

JUST FOR THE FUN OF IT:
AN ORIGINAL PLAY FOR CHILDREN WITH
AN ANALYSIS OF THE WRITING AND
DIRECTING PROBLEMS INVOLVED

Thesis for the Degree of M. A.
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JUST FOR THE FUN OF IT:
AN ORIGINAL PLAY FOR CHILDREN WITH AN ANALYSIS
OF THE WRITING AND DIRECTING PROBLEMS INVOLVED

By
Betty Jane Cibula

A THESIS

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1953



"Pipe, pipe! Play away!
We all dance to dance to-day!"

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LIST OF ILLUSTRATIONS

OPPOSITE PAGE

"Pipe, pipe! Play away! We all dance to dance to-day!"	Frontispiece
"Guards! Guards! Seize him! He's trying to poison the king!"	67
"Why, it doesn't hurt to laugh!"	72

TABLE OF CONTENTS

CHAPTER	PAGE
I WRITING FOR CHILDREN	1
II THE ACTING SCRIPT OF <u>JUST FOR THE FUN OF IT</u>	12
III ANALYSIS OF DIRECTING PROCEDURE	83
IV ANALYSIS OF WRITING PROBLEMS WITH REVISED SCRIPT	97
V CONCLUSIONS	174
VI THE PRODUCTION BOOK OF <u>JUST FOR THE FUN OF IT</u>	179
BIBLIOGRAPHY	205

AN INTRODUCTION TO THE STUDY

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Even though this author had little experience in the field of play writing, and especially in the area of children's theatre, she has written Just For The Fun Of It in the hope that a thorough study of the component parts of the play would make her a better director and leader in children's theatre. She also felt that the results of her experience--the mistakes and discoveries--might prove of value to other writers of children's plays.

Although the plot of Just For The Fun Of It is original, many of the characters have been based on Mother Goose favorites. The author has attempted to keep their basic characteristics, familiar to all children, the same. Wee Willie Winkie has remained the delightful, impish little boy who tucks the children in their beds; Mary Contrary is still surrounded by her "silver bells and cockle shells." King Cole becomes the "merry old soul", though he does not have his fiddlers three. Tom-Tom, the Piper's son has become Cole's son but is accused of stealing a pig, which characterizes him in the nursery rhyme. Mollie Muffet does not sit on a tuffet, but is still a frightened little girl. Lolar the Scholar, based on "Dillar Dollar, the Ten O' Clock Scholar", retains his characteristics of lateness and studiousness. The Butcher, Baker, and Candlestick Maker have also been based on the nursery rhymes. The other characters have been drawn from the author's imagination to complete the people who live in the kingdom of Likemeland.

The first chapter of this study will include a resume of the essentials of a good children's play. Chapter II includes the original script of Just For The Fun Of It; Chapter III, an analysis of the directing problems; the revised script with an analysis of the writing problems will be included in Chapter IV. Chapter V will present a summary pf those factors in writing for children which the author has found of value. Chapter VI will include the production book of Just For The Fun Of It.

CHAPTER I

WRITING FOR CHILDREN

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WRITING FOR CHILDREN

There are certain elements in all drama, whether it be for adults or children, "which make a play a play."¹ These essentials of plot, character, theme, and dialogue are variable and not to be found to the same extent in every play. This author will not attempt to discuss the fundamental requirements of each of these elements since a thorough analysis can be found in the majority of books on playwriting.

The playwright of children's drama, like the playwright of adult drama, must have a thorough knowledge of dramatic technique.

Because the basic structure of all drama is the same, and because all novice playwrights must master dramatic technique, a general analysis of dramatic structure and technique will not be presented.

This chapter will concern itself with an analysis of the four elements of plot, character, theme and dialogue as they must be developed for a child audience.

FUNDAMENTALS OF WRITING FOR CHILDREN

The theme, or the thought of a play, is the first of these elements to be considered when writing for children.

Miss Winifred Ward, in her book, Theatre for Children, states that the story used as a basis for an adaptation for a children's drama must

¹ George Pierce Baker, Dramatic Technique, (New York: Houghton Mifflin Company, 1919), p. 2.

have universal qualities which give it lasting value.² These "qualities of lasting value" are inherent in the theme of the play, which must be applicable to the child's realm of interest. According to Charlotte Chorpenning, who is considered the dean of playwrights in the field of children's drama, "This experience that happens to the child's 'other self' must be an experience worth having, which will grow into his life and make him a better individual for the happening."³ The dramatist's attitude toward his audience is of paramount importance when conveying this worthwhile theme. He must know and respect children, approach his audience with complete sincerity, and not "write down" to them. Miss Virginia Lee Comer emphasizes the factor that drama should not be "written down", and adds that an author must have a direct, honest approach to his audience.⁴ The dramatist must be aware of the children's viewpoint and not "shoot over their heads with satire and symbolism which are meaningful only to adults."⁵

At the present time there is great opportunity for the novice playwright who can write plays around social questions. Miss Ward writes that very few plays have been done in this country that help to develop right attitudes toward race differences, social inequalities,

² Winifred Ward, Theatre For Children. (Kentucky: The Children's Theatre Press, 1950), p. 64.

³ Charlotte Chorpenning, Six Rules for Drama. New York Times, September 1, 1949.

⁴ Kenneth L. Graham, An Introductory Study of Evaluation of Plays for Children's Theatre in the United States. Unpublished Ph. D. thesis University of Utah, 1947, 330 numb. leaves.

⁵ Ward, Op. cit., p. 62.

and many other problems of the modern world.⁶ She continues that the presentation of such themes must not be too adult or teach too obviously. "The idea must be so imbedded in an interesting plot that the children themselves sit in judgement on what is done."⁷ Without apparently trying to sway his audience, the author must construct his play in such a way that the true values stand out clearly and sympathy is never replaced.⁸ By suggesting that plays be written on social subjects, Miss Ward does not imply that present plays are lacking in ideas. She explains that though there is a lack of plays in which modern questions are discussed, the children are given much more than mere amusement "when we present plays which help them to a better understanding of people, a fairer standard of values, a more intelligent sense of justice."⁹

It may be concluded that the playwright, who is attempting to satisfy a child audience, must know and respect children and approach his audience with complete sincerity. The theme he chooses to convey must not obviously teach or contain satire and symbolism or be presented in too adult a manner. The theme must be worthwhile, within the experience of a child's understanding, and help to give him a fair sense of values.

⁶ Ibid., p. 67.

⁷ Ibid., p. 68.

⁸ Loc. cit.

⁹ Ibid., p. 126.

The plot, or the story of the play, is the next element to be considered. To facilitate the discussion of the plot in a children's play, this author will discuss the component parts of the plot separately, always keeping the child audience in mind. The importance of a clear, simple plot; the handling of exposition, the need for a clear story line that does not stop; and the importance of suspense and climax will be considered. She will show the need for comedy and poetic justice in the plot, and discuss the advisability of adding romance to the story.

If you ask a group of children what they liked best in a play they will invariably answer, "The story!" Miss Ward states that one has only to observe an audience of children to realize that it is the story in the play which holds the most appeal for children.¹⁰ The story must be clear, simple, and uncomplicated. It must start out at once and involve plenty of action.¹¹

The exposition, or antecedent action, concerning the characters and situations, should be told swiftly and subtly. "The children want the author to omit the exposition and get the play started at once."¹² Ward suggests that it be revealed bit by bit in the natural conversation of the characters instead of the conventional prologue or artificial soliloquy.¹³

¹⁰ Ibid., p. 127.

¹¹ Ibid., p. 129.

¹² Loc. cit.

¹³ Ibid., p. 77.

As in a play for adults, the settings, costumes, and characters aid in revealing the story.

The story line must be clear to the child audience. "The play should build steadily and rapidly to the climax and then stop."¹⁴ If the story line has been broken to introduce complicating episodes, the children will be confused at the end of the play. Ward says that simplicity is characteristic of fine plays for children.¹⁵ Charlotte Chorpenning agrees that the story must never stop. "Not for comedy, unless it actually moves the story, nor for dancers, no matter how beautiful, nor moralizing or philosophy, not for sheer characterization."¹⁶ It may be concluded that the story line must never be broken.

The climax in a children's play should come at the very end of the play or within a few speeches of the final curtain. Constance D'Arcy Mackay writes that the lack of climax is the lack of most children's plays. Discussing plot, and especially climax, in her book, Children's Theatres and Plays, Miss Mackay states: "There must be a beginning, a middle, and an end. There must be what the Greeks declared was the essence of drama---struggle. The younger son sets out to reach a goal. Three times he is frustrated, but in the end he succeeds. His frustration and final success may be given in one act or in three acts. But each scene, each bit of dialogue must speed him on

¹⁴ Ibid., p. 130.

¹⁵ Loc. cit.

¹⁶ Chorpenning, Op. cit.,

his way, must build toward a climax."¹⁷

Expectancy should carry over from one act to the next, and the play should always point ahead, leaving the outcome uncertain until the very end. Especially in a children's play, the dramatist may heighten the suspense by letting the audience in on the secret. "The suspense in that case results from the desire to know how the characters will react when they learn what has happened."¹⁸ No play would be a success if it failed to stir the emotions. Miss Ward states that suspense can be aroused in a children's play only when the audience is in sympathy with one or more of the characters.¹⁹ The dramatist must not arouse the emotions unworthily. Miss Ward believes that sympathy, joy, and admiration are awakened by good plays and the child grows in sensitivity and understanding, but if the emotions are stirred by cheap sentimentality, the harm may be great.²⁰

It may be concluded that suspense must be employed to a great extent in children's drama but the playwright must not stir the child's emotions unworthily.

Comedy should be included in a serious play. According to Miss Ward, relaxation, heightened enjoyment, and a better sense of proportion are given to the children when comedy is woven into a serious

¹⁷ Constance D'Arcy Mackay, Children's Theatres and Plays, (New York: D. Appleton and Company, 1927), p. 101.

¹⁸ Ward, Op. cit., p. 80.

¹⁹ Ibid., p. 79.

²⁰ Ibid., p. 131.

play.²¹ A play that is entirely comedy is less effective with children than a serious play with a few comedy scenes.²² If the plot doesn't provide comedy the characters should, for "not only do the children like it but it has a very salutary effect on their nerves."²³ Charlotte Chorpenning also feels that too severe tension can be broken up by writing into the story scenes that will give the audience an excuse for exercise such as loud laughter, applause or stamping. She cautions that these must be included only when they do not interrupt the story.²⁴ Comedy should be added to a play to give the necessary relaxation demanded by children, to give them a better sense of proportion, and to increase their enjoyment.

Romance should be avoided in a children's play. The characters may talk about love if it is kept on a dignified plane, but an embrace between a man and a woman will only cause the audience to grin, according to Miss Ward.²⁵ It is the impersonal love of the fairy tale that is a satisfying conclusion to the play.

Poetic justice should characterize the ending of a children's play. Miss Ward writes: "Children have a strong sense of justice and a play to be satisfying to them must distribute rewards and punishments according to just deserts."²⁶ To those who ask if children are being

²¹ Loc. cit.

²² Loc. cit.

²³ Loc. cit.

²⁴ Chorpenning, Op. cit.

²⁵ Ward, Op. cit., p. 132.

