Polly's and the villagers' eyes, and of Mary and Walt who, in an acquaintance's house, argue their future and intimately confess to deep humiliation over Muff's predicament.

Plot

Like Kester's, the main plot revolves around the Walt-Mary romance. Muff's sordid reputation and false accusation are their obstacles to happiness. A secondary comic plot involving Sid is added. Faithful to the original, he is shown as an irritating louse, particularly bothersome to

winsome Tom. However, new to this adaptation is the lesson Tom teaches this tattle-tale. Tom tricks Sid, reveals the truth about the murder, frees Muff (and Walt and Mary), and resolves a fourth dilemma: What does a boy do when pulled between telling the truth and breaking a promise? Like his predecessors, Braun structures a plot to resolve several problems and does this near to the end of the drama.

Character/Characterization

As in Kester's adaptation, Braun's Tom is a secondary character. The moral dilemma regarding Muff is contrived as an obstacle for the new lovers. These two characters have no precedent in the novel but are the protagonists in this adaptation. Wholesome and moral, attractive, and well-respected by all villagers, it's apparent that the playwright intended us to cheer when they finally are freed to wed because Muff's problem is solved.

Muff's fate is important to the outcome of this main story line as well as that of the trick played on Sid. Yet, strangely, Muff is never seen. Empathy is dependent on Mary and Walt's stilted dialogue:

> Mary....your father wouldn't do such a cowardly deed.
>
> Walter. (Facing her; solemnly) Everybody in town believes it, Mary. Some of my best friends have refrained from speaking to me on the street.
>
> Mary. (Indignantly) How petty! (Taking a deep breath and smiling at him sincerely) You now that it will never make a particle of difference in our friendship, Walter.
>
> .....
>
> ....I'm giving you my answer now, Walter. We'll announce our engagement....

Walter. (Facing her; hastily) Oh, no, Mary, no! I could never accept such a sacrifice from you....Would you want it said that you were marrying the son of a murderer?

Mary. (Impatiently) Oh, what difference does it make? What difference does anything make, Walter, as long as we know in our hearts that your Father is innocent?

Walter. (Sternly) But we don't know it, Mary. Would we be so certain if some other man had been accused of the murder?

Mary. (Hesitatingly) Why--er-I--

Walter. (Breaking in quickly) There! You see.

....(But she convinces him to give in)....

Walter. (Gravely) The best detectives in St. Louis are on their way here, Mary. I'm sure they will do everything in their power to find Dad and get at the truth.

Mary. (Smiling at him) Then we'll not give up hope, Walter. I'm certain that your Father's innocence will be established.

Walter. (Solemnly) God grant that it may be so....(79-81)

This excerpt is representative of the play's maudlin dialogue, yet the catalogue description heralds this play as having the most "apt" dialogue of any version. Presumably, the description was written decades ago; in any case, it implies a careless attitude by the publisher in regards to accurately analyzing its own ware.

Theme

"Clean" living and honesty are heralded. For example, the evils of liquor are mentioned no less than six times and, in each case, associated with crime or debauchery. Sid's tattling nature is rectified. The play further implies that, for those who don't live "right," there's a unique code of justice. Injun Joe is harshly punished; he's shot without hesitation and with little after-thought.

Theme is not faithful, then. High moralizings are not found in the novel. And while Twain does not deny the existence of hypocrisy in society, he doesn't condone it, as this playwright seems to do.

Style

Kester's earlier play of the Walt-Mary romance must have been a success, for shortly after its publication, this play by Braun, issued from the same publisher, appeared with largely the same story. Written for one locale, this adaptation-of-an-adaptation may have been intended as an easy to stage version, possibly meant for touring groups. Thomas Schirer, quoting from unpublished correspondence in Mark Twain and the Theatre notes that when Kester was first authorized to do a dramatization, he "envisioned three or four Tom Sawyer troupes 'passing in triumph over the land and bringing in barrels of money'" (102). The play also has fewer characters and equal male-female ratio; perhaps it was written with an eye to the school market, too. Such marketing aims, as well as the prohibitionist temper of the times, may account for the recurring anti-alcohol message.

While staging simplicity was undoubtedly a concern of the author, this adaptation revels in visual detail. For example, nearly all of the first three pages are devoted to description of the widow and Polly, and Polly's home. Consider a portion of the description of the latter:

> A room that reflects the old-fashioned, homey charm of the people who live in it. No trace of modernity has ever been housed between these walls. The loving care of Aunt Polly is reflected everywhere....A what-not in extreme upper Right corner. Just Right of door in rear wall is a tall screen of oilcloth or other decorative material. Well up stage against the Left wall is an old-fashioned flat-topped desk. Miscellaneous writing paper, pen, ink, etc. on desk and a

> chair in front of some....Framed pictures on wall,
> bric-a-brac ornaments to dress the stage at the discretion
> of the director....(13-14)

Such explicit details, as well as its sheer amount, seems to be yet another indication that accommodations for amateur or school groups were a priority with this dramatist.

Summary

The play has a newly-created romance plot. Tom is given relatively little attention. Encounters between all characters occur in a contrived manner at Aunt Polly's and Tom's adventures mostly occur offstage. High moralizings on alcohol are not true to the novel. The play is not a faithful adaptation of the original novel.

THE ADVENTURES OF TOM SAWYER

Charles George
(Baker's Plays: 1936)

"A Dramatization Based On The Adventures of Tom Sawyer"

126 pages; playing time not stated
3 acts; 1 locale; representational scenery
6 male, 6 female roles

Catalogue notes: "Children's Theatre...Comedy. This laudable dramatization captures the flavor and color of the book while remaining easy to cast and stage. Laugh, cry, and be young again...."

Synopsis

All action occurs in Polly's sitting room.

I.i. In parentheses, the room's "charm" and "quaint atmosphere" are detailed:

> It's the sort of room we remember, when in a nostalgic mood, as being something that impressed us when we visited our grandparents or an elderly relative, long ago. The walls are done in a large-flowered wall-paper. Figured carpet or rag-rugs on floor...in upper R. and L. corners may be what-nots, boasting of sea-shells, small statuettes and other object d'art dear to the hearts of these plain, lovable people. Some interesting family photographs in round gilt frames adorn the walls, together with a "worked" motto or two, which have been proudly framed and hung. Oh, yes, we must not forget the inevitable "snow scene" or landscape. When the curtain rises, the audience must be immediately engulfed by the atmosphere of this "homey," wholesome, comfortable home....(1-2)

Polly, cousin Mary, and Mrs. Harper search for Tom and Joe. Sid tattles that the two have been playing hookey with Huck Finn. When Tom and Joe return, Tom is ordered to whitewash the fence, which he manages from inside the house by hanging out a window to trick passers-by. He flirts with the new girl, Becky, who searches for her cousin Joe Harper. Huck sneaks inside. He and Tom plan the midnight meeting.

I.ii. Next day, villagers discuss the murder of Doc which occurred the night before and Muff Potter's apparent guilt. When Sid squeals about Tom's sneaking out at night, he receives a scolding. Huck slips in to discuss the murder secret. The blood oath is taken.

Throughout the preceding action, cousin Mary advises and consoles youngsters and adults alike on matters of growing up and family relationships. The "young negro boy" Jim ("slow, lazy...with a thick drawling negro accent") rolls his eyes in terror and shivers with fright at Aunt Polly, superstitious omens, and reports of the murder.

II. Mary counsels Jim. Her friends arrive, and they tease one another about Becky's affections for Tom and Susy's for Sid. They discuss the jailing of Muff. Sid tattles of Tom's visits to Muff. Tom and Becky become momentarily engaged. With their break-up and another scolding by Polly, Tom plans the island get-away with his pals.

II.ii. The boys' families gather at Polly's, several days later. A discussion of the search efforts is interrupted by Sid and Susy's silly bickering. Tom sneaks in to spy. The Sheriff announces the discovery of the capsized raft and Tom's cap. The grieving families leave. Alone, Tom rejoices, knowing he's appreciated.

II.iii. Mourners gather for the funeral. Jim will be permitted to listen from outside the church. Suddenly, Jim screams, "Lawd('s)...mercy on dis nigger" at seeing "ghostes." The boys are welcomed. Polly embraces Huck.

Tom tells his family of the island, his homesickness, and his "dream," amidst distant sounds of the villagers' rejoicing Polly and Mary resignedly shake their heads when Tom dashes off, certain he'll be honored as a pirate hero.

III. Tom convinces a nervous Jim that he is not a ghost. When Tom tells where he's been, Joe wonders. "Was dey any wild animiles on dat island?" for he's "a-skeered" of snakes and wards them off with a rabbit's foot. Polly enters and admonishes Tom for the "dream" hoax, but he explains that he meant to tell her of his safety and convinces her with a kiss. In quick succession, Sid warns Tom of his night-talking, Becky quarrels with Tom, and Mary consoles the lovers as well as Polly, who is still vexed at Tom.

Huck tells Tom of his recent thwarting of "Injin" Joe's plans to rob and maim Widow Douglas. Uncertain if the Welshman's pistol shots actually killed Injun Joe, the boys re-affirm their oath. Sid brings the Sheriff. First, Huck's rewarded for saving the Widow, but he begrudgingly accepts the honor, for now he must be extra cautious of Injin Joe's wrath. But at the news that the criminal is incarcerated, Huck and Tom reveal the truth. Immediately, the boys' story is believed and a trail is set. Huck readily accepts adoption and reformation by the Widow. Tom thanks Sid for tattling because, "we never would 'a' told, since pirates don't break oath." Sid promises Susy he'll never tattle again so he can become a pirate, too. Polly rewards Tom with a day off from school. Alone, Becky and Tom confirm a new commitment with a kiss.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	(20)	34
Incidental boyhood episodes	23	25
The runaway sequence	(16)	17
The romance of Tom and Becky	13	12
The cave sequence	0	8
Pure description	10	6
Commentary by Twain	2	5
Commentary by playwright	0	-
Lesser characters	33	4

Like Braun's play which was published in the same year, this adaptation is written for one local. Much of the story occurs off stage, hence the parentheses above. "Lesser characters" command an inordinately large focus, as in three of the other four adaptations to date.

Plot

The two major plot strands from the novel are virtually absent. The Muff Potter-Injun Joe story is a discussed affair, so we never fear for Tom's safety. The related treasure hunt is omitted. Also, the plot struggles of Tom with his conscience and with challenges of growing up are omitted. Most importantly, the significance of the murder secret is diluted. Only a few hours pass while Tom muddles his knowledge of innocence of Muff, who we never see. Furthermore, Tom is prodded to tell the truth. He does not do so by his own free will, as he nobly does in the novel. Another careless omission is the lack of proof that the boys were ever in the graveyard. In the novel, the cat's skeleton verifies this but, here, these boys who have solid reputations as scamps are believed without question.

The plot in this version consists of the distant adventure of an offstage murder. Several boyhood enterprises with minor obstacles are woven into it. As in Braun's, the Sid lesson-story figures in, but here with less impact since there is no deliberate set-up of the squealer by Tom and Huck.

This Tom is neither clever nor heroic. There is no school-time rescue of Becky, no bravery in the cave, little internal struggle, no persistent investigation for gold, and no courageous solo support by Tom or Muff. Consider George's fashioning of the latter incident:

> Sheriff....Sidney tells me you were talkin' in your sleep last night.
>
> Huck and Tom. (Glare at Sidney.) What?
>
> Sheriff. And it seems you said somethin' or another that might be pretty valuable infermation [sic].
>
> Tom (Goes to Sidney, furiously.) Good gosh, can't you even keep what a feller says in his sleep to yourself?
>
> Sidney. I thought the Sheriff ought to know about this, so I went over and told him. It was my duty to tell.
>
> Tom. I don't know nothin' about what I said, and I don't think I said nothin' either.
>
> Sidney. Yes, you did. You kept me awake half the night tossing and rolling around, and you kept saying over and over, "Muff Potter didn't do it. Muff Potter didn't do it."
>
> Huck. (Goes to Tom quickly.) Oh, Tom you hadn't oughta said that, even in your sleep. You oughta be more careful. (107)

Still, Tom denies knowing anything two more times. Tom tells only after the Sheriff assures him that Injin Joe is securely locked up and specially guarded and, then, Tom shares the revelation with Huck.

Neither Muff nor Injun Joe are portrayed in this dramatization yet, strangely, a variation of their story is retained indirectly. Instead, other minor characters are given more attention.

Cousin Mary, a "pretty, vivacious, and lovable girl of sixteen" and of impeccable manners and good sense is a stereotypical ingenue,

particularly when juxtaposed with silly, yacking Suzy and Widow Douglas, "a middle aged woman, the typical village gossip type" who is always greatly excited. Opposite to Mary, too, is Negro boy Jim, drawn along such dated and stereotypic lines that it's unfortunate and surprising that the play continues to be offered by the publisher.

Mary, the young font of wisdom, seems to function as a provider of goodly advise to the audience as well as other characters. Suzy, Jim, and the Widow are each comic additions.

Theme

Lacking dramatic tension and meaningful conflict or character struggle, the play truly lacks a tangible theme. There is an indirect moral message in the teaching of bad boy Sid a lesson and in the use of his pranks for good ends. This element is newly-added by the playwright, however. In the novel, "nothing comes of the hint that Sid picks up about the murder of Dr. Robinson from Tom's talk in his sleep," notes Henry Nash Smith in Mark Twain (82), yet it is highlighted here as a plot and thematic element, contradictory to Twain's novel.

Style

Stageability was a priority with this playwright. Note the "easy to cast and stage" description in the catalogue notes. Such a concern seems in the case of this play to outweigh fidelity. Meetings at Polly's are contrived. Key incidents from the original occur offstage and, as a result, lack excitement and plausibility.

Marketability to school groups may have been an overriding concern. In addition to one locale, there are few characters and an equal ratio male to female characters. Also, more so than other plays in the sample, this play could conceivably be produced with an all-girl cast. The boy roles of Tom, Huck, Sid, Joe, and Jim could be played by girls. The Sheriff's description sounds like someone in heavy disguise:

> Sheriff is a middle-aged man, large and portly. Speaks with gruff tones. Wears unpressed suit and large hat. May wear large mustache. (70)

Marketing concerns, then, may have taken high priority in the fashioning of this largely unfaithful play.

Summary

This play is one of the least faithful in story, plot, character, theme. Much of its focus is on minor, stock characters who are, for the most part, unlike anything in the novel. One of these, a black character with thick drawl, rolling eyes, and a superstitious nature, would undoubtedly be offensive to contemporary theatre-goers. Also, ease of staging seems to have outweighed concern for plausibility and fidelity; the play has one locale, a reduced number of characters, and totally omits Muff and Injun Joe. Key incidents occur offstage.

TOM SAWYER

Theodosia Paynter
Music by G. A. Grant-Schaefer
(Raymond A. Hoffman: 1936; distributed by Baker's Plays)

"Based on Mark Twain's story, Tom Sawyer"

72 pages; 90 minutes
3 acts; 4 locales; representational, changing scenery
15 male, 9 female roles, townsfolk
reader of poem/prologue, choruses of skeletons, sunflowers, and old men

Catalogue notes: "A personification of the spirit of American youth--mischievous, fun-loving, courageous....An operetta for elementary grades."

Textual notes: "It may be given by all the Grades combined, the parts [of older characters] taken by larger students....[The stage settings] are simple to effect...a backdrop of sky and trees....The fence should be disguised as a wall by use of a grey covering [for the graveyard scene]....The Pirate Island can use the same set-up....A few boxes may be placed under the grey covering to give the effect of a rocky shore."

Synopsis

Prologue. A poem describing setting and characters is read.

I. Polly pursues jam-snatching Tom. Caught via Polly's thread trap, he's set whitewashing. While other village children sing "Who Likes To Wash Up and Dress Up?" Tom prepares for Sunday school and finagles to win the Bible. Amy and a chorus "sunny, funny" sunflowers sing a flirtation song to Tom who, whacked by Polly, soon joins Amy in "Sometimes I'm Gloomy and Glum." Huck and Tom compare warts in a song, make the graveyard plans, and are chased by old men in nightshirts who dance and sing "That Dern Cat!"

II. Graveyard skeletons dance. Tom and Huck hide when Muff, Doc, Injun Joe, and a vaguely-identified "Pard" arrive. The boys' dialogue reveals what happens out of view: Injun Joe clubs Muff and then kills Doc in a pre-planned murder. He dons a disguise and tells Pard of his

hidden treasure and intended revenge on Widow Douglas. The boys whisper an oath to be quiet about the murder but to warn the Widow and to find the treasure. Hearing the sounds, the villains wonder aloud if it's Tom and Huck "sneaking' around again." They search for the boys while all four characters sing "It's Weird in the Graveyard."

The "pirates" Tom, Huck, and Joe Harper raft to the island. Upon landing, Tom wonders if Becky misses him (she's not been mentioned until this moment). Joe and Tom try to ease their homesickness by smoking, which makes them ill.

Tom returns from town and the boys sing mirthfully at the thought of attending their own funerals.

Village children picnic in a cave. Becky and Tom wander about, lost. While resting near water, they discuss Tom's island escape and the funeral; neither event is directly portrayed. They also discuss Injun Joe's botched plan to harm the Widow and the fact that he has since fled. Becky sleeps and Tom explores. He returns to see Injun Joe stashing money near sleeping Becky. When Injun Joe exits, the children slip away. They apparently find an exit, for a search party arrives and sings of seeing the children above in the daylight.

III. A party is given for Tom and Huck but they cannot be found. They finally arrive, bedraggled and $12,000 wealthier with Injun Joe's gold. Tom convinces Huck to accept the Widow's offer to become educated and respectable. Huck agrees for a month's trial, saying he'll have to cuss and smoke in private. The boys tell of finding Injun Joe dead in the cave; they could slip through small openings, but he could not, and the one large exit was sealed at the Judge's order. A song heralds the boys' bravery.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	(12)	34
Incidental boyhood episodes	35	25
The runaway sequence	11	17
The romance of Tom and Becky	7	12
The cave sequence	11	8
Pure description	28	6
Commentary by Twain	0	5
Commentary by playwright	2	-
Lesser characters	8	4

Boyhood enterprises, in particular the quest for treasure, is a main focus of this adaptation. Amusing song-and-dances which function largely as "description" in their furthering of mood or place comprises much of the total content, also. These figures aptly suggest the overall feeling of levity and mirthful activity which characterizes this script.

There is little concern with the horror and pathos of a murder and a wrongly-accused man. While the boys do witness Doc's murder, there is little mention of the terror they feel, no indication of remorse, and not a hint of the captivity or trail of Muff who is wrongly accused and jailed. There is no mention of his exoneration. Treasure to be gained is also the focus of this variation of the Muff-Injun Joe story.

Again, it should be noted that parentheses indicate material retained through dialogue only. In Paynter's play, most of the Muff-Injun Joe story is retained through off-stage action and on-stage discussion. While Muff and Injun Joe occasionally appear on stage, the key events associated with their story are not directly retained; hence, parentheses indicate this basically unfaithful treatment.

Plot

The plot centers on the boys' attempt to retrieve treasure although this is only weakly carried out. It is interrupted, for example, by the escape to the island. Also, we never see when the boys actually recover the treasure, so we miss the fun of their initial discovery of immense wealth and the daring that must have accompanied their return to the treacherous cave, especially when they did so uncertain that Injun Joe was dead.

A secondary plot, similarly weak, involves Becky and Amy. Strangely, Amy takes on a larger significance than Becky in most of the play, sheerly by the page amount of her role, which actually comprises more than half of the seven percent proportion quoted above. At Becky's first appearance, Amy vies for Tom's attention from the background. She laments her failure in a song which follows, and soon joins Tom in "Sometimes I'm Gloomy and Glum." Her solo and a steamboat song by Ben explains much of the large increase in the "lesser character" category. Tom's relationship solely with Becky loses its original significance by this shifting of focus on Amy. Also, their romance and break-up scene never occurs, even though he mentions his frustrating romance with her while on the island.

Character/Characterization

None of the characters, including Tom and his girl friends, are fully or consistently developed. Muff is seen only briefly in the graveyard scene. Injun Joe is a flat, motiveless character. With the loss of any meaningful relationship with any of the characters, little

indirection of feelings for Polly, and the complete omission of the moral issue with Muff, Tom loses his significance.

Theme

The theme of innocuous adventure is not true to the novel. The adventure is weak since danger has been removed and softened.

Style

An operetta in three acts, this play appears from its catalogue description, simple music, and dances of flowers and cats, to be written for very young performers. Over-riding faithfulness was the apparent intent to write a cute primary-school program with lots of characters and charming activity. In this regards, there is a certain richness. But it is dissimilar to the novel's. Antics are fun but mindless frivolity is not faithful to Twain's original work.

Summary

The plot of this play is not meaningful in terms of the novel. The treasure hunt is retained but it is weakly developed. Characters are flat and dimensionless. Tom does not make the growth from childhood into adulthood nor does his relationship with Becky grow. The singular theme of innocuous adventure is unfaithful to the novel. This play may have been inspired from the novel. But it seems it was written with a greater concern for developing a school pageant than developing a true dramatization of Tom Sawyer.

TOM SAWYER'S TREASURE HUNT

Charlotte B. Chorpenning
(Samuel French, Inc.: 1937)

"Dramatized from Samuel L. Clemens' Tom Sawyer"

64 pages; playing time not stated
4 acts; 1 locale, representational scenery
8 male, 7 female roles, and optional townsfolk

Catalogue notes: "The dean of American writers for children's theatre begins this, her version of the classic American story, near the secret cave."

Textual notes: "The appeal of Tom Sawyer is not limited to any age, any sex, any place, any season...a dramatization of this most loved story needs therefore to be adapted to use everywhere....[It] was written to meet the clamor for a "Tom Sawyer play" by the child audience of the Goodman Theatre....available dramatizations were lacking in fidelity to the book, or like the great bulk of children's plays, in understanding either of children or of theatrical technique....Specific study of each new play at the Goodman includes watching the responses of free story-playing groups to the story to be used before it is written, and constant checking and controlling of the audience responses through changes in the text or acting, whenever desirable, throughout production."

Synopsis

All action occurs at the mouth of McDougal's cave.

I. Tom steals jam from a picnic basket and Polly rails at him. She warns him of the "riffraff" Muff Potter who's offered to lead the children on a cave exploration. Becky and other picnickers arrive. Alone, she and Tom woo and break-up. Next, Tom and Huck plan a midnight treasure-hunt at the graveyard. They invite Muff, who happens by, but he has other plans, which he discusses privately with Injun Joe.

II. As Tom and Huck pass the cave enroute to the graveyard, voices stop them. They witness the murder, and when Injun Joe blames an intoxicated Muff, the boys sign a vow of silence and bury the note.

III. Two months later, Tom and Huck return to dig for treasure. They discuss Muff's ongoing trail. Huck mourns the hopelessness of poor

Muff's situation, but at Tom's prodding they reaffirm their oath. Hearing footsteps, they expect the trail jury and lawyers who have planned to visit the scene of the crime. However, it's Injun Joe and his partner Hooper. The boys hide and learn that Injun Joe is ostensibly there to place the knife where he, as key witness, says he saw it prior to the murder. But first the two men quickly bury stolen money. A box of gold is discovered, as is the boys' pick. Noting the fresh dirt but unable to find the owners of the pick, Injun Joe sends Hooper with the stash to "number two under the cross." The boys are quite disappointed to see "their" treasure taken away.

Among the gathering crowd are girls who plan to play in the cave. A furor develops at Injun Joe's description of Doc's death, but Tom impetuously saves Muff from lynching in the nick of time. When he produces the cat's skeleton as proof, Injun Joe runs away. When the ruckus settles, the children set off to explore the cave. Tom and Becky lag behind to become sweethearts once again.

IV. Villagers await news of Becky and Tom who are lost in the cave. They discuss Muff who has been providing a great deal of comfort to the worried families and who has, now sober, searched diligently for three days. Muff and Huck emerge exhausted and are persuaded to rest. In the silence, Injun Joe's head appears in a second, small cave opening. Startled by a loud shout from inside, he suddenly disappears with a "harsh, long-drawn cry as on one in mortal terror." Tom appears and explains that Injun Joe fell from a ledge. Muff fetches Becky and Huck fetches the gold which was hidden right where the villain fell to his death.

Becky and Tom reunite with their families and the Widow offers to adopt Huck. It's Tom who responds, saying that since his pal is rich he

doesn't need such care. The money is revealed, and Tom is carried off on the men's shoulders. Becky is comforted in her father's arms. Muff follows, entrusted with the treasure.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	50	34
Incidental boyhood episodes	19	25
The runaway sequence	0	17
The romance of Tom and Becky	9	12
The cave sequence	(18)	8
Pure description	17	6
Commentary by Twain	0	5
Commentary by playwright	9	-
Lesser characters	3	4

Fifty percent of the play's total pagination focuses on the Muff-Injun Joe story, but in this version it is almost wholly an adventure--the boys' quest for treasure. The moral struggle regarding the murder is given little consideration. Notes on setting state that the passage of time constitutes several months, but there is no other suggestion that harbors his secret painfully and long, and a single, vague concern for poor Muff is voiced at the beginning of the third act:

> ...If Muff looks at me when they come I can't stand it. Because you know he'll break down and say he done it when he seen the place. Lordy, I feel like it was me that done it, being here [in the graveyard]. You know how it'll make him feel. (35)

But these are Huck's words, not Tom's. The boys do not discuss even now, two months after the murder and several days into the trial, that perhaps they'd better tell. Later, Tom admits:

> ...I--I wished we could get him out of it. I hate to see him abused so like the dickens when he never done--that....(42)

But he and Huck carry the idea no further. The main story, then, is of external adventure.

Plot

Repeated rescues form the major plot line. Will Muff be rescued in time? "Cringing in abject terror," he's lifted towards the hangman's noose, but Tom can't bring himself to alert the Sheriff. The tumult is climactically silenced by a gun shot. Later, will the children be rescued from the cave? The rescuers sleep just as the villain appears, and Tom is heard (with Becky) nearing the spot. Luckily, his sounds startle the villain and the children are thus freed from both his treachery and the cave. Then, will the heroes find the treasure? From nearly within the boys' grasp it's snatched away by villains, but Huck manages to find it just inside the cave where, moments before, the villain died. With these timely coincidental rescues, the plot is melodramatic in nature.

Textual notes explain that this version is one of three Tom Sawyer plays by Chorpenning:

> ...each built on one thread of the book, each in one setting, each faithful to the book. and each complete in itself. Together they give a complete picture of the book. While any group using this enthralling play, however, is more than likely to use the others sooner or later, there is no need of that. It stands alone....(61-62)

However, the play doesn't seem to be complete on its own. Only one of the two other versions by Chorpenning (dated 1946) was available from publishers at the time of this study. Even with its analysis, this 1937 version was difficult to evaluate, in terms of determining influences from

the original, because of numerous components and details combined to give singular focus on adventure in the cave. For example, Muff is sympathetically shown in a desperate struggle to find the lost children; while in the novel he figures into one major plot line, here he figures into more. Also, excitement over what happens in the cave seems to be dependent on the audience's familiarity with the original novel. All of the cave events, around which this adaptation revolves, occur out of view of the audience.

Character/Characterization

This change in Muff's relationship to the main plot suggests his transformation, the most significant character alteration in this play. He reforms to become a model of optimism and gumption. He becomes a hero, too. This is symbolized by his shouldering of the treasure at the end moment. Whereas in the opening scene he's pointedly described as a mistrusted and "drunken old rip," he is now trusted with thousands of dollars. He bears his load and new status without fanfare.

In contrast, Tom's character undergoes no development. He shows neither heroism nor nobility. The exoneration of Muff is impulsive. He does not rescue Becky at school. The comfort he gives her in the cave is not displayed but only briefly mentioned after the fact. Tom's relationship with Polly is given little attention. The original story's focus on his growing up is further slighted by the final scene. Rather than convincing Huck to join adult society, he provides the solid argument against it.

Instead, Huck becomes somewhat of a hero. It is he who voices concern over Muff's fate and feels guilty for abetting the situation.

He stalwartly searches for his lost friends. He dares to drop to a dangerous precipice to unearth the treasure.

Injun Joe is quite faithfully depicted. For one thing, Chorpenning retains his heated argument with Robinson right before the murder, including Joe's mention of deep bitterness, almost word-for-word from the novel. She also retains the murder, in full view of the audience as well as Huck and Tom, and Injun Joe's flagrant lying before the Judge and the lynch mob, leaving no doubt as to what means this man will use for revenge.

Theme

It is indirectly implied through Muff's actions that goodness can come even from the most lowly of characters. The theme, however, is secondary to the boyhood adventure.

Style

The play was written for a proscenium setting with realistic details. But the limitations of a single locale is unsatisfying, particularly when the focus is on adventure, many of which occur elsewhere.

While more than half of the total content is concerned with the Muff-Injun Joe story, eighteen percent presents a variation of the cave sequence. Yet even with this increased emphasis on the cave, all of the action of the play occurs at its mouth. The horrifying story of the lost children and much of the Injun Joe story, which has been transferred there, loses impact. The audience doesn't see the events.

Reasons for limiting the locale can only be guessed. The catalogue description implies that the playwright was motivated to write an adaptation that could be used "everywhere" (see textual notes above). Perhaps technical ease was a primary consideration. Hefty amounts of directions for rather amateurish stage techniques are supplied in the script. Consider these instructions for the construction of a lifelike tree and the cave openings:

> The cliff can be suggested by cutouts of wallboard, corrugated pasteboard, or heavy paper around the cave-mouth...colored and painted to indicate stone....Right of Center and a little above it stands a tree with at least one dead limb...made in three dimensions of a frame and chicken-wire, or it may be made in two dimensions of cloth dipped in sizing....Cutouts of bushes and foliage....(7-8)

This type of direction and ample description of visual details--costumes, props, gestures, blocking and the like--are prevalent, suggesting that accommodation to amateur or school groups was a strong concern.

Summary

The play occurs in one locale and focuses on external adventure. However, much of the potential excitement and plausibility is lost since many high points of the adventures occur offstage. In this regard, then, the play is not faithful; production accommodations seem to outweigh fidelity, as in several plays to date. Characters are largely unfaithful, too. Muff is reformed during the course of the play and he and Huck become hero-figures. Tom loses his dimensionality.

THE ADVENTURES OF TOM SAWYER

Charlotte B. Chorpenning
(Coach House Press: 1946)

"By Samuel L. CLemens"
"Dramatized by Charlotte B. Chorpenning"
62 pages; 105 minutes playing time

4 acts; 4 locales; representational, changing scenery
12 male, 6 female roles, and townsfolk

Catalogue notes: "All the familiar characters are here and all the familiar scenes!"

Textual notes: "If practical, the director and all the actors should read Mark Twain's 'The Adventures of Tom Sawyer', from which the play is taken, noting the vivid descriptions, sometimes emphasizing particular traits for the sake of brevity....

To be strictly accurate, costumes should be of the period 1847-57, but Mark Twain's story...is of such universal truth to the boys of all times, that period costumes are not essential....[Avoid] what is 'up to date' today."

Synopsis

I. Jam-smeared Tom eludes Polly, is finally caught and set to work, but tricks his friends into painting the fence for him. When Polly notices Muff hanging about, she warns Tom against the "drunken rip," although he's portrayed as a kind and gently friend who makes kites for the boys. Tom and Becky meet, are engaged, and break up. Tom and Huck plan a midnight outing with Huck's dead cat.

II.i. At the graveyard, the boys watch as Doc comes, "at great risk," he notes, to steal a body. When the corpse is unearthed, Injun Joe threatens to leave it "where folk'll know you robbed a grave to study...[since you're] the only one in town that's interested in such things." He demands more money. They scuffle and, when Muff steps in to assist his downed partner, he is knocked cold. Injun Joe kills the doctor. The boys overhear the villain finger groggy, besotted Muff.

II.ii. A week later, the boys return to the cemetery to dig treasure by daylight. They speak of Muff's current trial; Huck feels responsible for Muff's situation but Tom firmly recalls their commitment of silence. Injun Joe and Hooper arrive. As in the earlier Chorpenning version, the boys secretly watch Injun Joe attempt to hide money, only to find more. Just as the boys overhear the mysterious name of Joe's hide-out ("Number Two under the cross") the villains discover the boys' pick and suspect eavesdroppers. But in the nick of time, a crowd enters with Muff. It bursts into a lynch fever at Injun Joe's public acclaim of Muff's guilt. However, Tom does not yet reveal the truth. The authorities calm the crowd with a gun shot and rational words. Everyone but the boys exit. Finding Injun Joe has left the pick as bait, their anxiety grows. Joe Harper suggests they run away.

III. After three days out, Tom returns to the island to tell his pals of the mournful gathering at Polly's, the delay of Muff's trial due to Injun Joe's curious disappearance, and of the villagers' desire to hang Muff. Tom and Huck consider a fast return to save Muff, but they decide to first dig for treasure at the island's abandoned house. Its spookiness drives Joe Harper back to the campsite. Tom and Huck remain to learn that the old house is the villains' hiding place. The boys watch as the thugs prepare for a trip to town. Later, alone with his pals, Tom convinces them to return to the mainland by proposing his funeral scheme. A storm erupts and Tom interprets it as a warning to remain steadfast to the solemn oath.

IV. Mourners gather in Polly's bedroom, where the funeral is to be held (although her garden or the Act I village street would be suitable, it's noted in the script). Muff arrives, in the hands of the Sheriff and Injun Joe. They're followed by an angry mob. When the men surge forward

with a noose, Tom blurts out Muff's innocence. He's prodded by the Sheriff to explain. After telling the details (but supplying no evidence) Injun Joe leaps at the boy. He's intercepted by the Sheriff but escapes. The mob chases and a shot is heard. Tom reports that Injun Joe is dead. Tom finally reveals the treasure, saying that Huck does not need the Widow's offer of home and money. Muff is unshackled as Becky dances around Tom, perched atop the men's shoulders.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	45	34
Incidental boyhood episodes	21	25
The runaway sequence	21	17
The romance of Tom and Becky	9	12
The cave sequence	0	8
Pure description	20	6
Commentary by Twain	0	5
Commentary by playwright	4	-
Lesser characters	2	4

Like Chorpenning's earlier version much of the play focuses on the Muff-Injun Joe story, but here it is modified. The boys are bothered by their consciences, so internal struggle as well as external conflict are retained. However, by showing in early scenes the kindness of Muff and, later, his harsh treatment by the townsfolk, Muff's safety is a more important concern in this version than is Tom's dilemna over the situation.

Plot

Chorpenning reorders events from the novel to provide a "tight" ending. In quick succession comes the boys' appearance at their funeral, the exoneration of Muff, the death of Injun Joe, the revelation

of wealth, and Tom's reunion with Becky. In contrast to the plays analyzed thus far, however, Chorpenning's ending is the least contrived; she has reordered events but has not altered them so resolutions are mutually dependent as in Kester's and Braun's endings, for example.

Character/Characterization

Tom loses his dimensionality in this play, too. He is really only slightly more developed than in the earlier Chorpenning version. As in it, he shows no heroics in the classroom, cave, nor with Muff; he is virtually forced by the fervor of the lynch mob and the prodding of the Sheriff to tell the truth. He is slightly clever here; the funeral scheme, all his, is retained.