²⁶ Loc. cit.

given a wrong picture of life when they continually see plays which are characterized by an ideal justice, Miss Ward replies: "It is not necessary that a child face all the hard realities of life. Childhood is a time to grow strong in understanding, in right attitudes and appreciations, in sense of values, so that he may be better able to meet disillusionment when it comes. And to this end he should be exposed to what is fine, what is happy, what is ideal."²⁷

Certain conclusions may be drawn concerning the plot and its component parts as utilized and developed in a children's play. The story is the major interest to the children. It must be clear, simple, and uncomplicated; start out at once and involve plenty of action. The exposition should be revealed as swiftly and subtly as possible. The play should rapidly build to a climax and never stop. The climax should come at the end of the act or close to the final curtain. The dramatist should arouse only worthwhile emotions that are relieved by "exercise" scenes to provide a release from tension. The playwright will be more successful in his attempt to satisfy a children's audience if he includes comedy, impersonal love, and poetic justice in his story.

Character is the next element to consider in a children's play. The characters in a children's play must be broad and obvious to be understood by the younger children; without subtlety and complexity. Miss Ward writes that they must be what they appear to be, or if not, it should be easy to see through them. Bold, courageous heroes are admired, as are lovely, plucky heroines. They like odd comic characters

²⁷ Loc. cit.

and villains that are villains, and they want to see these villains outwitted by the hero or heroine and thoroughly punished.²⁸ Although considered secondary to plot, "the characters are at the heart of every play."²⁹ They must seem real to the children so that identification and complete sympathy are possible. The characters must be consistent and yet capable of growth. Helenka Pantaleoni, a former member of the Junior League of America's playreading committee, writes concerning the growth of characters: "The reader must be alert to consistency and growth. Are the characters true to themselves, or does the author, in the interest of plot development, take liberties with their inner nature? Are the actions the spontaneous outgrowth of the situations in which they find themselves, or are they superimposed from the outside by an arbitrary whim of an author?"³⁰ Consistency in character, according to Miss Ward, is demanded in all characters. "If a person is made to do or say something which is contrary to what the audience has been led to think about him, they will not accept him as a real person. The playwright should be most careful not to force characters to do anything which it is hard to imagine them doing."³¹ Charlotte Chorpenning believes that there must be a character for the children to identify themselves with. This is a mandatory rule in the writing of children's plays because "he or she becomes the other self."³²

²⁸ Ibid., p. 134.

²⁹ Ibid., p. 83.

³⁰ Helenka Adamowska Pantaleoni, How to Read a Play, The Junior League Magazine, October, 1946, p. 4.

³¹ Ward, Op. cit., p. 84.

³² Chorpenning, Op. cit.

Mrs. Panteloni, in agreement with Mrs. Chorpenning, writes that it is a must for young people to draw certain characters for sympathy. Children, more readily than adults, identify themselves with characters and "are not happy in the company of an all negative assembly."³³

The playwright who will be creating characters, should keep in mind the specifications set upon him by his special audience in the delineation of these characters: They must be real; capable of drawing sympathy and identification. They must be broad and obvious, with only easily detectable subtleties. The characters must be consistent but capable of growth that is in keeping with their own particular character.

Dialogue is the last element that will be considered. It must do three things: Clarify the situation; tell the story; show the character. According to Miss Ward, even the most realistic modern plays should have dialogue that is characteristic and distinctive of people.³⁴ Brief speeches are the ones enjoyed by child audiences. Miss Ward writes: "It is a mistake to write lengthy speeches. Short, natural conversation that gets to the point at once is the only kind of dialogue which is successful."³⁵ Miss Constance Mackay is completely amenable to Ward's belief and adds: "Adults can be interested in dialogue, but a child audience is interested in what is done."³⁶ Chorpenning

³³ Pantaleoni, Op. cit., p. 4.

³⁴ Ward, Op. cit., p. 85.

³⁵ Loc. cit.

³⁶ Mackay, Op. cit., p. 102.

strengthens this belief but cautions that "this does not mean it is necessary to use only kindergarten words. A child will understand words too big for him if they apply to the situation he sees."³⁷

It may be concluded that the dialogue in a children's play must be short yet distinctive of the characters. Dialogue must tell the story, make the situations clear and understandable, and reveal the character.

Keeping the child audience foremost in mind, this chapter has dealt with the four essentials of drama: theme, plot, character, and dialogue, as they must be developed and utilized in the children's play.

³⁷ Chorpenning, Op. cit.,

CHAPTER II

THE ACTING SCRIPT OF "JUST FOR THE FUN OF IT."

JUST FOR THE FUN OF IT

CAST OF CHARACTERS:

Wee Willie Winkle

Mary Contrary

King Cole

Malwick Muffet

Tom-Tom

Poppyseed

Mollie Muffet

Lolar the Scholar

1 Guard

2 Guard

Brisket Butcher

Ned Nimble

Bob Baker, the Biscuit Maker.

ACT I - The Village Square of Likemeland Early
in the evening.

ACT II Scene 1 - The Village Square
Early the next morning.

ACT II Scene 2 - King Cole's throne room
A few minutes later.

ACT III - The Village Square.
Five minutes before noon.

JUST FOR THE FUN OF IT

ACT I

SCENE: IT IS EVENING IN THE VILLAGE SQUARE OF LIKEMELAND. HERE AND THERE A LIGHT CAN BE SEEN IN THE HOUSES THAT SURROUND THE SQUARE. WEE WILLIE WINKIE ENTERS ON TIPTOE. HE DASHES TO THE WINDOW OF THE FIRST HOUSE, PEEKS IN, RAPS ON THE PANE.

WILLIE: Time for bed! (SKIPS TO THE DOOR OF THE NEXT HOUSE AND KNOCKS.)
Fast your bedtime! (DANCES TO THE NEXT HOUSE, STOOPS DOWN TO THE KEYHOLE AND ALMOST---ALMOST BUT NOT QUITE--- PEEKS IN. HE KNOCKS ON THE DOOR.)
It's eight o'clock! (HE IS ABOUT TO CONTINUE WHEN HE SEES MARY CONTRARY COME OUT OF THE PARK. HE HIDES BEHIND THE WELL.)

Hides behind well

Sit on bench DL

MARY: (SITTING ON BENCH)
Star light, star bright,
First star I've seen tonight,
I wish I may, I wish I might
Get the wish I wish tonight.

(SHE LOOKS AROUND CAUTIOUSLY) I wish---I wish that Tom-Tom would come back to Likemeland!

DR of well

WILLIE: (HAS COME FROM BEHIND THE WELL AND IS NOW STARING AT HER.)

MARY: (SEES HIM) Oh! Who are you?

WILLIE: (LOOKS AROUND, THEN POINTS TO SELF.) Who? Me?

MARY: Yes! You!

WILLIE: Willie Winkie.

MARY: Wee Willie Winkie?

WILLIE: Why, yes! Wee Willie Winkie! Who are you?

MARY: Mary Contrary.

WILLIE: Mary Contrary! Oh---you
take care of the flowers! (POINTING
TO THE FLOWERS THAT SURROUND THE WELL.)

Bend down to touch flowers

MARY: Yes! See? Silver bells---
cockle shells....

Dance US beside flowers

WILLIE: And daisies all in a row.

MARY: Aren't they pretty?

WILLIE: Uh---huh. Not a single
weed!

MARY: Not a one!

WILLIE: You ~~take~~ good care of them!

MARY: I love my flowers! ---Oh!
How did you know they're mine?

WILLIE: Tom-Tom told me.

MARY: Do you mean Tom-Tom, King
Cole's son?

WILLIE: Yes! ---Prince Tom-Tom.

MARY: Oh! Did you know Tom-Tom?

Sit on well - L

WILLIE: Of course I knew him.

MARY: When did you see him?

WILLIE: He used to sneak out of the
palace at night.

MARY: Why?

WILLIE: To play with me.

MARY: Why didn't you play in the
daytime?

Jump down from well

WILLIE: (OH, SO DISGUSTED) No one
can see me in the daytime! (FLOPS
DOWN ON THE GROUND).

MARY: No one at all?

Sit on post DR

WILLIE: No one!

MARY: Oh---I'm sorry, Willie!

WILLIE: You can only see me when
the stars are shining.

MARY: I'm glad I came out to wish
on the very first star---OH!!---Did
you hear my wish?

WILLIE: We---ell---yes!

MARY: Then it won't come true!

Run to Mary

WILLIE: I won't tell anyone, Mary
Contrary!

MARY: Honor bright?

WILLIE: Honor bright!

Sit on bench L

MARY: Oh, it doesn't matter, Willie.

WILLIE: Why not?

MARY: I don't think it will come
true.

Move towards Mary

WILLIE: Then why did you wish on
the very first star?

MARY: Oh---it was just a wish.

In front of her

WILLIE: Oh-h! Mary Contrary! If
you wish on the very first star you
have to believe that your wish might
come true!

MARY: Oh! I hope that it will!

WILLIE: I do, too!!

MARY: Tom-Tom and I used to have so
much fun!

WILLIE: We laughed and laughed!

MARY: He always tried to get people
to laugh!

On well

WILLIE: ...and be happy!

MARY: He tried so hard to get King Cole to laugh!

WILLIE: (SADLY) But King Cole didn't laugh!

MARY: (SHAKES HER HEAD "NO".)

WILLIE: Poor King Cole!

MARY: Why doesn't King Cole laugh?

Circle well

WILLIE: Oh, you know why Mary. (IMITATING COLE.) A good king has to be dignified!

MARY: (LAUGHING) Oh---Willie!

WILLIE: Yes---very dignified! A good king doesn't mix with the people.

X stage R

MARY: (CATCHING HIS SPIRIT) A good king doesn't have time to laugh.

(THEY BOTH LAUGH)

(KING COLE WALKS IN SLOWLY, FOLLOWED BY HIS PAGE, POPPYSEED. WILLIE AND MARY DON'T SEE HIM AT FIRST.)

WILLIE: If Tom-Tom were king he would laugh and laugh!

MARY: Tom-Tom would be a happy king!

Dance L towards Cole

WILLIE: He would sing and dance!

POPPY: Watch out your majesty! (WILLIE'S MOVEMENTS ARE CLOSE TO THE KING.)

Bumps into Cole, stare from feet to face, move slowly R

WILLIE: Uh---oh---uh---h-h-h....

POPPY: Oh---oh!!

Curtsey

MARY: Oh---uh---King Cole!

(WILLIE BOWS)

COLE: Whose name were you mentioning?

Move R WILLIE: Why---we were---that is---

MARY: We said---we---I was....

COLE: Answer me!

Curtsy MARY: (CURTSIES AGAIN) Good---evening---your majesty.

Frequent bows WILLIE: Good evening---your royal---your majesty--your highness---uh---King Cole.

COLE: Whom were you talking about?

MARY: Prince...

WILLIE:..Tom-Tom.

COLE: I have forbidden anyone to mention his name!

Move towards Cole MARY: But---King Cole....

COLE: That is a command!

A step towards Cole WILLIE: Your Majesty---your royal high---your high....

COLE: QUIT sputtering! What are you trying to say?

MARY: King Cole---is---is Tom-Tom---The Prince---ever coming back to Likemeland?

COLE: Don't mention his name!

WILLIE: But---Chancellor Muffet says he's dead.

Sit on bench L center COLE: (SIGHS AND STARTS TO SIT DOWN.) Yes---yes.

POPPY: Let me help you, your majesty.

COLE: That't true. He will never come back.

MARY: King Cole---are you sure that Chancellor Muffet is telling the truth?

Jump up

COLE: (JUMPS UP) How dare you! Mary Contrary!---You know that Chancellor Muffet always tells the truth!

WILLIE: All---always?

COLE: Why! Why! Chancellor Muffet never lies!

MUFFET: (OFFSTAGE) Your majesty!
(ON) Oh---there you are! your majesty.

COLE: What's the matter, Chancellor Muffet?

MUFFET: Sit down, your majesty, sit down. (FUSSES OVER HIM) There. There. You're tired, your majesty.

Sit

COLE: Yes, yes, Chancellor Muffet. I am tired.

Center

MUFFET: Mary Contrary! Winkie! You are not to bother the king!

MARY: WE're not bothering King Cole.

MUFFET: Be off!

MARY: We were just asking....

MUFFET: No one asks the King anything.

WILLIE: We wanted to find out...

MUFFET: Silence! Be off!

Curtsey

MARY: (COURTSIES) Good night, your majesty.

Bow

WILLIE: Good night, King Cole.

Hide behind trees R

(THEY START OUT THROUGH THE PARK BUT HIDE WHEN MUFFET TURNS BACK TO COLE.)

C, R of Cole

MUFFET: Where are you going, your majesty?

COLE: Poppyseed and I were just going to walk through the park.

MUFFET: You musn't tire yourself, your majesty. You are a sick man!

COLE: Yes---I am a sick man!

MUFFET: You must come back to the palace and rest, your majesty. We have much to do tomorrow.

COLE: Tomorrow? Oh---yes! The fair.

MUFFET: The fair---and the proclamation your majesty! You are going to name me king at noon to-morrow.

COLE: Oh---yes. I had always thought that Tom-Tom would be the next king.

MUFFET: But he is dead, your majesty.

COLE: Yes---yes. I know.

MUFFET: You must remember King Cole, Prince Tom-Tom left Likemeland.

COLE: That's right, Chancellor Muffet.

MUFFET: The prince didn't want to be king of this great land.

COLE: Tom-Tom and I were so different.

MUFFET: He didn't know that a good king must be dignified.

COLE: Tom-Tom was always happy and laughing.

MUFFET: He didn't know that a good king doesn't mix with the people of the kingdom.

COLE: No, he was so friendly with the people.

MUFFET: Come, your royal majesty, you must rest. You are a very sick man.

COLE: Yes---yes. I will be glad to give up my throne, Chancellor Muffet.

MUFFET: For the good of the people of Likemeland, your majesty.

COLE: Since Tom-Tom left I have felt ill.

MUFFET: Poppyseed! Help his royal majesty.

R and little behind Cole
Start D, helping Cole

POPPY: (HELPING COLE) Yes, Chancellor Muffet.

Front of well

MUFFET: (POINTING TO THE FLOWERS)
Just look at those flowers, your majesty.

DL

COLE: They look all right from here.

MUFFET: Full of weeds! Full of weeds!

Peek out from behind tree

MARY: (READY TO JUMP OUT OF HER HIDING PLACE.)

COLE: I thought Mary Contrary liked her flowers.

MUFFET: Oh, no, your majesty! She doesn't even take good care of them.

Exit DL

COLE: (GOING OUT) We must do something about that!

Exit DL, following Cole

MUFFET: Come your majesty! Don't go too fast.

(THE THREE LEAVE)

Runs to flowers

MARY: (AS SOON AS THEY ARE OUT OF SIGHT SHE RUNS TO HER FLOWERS)
That's a lie! I love my flowers! Willie, you know that I take good care of them!

Sit on post DR

WILLIE: Oh, Muffet! Shmuffet! Don't pay any attention to him!

MARY: He lied to King Cole!

WILLIE: I know he did! Mary! We just have to stop Malwick Muffet from being the next king!

X L, sit on D bench

MARY: What can we do?

X to well, sit

WILLIE: I don't know.

MARY: We just have until noon tomorrow!

WILLIE: OH!---What can we do---do---do??

(BOTH DEEP IN THOUGHT)

Tom-Tom: (COMES IN FROM THE PARK, SEES THEM, PULLS OUT HIS MAGIC PIPE)

Run L to Mary

WILLIE: (JUMPING UP) We could tell King Cole that

Jumps up to meet Willie

MARY: Yes?

X to well

WILLIE: Oh-h, no-no! That won't work.

Run R

MARY: Oh!---We could keep the....

Run to meet Mary

WILLIE: Yes? Yes? Yes?

X L, sit

MARY: Oh---no....

TOM-TOM: (WHISPERS TO HIS PIPE AND PLAYS)

On well

WILLIE: Listen!

MARY: It's music!

Feet moving

WILLIE: Oh! Oh! Look Mary! My feet! They're Moving! They won't stay still.

Up, dancing

MARY: (WATCHING HER OWN FEET) Oh, Willie!! It's like magic!

(THEY BOTH ARE DANCING)

X D, play pipe

TOM-TOM: (COMES D, STOPS PLAYING AND LAUGHS)

(MARY AND WILLIE STOP DANCING WHEN
THE MUSIC STOPS. THEY SEE TOM-TOM.)

DR of well

TOM-TOM: Hi, Mary! Hi, Willie!

MARY: It---it's Tom-Tom!

WILLIE: Curl my cap! Prince Tom-Tom!

(THEY BOTH STAND AND STARE AT HIM)

Tom-TOM: Hi!! What's the matter?

X to Tom-Tom

MARY: Oh-h. Are you real?

TOM-TOM: (LAUGHING) I think so.

Dance

WILLIE: He's back! He's back!

Sit on well

TOM-TOM: Are you glad?

MARY: Oh---yes!!!

DR of well

WILLIE: YES! YES! YES!

L of well

MARY: Did you play the music, Tom-Tom?

TOM-TOM: Yes! With my magic pipe!
(SHOWS IT TO THEM.)

MARY: Your magic....

WILLIE: ...pipe??

Hold out pipe

TOM TOM: Yes! See? (GIVES IT TO
MARY. SHE AND WILLIE EXAMINE IT.)

Examine pipe

WILLIE: (LOOKING AT IT) What's
magic about it, Tom-Tom?

TOM-TOM: I'll show you. (TAKES
PIPE) Pipe, pipe, play away,
Mary and Willie dance
today! (PLAYS)

Dance DL

MARY: Oh! My feet are dancing!!

Dance DR

WILLIE: Mine are, too!!

TOM-TOM: (STOPS PLAYING) That's the magic!

MARY: Oh---You play....

WILLIE: ...and we have to dance!!

TOM-TOM: Yes.

Sit on bench L

MARY: Tom-Tom, can everybody dance to it?

Center

TOM-TOM: Well---everybody who isn't dishonest and mean.

MARY: (LAUGHING) Oh---I bet Chancellor Muffet couldn't dance to it!

On well

WILLIE: Never!

TOM-TOM: (ANXIOUSLY) How's my father?

MARY: Oh, Tom-Tom! King Cole will be so happy to see you!

WILLIE: Yes! He thought you were dead!

TOM-TOM: What?

MARY: Chancellor Muffet told us you were dead!

TOM-TOM: Well---I'm not!!

(THEY ALL LAUGH)

TOM-TOM: Did father miss me?

WILLIE: Oh---YES! He missed you!

MARY: And I missed you!

WILLIE: Me, too!!

MARY: And Lolar missed you.

X D to Mary

TOM-TOM: How is Lolar, my favorite scholar?

WILLIE: He always talks about you.

TOM-TOM: Do you still see him
everynight, Willie?

X R imitating Lolar

WILLIE: Oh, yes! He still comes
through the square with his nose
shut in the covers of a book.
(IMITATES LOLAR).

(THEY ALL LAUGH)

X DL

TOM-TOM: I want to see father
right away!

WILLIE: He'll be happy! Happy!
happy!

Point L

TOM-TOM: (POINTING) Oh, here
comes Lolar!

Run to Tom-Tom

WILLIE: Let's surprise him, Tom-
Tom.

X R

MARY: Oh, let's do!

Push Tom-Tom behind well

WILLIE: Hide, Tom-Tom! HURRY!

(TOM-TOM HIDES BEHIND THE WELL.)

Enter DL

LOLAR: (ABSORBED IN HIS BOOK. HE
LOOKS MUCH LIKE WILLIE PICTURED HIM.
HE DOESN'T NOTICE WILLIE'S LANTERN
THAT IS RIGHT IN HIS PATH. IN FACT,
NO ONE NOTICES IT. LOLAR TRIES, HIS
GLASSES FALL OFF, HIS BOOK SLIPS OUT
OF HIS HANDS, AND HIS LONG LEGS ARE
SPREAD OUT IN FRONT OF HIM.)

On floor, C

A shmurricane! A furrricane! A
hurricane! What hit me?

(WILLIE AND MARY LAUGH AND LOOK AT
TOM-TOM WHO IS PEEKING OVER THE
WELL, LAUGHING.)

UC of Lolar

MARY: Hello, Lolar.

Grope for glasses

LOLAR: Who is it? Where are my
shmectacles? flectacles? spectacles?

MARY: (HANDS THEM TO HIM) Here they are, Lolar.

LOLAR: (PUTS THEM ON THE END OF HIS NOSE AND LOOKS UP OVER THE RIMS)

Oh! Good evening, Mary Contrary!

L of Lolar

MARY: Good evening, Lolar.

Lean into Lolar

WILLIE: Hi! Lolar.

LOLAR: Wee Willie Winkie!

Point at sky

WILLIE: Isn't it a bright, starry night?

LOLAR: Why it is night! (LOOKS AT CLOCK) Willie! Willie! you're late.

Dance 3 steps R

WILLIE: Yes! I'm late! late! late!

LOLAR: You'd better smash on---dash on! You'll get a black...mark on your record!

WILLIE: I don't care!

LOLAR: What?

WILLIE: I son't care!

LOLAR: Wee Willie Winkie! Why--- you'll---Mary! Tell him to smash on---dash on!

Toward Lolar UL

WILLIE: (SLOWLY MOVING TOWARDS LOLAR. HE POINTS AN ACCUSING FINGER AT HIM)

Are you Lolar, the most famous scholar in all of Likemeland?

Sit UL

LOLAR: What?

WILLIE: Answer yes or no.

LOLAR: Shmese---uh---yes!!

WILLIE: Did you use to teach that happy, gay young Prince Tom-Tom?

LOLAR: Shmillie! Fillie! Willie!

WILLIE: Did you?

LOLAR: Yes.

WILLIE: Would you like to have him come back?

LOLAR: Why---why of course I would.

WILLIE: WHY?

LOLAR: Why?

Move around Lolar

WILLIE: Why? Why? Why?

LOLAR: Wee Willie Winkie! King Cole needs Tom-Tom! Likemeland needs Tom-Tom.

WILLIE: Now, Lolar the Scholar, I just may be able to help you!

LOLAR: What?

WILLIE: Watch closely! My magic is at work!

(WILLIE TRIES SO HARD TO BE MYSTERIOUS, MYSTICAL AND "MAGICAL" IN HIS MOVEMENTS AND VOICE)

LOLAR: What?

X D then R to well; Point at well WILLIE: (DANCING AROUND THE WELL)

Pom-Pom	(THEN) Goo May
Lom-Lom	Soo May
Tom-Tom!	Ru stay
The king's son!!	Cu stay
	COME! (POINTS
DRAMATICALLY TO WELL---BUT NO TOM-TOM)	

(WILLIE STARES AT THE WELL, LOOKS AT MARY WHO IS LAUGHING BUT WILL NOT GIVE UP)

LOLAR: (LAUGHS) Did you say
magic, Willie?

L of well, X DL then to well WILLIE: Blinkie Shminkie
Klinkie Winkie
Tom-Tom
Lom-Lom
Kum-Kum!! (POINTS AGAIN TO
THE WELL)

Bow, X L to Lolar TOM-TOM: (STANDS UP, LEAPS OVER THE
WELL, GOES TO LOLAR AND BOWS) Good
evening, Lolar my favorite scholar!