Muff is not as melodramatically developed here as in the earlier Chorpenning play. He does not become the new hero, for example. Nor is Muff overly good, merely a victim of alcohol, as in other versions. Tom's freeing of him is thereby more nobel. The boy puts the rights of a riff-raff (who may continue to be a drinker and harmless loafer, for in this version, as in the novel, there's no clue of his reform) above his own life's safety.

Injun Joe is not given dimensionality within the text of the play. There are no dialogue references by him or by other characters to the fact that he's non-white, an outcast, and maniacally bitter. His deeds here are motivated by greed. There is a brief mention in production notes of his background, appearance, and his motives, all factors gleaned from the novel. Without indication of these in the text of the play, however, he is a flat, melodramatic villain.

Theme

The importance of telling the truth appears to be the theme, indirectly stated through the freeing of Muff in the final moments. Tom's coming of age is not a theme of this version.

Style

This version has several changes of scenes and more characters than Chorpenning's earlier play. Like it, however, it contains many pages of commentary notes on characters, setting, and stage directions. In this regard--its richness of detail--it is faithful to the spirit of the novel.

Summary

Although subtitled "A Comedy in Four Acts," this play strikes a balance between the humorous, the adventuresome, and some serious elements of Tom's life. It is a more faithful adaptation than Chorpenning's 1937 play, and as suggested by the figures above, it is one of the most faithful up to its publication date.

Tom Sawyer

Jonathan Elkus
(Theodore Presser Co.: 1956)

"A musical play...from the novel by Mark Twain"

36 pages; 60 minutes playing time
1 act in seven scenes; 6 locales; changing but simple, suggestive scenery
14 male, 3 female roles, townsfolk

Catalogue notes: None

Textual notes: "Although the present work was originally written for performance by boys, it may also be performed by girls or a mixed group; adults perform in appropriate roles....

To avoid breaking the continuity of the work, the sets must be completely changed during the musical interludes played between the scenes. Hence the designer should stylize wherever possible, indicating locale rather than reproducing it; far better too little setting than too much....

In most of the scenes I have used passages of dialogue almost as Mark Twain wrote them...[I hope] what he said [in his Preface] applies also to this musical adaptation."

Synopsis

i. Polly pursues prankster Tom. She sets him to whitewashing but he dupes his friends' assistance with a "Painting the Fence" song.

ii. At school, Tom fights with the new boy as the children sing "Hit 'im black and blue all over!" The master orders Tom to stay after school for a month. Humiliated, Tom resolves to run away with Huck. Both swear in "The Oath" song to keep mum about their plans "or drop dead."

iii. Tom, Huck, and Joe Harper set out at midnight for the river and make-believe they are pirates.

iv. Life is idyllic on the island with hearty meals and campfires. The boys compare hermit life with pirating, and sing of imaginary exploits in "Pirate Trio." When the others sleep, Tom sneaks out.

v. Tom secretly visits Polly who sings of "poor little Tom." She and her grieving companions plan a funeral for the "dead" boys. He kisses her as she sleeps and pockets a note he's written for her.

vi. On the island, the pals celebrate Tom's funeral scheme by sharing Huck's corncob pipe. Tom and Joe become ill.

vii. The funeral choir processes in to "They've been called to the kingdom of the Lord," and the minister begins his eulogy. The boys are discovered and the congregation rejoices with "Old One Hundred." Polly welcomes Huck as well and the boys are lofted as heroes on shoulders of the crowd.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	0	34
Incidental boyhood episodes	38	25
The runaway sequence	52	17
The romance of Tom and Becky	0	12
The cave sequence	0	8
Pure description	20	6
Commentary by Twain	2	5
Commentary by playwright	2	-
Lesser characters	6	4

This musical is a comedy of boyhood shenanigans. While no attention is given to the Becky Thatcher and the Muff Potter-Injun Joe stories (these characters neither appear nor are mentioned) no wholly new material is added. The run-away sequence is the center-piece. All incidents lead to this prank and the culminating funeral scene.

Plot

The plot conveys a single amusing adventure from the novel. A boy is so frustrated at scoldings by his family and teacher that he runs

away, only to reappear just as the town has given up all hope. However, there is virtually no plot conflict. Neither a concern for Tom's safety nor the issue of his aunt's suffering is fully developed.

Elkus has remarked that his intent was to focus on the first half of the novel. He ended the play with the funeral because "that's the way the book ends half-way through and I decided to 'call' it"; he mentions again this "half-way" point as a main influence in his decision to omit certain episodes (questionnaire 1986).

Character/Characterization

Tom is his prankish self from the novel and a somewhat "rounded" character, for his charmingly clever ways are contrasted with his truly bad-boy side. For example, he tricks his companions with such wit that one can't help but admire him. In the next scene is a bully who picks a fight with the wimpish new boy. He's all bravado and dash in his imitation of pirates from books (and he's quite literate, too, as in the novel) but he can't hold his own with a corncob pipe. This Tom, however, is not challenged to grow up as he is in the original novel. This play tells only of a single light-hearted adventure.

Theme

With the total elimination of two stories which provide moments of horror, pathos, and moral choices faced by Tom in the original novel, the emphases become humor and innocuous adventure. An inferred theme is the carefree days of childhood.

Elkus writes that among his intended themes were "The Trickster," "Law of the Pack," and "Death and Rebirth" (questionnaire 1986), but the more serious implications of these themes, particularly the latter two, are not evident in this light-hearted version.

Style

Carefully detailed stage directions and notes, including summaries of stage business and floor-plans, are provided, and these account for the large proportion assigned "Description" in the table above. Many songs also function largely as description. One sets the scene of a lively riverside town; another, by rowdy on-lookers, adds to the boisterousness of Tom's fight; another helps to establish the mood of the funeral, in which the congregation is solemn but accepting of the Maker's mysterious ways. Such details provide a richness and realism similar to the novel in this otherwise abbreviated version. Also contributing to the realism are the changes of locale. While play abbreviates the action of the novel considerably, the action which is retained occurs plausibly and directly in logical places. Key incidents are not merely talked about and meetings do not occur in contrived fashion such as in the plays of Braun (1936) and George (1936).

The play is also characterized by what seems to be several accommodations for production simplicity. (Elkus recalls making accommodations mindful of the group for which he was commissioned to write the adaptation--the "highly selective and well-trained" San Francisco Boys' Chorus--but cannot recall specifics some thirty years later [questionnaire 1986]). The number of female roles is significantly reduced; the three retained can be performed without singing. Simplicity of staging is for

the sake of economy and ease, rather than for a faithful inclusion of many locales and time shifts. Similarly, the playwright "sliced" the novel at midpoint to facilitate his adaptation and subsequent production tasks, rather than approach the work holistically to devise a way of compressing, condensing, or highlighting the original.

Summary

This play by Elkus is not a faithful adaption in terms of the primary elements of basic story, plot construction, characters, and thematic elements. It is simply too abbreviated with its focus on one of Tom's many adventures of the novel. Also, it appears that accommodations made for production simplicity overshadow fidelity. The play does, however, continue in the trend of faithfulness in depicting Tom as a realistic and rounded character. In this version, as in the novel, he is both "good" and "bad." The play is also like the novel in that both seem plausible. Mood- and place-evoking songs, as well as the use of simple, suggestive staging to depict several locales, assist in establishing this plausibility.

TOM SAWYER

Frank Luther
(Music Theatre International: 1956)

"A Folk Musical in Two Acts
Based on the Mark Twain Classic"

70 pages; playing time not stated
2 acts; 8 locales; changing, representational scenery
13 male, 6 female roles, and townsfolk

Catalogue notes: "This highly-acclaimed musical comedy premiered at the Starlight Theatre in 1958 to record-breaking attendance. TOM SAWYER holds a unique position in American Folklore. The "typical American boy" beats in the heart of every man and no heart beats with more excitement than Tom and Huck; Becky's antics, in her infatuation for Tom, hold a special fascination for every American Girl."

Textual notes: none

Synopsis

I.i. The village teenagers, waiting at the well, sing and dance "In the Spring." Polly searches in vain for Tom and laments his waywardness in "You Can't Teach An Old Dog New Tricks." She finds him stealing jam, but punishment is forestalled by the approach of a steamboat and the flurry of a high-kicking welcome song. As the chorus exits to greet the passengers, Injun Joe learns of a midnight job from Muff Potter. Becky arrives with a crowd singing "There's a New Girl in Town" and Tom, equally awestruck, picks a fight with her escort Alfred. Finally catching Tom, Polly makes her nephew paint the fence. Muff and Injun Joe mysteriously hustle by with spades and a lantern. Tom's duped friends, finished with the paint job, sing in admiration of Huck Finn's carefree life. Huck invites Tom to the graveyard that night. Tom naps, but is interrupted by Becky and her new friends who sing, dance, and jumprope. Alone, Tom cavorts for Becky while a distant chorus repeats the "New Girl" song.

I.ii. At the graveyard, the boys see Injun Joe press for more money for his help in the body-snatching and the pummeling by the Doctor of the sober, but slow-witted and pliable Muff, who attempts to save Injun Joe from the Doctor's wrath. At Doc's murder, the boys flee in terror.

I.iii. The nasty schoolmaster tries to calm his rowdy students. During lessons, Becky takes an apple from the teacher's desk to trounce a teasing lout. Tom accepts punishment for the ruined apple and is caned off stage by the Master. Later, Becky and Tom engage and break-up.

I.iv. Tom and "Little Joe" are joined on the island by Huck who is trying to avoid the Widow's clutches. When Joe falls asleep the other two talk in terror of ghosts and Injun Joe, agreeing that silence about the murder will safeguard them.

I.v. Tom visits Polly's parlour and learns how he and his pals are sorely missed. His worried face suggests his realization that his absence is not a joke. Polly sings "He Wasn't a Bad Boy" and Mary sobs. However, Tom remains silent and exits without a kiss or indication of a note.

I.vi. Tom returns to the island amidst a savage storm depicted by dancers who "race and leap about the stage." With cannon fire and the realization that they are missed, Huck and Little Joe regretfully sing "I Want to Go Home" but Tom keeps them from leaving with the telling of his wonderful funeral scheme.

I.vii. The boys witness their own funeral. When they're discovered, the Widow "bounces up" to get a firm grip on Huck. As she hauls her reluctant adoptee away, the Marshall enters to arrest Muff, and the crowd gets ugly. This is the first mention of Injun Joe's

accusation of Muff. Tom blurts out the truth immediately. Injun Joe screams "I'll kill you, Sawyer" and escapes through the window.

II.i. On the following Saturday as picnickers gather, a "strenuous" dance ensues, "Have a Happy Holiday," with "anything and everything good...[such as] crack the whip, leap frog...the football team can run a few plays...track men [can] do their specialties...[with] a marching band of men and girls not playing in the pit." Throughout, Tom and Becky stubbornly try to ignore one another. In spite of parenthetical notes which refer to Tom's state of "mortal danger" the teenagers leave to play in the cave.

II.ii. Picnickers chase throughout the cave. Tom and Becky find themselves together and alone. With the song "Please Make Up," they kiss. Failing to produce their friends by shouting, they conclude they are lost. Resting, they see a light in the darkness. Becky calls out before realizing it's Injun Joe. Tom and Becky douse their candles but the murderer's long, gleaming knife is seen as the teenagers dodge the attack. A flurry of bats scares the villain away. Tom quietly leads Becky after Injun Joe, surmising that he must be headed toward an exit.

II.iii. The picnickers return to the village and realize Becky and Tom are missing. Just as a search is organized, the couple returns, and a song of jubilation ensues. Judge Thatcher promises to get Tom to West Point, law school, and the Senate. Tom tells that he's sent the Marshall after Injun Joe. Finding the escapee Huck in a barrel, Tom persuades Huck to become respectable by joining society, as a chorus sings, "What Would People Say?" In the encore pantomime, Tom wins Becky's kiss and Injun Joe is led on in chains. Huck is watered down by the Widow as he half-heartedly bathes in the barrel.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	16	34
Incidental boyhood episodes	17	25
The runaway sequence	16	17
The romance of Tom and Becky	18	12
The cave sequence	14	8
Pure description	19	6
Commentary by Twain	0	5
Commentary by playwright	0	-
Lesser characters	16	4

This adaptation is a mix of comedy and romance. The near-equal numbers in the first five categories above are reflective of this play's retention of memorable moments of the novel (note the many units of action retained in some fashion in Table I). However, Tom's terrifying, painful, and internal challenges are omitted. For instance, the moral implications of the boy's secret about Muff are totally eliminated, and this accounts for much of the decrease in page-count emphasis shown above in the Muff-Injun Joe story.

Plot

The uniting of Tom with Becky is the primary plot consideration of this play. A comic sub-plot focuses on the very different sort of pairing-up of Huck with the Widow. There is little tangible conflict impeding these efforts, however. The fact that Injun Joe is on the loose during Act II and III provides some suspense, but tension is only vaguely developed in regards to the youngsters' safety. For one thing, the teenagers wander confidently into the cave with dozens of other happy villagers, never considering where Injun Joe might be hiding since his recent escape. Also, Tom and Becky's time in the

cave is protrayed as short-lived. They quickly elude the villain's dagger and wander out. The villagers' wrenching panic and the youngsters' long, hopeless search are omitted.

Character/Characterization

This exceedingly robust and happy version omits many painful moments of the murder-treasure story and of Tom's growing up. There is little reflection by the boys on the implications of Doc's murder. There is no forethought that the crime might be pinned on Muff, and no solemn vow is taken. Tom does not make a conscious decision to redeem Muff but, instead, blunders into an impetuous confession when Potter is first connected with the murder. It is not surprising, then, that no mention is made of heroics on Tom's part.

Tom in this version is a teenager, not a child. Stage directions refer to him as such, and the romance is of a more mature nature than the childs' play at courtship in the novel. Tom and Becky sing of their love when alone in the cave, for example, whereas in the original, Tom and Becky are more concerned with stalactites and stalagmites as children would be. Tom's age difference is most significant in regards to the murder. In the novel, Tom's egocentric behavior is understandably childish and forgivable. In this version a teenager foolishly abets a murderer by lying about his knowledge of the matter.

While providing some humor, Tom's interactions with Polly have little meaning. There are few moments of heartfelt differences which in the novel provide insight into Tom's basically good nature and are part of Tom's progression toward maturity.

Both Muff and Injun Joe lack dimensionality. There is little mention of their histories, motives, and reputations in the community. Why Injun Joe is brought on in chains at the end can only be surmised. Perhaps the intent was to make his demise in keeping with the light-hearted approach to the story.

Much space is devoted to the Widow's efforts to adopt Huck, a sub-plot which runs from the beginning to the end. Here the Widow is overbearing and not a wholly likable character. This Widow has no precedent in the novel, where she is a kind, charitable, and respected villager. Here, she is virtually a new character. The new sub-plot accounts for much of the increase in the "lesser characters" category noted above.

Theme

This play is a celebration of young romance, youthful adventure, and idyllic country life.

Style

With its celebration of young adulthood and rural life, its broad character types, and vigorously athletic dance numbers, the play is very reminiscent of the Rogers and Hammerstein works of the same era. Lengthy and precise stage directions detail such elements as the exuberant atmosphere of the town picnic and the strenuous dancing of its happy, healthy teenagers. Details of these stylistic elements, as well as milieu-setting musical numbers, accounts for the sizable increase in pure description above.

Summary

This adaptation by Luther has many characters and changes of locale. It retains, in some form, many episodes from the novel. It is filled with song, dance and activity. These details make it reminiscent of the novel in terms of variety and richness.

However, this play is particularly unlike the novel in its treatment of the central characters. Tom is not a child but a teenager. There is little mention of his initiation into adulthood. This play celebrates teenagehood, young romantic love, and robust country life. In this regard it is more easily traced to popular American musicals of its period. It deviates from the trend of newer plays being more faithful to the novel.

TOM SAWYER

Sara Schlesinger, book and lyrics; Michael Dansicker, score

"Adapted from Mark Twain's The Adventures of Tom Sawyer"
(New Plays, Inc: 1967)

73 pages; 75 minutes stated playing time
16 scenes in 2 acts; 8 different locales; suggestive scenery
8 male, 7 female roles

Catalogue notes: "A fresh new version that has already won the acclaim to Title III educational program....[It] does a remarkable job of condensing Mark Twain's incomparable novel...without losing any of the essentials of the original....All familiar places, but each is delightfully brief and carefully geared to the juvenile attention span....astute use of the rhythms of the period and locale of the book....Thoroughly production-tested....The author has revised it carefully on the basis of touring it to all sorts of audiences upon every type of stage, so that you can count of a sure-fire hit, no matter what your performing conditions."

Textual notes: none

Synopsis

I.i. Tom eludes Polly's broom and plans the graveyard expedition with Huck. They compare lifestyles by singing, "Me, I'm the First Barefoot Boy in the Springtime." At dinner, Sid and Polly learn that Tom's played hookey.

I.ii. While Tom paints the fence, sissy Alfred marches by with Becky who carries a heavy cake to the church bazaar. Tom comes to her aid, pummeling Alfred until Polly intervenes. Huck suggests that Tom fool other children into doing his work. During the "Whitewash Song," Tom collects riches and Bible tickets from neighborhood boys and girls whom he has duped.

I.iii. At the bazaar, Tom claims the Bible, but names David and Goliath as the Garden of Eden's first couple.

I.iv. Walking Becky home, Tom proposes, but he soon flubs the engagement by mentioning Amy Lawrence.

I.v. At the graveyard, Tom and Huck witness Muff's request for more money from Doc, the scuffle, and Doc's death. Injun Joe bemoans his status as a bum in "Revenge Song." Muff is awakened and blamed. "Musta blacked out...and been outa my mind," he agrees. Injun Joe promises silence and Muff flees. Alone, Tom and Huck review what they've seen and, weighing their fear of Injun Joe, head for Plumson Island. They pause to take an oath of silence.

II.i. Two days later, Tom is homesick. The boys huddle around the fire, discussing pirates and half-heartedly singing "I'm Not Afraid." Cannon fire sends them home, for Tom does not want Polly to think he's drowned.

II.ii. The boys spy while Polly, the Widow, and Sid sadly discuss the departed souls. The Thatcher family escorts them off to the church, and the boys decide to attend their own funeral.

II.iii. Tom and Huck's loud weeping interrupts the eulogy. In the ensuing celebration, the Widow "swoops down" on Huck. He dances off with her.

II.iv. Enroute home, Tom will not reveal his reason for running away, in spite of Polly's interrogation. She tells of Muff's impending trail and the lynching mood of the village. She sings "You Won't Find the Answer" (anywhere but in your heart) to Tom's cryptic question about harboring secrets. Alone, he talks with his conscience. When Huck arrives, Tom tells him that Muff has been wrongly blamed. The boys agree that the truth must be revealed, but not until Injun Joe is safely in the courtroom.

II.v. Next day, Injun Joe's testimony is interrupted by Tom who, amidst the crowd's laughter, tells of trying to conjure ghosts in the

cemetery and witnessing the murder. Injun Joe threatens Tom and escapes.

II.vi. Mrs. Thatcher notes that the villain must be across state lines by now, so the picnickers depart on the ferry.

II.vii. Tom coaxes Becky into the cave by pretending to be heart-broken. She sings "I Care About You."

II.viii. Mrs. Thatcher does not find the children among the returning picnickers and calls for help.

II.ix. Tom and Becky scream for help. When they stop to share cake, they're surprised by Injun Joe, who takes Becky hostage and knocks Tom aside. When Becky screams, the villain stamps and shakes his fists. He chases Tom with a knife. Just as he's about to get the boy, Huck jumps down and clobbbers Joe with a rock. The Judge enters and commends Huck. Blankets are brought on for the children, but the Judge suggests that Injun Joe be wrapped in them and rushed to a doctor.

II.x. The village women rejoice and plan a welcoming.

II.xi. Huck is rewarded $1000 for capturing Injun Joe and the Widow offers to adopt him. Tom promises to form a robber gang if Huck will accept. Huck agrees, dreaming of the day when the Widow will be proud of him as a new "ripper of a robber."

* * *

	PERCENTAGE	
CONTENT ASPECTS	SCRIPT	BOOK
The story of Muff Potter and Injun Joe.....	25	34
Incidental boyhood episodes.....	41	25
The runaway sequence.....	11	17
The romance of Tom and Becky.....	13	12
The cave sequence.....	11	8
Pure description.....	1	6
Commentary by Twain.....	0	5
Commentary by playwright.....	0	-
Lesser characters.....	6	4

As suggested by the increase in "incidental boyhood episodes," amusing antics are the play's main focus. This play greatly simplifies the story in compressed time and action.

Plot

The plot lacks significant challenges facing the protagonist. It is also very disjointed. First, comprising over 50% of the play's page total, is a series of entertaining incidents. When the Muff-Injun Joe story is finally introduced it is interrupted by several scenes based on the run-away to Jackson's island; a single vague remark is made of the "mess with Doc and Injun Joe" but troubles are otherwise forgotten. Then, the trial scene occurs and Injun Joe escapes in rage at Tom's accusation. Next is the cave sequence. It, too, occurs like an interruption. It immediately follows the trial; passage of time is vaguely suggested by a comment that Injun Joe must now be across several state lines. The children explore the cave and become lost without a mention of the villain's whereabouts. Their dilemma and Injun Joe's fate are then resolved simultaneously.

Perhaps this simultaneous resolution is what Schlesinger refers to when she writes that she selected episodes "with only one thing in mind--dramatic unity" (questionnaire 1986). Ironically, this plot lacks cohesiveness. For example, any one of the boyhood episodes could be omitted and this plot would be no less whole. By contrast in the novel, the episode series shows Tom at home, play, school, and church. As his environment expands, his relationships with others and his complex personality are gradually revealed. Changes in these are integral to the main plot of the novel. But Tom's coming of age is

not part of this adaptation. However, neither is the Injun Joe versus Tom conflict, which the play introduces, satisfactorily sustained. The possible danger posed by the villain--who kills a man in full view of Tom, Huck, and the audience--is quickly discounted when characters seen to "forget" his treachery and his whereabouts. No mention is made of other villainous deeds. His evilness is further softened, made almost comic, in the cave sequence. When hostage Becky screams for help, he "stomps and shakes his fist at her." It comes as no surprise when, next, this "villain" is easily knocked out by a boy. Finally, on order from the young hostage's father, Injun Joe is hauled off for medical treatment for wounds inflicted by a child. This diluting of the danger and the omission of Tom's internal struggle leaves the plot virtually without a meaningful conflict.

Characters/Characterization

This Tom is not the Tom of the novel. Besides omitting the changes that occur in Tom, key characteristics of the original character are omitted. Here, he is not particularly clever; it is Huck, for example, that devises the whitewashing ruse. Tom does not seek public adulation as does the original Tom; he struggles after the Bible prize not because of the glory it will bring but because of Becky's announced promise of a kiss (this situation is all the more strange since his competitors are other girls). His eagerness to attend his funeral is fueled by a vague curiosity ("not everybody gets to see their own funeral") rather than a desire to make a grand entrance. This Tom is not the schemer or astute thinker of the novel. The funeral idea comes spontaneously when he spies mourners enroute to church. He devises no concrete plan for

escape when lost in the cave and tells Becky only in vague terms that "we're going to get out of here somehow." And, perhaps most significantly, Tom ruminates little over the seriousness of the issues of murder, false accusations, hangings, secrets, and oath-taking. He and Huck run away to the island immediately after the murder and with little hesitation. Eventually, Tom tells Polly that something about the murder weighs heavily on his mind. However, this scene ends comically with Tom babbling to himself at the suggestion he talk to his conscience. Next, hearing that Muff's to stand trail, Tom and Huck decide to tell the truth without further debate of the danger or the moral questions. Simply, such issues are never seriously broached. Polly gets a hint that Tom knows about the murder and she, too, lets the issue slide.

Tom's character is further weakened by emphasis given to Huck. Schlesinger writes that she wanted "Tom's qualities as a friend to be clearly defined" (questionnaire 1986). However, Huck becomes the clever boy of the whitewash scene. His lifestyle is also the centerpiece of the first and last songs. Huck cheers miserably homesick Tom on the island. He also becomes the hero of the play by saving the children from the cave and the clutches of Injun Joe. Schlesinger says that the thwarting of Joe by Huck is "more in keeping with his basic instincts. Also, I wanted to elevate his image of himself--and to give more dimension to his character" (questionnaire 1986). But, while the message that Huck's life is everyboy's envy is not unfaithful to the novel, the highlighting of Huck is. He receives the fame and the huge reward at the play's end.

Muff appears only briefly in this play, in the graveyard scene and at the trial. There is little indication of who he is, how he behaves,

or what motivates him. In the graveyard scene, for example, he is neither drunk nor particularly befuddled; he simply comes to the rescue of his partner when a fight breaks out. The boys make only brief mention, late in the story, of his harmless personality and small kindnesses. In the trial scene, Muff's presence is indicated only by a parenthetical note. He utters no sounds and no mention is made of his reactions. Emotional scenes at the jail-house and at the end of the trail are omitted. Little empathy for Muff and his situation are established in this brevity.

Injun Joe is slightly more delineated. In "Revenge Song" he reveals a motive for murder. It is attentuated, however. Being jailed for vagrancy ruined his name and made it impossible for him to find a job. No mention is made of racial hatred, or of bitterness, or the sort of grisly employment to which he must stoop. Also, as noted, Injun Joe has been transformed from a potentially evil villain to a softy. As with plot, this play lacks clarity in its conveyance of Muff and Joe's characters. Tom's character is largely unfaithful to the original.

Theme

The emphasis on innocuous adventure (and the weakening of potentially hair-raising adventure or those posing serious moral questions) suggests a theme of childhood's abandon, an idea reinforced by the song, "Me, I'm the First Barefoot Boy in the Springtime," which lauds freedom from care and worry. It is both the first and the closing musical number. Schlesinger notes that she did not attempt to stress a single theme but rather the "spirit of the original" which she saw as "an episodic adventure and story of being young" (questionnaire 1986).

Style

The most notable stylistic feature of this play is its production style. With its fast-paced clip through many short scenes in new locales, simplistic and suggestive staging on a unit set is a necessity in producing the play. This is the first Tom Sawyer adaptation to date to utilize this centuries' old staging method. While devised as an accommodation to touring groups (see catalogue notes above), the results were advantageous in regards to fidelity. First, this play retains the element of Twain's rich variety of shifting locales. Second, significant incidents from the novel which are dependent on locale--such as the graveyard murder, the fence-washing, and the island respite--are retained through direct action. As in the novel, most events in this play "happen" and are not merely discussed as in the earlier one- or two-locale plays. Third, other actions which may not be so locale-dependent--such as meetings between characters or the boys' eulogy--are nonetheless contrived in earlier plays in which all action is confined to one or a few locales. In freeing-up the shifting of locales by forgetting theatrical realism altogether, the actions in relation to their locale become plausible.

Other accommodations were made to the intended touring groups, and audience as well, although the results are not as fidelitous. "Sets were designed to tour. Plotting took this into consideration." Schlesinger also implies that direct portrayal of Injun Joe's punishment, drunkenness and smoking were avoided in deference to school audiences. However, she included the murder scene directly because "it is absolutely essential to the plot, but I tried to handle it carefully," apparently referring to her consideration of youthful

audience members. Age of audience, she says, also influenced her choice to simplify language and, she adds, "The language of great literature does not necessarily work within a live dramatic contest" (questionnaire 1986).

Summary

This adaptation is not wholly faithful in regards to plot, character, or theme. Perhaps most significantly different are alterations in Tom's characterization and omission of his struggles in growing up. Also, accommodations to a particular type of producing group and audience seem to have governed many choices. However, the play demands a production style that results in some fidelity to the novel. Suggestive staging on a single, unit set allows a variety of shifting locales. An element of the novel's richness is thereby retained. Actions also become more plausible because they are seen, not discussed, and they occur logically in the locales where Twain meant them to occur.

THE ADVENTURES OF TOM SAWYER

Michele L. Vacca
(On Stage!: 1972)

"Based on Mark Twain's classic novel"

54 pages; 75-80 minutes stated playing time
2 acts; 7 different locales, suggestive scenery
8 male, 7 female roles, and voice of Twain; doubling

Catalogue notes: "...well structured, faithful dramatization...Tom's antics and daydreams fill the play with action, humor, drama and pathos. All the classic moments are here...."

Textual notes: [Preface notes are not provided in the playscript but there are many parenthetical stage directions. These are indicated in the synopsis.]

Synopsis

I. Twain's voice can be heard. He says that his boyhood in the 1840's on the Mississippi was more quiet and simple than life today but that people were much the same then as now. He names his novel and its characters.

Tom hides from Polly. Sid threatens to tell, which brings derision from Joe and his sister Susan. With the help of these friends and Huck, Tom escapes. They plan to play war, but Susan isn't allowed along since she's a girl. Alfred's "citified air" irritates Tom. He picks a fight and pummels Alfred until he sobs. Tom's pals congratulate him, but Sid admits squealing. Tom shoves Sid; Preacher Dobbins enters and is knocked flat. Yelling of murder, Sid exits. Polly revives Preacher who exits muttering Scriptures. Tom's put to work.

Tom tricks Huck, Susan, and several boys into whitewashing. The boys leave to play war. Preacher tries to alleviate Susan's sorrow with more Scripture quotes but she exits wailing. Polly and Preacher Dobbins

chat. When nearly flattened again by the chasing boys, he emits more Scriptural recitations. Twain tells of the boys' mock battles.

At dinner, Tom is whacked for snitching sugar and receives a second blow for Sid's damage of the sugar bowl. He goes outside to brood. While Twain narrates and Tom and Polly pantomime, Tom fantasizes grave illness, and a life of crime, while Aunt Polly suffers regret.

Tom awakens and sees the new girl, Becky. He cavorts for her and she tosses him a flower. She leaves and he lays down near her house and moans in sweet agony. Preacher enters, reciting to himself once again. Hearing the moans and fearing a devil, he bursts into the 24th Psalm, shields himself with his Bible, and runs. Tom is quieted by a shoe, flung from a window.

Tom tries to fake illness. When he claims a tooth-ache, Polly pulls him off and extracts a molar. On his way to Sunday School, he meets Huck and they plan to conjure ghosts at the graveyard with Huck's dead cat. Preacher marches in with a line of children. He raps Tom into place, and takes the class off to study botany. Tom and Becky slip away; their engagement is short-lived. Tom wanders off in melancholy until nightfall.

The boys witness the grave-robbing. Muff is drunk as usual. They see the murder and Injun Joe's accusation of Muff. Amidst thunder and lighting flashes they swear to keep mum.

II. During breakfast, Tom drops a plate when Sid questions him about his tormented sleep. Polly plies Tom with medicine and sends him to school. On the way, the children gossip about the murder, and Preacher Dobbins leads Muff in by a rope. Muff's affirmation of guilt brings more Scriptural admonishments as he's hauled away. Tom and Huck reaffirm the oath, mentioning their fear of Injun Joe.

The girls announce school's dismissal. But Tom's snubbed by the girls and can't shake the crime from his mind. He mopes, so Polly plies more medicine. He decides to escape such cares of the world, and bids Susan a mysterious farewell. Tom, Joe, and Huck raft to the island with much pirate fanfare.

The next morning, digging greedily into their provisions, the boys notice the search boat and realize they're sorely missed. As night falls, Twain tells of their full day of swimming and make-believe. Tom sneaks to Polly's house where she and Mrs. Thatcher mourn. The preacher provides Scripture and funeral plans. As Tom exits, Twain mentions the boys' desire to rush in or to leave a note.

Back on the island, the three boys play Indians, share Huck's pipe (with sickening results for Tom and Joe), and compare homesickness. Tom whispers a wonderful plan in his pals' ears and they are content to remain.

Preacher Dobbins presents the eulogy but the funeral Scripture-reading is cut short when he sees "spirits" again. The boys, including Huck, are welcome.

Twain tells that the boys are envied at school. Days pass and summer vacation begins. Finally the trial commences.

Tom and Huck discuss their pity for Muff. When he's led on, Tom bursts out with the truth, with apologies to Huck. Injun Joe escapes.

Tom and Becky explore McDougal's cave. They become lost, and several days pass, according to Tom's reckoning. Becky rests while Tom explores. He spies Injun Joe with a treasure chest. Startled, the villain pursues but soon gives up, wondering what brat is in the cave again. Tom stumbles upon daylight and he and Becky escape.

Twain's voice tells of the boarding-up of the cave and Injun Joe's death. He hints of further adventures by mentioning the treasure in the cave: "And who besides Tom Sawyer knows where it is?"

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	18	34
Incidental boyhood episodes	38	25
The runaway sequence	18	17
The romance of Tom and Becky	12	12
The cave sequence	8	8
Pure description	9	6
Commentary by Twain	2	5
Commentary by playwright	5	-
Lesser characters	7	4

Of the plays analyzed thus far, Vacca's play is one of the most faithful as the figures above aptly suggest. It is also quite faithful in plot, character, theme and stylistic elements.

Plot

The plot contains very little action that is wholly without precedent in the novel. There are a few moments involving new characters--specifically those involving the Preacher and Susan--but these are comic interpolations which do not develop the plot. Vacca's play is also very faithful to Twain's sequencing of events. Most notably, of those plays which retain both the cave scene (as portrayed action) and Injun Joe's story, it is the first thus far to keep Joe's demise separate from the children's escape.

However, the plot lacks a well-defined conflict. Tom's internal struggles are given more attention than in most plays analyzed thus far.

He's upset in several scenes after the murder, has several short discussions with Huck about its implications, and eventually runs away from the cares of the world. He feels remorse at the misery he causes Polly, but, there's no indication of internal growth. Most notably, in neither the final action nor Twain's concluding monologue is there a hint that Tom has learned or gained from his adventures. Twain simply remarks that the children recuperated from their time in the cave and that Injun Joe died after the cave was sealed. He then hints of Tom's plans for new adventure.

Character/Characterization

Tom's character is very faithful to the rounded good/bad boy of the novel. Vacca desired Tom:

> ...to be as true to Twain as possible. Twain makes Tom out to be a pretty smart boy, wiser than his obvious years, but normal in most respects. Tom also is not a pampered child, and he does not easily succumb to the prejudices of his time. (questionnaire 1986)

Vacca intended to capture Tom's duality. However, as noted, his development toward maturity is not as fully retained.

Muff and Injun Joe are very faithfully portrayed. Muff is besotted and slow-witted but a relatively harmless loner. Injun Joe is thoroughly tough and bitter, driven with fury by those who degrade him for his skin color. The Doctor's taunt of "you half-breed" is the remark that brings what Joe mockingly refers to as his "Injun blood" to the boiling point. Vacca recalls that "absolutely there was a consciousness" during the adaptation process of the appropriate handling of terms from the original such as "half-breed" and "nigger." She

omitted reference to the latter "on purpose" but retained two references to "half-breed" by the pompous doctor prior to his murder. She elaborates on the latter:

> I tried to present the doctor as a bit more of a pompous "ass" than Twain did and Joe a bit more (just a bit) justified. The murder is still wrong, but with the children in the audiences so accustomed to TV violence, it seems as though they watch without a problem. I always expected to get complaints about that scene, but we never did. I think perhaps if we did the show NOW, we might have some problems. The audiences right now are QUITE conservative compared to audiences of the '70's....(questionnaire 1986)

Perhaps in deference to the audience of the 1970's, Vacca has added a character which has no precedent in the novel. Tomboy Susan, who repeatedly begs to join the gang, is very unlike the prim and proper girls of Twain's novel. Vacca commented on Susan:

> [She] was what a dramatist would call a "convenience" character. Since I eliminated the school room scene...there was no special need for Amy Lawrence or a lot of other girls. Susan with her affiliation with Joe, was a natural choice to retain. Also, since so much of the "play" episodes are just for boys it was a natural choice to make her a tomboy, and an early "libber." (questionnaire 1986)

Another addition is Preacher Dobbins with running gags of Scripture babblings and run-ins with the boys.

> [He] is a combo of various characters, but predominately a composite of the schoolmaster (who is so stuffy) and the various church personnel. (questionnaire 1986)

Both characters add comical elements but do not, as in the case of the Mary-Walt romances, add new plot material, which seems to be more problematic in terms of fidelity.

Theme

Theme is not clearly indicated. However, Tom's amusing stratagems are emphasized, as indicated by the table above. Innocuous adventure and humor prevail. Vacca calls her play a "presentationally realistic comedy" and adds:

> Hopefully, some of Twain's [thematic] points are hinted at, but I think basically this version says that it's okay to dream, it's okay to stick up for your feelings, it's okay to be loyal, those things are all good. It also says, I think, by implication that life is not always perfect or just or fair. (questionnaire 1986)

The retained themes are not wholly unfaithful. However, Vacca does not emphasize Tom's coming of age, a significant thematic element of the original.

Style

Vacca's play is characterized by repetitive gags, such as the gang scurrying in and out; overt comical action, such as that between feuding Sid, Tom and Polly; and detailed directions for business such as the more than one page (out of 50 total) devoted entirely to Tom's acrobatic wooing of Becky. In short, the play conveys the story through action, not discussion, much as the novel does.

Vacca's use of action to convey the story is facilitated by the style of staging employed, a unit set with suggested locales. As with Schlesinger's play, many locales are easily retained and action occurs in its logical site. Vacca's choice in this matter was also dictated, like Schlesinger's, by the original production situation. This "Tom

Sawyer" was written at the request of a specific producer, for a specific space, opening date, and adult professional actors. Most subsequent productions have been for school audiences. She notes other "givens" as well. The script was written "knowing that a very competent Huck and Tom were available" and a 90-minute format was required. "A conscious decision was made, however, to write the script in such a way that it could be translated to other theatres" (questionnaire 1986). In spite of the constraints under which Vacca wrote, accommodations to a specific production situation do not seem to overpower faithfulness or effectiveness.

Another feature which characterizes this play and renders it faithful is the use of Twain's voice as a narration. In addition to bridging scenes by explanation of time and locale changes, the use of Twain as a narrator facilitates the faithful retention of Twain's commentary. In only two other plays to date is this retained to any degree (2% in Braun 1936; 2% in Chorpenning 1946) and in these plays the novelist's commentary comes, in a jarring fashion, from the mouths of characters in the play. In Braun, for example, Mary is the most frequent mouthpiece and, as was noted, she seems, as a result, too much of a know-it-all. The commentary provided by Twain, in both Vacca and the novel, is more acceptable. One can accept the novelist's pearls of wisdom or analysis of personalities, realizing that he is omniscient in these regards because he, after all, created the world in which his characters live.

However, Vacca's particular method for including narrator Twain is slightly discomforting. Twain is never seen. Instead, like a paternal voice from on high, a voice-over technique is used; an audio recording of the narration is available from the publisher.

But the narrative device adroitly facilitates time passage and change. Plausibility in regards to time is enhanced. In other plays in which stage time equals portrayed time, Tom's entire summer of events are unrealistically crammed into just a few days. The fluidity of time and locale, a general feature of the novel form, is also retained. With a simple spoken reference, the audience is assisted in "transporting" themselves form the island to the mainland or other locales. Says Vacca of the evolution and advantages of her particular narrator technique:

> It is a way to have action continue or progress, while important atmosphere and exposition is given. I loved Twain's words; they play very well read aloud, and whenever possible I used his actual words or some combination of the same idiom. I also had an actor [in the original production with union actors] who could do a wonderful Hal Holbrook...but no one who could play Twain...but I never really considered putting (Twain) on stage....(questionnaire 1986)

Vacca felt that the image of Twain on stage would be "too jarring, too much like teacher and class." She also notes that youngsters want to see Tom, rather than Twain, for it is the boy who "puts the fantasies to work" (questionnaire 1986).

Summary

The play continues with the trend towards faithfulness, as indicated by the page-by-page count of carryover of specific content aspects as well as the analysis of its plot, character, theme, and stylistic elements. Most plot events are from the novel and retained in original sequence; the play lacks a strong conflict, however.

Tom's character does not appear to develop, but he is conveyed as a complex and believable boy. Muff's and Injun Joe's characterizations are very much akin to their counterparts in the novel.

While the original theme of Tom's maturation is omitted, those retained by Vacca--including loyalty to one's self and the affirmation of our ability to dream and to feel--are not at odds with the original.

Unique stylistic features of this adaptation are: the play's dependence on action rather than discussion to convey the story; the use of a unit set and suggestive scenery to quickly and believably designate locale; and, the use of Twain's voice for narration.

THE ADVENTURES OF TOM SAWYER

Dave Barton and Matt Bond
(Pioneer Drama Service: 1975)

"An American legend with music
Based on the novel by Mark Twain"

66 pages; 90 minutes stated playing time
3 acts; 8 different locales, suggestive scenery
15 male, 11 female roles, and voice of Twain; doubling

Catalogue notes: "Drawing on the beloved novel...[bringing] a fresh simplicity to the well-known story....All the famous adventures are included, climaxing with the life-or-death battle with Injun Joe in the cave...."

Textual notes: (Over 14 full pages; see analysis below.)

Synopsis

I.i. New boy Jeff Thatcher fences with an imaginary opponent. Amused by the new clothes and Robin Hood antics, Tom challenges him and they circle, neither really caring to fight. Finally Tom jumps Jeff and pounds him to tears. Mrs. Thatcher enters and makes the boys apologize. Tom sees Becky watching nearby and is instantly smitten.

I.ii. Tom is late for supper. While Polly frets, Mary defends his waywardness as normal, and Sid sings of Tom's badness. Tom's found snitching jam, scrubbed clean, and sent to the table. Sid breaks the sugar bowl and Tom is rapped. His hookey-playing is discovered, but he escapes. Mary comforts Polly again. Polly, alone, sings "What's the Matter With Tom" and wonders if it's something to do with her.

I.iii. Tom paints the fence while Sid gloats. Sid gone, Tom paints "T.S.+ B.T." within a heart. He convinces a stream of visiting pals to do his work. (A strobe light accentuates the whitewashing routine.) Polly sets Tom free.

I.iv. Mary hopelessly drills Tom in Bible lessons. Tom arrives at Sunday school where Amy flirts with "the sound of a lovesick calf in her voice." Her new dress compliments her dark hair, unlike Becky's washed out, "dirty sand" hair color, Amy notes. Tom defends Becky so Amy breaks their engagement. Relieved, Tom barters for Bible tickets. Polly and the Widow discuss Tom's miraculous Sunday cleanliness; the latter longs for a child to raise. Following a hymn, Tom claims the Bible prize, but when asked by the judge to name two disciples he stammers, "David 'n Goliath!!!"

II.i. While other children play street games, several girls discuss Huck's reputation and "cute" appearance. Huck laughs at Tom, who's being made to wear Sunday clothes until he learns his Scriptures. The children sing "We'd Rather Go Fishing" and exit at the school bell. Tom tarries with Huck. Departing, Huck says "I'll see you around 11:30." Tardy, Tom is made to sit with the girls. The children sing their lessons while Tom woos Becky. At lunch, he admires her hair, diverts questions about Amy, and flatters her into a kiss on the lips. Tom blurts out his previous betrothal, and she becomes near-hysterical over his sneaky ways. Claiming she's "so purty...I jist HAD to get engaged to you" does no good. She slaps his hand when he offers the brass knob. Becky is left crying.

II.ii. Huck is throttled with old shoes when he meows for Tom. At the cemetery, they spy while Doc explains his need for experimental material. Intoxicated Muff says he needs lumbago medicine, or he wouldn't help with the grave-robbing. Muff demands more money and Injun Joe agrees, claiming ill-treatment. Doc thrashes Injun Joe, and Muff jumps in to defend his partner. When Muff gets knocked out, Injun Joe stabs the doctor. Muff awakes, accepts the blame, and runs. The

boys discuss Doc's certain death, Muff's generous nature (he once cared for orphan Huck), and Muff's certain hanging, but they take a blood oath of silence, fearing Injun Joe.

III.i Next day, Tom teaches Ted to stand on his hands while other boys watch. Alone, Tom continues his cavorting for Becky who pointedly snubs him. Amy enters and admires Tom's tricks. She says she'll allow a kiss, and they do, just as Becky re-enters to apologize. When Tom calls after Becky, Amy slaps him soundly in the face for "leadin' me on." Tom, almost in tears over the girls (as well as over Sid and Polly), sings "What's the Matter with Me" and contemplates running away. Injun Joe enters, shakes Tom, and asks his name and the whereabouts of the Constable. The latter enters with Muff. A crowd follows. Huck tells Tom of stealing Injun Joe's gold, and they discuss the oath. Injun Joe publicly accuses Muff and, when Tom tries loudly to protest, Huck clamps his hand over Tom's mouth and pulls him away. They plan their get-away to the island.

III.ii One week later, the "Widder" helps Polly to the funeral. The boys sneak in to hear their eulogy, which includes the Preacher's description of how he "belted" Tom for "putting White Lightnin' into the communion glasses." Widder Douglas interrupts to chide the congregation for ill-treatment of Huck. Mary cries for not defending Tom more often. The families wail. When prayers begin, Tom and Huck finally show themselves. The Widder offers to adopt Huck, but he says his Pap may return and thrash him for accepting charity. Huck runs out. Tom tells his aunt where he's been and admits he's got a thrashing coming, but Polly says she'll bake pie instead. Tom and Becky reunite with "I'd Rather Go Fishin' With You."

III.iii. At the trial, Tom wants to speak but Huck says he'll get killed. Muff admits that he "must been outta my mind with demon rum" but can't remember hurting a fly. Just as the Judge asks for a confession, Tom interrupts and begins to tell the truth. Before he can utter the murderer's name, he's collared by Injun Joe. Huck finishes the story and Injun Joe escapes. The Judge announces a picnic celebration.

III.iv. Next Saturday Tom, Becky, and Huck explore the cave, having left the picnic. They wonder if they'll meet Injun Joe who is still loose. They find Injun Joe's treasure, and are surprised by him. He blows out the lights and chases the children. In the darkness he mentions the bottomless pit. When he relights the lantern, Huck has gone to fetch the Constable. The villain grabs Becky. Tom hurls the brass doorknob and Injun Joe staggers off balance into the pit. Huck returns with the crowd. Tom and Huck share the honors. The judge declares that the two boys and Becky may share the treasure, but wonders about Huck's lack of adult supervision. The law demands that his share go to the county to support Huck in the Orphan Home. The Widder again makes her offer, and Huck accepts. During the "hip-hip-hoorays" which follow, Sid tries to swipe some of the treasure. Then, nearly everyone is romantically paired off, including Mary and the Preacher. The play ends as Amy, "flirting exactly as she did with Tom in the first act" heads toward Joe Harper saying, "Why, if it ain't Joe Harper! I do declare, Lyda, looky, it's Joe Harper! Hello, Joe. I ain't seen you in a long time."

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	18	34
Incidental boyhood episodes	42	25
The runaway sequence	6	17
The romance of Tom and Becky	8	12
The cave sequence	3	8
Pure description	28	6
Commentary by Twain	0	5
Commentary by playwright	3	-
Lesser characters	6	4

This is a humorous interpretation of the novel. "Incidental boyhood episodes" are given considerable relative emphasis, and the percentage above is the highest in this category of the thirteen plays analyzed thus far. "Pure description" at 28% is also among the highest in this category thus far (Paynter, too, devoted 28% to "pure description" in her 1936 adaptation). Here description comes in the form of lengthy but simplistic production notes and stage directions.

Plot

While the play text provides many descriptions of visual details, it is not as carefully devised in regards to plot. According to the catalogue notes (see these above), the Injun Joe story is fashioned as a boy versus man plot, with its climax in the final confrontation in the cave. But if this is intended as the main plot line, it is weakly introduced after a full two-thirds of the play's total pagination.

Romance is the topic of a secondary plot line which is more heavily emphasized than implied in the catalogue. Tom and Becky's union--will it be thwarted by Amy?--is a concern which begins in the first scene and is continued through seven of the ten scenes.

The play, however, is largely concerned with Tom's escapades, as indicated in the table above. As conveyed in this adaptation, these "boyhood episodes" are a virtual plotless stringing-together of incidents. Tom's gradual acquisition of self-control and thoughtfulness is not a concern of this play.

Character/Characterization

This Tom is a clever prankster and show-off as in the original. He is not, however, like the boy who gains respect--both the villagers' and the reader's--throughout the course of the novel. The playwright omits, for example, Tom's nobility with Becky in the classroom and in the cave. Furthermore, there are no moments of reconciliation or tenderness for those he's distressed. In act three, scene one, he does show concern for others' feelings toward him but this is exasperation, not remorse. He contemplates only briefly the implications of the murder. The morality of keeping mum is not an issue. The secret-keeping itself loses its impact since in this play, as in most to date, Tom confesses what he knows only a few days after the murder.

Similarly, Muff and his predicament are treated superficially. Other than a brief moment after the murder when Huck mentions Muff's simple favors, there's no indication of his relationship with the boys or the villagers' attitude toward him. Besides the scene in the graveyard, he makes two brief appearances but in neither is there indication of the horrors of murder and lynching nor the elation of being freed.

Injun Joe's motive for Doc's murder is similar to the novel (revenge for being rebuffed and jailed by Doc's father) but no mention

is made of Joe's race or the bigotry he's faced. He appears in this version as evil incarnate, complete with "ha, ha, ha" laughter at his own maniacal thoughts and with macabre references by others such as Tom's, "...he'll cut yore heart out 'n eat it!" The interesting character which Twain created is little more than a stereotype in this play.

However, the most unfaithful characterization of this adaptation is that of Amy. Here, she is virtually a new character. This Amy is a vamp, who flirts and teases--strangely, with southern drawl--much beyond the capabilities of any of the innocent girl characters of Twain's novel. She struts and poses and ruffles the boys' hair. She greets Tom with the "sound of a love-sick calf" in her voice. Later, she initiates a kiss by sidling up to him on the pretext of dusting dirt off his shoulder and, like a true hussy, slaps him soundly when he calls after Becky, who has watched the encounter and left sobbing. Consider Barton and Bond's description of Amy:

> Queen of the campus. Brunette, a budding beauty. Completely aware of her attractiveness. An outrageous flirt, particularly with Tom. She is catty and snide when faced with competition from Becky. (iii)

Perhaps in an effort to justify their inclusion of adolescent love, Barton and Bond have made their young characters several years older than the originals. Tom, for example, is fourteen or fifteen, but the alteration makes a difference in how the reader weighs his actions. As noted in the analysis of Luther's preceding, Tom's goofy shenanigans and egocentric behavior are not quite as acceptable in a teenager as these are in a boy. In Amy's case, an age change does nothing to make her behavior more palatable. She's thirteen and, even by today's more

liberal standards, she's offensive. There are some insipid little girls in Twain's novel (consider the schoolgirl drivel at the end-of-year recital), but none that flaunt their budding sexuality.

Theme

Theme is incomprehensible. The new focus on adolescent romance and whatever thematic message it may imply is contradictory to the novel.

Style

As noted, this play includes much description by the playwrights of visual detail and stage directions. However, unlike Vacca's descriptions, for example, these are not faithful to the novel, particularly in regards to details of the characters.

Consider the example of Amy above. Also note:

> TOM....Just becoming painfully aware of girls and their attraction....
>
> MRS. THATCHER....concerned with social position and appearances....
>
> BECKY....Pretty, soft blonde, extremely feminine....
>
> AUNT POLLY....A large, warm, homely woman....
>
> COUSIN MARY....rather plain....
>
> THE PREACHER....Young (23-25) and handsome. Attracted to COUSIN MARY. (iii-iv)

It seems, then, that within character description these playwrights attempt to establish personalities and relationships with no precedent in the novel. There is a peculiar emphasis on physical attractiveness.

The catalogue implies that this play was written for production by youth groups and "conceived for a limited budget production." Directions for the construction of simple set pieces and placement of scenes in front of the curtain to eliminate additional pieces are supplied, for example. However, the nature of many textual notes imply that the playwrights anticipate not just a lack of resources on the part of the intended production group, but a lack of resourcefulness, too. Directions for color of props and their placement, gestures, make-up, and costume color and condition are provided. Consider:

> It will be necessary to repaint the fence with the brown wash after each performance so that it is ready for the next performance....[and] If the stage is equipped with a traveler curtain upstage of the main curtain, the set should be constructed to clear the traveler. (53)

The script contains fourteen (out of sixty-four total) full end-pages of such notes, as well as parenthetical notes throughout the text. It seems that with this play, marketability to a specific type of producing group and a concern for supplying stagecraft instruction of the simplest nature has overshadowed faithfulness.

Summary

Barton and Bond's play is one of the least faithful to date, both in terms of page-for-page carryover of specific story aspects, as well as plot, character, theme, and stylistic elements. An overwhelming focus on a flirtatous Amy is particularly unfaithful. The play is also disrespectful--of both the youthfulness of the novel's central characters and the abilities of the young actors and technicians for whom the play was intended.

TOM SAWYER

John Charlesworth and Tony Brown
optional music by Eric Wayman
(Heinemann Books: 1976)

"based on the novel by Mark Twain"

82 pages; playing time not stated
2 acts; 9 different locales, suggestive scenery
18 male, 4 female roles, and townsfolk

Catalogue notes: none

Textual notes: "Everyone remembers the spirit of Mark Twain's book , and it is this rather than the strict story-line that we have tried to preserve in adapting it for the stage....Tom Sawyer can be performed almost anywhere, whether with thirty in a classroom or a hundred in a hall. The original production had a cast of seventy boys and girls...."

"Any of the usual forms of staging will be suitable: proscenium, thrust or in the round. All that matters is that the scenes should be able to follow each other without a break...."

Synopsis

The Prelude "...is kaleidoscope of Tom's harum-scarum ways....Apart from the opening fishing episode and the final pirates' one, the order can be altered to suit the staging and production, and episodes subtracted and others added." Tom is fishing lazily. Hearing Polly, he runs, but collides with the minister. Tom explains his playing hookey by claiming a "mortified toe." At school, he fails his Scripture examination and picks a fight. Polly and Sid meanwhile question Huck on Tom's whereabouts, certain that he's evading school. Tom, Huck, and Joe argue over the book accuracy of the pirates they pretend to be. Finally, Tom's caught by his Aunt.

I.i. Tom is scolded for playing hookey. When he claims illness, he's dosed with medicine. He slips some to the cat, which shoots out "like a thunderbolt." Tom's put to whitewashing, but he tricks a host of friends into doing the work. While painting, they sing of the

virture of "perspicacity." Polly frees Tom and warns him to avoid "idle and lawless" Huck, but the boys soon meet up and plan the graveyard expedition. Polly sings the woes of "Bringin' Up a Boy." Tom and his "robber" gang discuss the importance of oaths, agreeing to kill the families of anyone who tells the gang's secrets. Stymied by the fact that Huck has no family, they decide that Muff will do, since he sometimes feeds Huck. They plan exotic robberies and passwords, until Polly fetches Tom. She is with Doc, who compliments Tom on his fence-paining and admonishes Polly for calling herself old. Doc meets Injun Joe and asks his help with another "job"; Joe curses when he hears "drunken idiot" Muff is to assist, reminds Doc of being ill-treated by Doc's father, and demands a pay increase. As staggering Muff is helped home by Huck, he presents the boy with a fishing line. Muff begins to describe his grave-robbing employment, but Injun Joe overhears and viciously slaps him. Huck is wrenched away and told to leave or get taken home "in a wheelbarrow." Injun Joe threatens Muff with a knife to stay sober for the night's work. They exit. Children march through in their Sunday best, singing of the Savior on their way to a church picnic.

I.ii. The boys' gang, playing pirates on Cardiff Hill, attacks the picnickers. Amongst the booty are several baskets of food, a prayer book, and a tearful little girl, to whom Tom grants a nickle and an escort home.

I.iii. At the graveyard, the boys watch while Injun Joe and Muff, still drunk, unearth a body. Joe demands more money, threatening to squeal. Chided for the hypocrisy of robbing graves by night and smiling politely to the ladies by day, Doc defends himself by noting his need to dissect bodies in spite of the "damn-fool" law, recalling the days when

medical remedy consisted of blood-letting. Injun Joe wonders where the Doc's fine treatment was when he was last ill; his red blood mixed with "your precious white" blood must be hindrance. He recalls again when Doc, as a boy, told his parents of a vagrant at the door. Injun Joe was jailed and horse-whipped as a result. Goaded, Doc calls him a dirty half-breed and Injun Joe retorts with "Whitey." They fight, and Muff, entering the fray, is easily knocked out. Injun Joe kills Doc and robs him. The boys flee. When Muff wakes, he accepts blame and flees.

I.iv. Hiding, Huck and Tom discuss the events and take the blood oath. Townsfolk drag Muff to jail, singing "Hang Him!" The boys visit Muff. They discuss their friendship and he warns them to stay sober. Exiting, Tom considers telling the truth, but Huck won't agree.

I.v. In court two weeks later, villagers discuss the Muff's weak defense. Court resumes. The prosecution reviews past testimony and questions a man who saw Muff washing by the river after the murder. Injun Joe tells his version of the murder. When the defense declines to cross-examine, the crowd and Muff grow angry. Finally, the defense calls Tom, against much protest by the prosecution citing Tom's age and veracity. Polly openly defends Tom, and the judge asks him to be honest at all costs, so he squares his shoulders and haltingly tells his tale. He avoids Huck's name and comes near to tears at the prosecution's snide interruptions. When Injun Joe is named, and the cat's skeleton is promised as evidence, the villain leaps for Tom, holds the men at bay with a knife, and finally escapes by causing chaos with a hurled chair.

II.i. Two weeks later, some children play Sunday school while others discuss a recent string of robberies. They enact the trail, emphasizing the dead cat and the terror of the graveyard. As Huck leaps about, pretending to be Injun Joe, the blind and dumb Spaniard enters.

Tom and Huck discuss his mysterious presence about town and their fear of Injun Joe. Arguing about whether Tom was right to break the oath, they conclude that life is no longer easy. They decide to dig treasure. In "Tom's Song" he delights in the way his imagination can make troubles vanish. Polly learns from the townsfolk about Tom's playing hookey, raiding the picnic, and play-acting the sordid trial. Sid happily fetches Tom. Both receive cuffs on the ears when Sid tattles that, to top it all, Tom's been with "wicked" Huck. When the townsfolk begin to blame Huck for the picnic raid, Tom defends his pal and leaves, saying he's not coming back. The outraged adults sing of Tom's "Rip-Rapscallion" ways.

II.ii. At the haunted house Tom, Huck, and Joe Harper rest from their treasure hunt to discuss ghosts and share a pipe. Tom and Joe become ill. The "Spaniard" comes for his hidden money, and the boys spy while Injun Joe speaks to himself of "Hideout No. 2." The boys decide to tell the authorities.

II.iii. Next morning Polly and Mrs. Harper weep for their lost boys. But the run-aways reappear. While others run to tell the search party of the boys' return and of their discovery of Injun Joe, Polly, and Tom apologize to one another. Huck, who ogles Polly's house in wonder, is invited to a celebration.

II.iv. The posse tracks Injun Joe while the townsfolk enjoy song, square-dancing, and lemonade. Huck stands alone until Polly befriends him. The posse leader re-enters with bad news: Injun Joe is "an Injun all right. Seems he's covered his tracks...." Tom and Huck do not return from hide-and-seek. Searchers head for the cave.

II.v. When the boys are attacked by bats, Tom stumbles and breaks his arm. The obstacle, it's discovered, is Injun Joe's treasure.

Deciding they're lost and arguing whether to leave the heavy chest, Huck chides Tom for desiring glory and riches. But Tom is unable to carry the chest alone so Huck helps. Just as the rescue party nears, Injun Joe appears with a knife. His attack is divided between the two boys, who assist one another. Injun Joe falls into a deep pit. Tom cries in agony over his arm. The rescuers arrive. Polly repeatedly cuffs Sid who points to Tom's torn clothing. She offers Huck a home. The boys reveal the stolen money and are awarded that which can't be traced to its owners. The Judge orders the cave sealed and the crowd departs. Injun Joe struggles toward the entrance just as the hammer blows end.

Finale. Huck and Tom are paraded in a "wagon" (actors twirling parasols make the wheels) as the villagers sing of the "gallant lads." Fearing clean clothes and combed hair, Huck thanks Tom for his aunt's offer but sneaks away. The crowd sings happily of the Mississippi.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	42	34
Incidental boyhood episodes	33	25
The runaway sequence	6	17
The romance of Tom and Becky	0	12
The cave sequence	7	8
Pure description	19	6
Commentary by Twain	1	5
Commentary by playwright	7	-
Lesser characters	5	4

Much "pure description" is provided in song lyrics which evoke a mood or specific setting, such as the "Celebration Song" which lauds cornpone and hominy as well as the boy heroes.

Another notably large percentage increase is in the category "commentary by the playwright," which is found mostly in six pages of

accompanying notes on characterization, the potential of the musical numbers, and the adaptors' viewpoint of Twain's novel. For example, the complete omission of the Tom-Becky romance, as indicated above, is discussed in this playwright commentary:

> Inevitably there is much that we have had to transpose or leave out, notably the Becky Thatcher episodes. This last was a decision made with great regret. As the novel is episodic, and a play needs a stronger structure, the Injun Joe plot seemed to offer the best foundation. We also wanted to design a vehicle for large numbers of young actors, and making room for several scenes between Tom and Becky would have meant having to cut out the gregarious fun of the gang and Sunday School Picnic episodes. Finally, Tom's part is already a taxing one, and to ask a young actor to sustain a further complex relationship besides those with Aunt Polly and Huck would have been asking perhaps too much....(vii)

The play as a whole does not suffer tremendously from this omission in regards to faithfulness. It is otherwise quite faithful in regards to other elements.

Plot

This is one of the most faithful plays in regards to plot conflict. While the playwrights' notes explain that they chose to focus on the "Injun Joe" plot, the important entanglement of Tom with his conscience is also retained. Thus, the plot is one of man versus boy and boy versus himself, faithful to the novel.

There is some reordering of the sequence of plot events. Most notably, the run-away sequence is "collapsed" into the Injun Joe plot. Here, Tom's just been through the trial ordeal and wants to escape the cruel reality of the adult world. The run-away is a treasure hunt to the haunted house, where the boys discover the villain. The resulting

effect is one of a tightened, singular plot line revolving around Tom, Injun Joe, and the murder. Omitted as a result is the famous funeral scene. However, there are many other incidents from the original which faithfully convey Tom's cleverness and bravado.

Character/Characterization

This Tom is faithful to the novel in his complexity and in the way he changes as a result of his experiences. In no other play to date is he characterized so vividly as a scamp, lazybones, boaster--and as a sensitive, intelligent, and brave young man. For example, the "kaleidoscope" nature of the prelude--with the playwrights' suggestion that incidents be added or re-ordered--implies that Tom, prior to that summer of sobering events, behaved in a jumbled manner of opposing ways, dictated by a myriad of emotions. Only throughout the course of the summer does he become more settled, considered in his thinking, and considerate of others. Even in those moments which are wholly original to this adaptation, the playwrights are faithful in communicating Tom's complexity and growth. Note his hilarious commandeering of the Sunday school picnic, for example; the playwrights carefully temper it with the commander's sensitive soothing of the frightened child.

Similarly, Muff and Injun Joe are characterized fully and with complexity. Injun Joe, in particular, is faithful to the vengeful outcast from white society. The reasons for his bitterness are articulated several times. Also, the terror he represents is plausible, for it is communicated not only through his verbalized threats but by his actions and in his sharp contrast to the respectable Doctor.

Huck's rejection of society also suggests careful consideration by the playwrights of maintaining characters true to the novel, even if they might not be the choices that audiences or readers might find wholly "right" or good:

> Some of the audience may find it sad that Huck should reject his final acceptance by the community; others may find it heartening that he preserves his independence. But either way, like the nature of Injun Joe's death, it is an essential feature of Mark Twain's lack of sentimentality, and something we could not leave out (textual notes viii).

Theme

This play faithfully retains the novel's theme of, as the playwrights articulate it, "good humor and gentle probing of the uncomfortable choices presented when dream adventures become real...." (textual notes viii). As noted, Tom grows and changes as a result of these real adventures, faithful to his progress in the novel.

Style

This play is one of the most faithful in retaining the "richness" of the novel. It contains a wide variety of characters and shifts of locale. It includes comedy, adventure, and elements of true danger, as well as the psychological wranglings of Tom. It balances the playful idyll, through such scenes as the boys' imaginary pirating, with moments of unattenuated horror, such as in the graveyard. It is a carefully crafted play in this regard. As noted, omissions were made only with thoughtful consideration, write the dramatists. They emphasize their intention of capturing this "spirit" of the book; the celebration with square-dancing and a lemonade-and-ice cream picnic is but one example of the attention given to Americana detail. Also, "as a foil to the 'crowd scenes'"

of activity and external adventure, the play effectively juxtaposes quieter, introspective scenes. This is much like Twain's balancing of active with introspective episodes in the novel.

A small portion of Twain's commentary is also retained in two instances, as portions of song lyrics. One voices the Twainian notion of making something desirable merely by making it unattainable, and the second depicts the vicious mob mentality of the townsfolk who get their hands on the yet-untried Muff.

The play is the fourth to date to use simplistic, suggestive scenery, thereby retaining the novel's fluidity in passage of time and infrequent change and range of locale. This staging style also contributes to the overall plausibility of the adaptation. Events occur in logical locations, sequence, and lapses of time. While the play's music is optional, the playwrights feel "the play will be a thinner experience without it," for it helps in the fluidity. As with a change of light or indicative prop, mood and place can be effectively established through the songs, they feel. Music is particulary integral, it seems, to the fast changes of the kaleidoscope-like "Prelude" and the street-parade image of the "Finale."

Summary

The play is quite faithful to the overall spirit of the novel, its plot, theme, and characterizations of Tom, Muff, and Injun Joe. Its simplistic, theatrical production style allows for fluid changes of time and many changes of locale. This contributes to faithfulness as well as plausibility. Becky is omitted from this version, as is the famous funeral scene, but these omissions do not appear to detract from the faithful effect of this adaptation.

TOM SAWYER

Christian Moe and Cameron Garbutt
(Modern Theatre for Youth: 1977)

"adapted from Mark Twain's novel"

88 pages; 80 minutes playing time
1 act with 13 scenes; 10 different locales; suggestive scenery
12 male, 6 female roles

Catalogue notes: "A non-musical version of the highlights from the Mark Twain book."

Textual notes: "In this comedy...the action takes place during several months...and occurs in several locations....This adaptation of Twain's classic flows from scene to scene without need for interruption or intermissions. It encompasses all the familiar episodes of the story...."

Synopsis

i. Tom eludes Polly and fights with the new boy until the Reverend intervenes. Tom denies instigating the fight and wrenches Alfred's hand when made to apologize. He's put to work, but Tom collects Bible tickets and other riches from children who want a chance to paint the fence. Susan arrives with Becky, and Tom, instantly smitten, allows Becky to paint. Sid threatens to tell of Tom's ruse, but Huck chases him away with a smelly, dead cat. Sid returns with Polly but Huck muffles him just as he's about to tattle. Tom is praised and set free. The boys pretend to joust while the girls watch. Tom gives Becky a "golden scepter," the door knob, and they're pledged. Huck and Tom plan a graveyard treasure-hunt. They overhear Muff called a "yellow-bellied booze hound" when he balks at Injun Joe's proposal to rob a store. Joe threatens to slice Muff's nose.

ii. Polly praises Sid for his neatness and Tom for his filthiness. Thoughout supper the boys bicker. Tom punches, whacks, and turns sniveling Sid upside down to shake loose his Bible-verse tickets.

iii. The women vie for compliments from the Judge and Reverend, who admire the ladies' picnic preparations. Tom ignores Amy's flirtations until she produces tickets to trade for his extracted tooth. Becky fumes and returns the doorknob. Preparations for contests are interrupted by the Constable who searches for Injun Joe; a robbery has just been committed. Encountering Muff, he advises him to stop sleeping in the graveyard and to keep away from Injun Joe; the other adults admire the Constable's considerate ways. Tom shoves Alfred into the dessert table to win a sack race. He also wins the Bible prize until erroneously naming the first disciples.

iv. Humilated, Tom invites Huck and Muff to join him in running away with Joe Harper. Muff declines, for there'll be no liquor on the island where the boys plan to live as pirates.

v. The boys commandeer their raft to the island.

vi. Weeks later, "Little Joe" has tired of the food and unsuccessful treasure hunts, but is dissuaded from leaving by Huck's offer to try his pipe. The boys smoke and discuss Indian ghost legends. Joe and Tom get sick. Huck's ability to "throw" his voice convinces them of Indian ghosts nearby. Cannon blasts interrupt the game. Tom guesses the meaning of the blasts. An approaching storm shoos the boys home.

vi. At the boys' funeral, the Reverend recalls when Tom let mice loose in the church and Joe filled communion glasses with vinegar. He also relates good deeds which enriched their lives such as shoveling out the backhouse. When the boys reappear, the Widow offers Huck a home.

vii. Just as Tom and Huck discover a treasure chest in the graveyard, Injun Joe comes with stolen money. The boys watch as he stumbles on Muff and demands his help. Discovering the boys' treasure, Injun Joe selects "under the cross" as a safe hiding place. Suddenly, the Constable appears. Stolen money in hand, Muff knocks the gun from the Constable and starts to run but is clubbed. Injun Joe stabs the Constable. The boys listen while Injun Joe tells Muff the fase story. Alone, they devise an oath and copy it on paper.

viii. The children's games outside the school-house annoy the persnickety Master. He commands silence. Joe Harper sneaks in and gilds the teacher's nodding, bald head. Rehearsal resumes for the end-of-year program. When Dobbins is out, Tom startles Becky while she's peaking at the anatomy book. It's torn. Tom accepts blame, but before he can be caned, the parents arrive. During the recitations, Joe snatches Dobbin's wig and the program ends in laughter. Tom and Becky reunite. Tom overhears from passers-by that Muff's believed to be the Constable killer.

ix. Tom reluctantly agrees with Huck to keep their oath. At home, Sid tells Polly of Tom's mutterings in his sleep and Tom discusses with his aunt the merits of keeping a secret.

x. Tom is "helplessly drawn" to Muff's trial. Muff tries to deny Injun Joe's false testimony. Tom finally jumps to his feet and tells his version, noting that Huck was with him. Threatening to "get" Tom, Injun Joe flees. Becky and Tom reaffirm their betrothal. Tom and Huck discuss the potential danger of Injun Joe before joining the Thatcher family picnic on Jackson's island.

xi. The children play games and explore a cave. Becky and Tom become separated from the others. Two days later, searchers comb the

cave, while Becky and Tom rest and share a bit of cake. Tom sees a lantern light and goes toward it, passing a deep pit. The light is Injun Joe's and, seeing Tom, the villain advances with a knife. Suddenly, Huck's voice is heard. His ability to "throw" his voice startles Injun Joe into thinking he's surrounded. He falls into the pit and dies. The boys gather up the treasure. Huck leads Tom and Becky out of the cave.