Up LOLAR: Shudness! Ludness! Goodness!!
(ALL LAUGHING)

Embrace Tom-Tom Tom-Tom! (THEY EMBRACE)

TOM-TOM: (WARMLY) Good evening,
Lolar.

On well WILLIE: (PERCHED ON THE WELL)
(POINTS TO SELF)

Willie, the whiz of a wizard!

LOLAR: Whizz! Shmizz! ---Fizz!!

Seated DL MARY: Oh, Willie!!!

LOLAR: Where have you been, Tom-
Tom?

TOM-TOM: (OH, SO PLEASED AND PROUD)
To the Land of Laughter!

LOLAR: Shmmt---lut---what?

WILLIE: The Land of Laughter?

LOLAR: Tom-Tom! Why did you go
there?

X LC, sit on bench TOM-TOM: I can't tell you. It's a
secret.

MARY: Please tell us Tom-Tom.

X L Few steps

WILLIE: Please, Tom-Tom. I love secrets.

TOM-TOM: I can't! Not till I see father!

MARY: Oh-h! Tom-Tom.

WILLIE: Oh-h-h!!

X to Tom-Tom

LOLAR: Did you go after a bowl, Tom-Tom?

Up

TOM-TOM: Lolar the Scholar! You spoiled my secret!!

MARY: What kind of a bowl?

TOM-TOM: It's the bowl of laughter!

MARY: The bowl of laughter?

WILLIE: Is it filled with laughter?

MARY: (LAUGHING) Oh, Willie! A bowl can't be filled with laughter!

TOM-TOM: This one is, Mary!

WILLIE: Ha! Ha! Ha!

MARY: How?

TOM-TOM: ALL who drink from the bowl are happy and gay, Their cares are taken away!

LOLAR: Tom-Tom, did you get to see the bowl?

X L to well

TOM-TOM: Yes.

WILLIE: What does it look like?

On well

TOM-TOM: (THINKING OH, SO HARD) Let mer see----if I can remember?

MARY: Think hard, Tom-Tom.

TOM-TOM: It was covered with star-dust....

MARY: Oh! Stardust!

TOM TOM: ...and it's about this big. (SHOWS THEM)

X DR WILLIE: This big?

Show Willie size of bowl TOM-TOM: Not quite that big, Willie. Like this.

MARY: Is it heavy?

Show bowl TOM-TOM: (TAKING BOWL OUT OF HIS POCKET) Do you think so?

X to Tom-Tom LOLAR: Tom-Tom! You have the bowl of laughter!

Looking at bowl MARY: Oh! Oh! It is covered with stardust!

Holding bowl WILLIE: It is this big!!!

MARY: Tom-Tom, will this bowl really make you laugh?

TOM-TOM: Oh, yes!

WILLIE: Let's try it!

TOM-TOM: All Right! Willie, fill it up.

X U to well, fill bowl WILLIE: (FILLING THE BOWL AT THE WELL) Who's going to drink out of it?

TOM-TOM: Oh--h...Who wants to?

MARY: I do....

LOLAR: That wouldn't be fair, Mary. It doesn't take much to make you laugh!

WILLIE: (LAUGHING) Not much! Not much!

TOM-TOM: It can't be Willie...

MARY: Or Tom-Tom...

Turn L to Lolar

WILLIE: It has to be...(THEY ALL
TURN TO LOLAR)....Lolar!

MARY: Oh, yes! Lolar!

TOM-TOM: Lolar has to drink out of
it!

LOLAR: (MOVING AWAY) Oh, No!--No!
Thank you, I'm not at all thirsty.

Force Lolar UL to bench

TOM-TOM: Go on, Lolar. Please!

Hold the bowl to Lolar's lips

WILLIE: (PUTS THE BOWL TO LOLAR'S
LIPS)

Drink from bowl

LOLAR: (SIPS FROM THE BOWL, SMILES.
TA KES ANOTHER SIP.)
(WILLIE, MARY, AND TOM-TOM WATCH HIM.)

TOM-TOM: Do you feel all right,
Lolar?

LOLAR: Why, yes! Very chipper! Very
chipper! (LOOKS AROUND, LAUGHS
HEARTILY)

TOM-TOM: It works!

MARY: He's laughing.

Dance DL

WILLIE: Laugh!

LOLAR: (HANDLING BOWL) All who
drink from this bowl are happy and
gay! Their cares are taken away!
(LAUGHS)

(ALL LAUGH)

X DC few steps

TOM-TOM: I can't wait to give it
to father.

MARY: To King Cole?

WILLIE: To make him laugh?

TOM-TOM: Yes, to make him laugh
and laugh!

LOLAR: (STILL LOOKING AT BOWL)
Tom-Tom, who told you about this
wonderful bowl?

TOM-TOM: Chancellor Muffet.

LOLAR: Shmut---Lut---What?

WILLIE: Malwick Muffet?

TOM-TOM: Um-huh.

LOLAR: Tom-Tom, did you have trouble
getting the bowl?

TOM-TOM: Yes. I had to trick the
two wicked sisters who guarded it.

MARY: Are there wicked people in the
Land of Laughter?

TOM-TOM: Just those two sisters.

WILLIE: Don't they drink out of the
bowl?

TOM-TOM: No! And they don't want
anyone else to.

LOLAR: Tom-Tom, did Malwick Muffet
tell you about the wicked sisters?

TOM-TOM: Why, no. He didn't know
about them.

LOLAR: I'm not too sure about that.

MUFFET: (OFFSTAGE) Hurry up!
Hurry up! Don't be so slow!

WILLIE: Chancellor Malwick Muffet!

MOLLIE: (OFFSTAGE) Papa, I can't
walk any faster!

WILLIE: And munching Mollie Muffet!

Hide behind well

TOM-TOM: I want to surprise him.
Give me the bowl, Lolar. (HE TAKES
THE BOWL, EMPTIES THE WATER IN THE
WELL AND HIDES BEHIND THE WELL) Don't
tell him I'm here!

LOLAR: You certainly will surprise him!

MUFFET: Hurry! Hurry! (SEES LOLAR, MARY AND WILLIE) Mary Contrary, I ordered you to go hom! Lolar, What are you doing in the square at this time of night?

LOLAR: (THE BOWL HAS HAD QUITE AN EFFECT ON HIM) I was just telling the children that Prince Tom-Tom would soon be coming back to Likemeland.

MUFFET: How dare you! You know that Tom-Tom will never return. He was killed!

TOM-TOM: (PEEKS OVER WELL)

LOLAR: Chancellor Muffet, if you will permit me to ask, just how was our fair young prince killed?

Point to well

MOLLIE: (DURING THIS SPEECH SHE HAS BEEN LOOKING AROUND AND SEES TOM-TOM STANDING UP BEHIND THE WELL. SHE TRIES TO WARN HER FATHER) Oh-h-h... (POINTING) ...Papa...papa...

MUFFET: Hush up! Tom-Tom is dead!!

X L of well

TOM-TOM: No, I'm not!! (JUMPS OUT FROM BEHIND WELL. COMES OVER TO THEM)

MUFFET: Why..th..uh..Tom-Tom!!!..uh..Prince Tom-Tom!!!

TOM-TOM: Good Evening, Chancellor Muffet.

MUFFET: Why..Prince Tom-Tom..you are back! Why--uh---

TOM-TOM: Yes, I'm back. Chancellor Muffet, why did you tell everybody That I was killed?

LOLAR: Why did you tell us that Tom-Tom would never return?

MOLLIE: Papa, you said he was never....

MUFFET: Hush up! Why..uh..your highness...I will be very glad to tell you.. (LOOKS AROUND) ..in private.

TOM-TOM: You can tell me here, Chancellor Muffet.

LOLAR: Yes, Chancellor Muffet, you can tell him here.

MUFFET: I do believe it would be better if we were alone.

TOM-TOM: Oh...allright.

MUFFET: You "people" may leave.

Sit UL

LOLAR: No! I'm going to shlay--lay --stay!

Sit on 2nd post L

MARY: Me, too.

Sit on 1st post L

WILLIE: Me, three!

MUFFET: Your highness.....

X U to Lolar

TOM-TOM: I'll see you in the morning, Lolar, after I see father.

LOLAR: Tom-Tom...

TOM-TOM: Please, Lolar....

X DR

LOLAR: Very well. (THEY START OUT) Willie, you better finish your work.

UP

WILLIE: Oh, no, Lolar.

LOLAR: Oh, yes, Willie. (WILLIE STARTS OUT L)

TOM-TOM: Goodnight.

Exit UR

MARY: Goodnight Tom-Tom.

Exit UR LOLAR: Goodnight, Tom-Tom.

Exit DR WILLIE: 'Night, Tom-Tom.

TOM-TOM: Now you can tell me,
Chancellor Muffet.

MUFFET: Your highness...when a visitor
from the Land of Laughter told me
that a stranger had been killed in
his land, I thought it was you.

TOM-TOM: Well, I did have some
trouble.

MUFFET: Oh..yes...yes. I am so
pleased that you have returned safely,
your highness.

TOM-TOM: Thank you for telling me
about the bowl.

MUFFET: I am so sorry that you
didn't get it, your highness.

Take out bowl TOM-TOM: But I did! (BRINGS OUT
THE BOWL)

MUFFET: Oh---oh, you did get it....

TOM-TOM: Yes! Now I can give it to
father!

MUFFET: That will be fine...fine!

X L few steps TOM-TOM: (STARTS OUT L) I'm going
to the palace now!!

Stop Tom-Tom MUFFET: Wait! Wait, your highness!

TOM-TOM: What's the matter?

Lead Tom-Tom R MUFFET: Your highness---I didn't
want to tell you--- your father is
a very sick man!

TOM-TOM: Sick? Lolar didn't tell
me.

MUFFET: Very sick.

X L TOM-TOM: (STARTS AGAIN) He'll feel better when he knows that I'm alive!

Stop Tom-Tom MUFFET: Wait, your highness! I am afraid that the shock of seeing you so suddenly will be too much for him.

TOM-TOM: I don't want anything to happen to him---but what can I do?

MUFFET: Perhaps---perhaps I could see him---and prepare him, for the news of your return.

DL of well TOM-TOM: Well---maybe you're right.

MUFFET: I think I am, your highness.

Hurry him L TOM-TOM: Go right now, Chancellor Muffet. (LEADS HIM L) Hurry! Hurry back!

MUFFET: I will, your highness. Come, Mollie dear.

(MOLLIE IS STILL GAZING AT THE BOWL THAT HAS HELD HER INTEREST SINCE TOM-TOM SET IT DOWN.)

TOM-TOM: Why don't you let Mollie stay here?

MUFFET: I---I do think it would be best for Mollie to come with me, your highness.

TOM-TOM: Oh, it doesn't matter. I just thought you could get back faster if you were alone.

MUFFET: Oh---yes. Well, Mollie, dear, would like to wait here with Prince Tom-Tom.

UR of well - staring at bowl MOLLIE: (THE BOWL IS TOO FASCINATING TO LEAVE) Yes....

MUFFET: Oh! Well, don't bother Prince Tom-Tom, Mollie dear. Keep quiet while i'm gone.

TOM-TOM: Please hurry, Chancellor Muffet.

MUFFET: Very well, your highness.
(AS HE LEAVES) Keep very quiet, dear.
(LEAVES)

Stare at bowl

MOLLIE: (SITS MUNCHING AWAY, LOOKING AT THE BOWL.)