The adults hover over the returned children. Huck is smothered by the Widow's kisses. He tells of tracking Injun Joe into the cave and, with Tom, reveals the treasure. The boys return the stolen money to the judge. He pronounces that the gold, supposedly buried for a long time, rightfully belongs to the boys--if nobody else claims it. At Tom's brief prodding that Huck might like civilization, Huck agrees to a trial period. Tom tells of tracking a bear which caused him to become mixed up in the cave, of hand-to-hand combat with Injun Joe, and of his heroics in saving his friends. These tall tales are interrupted with the adults' recommendation of food and baths. The boys run to escape but are caught.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	27	34
Incidental boyhood episodes	30	25
The runaway sequence	16	17
The romance of Tom and Becky	4	12
The cave sequence	13	8
Pure description	9	6
Commentary by Twain	0	5
Commentary by playwright	1	-
Lesser characters	14	4

The most notable difference in these comparative figures is in the "lesser characters" category, generally in humorous scenes. There are additions of comedy and fun, but these do not detract greatly from overall faithfulness to the original.

Plot

While humor is emphasized in this adaptation, serious elements from the novel are included. The play retains the dual plot concerns of Tom's derring-do with Injun Joe as well as his internal struggle. In this play, the murder--the incident which propels its plot--comes at midpoint, but these playwrights carefully develop interest in Injun Joe and Muff by introducing the villain and his unwilling accomplice early in scene one. Additional appearances prior to the murder scene establishes their story.

In this adaptation, like many before it, Injun Joe dies in the cave at the hands of children. Conceivably, playwrights have found Twain's original fashioning of Joe's death too gruesome; or, perhaps it's too indirect, for we learn his slow starvation after the fact. These playwrights preferred directness:

> Children like to see completed life on stage. The conclusion resolves the story of the central characters and the Twain plot projected by the play. (questionnaire 1986)

Whatever the reasons, a quick and directly-portrayed ending preferred by many adaptors <u>does</u> effect an exciting culmination. For example, this play by Moe and Garbutt simultaneously wraps up the problems of the escaped villain and of the lost children, and it truly emphasizes heroics on the part of the children who thwart the murderer and capture

his glorious treasure. Such plot endings are not wholly unfaithful to the novel's spirit of sometimes near-preposterous adventure. But here, as in Chorpenning's two versions, Huck is the final hero, and this is unfaithful to the original story of Tom.

Character/Characterization

From the very beginning of this play, there is no doubt that Tom is the wonderfully dichotomous boy of the novel. The opening scenes are rich with his familiar antics, and the few variations on these, such as his turning Sid upside-down and his outrageous manners in the sack-race, are true to the original Tom's behavior. This Tom does not show strong signs of growing up, however. Although he acts nobly before the schoolmaster, in the courtroom, and in the cave, it is Huck who uses his wits and courage for the rescue. Furthermore, Tom denies blames for foolishly leading Becky astray in the cave and tries to take credit for the rescue. This false boasting is followed by the boys' getaway at the mention of a bath. These are the closing moments. There is no doubt that these boys are still little boys.

Muff is faithfully characterized. In spite of his love of drink, he's treated as a relatively harmless bloke by the villagers. This is effectively conveyed in the picnic. He's allowed to help himself to the potluck table, to which he's made no contribution. Sympathy for him is thus developed. The villagers appreciate the humane way in which he's treated by the Constable.

Sympathy for Injun Joe's victim (in this case the Constable) is also strongly developed. He's seen in several scenes as a considerate

and polite man. He's admirably spoken of by other characters. Injun Joe seems more dastardly, as a result.

The playwrights carefully introduce the Constable, Muff, and Injun Joe early in the play and several times throughout. Cameron Moe notes in a questionnaire response that the intent was to delineate character and build suspense. In the case of Muff and Joe, a contrast was also intended. However, this contrast falls somewhat short. The audience does "get to know a bit about Muff Potter" and it becomes clear, as the playwrights had hoped, that Muff is manipulated by Injun Joe. The latter is definitely a scoundrel. However, motives for Injun Joe are limited to monetary greed. There is little mention of Joe's bitterness. Moe indicates (questionnaire 1986) that "denigrating ethnic references were omitted (since they are not essential to the story anyway)" but the omission of background details regarding Injun Joe weakens his original dimensionality.

Moe and Garbutt's cast of characters is large and diverse. In this regard, the play faithfully retains the novel's richness. However, comic roles are favored. The Judge and Mrs. Thatcher, the Reverend, Widow Douglas, Joe, Amy, and schoolmaster Dobbins are featured in the adaptation more often than in the novel, frequently in humorous scenes.

Theme

"Whatever outlandish acts one does, one must maintain a firm sense of honesty and compassion even at the risk of personal sacrifice or safety," is the theme, said Cameron Moe recently (questionnaire 1986). This seems to accurately describe the message of this largely comic play tempered with serious reflection.

Style

This play is characterized in two distinct yet related ways. First, it is an incredibly rich play, "dense" with details from the novel: characters, locales, and episodes. In addition to the synopsis, see the play's structure of action outline (Chapter Five following) for some example of just how many episodes from the original are retained in a direct fashion. Moe and Garbutt accomplish this through simplistic, fluid staging to facilitate a myriad of locales. They also adeptly collapse some events. For example, the treasure hunt is retained as part of the midnight graveyard expedition and many of the school-children incidents--including mileu-setting games and song, the anatomy book episode, the painting of Dobbin's head, the recitation program, and Tom and Becky's reunion--are telescoped into one lively scene. Says Moe:

> We felt it important to dramatize those incidents that were essential to the telling of the main story (i.e., the Twain plot) and to the fleshing out of the main characters, and also those that were famous and familiar without which the viewer knowing the story would be left unsatisfied. (questionnaire 1986)

The intent, then, was to provide much from the novel, rather than to pare it down for simplicity's sake as other playwrights in the sample seem prone. And the aim was to show these things directly, by "creating activity [Moe's emphasis] that a child or young adult audience could vicariously participate in." Not content with a discussion of the novel's events, Moe draws a clear distinction: "A play must show rather than tell; a novel can tell" (questionnaire 1986).

A second characteristic is apparent lack of accommodations made for a particular type of producing group. The playwright could identify none which were consciously made. The script offers few staging directions, apparently respectful of the abilities of the group which chooses to produce it. Yet, the playwrights have not eliminated what might be considered technically challenging moments--for example, the sack race, the tooth extraction, the raft trip, the head-gliding, and the cave scene. While suggestive staging seems to be a necessity, this choice appears to have been made out of consideration for faithfulness--locale change and fluidity--rather than in an attempt to keep the play simple and economical.

The humor of this play is also reminiscent of the novel's: droll, exaggerated, warm. Particularly telling examples are scamp Tom's methods of winning events at the picnic and, by the women there, the showing-off of culinary skills.

Summary

Emphasizing humor, this play is largely faithful in regards to retention of Tom's internal and external conflict, and theme of the novel. Tom is sufficiently complex but his character is somewhat weakened by the fact that Huck rescues the children from the cave and thwarts the villain. Many episodes, characters and locales are also faithfully retained. In its richness, this play is also like the novel. Finally, the playwrights seemed undaunted by technical challenges of the theatre; there appear to be few accommodations made for particular types of producing groups.

TOM SAWYER

music and lyrics by Gwendolyn Skeens
edited by Peter Hyde
(Shawnee Press, Inc.: 1977)

"Based on a story by Mark Twain"

72 pages; 65 minutes playing time
1 act with 12 scenes; 6 different locales; suggestive scenery
9 male, 5 female roles, plus townsfolk

Catalogue notes: "... adventure-filled boyhood along the Mississippi, Tom Sawyer is an action-packed, easy-to-stage operetta....Twain's celebrated characters come to life on your stage... Tom Sawyer contains many famous episodes....In short, this operetta moves! And it has the music and lyrics to keep the kids' enthusiasm high!"

Textual notes: "[The staging suggestions] are offered in hope that they may stimulate the imaginations of the director and the players in each community...to create a stage setting uniquely suited to their facilities and their community."

Synopsis

i. The "River of Dreams" song places the setting and evokes a mood of imagination and adventure.

ii. Tom's evasion of Polly prompts "You Gotta Be Patient, Polly" sung by the aunt and a chorus.

iii. Having played hookey, Tom is caught via the thread trap.

iv. His punishment is to whitewash the fence, which he does by eliciting the help of friends, including neighbor boy Jim.

v. Mary leads Tom in his miserable Bible-memorizing lesson. She promises a pocket-knife in her "Give a Gift" song.

vi. Church commences with a spiritual-like hymn of jubilation. Tom gains and promptly loses the coveted Bible prize by naming the first two disciples as David and Goliath.

vii. Tom has run away to the graveyard. He encounters Huck who is there luring devils with a dead cat. They witness the murder of Doc,

which occurs totally out of view of the audience. Drunken Muff, they notice, is standing by. They also overhear of treasure hidden "under the cross." They swear to keep mum and head toward the river for Jackson's Island.

viii. Mourners gather at Polly's several days after the boys' disappearance. Joe Harper, too, is missing. Tom silently overhears the families' sad words and exits.

ix. Tom returns to the island. As the boys eat a stolen ham, they compare the acceptability of "snitchin'" with the sin of stealing. Homesick Joe heads to the mainland with Huck until Tom stops them with his grand scheme. They sing "We've Got A Funeral to Attend."

x. At the funeral, the pastor begins an eulogy but the boys soon appear. Polly welcomes Huck, too.

xi. Becky and Tom are together for the first time at the picnic. They talk of their mutual affections while other children run past to explore the cave. Soon they become lost. Eventually, a lantern light shines in the distance. Tom recognizes it as the one used by the murderer in the graveyard and restrains Becky. Sneaking forward to spy, Tom describes seeing Injun Joe. The treasure, he sees, is under a "cross" made by a stalactite backed by a form in the cave ceiling. The children doze off, safe in the knowledge that Injun Joe, too, has fallen asleep.

xii. Huck meets Tom and learns of the pair's escape. Tom also tells of alerting the authorities to the whereabouts of Injun Joe and of the murderer's subsequent capture. The Judge awards the found treasure to both of the boys. Tom and Huck are lauded in "The Pride of Hannibal, Missouri."

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	(13)	34
Incidental boyhood episodes	28	25
The runaway sequence	23	17
The romance of Tom and Becky	3	12
The cave sequence	12	8
Pure description	17	6
Commentary by Twain	1	5
Commentary by playwright	0	-
Lesser characters	9	4

This version gives significantly less emphasis to the Muff-Injun Joe story, in terms of relative number of pages. Also, it is conveyed in a very confusing manner. Muff and Injun Joe are never seen. The murder and Injun Joe's pursuit of Tom are discussed but are events never witnessed by the audience (hence the parentheses above). Why Skeens made these choices is perplexing. In both Braun and George's plays some forty years before, production simplicity seemed to be a priority; three-dimensional and realistically deatailed sets were in vogue, and the playwrights opted for no change of scenes. However, Skeen's text suggests simple, suggestive set pieces on a unit set to depict several locales including the cemetery and the cave (where an encounter wth Injun Joe is to occur). Perhaps the intent was to eliminate direct portrayal of violent aspects of the novel. However, the net result is a distancing effect. Events become meaningless, so far removed. The original excitement is lost. The plot retains focus on the destructive force outside of Tom--in the form of Injun Joe--yet the antagonist is never seen.

Plot

The plot is little more than a stringing-together of boyhood shenanigans reminiscent of the novel. Besides an incorporeal villain, it is devoid of questions and concerns of moral consciousness, or anything else of serious concern in Tom's life, for that matter. Muff is not knocked out nor wrongly accused. The boys are not torn between fealty to blood-oaths, fear for their lives, and concern for the innocence of another human being. Tom's conflicts with Polly and Becky are omitted.

The episodes contained in this version are based on various episodes from the novel, but remain just that--singular episodes with little connection other than the fact that the action contained in each involves the same little boy.

Character/Characterization

Tom's characater retains some of his original prankster vitality, but there is little else to indicate his original complexity and his endearing qualities. Testament of his nobility, for example, is left to an exposition alone--a lengthy closing address by the judge, followed by a song which lauds Tom and Huck's heroics, vaguely defined. Without direct portrayal of Tom's efforts to save Becky, capture the villain, and arrive at any level of self-understanding, our belief in this "hero" is unreasonably stretched.

Theme

Theme, too, is incomprehensible. There are some indications of implied moral lessons. One is contradictory to the novel. In the original, Mary bribes the recalcitrant Tom into concentrating on his Bible studies. The incident ends as Tom uses his new Barlow knife to whittle the furniture until he's called off to the abhorred task of scrubbing up for church. In Skeen's adaptation, the knife becomes Mary's "gift" and develops into a lengthy extolment of the virtures of generosity. "Sunbeams of smiles" and "dewdrops of joy, sprinkled on a 'thank you' bouquet" are returned to those who give, she sings. Tom joins her to receive the gift midway through the song. There's no hint that Tom doesn't learn from his study of the beatitudes and Mary's modeling of sweet virtue, whereas in the original Twain pointedly communicates the opposite.

Another incident in this version is suggested by the novel but, as it is fashioned here, it takes on a moralistic tone that is contradictory to Twain's. In Skeen's adaptation, Joe speaks to his runaway partners about a ham he's stolen:

> Joe: I mean, maybe I shouldn't have stole it, y'think?
>
> Tom: What's wrong, Joe? You snitched candy 'n' apples a hundred times and never thought about it twice.
>
> Joe: Well, snitching--that's easy enough. But ham and valuable stuff like that, that's stealing. Y'know, there's a command against that in the Bible.
>
> Huck: Yeah?
>
> Tom: Well, for you, Joe, as long as we're pirates, then, we won't do no more stealin'. Long as it's a crime....(48)

In the original, Twain describes much the same incident but frames it in

gentle satire. The boys begin such a conversation only because they can't fall asleep:

> They said their prayers inwardly, and lying down, since there was nobody there with authority to make them kneel and recite aloud: in truth, they had a mind not to say them at all, but they were afraid to proceed to such lengths as that, lest they might call down a sudden and special thunderbolt from Heaven. Then at once they reached and hovered upon the imminent verge of sleep--but an intruder came and it would not "down." It was conscience. They began to feel a vague fear that they had been doing wrong to run away; and next they thought of the stolen meat and then the real torture came. (105)

The boys resolve not to steal again, but are motivated only by the guilt and fear which creeps up in the night. Twain's "curiously inconsistent pirates" will probably forget their vows come morning, he carefully notes. By contrast in Skeens, it appears that the boys have learned their lesson well.

Style

The most characteristic feature of this play in regard to style is its blandness. This adaptation seems predominantly concerned with a desire not to offend and, similarly, to be as idyllic and simple a play as possible. As a result, vitality is forfeited.

Elements from the novel which might be considered objectionable have been omitted. No note is made of what the men dig in the graveyard. The murder is not shown. The false accusation, the trial, and all mention of jail and hangings are gone. Injun Joe's death is omitted, and the new ending to his story--his capture--is not depicted. Villainy and conflict are topics of discussion but neither are actively portrayed. There is no mention of bigotry, mistreatment, or racial

differences. Jim is retained but is ostensibly a neighbor boy and not a black slave child. Tom has less of the "bad boy" in him. Huck and his life circumstances are also "softened": there's no hint of his coarse lifestyle or rejection by the villagers. This Huck doesn't smoke a pipe or live in a hogshead. While censorship may be too strong a word, there's no doubt that a bit of "editing" has been done on Twain's text. The world of this play is unfaithful to that which Twain balanced good with evil, black with white, and idyll with horror. It lacks plausibility and excitement.

Vitality is lacking in the play's peculiar technical style. Floor-plans for a unit set carefully note the shifting of props and assign chairs to specific characters. Directions for make-up, costumes, and staging imply little confidence in the resourcefulness of the producing group:

> Tom should have jam smeared on his mouth during this number (remember to remove it before Scene III): The audience may wonder what it is, but it will become apparent in the next scene. Tom can be lolling lazily on the apron when not singing....If practical, without risking injury in the stage and backstage areas, Tom should be barefoot through the first five scenes, with a bandage (certainly not flesh-colored!) on his toe....[In the cave scene] simulated candle flames can be made from red or orange metal foil....Care must be taken that all backstage lights are off, so the effect will not be ruined. (71-72)

The play is intended for middle school-aged prodcuing groups, but the adaptors seem to have erroneously equated youthfulness with lack of sensibility.

In essence, the play seems to be more than a vehicle for some pleasant songs. With one exception (in which Polly questions her relationship with Tom), none of the musical numbers further the development of character or plot, such as in Charlesworth and Brown's

1976 version. Three are religious in nature with no precedent in the novel. Others are descriptive of locale or evocative of mood, but even then are contradictory to the novel. For example, "Echo Song" comprises most of the cave scene. "Hello, hello! I hear you over there. When you're in a cave, echoes come from everywhere." Such lyrics permeate the scene with a lightheartedness which is absent from the original scene of mounting fear and hopelessness.

Summary

This Tom Sawyer is not a faithful adaptation. It lacks a comprehensible plot conflict and a theme. It is also unfaithful in characterization: Tom undergoes no inner development; the characters of Muff and Injun Joe are discussed but never seen. The play lacks vitality and excitement. Most significantly, it appears to be an attenuation of "objectionable" qualities of the novel.

TOM SAWYER

by Michael Goodman
(Encore Performance Publishing: 1978)

47 pages; playing time not stated
2 acts; 11 different locales; suggestive scenery
18 male, 8 female roles, plus townsfolk

Catalogue notes: none

Textual notes: "It is designed for low cost production with little or no scenery required. Well used lighting and sound-effects are all the 'scenery' necessary for a beautiful production. More scenery may be used, if desired, but the force of the play should rest on the imagination of the audience sparked by sensitive actors and lively action."

Synopsis

I. Voices of river-boat men and Mark Twain himself tell of life on the Mississippi. Twain also explains the convention of the play which allows suggestive props and imagination to set the scene.

Polly searches for Tom. Fingered by Sid, he's ordered to whitewash. Kind Doc chats with him. Friend Jim is almost talked into painting for Tom, but Joe Harper and other pals are bribed instead. Polly sets Tom free and Twain comments on work being that which a body is obliged to do.

Mary tries to coach her cousin in Bible lessons, but the efforts are futile. On their way to church, the family meets Muff, who's drunk. When Polly tells him to step aside, he chides her "blueblood" attitude.

Tom trades tickets to win the Bible prize and is lionized until he reveals his lack of knowledge of the disciples.

Tom and Joe skip school to play Robin Hood. Tom is caught by Sid and Polly. He discusses with Twain the dilemma of wanting to be free but wanting to please Polly.

Tom meets Becky and wins her approval by drawing pictures in the dirt until his scrawled "I Love You" drives her away.

Huck and Tom plan to take the dead cat to the graveyard.

They meet at midnight and watch as the grave-diggers begin their work. Injun Joe demands more money, and Muff agrees, pulling his knife and threatening the Doctor with "whittling." Doc pushes Muff, who falls in a drunken stupor. Injun Joe stabs the Doctor. The boys flee. Muff is blamed.

Hiding, the boys discuss what they've seen, take a blood oath of silence, and listen to the howling dog omen. They encounter Muff, sleeping.

Next morning, Sid tattles of Tom's nighttime absence. Tom tries to apologize, saying his aunt's tears hurt him terribly, but he can't reveal where he was.

At school, Suzy tries to flirt but Tom is gloomy--until Becky comes by. They woo, become engaged, and she kisses him on the cheek. They break up at his mention of Amy.

Dobbins prepares to switch Tom and Joe for hookey, but they are saved by a commotion outside. Doc's body is found; school is dismissed. Huck says Muff is blamed, and the boys reaffirm the oath.

Twain tells how the town quickly turns on Muff. He speaks of Tom's conscience, torn between Muff and his belief in the devil. Sid and Mary question Tom about his nightmares.

Tom lags enroute to school to show off for Becky. She ignores him. Tom, Huck and Joe Harper plan to run away. Twain describes their raft trip to the island and their several days of pirate life. The cannon sounds and Tom's estimation that they are being sought diverts Joe from his homesickness. Tom plans to visit the mainland.

Twain describes Tom's trip to Polly's. Tom returns to tell his partners of his funeral plans.

The boys interrupt a short eulogy and are welcomed home. Polly even embraces Huck.

Act II. Tom relates to his family the "mysterious dream" of visiting them. Polly leaves to tell Mrs. Harper.

At school, Becky invites Tom to her picnic. Tom pauses at the bell to talk with Huck of Muff's impending hanging and their fear of Injun Joe.

They visit Muff, and Huck is confused by their predicament: "What are we going to do, Tom? What are we going to do?"

Polly is ready to "skin" Tom for the dream story, until he convinces her with proof of the note that he really cares and had intended to reveal his whereabouts. Twain says that Tom's conscience is still stricken, however. A passing storm is further evidence to Tom of his impending doom.

At the trial, Tom is revealed as a surprise witness. He tells the truth and Injun Joe escapes through the courtroom. Twain describes the fickle villagers' speedy exoneration of Muff.

Several months later, the Thatchers host a picnic and take a group of children to explore McDougal's cave. Tom and Becky become lost. Twain's description relates the terror of the pitch-black labyrinth. A search party is organized.

Becky and Tom, hungry and tired, encounter Injun Joe. Just as Tom is about to be hurled into a pit, Huck and Muff, now sober, enter. The men grapple. Joe falls on his own knife. Tom will get the reward for finding Injun Joe, Muff says.

Twain tells of Muff and the youngsters made heroes, and of Tom and Huck's return to the cave to get $12,000 worth of Injun Joe's treasure.

Tom and Huck discuss the latter's displeasure at being adopted by the widow, but he agrees to try it "till I rot" when Tom promises him glory as a member of a robber gang.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	25	34
Incidental boyhood episodes	30	25
The runaway sequence	15	17
The romance of Tom and Becky	10	12
The cave sequence	11	8
Pure description	8	6
Commentary by Twain	5	5
Commentary by playwright	0	-
Lesser characters	1	4

Goodman's adaptation retains the various content aspects in proportions remarkably close to the original novel. Particulary notable is the extent to which description and commentary by Twain are retained, as in no other adaptation to date. The play is also one of the most faithful in regards to plot, character, theme and style.

Plot

The play faithfully retains the external danger to Tom represented by Injun Joe and his internal struggles of conscience. More than any version, this play retains Tom's relationship with Polly:

> Aunt Polly is an important character especially in her relationship to the erring Tom. She seems to say, "I love you, why can't you behave?" "Why can't you love me?" is what she really wants to know. (questionnaire 1986)

Tom's growing realization that he does, and his ability to admit it to

himself and to her, both in words and deeds, are part of his process of growing up.

The play is also faithful in its retention of many original episodes. Goodman wrote in program notes of the original production that, "The greatest problem in adapting the novel to the stage was limiting the scope of the action" (no date given). He tried to limit the play to those familiar scenes which anyone "would expect to see" (questionnaire 1986). He retains over half of the original events, more than any other playwright in the sample (see Chapter Five following). The play is faithfully satisfying in this regard. Sequencing is also very faithful. Smooth shifts and lapses of time are accomplished by the narrator Twain.

The single exception to this otherwise faithful retelling is the convergence of Injun Joe's demise with the lost children sequence. As noted, this pulling-together of two plot strands is very popular among the adaptors of Tom Sawyer whose intentions, perhaps, are to make Injun Joe's death and the climax of the play direct and active. Goodman makes another significant alteration, however. Muff enters the cave and finishes the villain off. Goodman declines to specifically say why he chose this route (questionnaire 1986). In doing so, however, this playwright has made a reformed Muff the hero of the day in his rescue of the children. At the play's climax, focus shifts away from Tom.

Characters/Characterization

Goodman succeeds in balancing the "bad" and impetuous Tom with the considerate and sensitive Tom, largely by including many of the separate moments from the original novel when Tom stops his shenanigans to reflect

on his actions or to consider the feelings of others. Goodman includes, for example, no less than eight distinct instances of Tom's consciousness, such as his dread over doomed Muff or heartsickness over upset Polly. Goodman recognizes:

> Tom is "Everyboy"; mischievous, imaginative, adventurous and always in trouble. But he is truly innocent of real wickedness. (questionnaire 1986)

Injun Joe is also plausibly dangerous and generally faithful to the character of the novel. While there is no mention of racial hatred--the playwright has noted that he left out all references to "half-breed" (questionnaire 1986)--Injun Joe does mention ill treatment by Doc's father, and the rest of the villagers, as motives for his wicked actions.

Conversely, Muff is not wholly faithful, as noted above. Futhermore, in the opening scene, Muff has a rude encounter with Polly on the street and, in the graveyard scene, he threatens to whittle the Doc's nose. Such actions are quite different than those of the harmless Muff of the novel. These two small but interesting additions serve to accentuate the eventual reformation of Muff.

While not faithful to Muff's characterization, Goodman has faithfully retained Twain's entire spectrum of villagers in his large cast, balanced in ages and types. There are no instances of added characters, nor new subplots with characters retained indirectly and never portrayed.

Theme

This adaptation does not center on any particular themetic message, original or from the novel. Goodman recalls that he did not write

towards a theme, but, "if there is a theme, it is the triumph of innocence" (questionnaire 1986). Indeed, the retention of Huck's reluctant agreement to try the Widow again (only on condition that the robber gang be formed) echoes this notion of childhood's winning out over adult restraints.

Style

Three stylistic features render this play amongst the most faithful in the sample.

First is the simplistic, suggestive staging. More than any to date, this play conveys the summer-long passage of time and Tom's wide meanderings back and forth through St. Petersburg and its environs. The play thus becomes faithfully rich in detail and plausible in the timing and location of actions.

Secondly, the use of Twain as a narrator is an effective means of facilitating change in time and place. The narrator-device also establishes mood and creates illusion. Goodman describes the cave scene as one of the most effective uses of narration in the original production:

> The theatre was rigged for echo--all the characters inside the cave echoed when they spoke. All the lights were completely blocked out--the actors carried candles which were the only light. Mark Twain enters at the beginning with a candle to describe the scene and blows it out. He finishes the scene echoing in the pitchblackness--the audience was totally emersed in the cave scene.... (questionnaire 1986)

The narrator device also helps retain the "richness and personality of [Twain's] writing [which] is most always lost in the adapters' attempt 'to tell the story'" (correspondence: July 14, 1986). He succeeds more

than any other playwright in retaining Twain's humorous remarks, jibes at society, and distinctive language. Goodman likens his use of Twain to the narrator of Our Town, who is seen on stage and comments upon the action, but is never quite involved (questionnaire 1986). The device is successful both in terms of dramatic effectiveness as well as faithfulness. Unlike in Vacca's 1972 play in which the disembodied voice speaks like an omniscient power from above, this is a personification of the famous author who has become a literary "character" in his own right, by virtue of his first-person narrative style, and the adult who, many believe, Tom Sawyer grew up to be.

A third unique feature of this adaption is the apparent lack of deliberate accommodations for a specific type of audience or producing group. Apparently uneffected by consideration for the particular resources or expertise of groups to whom the play would be marketed, few production needs are indicated; generally, only entrances and exits are marked. The play was first intended for production by a specific community theatre and "family audiences," recalls Goodman, but other than elimination of language elements ("nigger" and "half-breed") and the toning down of the boys' smoking by mere referral to it, accommodation as such was not a consideration (questionnaire 1986). The primary intent, it seems, was to "stay as closely as possible to the spirit of the original," after a year's study and research, followed by two months of the writing process (program notes). In fact, in response to the questionnaire which asked him to identify accommodations, Goodman was quite firm in his assertions that no accommodations had been made: "I wrote the play to be performed!" (questionnaire 1986).

Summary

The play is remarkably faithful both in the page-by-page count of "carryover" of original story material as well as in the literary analysis of plot, character, theme, and style. One exception is a "reform" in Muff's character. The play is largely successful in many respects due to its simplistic, suggestive production style and the use of the character Mark Twain as a narrator.

THE TRIAL OF TOM SAWYER

By Virginia Glasgow Koste
(Anchorage Press, Inc.: 1978)

55 pages; 95 minutes playing time
2 acts; 7 locales; suggestive scenery
19 male, 8 female roles, doubling

Catalogue notes: "Mark Twain himself narrates this lovingly crafted adaptation, preserving the classic language (and, in effect, reliving his boyhood). Precisely, as in the book, we follow the antics and inner conflict of Tom that single long summer. Tom moves from the whitewash work/play enterprise to the famous scenes in school where he establishes his bravery in the young world. And he proves his manhood in the events leading out of the graveyard murder to the climactic trail which tests his courage in the old work of life and death itself....Widely produced and beloved, this version enlarges the options of producers who value the masterpiece of Mark Twain."

Textual notes: "This script attempts to respect the original's sequence of major episodes, and at the same time to sharpen the dramatic focus of Tom's inner conflict. His fear, both of damnation for breaking a blood-sworn oath and of being killed by Injun Joe, is overwhelmed by this compassion and sense of justice. The depth and reality of the fear must always be plain so that the power of his humanity, even though he believes intellectually that his impulse to save Muff is wrong-headed folly, takes on heroic dimensions. Essentialy it is the same intricate affirmation of innate human goodness that Twain makes in Huckleberry Finn....Literally incapable of cruelty even in the face of punishments that to their minds are just and inevitable, Tom and Huck are never virtuous, but cannot help being truly good...."

Synopsis

I.i. Mark Twain evokes the time and place, the mid-nineteenth century village on the banks of the Mississippi. He introduces Huck and Becky, and Tom, who narrowly avoids Polly's switch.

I.ii. Tom challenges and licks the new boy in town.

I.iii. He's kept from Saturday play to whitewash the fence, but tricks his pals into trading their riches for a chance to do his work for him.

I.iv. Tom and Huck discuss the latter's dead cat and its wart-curing capabilities. Sure of the supernatural, they decide to try

the cat's spell in the graveyard.

I.v. Tom manipulates the schoolmaster's punishment into the opportunity to sit next to Becky. At recess his wooing wins her promise, until he inadvertently mentions Amy Lawrence. Tom saves Becky from being whipped by the master and thus wins her adoration again.

I.vi. At midnight in the graveyard, the boys witness Injun Joe's murder of Doc and his attempt to pin it on drunk, confused Muff. Terrified of the murderer, the boys pledge a blood-oath of silence.

I.viii. The townsfolk are quick to believe Injun Joe's public accusation of Muff. The boys listen panic-stricken. At night they visit old Muff in jail.

II.i. Summer vacation has come but Tom's mind can't escape its troubles. He suggests to Huck and Joe Harper that they run away.

II.ii. Pausing to rest from swimming and pirate play, the run-aways wonder if they're sorely missed. They play Robin Hood until interrupted by cannon booms. Realizing they're believed drowned, Tom proposes his plan to visit their own funeral.

II.iii. Before the funeral, gathering mourners discuss the virtures of the lost boys. The eulogy extols the boys' virtuous and tender ways. When the "dead boys" make their way down the aisle the crowd bursts into jubilant song. But Tom's joy is short-lived, for he's haunted again by his conscience, day and night, Twain tells us. Tom again visits jailed Muff, who appreciates the small gifts and warns against drinking.

II.iv. Entering the courtroom, the village children discuss Muff's predicament as do Tom and Huck, aside. Tom says he knows God may strike him dead if he was to break an oath but rushes off, leaving Huck, saying he must tell the truth. During the court proceedings the defense

attorney declines to examine all witnesses and Muff appears doomed. Tom, however, is brought to the stand and he shakingly tells the truth. Injun Joe escapes through the crowd.

II.v. In a postlude, Twain tells of Injun Joe's death in the cave. Tom and Huck make plans to form a robber gang.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	26	34
Incidental boyhood episodes	26	25
The runaway sequence	19	17
The romance of Tom and Becky	12	12
The cave sequence	0	8
Pure description	15	6
Commentary by Twain	6	5
Commentary by playwright	8	-
Lesser characters	1	4

The four primary aspects of the novel are retained in remarkable similar proportion in this play. Also, Twain's commentary remains proportionately intact, unlike most other plays in the sample; Goodman's play is the only exception. Also like Goodman's, commentary is personally delivered by the character of Mark Twain as the omniscient narrator, who physically appears in this play and speaks directly to the audience. Koste's commentary is provided for the most part in separate production notes; these are largely analytical of the novel and the adaptation. There are relatively few stage directions.

Plot

The most notable plot omission is that of the cave sequence. However, the omission of this action-and-adventure sub-plot is wholly in

keeping with the focus on the inner struggle of Tom with his conscience.

This play is refreshingly respectful of its audience's ability to appreciate internal conflict. It does not totally neglect external adventure, however. Koste's play comes closest to balancing the overt adventures of Tom--such as the fence painting, the island escape, and the funeral scheme--with his development as a responsible and thinking member of society. Both lines of action contain thrilling and meaningful challenges faced by the protagonist, and Koste's title reflects this duality. The playwright describes the play as one which:

> ...sharpens the dramatic focus on the hero's inner conflict of one summer long ago--a warm season of ripening, when the boy, Tom, proves his manhood. (53)

When Tom gets mixed up in a murder which brings him as key witness to a life-or-death courtroom trial, he's simultaneously tried by his conscience between acting childishly to save his own skin or acting like an adult to save another's. Koste's work is a strong example that the hero's struggle in his soul can be equally as exciting as a fight with a knife-wielding villain. Plays of internal conflict appear to be the exception rather than the rule in theatre for young audiences. However, as Davis and Evans recognize, theatre for youth:

> ...is growing up. Happily for children everywhere, a new freedom has been proclaimed throughout the profession. Less and less we hear that certain things must never be done for children....[Plays of serious topics provide] help [in] sorting out right and wrongness, help to keep perspective on the apparent disruption and chaos all about....(93)

Koste's play seems to affirm, through Tom, our ability to differentiate between right and wrong, even during our younger years and even under the most threatening of circumstances.

> At its worst, children's theatre gives exercise to the eyes and ears. At its best, children's theatre gives exercise to the hearts and minds. (Joanna Halpert Kraus qtd. in Koste "Making of Plays" 10)

Character/Characterization

Tom, Huck, and Injun Joe are all faithfully portrayed. Tom is developed with complexity and he changes as the summer progresses. There is no enhancement of Muff's lowly character, nor is Injun Joe's treachery or death in the cave softened or sentimentalized. There are no glaring additions of character. Koste retains an ample number and variety of the St. Petersburg populace, too.

Theme

Koste has indicated that other adaptations did not "strike me as true to the book's values," impelling her to adapt the novel (questionnaire 1986). She discusses the theme of her adaptation elsewhere:

> I recognize a recurring theme in my plays: the fully human being "grows up" only through owning (possessing and acknowledging) that original primal self instead of putting it away. The child is father to the man....I see now why I had to put the recognizably world-reknowned Mark Twain into my play about his own childhood and let him and the audience see (unconsciously as well as with their eyes) his mature genius as nascent in, evolving from, that curious, courageous child-self that he named Tom Sawyer. ("Making of Plays" 9)

While theme is indirectly stated in Koste's adaptation, becoming implicit through the action, it is nonetheless strongly communciated. Perhaps more so than any other play in the sample, this adaptation is characterized by what might be called its precise thematic

interpretation of the novel. From its title, its attenuation of treasure hunting and glory-seeking, its strong focus on Tom's inner conflict, Twain's final comments on what Tom has learned, and the thorough and reasoned comments on the novel which accompany the text, there is no doubt that this was intended as an affirmation of a boy's innate goodness, and by extension, an affirmation of humankind's.

Style

Stylistically, the play is characterized much as Goodman's play: by a simplistic production style, the use of Twain as a narrator, and no notable accommodations to a particular type of producing group or audience.

Like other contemporary playwrights in the sample, Koste gains plausibility in her adaptation by opting for simplicity and theatricality. She advises the use of sound to assist the illusion of place and time change symbolized by a change of simple set piece or lights. For example:

> Sound effects and music are intrinsic to the play, not only transitionally between scenes to help sustain the forward flow of the action but also as underscoring in some scenes....Of course, the river is placed out front--(who'd try to fake the Mississippi?!), and its presence must be felt from the beginning. (10)

Elsewhere in Koste's notes in the playscript:

> Most of the trial is written to be played in a stylized way, telescoping time, depersonalizing minor characters, in order to crystallize and summarize the action as does a movie or radio montage effect: these passages were all underscored by music to enhance the sense of compressed, dream-like time....(11)

As evidenced by plays such as Barton and Bond's (1975) and O'Toole's (1979), the appropriate passage of time and shifts of locale are necessary for plausibilty and faithfulness in Tom Sawyer adaptations.

The use of narrator Twain facilitates this fluidity of time and place. His presence allows for the retention of Twain's original humor and commentary as well. Koste notes other gains, too:

> ....This narrator [Twain] does function as a Stage Manager (as in, for example, OUR TOWN), but beyond that he is also the author of Tom and Huck and Muff Potter. From time to time Mark Twain observes and moves among the actors...occasionally he attempts to explain them or comment on their nature and behavior; more often he evokes a place for them to materialize in and sets them in motion, after which the momentum of their own characters interplaying inevitably with the whole action, carries their lives along as strongly and surely as the river current. The personified presence of Mark Twain increase the play's dimensions theatrically as well as emotionally and intellectually....
>
> The idea that Mark Twain is creating the whole environment as he goes along was visualized in our [original] production by his gestured conjuring of set pieces...[changed] mostly in full view of the audience....(10-11)

The use of Twain as narrator, then, enhances not only faithfulness but assists in establishing the time, place, mood, and swift changes of these. And like Goodman, Koste also envisioned Twain not just as a facilitator but in providing other layers of meaning in his presence as the creator of famous literature and of the very literature coming to life before the audience.

Also like Goodman, Koste emphasizes that she made no specific projections in regards to intended audiences or producing groups. "NO!" repeated Koste emphatically when asked if she made any specific accommodations for these. "Directors must decide this" when asked for what age audience her play is best suited. "I just try to write the

best play I can" (questionnaire 1986). On the other hand, she stresses that it is not contradictory to "possess a sensitivity to the special nature of one's audience" ("Making of Plays" 10). And in the adaptation process, faithfulness appears to be a primary intention.

> ...my plays wrought from novels are at the same faithful to their sources and original as dramas--not merely translations form page to stage, but transformations from one genre to another with a fresh vision, true to the author's yet outside it....("Making of Plays" 9)

Summary

While not completely faithful in terms of the page count determining relative emphasis of major story aspects--most notably, the cave adventure is omitted, ostensibly in its focus on inner conflict--the play is remarkably faithful to the original dual plot conflict, charcter, theme and style.

TOM SAWYER

by Austin O'Toole
(Samuel French, Inc.: 1979)

59 pages; playing time not stated
2 acts; 6 locales; suggestive scenery
4 male, 2 female roles, voice of attorney

Catalogue notes: "An exciting 'hide-and-seek' with a musical score that is extremely well written and easy to perform. This version has carefully considered the young audience...."

Textual notes: [Simple staging is suggested; for example:] "The Courtroom. A brief dialogue scene with no sets. Two separate, tight area lights indicate the courtroom....Ideally we should see little more than two faces illuminated in the darkness...."

"McDougal's Cave. May be as simple or full a setting as desired. It can be played against a cyc on a bare stage with just a few rocks an boulders, or in a more vivid cave setting limited only by space and budget...."

Synopsis

I.i. Tom craftily alludes Polly, prompting her to sing "Old Fools." He encounters Becky Thatcher who daintily shows off for him. Polly catches up with Tom, inspects his sewn collar, and orders him to whitewash. Tom complains of his ill treatment as compared to Sid's. He convinces Ben and Huck to do his whitewashing for him; they sing in "Saturday Afternoon" of what they'll do when completed. Tom is finally set free by Polly and she warns him to stay away from Huck. Tom discusses the dead cat with his pal and they plan the graveyard outing.

Becky introduces herself to Polly, brings Polly flowers, and searches for Tom. Alone, they draw pictures, until Tom scrawls "I Love You" which sends her away in mock horror. Polly returns and scolds Tom for scaring Becky away, and he feigns illness and a toothache. He's pulled offstage and the tooth is extracted. Tom trades it for Huck's tick and they set off for the graveyard.

I.ii. The boys watch while Muff, Injun Joe, and Doc approach and get into a tussle (the men are totally out of audience view). The boys flee.

I.iii. Outside Polly's house, they discuss what they saw: the murder of Doc and the knife slipped by Injun Joe into unconscious Muff's hand. They sign a blood oath to keep mum. Polly, alone and wondering of Tom's whereabouts, sings "Don't Be Afraid." Tom and Huck reaffirm their oath, note the howling dog omen, and depart, singing "Saturday Afternoon." Injun Joe swiftly passes through.

Ii.i. Next morning, Huck tells Tom of Doc's body being found and Tom reveals he's told a lawyer the true story. Tom says the secret is safe, but Huck convinces him that the truth will have to be told in court. They plan to run away to Jackson's Island, singing, "What could be worse (than) bein' left on an island with Injun Joe?" Injun Joe enters at the end of the song and the frightened boys tell him they were just "playin' Injuns." Polly enters and tells Tom to stay away from Injun Joe and says the lawyer wants to see Tom. Tom tells Huck they must forego the island plans.

II.ii. In the courtroom, a "disembodied voice of authority" questions Tom, who denies having been in the graveyard. He claims not to remember anything and blurts out, "I don't remember how I saw Injun Joe in the graveyard last night! I can't remember how he used his knife on Doc Robinson and ..." Injun Joe lunges toward the boy but Tom escapes. Injun Joe follows. Tom and Huck set off for the island.

II.iii. Five days later, Becky comforts Polly. They recall Tom's mischievousness. Becky leaves cautiously in the night, and Polly dozes. Huck and Tom enter. The latter begins to leave a note but retrieves it, explaining that Injun Joe might find out where they are. As they pause

to change the message, the murderer enters, and a "massive chase" begins. Tom is finally caught by the arm but is rescued when Huck kicks Injun Joe in the pants. The villain "accepts temporary defeat" and exits. Polly awakens, welcomes the boys, and explains that Injun Joe has not been seen for days. Polly says there will be a celebration on the next day. Huck sets off into the night.

II.iv. Huck helps Polly carry watermelon to the picnic. Tom and Becky dawdle to flirt. In their discussion of school, Tom revelas his poor scholastic abilities.

II.v. Huck guides Polly through McDougal's cave. Tom and Becky dawdle and become lost. They sleep and try to find their way out, leaving a string trail. Polly's voice sings in the distance, "Don't Be Afraid." The string breaks and the children call to one another while Tom hunts. Becky wanders off. Tom kneels to pray, and Huck wanders in, also lost. They ascertain they've been lost for two days, and argue whether they can indeed be lost if both of them know where they are. The boys pass a bottomless cave, and then find Becky. Injun Joe appears. They blow out their candles and dodge him. After a long chase, they maneuver him near the pit and he falls to his death. Ben and Polly find the children. As he leads them out, Ben pauses to tell Tom about his dead cat. Tom asks what day it is, which prompts the song "Saturday Afternoon."

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	31	34
Incidental boyhood episodes	38	25
The runaway sequence	(3)	17
The romance of Tom and Becky	6	12
The cave sequence	17	8
Pure description	16	6
Commentary by Twain	0	5
Commentary by playwright	2	-
Lesser characters	3	4

This play concentrates on the boys' encounters with Injun Joe. It is a little more than an extended chase--or 'hide-and-seek" as it's described by the catalogue.

Plot

Tom's inner conflict is totally absent. With Muff never seen, there is no opportunity for audience identification or empathy. Tom and Huck take a solemn vow after witnessing the murder (which occurs offstage, attenuating interest and excitement) but in the scene immediately following, Tom has already, on the very evening of the murder, told the authorities. Thus, with no lapse of time, there's no serious question in Tom's mind between telling the truth or keeping a secret.

However, this singular focus on external adventure is weak. First, danger is never truly established. The boys' escape to Jackson's Island comes immediately after the courtroom scene. It is ostensibly undertaken to escape Injun Joe who threatened Tom for his testimony. But if Injun Joe is truly feared, why would the boys so carelessly run out into the very countryside into which the criminal escaped? Similarly, why would Polly

lead a group of children into the cave with Injun Joe--if he is so dangerous--still at large? Perhaps he's not such a wicked fellow after all. His encounters with the boys imply that he's little more than a buffoonish weakling. In one encounter, a kick in the pants by Huck sends him off. In another, Injun Joe and Tom sneak on from opposite sides of the stage and their rear-end collision sends the villain scurrying, on another note of hoped-for audience laughter. In the cave scene, Injun Joe grabs Tom but the boy is able to push away the man, right at the brink of the bottomless pit.

Potential adventure is further weakened by indirect portrayal. Sid's shenanigans are discussed but he never appears. The island episode and the funeral are never seen, merely discussed after the fact, further diluting the excitement of this version.

Character/Characterization

Tom's character here is contradictory to the original. Without an inner struggle, he loses integrity. With Ben performing the rescue in the cave, Tom loses his heroic dimension. His performance in the courtroom is an exhibition of stupidity, not honor, as he admits knowledge of the murder by trying to deny it. On the way to the picnic, Becky's condescending quizzing of Tom further reveals his dull wits:

> TOM. My English ain't bad, so you better start me in history.
>
> BECKY. All right. Who discovered America?
>
> TOM. Columbus.
>
> BECKY. (Amazed.) That's <u>right</u> Tom!....Now, where was he born?

TOM. Columbus, Ohio?....That ain't right?....History's very confusin'.

BECKY. I'll give you a clue. He was born in Italy. What town?

TOM. Oh I recall. Gen-OH-a!

BECKY. Right! Oh, Tom, that's good. Now, what countryman was he?

TOM. Irishman?

BECKY. Try again. Remember, he was born in Italy.

TOM. Could he a been Italian?

BECKY. Yes! Now think hard. What did he say when the new world burst upon him in the early dawn?

TOM. What?....You mean what did he say when he saw the United States?....He said, "Geee, whiz!....Oh, that's right, now I recall. He said, "Consider the lillies of the valley...."

BECKY. Tom, think harder.

TOM. If I think any harder it will hurt my head.

BECKY. Try.

TOM. Now I have it for certain. "What shall it profit a man though he gain his soul and lose the whole world!"

BECKY. I'm not sure I have the answer for that, Tom, but that's not what Columbus said. (TOM exits left, followed by BECKY as she speaks the last line....) (42-44)

There is nothing here that is hinted at in the novel, yet its inclusion firmly characterizes this Tom (and Becky). He is not the well-read, sharp-minded Tom of the novel. And the original Tom, well-rehearsed as a make-believe nautical venturer, would have had quite a different idea of what Columbus said at the shore of the new land. It seems that the intent was to make Tom into a country bumpkin. It also appears that the patronizing humor, particularly near the end of the exchange, was meant for older members of the audience.

Injun Joe's character is also unfaithful to the novel. In addition to being an easily thwarted, cartoonish villain, he is a crude stereotype who threatens the boys, "An' don't play Injuns no more, if you want to keep scalps."

Only six characters in all are included in this play, plus the projected voice of the unseen attorney in the courtroom scene. Only a fragment of the original cast of characters remains, and these bear little resemblance to namesakes in the novel. As with plot, the play in regards to character elements is very unfaithful.

Theme

Theme is incomprehensible. In "carefully consider[ing] the young audience" this play has omitted the meaningful thought which accompanied the original, but has not succeeded in providing plausible adventure.

Style

Broad action predominates. In the cave, for example, Tom "loses" Becky two times, apparently for an exciting effect. They are then joined by Huck, and all are pursued by Injun Joe. The candles are doused when the chase begins again. Simplicity also seems to have been a high priority in the adaptation process. Playing time appears to be approximately thirty minutes. Stage directions note simple accommodation of business, such as concealment of the tooth extraction offstage. Sid, Muff, and the attorney are but three examples of characters which are not portrayed but whose stories are retained, an apparent accommodation to casting conservation. Staging is simplistic

and suggestive, but the playwright has not used the technique to its advantage for retaining numerous changes of locale or fluid passage to time.

This is a disrespectful play: of the vitality and complexity of the original main character and his story, and also of audiences' abilities to comprehend detail. The playwright ignores numerous inconsistencies. Who is Muff? Where is Sid? Why doesn't Polly question rascal Tom's business with a lawyer? Why do the boys foolishly run off when the murderer who threatened them is at large? Why does no one in the village show concern at the boys' absence? Why does Polly allow the children to wander in the cave? Why does she so carelessly march out of the labyrinth without them? It is erroneous to think that youngsters will not notice such faulty craftsmanship. As Norman Nadel says about the young theatre-goer: "[Often] he is treated not as the quick, curious experience-hungry creature he is, but as a small moron. There is a vast difference between a young mind and a stupid mind" (qtd. in Corey 19). This playwright, who "carefully considered the young audience," does not seem to recognize such a difference.

Summary

This adaptation is heralded in its catalogue as "a literate adaptation of the Mark Twain classic." This is a far from accurate description, for the play only remotely resembles the original. Its few characters are contradictory, a meaningful plot conflict is absent, adventure is weak, and broad action predominates.

TOM SAWYER

by Vern Adix
(Encore Performance Publishing: 1982)

64 pages; 60 minutes playing time
1 act; 7 locales; suggestive scenery
15 male, 5 female roles, townsfolk

Catalogue notes: none

Textual notes: "The action is continuous with front of the curtain scenes to cover the scene changes....The Cross over Curtain Scene enable the play to flow continuously since the curtain can be closed while changes are being made behind it. Curtain could be a neutral wooded drop or anything else that would fit the play....

Several parts of the play occur in and around Aunt Polly's house. A multi-scene setting could be used to take care of this action. It should include a small corner for Tom's room...."

Synopsis

Jam-smeared Tom eludes Polly, and she laments the challenge of raising him. Tom tussles with the new boy, and tells Polly that the dirt and scratches are from a fall. Mary bandages and scrubs him clean for dinner. Sid points out the thread securing Tom's collar and he's nailed for playing hookey. Mary takes Tom through his Bible studies.

Through the night, Tom thrashes and moans, prompting Sid to squeal in the morning. But Polly figures Tom fakes illness; she pulls his "aching" tooth and sends him to study again with Mary; she bribes him with a Barlow knife.

Tom bribes his friends to paint the fence for him. Polly sets him free, and he locates Huck. They plan the graveyard outing. Tom plays Robin Hood with Joe until called to bed.

The boys witness the graveyard murder and Injun Joe's pinning the rap on drunken Muff. Hiding in a shed, they take the blood oath, and then stumble upon sleeping Muff. Injun Joe brings men to get Muff; the

boys again hide and watch. The sheriff overhears them reaffirm their oath and pulls them out of hiding. They confess the truth of Doc's murder. The crowd chases after Injun Joe, but he escapes.

Muff thanks the boys and tells them that Injun Joe is probably far gone.

Polly tells Tom to stay near the house, and Becky comes by. She and Tom become engaged, kiss, and then break up at his mention of Amy. Tom and his buddies decide to run away.

They meet on the way to steal a raft and survey the provisions each has hooked.

Three days later, the boys eat near a campfire, discuss hermits and pirates, and overhear the cannon fire. Joe and Tom become homesick and leave; Huck follows.

On his way to the run-aways' funeral, Muff is stopped by the Sheriff. Muff startles, saying he's sworn off drink, and the Sheriff assures him that he just wants to say that Injun Joe's been captured and has confessed. The boys overhear.

At the funeral, Becky and Polly bemoan their losses. The minister pays tribute to the lost, angelic souls. The boys reveal themselves and, amidst the rejoicing, Muff wishes aloud that Huck had someone to care for him. The Sheriff overhears and, saying, "You're right, kids is better off with families," suggests the Widow take him in. Huck reluctantly agrees when promised he doesn't have to wear shoes until school starts except on Sundays .

Tom confesses to having missed Polly, even her chores and especially her cooking, and asks her not to cook fish and beans for at least a week.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	25	34
Incidental boyhood episodes	50	25
The runaway sequence	25	17
The romance of Tom and Becky	8	12
The cave sequence	0	8
Pure description	1	6
Commentary by Twain	0	5
Commentary by playwright	0	-
Lesser characters	1	4

As the figures aptly indicate, this adaptation focuses heavily on Tom's antics. Plot conflict and suspense are softened, and humor is highlighted.

Plot

Within the hour of the murder, Injun Joe breaks his promise to Muff and he's wrongly accused. Immediately thereafter, the boys break their solemn oath and tell the truth. Suspense is attenuated and Tom's internal conflict is totally lost in this expedient compression of time. The other major plot conflict which Twain provides in the original is equally diluted--the danger posed by Injun Joe on the loose. In running away to the island, the boys exhibit little fear for their lives. They mention the murderer but assure themselves he's miles away. Feasibly, audiences would have a tendency to forget the villain, too. He's never seen again. Several days later, we hear of his capture and confession, and thus ends Injun Joe's story.

Character/Characterization

As in most plays in the sample, this Tom is faithful to the dichotomous good/bad boy of the novel. The opening moment shows him in flight from Polly. He's soon showing off for Becky and tangling with the new boy. He's a likable scamp in his attempts to be "good" for his exasperated sister Mary and in his passionate playing of pirates. However, he is not given opportunity in this adaptation to grow or to show his true mettle. In additon to the weakening of the Muff problem, Adix has omitted Tom's troublesome relationship with Polly. There are no moments of true nobility as in the original classroom and the cave episodes. His relationship with Becky does not go beyond the engagement-and-break-up scene. In the closing moments, where there might be indication that Tom's character has changed as a result of the days' events, no hint is given: Huck agrees, with no prodding on Tom's part, to stay with the Widow; Tom confesses to Polly that he was bored on the island--even chores would be welcomed--and is tired of eating beans and fish. These are mildly amusing events but not faithful to the Tom who is half a child and half civilization's man by the end of the novel.

Muff, however, undergoes a distinct change. As in several plays in the sample, he reforms. He gives up vagrancy and drinking, supposedly moved by the boys' willingness to stand up for him. While in this version he does not take on heroic proportions as he does in Chorpenning (1937) or Goodman (1978), he joins the Widow's household as a hired man, thus forming a "family" with adopted Huck.

Injun Joe is given some dimensionality. Reasons for his villainy and reference to the villagers' bigoted treatment are retained. But, as

noted, Injun Joe's role as a villain is weakened. Most significantly, he's seen only in two scenes and there's little indication of the danger he poses.

Theme

Theme is not clearly articulated. Adix has noted that he did not work with a specific theme in mind, but rather "tried to reflect my own character and life as I remember it" (correspondence: July 17, 1986). This intention to reflect personal views or values--or those believed to be held by the intended audience--is mentioned several times by Adix in recent correspondence:

> Basically, I recall modifications regarding the moral issues of smoking, drinking, etc. I am a fairly moral person, so is my general audience, and so are the characters of my play....
>
> .....
>
> If the mood is kind and generous in my character treatment, it is probably due to the fact that I'm that way (correspondence: July 11, 1987)
>
> ....I think I left people feeling good about Muff Potter, who is similar to many adult friends of my childhood. I am an old softie and that is reflected in my version of Tom Sawyer.
>
> .....
>
> Tom as I envisaged him was a typical 12 year old boy. He would differ in various communities. My Tom would differ from Mark Twain's but would fit into my society. My play does not contain moral concepts that do not fit into my society. I dealt with these factors so they would fit into a society that would be foreign to Mark Twain's society....I tried to capture much of the flavor of the story and the morality of my audience. (correspondence: July 17, 1986)

While a strong thematic message is not imparted, Adix does make some modification that reflect his, rather than Twain's, values. For example, Huck is more "civilized" from the onset: his gritty lifestyle is barely noted, he's not a smoker, and his father (drunk and cruel in the original) is only vaguely mentioned. In Muff's significant transformation there seems to be an implied message of man's innate goodness. While this is not totally at odds with the affirmation Twain imparts, Twain's development of this theme--through a boy's responses to several difficult situations--is much different than that of Adix's theme through Muff.

Style

Like many of the more contemporary plays of the sample, this version utilizes simplistic, suggestive staging for many quick changes of locale. The novel's fluidity of locale is thus retained. However, time fluidity is not. Only a few days pass in this version, whereas an important factor in the novel is that events are summer-long.

This play is also characterized by ample use of Twain's dialogue. Among the many comic passages transferred near-verbatim are: Polly and Tom's exchanges over the stolen jam and, later, his sewn-up collar; the pre-fight encounter with the new boy; Tom's gum-swap and engagement with Becky; and the dead cat conversation with Huck. Adix writes that his intention was to use as much dialogue as possible, providing "filler, exposition, and general bridging from one scene to another" only when necessary (correspondence: July 11, 1986). In this regard, the play "reads" very faithfully; there are few up-datings of words, for example, and Twain's particular brand of colloquial humor is retained as a result.

Humor was also a criteria, if a rather unconscious one, in Adix's selection of episodes. Comic moments prevail. The first half of the play is largely composed of Tom's shenanigans about town. The second half is largely the run-away sequence which leads to the climactic funeral scene. "....I wrote with a tendency toward the comic. In all my works [18 to 20 adaptations] I have had a 'tongue-in-cheek' attitude" (correspondence: July 17, 1987).

Summary

The play is moderately faithful, particularly in its retention of Twain's humorous dialogue. Humor and light-heartedness predominates. The danger symbolized by Injun Joe is attenuated and Tom's internal struggles are eliminated. The dangerous cave episodes and treasure-seeking are omitted. Muff reforms to become the Widow's hired man and part of Huck's new "family"; this alteration and the moral lesson implied is the least faithful modification made in this adaptation.

TOM SAWYER

by Tim Kelly
(I. E. Clark, Inc.: 1983)

"Adapted and Dramatized From the Classic American Novel of Mark Twain"

55 pages; 90 minutes playing time
2 acts; 7 locales; suggestive scenery
11 male; 12 female roles, townsfolk, doubling

Catalogue notes: "....Action flows rapidly and the scenes fly by in a lively fashion thanks to a cleverly designed set which requires no stops in the activity on stage. Your audiences--children or adults--will delight....[It's] designed to appeal to the whole family. And the large, varied cast provides an opportunity to put whole families on your stage, too."

Textual notes: "....Packed with adventure, muster, and wonderful comedy it is designed for a simple yet effective production....In this basic one-set script special attention has been given to the female roles so that any director looking for a well-balanced cast will find it here. Also, the text has been arranged so that the rehearsal schedule is both flexible and easy to manage....Action-filled, spirited, and packed with laughter....Suitable for proscenium or arena production...."

Synopsis

I.i. Citizens of the riverside town go about their daily business; children play roll-the-hoop. The Sheriff tells Muff, the town derelict, to sleep somewhere other than the Widow's barn. Muff implores Injun Joe for money but is refused. Doc Robinson arranges to meet the men for work at their "usual place." Muff says he doesn't like robbing graves, but Injun Joe notes the liquor money to be earned. Several women stroll by and discuss the Bible ticket contest, naming Amy as a likely winner. Polly chases Tom, but before he's collared he offers Amy a dead rat for her tickets. Amy's screams bring Huck out of a barrel. He and Tom make their graveyard plans. Mary hauls Tom home, but on the way he sees the new girl and he escapes to cavort for her. Polly notices the new thread which secures Tom's shirt and he's yanked off by his ear.

Tom tries to get out of whitewashing the fence by feigning a toothache, so Polly extracts it and plies Tom with pain-killer. Tom tricks Joe into painting for him, scraps with Alfred, and wheedles more boys to paint while he woos Becky. They kiss, become engaged, and break up. Polly is about to praise Tom for hard work when Alfred inadvertently reveals that he and the boys have finished the job. Tom scurries off. Polly can't help but admire his cleverness.

I.ii. At the graveyard, Tom and Huck watch as the three men rob the grave and discuss Doc's medical study needs. Muff stops to drink and cut a plug of tobacco. Injun Joe demands more pay and a fight ensures. Doc is killed and Injun Joe blames Muff. The boys' oath-taking is interrupted by the men's return. Injun Joe robs the body, and as Muff drags it away, the murderer finds Tom's hat.

I.iii. At school the next day, mothers help the Master prepare a picnic. Tom tries to win Becky again, but she scoffs at his stick-figure drawings and his brass doorknob. School begins; the children chatter. When the Master steps out, Tom gives the doorknob to Amy and plans the island adventure with Joe Harper. The Master returns with Mrs. Walters, the state Sunday school superintendent. Tom temporarily wins the Bible. The other children are dismissed. Becky drops her slate with the stick-figure of Dobbins. Tom accepts the blame and the switch (feigning great pain, with a book in the rear of his pants), to win Becky's adoration.

Muff is chased on by an angry mob, accused, and hauled away. Tom and Huck discuss the oath and start out to visit Muff. Injun Joe stops Tom and shows him the hat; Tom inadvertently blurts out that it's his. He's warned to keep mum or perish.

II.i. Several days later on the island, the boys rest from playing pirates. They hear cannon fire and reckon they're assumed drowned. Tom says he'll sneak to the mainland at night to investigate, and they resume their play.

Polly, Mary, The Widow, and Mrs. Harper console one another. Tom sneaks in, learns of the planned funeral, and exits without leaving the note he's prepared. He kisses his aunt when she's left alone sleeping. Back on the island, he tells his funeral plan to his friends and they break camp. Injun Joe, drunk, staggers in. He fingers his stolen gold and sleeps. The boys sneak away unnoticed.

II.ii. Among the funeral mourners is Injun Joe who interrupts the eulogy to attest to the "dead" boys' goodness. The boys reveal themselves and the Widow offers Huck her home. Tom and Polly apologize; he convinces her of his nighttime visit, the note, and the kiss.

II.iii. On the evening before the trial, Huck and Tom visit Muff in jail.

II.iv. Next morning, an agitated mob gathers at the graveyard for the trial. A lynching mood grows as Muff admits grave-robbing and fighting with the Doctor. Injun Joe tells his false tale. As the townspeople surge to hang Muff, Tom blurts out the truth. Huck assists in telling the story. Injun Joe hurls a dagger at Tom, but the boy ducks and the villain heads toward a cave. The Judge tells Tom, "You leave Injun Joe to the sheriff....I promise you that villain will never harm anyone again." The boys reveal the treasure they've found, and the judge awards it to them. Huck promises a month's trial with the Widow. Tom and Becky kiss; Amy kisses Huck's cheek but, annoyed, he wipes it away.

* * *

CONTENT ASPECTS	PERCENTAGE SCRIPT	BOOK
The story of Muff Potter and Injun Joe	29	34
Incidental boyhood episodes	24	25
The runaway sequence	25	17
The romance of Tom and Becky	9	12
The cave sequence	0	8
Pure description	8	6
Commentary by Twain	0	5
Commentary by playwright	0	-
Lesser characters	7	4

This play is somewhat faithful in terms of the figures above, except in the case of the cave scene which is wholly omitted. It was originally included, notes Kelly, but seemed to slow the action of this version which highlights external adventure (questionnaire 1986).

Plot

The primary conflict facing Tom is the danger posed by Injun Joe. While Kelly attenuates Tom's internal conflcit, he does not soften the violence or danger. Injun Joe is thoroughly capable of viciousness. Kelly introduces this idea early and maintains the danger as powerful and tangible throughout the play. The villain is seen immediately in the first scene, suspensefully planning a midnight outing. Later, Kelly adds the detail of Injun Joe finding Tom's hat, and Tom blurting out in a subsequent scene that it is his. This intensifies the dangerous relationship and leaves no mistake that the murderer is closely watching Tom. Injun Joe appears again, at the funeral, reminding the audience of the ever-present danger. The threat is heightened even more when Injun Joe throws a dagger. However, the ending to Kelly's adaptation is weak.

The villain escapes and the authorities promise to get him, but his actual fate is unclear.

This indirect handling of Joe's demise is peculiar considering the many other instances in which Kelly is so careful to "spell things out" through action to maintain interest in various plot strands throughout the play's entirety. To cite another example, Becky is introduced early and returns to participate in the action several times. Tom's relationship with her is threaded throughout the play. By contrast, in other versions, after the wooing and breakup scene, Becky's story is virtually abandoned.

Character/Characterization

Tom is a "bad" boy--this is made clear through lots of pranks in the beginning: jam-smeared, he alludes Polly; he plays hookey; he scares Amy. But this Tom is basically good, and clever. He bravely accepts the switching for Becky (hiding a book in his pants). His heart-pangs for Polly are retained. However, without the cave scene, there is no opportunity for true heroics. His internal struggle over the murder is diminished. Portrayed time is a matter of days. An oath is taken but the blood-pact is not mentioned and fear alone keeps Tom from telling the truth. His conscience-struggle is further softened by the fact that he blurts out the truth, and shares its telling with Huck. In the original, the revelation comes as a deliberate decision, with Tom knowing full well his best pal does not agree and that Injun Joe will be there in the courtroom.

Tom, then, is quite "rounded," but does not have the opportunity to show his maturation as he does in the novel.

Muff and Injun Joe are characterized quite faithfully. Muff is the drunk and harmless ne'er-do-well of the village. Injun Joe is thoroughly evil and his motives are retained:

> The half-breed or breed aspect of Injun Joe I left because I felt this helped to "explain" some of his character--he was very much a victim of the town's bigotry. Treat someone like a dog and sooner or later they'll bite! (questionnaire 1986)

Theme

Theme is not directly stated within the play or accompanying notes, but Kelly has written that he implied, "Dream, take chances, live, be adventurous, think for yourself" (questionnaire 1986). This seems in keeping with the action and external adventure which highlight this adaptation.

However, Kelly does not neglect some serious aspects in dramatizing the novel. For instance, he retains the Tom/Polly relationship, partly because "it is so human--Aunt Polly's need to be 'needed' by Tom and Tom's inarticulate need in response" (questionnarie 1986). Also, when asked if he could supply a single "generic" label to his work, such as "comedy," "serious drama," "adventure," Kelly's responded:

> Ah, now you have hit upon the "secret." Twain's original has all these aspects. Besides being [all these things], the work is immensely human. Good and evil, mysterious and joyful. It is a warm link with the past of AMERICANA. (questionnaire 1986)

Style

The writing is characterized by frequent visual and aural appeals. For instance, in the opening scene, crates and shipping barrels, children's old-fashioned games, adults' small-talk, and port sounds quickly establish mileu. Next, the boxes and barrels take on weird shapes as dim lights designate the graveyard. Thunder enhances the spookiness. Stagehands bring on tombstones and slink off like ghostly shadows. Notes explain the use of lamplight to accentuate the grave-digging. Small, visually appealing bits are retained from the original, including Polly's propensity for whacking her boys' noggins with a thimble and direct portrayal of the tooth extraction (effected with a white square of gum or candy on a string). Such details are effectively used throughout the play and impart a richness faithful to the original novel.

Similarly, the play is characterized by short bits which make the story explicit. In the first moments, Muff staggers and, when stopped by the Sheriff (who merely intends to shoo him from sleeping in the Widow's barn), is immediately defensive, saying "I ain't done nothing wrong....Folks think I always make trouble....Everybody picking on poor Muff. I ain't done nothing real bad," clearly establishing his scapegoat character. In the graveyard, Muff takes out his knife to cut tobacco and offers a piece to Injun Joe, establishing ownership of the murder weapon. As noted, Injun Joe finds Tom's hat, which is a physical reminder that Tom's safety is at stake.

Action characterizes the play overall. This is one reason, Kelly believes, for its popularity:

> ....it takes into consideration that we are dealing with young audiences that have been "conditioned" by television-watching. Thus, my version moves swiftly, doesn't get stuck with any long dialogue scenes, and never wanders into a sub-plot where Tom himself is not dominant. In other words, Tom has a problem and Tom conquers problem. (questionnaire 1986)

Many older versions, he notes, were written in a "more leisurely" time when "people listened":

> Today's youthful audiences are actually more interested in the visual. They want to see what Tom is doing. Hence you'll find my version is heavy on ACTION. (questionnaire 1986)

Kelly frequently collapses portions of original episodes in order to retain much action from the novel. The classroom and Sunday school, the island runaway and treasure-hunt episodes, the graveyard interrogation of Muff, and the trial are examples of combined episode pairs. The technique is generally effective, and allows for retention of many details from the novel. However, awkwardness sometimes results. It's jarring, for example, when the Bible contest occurs in the classroom. Joe Harper is included in the run-away adventure but clumsily "disposed of" prior to the island discovery of the treasure; he leaves for the mainland in a stolen boat because he's afraid to swim back with the others, thus leaving the discovery (and eventual wealth) to Huck and Tom. In the collapsed trial/graveyard scene, the boys are believed without a shred of evidence, all the more strange since they're right at the spot where the cat's skeleton (or shingle with the oath, if it were retained) could be produced.

Action and detail are also retained by Kelly's frequent telescoping or condensing of events. In a ninety minute format he compacts much of the first half of the novel without the easy bridges and exposition

provided by narration as in Goodman's or Koste's plays. However, the condensement can be a bit unsatisfying. Note, for example, how the famous fight episode is retained:

> TOM ....What do you call work?
>
> JOE H. Whitewashing that fence.
>
> TOM Well, maybe it is and maybe it ain't. All I know is, it suits Tom Sawyer.
>
> ALFRED 'Course it's work. Any fool can see that. (Tension crackles)
>
> TOM I bet I can knock you down, Alfred Temple.
>
> ALFRED Try it.
>
> TOM I can do it.
>
> ALFRED No, you can't.
>
> TOM Can.
>
> ALFRED Can't.
>
> TOM Can!
>
> JOE (Shifting in mood) Tom, you mean you <u>like</u> whitewashing the fence?
>
> TOM Like it. Well, I don't see why I oughtn't like it. Does a boy get a chance to whitewash a fence everyday? (9-10)

Soon both Alfred and Joe are intrigued. Kelly has lobbed off a short section of the fight with the new boy and collapsed it into the whitewash scene.