DL looking off L

TOM-TOM: (WATCHING MUFFET LEAVE)
Your father is talking to the guards.

MOLLIE: (HESITATINGLY) He---he talks to them a lot....

X R to well

TOM-TOM: He's going into the palace.
(TOM-TOM CROSSES R) He should be in the throne room by now.

MOLLIE: (PAYS LITTLE ATTENTION TO WHAT HE IS SAYING.)

TOM-TOM: Is my father very sick, Mollie?

MOLLIE: Oh, no---(LOOKS TOWARDS PALACE) I don't know.

TOM-TOM: I wish Chancellor Muffet would hurry. (SEES THAT MOLLIE IS FASCINATED BY THE BOWL.) Do you like the bowl, Mollie?

MOLLIE: Ye---es. It---it's pretty.

TOM-TOM: Do you want to drink out of it?

MOLLIE: Oh-h....

Fill bowl; give it to Mollie

TOM-TOM: (HAS FILLED THE BOWL AND OFFERS IT TO HER.) Here, take a drink.

MOLLIE: (TAKES THE BOWL.) I don't think....

TOM-TOM: Go on! You'll laugh!

MOLLIE: Does it hurt to laugh?

TOM-TOM: Of course not.

MOLLIE: Honestly?

TOM-TOM: It's fun to laugh! Take a drink.

Start to put bowl to lips

MOLLIE: (STARTS TO LIFT THE BOWL TO HER LIPS)

TOM-TOM: Go ahead! Don't you want to laugh?

MOLLIE: Papa says laughing is---is ---non---nonsense.

TOM-TOM: He's just teasing you.

MOLLIE: Honestly?

TOM-TOM: Um-huh.

Start to drink

MOLLIE: All---right....(STARTS TO TIP BOWL)

MUFFET: (HAS COME ON, SEES MOLLIE)
Mollie Muffet!! Put down that bowl!

X L to Muffet

TOM-TOM: Oh---Chancellor Muffet!

MUFFET: Uh---Mollie, dear, put the bowl down.

Put bowl down

MOLLIE: (HAS SPILLED THE WATER ALL OVER HER WHEN HE SHOUTED. SHE QUICKLY PUTS THE BOWL DOWN AND DRAWS AWAY FROM HIM.)

TOM-TOM: Chancellor Muffet, May I see father now?

MUFFET: No---no, your highness.

TOM-TOM: NO??? Why not?

MUFFET: King Cole doesn't want to see you, your highness.

TOM-TOM: Doesn't want to see me?
What did he say?

MUFFET: Oh, your highness, it is so hard for me to tell you.

TOM-TOM: Tell me, Chancellor Muffet, tell me.

MUFFET: King Cole has ordered you to leave Likemeland forever!

Sit on well

TOM-TOM: (SITS DOWN) I don't understand. Why? What have I done?

MUFFET: Your father, his royal majesty---said you deserted him. You left Likemeland without a word to him.

TOM-TOM: But you knew where I went,, Chancellor Muffet.

MUFFET: Why, your highness! You made me promise not to tell anyone where you went!

TOM-TOM: But didn't you tell father?

MUFFET: I must confess, your highness, I did.

TOM-TOM: Then what did he say?

MUFFET: The same thing. You are to leave and never return.

Start X L

TOM-TOM: (STARTS OUT) I'm going to see him.

MUFFET: Wait, your highness! You can't get into the palace.

TOM-TOM: Why not?

MUFFET: The guards have been commanded to watch for you. If you go near the palace, they will seize you.

Slowly X R

TOM-TOM: I guess I'll have to obey him....

MUFFET: Perhaps that would be the wisest thing to do!

TOM-TOM: Well---I'd better go.

MUFFET: I am sorry, your highness.

TOM-TOM: Thank you for trying to help me, Chancellor Muffet. You can go and tell father that I'm leaving.

MUFFET: Yes, your highness. Right now. Come, Mollie.

TOM-TOM: Good-bye, Chancellor Muffet. Bye, Mollie.

Stare at bowl

MOLLIE: (DOESN'T WANT TO LEAVE THE BOWL.)

Exit DL

MUFFET: MOLLIE! (SHE LEAVES WITH A LAST LOOK AT THE BOWL.)

Good-bye, Prince Tom-Tom. (THEY LEAVE)

DR on post

TOM-TOM: (WATCHES THEM GO. SUDDENLY HE JUMPS UP AND STARTS TOWARDS THE PALACE. HE IS MET BY THE 2 GUARDS.)

I will see him!

Point R

1 GUARD: Leave Likemeland, Prince Tom-Tom!

2 GUARD: Never return!

TOM-TOM: Father has to see me!
(HE FLEADS WITH THEM TO LET HIM PASS.)

1 GUARD: We'll call Chancellor Muffet if you don't go.

Point R

2 GUARD: (POINTS R.) Leave!

(THEY TURN AND WALK TOWARDS PALACE AFTER TOM-TOM HAS STARTED OUT R.)

Sit DR

TOM-TOM: (TURNS, SEE THAT THEY ARE LEAVING, SITS DOWN.)

(LOLAR AND MARY COME IN FROM TOWN.)

X d to Tom-Tom

LOLAR: Tom-Tom? Tom-Tom?

X D to Tom-Tom

MARY: (GOING TO HIM) What's the matter, Tom-Tom?

TOM-TOM: Father won't see me.

LOLAR: Shmat? Lat? What?

TOM-TOM: He told me to leave Likemeland forever.

LOLAR: How do you know he wants you to leave if you didn't see him?

TOM-TOM: Chancellor Muffet talked to him.

LOLAR: OH-h-h.

X UL

TOM-TOM: Father said I deserted him.

MARY: Chancellor Muffet said you left Likemeland because you didn't want to be King!

TOM-TOM: That's a lie!

LOLAR: Malwick Muffet is good at telling lies.

X U to flowers

MARY: Yes! He told King Cole that my flowers are full of weeds---and they're not!!

TOM-TOM: But why would he lie? He knew where I went.

LOLAR: Tom-Tom, who should be the next king of Likemeland?

TOM-TOM: I should be.

LOLAR: If you left Likemeland and never came back, who would be the king?

TOM-TOM: Whoever father named.

LOLAR: At noon tomorrow, Chancellor Muffet will be King.

TOM-TOM: What? Why is father naming someone?

LOLAR: Since you left, King Cole has become very depressed and sad.

MARY: Chancellor Muffet keeps telling him that he's sick.

LOLAR: Muffet has convinced your father that he's not a strong king anymore.

TOM-TOM: Oh-h-h....

LOLAR: You know that your father would give up his throne if he thought he was a weak king.

TOM-TOM: Oh, yes. Father would think it wasn't fair to the people.

MARY: So---Chancellor Muffet will be the king!

LOLAR: That's why Malwick Muffet lied to you---and to King Cole! He wants to be king more than anything else in the world.

TOM-TOM: Do you think he really talked to father, Lolar?

LOLAR: No! I don't think that he even saw your father.

MUFFET: (OFFSTAGE) Wait till I catch you! Just wait till I catch you.

WILLIE: Catch me if you can! Catch me if you can!

MARY: It's Chancellor Muffet!

TOM-TOM: He thinks I've gone.

LOLAR: You had better hide, Tom-Tom.

MARY: Let's all hide.

LOLAR: That's an excellent idea.
We can hear what Malwick Muffet has to say!

X R hide behind trees (THEY HIDE)

Enter L WILLIE: (RUNNING ON STAGE FOLLOWED BY MALWICK MUFFET AND MOLLIE.)

Run faster Malwick Muffet! Run faster!

MUFFET: YOU!! You!! This is your last night in Likemeland! Tomorrow I'll banish you!

Dance UL; DR behind well WILLIE: Ha! Ha! I know a secret! I know a secret!

Reach for Willie over well MUFFET: (REACHING FOR HIM.) You! You!

Run DR WILLIE: I heard you talking to the guards! King Cole doesn't know that Tom-Tom is back!!

MUFFET: You silly creature!

MOLLIE: Silly? Silly Willy! Silly Willy!

WILLIE: Munching Mollie Muffet: Munch! Munch! Munch!

X DL of well MUFFET: Wait till I get my hands on you!

Exit DR WILLIE: Good-bye Malwick Muffet! Good-bye Munching Mollie Muffet. (DASHES OUT)

L of well MUFFET: (SITS DOWN)

X to Muffet MOLLIE: What does "munching" mean?

MUFFET: Eating! Hush up!

MOLLIE: (STARTS TO CRY) Oh-h-h-h!!

MUFFET: Oh!---Come Mollie, dear, you musn't cry. Remember, tomorrow at noon I'll give you all of Mary Contrary's flowers.

MOLLIE: All of them?

MUFFET: Every one.

MOLLIE: Mary won't like that.

MUFFET: I don't care what that little snippet likes.

MOLLIE: I don't care either.

MUFFET: Come, Mollie, dear. You must get plenty of sleep before noon tomorrow.

MOLLIE: Yes, papa.

Exit DL

MUFFET: (AS THEY LEAVE) Ha! Ha! Prince Tom-Tom is gone forever! I will be the next King of Likemeland!

X LC enter

TOM-TOM: He was lying. He didn't tell father I was back!

X L to flowers

MARY: Mollie Muffet---you can't have my flowers.

LOLAR: Tom-Tom, Muffet doesn't want you to see your father.

TOM-TOM: I will see him!!

X to Tom-Tom

MARY: You mean you'll stay, Tom-Tom?

TOM-TOM: YES! I'll stay in Likemeland forever.

LOLAR: Shine! Line! Fine!!

TOM-TOM: Malwick Muffet will never be king!!

MARY: Goody! Goody!

Seated DR on post

LOLAR: We must get Malwick Muffet away from the palace so you can see King Cole.

MARY: But—Chancellor Muffet is always at the palace.

TOM-TOM: How can we get him away from there?

LOLAR: I don't know---but we'll think of something.

MARY: We will, Tom-Tom.

TOM-TOM: I'll give father the bowl!!!

MARY: And he'll laugh!!

TOM-TOM: Then he'll want to keep on being the king.

Up

LOLAR: We had better go and plan just what we are going to do.

X UC

TOM-TOM: Let's Go!!

MARY: I'm so happy I could dance!!

Take out pipe

TOM-TOM: (TAKES OUT HIS PIPE) ALL right! We will! Pipe, pipe, play away, we all dance today.

Dance!

LOLAR: (LOOKING AT HIS MOVING FEET) Shmo! Flo! Oh! Shacious! Lacious! Gracious!

All Exit UL

(THEY ALL DANCE OUT GAILY)

Enter DR; X UL

WILLIE: (RUNNING IN FROM THE PARK) Where is everybody? (SEES THEM GOING OUT) Wait for me! Wait for me!

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ACT II

Scene 1

EARLY IN THE MORNING IN THE VILLAGE SQUARE. IT IS FAIR DAY AND THE BOOTHS OF BRISKET BUTCHER, BOB BAKER, AND NED NIMBLE ARE GAILY DECORATED. THE SQUARE IS DESERTED.

BRISKET, BAKER, AND NIMBLE POP UP FROM THEIR BOOTHS ONE AT A TIME AND SING OUT THEIR WARES IN DULL, MONOTONOUS VOICES.

BRISKET: Chops! Chops for sale!
Chops!

BAKER: Biscuits! Biscuits! Cakes
and Cookies!

NIMBLE: Candles short! Candles tall;
for the table and the wall!

X to front of booth

BAKER: (WALKING TO THE FRONT OF HIS
BOOTH AND ARRANGING HIS WARES) Ah---
another fair day, Ned Nimble.