Although Kelly envisions his play for all age groups, ages ten through fourteen are judged by him to be ideal. "Comedy was also a big factor," he writes, for "this age group likes to laugh" (questionnaire 1986). As indicated above, twenty-five percent of the play is largely of Tom's shenanigans, and Kelly emphasizes comedy in the more serious scenes as well. For example, when the boys see Injun Joe drooling over

his treasure they dash into the shadows but, for a "comic touch," Kelly recommends that, with temptation irresistible, their heads pop back into the light. The Widow sobs uncontrollably and then snatches another woman's hankie, tempering the pathos of the "lost boys" discussion at Polly's. At the funeral, Joe Harper's mother says, "He's up there" and someone wonders aloud if the boy is truly on the roof. The minister's eulogy is interrupted with loud nose-blowing.

This use of comedy, and the explicit emphasis of story details and inclusion of action, may be seen as accommodations of sorts to young audiences. Kelly makes accommodations to youthful or amateur production groups as well, and the results vary in regards to effectiveness and faithfulness. The ratio of female characters to male is increased, apparently to appeal to the school market or community theatre markets (see Chapter Five following). Similarly, Kelly makes note in the script where doubling is possible. Neither accommodation notably effects faithfulness, but some clumsiness results. For instance, Reverend Sprague's absence is dutifully explained to the school children, to make plausible the Bible presentation by Mrs. Walters and Master Dobbins (and to allow for doubling between the Sprague and Dobbins roles). Staging simplicity may be another accommodation to producing groups of limited expertise or resources. Kelly notes that the play's easy staging accounts for its popularity (questionnaire 1986). The script supplies explanation for swift scene shifts, the use of the same benches for several scenes, a floor plan, notes on positioning actors in group scenes, and cautions against distracting movements. While seven different locales are portrayed, there is no shifting back and forth as in other plays utilizing suggestive staging, which implies that here

simple staging was largely a choice of economy rather than a method of retaining the novel's fluidity of time and place.

Summary

While the plot focuses on Tom's external danger, the conflict is strong and well developed. Tom's internal struggles are not totally omitted; in particular, the play faithfully retains his relationships with Polly. Muff and Injun Joe are retained in a faithful manner.

Kelly's style is distinct. Comedy and action are emphasized. Many episodes from the novel are combined and condensed. Kelly also makes details of the story and character relationships explicit though small, focused bits of action. Some accommodations are made for the anticipated youthful audience and for school or other amateur producing groups. These stylistic elements vary in regards to effectiveness and faithfulness.

CHAPTER FIVE: FINDINGS AND IMPLICATIONS

Twenty-one adaptations of The Adventures of Tom Sawyer were analyzed and compared to the novel. The main focus of each analysis was fidelity. That is, plot, key characters, theme, and stylistic elements were compared to corresponding elements in the novel; changes in these were evaluated in terms of the effects of faithfulness of each adaptation. Findings gleaned from these descriptive, comparative analyses are summarized below, and to this discussion are added the results of quantitative data-gathering procedures described in Chapter Three. First, specific findings related to plot, character, theme, and style elements are discussed. Then, trends identified in the sample as a whole are provided as general findings.

Plot

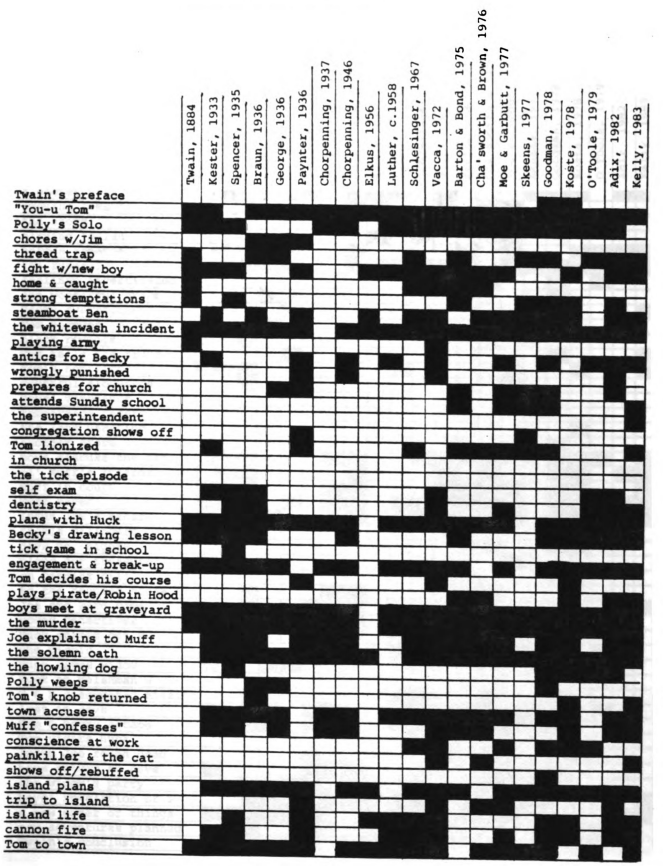
Most of the plays omit one of the novel's two primary plot conflicts. Only five plays retain Tom's internal conflict to any notable degree, and each of these are recently-published plays: Charlesworth and Brown (1976), Moe and Garbutt (1977), Goodman (1978), Koste (1978), and Kelly (1983).

Koste's 1978 Trail of Tom Sawyer comes closest to balancing the overt adventures of Tom with his development as a responsible and thinking member of society. Conversely, the most extreme case of omission of Tom's internal struggles is O'Toole's 1979 version which is little more than an extended chase by a villain, or a "hide and seek" as it's described by its publisher (Samuel French, Inc. Basic Catalogue of Plays 267). Other plays such as Vacca's (1972) and Schlesinger's (1967) give some reference to internal conflict but come up short for that very reason--simple dialogue references do not suffice. Those plays, like Koste's, which succeed in providing the original plot duality do so much as Twain does in the novel. Many separate moments, if not complete scenes, are provided so Tom, in literal pause from his busy meanderings, can reflect on his relationship with his loved ones or contemplate his own future or Muff's fate. Goodman, for example, provides no less than eight separate instances of this nature.

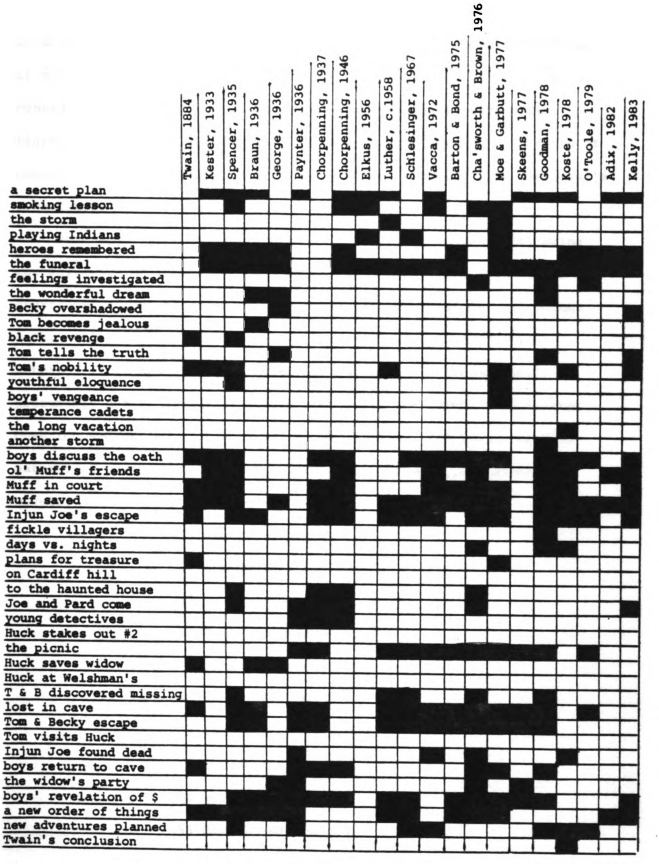
The following table illustrates this point. It is devised according to procedures based on Smiley's "structure of action" described in Chapter Three. In the left column, the novel's sequence of action is summarized. The table indicates which "action units" or episodes were retained in each play.

TABLE I

RETAINED UNITS OF ACTION



(TABLE I cont.)


Twain, 1884
Kester, 1933
Spencer, 1935
Braun, 1936
George, 1936
Paynter, 1936
Chorpenning, 1937
Chorpenning, 1946
Elkus, 1956
Luther, c.1958
Schlesinger, 1967
Vacca, 1972
Barton & Bond, 1975
Cha'sworth & Brown, 1976
Moe & Garbutt, 1977
Skeens, 1977
Goodman, 1978
Koste, 1978
O'Toole, 1979
Adix, 1982
Kelly, 1983
a secret plan
smoking lesson
the storm
playing Indians
heroes remembered
the funeral
feelings investigated
the wonderful dream
Becky overshadowed
Tom becomes jealous
black revenge
Tom tells the truth
Tom's nobility
youthful eloquence
boys' vengeance
temperance cadets
the long vacation
another storm
boys discuss the oath
ol' Muff's friends
Muff in court
Muff saved
Injun Joe's escape
fickle villagers
days vs. nights
plans for treasure
on Cardiff hill
to the haunted house
Joe and Pard come
young detectives
Huck stakes out #2
the picnic
Huck saves widow
Huck at Welshman's
T & B discovered missing
lost in cave
Tom & Becky escape
Tom visits Huck
Injun Joe found dead
boys return to cave
the widow's party
boys' revelation of $
a new order of things
new adventures planned
Twain's conclusion

As unit #45, "Tom to town" (to secretly witness the family's distress over his running away) marks the novel's midpoint in two ways: in number of pages as well as chapter division, Twain has put the episode right at the novel's center, and in terms of story development it marks a turning point when Tom begins to gradually, if unevenly, consider the needs of others to become less childishly egocentric. Playwrights favor plot material preceding this midpoint. By a ratio of nearly two to one (401/945 to 258/945), units of action from the novel's second half are omitted more frequently.

Note also three distinct clusters of omitted material, following the whitewashing incident, the funeral, and Injun Joe's escape from the courtroom; a less distinct cluster occurs after the murder and solemn oath. All preceding incidents are characterized by overt action, external excitement, and character interaction. In the original, presumably not by accident, active scenes are juxtaposed with quieter ones focused on the protagonist. A hefty number of episodes of this nature, in addition to shorter references, are found throughout the novel:

#13 wrongly punished
27 Tom decides his course
34 Polly weeps
35 Tom's doorknob returned
38 conscience at work
40 shows off/rebuffed
52 feelings investigated
53 the wonderful dream
54 Becky overshadowed
55 Tom becomes jealous

57 Tom tells the truth

62 the long vacation

63 another storm

70 days vs. nights

Yet, in most of the adaptations, few of these "internal focus" episodes are retained to any noticeable degree, neither at points following scenes of high action nor elsewhere.

The majority of the plays, then, focus primarily on external adventure. However, in most cases, the challenges faced by the protagonist are weakened, in comparison to the original novel, thus attenuating the excitement. In some, adventures on which the stories focus occur out of view of the audience, as in Braun (1936), George (1936), Paynter (1936), Chorpenning (1937), Skeens (1977), and O'Toole (1979). In others, the villain is weakly developed, transformed into a weakling or near-buffoon, or never seen, most notably as in George (1936), Barton and Bond (1975), and O'Toole (1979). By contrast is Kelly's adaptation (1983); it, too, focuses on external adventure but provides constant reminder of the severity of problems surrounding the boys' knowledge of the murder and the danger represented by Injun Joe.

The inclination towards external adventure, rendered rather innocuous in many cases, may imply a general belief by playwrights or their publishers as to what youthful audiences prefer or can comprehend. An "exercise of the eyes and ears" seems to be favored over an attempt to touch the minds and hearts of young audiences (Kraus qtd. in Koste "Making of Plays" 10). However, the plays which give significant attention to the mind-and-heart troubles of Tom have all been published since 1976. This may imply a growing acceptance of serious topics for

young audiences, a trend recognized by Koste ("Making of Plays" 10-11). as well as others in the field. Rosenberg and Prendergast note in Theatre for Young Audiences: A Sense of Occasion that while it has been all too common to underestimate what young audiences can appreciate (45), there is a wide range of styles and topics in recent popular plays for youth. They specifically note adventure/journey plays which are about "less physical, but no less powerful quest[s]. Based on internal searches these plays provide the audience with models for coping with society and with their approaching adulthood" (51).

The finding, that it is the more recent plays which retain the dual plot conflict, may also imply that playwrights are approaching adaptation with higher regard for plot fidelity. Or, adaptors may be analyzing original material with more care. Both Goodman and Koste, whose plays are among the most faithful, mention careful study of the Twain novel and a strong regard for fidelity, Goodman in questionnaire responses and Koste in these as well as textual notes of the play script.

A second finding related to plot is that faithfulness is facilitated by direct retention of "key" episodes from the original, including beginning and ending moments.

Play titles and catalogue descriptions suggest that each play in the sample was intended as faithful. Each were to some degree; all retained in some fashion most of the following episodes:

# 2	"You-u Tom
3	Aunt Polly's solo
10	the whitewash incident
23	plans with Huck
26	engagement and breakup

29 boys meet at the graveyard

30 the murder

36 town accuses

41 the island plans

45 Tom to town

51 the funeral

67 Muff saved

The numbers refer to Table I preceding; little more identification is needed, for these are the most famous episodes and provide the basic action "architecture" of one of the novel's major plot lines. Playwrights and publishers recognize audiences' expectations of these and strive to include them as a faithful goal of adaptation. Several playwrights noted the necessity of such scenes in questionnaire responses (Vacca, Goodman, Adix, Kelly). Vacca calls these "mandatory" scenes, essential for "playability and interest."

Key events also include the beginning and ending moments. Examples in this study suggest that what is communicated in these moments are powerful clues as to how adaptors interpreted the original story or what they felt most important to emphasize. Beginnings are, for the most part, faithful: like the novel, most of the plays begin with Polly seeking the wayward Tom, leaving little doubt as to the mischievous personality of the title character.

Endings, however, are treated less faithfully overall. This finding is somewhat peculiar given the indelible impressions which endings can leave with audiences. Even small changes in the endings of some plays in the sample adversely effect faithfulness. For example, what might be viewed as a seemingly minor alteration, such as

transference of a bit of action from one character to another, in some cases changed, in this placement, a main thrust of the original novel. Chorpenning (1937), Schlesinger (1967), and Moe and Garbutt (1977) make Huck the final hero with his rescue of Tom and Becky from the cave. In Chorpenning (1937), Goodman (1978), and Adix (1982) a reformed Muff shares the focus with Huck in saving the children and thwarting the villain. Adaptors apparently have various reasons for making such alterations. Questionnaires and correspondence with playwrights revealed that Schlesinger, for example, wanted to "elevate Huck's image for himself" and give dimensionality to this particular character. Goodman implied that his intent was to heighten empathy towards Muff. Adix related his reformation of Muff and the heroic modifications to his own personal value system and that which he projected to be his audience's . However, the results of such seemingly minor modifications are substantially different than Twain's end to Tom's story. Granted, the technique of converging the children's escape from the cave and Injun Joe's demise is an efficient and effective way of collapsing two lines of action and providing for a powerful, direct resolution. This device is used by a majority of the playwrights in the sample and in itself is not wholly unfaithful. However, putting the impetus for the outcome into the hands of another character is. The title character's status is weakened, as is the message of Tom's change and development. In the novel, Tom's pluckiness is eventually put to good ends when he acts on his own to save Muff and, later, uses his courage and brains to save himself and Becky, but in these plays he's rescued by someone else, in what playwright Suzan Zeder calls a "deus ex machina" ending and

finds all too frequently in young audience plays (Child Protagonist 236). Fidelity is forfeited by the implication in these plays that Twain's man-child cannot take care of himself.

Other examples of substantial consequences resulting from small changes in key events can be found in various treatments of the courtroom scene or its equivalent. In numerous plays, the omission of the cat's skeleton as verification of Tom's presence at the murder scene makes questionable the sensibilities of the adults who accept the scamp's story at face value. The implication of Huck by Tom, in such plays as Vacca (1972), and Moe and Garbutt (1977), weakens the sacrifice that Tom makes in confessing about the murder--in the original, not only at risk to his life, but at risk to his friendship as well, for Huck does not wish to tell, for a variety of reasons, which Tom respects. The prodding of Tom into a confession, in such plays as Twain (1884), O'Toole (1979), and Adix (1982), weakens Tom's integrity. Impetuous confessions, such as in George (1936), Chorpenning (1937), Chorpenning (1946), and Vacca (1972); Tom's blundering into telling in Luther (1958); and the revelation by Sid rather than Tom in Braun (1936) are equally "minor" changes but, as parts of key events, yield significant unfaithful results.

Key events must also be retained actively. The analyses of Braun (1936), George (1936), Paynter (1936), Chorpenning (1937), Skeens (1977), and O'Toole (1979) cite many examples of memorable and significant plot incidents retained through mere discussion only: the fence-painting, the trip to the graveyard, the murder, and the runaway sequence are but a few. An attempt to soften the violence or to facilitate staging were among the suggested reasons for such modifications. But whatever the reasons, the results are weak. Braun

and George, especially, offer two boring and talky scripts dependent on lengthy exposition rather than action to move the story along--much at odds with Twain's action-laden novel. And since the exposition is often about the funny and captivating adventures that occur outside the realm of the audience, there's a feeling of being denied participation in Tom's grand adventures. It seems that audience members who have read the novel would feel doubly cheated, anticipating the thrill of seeing events which Twain narrated, but finding them merely reported once again.

Telling the story through action was a particular concern of Tim Kelly. "ACTION" (his emphasis) is a recurring topic in his discussions of the play (questionnaire 1986 and textual notes). He cut the cave scene after the play's premiere because it slowed the action. Kelly feels action is important in reaching today's young television-influenced audience. However, action is also a necessity if one is attempting to write a faithful adaptation of literature written in the style of Tom Sawyer. As noted in Chapter Four, a hallmark of the novel is its active nature; indeed, some scholars have surmised that it was first begun as a play.

To summarize, key plot events need to be retained if faithfulness is desired, and alterations of these should be undertaken with care, for even a "simple" alteration can change significantly effect fidelity. Also, the most effective adaptors retained key events in an active manner.

A third finding related to plot was the significant amount of new material added by some adaptors, particular in the early plays in the sample. For the most part, these additions were unfaithful, in some cases appearing to be accommodations to youthful audiences.

As the sequential structure of action for each play was compiled, record was kept of added units of action, or those having no precedent in the novel. Table II shows the results of a simple count of added units of action in each play:

TABLE II

NUMBER OF ADDED UNITS OF ACTION PER PLAY

PLAY	# OF ADDED UNITS	PLAY	# OF ADDED UNITS
Twain 1884	10	Schlesinger 1967	3
Kester 1933	22	Vacca 1972	10
Spencer 1935	1	Barton & Bond 1976	10
Braun 1936	17	Chas. & Brown 1976	9
George 1936	11	Moe & Garbutt 1977	6
Paynter 1936	5	Skeens 1977	3
Chorpenning 1937	6	Goodman 1978	1
Chorpenning 1946	5	Koste 1978	0
Elkus 1956	0	O'Toole 1979	10
Luther c.1958	3	Adix 1982	2
		Kelly 1983	3

By this tabulation, the more recent plays, as a whole, contain less newly-added units of action (an average of 5.2 per play) than the older plays (8.0 average). When computed to percent, there is a smaller proportion of new material in the recent plays, too:

TABLE III

ADDED UNITS OF ACTIONS: OLDER/NEWER PLAYS COMPARED

	AVERAGE # OF UNITS	AVERAGE # OF NEW UNITS	PERCENT NEW
Older Plays	41	8.0	20%
Newer Plays	42	5.2	12%

Since units of action vary in page length, a clearer idea of just how much new material, proportionately, appears in each play can be found by

comparing relative number of pages of new action. Using the half-page as a counting unit, Table IV is devised:

TABLE IV

PERCENT OF NEW MATERIAL

PLAY	# OF PAGES	# OF PAGES NEW MATERIAL	PERCENT NEW MATERIAL
Twain 1884	65.5	21.0	32%
Kester 1933	100.0	35.0	35
Spencer 1935	76.5	1.0	13
Braun 1936	107.0	30.0	28
George 1936	124.5	17.5	14
Paynter 1936	16.0	7.5	16
Chorpenning 1937	57.0	7.5	13
Chorpenning 1946	58.0	3.0	5
Elkus 1956	29.5	0.0	0
Luther c.1958	67.0	4.5	7
Schlesinger 1967	70.0	4.0	6
Vacca 1972	52.0	6.0	12
Barton & Bond 1976	51.0	9.5	19
Chas. & Brown 1976	75.5	10.5	14
Moe & Garbutt 1977	88.5	6.0	7
Skeens 1977	34.5	5.0	14
Goodman 1978	46.0	1.0	2
Koste 1978	48.5	0.0	0
O'Toole 1979	58.5	11.0	19
Adix 1982	63.0	3.5	6
Kelly 1983	52.5	3.5	7

The average percentage for the earlier plays is 16.5% compared to 9.5% for the more recent plays. Thus, by a page count of new material as well as simple tabulation of whole units of new action, the recent plays contain substantially less added material than the older plays.

Together, these counts are fairly good indicators of fidelity. Note that those plays which seemed largely faithful in the descriptive analysis--such as Goodman, Koste, and Kelly--appear in these tabulations to be faithful.

One notable discrepancy is Elkus' play. It was not considered faithful in the descriptive analysis, mostly because it lacked a plot conflict and most lines of action from the novel. It is little more than a

dramatization of some of Tom's early pranks and the run-away adventure. However, it appears above as faithful, because it adds no original material. This seems to be an implication that, while quantitative procedures are helpful, they cannot stand alone as indicators of fidelity. Consider, too, Charlesworth and Brown's play, and Vacca's. Both appear by these quantitative procedures to be relatively unfaithful, yet these were identified as quite faithful in the descriptive analysis. This implies that once new material is identified in an adaptation, a publisher or producer looking towards fidelity must not only consider the amount of material but its nature. Some types of additions seem to be less troublesome in regards to fidelity.

An examination of all the additions indicates patterns in the types of additions most often added:

1) some supply details of mileu

2) some supply, in a direct fashion, information that is hinted at or unspecific in the novel

3) many are distinguished by broad action, spectacle, or humor

4) most forward new plots or sub-plots

Additions are often characterized by more than one of these features. Categorization, therefore, was complex. Also, in the following discussion, figures to denote frequency are approximate. Nevertheless, it can be seen just how some types of additions predominate and how some types are more troublesome than others.

Of the various types of additions, those which supply details of mileu and those which make direct thought of characters or hints from the novel are the least troublesome in regards to fidelity. In fact, in

most instances in the sample, these types of additions are effective in helping to faithfully translate the novel to dramatic form.

No less than ten percent of all added units help to establish mileu: the town, the time period, and the riverside setting. The musical versions, in particular, add material which conveys small town life. Some examples are: "In The Spring" and "The Big Missouri" numbers in Luther's 1958 version, which together help to establish early in the play a rather idyllic nineteenth century rural setting; "River of Dreams" in Skeens' 1977 play which conveys a mystical or enchanting quality of the waterway which pulsates past the town; and a "Celebration Song" and square dance in Charlesworth and Brown (1976), which lauds fiddlin', cornpone, and lemonade. Examples from non-musical versions include an opening sequence in Kelly (1983) and several from Moe and Garbutt (1975) in which are depicted children's games, adults' small-talk, chores, church-related activities, social gatherings, and other pursuits of the villagers. These are generally faithful and effective means of transferring non-active descriptive components of the novel to the stage.

Approximately 20 percent of the total of added scenes directly convey information hinted at or indirectly conveyed in the novel. For example, thoughts of characters are often externalized through soliloquy, dialogue, or additions of song and dance: monologues of frustration by Tom or Huck in Twain (1884), Schlesinger (1967), and Skeens (1977); and, similar solo musical numbers by Tom in Charlesworth and Brown (1976) and O'Toole (1979). Danger is made tangible in plays by Kester (1932), Braun (1936), Chorpenning (1937), and Barton and Bond (1975), and O'Toole (1979), where the villain is shown actively warning or threatening Tom and Huck. In an added unit of action in Kelly (1975)

Injun Joe tells Tom that he knows that the boy witnessed the murder and that he'd better keep silent, action which has no direct precedent in the novel. Another frequently found example is the direct portrayal of the fate of Injun Joe. In the novel the reader learns of it after the fact, as does Tom. And the fate we learn of is a slow, agonizing, and rather fitting death of starvation in the cave where Joe has hidden out and stored his booty. Of the twenty plays in which Injun Joe or his story are retained in some fashion (he does not figure into the Elkus 1956 version), thirteen directly convey his death or apprehension. It is interesting to note, too, that all thirteen alter the nature of the villain's fate. Many show him dying by falling in a pit or by the sheriff's gunfire, while other plays announce or show his live capture.

Other examples of direct portrayal of suggestions from the novel are several instances in which Muff and Doc Robinson (and in one case the Constable) are shown in close or friendly terms with various members of the village. Such instances can be found in at least six plays, including Chorpenning (1937), Chorpenning (1946), Charlesworth and Brown (1976), Moe and Garbutt (1977), Goodman (1978), and Kelly (1983). These added moments occur prior to the graveyard scene and serve to heighten sympathy for Injun Joe's victim.

Such instances of indirect conveyances from the novel added as direct action in the plays seems to function as insurance that certain ideas or emotions are not lost upon the audience. Other examples are: in Kester (1932), Charlesworth and Brown (1976), and Kelly (1983) which depict Injun Joe planning the evening trip to the graveyard; and, in Braun's (1936) and George's (1936) versions where Sid's propensity for tattling is emphasized in several instances, all original units of action which forecast or emphasize plot details.

Many added units of action are distinguished by broad action, or spectacle or humor. Additions of songs, dances, chases, children's games, and schoolroom antics are prevalent. No less than one-third of the total units of action added to the plays are thus characterized. Such expansion of total activity within the play in turn effects the dominant mood conveyed. In Paynter's 1936 version, for example, are added songs and dances of children dressing for school, of sunflowers, of skeletons, and of old men in nightshirts. These contribute to the gamesome mood of the play and do little to further the story. In Barton and Bond's 1975 version, a song by the congregation during the Sunday service and a rousing lesson drill by the school children are more incidental supplements rather than elucidation of plot, character, or environment. Much broad action is also added in O'Toole's 1979 version, including several surprise appearances by Injun Joe which result in chase sequences.

Similarly, many of the added units of action are characterized by humor. Verbal humor, slapstick, mistaken identities, and the actions of wholly new comic characters are the most common examples. Approximately 1/3 of all the added units of action contain such elements. Such additions contribute, as with additions of action, to a specific mood conveyed by the play. The net result is a comic or at least light-hearted interpretation of the original novel.

Twain's 1884 dramatization contain many added units of humorous action: Gracie and Amy have a long and silly discussion of kittens, secrets, and boys; during a game of mumblety-peg, Huck's hunched-over form is mistaken for an attitude of prayer by Polly; Master Dobbins endures a

unharmonious afternoon of lessons with his ill-informed pupils; "darkey boy" Jim contributes a foolish instance of trying to cram a huge treat down his gullet; and, during the whitewash scene, Jim repeatedly "whooses" in with a burden of stolen paint buckets. Such additions convey a broadly comic interpretation of the novel.

George's 1936 version supplies humorous new action for "slow, lazy" and "young negro boy" Jim. His primary function appears to be to evoke laughter by rolling his eyeballs and through silly discussions of superstitions and fears. The action of the lisping, ragged, and rather thick-headed Gracie Miller of Kester's 1932 version are comparable. Added units of action which focus primarily on new comic characters are found in at least six versions: Twain (1884), Kester (1932), Braun (1936), George (1936), Barton and Bond (1975), and Moe and Garbutt (1975).

Vacca's 1972 dramatization also contains humorous additions such as the repeated and slapstick-like trounce of the minister by the boys' gang and, later, the clergyman's shrieking flight from "devils" at overhearing Tom's mournful lament for Becky.

In Moe and Garbutt's 1977 version, added units of action include a sequence of attempted whacks and thumps of Sid by Tom, ending in a final shake-down of the sniveler by his half-brother; a funny moment between the Judge, the Reverend, Mrs. Thatcher, and the Widow, in which the women are a bit smitten by the men's flatteries; and a sack race in which Tom wins over the other children and Alfred, partially by sending the latter sprawling.

A fourth type of addition is that of entirely original plot material. No less that one-third of all added units of action further entirely new plot strands.

In the 1884 Twain dramatization, for instance, an added unit of action shows Becky and Amy lost in the cave, in a location different from Huck and Tom who, earlier, are shown lost. This is a wholly original plot entanglement. In George's 1936 play, Sid is portrayed in romantic entanglements with Suzy. In George's, as well as Braun's 1936 version, he's depicted as the consummate tattler which sets up in both plays a lesson for Sid when the squealing finally backfires to embarrass him. Chorpenning's 1937 version contains a unit of action in which Muff rescues Becky and Tom from the cave, similar to the reformed drunk's rescue of the children in Goodman's 1978 play. In Moe and Garbutt's 1977 version, an added unit of action carries Huck's tale of an Indian ghost story and a display of the boy's voice-throwing abilities. This added material sets up Huck's subsequent rescue of Becky and Tom in the cave; Injun Joe, in pursuit of the children, is disoriented by Huck's reverberating voice and he falls to his death. Such added units of action have no precedent in the original.

Two adaptations contain main plots which center on newly-invented conflicts. In both Kester's 1936 adaptation and Braun's 1936 play, Walter Potter is kept from fulfilling a marriage promise to Mary Rogers because of the troubles of his father Muff. Muff's problems are similar to the novel to some degree, but in both plays his proclivity to drink and his embroilment in the murder become Walter's obstacle. The adaptors have extracted and expanded small hints (Muff's drunkenness only, in this case; there is no hint of his reformation or his family in the novel), but in doing so have fashioned plots which have no precedent in the original. These plays are the least faithful in regards to plot.

The nature of the main plots in Kester and Braun (and to some degree in Luther's of 1958) are also unfaithful. Serious romantic

love--particularly between mature adults like Walt and Mary--is rarely a topic of Twain's fiction, and far from his concerns as a writer. Similarly, the romance displayed in Barton and Bond's 1975 play is unfaithful, even while focused on a younger couple. Some attention is given to Tom's non-romantic adventures, but the most consistent concern of this play is his match-up with Becky, delayed and complicated by the constant efforts of flirt Amy. Such a focus is unfaithful. Also, the adaptors jarringly distort Becky and Tom's innocent dabblings in courtship to a catty, adolescent rivalry. This attention given by several playwrights to romance implies a misunderstanding of Twain's writings and certainly of the novel. Perhaps it suggests a simple disregard for fidelity to the original, for what Twain provides as plot material is not difficult to identify.

To summarize, additions which helped to establish mileu or to clarify characters' thoughts or indirectly-conveyed details from the novel were generally helpful in transferring the novel to the stage. By contrast, additions of new plot material, largely unfaithful, were far more prevalent; these were rather puzzling additions, given the ample amount of plot material supplied by the novel. Additions of humor, action, and spectacle were also prevalent. These seemed, in many instances, to be accommodations to youthful audiences.

Characters/Characterization

Lists of characters were compiled, including name, gender, and function of each. Three characters--Tom, Muff, and Injun Joe--were analyzed more closely, in terms of dimensionality, relationship to other characters, and function.

By virtue of sheer number of characters, most plays in this sample were relatively faithful, for a hallmark of the novel, its "richness", is achieved in part by this character "wealth" and variety. The average number of characters in the sample is 19, and this does not change considerably when the more recent plays are compared as a whole to the older plays:

TABLE V

NUMBER OF CHARACTERS

(The novel has approximately 43+ characters. "+" indicates villagers, choruses or other homogenous character groups.)

PLAY	# OF CHARACTERS	PLAY	# OF CHARACTERS
Twain 1884	26+	Schlesinger 1967	15
Kester 1933	21	Vacca 1972	15
Spencer 1935	22+	Barton & Bond 1976	29+
Braun 1936	13	Chas. & Brown 1976	24+
George 1936	14	Moe & Garbutt 1977	19
Paynter 1936	30+	Skeens 1977	18+
Chorpenning 1937	17+	Goodman 1978	28+
Chorpenning 1947	21+	Koste 1978	26
Elkus 1956	19+	O'Toole 1979	7
Luther c.1958	24+	Adix 1982	22+
		Kelly 1983	25+

The notable exception is O'Toole's play. In many other ways unfaithful, this play simply does not seem to have enough characters to create Tom's world as Twain had realistically peopled it.

Singular omissions of individual characters appeared to pose relatively few problems in regards to fidelity. Table VI indicates the retention of each character from the original novel.

TABLE VI: RETENTION OF CHARACTERS

	Twain 1884	Kester 1932	Spencer 1935	Braun 1936	George 1936	Paynter 1936	Chorpenning 1937	Chorpenning 1946	Elkus 1956	Luther c. 1958	Schlesinger 1967	Vacca 1972	B & B 1975	C & B 1976	M & G 1977	Skeens 1977	Goodman 1978	Koste 1978	O'Toole 1979	Adix 1981	Kelly 1983
Tom	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Huck	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Polly	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Joe Harper	X	X	X	X	X	X		X	X	X		X	X	X	X	X	X	X		X	X
Becky	X	X	X	X	X	X	X	X		X	X	X	X		X	X	X	X	X	X	X
Sid	X	X	X	X	X	X		X	X		X	X	X	X	X	X	X	X		X	
Injun Joe	X	X	X	X		X	X	X		X	X	X	X	X	X		X	X	X	X	X
Muff	X	X	X			X	X	X		X	X	X	X	X	X		X	X		X	X
Mary	X				X	X			X				X			X	X			X	X
Amy	X	X	X	X		X	X			X	X		X		X			X			X
Widow Douglas	X	X		X	X	X	X	X		X	X		X		X					X	X
Doc Robinson	X	X	X		X	X	X			X	X	X	X	X			X	X		X	X
"Pard"+						X	X	X													
Judge Thatcher	X	X				X	X	X		X	X		X	X	X	X	X	X			X
Mrs. Thatcher	X	X	X	X				X			X		X		X	X	X	X			X
Mrs. Harper		X		X	X		X	X	X	X		X		X		X	X	X		X	X
Mr. Harper								X													
Welschman Jones																					
Jones' sons																					
Jim	X				X					X						X	X				
Ben Rogers	X	X	X			X		X	X	X	X		X	X			X	X	X	X	X
Billy Fisher						X			X							X	X	X		X	
Jeff Thatcher									X				X	X							
Grace Miller	X		X			X	X											X			X
Willie Mufferson						X			X					X							
Bob Tanner									X												
Johnny Baker																X					
Jim Hollis			X						X				X								
Johnny Miller						X			X					X			X	X		X	
Sally Rogers						X							X								X
Susie Harper			X		X	X	X			X		X	X		X		X	X			X
Mary Austin																	X				
Alfred Temple	X	X	X		X	X			X	X	X	X	X		X			X		X	X
Master Dobbins	X		X						X	X		X	X		X		X	X			X
Mr. Walters					X	X									X	X					X
Rev. Sprague		X	X					X	X	X	X	X	X	X	X	X	X	X		X	X
Mrs. Sprague								X										X			
Sheriff+	X	X	X		X		X	X		X			X		X			X		X	X
Mayor																					
trial judge	X																				
attorneys														X	X	X	X	X	X		
detective																					
editor																					
village adults	X		X				X	X	X	X			X	X		X	X			X	X
village children	X		X			X	X	X	X	X			X	X		X	X			X	X

(+denotes new names: Injun Joe's ragged accomplice becomes "Hooper" in both Chorpenning versions; Sheriff becomes "Constable" in Barton & Bond's and Moe & Garbutt's.)

Most omissions are of minor characters: secondary adult characters, identified in the novel by occupational title only, or school-children. Most often, there is a faithful retention of all principal characters. Frequent exceptions to this are Mary, Amy, and Joe Harper; however, their omissions may be seen as relatively minor, for by omitting them playwrights have primarily eliminated foils to other characters and little else. Some notable singular exceptions are the omissions of Becky, Muff, and Injun Joe by several playwrights. Elkus (1956) completely eliminated the stories of these three characters with the intent of focusing on the first half of the novel (questionnaire 1986). According to textual notes, Charlesworth and Bond's elimination of Becky was similarly motivated by a need to condense, and with the belief that the romance sub-plot would be additionally taxing on young actors playing Tom. In others, such as Braun (1936), George (1936), and Skeens (1977), Muff and Injun Joe are omitted but their story is weakly retained through exposition by other characters. These omissions are all weaknesses in regards to fidelity, but none are completely contradictory to the novel. However, additions of characters generally are.

Two-thirds of the plays contain at least one entirely new character or character group. These have no direct precedent in the novel; generally, name and function is entirely new, too:

TABLE VII

NUMBER OF NEW CHARACTERS PER PLAY

PLAY	# OF ADDITIONS	PLAY	# OF ADDITIONS
Twain 1884	3	Schlesinger 1967	0
Kester 1933	3	Vacca 1972	1
Spencer 1935	1	Barton & Bond 1976	4
Braun 1936	3	Chas. & Brown 1976	5
George 1936	1	Moe & Garbutt 1977	0
Paynter 1936	5+	Skeens 1977	0
Chorpenning 1937	0	Goodman 1978	3
Chorpenning 1947	1	Koste 1978	1
Elkus 1956	0	O'Toole 1979	0
Luther c.1958	4	Adix 1982	2
		Kelly 1983	0

The average number of new characters in the old plays as a whole approximates that of the newer plays; it cannot be said, then, that in this regard, the more recent plays are more faithful. However, the nature of the added characters differs significantly:

TABLE VIII
NEW CHARACTERS

Play	Character	Description	Apparent Function
Twain (1884)	Jim	slave boy	adds comedy, action
	William	pupil in classroom	makes direct/specific
	Sarah	pupil in classroom	makes direct/specific
	Mrs. Lawrence	Amy's mother	makes direct/specific
Kester (1932)	Walter Potter	Muff's son/schoolmaster	adds romance
	Mary Rogers	Walter's sweetheart	adds romance
	Gracie Miller*	unkempt, noisy neighbor child	adds comedy
Spencer (1935)	Jane Hardin	village child	makes direct/specific
Braun (1936)	Walter Potter	Muff's son/school master	adds romance
	Mary Rogers	Walter's sweetheart	adds romance
George (1936)	Jim*	slave boy	addition of comedy
	Susy*	talkative silly flirt	addition of comedy
Paynter (1936)	reader of poem	occassional narrator/at opening	provides explanation
	old men in nightshirts	song/dance chorus	addition of comedy/action
	skeletons	song/dance chorus	addition of comedy/action
	sunflowers	song/dance chorus	addition of comedy/action
	maid at Amy's	dumps slops on Tom	addition of comedy/action
Chorpenning (1946)	Bud Riverson	leader of lynch mob	makes direct/specific

(TABLE VIII cont.)

Play	Characters	Description	Apparent Function
Luther	Jim	occassional narrator	provides explanation
(1958)	Pete	Tom's buddy	makes direct/specific
	Fred	Tom's buddy	makes direct/specific
	Fern Hadel	classroom lout	addition of comedy
Barton & Bond	Ted	village child	makes direct/specific
(1975)	Lyda	village child	makes direct/specific
	Faith	village child	makes direct/specific
	Hope	village child	makes direct/specific
	Amy*	vampish flirt; foil to Becky	addition of plot material
Vacca	Twain	narrator-voice only	commentary/description
(1972)	Susy*	tomboy	addition of comedy
Cha'sworth	Dave Richards	village child	makes direct/specific
& Brown	clerk to court	ass't in Muff's trial	makes direct/specific
(1976)	Mrs. Rogers	villager/parent	makes direct/specific
	Mr. Rogers	village/parent	makes direct/specific
	little girl	"captured" by Tom's gang	addition of comedy
Koste	Twain	narrator	commentary/description
(1978)			
Goodman	Twain	narrator	commentary/description
(1978)	Sarah Smith	parent/villager	makes direct/specific
	bailif	ass't in Muff's trial	makes direct/specific
Adix	Dan	village child	makes direct/specific
(1982)	Dave	village child	makes direct/specific

*possesses name of character in novel but distinctly new characterization in the play

Approximately one-half of the added characters function to make direct hints or generalizations from the novel. These are, for the most part, faithful and effective means of actively dramatizing the novel. For instance, Chorpenning's 1946 adaptation includes the character of Bub Riverson who actively personifies the face-less lynch crowd from the original. Chorpenning also retains the crowd but intensifies its reality with a particular spokesperson. In a scene equivalent to the courtroom episode of the novel, Riverson articulates the mob fever by publicly questioning the judge's leniency and then urging his associates forward with a noose. Similarly, in Charlesworth and Brown (1976), Mrs. Rogers personifies "all the mothers of the town" who castigate Huck.

Less faithful were additions of characters who infuse new romance, comedy, or action into the play by their addition. Examples include Mary and Walter in Kester (1932) and Braun (1936), and comic figures Gracie Miller, Fern Hadel, and virtually new widows or ministers in such plays as Kester (1932), Braun (1936), Luther (1958) and Vacca (1972). These make up approximately one-half of the total character additions in the sample. Most were simply superfluous: like many additions of plot material, all are not necessarily infidelitous, but combined with other types of additions or emphases by the playwright, these contribute to a particular overall effect of the adaptation, sometimes at odds with the novel.

A final type of added character was that of a narrator. Paynter (1936) with "reader of the poem" and Luther (1958) with "Jim" make attempts at incorporating narrators, but neither succeed in using the narrator consistently thoughout the play. Effective means of using a narrator are exampled in Vacca (1972), Goodman (1978), and Koste (1978). Mark Twain is personified in each, but in each the narration is handled

differently. Vacca utilizes a disembodied voice to bridge scenes, supply commentary, and describe action (such as the death of Injun Joe) which is not directly portrayed. In both Goodman and Koste, Twain appears as a narrator-commentator who does not, for the most part, become directly involved with the action. One brief exception is in Goodman's play when Twain asks Tom what mischief he's been up to lately and the boy, seeming to know the man, asks about his riverboat days.

The net result of these additions of Twain the narrator is, for the most part, a "comfortable" means of including commentary and description from the novel, thereby retaining fidelity. An implication, in adapting stories of omniscient or personal narration, or in adapting works of authors whose personas are well known to the audience, is that playwrights might be well served to use this narrator-as-character technique. Other benefits in regards to maintaining faithfulness are discussed below with "Style".

A final consideration regarding character additions is the ratio of male to female characters. While in the novel this ratio is approximately three male characters for every female, it is more evenly balanced in many of the plays:

TABLE IX

MALE-FEMALE RATIO OF CHARACTERS

PLAY	MALE-FEMALE RATIO	PLAY	MALE-FEMALE RATIO
Twain 1884	1.3/1	Schlesinger 1967	2.0/1
Kester 1933	1.6/1	Vacca 1972	2.5/1
Spencer 1935	1.9/1	Barton & Bond 1976	1.5/1
Braun 1936	.8/1	Chas. & Brown 1976	4.5/1
George 1936	1.3/1	Moe & Garbutt 1977	2.0/1
Paynter 1936	2.0/1	Skeens 1977	2.2/1
Chorpenning 1937	1.4/1	Goodman 1978	1.9/1
Chorpenning 1947	2.3/1	Koste 1978	3.6/1
Elkus 1956	4.7/1	O'Toole 1979	2.0/1
Luther c.1958	2.7/1	Adix 1982	3.0/1
		Kelly 1983	1.1/1

Consciously made or not, this may be an accommodation to producing groups. Kelly infers that a balance in gender was intentional (textual notes). Vacca implies this, too (questionnaire 1986). Braun's play also appears to be written for a "balanced" school cast. In this small regard then, accommodations for a specific producing group may have affected fidelity. While the impact on fidelity is not great in these specific instances, accommodations for projected producing groups seem to have influenced the adaptation process of many playwrights.

To summarize the results of the census-like analysis, in which omissions, additions, numbers, gender, and functions of character were compared, most plays are faithful in regards to the total and variety of characters retained from the novel. Additions seem to be the least fidelitous, for added activity, romance, or comedy is the net result. It also seems that while the more recent plays add characters as frequently as the older adaptations, these additions by recent plays are generally more faithful. The most notable example, in three plays, is the addition of Twain as narrator.

Tom is portrayed in most of the plays as the basically good lad who's capable of being "bad"--a clever prankster, as he is in the novel. This seems to be a quality that attracted playwrights to the novel as something with which audiences would identify. Tom is an "everyboy--mischievous, imaginative, adventurous, and always in trouble," says Goodman. "I wanted every child to identify with Tom" (questionnaire 1986). Schlesinger concurs that audiences can relate to "that part of him that wants to be good yet have fun" (questionnaire 1986).

However, least faithful are the plays which fail to significantly underscore his truly admirable qualities--most notably Twain (1884),

Kester (1932), Braun (1936), George (1936), Paynter (1936), Barton and Bond (1975), and O'Toole (1979)--by altering or omitting some combination of the following: his rescue of Becky at school; his bravery and cleverness in the cave; his relationship with Polly; his rescue of Muff; and, his "bookishness"--the original Tom is a spelling champ and an expert on Robin Hood and pirate lore. A few create an almost contradictory situation by making Tom appear a foolish bumpkin throughout, such as O'Toole (1979) and Barton and Bond (1975), or by shifting the focus away from Tom towards other new character and plot concerns, such as Kester (1932) and Braun (1936). Tom's character in these particular cases is extremely weakened.

The most faithful plays are not only those who retain Tom as the main character and show him as the dichotomous boy he is in the novel, but those who also show his growth through an increasing ability to use his unique intelligence, bravery, and tenacity for good ends: Vacca (1972), Charlesworth and Brown (1976), Moe and Garbutt (1977), Goodman (1978), Koste (1978), Kelly (1983), and, to a degree, Spencer (1935). It's notable that most are recent plays, perhaps indicating that faithfulness is highly regarded among these adaptors, or the recognition of the need in young audience plays, just as in "adult" plays, for three-dimensional characters who grow and change.

Injun Joe similarly lacks dimensionality in many of the plays, largely because his human qualities are not articulated. The interesting character which Twain develops is often reduced to a melodramatic stereotype. Motives for his actions are generally ignored in most of the plays. By "flattening" the villain in this regard, he loses plausibility, often in those very plays where he represents the only meaningful conflict, most notably, Twain (1884), Paynter (1936),

Schlesinger (1967), and O'Toole (1979). Strangely, Injun Joe is fully omitted in three plays, George (1936), Elkus (1956), and Skeens (1977), implying a flagrant disregard for fidelity as well as a poor understanding of importance of action in live theatre.

Muff is eliminated in five plays, Braun (1936), George (1936), Elkus (1956), Skeens (1977), and O'Toole (1979), in which fidelity and character empathy are forfeited. Conversely, Muff's problems with alcohol and vagrancy is highlighted in five plays, Kester (1932), Braun (1936), Chorpenning (1937), Goodman (1978), Adix (1982), and, to a lesser degree, in Spencer (1935). Presenting a modified Muff, these plays seem to forward themes which are contrary to the original novel.

Theme

In the novel, theme is indirectly conveyed through the actions of the main character. Through Tom, Twain articulates the joys of childhood. Memories of childhood and youth are the substance of the novel, notes Twain scholar Henry Nash Smith (Mark Twain 76). The book is also an affirmation of humanity. Twain may be cynical in other writings, but in Tom Sawyer he communicates faith in the innate goodness of people, through a boy who saves himself and others as a result of his own inner strengths.

Most of the plays in the sample do not convey the latter thematic element, focusing instead on the happiness and adventures of childhood; many are entertaining but offer little to think about or feel as Twain provided.

The least faithful plays blatantly espouse moral lessons, and ones which are generally contradictory to the novel. In particular, Kester

(1932), Braun (1936), George (1936), Skeens (1977), Adix (1982), and, to a certain degree, Spencer (1935), impart lofty messages on the power of goodness or love (to overcome the evils of the world, including alcoholism) or the importance of honesty.

Style

The most faithful plays retain the novel's narrative style by including Twain as a character: as noted, these are by Goodman (1978), Koste (1978), and, in a somewhat less effective "voice-over" style, Vacca (1972). In addition to retaining the novelist's commentary and description, the narrator device also facilitates the portrayal of various places and progressions in time. In a few words the audience is easily "transported" from the island to mainland and back again. In comparison to those plays which are situated in one locale, the advantages of the narrative device in regards to plausibility and faithfulness is particularly obvious. The narrator's words have the ability to give pause to the flow of time so commentary can be made, such as in Twain's novel. The narration also easily speeds time forward, as in Koste's play when Twain tells of the miserably long summer Tom spent while harboring the secret about Muff. The use of Twain as a narrator by the three plays also demonstrate another feat of fidelity. Twain's own humor and overall literary style are maintained. His droll remarks, jabs at society, and nostalgia are all present, in varying degrees, in the text of Vacca's, Goodman's, and Koste's plays, and are generally totally absent in the others. Playwrights who desire to capture in an adaptation the original author's "voice" might do well to model this narrator technique.

The most faithful plays in the sample also utilize a simplistic, presentational staging style which, like Twain's narration, afford many smooth shifts of locale and time. These include all of the plays published since 1967. Unit sets or open staging with suggestive scenery and props are called for in these eleven plays; therein, simple changes of light, props, or costume pieces designate time shifts or new locales. Reasons for the exclusive use of this staging style by the latter plays is difficult to ascertain. It's become a popular staging mode in theatre in general, and young audience plays are effected by trends and fads, just as any other art endeavor. Monetary concerns might have motivated some adaptors: several specifically aimed their play to a school or amateur market and considered the limited production budget on which the targeted groups might operate--most notably, Schlesinger (1967), Vacca (1972), O'Toole (1979), and Kelly (1983) appeared to take this factor into consideration. Whatever the reasons, ease and economy are not the only results. Those plays employing simplistic, presentational staging to its fullest advantage retain an important element of the novel, its richness. Charlesworth and Brown's (1976) and Moe and Garbutt's (1977) two versions are among the theatrically simple yet are the most successful in retaining the richness. Variety of locale, shifting locale, plausible passage of time, and retention of a multitude of episodes and detail from the original are largely possible because of the conscious and conspicuous use of the device. A "kaleidoscope" effect is what Charlesworth and Brown attempt to achieve (textual notes). O'Toole (1979), on the other hand, employs simplistic staging but doesn't fully realize its freedom, its ability to transport the audience back and forth through time and place, largely via the

imagination. The locale remains stationary until the next simple scene shift, and portrayed time progresses nearly equal to real time.

The most faithful plays in the sample also utilize other means for capturing the "richness" of the novel. Most notably, Kelly's 1983 play gives examples of several devices. In it, he collapses pairs of scenes from the original novel, such as school with church scenes, and the island escapade with the treasure-hunting. Kelly also telescopes scenes by condensing chunks of dialogue. Similarly, Vacca (1972) quite effectively combines two similar characters from the original, the school master and the minister. Whereas these devices can sometimes be problematic--plausibility is sometimes taxed and dialogue condensements can be unsatisfyingly short--such devices are much more effective than the provision of detail through lengthy exposition, so prevalent in the earlier plays [most notably in Braun (1936), George (1936), Paynter (1936), and Chorpenning (1937), in which many story details occur out of the audience's view], but not entirely absent from the contemporary plays, in particular, Skeens (1977) and O'Toole (1979).

Surprisingly, relatively few playwrights retain the novel's richness (and its unique style of humor) by transferring dialogue passages, which Twain amply provides in the novel. Notable exceptions are Vacca (1972), Goodman (1978), Koste (1978), and Adix (1982); Polly's interrogations of Tom, the fight with the new boy, the whitewash scene, the encounter with Huck and the dead cat, and the Becky-Tom engagement are effectively kept intact by most of these adaptors.

The most faithful plays in the sample also retain a sylistic element that may be considered part of the novel's richness, its balance of horror and the unpleasant aspects of life with idyll and life's beauty. Most faithful in this regard are: Spencer (1936) and Vacca

(1972), and, in particular, Charlesworth and Brown (1976), Moe and Garbutt (1977), Goodman (1978), Koste (1978), and Kelly (1983). These playwrights do not attentuate the horror of the murder by placing it offstage. Simlarly, the lynch mob fervor of the villagers is retained, as is the harsh lifestyles of Muff, Injun Joe, and street urchin Huck. Furthermore, these plays commonly retain "questionable" but important details: Muff's drunkenness (showing no signs of abating); Huck's sordid (and greatly envied) reputation for smoking, colorful language, and subsistence through petty thievery; and the town's bigotry in regards to Injun Joe. Conversely, these same plays retain the boys' enviably charming games and summer past-times, as well as nostalgia for a time long past, supposedly less hectic and more pure (most notably in the songs and dances of Charlesworth and Brown's 1976 version).

To summarize, the most faithful plays retained the novel's narrative style through the use of a narrator, its gentle humor, and its balance of horror and idyll. Simplistic staging, used by all playwrights since 1967, resulted in the retention of the novel's rich and fluid flow of time and change of locale. In general, the more recent plays are more faithful in regards to retaining the novel's original style.

Other Findings

In this sample of adaptations there seems to be frequent accommodations for the actors, producing group, or audience for whom the play was intended. Fidelity sometimes seemed to be outweighed by such considerations. That is, important changes are sometimes made in story, character, thematic, or style elements, and these appear dictated by a

preconceived notion regarding audience age or taste, or the resources or expertise of the production group to whom the play was targeted. Some of the more striking examples are: Braun (1936), George (1936), and Chorpenning (1937), which are plays of one locale; Elkus (1956), which totally omits one half of the novel; George (1936), Paynter (1936), Vacca (1972), Charlesworth and Brown (1976), O'Toole (1979), and Kelly (1983), which appear to make accommodations for female roles, cast size, or other casting considerations. The apparent attenuation of violence and "questionable" elements from the novel, discussed above, may also be seen as accommodations for youthful audiences. That such considerations are made is frequently evident in the catalogue descriptions of the adaptations (provided above with each synopsis), and was mentioned by several playwrights who responded to the questionnaire (Schlesinger, Vacca, and Adix in particular noted considerations made for audience or producing groups). This implies, then, that writers of plays for young audiences may project not only types of audiences and producing groups for their plays, but the tastes, desires, abilities, and resources of these as well. The practice is questionable, for it is limiting and, as in many instances noted in the analyses preceding, fidelity may be forfeited. It is of some note that two of the most faithful adaptors, Goodman (1978) and Koste (1978), both emphasized that they did not write with such <u>a priori</u> considerations, but simply tried to write effective and faithful adaptations.

A second and more heartening finding is related to faithfulness in the sample overall. The more recent plays appear, in many regards, to be more faithful than the older plays as a whole. This seems to be a trend in the descriptive analyses which focus on fidelity of plot, character, theme, and style. The recent plays are also more faithful in

the several quantitative procedures noted above: a greater amount of "action units" or episodes are retained from the original; a smaller number of pages of new material are added; a greater number of characters are retained from the original; and fewer added characters appear in the more recent plays. Finally, the more recent plays as a whole are more faithful according to "content carry-over".

The comparative tables which accompany each play analysis illustrate in gross, quantitative terms the amount of original story material retained in each adaptation of The Adventure of Tom Sawyer. Figures were acquired by computing the relative space devoted in each play script to certain story aspects as compared to that of the original.

The tables and the analyses indicate a broad range of treatment in these "similar" plays based on the same source. Some emphasize the amusing boyhood incidents. Some give a relatively large focus to lesser characters, often comic. Few include commentary by Twain to any notable degree. The following table compiles the figures of the individual tables, illustrating this point at a glance.

TABLE X

CONTENT ASPECT "CARRY-OVER"

CONTENT ASPECT	% of Original Novel, 1876	Twain, 1884	Kester, 1953	Spencer, 1935	Braun, 1936	George, 1936	Paynter, 1936	Chorpenning, 1937	Chorpenning, 1946	Elkus, 1956	Luther, c. 1958	Schlesinger, 1967	Vacca, 1972	Barton & Bond, 1975	Charlesworth & Brown, 1976	Moe & Garbutt, 1977	Skeens, 1977	Goodman, 1978	Koste, 1978	O'Toole, 1979	Adix, 1982	Kelly, 1983
Muff Potter-Injun Joe story	34	18	29	32	(18)	(20)	12	50	45	0	16	25	18	18	42	27	(13)	25	26	31	25	29
Incidental boyhood episodes	25	35	22	23	(27)	23	35	19	21	38	17	41	38	42	33	30	28	30	26	38	50	24
The runaway sequence	17	(1.5)	21	17	(7)	(16)	11	0	21	52	16	11	18	6	6	16	23	15	19	(3)	25	25
The romance of Tom and Becky	12	13	7	9	9	13	7	9	9	0	18	13	12	8	0	4	3	10	12	6	8	9
The cave sequence	8	18	0	13	(1)	0	11	(18)	0	0	14	11	8	3	7	13	12	11	0	17	0	0
Pure description	6	9	13	5	16	10	28	17	20	20	19	1	9	28	19	9	17	8	15	16	1	8
Commentary by Twain	5	0	0	1	.5	2	0	0	0	2	0	0	2	0	1	0	1	15	6	0	0	0
Commentary by the playwright	-	0	3	1	5	0	2	9	4	2	0	0	5	3	7	1	0	0	8	2	0	0
Lesser characters	4	22	36	3	33	33	8	3	2	6	16	6	7	6	5	14	9	1	1	3	1	7

The figures suggest the wide range of treatments given by adaptors to the same material. It also illustrates which playwrights seemed to be far afield, according to this procedure, in terms of fidelity. Note the highest and lowest percentages for each content category. Note, in particular, Twain (1884), Kester (1933), Braun (1936), George (1936), Paynter (1936), Chorpenning (1937), Elkus (1956), Luther (1958), and Barton and Bond (1977) who were identified in other respects to be among the least faithful plays in the sample.

Next, plays are ranked in a descending order of fidelity to the novel, based on the same data. The following table was constructed by computing for each play the total deviation between the figures in the two columns of each individual comparison table. For example, since the original devotes 34 percent of its total content to the Muff Potter-Injun Joe story, a play script which devotes 20 percent to this aspect has a deviation of 14 for this item. The sum of the deviations for each play was divided by the sum of the percentages in both columns. This number provides a rough indicator of the comparative degree of fidelity of each adaptation to the original novel, in terms of the specific content aspects identified in Chapter Three. The smaller the percentage number, the more faithful the adaptation. A figure of zero would indicate a completely literal translation of the relative proportion of the content aspects, and a figure of one hundred would suggest a totally new play with no transfer of these basic story elements.

TABLE XI

RANK ORDER OF PLAYSCRIPTS: PERCENTAGE OF DEVIATION

RANK	PLAYSCRIPT	PERCENT OF DEVIATION	DATE	PUB CO
1	Spencer	9%	1935	Anchorage
2	Goodman	12%	1978	Encore
3	Kelly	16%	1983	I.E. Clark
4	Koste	18%	1978	Anchorage
5	Vacca	19%	1972	On Stage!
6	Moe/Garbutt	20%	1977	Mod. Th. for Youth
7	Schlesinger	21%	1967	New Plays, Inc.
8	Chorpenning	24%	1946	Coach House
9	George	27%	1936	Baker's
10	O'Toole	27.75%	1979	Samuel French
11	Cha'sworth/Brown	28%	1976	Heinnemann
12	Skeens	29%	1977	Shawnee
13	Kester	29.75%	1932	Samuel French
14	Adix	30.30%	1982	Encore
15	Luther	30%	c.1958	Music Th Int'l
16	Chorpenning	33%	1937	Samuel French
17	Twain	34%	1884	U of CA Press
18	Paynter	35%	1936	Baker's
19	Barton/Bond	37%	1975	Pioneer
20	Braun	38%	1936	Samuel French
21	Elkus	53%	1956	Theodore Presser

The plays range from the relatively literal adaptation by Sara Spencer to Jonathan Elkus' play which contains no new material but stil ranks low in fidelity because of little carry over of the more significant original story elements, in particular the Muff Potter-Injun Joe story. Plays by Kester, George, and Braun which invented much story material also fall relatively low in rank order of fidelity.

There seems to be little correlation between degree of fidelity and renown of publishing house. It is interesting to note, however, that Anchorage, perhaps the most respected company in publication for young audiences, publishes two of the top four in this particular scale, while Samuel French, which is more well-known in the overall field of drama for all ages, has all four of its plays in the middle to lower half of this ranking.

Table XII also displays the twenty plays in a descending rank order of fidelity based on the same data, but this ranking is based on the correlation co-efficient between each play and the novel. While percent of deviation is an easily obtained figure, and useful for summarizing the relative differences between the plays, correlation coefficients are a more easily interpreted statistic for the comparison of similarities in content between each play and the novel. Possible values range from -1 to 1 with a value of 1 meaning that 100% of the variation in the playscript between content aspect categories can be explained by variations between categories in the novel. Similarly, a correlation coefficient of 0.5 means that 50% of the variability in the playscript can be predicted from variability in the novel. Negative correlation coefficients mean that most categories which received high value in the novel received low values in the adaptation and vice versa. Correlation coefficients near zero mean that the amount of material in a given category in the play shows no relationship to the amount of material in the same category of the novel. Unlike percent of deviation, in this computation, single large deviations between play and novel are more important than several small ones which add up to the same value. A single large discrepancy has more meaning for this study than does several small ones. Also, small discrepancies may simply be the result of the researcher's subjectivity.

Correlation coefficients were arrived at using the following formula:

$$r = \frac{\Sigma (x - \bar{x})(y - \bar{y})}{\sqrt{\Sigma (x - \bar{x})^2 \Sigma (y - \bar{y})^2}}$$

x = percentile value for a given content category in a play

$\bar{x}$ = average percentile value of all categories in a play

y = percentile value for a given category in the novel

$\bar{y}$ = average percentile value of all categories in the novel

r = correlation coefficient

Table XII gives the rank order of the plays based on deviation according to correlation coefficent.

TABLE XII

RANK ORDER OF PLAYSCRIPTS: CORRELATION COEFFICIENT

RANK	PLAYSCRIPT	CORRELATION COEFFICIENT	DATE	PUB CO
1	Spencer	.97	1935	Anchorage
2	Goodman	.93	1978	Encore
3	Kelly	.90	1983	I.E. Clark
4	Chorpenning	.87	1946	Coach House
5	Moe/Garbutt	.843	1977	Mod. Th. for Youth
6	Koste	.842	1978	Anchorage
7	Schlesinger	.84	1967	New Plays Inc
8	Adix	.82	1981	Encore
9	Cha'worth/Brown	.81	1976	Heinnemann
10	O'Toole	.77	1979	Samuel French
11	Vacca	.75	1972	On Stage!
12	Chorpenning	.73	1937	Samuel French
13	Skeens	.58	1977	Shawnee
14	Barton/Bond	.54	1975	Pioneer
15	Kester	.50	1932	Samuel French
16	Twain	.497	1884	U of CA Press
17	Luther	.48	c.1958	Music Th. Int'l
18	George	.44	1936	Baker's
19	Paynter	.43	1936	Baker's
20	Braun	.31	1936	Samuel French
21	Elkus	.30	1956	Theodore Presser

While the top three and bottom two plays remain in the same order as when ranked by percent of deviation, a ranking order by correlation coefficient changes the order of the remaining 16 plays. This ranking may be seen as a more true indicator of fidelity based on the content carryover figures. Note the Barton and Bond adaptation for example. It appears much higher on this type of scale, for it takes into account large deviations in one content aspect category, which is a characteristic of the seven lowest ranking plays. Barton and Bond's play ranks higher because, while it varies considerably from the original, other plays vary to a much greater extent in one single category.

The correlation between publishing date and degree of fidelity is even stronger using this computation for ranking. Of the ten plays written 25 or more years ago, eight are in the bottom half of the ranking. This supports the finding based on the descriptive analyses and other quantitative procedures that the more recent plays are as a whole more faithful than the older plays.

In regards to degree of fidelity and reknown of publishing house, the correlation is slightly stronger in the figures above as compared to those of Table XI. Baker's and Samuel French, perhaps the two largest play publishers in this country, together have five of their six plays among the least faithful of the adaptations according to this step of the analysis. However, well-known and obscure companies alike are mixed down the listing.

CHAPTER SIX: CONCLUSION

As a conclusion to the study of 21 plays for young theatre audiences based on The Adventures of Tom Sawyer, the following guidelines are suggested. These may help playwrights to faithfully adapt other genre. They may also be used to guide publishers, directors, teachers, and parents in selecting faithful adaptations for publication, production, or reading.

SUGGESTED GUIDELINES FOR FAITHFULNESS

1. What is the major plot conflict of the original story or novel? Are there more than one? Are these maintained in the adaptation? If not, faithfulness must be questioned, for conflict is central to drama.

2. Are any new conflicts added to the adaptation? Are these major conflicts? If so, faithfulness must be questioned.

3. What are the key moments of the original story? Are most of these retained? Are they retained in a direct or active manner? The most faithful plays in this study retained key moments in a direct and active manner; one playwright called these "mandatory" scenes, for these are memorable scenes expected by the audience.

4. Are there noticeable alterations in key events? What effects to do these bring? In this study, even slight alterations, such as putting the impetus for action in the hands of another character, had substantial effects on fidelity.

5. Are there noticeable alterations in beginning and ending moments? What effects do these yield? What are the major impressions left by beginning and ending moments? Are these substantially different than the original beginning and ending moments?

6. What is the structure of action in the original? Are patterns evident? For example, are active scenes juxtaposed with quieter ones? Comic with serious? Descriptive with analytical? If there is an evident pattern, is this transferred to the adaptation?

7. Check the dimensionality of both the antagonist and protagonist. Are they rounded characters? Do they develop and change during the course of the play? Are the antagonist and protagonist evenly matched?

8. Look for noticeable alterations in the action of the protagonist. What are the reasons for these alterations? Does he or she seem "better" or "worse" a character than in the original? Less defined? These are common areas of infidelity.

9. Look for added characters. What seems to be their function? Question their necessity and the overall effect on the adaptation.

10. Does the play retain a sufficient number and variety of the original characters? Feasibly, a large number and variety in the original were included for a reason. Sizable reductions can effect faithfulness.

11. What is the theme of the adaptation? How is it communicated? Be wary of themes that are contradictory to the original and of characters who become mouthpieces for didactic moralizings.

12. Identify the style elements of the original. What makes the original unique? Is it the use of dialect? Its transference of a particular time and place? Its attention to comedy or detail? The use of a narrator? Are these style elements evident in the adaptation?

13. Is there any evidence that accommodations were made, consciously or unconsciously, for particular producing groups, audience age, or other markets? These alterations must be scrutinized carefully; in this study, some accommodations of this nature outweighed fidelity.

14. Is relative emphasis given to specific story lines in the adaptation near to the same in the original story or novel? This sort of analysis was found in this study to be a reasonably accurate indicator of overall fidelity.

15. What is the total effect of the adaptation? Is the story clearly and sincerely communicated?

SUGGESTIONS FOR FURTHER RESEARCH

Researchers may aid playwrights, theatre practitioners, and drama scholars by attempting to answer the following questions:

1. What criteria are used by editors to judge adaptations which are submitted to play publishers? Are these scripts evaluated in terms of "faithfulness" to the original? If so, how? How are the criteria derived? Information would be of use to playwrights. The results might also encourage publishing companies to scrutinize their standards for acceptance of adaptations.

2. What does an audience "bring" to a production of a play based on another source? Typically, how many audience members have read the original story? What do they remember? What parts of the story do they hope to see come alive on the stage? Answers could serve as guideposts to playwrights who wish to fulfill audience expectations of faithfulness.

3. Does a staged theatrical production of a story influence the reading habits of the audience? Is the audience likely to later read the original story? The information may be of use to reading teachers, librarians, and parents. Affirmative answers might help producers and publishers with marketing strategies.

4. What is the aesthetic nature of narrative fiction as compared to dramatic literaure, and what specific comparisons can be made when the literature is for youth? Writers and drama pedagogues would benefit from an in-depth comparison of the aesthetic principles of each.

5. What accounts for the continuing abundance of adaptations for young audiences? What is the source of the demand for such plays? How prevalent are actual productions of such plays compared to those of an original nature? Specific information would be of use to both publishing companies and production companies desiring to strike a balance in their offerings between the two broad types of plays.

Other research possibilities suggested by this study:

6. A study of a novel and its play, television, and film versions for youth, such as those of The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn, and Alice in Wonderland and Through the Looking Glass. Information might assist consumers in knowing what to expect from such various media versions of a single source. Creators of scripts for various media might be assisted in the writing process.

7. An ethnographic study of the adaptation process, from the inception of the idea, through the writing of the play, and through its first production. Other playwrights might model effective strategies.

APPENDIX A:

A DETAILED SYNOPSIS OF THE NOVEL

The Adventures of Tom Sawyer By Mark Twain

(1879)

A Detailed Synopsis of the Novel

Twain writes, in a short preface, that his own experiences provided the story's basis, that its scattered "odd superstitions" are historically authentic, and that the book was intended for both adults and children.

Tom's shenanigans begin at home with his guardian Aunt Polly. In the opening episode, Polly searches for the boy, suspected of stealing jam. Smeared with the evidence, Tom appears, and craftily eludes a thrashing. Polly criticizes her leniency, yet lauds Tom's cleverness and ability to make her laugh. Meanwhile, Tom plays hookey and ends the afternoon by manipulating young "colored boy" Jim into doing the chores. During supper, Tom takes several surreptitious helpings from the sugar bowl, and manages to keep Polly at bay until half-brother Sid reveals the evidence that Tom spent Friday afternoon at the swimming hole. To keep him from going swimming unnoticed, Polly had sewn Tom's collar shut with white thread. Now it's undeniably bound in black.

The scope widens as Tom involves friends and schoolmates in similar antics. He picks a fight with a fancy-dressed new boy in town. After a lively harangue, they punch and scratch until Tom is victorious. Home late with tattered clothes, Tom finds that Polly has planned a punishment.