NIMBLE: The last fair day before
Malwick Muffet is named king!

BRISKET: Maybe the last fair day we'll
ever have in Likemeland.

BAKER: Ah-h-h. What happy fair days
we used to have.

BRISKET: Yes, Bob Baker.

R of booth

NIMBLE: When young Prince Tom-Tom
was here we sand and laughed and
danced!

BRISKET: Malwick Muffet hates
laughter.

Lean out of booth

BAKER: I can hear him now. There
isn't any place for it in a quiet,
orderly kingdom.

Lean out of booth

NIMBLE: At least King Cole let's us
laugh even though he doesn't.

BAKER: Tom-Tom laughed enough for him and his father.

BRISKET: Ah---yes!

NED: I wish noon would never come!

Point to clock

BAKER: We can't stop the clock!

BRISKET: No!

NED: No....

(THEY CONTINUE PUTTING OUT THEIR WARES. SINGING IS HEARD COMING FROM THE PARK. THEY ALL STOP, TURN UR.)

BAKER: (LAUGHS) Why---it's our gay little Mary!

NED: (WISTFULLY) She sounds so happy!

BRISKET: I hope that Chancellor Muffet doesn't hear her.

NED: (LOOKING TOWARDS THE PALACE) Oh---yes!

(MARY DANCES IN, SINGING JUST FOR THE FUN OF IT. SHE CARRIES A LARGE BOUQUET OF SILVER BELLS AND COCKLE SHELLS)

X UC to Baker

MARY: Happy fair day, Bob Baker, my biscuit maker. (SHE GIVES HIM A FLOWER.)

BAKER: Good morning, little sunshine.

BRISKET: Not so happy! Not so happy!

L of Butcher

MARY: Oh, it might be Brisket Butcher---it might be! (SHE GIVES HIM A FLOWER)

Point at clock

NED: (POINTING TO THE CLOCK) Mary dear, it will soon be noon.

MARY: I know, Ned Nimble. But--- maybe something will happen before noon.

BRISKET: Ah-h! Do you believe in magic?

Give Butcher a flower

MARY: Oh, yes! I believe in magic!

BRISKET: H-m-m.---Thank you for the flower, Mary.

MARY: How is Lollipop this morning?

Get basket from under booth

BRISKET: (BRINGING LOLLIPOP, IN HER BASKET, FROM BEHIND THE COUNTER) The fattest little pig in all of Likemeland.

LOLLY: (SQUEALS)

BAKER: And the noisiest!

BRISKET: Bob Baker! She squealing now because she's happy. The only time she cries is when I leave here alone.

NED: You treat her like a baby!

BRISKET: That's what she is! I don't know what I'd do if anything happened to her.

X L; give flower to Nimble

MARY: Happy fair day to you Ned Nimble! (GIVES HIM FLOWER)

NIMBLE: Thank you, Mary.

Bend down to candle

MARY: (LOOKS AT THE HUGE CANDLE HE HAS PLACED IN FRONT OF HIS BOOTH) Oh! What a big candle!

NED: The biggest one I've ever made!

BAKER: Ned, do you remember how Mary used to try to jump over your candles?

NED: That I do. She had a perfect record....

BRISKET: ...until Malwick Muffet stopped her.

MARY: Oh-h! Ned Nimble! Please let me jump over this one.

NED: Oh, no, Mary! (LOOKING TOWARDS THE PALACE) Chancellor Muffet will soon be coming!

BAKER: To check up on us.

BRISKET: It would just mean more trouble if he caught you, Mary.

MARY: I don't care.

BAKER: Oh, little sunshine! You do care!

MARY: No, I don't.

NED: Why if Chancellor Muffet caught you--he'd--he'd....

BRISKET: Put you in the dungeon!

MARY: He isn't the king!

BRISKET: He soon will be!

BAKER: Yes! At noon to-day!

MARY: Maybe he won't be the king!

NED: Oh, yes. King Cole has made up his mind.

X R

MARY: Maybe he'll change his mind!

BAKER: Mary Contrary! Do you know something you're not telling us?

NED: Yes, Mary....

BRISKET: Do you have a secret?

Place candle DC

MARY: O-h-h. (TEASING) I can't tell.

BAKER: Is it a good secret, Mary?

MARY: Yes! Yes!

BAKER: Won't Chancellor Muffet be the king?

X DL

MARY: I don't know....

NED: Mary tell us!

Jump; fall

MARY: Sh-h. I'm going to jump. One---two---three....(SHE DOESN'T QUITE GET OVER THE CANDLE. SHE AND THE CANDLE BOTH FALL. THEY ALL LAUGH)

BAKER: You're out of practice, Mary.

NED: Yes!

BRISKET: Lollipop could jump higher than that, Mary.

MARY: I'll try again.

NED: It's getting late, Mary.

BRISKET: Chancellor Muffet will be coming.

MARY: Just one more try?

NED: Oh-h, all right.

BAKER: Quickly, Mary.

(SHE TRIES AGAIN, FALLS. THEY ARE LAUGHING AND UNAWARE THAT MUFFET, FOLLOWED BY MOLLIE, HAS ENTERED.)

MUFFET: What is the meaning of this noise and confusion?

(MERCHANTS MOVE BACK IN FEAR)

X D to Muffet

BAKER: Chancellor Muffet....

MUFFET: Silence! Mary Contrary! Why were you jumping over a candle this time?

On ground

MARY: (STILL ON THE GROUND, HUGGING THE CANDLE) Why?

MUFFET: Yes! WHY?

MARY: Just for the fun of it.

MUFFET: Just for the fun of it?

MOLLIE: Just for the fun of it?

MARY: Yes.

MUFFET: I have told you before--- that is not a reason for doing anything.

MARY: But it is.

BAKER: Sh-h, Mary.

MUFFET: Mary Contrary! I've warned you for the last time to stop this--- this silly nonsense. (POINTS TO CANDLE.)

BAKER: But---Chancellor Muffet....

Point to flowers

MUFFET: Silence! Mary Contrary! At noon to-day those flowers will no longer be yours.

MOLLIE: (BLURTS OUT) They'll be mine.

BAKER: Chancellor Muffet, you can't do that!

NED: It isn't fair!

BRISKET: Mary was only....

MUFFET: SILENCE! As king of Likemeland I can do whatever I please.

MARY: But you're not the king.

Point to candle

MUFFET: I will be at noon! (LOOKS AT CANDLE) Ned Nimble, get rid of that useless candle.

1. The first part of the document is a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the Corporation. The names are listed in alphabetical order, and each name is followed by the position to which he has been appointed. The names are as follows:

2. The second part of the document is a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the Corporation. The names are listed in alphabetical order, and each name is followed by the position to which he has been appointed. The names are as follows:

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NED: Chancellor Muffet, that's the biggest candle I've ever made.

X L to booth

MUFFET: We don't need big candles! Small ones are good enough! When I am king you will no longer make them. (PICKING UP CANDLES) Or these silly star ones, or these---or these.

NED: None of them?

MUFFET: NO! You will make small, thin candles only.

MARY: The people like....

MUFFET: Silence! I don't care about the people! You will all be punished for this silly nonsense.

L of Muffet

MOLLIE: Silly nonsense.

X UC to booth

MUFFET: (TO MOLLIE) Hush up! (TO BAKER) No more of these silly biscuits. At noon you start baking bread---and only bread!

BAKER: The people like my biscuits!

MUFFET: People? Bah! I don't care about the people.

MARY: King Cole cares about the people.

(LOLLY SQUEALS)

MUFFET: He won't be king much longer!

MOLLIE: Just till noon!

(LOLLY SQUEALS AGAIN)

X DR to booth

MUFFET: Silence that pig! At noon to-day she'll be sausage.

BRISKET: Sausage? Little Lollipop, sausage?

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MUFFET: Yes, sausage! She's just a useless, squealing creature.

BRISKET: She's my Lollipop.

DL of well

MARY: We all love Lollipop.

BRISKET: Lolly never hurt anyone.

Exit DL

MUFFET: Silence! I am going back to the palace now---but I will return shortly. I expect to find an orderly, quiet Square! Come, Mollie, dear.

(THEY LEAVE)

BRISKET: Oh, Lollipop! My little Lollipop!

X DL to Butcher

MARY: Don't you worry, Brisket Butcher. Lolly will be all right.

NED: Only small, thin candles.

BAKER: No more biscuits.

NIMBLE: No star candles.

BAKER: No cakes!

NED: No flower candles!

BRISKET: Oh, Lolly!!

(ALL COMPLETELY DEJECTED. MARY TRIES TO CONSOLE THEM.)

X from one to another

MARY: Don't worry. Don't worry. Malwick Muffet won't be the king!

BAKER: Mary, dear, I know it's hard to believe....

(TOM-TOM PEEKS IN FROM THE PARK, SEES THEM, TAKES OUT HIS PIPE.)

NED: Not even magic can save us now.

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BRISKET: I don't believe in magic.
It won't save my Lollipop!

DL MARY: Listen! Listen to the music!

BAKER: It must be a stranger.

X DR NED: We must warn him.

MARY: (DANCING)

UC BAKER: Mary! Stop dan---oh---oh!!
(HIS FEET HAVE STARTED TO MOVE.)
It's---it's like magic.

DR NED: My feet---they're dancing!

DC BRISKET: Stop feet! Stop! Stop!

(TOM-TOM IS NOW DS WATCHING THEM,
TRYING TO FLAY HIS PIPE AND LAUGH.
HE DOESN'T HAVE MUCH SUCCESS DOING
BOTH, SO HE STOPS PLAYING AND LAUGHS.
WHEN THE PIPE STOPS, THE MERCHANTS
TURN SLOWLY IN THE DIRECTION OF THE
LAUGH.)

BAKER: That laugh!

NED: It sounds like....

(THEY ARE NOW FACING HIM.)

Turn R BRISKET: Prince Tom-Tom.

(THEY ALL GREET TOM-TOM, WARMLY.)

X L to Group TOM-TOM: Good morning, Bob Baker
my favorite biscuit maker.

X D to Tom-Tom BAKER: Good morning, Tom-Tom.

X R TOM-TOM: Happy fair day, Ned Nimble.
How are my favorite star candles?

NED: The same as always, Tom-Tom.

X DL TOM-TOM: Ah-h, Brisket Butcher.
How is Lollipop?

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BRISKET: Fatter than ever, your highness.

X DC

BAKER: Mary Contrary, did you know that Tom-Tom was back?

NED: Was he your secret?

Sit: DL

MARY: Yes! But I didn't want to tell you. I wanted him to surprise you.

BAKER: Where have you been, Tom-Tom?

BRISKET: Tell us!

TOM-TOM: To the Land of Laughter.

NED: Why did you go there?

On well: L

TOM-TOM: (TAKING OUT THE BOWL) To get this. All who drink from the bowl
Are happy and gay,
Their cares are taken away.

MARY: Now King Cole will laugh!

NED: This will really be Likemeland.

BRISKET: Give it to him now Tom-Tom.

TOM-TOM: I'm going to see him.

MARY: But not as Prince Tom-Tom.

BAKER: What? Not as Prince Tom-Tom?

TOM-TOM: No. Chancellor Muffet won't let me see father.

NED: Why not?

MARY: Oh, Tom-Tom---you'd better go
---I'll tell them about it.

BAKER: How are you going to see King Cole?

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Put disguise on: D of well

TOM-TOM: Lolar had a wonderful idea. He gave me this (SHOWING THEM PART OF HIS DISGUISE)---and this.

BRISKET: Who are you going to be?

Bow

TOM-TOM: (DISGUISED) Your humble servant, BoMo the bowlmaker. (BOWS)

MARY: (LAUGHING) Oh, Tom-Tom! You look so funny!

TOM-TOM: Do I look like a bowl maker?

BAKER: (LAUGHING) Yes, sir.

BRISKET: Indeed you do!

Point to clock

MARY: Tom-Tom, it's getting late!

X DL

TOM-TOM: I'm going!

BAKER: But---Chancellor Muffet's at the palace now.

TOM-TOM: He won't be there for long ---if you'll help me.

BRISKET: What can we do?

NED: Tell us.

BAKER: We'll do anything.

TOM-TOM: Make a lot of noise.

MARY: Sing, dance, laugh!

BRISKET: But Chancellor Muffet will come running.

TOM-TOM: Yes! He'll come running to the Square and I'll be at the palace!

BAKER: Oh! I understand, Tom-Tom.

BRISKET: We'll make lots of noise.

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NED: What if Chancellor Muffet doesn't hear us?

TOM-TOM: He will. Poppyseed is going to tell him about the noise and confusion in the square.

BAKER: Good! That will make him come.

MARY: Go, Tom-Tom.

TOM-TOM: I'm off.

BAKER: Good morning, BoMo, the Bowlmaker. (BOWS)

Bow NED: (BOWS) Good day, kind sir.

Bow BRISKET: (BOWS) Farewell.

(ALL LAUGH AS TOM-TOM LEAVES, DISGUISED AS BOMO.)

Bow BAKER: I'll be able to make biscuits!

Take big candle DC NED: I can make big candles.

X R to Nimble MARY: (IMITATING MUFFET) WHY will you make big candles, Ned Nimble?

X D to Nimble BAKER: Big candles are useless.

X L to Nimble BRISKET: They're silly nonsense!

Point at Nimble MARY: WHY will you make them?

(ALL POINT ACCUSING FINGER AT NIMBLE)

BRISKET: WHY?

BAKER: WHY?

Kneeling beside candle NED: WHY?

All point at Nimble ALL: WHY??

NED: Just for the fun of it!

Enter

13

Exit

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Exit

ACT II

Scene 2

A FEW MINUTES LATER IN KING COLE'S
THRONE ROOM. KING COLE IS ASLEEP
ON THE THRONE, HIS HEAD BOBBING BACK
AND FORTH.

THE OUTER DOOR OPENS AND WILLIE
WINKIE PEEKS IN. HE TURNS BACK TO
THE OPEN DOOR.

Enter L

WILLIE: Br-r-r. Those mean looking
guards! I'm glad it's daytime and
they can't see me! (HE COMES INTO
THE ROOM AND LEAVES THE DOOR AJAR.)

X C

1 GUARD: (RUNS INTO THE ROOM) Who
opened that door? (LOOKS AROUND,
COMPLETELY PUZZLED.) H-m-m. No one
here but King Cole.

WILLIE: (DANCES OVER TO HIM AND MAKES
A FACE.) I'm here!

Exit L

1 GUARD: Chancellor Muffet will be
angry if I let anyone in here. (LOOKS
AROUND AGAIN AND LEAVES, CLOSING THE
DOOR BEHIND HIM.)

X L

WILLIE: (STARTS TO PEEK THROUGH THE
KEYHOLE) Let me see.... (THE DOOR
OPENS SUDDENLY AND WILLIE FALLS BACK.)
Curl my cap! I can't even peek in a
keyhole in the daytime!!

XR

1 GUARD: Nope! No one here!

X RC

2 GUARD: Are you sure you didn't
open the door?

1 GUARD: Listen! I didn't open that
door!!

Exit L

2 GUARD: All right. All right.
(THEY LOOK AROUND AND LEAVE.)

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WILLIE: Ha! Ha! Ha! (YAWNS AND STRETCHES) I son't know why Lolar wanted me to come here so early. Oh-h-h!! (YAWNING) (DANCES OVER TO COLE) Good morning, King Cole! (LAUGHS) Why did you get up so early? Why, you didn't sleep much last night!! Oh-h. You look so sad! (TICKLES HIM WITH THE TASSLE OF HIS NIGHTCAP.) Smile, King Cole, smile! Tom-Tom is coming!!

COLE: (BRUSHES THE TASSLE AWAY, THINKING IT IS A FLY.)

WILLIE: Oh, well! I might as well sleep, too. (HE CURLS UP ON THE BOTTOM STEP.)

Enter UR

MUFFET: (OPENING THE U DOOR) Good morning, your majesty.

X U to throne

WILLIE: Just as I was going to sleep! Mumbling Malwick Muffet! And manching Mollie Muffet! Oh, well! Now the fun starts!! (TO MALWICK)

X D to throne

MUFFET: (COMING DOWN TO THE THRONE FOLLOWED BY MOLLIE) Your majesty---why---why, he's asleep!

X UL behind Cole

WILLIE: Ha! Ha! Ha! Sound asleep!

R of Cole

MOLLIE: (POINTING TO COLE) Look at his head! It goes up and down---up and down.

Lean over Cole towards her

WILLIE: Just like your mouth! (IMITATES HER) Bite, bite, bite!

MUFFET: Take that candy our of your mouth!

MOLLIE: (QUICKLY TAKES THE CANDY OUT AS HE GLARES AT HER. AS SOON AS MALWICK TURNS HIS BACK SHE TAKES A BIG BITE)

COLE: (SNORES LOUDLY. HIS HEAD FALLS FORWARD, CROWN TOPPLES OFF.)

MUFFET: IREACHING FOR CROWN Ah-h-h. My crown.

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WILLIE: (TRIPS MUFFET AND REPLACES CROWN WHILE MUFFET IS GETTING UP.)
Not your crown, Malwick Muffet!!
(SIGHS) I guess you'd better wake up,
King Cole. (TICKLES HIM AGAIN.)

COLE: (WAKING UP) Hmp---hmp....!!!

Sit L on steps

WILLIE: Hi, King Cole!

U R

MUFFET: Good morning, your majesty.

COLE: Oh-h---good morning, Chancellor Muffet.

MUFFET: Mollie, dear, say good morning to King Cole.

DR: curtsy

MOLLIE: Good morning---King---Cole.

COLE: Good morning, Mollie.

MUFFET: I came early, your majesty. There are so many things to do before noon.

COLE: Oh---yes, Chancellor Muffet.

MUFFET: I thought that perhaps we could start by drawing up the proclamation.

COLE: Oh---yes, yes. The proclamation.

Enter DL

POPPYSEED: (AT THE OUTER DOOR) Your majesty....

COLE: Yes, Poppyseed.

X R few steps

POPPY: Lolar the Scholar is here.

COLE: Send him in, Poppyseed.

Willie dances L to door

Enter L

LOLAR (COMING IN) Good Morning, your majesty. Good morning.

Willie sits on steps L; smile from Lolar to Cole

COLE: Good morning, Lolar.

X R

LOLAR: Good morning, Chancellor Muffet.

MUFFET: Good morning, Lolar. You are late---as usual.

LOLAR: Oh, really?

MUFFET: Hmp!! Perhaps we should continue, your majesty.

COLE: Yes. Yes. Now that you and Lolar are both here.

LOLAR: Who is going to make the proclamation?

COLE: It will be read in the square.

MUFFET: At noon.

LOLAR: Will you read it, King Cole?

MUFFET: There isn't any need for that. It will only tire his majesty.

Willie X R on steps

LOLAR: Your majesty, you must tell the people why you are naming a new king.

MUFFET: King Cole may do whatever he pleases.

LOLAR: You must tell them.

COLE: I don't think that is necessary, Lolar.

LOLAR: But it is! You owe it to the people to tell them yourself.

MUFFET: You are the king! You don't care what the people think!

Willie U: lean towards Muffet

COLE: Chancellor Muffet! You must be upset! You know that the people come first.

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MUFFET: Oh---yes, your majesty. Yes, your majesty. I do believe that I am a little upset.

X R: Dance around Muffet

WILLIE: Malwick Muffet's upset!
Malwick Muffet's upset!

COLE: I will go to the Square!

Willie dance around room

LOLAR: Shine! Line! Fine!

Enter DL

POPPY: (AT DOOR) Your majesty---
your majesty!!

COLE: What is it Poppyseed?

Run R

POPPY: The square, your majesty....

Willie up on knees

MUFFET: What about the Square?

POPPY: It's filled with noise and confusion.

Willie laughs: X R: sit looking up
at Muffet

MUFFET: What?

COLE: What's the trouble, Poppyseed?

POPPY: I don't know, your majesty.
It's very noisy.

MUFFET: Perhaps I had better check
on this, your majesty.

COLE: Yes, Chancellor Muffet. Go
and find out what the trouble is.

Willie push Muffet L.

POPPY: You'd better hurry, Chancellor Muffet.

LOLAR: I'll come with you, Chancellor Muffet.

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DR _____ MUFFET: I don't think that is necessary.

COLE: It might be a good idea. You two hurry on.

X L: Exit DL _____ MUFFET: Very well, your majesty. I'll be back shortly.

Exit DL _____ LOLAR: And so will I, your majesty.

POPPY: Oh-h! Hurry! Hurry, Chancellor Muffet!

Willie push them out

(MUFFET AND LOLAR FOLLOW POPPY OUT.)

X DC _____ COLE: (GETS UP FROM HIS THRONE AND WALKS AROUND.) How shall I tell the people that I am no longer a strong King?

Dance to Cole: look up at him _____ WILLIE: You won't have to tell them, King Cole.

COLE: A sick king is a bad king. Yes---yes, Malwick is right about that.

Enter DL _____ POPPY: (OPENING THE DOOR) Your Majesty....

COLE: Yes, Poppyseed.

POPPY: BoMo the Bowmaker is here to see you.

Dance to door L; look out _____ WILLIE: It's about time you came, Tom-Tom!

COLE: BoMo? I don't believe that I know him.

Dance to Cole _____ WILLIE: Oh, yes you do! This is Tom-Tom!

POPPY: He comes from a distant land, your majesty.

Page 1

Page 2

Page 3

Page 4

Page 5

Page 6

Page 7

Page 8

COLE: I don't have time to see him now.

Willie sit down by Cole

POPPY: He has come a long way, your majesty.

Sit on throne

COLE: Ask him to come back later--- this afternoon.

POPPY: He just wants to see you for a few minutes, your majesty.

COLE: Tell him to come back later.

Willie run L after Poppyseed

POPPY: Yes...yes, your majesty.
(STARTS OUT AND TURNS) Your majesty....

Turn R

COLE: Close the door, Poppyseed!

Exit L

(POPPYSEED GOES OUT)

Enter DL

BOMO: (COMES IN AND CLOSSES THE DOOR BEHIND HIM) Excuse me, your majesty.

Willie dance L: meet Tom-Tom

COLE: Come back later. I don't have time to see you now.

Willie X R to Cole: plop down R on steps

BOMO: King Cole, my journey from the Land of Laughter has been long and hard.

COLE: The Land of Laughter? Why have you come here?

BOMO: I have brought you a gift, your majesty.

COLE: A gift?

BOMO: Yes. This lovely bowl.

COLE: Why, it's covered with---with....

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Willie between Cole and Tom-Tom;
looking from one to other

BOMO: With stardust, your majesty.

COLE: What kind of a bowl is this?

BOMO: It's a special bowl, King
 Cole. The bowl of laughter.

COLE: The bowl of laughter?

BOMO: Yes. All who drink from the
 bowl are happy and gay. Their cares
 are taken away.