Saturday morning begins idyllically, with early-summer fragrances and brightness, but Tom groans over the gloomy prospect of whitewashing a long, nine-foot fence. His efforts to bribe Jim (with offers of a marble and a glimpse at Tom's sore toe) are thwarted by a posterior whack from Polly. Checking his pockets for more riches, Tom is

inspired. He happily commences painting, just as Ben Rogers arrives. Ben imitates a steamboat but is soon distracted by Tom's intense concentration. Ben begs for a turn, which Tom repeatedly refuses. Finally relinquishing an apple core, Ben wins. By afternoon, Tom has similarly duped many boys. As Twain notes, "Work consists of whatever a body is obliged to do and play consists of whatever a body is not obliged to do." Tom's cache now includes small toys, a kitten, a brass doorknob, and other trinkets. And the fence now has three coats of paint.

Tom's report to Polly gains him an apple and a lecture on virture. Off to play, he "hooks" a doughnut and pounds Sid with dirt. He then leads two platoons of muddy boys in army games.

Enroute home, Tom encounters Becky Thatcher. Immediately forgetting his sweetheart, Amy Lawrence, he exhibits his gymnastic skills for the new girl's approval. She finally tosses him a flower before disappearing into the house. Smitten, Tom shows off by her fence until supper time.

At the table, Tom endures a thorough scolding for clodding Sid and rapped knuckles for another sugar theft. Polly's wrath peaks when she sees the sugar bowl smashed on the floor. Wrongly punished and about to be sent sprawling by Polly a second time, Tom fingers Sid. Polly's lack of apology (Tom owed for <u>some</u> mischief, she supposes) and his lovesick heart sends Tom into a deep melancholy. After bedtime, he sneaks out to the house where he first beheld Becky. Languishing under a lighted window, relishing his mood and hoping to catch a glimpse of Becky, Tom gets drenched by the contents of a maid's slop jar. Roommate Sid quietly notices the damp clothes as Tom slips through the window.

Sunday morning starts with sermons and prayers by Polly. Cousin Mary convinces a reluctant Tom to study his Scriptures and dress for Sunday school. Her bribe is a toy pocket knife, which he proceeds to use on the furniture.

At church, Tom trades his whitewashing riches for "verse tickets". Most youngsters acquire these for accurately-learned Bible verses. Several thousand means a new Bible, which few can manage to obtain.

Sunday school begins with restlessness and rough-housing by the children. Commotion erupts among the adults, too, with the arrival of the prestigious new Judge Thatcher and his family.

The superintendent shows off and, next, is visibly distressed when no child wins the Bible prize. Then Tom comes forward, to the stunned amazement of the congregation. But glory is shattered when he's asked to demonstrate his scriptural knowledge and identifies the first disciples as David and Goliath.

The congregation is bored by a tediously delivered sermon. Tom brings out a pinch bug and sets it on a dog asleep in the aisle. Tom leaves church, thinking that it wasn't so bad after all, considering the excitement, but wishing the poodle hadn't run off with his pet bug.

On Monday morning, Tom hunts for an excuse to miss school and decides that his toe is appropriately ill. His wailing fools Sid but not Polly. He then discovers an aching tooth, which Polly expediently extracts. Off to school, Tom exhibits his new smile and spitting abilities.

Huckleberry Finn, the young outcast and son of the village drunk, meets Tom enroute to school. All the children admire Huck for the very reasons their mothers hate and fear him. His ill-fitting clothes are ragged and filthy, and his language is equally bad. He spends his time

swimming and fishing instead of at church or school, living by no one's rules. A doorstep or empty hogshead is his bed. Like all St. Petersburg boys, Tom is forbidden to socialize with Huck and, therefore, does so at every chance.

Huck carries a dead cat, which he claims is a cure for warts. The conversation progresses from other wart cures to witches and devils. The boys plan to meet at midnight to go to the graveyard, in order to try a charm with the dead cat. Tom swaps his extracted tooth for Huck's pinch bug and goes to school.

Tom notices an empty seat next to Becky's. When the master asks about his tardiness, Tom admits to dawdling with Huck and, as he hoped, Tom's ordered to sit with the girls. He eventually wins Becky's attention. They exchange names and plan to meet at lunchtime. His scribbled "I love you" receives a smart but affectionate slap on the hand. The master tugs Tom by the ear to his regular seat.

Tom can't concentrate. He even fails his best subject, spelling, and relinquishes the merit medal. The morning plods on. Aching for fun, Tom devises a game with Huck's tick. An argument over rules with bosom pal Joe Harper results in a thrashing by the master.

At noon, Tom and Becky return to the empty school. After a drawing lesson, an exchange of used chewing gum, and a discussion of rats and circus clowns, Tom proposes their engagement. Becky shyly allows a kiss and promises to love and marry Tom. But he inadvertently mentions his recent love, Amy. Becky cries. Tom offers his prized brass doorknob but Becky hurls it. Tom leaves and Becky regretfully calls out for him without success.

As he ambles through the woods and stifling heat, Tom's black mood brings contemplation of death. He soon reconsiders, recalling his

Sunday school record. Next, he ponders running away. Would the life of a clown, soldier, or Indian chief be best? He decides to be a pirate. Settled in his plans, he pauses to play Robin Hood with Joe. At the end of a glorious afternoon enacting portions of the book, obviously well read by Tom, the pals depart, bemoaning the lack of present day outlaws.

That night, Huck and Tom set out, with the dead cat, for the graveyard. At this venture, the scope of the book and nature of Tom's adventures widen. Weeds, sunken graves with crooked stones, and eery sounds ignite a conversation of dead spirits. Approaching voices startle them. The boys watch as Muff Potter, drunk as usual, and the sinister Injun Joe dig up a newly-interred body. Potter pauses to cut a rope with his large knife and asks Doc Robinson, apparently in charge, for extra pay. When the doctor refuses, Injun Joe recalls being forced away, hungry, from the kitchen of Doc's father and jailed by the man for vagrancy. Threatened, the doctor strikes Injun Joe to the ground. Potter joins the fight but is readily knocked unconscious. Taking Muff's knife, Injun Joe stabs the doctor. At this, the two boys flee unnoticed. The doctor dies. Minutes later when Muff awakens, Injun Joe blames his partner for the murder but promises to keep silent. Muff Potter runs away.

Panic-stricken, Tom and Huck hide in an old tannery. After mustering composure, they discuss the events. They realize that the doctor might die and, if so, with Muff unconscious, they are the lone witnesses to a murder. Fearing Injun Joe, they vow silence. Tom copies the oath on a pine shingle and, after signing in blood, they bury it.

Someone enters the building but the boys are distracted by the bad omen of a howling dog. They are relieved to see that the dog's back is

to them, but realize it's facing the snoring figure of Muff. They wonder if the omen always portends death.

Tom returns home but Sid feigns sleep. At breakfast, he's treated solemnly. Afterwards, Polly weeps over his waywardness. The tears distress Tom more than a flogging.

At school, Tom and Joe are whipped for playing hookey. When Becky returns the doorknob, Tom is total misery.

By noon, the villagers learn of the murder, and school is dismissed. Potter's knife is found near the doctor's body. The suspected Muff has been seen washing at the river, a highly suspicious act for such an unkept man. A search ensues.

A crowd gathers at the murder site when Muff is brought forward. Muff pleads his innocence but then, unnerved, tells Injun Joe to tell all. As Injun Joe calmly relates his version of the murder, Huck and Tom stand amazed. Deciding that the liar has sold himself to Satan, the boys watch for more devil signs. When Injun Joe helps to move the doctor's body its wound begins to bleed, but someone notices the proximity of Potter and claims that the omen signals Muff's guilt.

During the next week, Tom's conscience gnaws at him. Sid questions Tom's restlessness at night and mutterings of "blood". Polly and Mary both admit that they've been similarly effected by the murder, which briefly alleviates Tom's distress. Sid continues to interpret Tom's sleep-talking, so Tom ties his mouth shut, feigning a toothache. Sid also notices that Tom avoids his friends when they play-act inquests on dead cats, an activity which occurs with miserable frequency, thinks Tom.

Tom tries to ease his mind by bringing treats to the jailed Potter. Meanwhile, the villagers learn that Injun Joe was grave-robbing before the murder, but are loath to accuse him.

Tom is eventually distracted from his troubles by Becky's illness. Forsaking favorite past-times to stand vigil at her house, he becomes pale and listless. Polly seizes the opportunity to try all manner of quack medicinals, including a powerful new liquid "Pain-Killer". The taste of the stuff motivates Tom to shake himself from the doldrums. He slips his frequent doses down a crack in the floor, feigns health, and curbs his aunt's experiments. He gives a final dose to the family's pet cat, sending it into a wild rampage. Polly scolds Tom for such cruelty, but he explains that he was only modeling her behavior. Polly remorsefully admits that she might have treated Tom harshly.

Tom's low spirits continue until Becky finally returns to school. On that happy day, he cavorts and shows off until Becky firmly rebuffs him. Tom's spirits sink again.

He becomes resolute in his plan to run away. Perhaps those forsaking him will regret it, once they realize that Tom's been forced away and into a life of crime. He sobs at the cruel thoughts. Joe Harper happens by and he, too, complains of mistreatment. They plan a life of pirating on an uninhabitited and nearby island. Huck is invited along.

They meet at midnight with "hooked" meat, tobacco, and supplies. A log raft is pirated and, bellowing every nautical command they can recall, the boys drift easily downstream. On the island, they build a fire, prepare a hearty meal, and compare the lifestyles of pirates and hermits. Tom and Joe watch with envy as Huck fashions a pipe and smokes. Both secretly say their prayers at bedtime. Huck has no

trouble dozing off while both Tom and Joe lay awake with guilty feelings of running away and stealing provisions.

The first morning out includes tranquil observations of nature, hourly swims, and bountiful fishing. However, each boy becomes homesick, although none shares this thought. A peculiar boom is heard. While at first overjoyed at causing such a stir, Joe suggests that they go home. He's talked out of it, by both Huck and Tom. However, Tom himself heads back to the mainland late that night. Before departing, he leaves a note and the treasures of his pockets.

Tom sneaks back home where Polly, Sid, Mary, and Mrs. Harper console one another. How good-hearted and unselfish the boys were, they sob. While sometimes irresponsible and roguish, they were never truly bad. Tom over-hears that if the boys are not found, a funeral will be preached on the coming Sunday. Later, Polly prays for Tom. He weeps. Once she's asleep, he starts to leave a note, but he changes his mind and pockets it. He kisses his sleeping aunt and leaves.

Returning to the island the next morning, Tom overhears his pals. Just as they ponder their inheritance of Tom's personal effects, he appears. After an exaggerated account of his trip, Tom naps.

Turtle-hunting, swimming, playing circus and marbles all make for ideal amusements during the evening and the following Friday morning. By afternoon, however, all three are homesick once again. Only Tom hides his feelings. Huck and Joe start for town when Tom tells them of a secret plan. This keeps them content to stay a while longer. After dinner, Tom and Joe try to smoke. Both feign great experience with a pipe, but are quite ill. Later, they refuse another smoke.

A wild midnight storm rouses them from their open-air beds. A tent provides protection, but is soon blown away. Finally, the boys duck

under an oak tree. Returning to camp, they find the old, sheltering sycamore, under which they slept, shattered by lightning. They're thankful for their safety. With a fire eventually rekindled, they dry off and sleep. Tom awakens homesick, but suggests a game of Indians. The three dart and whoop until supper-time. Before the meal, Tom and Joe are amazed to find that they can smoke a peace pipe without becoming ill. They puff and chatter into the evening.

On Saturday, the village prepares for the funeral. Becky mopes about, regretful of her behavior towards Tom. Other children discuss the "dead boys'" histories and argue over who last saw the boys alive.

A tolling bell signals the solemn villagers to the Sunday funeral. In a lengthy eulogy, the minister praises the lost lads for their good graces and winning ways, which brings the congregation to tears. In the midst of all this, the boys march in. The families throw themselves upon the lads. At Tom's admonishment, even Huck is welcomed. As a triumphant hymn ensues, Tom feels his proudest moment. The congregation leaves, agreeing that the rousing hymn was worth the price of looking ridiculous. Tom alternatively receives "cuffs and kisses" from Polly throughout the remainder of the day.

Twain explains how the boys left the island and slipped into the church. Then, Monday morning breakfast brings an investigation by Polly of Tom's feelings. She wonders if once during his week-long absence he cared enough to consider her suffering. Tom insists that he does care. As proof, he tells of a "dream", and relates the details of his secret visit. Polly, amazed and satisfied, forgives Tom. Sid doubts that a dream could be so accurate. With the children off to school, Polly seeks out Joe's mother to tell her of Tom's incredible phantasm.

The children make so much ado of the resurrected boys that Tom, in his glory, ignores Becky. When she sees him paying extra attention to Amy, Becky shows off and invites other children to a picnic. Still shunned, Becky weeps, but decides she'll get even.

At recess, Tom flirts again with Amy while Becky woos Alfred Temple. Now Tom is jealous. Amy's constant prattle unnerves him. He flogs an imaginary Alfred and leaves. With Tom gone, Becky has no use for Alfred and curtly dismisses him. Realizing he's been "had", Alfred pours ink on Tom's spelling book. Becky notices, but decides against telling Tom.

At home for lunch, Tom is confronted by Polly. Why did he lie about a "dream"? Tom tells her of the intended note and of actually kissing her. Moved, Polly kisses the boy and sends him off, although she's not sure of the truth of this new story. Polly hunts for the supposed note, yet dreads a thorough search for fear he's lied again. Finding the note restores her trust.

Polly's kiss lifts Tom's spirits. He tries to reconcile with Becky. Angry remarks are exchanged, and Becky eagerly awaits the spelling lesson and the discovery of the ruined book.

But Twain notes that Becky will soon be in trouble. The master keeps an anatomy book in his desk, secretly studying it in hopes of becoming a doctor. Seeing the drawer unlocked, Becky takes out the mysterious text and finds a picture of a human figure. Suddenly, Tom enters and Becky tears the page. She exits sobbing, certain that he'll tattle. Tom decides to let the girl extract herself from the mess.

But Tom finds it hard to study. And soon the inked spelling book is discovered. When Tom is whipped, Becky is unnerved and considers fingering Alfred.

The teacher's torn book is found. As the master begins to interrogate Becky, Tom shouts out that he's to blame. He's severely whipped and kept after school for two hours, but Becky waits to apologize and to thank him for rescuing her. Later, in bed, Tom savors her words: "Tom, how could you be so noble?"

The master prepares for the final "Examination Day" program, often by thrashing the younger students into better performances. The children devise a plan of revenge and enlist the help of the sign-painter's son, whose family houses the teacher.

On the night of the public exercises, the hall and children are lavishly dressed. Nervous recitations, declamatory speeches, and readings of flowery compositions comprise the lengthy program. Tom makes a disastrous attempt at oration. Humorous descriptions of the participants indicate Twain's distaste for literary themes of sentiment and melancholia, and the over-blown elocutionary style, both so popular at the time. A particularly solemn composition wins the grand prize.

When the master turns to the chalkboard to draw a map, titters of laughter erupt. A cat, suspended through a trapdoor above, snatches the master's wig and is hoisted away by the vengeful boys. The teacher's bald head glows, for the sign-painter's son painted it gold while the master slept. The gathering breaks up. Summer vacation begins.

Tom joins the Temperance Cadets, entranced by the showy uniforms. He vows abstinence from tobacco and profanity but, soon overwhelmed by desire for those very things, learns "that to promise not to do a thing is the surest way in the world to make a body want to go and do that very thing." He sticks with the group in hopes of parading at the

funeral of a local dignitary who's rumored to be ill. The dignitary recovers; Tom resigns. The dignitary dies, and Tom longs to be a Cadet again, only he now has no desire to swear or drink.

Tom finds nothing to occupy his long days. Diary-keeping, a minstrel show, the circus, a rainy Fourth-of-July, and other diversions provide brief relief from Becky's absence, projected to be summer-long. The secret of the murder haunts Tom. Two miserable weeks of the measles follow. Recovering, Tom finds that all his pals, including Huck, have turned to religion!

Tom's growing feelings of doom are confirmed one night when a fierce storm erupts. He awaits death, certain that the flurry is caused by his baseness. When it subsides, he considers reforming but decides to first wait to see if more storms develop. Tom has a relapse and is sick for three more weeks. When he recovers, his pals have returned to their irreligious ways.

The murder trail is scheduled, and Tom's ill-ease grows. Huck assures Tom of his silence, and they reaffirm the oath not to talk, fearing Injun Joe and oath-breaking. They sorrowfully recall all of Muff's kindnesses. Hoping for some miracle, the boys hang around Potter's cell and bring more treats. Misery mounts when Potter voices gratitude and confidence in these two "ol' friends".

Outside the courthouse during the first two days of the trial, Huck and Tom avoid one another and resist the temptation to enter. News from the courtroom forecasts a guilty verdict for Potter.

Before the third day, Tom is out most of the night. Sneaking home, he gets very little sleep.

A crowd gathers for the third day of court. Several witnesses called by the prosecution testify against Potter, but the defense

declines to question them, much to the consternation of some spectators. When the prosecution rests his case with a firm accusation, Potter groans and the crowd registers compassion.

The defense counsel then calls Tom Sawyer to the stand. Gathering his strength, Tom tells of the events witnessed in the graveyard. In spite of his reputation as a fibber, Tom's testimony is believed; he promises the cat's skeleton as evidence. Huck is not mentioned. Just as Tom's testimony implicates Injun Joe, the villain crashes through a window and escapes.

Tom is once again a hero. Muff, too, is accorded great attention by the same "fickle" villagers who earlier would have had him hung.

While days progress wonderfully, nights are especially awful for Tom. Nightmares plague him. He's afraid to leave the house at dark. Huck, too, is scared, even though he was not mentioned in court. The defense attorney knows, says Huck. What can assure him of the attorney's silence when solemn vows are broken by his pal? Huck's confidence in humanity fades.

Potter's gratitude convinces Tom that he did right by testifying, but his nightmares cause regret. Rewards are offered for the capture of Injun Joe. Days pass and nothing materializes, however. Tom's fears gradually subside.

Eventually Tom seeks new adventure. He invites Huck to dig for buried treasure. Walking three miles to a special spot, they pause to smoke and discuss how they'll spend the loot. Huck wants pie and soda daily, and will go to the circus often. He'll save nothing, since his "Pap" would only take it. Tom will buy some trinkets and use the rest

to get married. The latter notion appalls Huck. The boys dig for an hour, try another spot without results, and finally decide to dig near the Widow Douglas' house at the "appropriate" hour.

At midnight, they dig at the charmed site of a tree limb shadow. Tom soon concludes that it's still the wrong treasure spot. Huck is nervous, given this hour of witches and ghosts. The haunted house must be the treasure spot, says Tom. Huck convinces him to investigate by daylight. Heading home, the boys pass the ruin.

A portentous dream of Huck's delays the boys another day. They play Robin Hood instead.

On Saturday, they meet to smoke and chat, and to try their luck again at the previous spot. Failing, they go to the haunted house and enter, hesitating in the eery desolation. As they explore the upstairs, two men enter below. The boys peep through the floorboards, recognizing one man as a "deaf and dumb Spaniard" whom they've seen about town. But when the man speaks, they realize it's Injun Joe disguised in long hair and a serape. The other ragged, rough man is unknown to the boys. The men eventually nap, but their talk of robbery and a "revenge job" scares the boys into stillness.

Later, Injun Joe finds a box full of gold. He also finds the boys' pick. Concerned by its fresh dirt marks, he mutters plans to take the treasure to "Number Two". The boys are nearly discovered when Injun Joe begins a search, but the old stairs to the second floor collapse under the man's weight. Joe and his partner leave.

Relieved, but disgusted with their luck in losing the treasure, the boys decide to track Injun Joe. But is the "revenge job" aimed at them, or Tom at least?

More dreams torment Tom, these about the treasure. Having never seen such money before and hardly able to imagine it, he wonders if the entire adventure was a fathom.

He hunts up Huck who reassures him that the treasure is real. They decide to find "Number Two." Since houses are not numbered, the "two" must refer to a room in one of the taverns. Tom investigates and learns from the owner's son that its Room Two is always locked. Only at night do its tenants come. Tom tells Huck to collect door-keys. On a dark night they'll try the lock of this "Number Two".

For three nights, the boys scout the tavern but see no sign of Joe. On the fourth night, Huck stands watch while Tom advances to the room. Huck begins to wonder about his partner's safety just as Tom rushes by yelling, "Run for your life!"

A cloud-burst occurs as Tom tells his story. In an unlocked liquor storeroom, Injun Joe lay in a stupor near an empty bottle. Drunk, Tom supposes. There is no sign of a cross nor a treasure box. Neither boy wants to return for a thorough check until Injun Joe is gone. They decide to split watch over the room. Huck tells Tom that he can be found nights in the Roger's hayloft which he lately shares with the servant Uncle Jake, "a mighty good nigger".

Next morning, joy over Becky's return pushes Tom's other concerns aside. On Saturday morning, a group of children, led by several young adults, gather for a ferry-boat ride to a picnic spot. Becky's mother tells her to stay the night with Susy Harper who lives near the boat landing, since the party is expected to return late. After lunch, the picnickers explore McDougal's cave, an impressive limestone labyrinth which no one, not even Tom Sawyer, totally knows.

Meanwhile, Huck spies Injun Joe and another man leaving Room Two of the tavern. The men go toward's Widow Douglas' house with Huck in pursuit. He hears Joe's plan to "slit her throat" and "notch her ears like a sow" in revenge for a horse-whipping once ordered by the Widow's dead husband.

Huck creeps back to the nearby home of the Welshman Mr. Jones and his sons. Begging anonymity as the informer, Huck alerts the men. They rush to help the Widow. At the sound of gunfire, Huck retreats.

Early on Sunday, Huck returns to Jones' to learn that Injun Joe and his partner got away. A posse searches. Huck describes the outlaws but tries to keep from specifically identifying Joe. When he does, the Welshman promises confidentiality. During breakfast, Huck's avid concern over a package dropped by Injun Joe causes Mr. Jones to question the lad's state of health. Visitors arrive and hear of the rescue. The Widow learns that someone besides the Jones men deserves most of the credit.

At church, the children's families realize that Tom and Becky have been missing since the cave expedition. A huge search crew is organized.

Mr. Jones is among the searchers who returns home, having found nothing the first day. Huck is delirious with fever. The widow comes to nurse him. Huck asks for Tom and is puzzled when the Widow cries. Three days pass with no sign of the children.

The author returns to Becky and Tom's first moments in the cave. Stalactites, crystals and other wonders draw them into deeper passages. Chased by bats, they stop making guide marks and eventually become lost. At first optomistic, Becky finally sinks to the ground and sobs. Tom comforts and encourages her, blaming himself for the predicament. She stops crying and insists on blame, too.

They wander aimlessly in search of familiar sights. Tom blows out Becky's candle in order to conserve it. Eventually, Becky grows weak, so they rest. As she sleeps, Tom watches over her.

New wanderings bring them to a spring, where Tom insists they stay. He shares a piece of cake as they discuss being rescued. Hope fades as Becky realizes that she won't be missed until Sunday. She was told to stay overnight at Susy's, but Susy's parents were never informed. The last candle burns away. Becky cries in Tom's arms.

Awakening again, Tom decides it must be Tuesday. Although starved and depressed, he hits on a plan. Using kite string as a guide he searches nearby corridors. At one point, he sees someone. Tom's shout sends the figure running. He recognizes Injun Joe but decides not to scare Becky with the news.

Although scared of Joe, Tom decides to search again. Weak and hungry, Becky is to remain at the spring. She tells Tom to return to be with her at death. He kisses her, chokes back the tears, and departs.

It is Tuesday, and the village meanwhile mourns the loss of the children. But in the middle of the night, Tom and Becky return. During the joyous celebration, Tom tells of finding an opening in the cave, returning for Becky, and squeezing out of the small hole. They emerged five miles from the cave's mouth and river-boat men brought them to town.

Tom's strength returns in a matter of days but Becky takes longer to recover. He is eventually allowed to visit Huck but, as the latter is still sick, the Widow will not permit talk of the cave adventure. Others tell Tom of the Widow's rescue. Injun Joe's accomplice is found drowned in the river.

Two weeks later, Tom stops by the Thatcher's to visit Becky and learns that the Judge has had the cave entrance sealed. Tom pales, for Injun Joe must be locked in the cave.

A team heads to the rescue, but Injun Joe is found dead. It appears he tried to chip through the door with a knife but starved to death. Having similarly suffered the cave, Tom pities the man, yet feels a great relief for the first time in months.

Crowds flock to Injun Joe's funeral. The death finally stops a petition for Injun Joe's pardon, which gained signatures in spite of the fact that he killed five people, notes Twain satirically.

Tom and Huck plan to find the treasure which they believe Injun Joe must have left in the cave. But Huck still fears retaliation by Injun Joe's friends for his help in rescuing the Widow.

Hooking a boat, the boys return to the well-secluded spot where Tom and Becky escaped the cave. They decide it's a perfect hide-out and plan a robber gang. Tom leads Huck through the cave to a spot where a cross, made with candle smoke, marks a wall. Huck fears Injun Joe's ghost but Tom argues that the cross will ward it off. They unearth the gold and load it into bags.

In town, the boys cart the bags toward the Widow's house where they plan to hide the money. The Welshman offers to pull the load. At the Widow's a large crowd of celebrants surprises the boys. They are sent to wash up and to don new clothes supplied by the Widow.

Dressing, they ponder the situation. Huck contemplates escape, but Tom scoffs at him. Sid appears to say the party is in honor of the Jones men. But, reveals Sid, the Welshman intends to announce Huck's part in the Widow's rescue although everyone, Sid claims, already knows

this, too. Tom boxes Sid's ears and kicks him for the repeated tattling. He dares Sid to tell Polly of the thrashing.

Presently, the Welshman reveals Huck's heroics. The Widow, feigning surprise, proclaims her intent to adopt and educate Huck. She'll also set him up in business. No need, says Tom, as he reveals the treasure. Twelve thousand dollars is counted, which is more wealth than anyone present has ever seen.

Boys and men alike begin searching for buried treasure as Tom and Huck become the envy of the town. Their money is invested and each receives a substantial daily allowance. When the Judge learns of Tom's punishment for the torn anatomy book, his respect for the lad who also saved his daughter in the cave grows immensely. He plans to see that Tom gets the proper education for the great lawyer or soldier he will someday be.

Huck suffers under this new order of things and, after three weeks, he disappears. Tom finds him housed in an empty hogshead. Tranquil with a pipe and messy clothes, Huck argues his case. Admittedly, the Widow's been good to him, but the washings, the neat clothes, and the shoes are unbearable. Huck's not allowed to swear. He must obey rules. When Tom says that it's the same for everybody, Huck counters that he's not everybody. He dislikes the "easy" food, the praying. He's not allowed to scratch. And school is about to open. Tom tries to convince his friend that he'll grow used to such things.

Finally, Huck is reminded of the planned robber gang. Declaring that respectability is a criteria for membership, Tom goads Huck into returning to the Widow another month. Tom will ask her to be lenient. Huck relinquishes, and the boys plan a midnight initiation.

Twain says in a conclusion that the story is ended and could not go much further without becoming a story of a man. He also indicates that the characters were based on real people, who are now "prosperous and happy." He'll consider taking up the story of the younger ones again.

APPENDIX B:

SAMPLE OF ANALYSIS TECHNIQUE

APPENDIX B: Sample of Analysis Technique

The following examples will serve to show how analysis of the novel and plays was conducted according to the Asheim half-page count of content carry-over. Examples from the categories of "Commentary" and "Pure Description" are provided for comparison.

The following passage from the novel is an example of that which was considered "Commentary" by Twain in the form of omniscient narrator:

> The poor unfortunate [Injun Joe] had starved to death. In one place near at hand, a stalagmite had been slowly growing up from the ground for ages, builded by the water-drip from a stalactite over-head. The captive had broken off the stalagmite, and upon the stump had placed a stone wherein he had scooped a shallow hollow to catch the precious drop that fell once in every three minutes with the dreary regularity of a clock-tick--a dessert spoonful once in four and twenty hours. That drop was falling when the Pyramids were new; when Troy fell; when the foundations of Rome were laid; when Christ was crucified; when the Conqueror created the British empire; when Columbus sailed; when the massacre at Lexington was "news." It is falling now; it will still be falling when all these things shall have sunk down the afternoon of history, and the twilight of tradition, and been swallowed up in the thick night of oblivion. Has everything a purpose and a mission? Did this drop fall patiently during five thousand years to be ready for this flitting human insect's need? And has it another important object to accomplish ten thousand years to come? No matter. It is many and many a year since the hapless half-breed scooped out the stone to catch the priceless drops, but to this day the tourist stares longest at that pathetic stone and that slow dropping water when he comes to see the wonders of McDougal's cave. Injun Joe's Cup stands first in the list of the cavern's marvels; even "Aladdin's Palace" cannot rival it.
>
> Injun Joe was buried near the mouth of the cave; and people flocked there in boats and wagons from the town and from all the farms and hamlets for seven miles around; they brought their children, and all sorts of provisions, and confessed that they had had almost as satisfactory a time at the funeral as they could have had at the hanging (239-240).

An equivalent passage of commentary by Twain which is retained in a play is found in Koste (1978):

> M. TWAIN: No, Injun Joe never did hang. But a little while later a deeper justice was meted out than any that could be dealt him in a little courthouse in St. Petersburg, Missouri.
>
> Injun Joe was trapped--accidentally? Maybe--but by his own greed, I notice--in the cold, ageless, dark of a cave where he suffered a slow, agonizing death by starvation. When his body was found, do you know how Tom felt? He felt sorry for him--for any human creature so tormented.
>
> But he felt also an abounding relief from the terrible fear of Injun Joe's revenge. To sleep without nightmares! To be free at last!....
>
> .....
>
> Free to be a boy--full of mischief and full of compassion; full of fears and courage; full of wild and wondrous dreams, mixing memories of a past before he was born with longings that stretch beyond his life on this earth clear up to now and here, and even further...a boy named Tom Sawyer. (50-51)

Here is commentary by the same author, and relegated to the playwright rather than to Twain:

> The discussion of the spells is mainly serious, absolutely matter-of-fact, not a trace of "cuteness" in the tone, no condescending suggestion that this is foolish superstition. Magic is literally real to them, as are oaths and Hellfire. If this is forgotten for a moment, Tom's moral crisis is proportionately weakened and falsified.
>
> In I-5 Tom's and Becky's love-scene, from his opening conversational gambit of rats on, is gently, almost courtly and tentative--much of the time their backs are, in varying degrees, to each other. The sharing of the chewing gum, besides being a delightful symbol, makes nice earthy business, and relieves what might otherwise become too sentimental a scene for some children in the audience to tolerate. This particular pas-de-deux needs to be a delicate balance of awkwardness, humor, and tenderness. We found that it held playgoers of all ages. (12-13)

This is an example of description from the novel:

> When Tom awoke in the morning, he wondered where he was. He sat up and rubbed his eyes and looked around. Then he comprehended. It was the cool gray dawn, and there was a delicious sense of repose and peace in the deep pervading calm and silence of the woods. Not a leaf stirred; not a sound obtruded upon great Nature's meditation. Beaded dew-drops stood upon the leaves and grasses. A white layer of ashes covered the fire, and a thin blue breath of smoke rose straight into the air. Joe and Huck still slept.
>
> Now, far away in the woods a bird called; another answered; presently the hammering of a woodpecker was heard. Gradually the cool dim gray of the morning whitened, and as gradually sound multiplied and life manifested itself. The marvel of Nature shaking off sleep and going to work unfolded itself to the musing boy. A little green worm came crawling over a dewy leaf and "sniffing around," then proceeding again--for he was measuring, Tom said....(106)

The following passage from Braun (1936) is an example of material counted as description in the plays of the sample:

> ([Polly] lowers her spectacles to her eyes, crosses up to the table R.C., lifts the covering and peers underneath the table. A loud KNOCKING is heard on C. door. She drops the table covering, raises her spectacles so that they rest on her forehead, crosses up C. and opens the door. The WIDOW DOUGLAS, a short, stout, asthmatic woman in her late forties, stands in the doorway. She has a whining way to talking and carries a dismal manner around with her. Wears a summer street frock, the skirt of which is very full and long and has a deal of flounces and ruffles for trimming. Her extremely large straw hat is covered with feathers that fall off the brim and get in her eyes and she pushes them back continuously.) (15)

APPENDIX C

SAMPLE OF PLAYWRIGHT QUESTIONNAIRE

APPENDIX C: Sample of Playwright Questionnaire

A questionnaire was sent to twelve playwrights or their co-authors who were determined to be living. Publishers provided the addresses or forwarded the questionnaire. In all, eight playwrights responded (Elkus, Schlesinger, Vacca, Moe, Koste, Adix, Kelly, and Goodman).

Questions 1-11 were sent to each playwright. Additional questions were formulated, specific to individual plays, and included as subsequent questions to the appropriate playwright. Questions 12-15 below were among those added to Cameron Moe's questionnaire.

1. For what age audience is your play best suited? Did you make any specific accommodations for this age group in the adapting process?

2. For what age performers is your play best suited? Did you make any specific accommodations for a particular age group of performers?

3. What type of production group(s) did you have in mind when you wrote your play? For example, did you consider it most likely to be performed by a school group? Professionals? A community theatre? Did you make accommodations for any such group?

4. Choose some generic or stylistic terms to describe your adaptation. For example, would you describe it as comic? Serious? Romantic? Realistic?

5. Can you recall your specfic motivation(s) for deciding to adapt Tom Sawyer? For example, was there a specific request from a publisher or producer? Were you commissioned? Did you recognize a need for a new adaptation of the novel?

6. Why does your play begin in quite the way it does?

7. Why does your play end in quite the way it does?

8. Comment on the character of Tom. What sort of qualities and characteristics did you attempt to reflect in your interpretation of Tom?

9. The novel contains many instances of what might be considered graphic and/or questionable items for portrayal to young audiences--a murder, smoking, drunkenness, kissing, physical punishment, reference to "niggers" and "half-breeds", etc., Comment on any of these and how you dealt with it in your adaptation.

10. A hallmark of the novel is its "richness"--many characters, sub-plots, settings, episodes. Comment on the choices you made in selecting significant features to retain or omit. For example, did you consider what might appeal to contemporary audiences? Did you feel it important to dramatize the most famous episodes?

11. Do you feel your adaptation has a theme? If so, what is it?

12. You've included from the original or created new moments of action and spectacle--for example, the sack race, songs, chants and games by the school children, etc. Can you recall if you were primarily interested in portraying a sense of children's activities of the historical period? Or were you seeking a balance for the less active or more serious parts of the play? Or were there other reasons for these inclusions?

13. On page 24 of the script, Muff and Injun Joe are seen plotting their trip to the graveyard. Do you recall your reason for adding this short scene? For example, was this intended as suspense-building? Plot clarification?

14. Why has the grave robbing and murder of Doc been altered to the murder of the constable who finds Muff and Injun Joe burying stolen money?

15. In your version Tom and Huck plan to go to the graveyard to hunt for treasure rather than to seek out devils to cure warts. Do you recall your reason for this alteration?

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