Willie dances around room

COLE: Why---why that's nonsense!

BOMO: Don't you believe in the power
 of the bowl?

COLE: Of course not.

BOMO: (FILLING THE BOWL) Won't you
 try it?

Willie follow Tom-Tom; stay
D of him

COLE: Why---no! No! I don't need
 this bowl.

BOMO: Is there laughter here---in
 the palace?

COLE: I am the king of Likemeland.
 A good king doesn't laugh.

BOMO: Why your majesty....

COLE: A good king is dignified.

BOMO: Won't you drink from the bowl?

WILLIE: YES! Drink! Drink! Drink!

COLE: No, I will not drink from this
 bowl.

Run up steps, L of Cole

BOMO: Are you afraid to drink from it?

COLE: Afraid? Of course not!

BOMO: Then take a sip.

WILLIE: Just one little old sip!

Take bowl

COLE: Oh---very well. Give it to me. (TAKES THE BOWL)

WILLIE: King Cole will laugh!

MUFFET: (OUTSIDE) Step aside!

WILLIE: Ooo---ooo!! Malwick Muffet is back!

Enter DL

POPPY: But Chancellor Muffet, King Cole is busy.

BOMO: Quickly, your majesty. Just one sip!

COLE: (LOOKING AT THE BOWL.)

WILLIE: Oh! Oh! Drink! Drink! Drink! (HE IS READY TO PUSH COLE'S FACE INTO THE BOWL.)

BOMO: One sip, your majesty....

MUFFET: Step aside!

COLE: What is all that confusion?

Enter DL

MUFFET: Get out of my way! (COMES STORMING IN FOLLOWED BY MOLLIE.)

Sit DL on steps

COLE: What's the matter, Chancellor Muffet?

MUFFET: I am sorry to disturb you, your majesty. Poppyseed seemed to be determined to keep me out of the room. (SEES THE BOWL) That bowl...!!!

COLE: Chancellor Muffet, this is BoMo, the Bowlmaker.



"Guards! Guards! Seize him! He's trying to poison the king!"

MUFFET: Why that's the bowl that Tom-Tom....

COLE: Have you seen it before?

MUFFET: Your majesty, don't drink out of that bowl!!

COLE: What, Chancellor Muffet? Why not?

MUFFET: There is poison in it!!

COLE: Poison?

X L few steps

MUFFET: Guards! Guards! Seize him! Seize him! He is trying to poison the king!

Guards seize Tom-Tom UR

(GUARDS SEIZE TOM-TOM)

COLE: Is there poison in this bowl?

BOMO: No--no....

MUFFET: Come, your majesty. You must leave. I will handle this--this bowl-maker.

COLE: I should stay....

MUFFET: Oh, no! Come your majesty. I don't want anything to happen to you.

COLE: I don't understand---this bowl....

MUFFET: Poppyseed! Come, help King Cole.

Exit DL

(COLE AND POPPYSEED GO OUT)

X Center

MUFFET: (PICKING UP THE BOWL) Where did you get this bowl?

BOMO: I found it, Chancellor Muffet.

MUFFET: Found it? Ha! You probably stole it!

BOMO: No, Chancellor Muffet. I found it as I was coming through the Square.

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MUFFET: So you took the bowl and tried to poison the king!

BOMO: You know that the bowl isn't poison, Chancellor Muffet.

MUFFET: Silence! Leave Likemeland and never return.

X L BOMO: Very well, Chancellor Muffet. I'll take the bowl with me. (STARTS TOWARDS THE BOWL.)

MUFFET: Oh, no you won't. I'll destroy it. Leave!

Turn at door, DL BOMO: (AT THE DOOR) I'll be back, Chancellor Muffet! (TAKING OFF HIS DISGUISE)

1 GUARD: It's Prince Tom-Tom!

2 GUARD: The Prince!

MUFFET: Tom-Tom!! ---Seize him! Seize him!

Exit DL: guards follow Tom-Tom (TOM-TOM RUNS OUT FOLLOWED BY THE GUARDS)

X R MUFFET: So---he didn't leave!!

UR of throne MOLLIE: Papa! Was the funny man Prince Tom-Tom?

MUFFET: Hush up!

MOLLIE: Papa, is this bowl really posion?

Put bowl on topshelf DR MUFFET: Of course not! Leave it alone! (PUTS THE BOWL UP ON A SHELF) Don't touch it!

MOLLIE: (WATCHING HIM PUT THE BOWL UP) Papa, will you still be the king?

MUFFET: YES!! Now hush up.

Enter DL (GUARDS COME IN)

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MUFFET: Did you catch him?

1 GUARD: No---no, Chancellor Muffet.

MUFFET: You blundering fools!

2 GUARD: We lost him someplace.

1 GUARD: The square's empty....

2 GUARD: Everyone went home like you told 'em to.

1 GUARD: (LAUGHING) Ha! Ha! Brisket Butcher ran so fast he forgot that squealin' pig!

2 GUARD: She's squealing and squealing!!

MUFFET: Silence! Cole has made up his mind to go to the Square to make the proclamation.

1 GUARD: But---the Prince will probably show up!

X U; sit on throne

MUFFET: How very clever of you! OF COURSE HE'LL BE THERE!!

2 GUARD: Ah-h-h. You won't be named the king, Chancellor Muffet.

1 GUARD: No. Now that the Prince is back!

MUFFET: Oh, yes I will!!

X R of throne

1 GUARD: What are you going to do?

MUFFET: I don't know. We have to get rid of Tom-Tom.

Sit on steps, L.

2 GUARD: How? He'll never leave.

1 GUARD: No one leaves Likemeland unless he's banished.

Jump up

MUFFET: Banished? ---Banished? That's it!

§ 2:

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2 GUARD: Huh?

MUFFET: King Cole will see his precious son---but he will see him as a thief!

1 GUARD: A Thief?

MUFFET: YES! Anyone who steals in Likemeland is banished!

Sit L on steps

2 GUARD: Oh---So, Tom-Tom will steal something and be banished!

MUFFET: Yes. Yes. That's it!!!

1 GUARD: What's he going to steal?

MUFFET: He isn't going to steal anything. We'll steal something---and he will be blamed for it!

2 GUARD: That's a good idea, Chancellor Muffet!

Sit on throne

MUFFET: Of course it is! But what can we steal?

1 GUARD: How about King Cole's crown?

MUFFET: You dunderhead! How would we ~~gver~~ get the crown?

Sit R on steps

1 GUARD: Oh....

2 GUARD: Maybe we could take the town clock!

MUFFET: Everybody watches the clock!

1 GUARD: I've got it! Ned Nimble's big candle!

MUFFET: No! No! He can always make another one!

2 GUARD: I know! Bob Baker's biscuits!

1 GUARD: No, you dunderhead! No!

MUFFET: Ned Nimble, Bob Baker...
Brisket Butcher! That's it!

2 GUARD: Huh?

1 GUARD: Brisket Butcher?

2 GUARD: Are we going to steal him?

MUFFET: Oh! Oh!---Brisket's Lollipop
---that squealing pig is what we're
going to take!

1 GUARD: Lollipop?

2 GUARD: Why didn't I think of her?

WILLIE: You can't do that! You can't!

I DL

MUFFET: Yes. We have to hurry!
(THEY START OUT)

X L

MOLLIE: Papa! Papa!

MUFFET: Oh, Mollie! Stay here.
I'll be right back.

MOLLIE: I'm afraid. I want to go
with you.

MUFFET: STAY HERE!!

Sit on steps center

MOLLIE: (STARTS TO CRY) OH-H-E---

MUFFET: Don't you want me to be king?

MOLLIE: Yes...

MUFFET: Don't you want Mary Contrary's
flowers?

MOLLIE: Oh, yes.

X L few steps

MUFFET: Then stay here.

MOLLIE: Oh---Papa....

MUFFET: Now what's the matter?

MOLLIE: I'm hungry.



"Why, it doesn't hurt to laugh!"

MUFFET: Don't you have any candy?

MOLLIE: No.

MUFFET: You stay here and I'll bring you some chocolate drops.

MOLLIE: And some butterscotch --- and cherry....

WILLIE: And lemon and lime and pistachio....

MUFFET: Yes. Yes. (THEY LEAVE)

WILLIE: Oh-h. Should I go with them? Lolar said to stay here....

Get Bowl

MOLLIE: (SEES THE BOWL) OH, Papa ---Papa, you forgot the bowl. (SHE CLIMBS UP TO GET IT.)

X R

WILLIE: Put that bowl down, Mollie Muffet.

Sit center

MOLLIE: It's such a pretty bowl. (SHE FONDLES IT) Oh, it still has water in it! Maybe I could take a drink. Oh---no---Papa told me to leave it alone. But Tom-Tom said that it wouldn't hurt me. (SNIFFS) I'm glad it isn't poison. I wonder why Papa told King Cole that it was. I'll just take a little drink.

U of Mollie

WILLIE: Why---Mollie Muffet! Go ahead and drink! I want to see if you'll laugh!

MOLLIE: One little sip won't hurt me.

Dance around Mollie

WILLIE: Drink, Mollie Muffet---drink!!

MOLLIE: (DRINKS FROM THE BOWL) Oh-h-h!!! (LAUGHS AND LAUGHS) Why, it doesn't hurt! (DRINKS AGAIN)

WILLIE: (LAUGHS AND DANCES AROUND)

ACT III

THE DESERTED VILLAGE SQUARE A FEW MINUTES LATER. THE ONLY SOUND IS LOLLIPOP'S SQUEALING. MUFFET ENTERS FOLLOWED BY THE TWO GUARDS.

Enter UL

MUFFET: Where is that squealing pig?

1 GUARD: (POINTING) Behind the booth.

X DR behind booth

MUFFET: Watch the park! (TO 2 GUARD) You!---over there!

(PICKING UP THE BASKET) Come here you squealing useless creature! I'm going to let Prince Tom-Tom have you.

DR

1 GUARD: Do you think Prince Tom-Tom will really pick him up?

MUFFET: Of course he will!---The young fool knows how much Brisket likes this squealing creature.

DL

2 GUARD: But (PUZZLED) how will King Cole know that Tom-Tom stole the pig?

MUFFET: You dunderhead! For the last time! You will say that you saw Tom-Tom steal the pig!!

2 GUARD: Oh-h-h!!

Point off R

1 GUARD: Chancellor Muffet! Here he comes!

Put pig on well

MUFFET: (SETS THE PIG DOWN) Hide! When I give the word---seize him!

Hide behind booths

(THEY ALL HIDE. LOLLIPOP IS SQUEALING.)

Enter DR

TOM-TOM: (RUNS IN STILL DISGUISED) Where is everybody? (STARTS OUT) (LOLLIPOP SQUEALS)

Pick up basket

Is that you, Lollipop? Lollipop? (GOES TO HER) Where's Brisket? Brisket Butcher? Brisket Butcher! He must have left in a hurry to leave you

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behind. There, there. Don't cry.
Brisket will be back.

X L few steps

(STARTS OUT) (LOLLIPOP CONTINUES
SQUEALING)

Oh, Lollipop! I don't have time to
take you home. I have to find Lolar.
(LOLLY SQUEALS) Oh, all right. I'll
take you home to Brisket Butcher.

UC

MUFFET: Seize him! Seize the thief!

X D to Tom-Tom

(GUARDS SEIZE TOM-TOM)

DR

TOM-TOM: I'm not a thief! Let me
go! Let me go!

MUFFET: Ha! Ha! A thief!

TOM-TOM: Chancellor Muffet! I am
Prince Tom-Tom!

MUFFET: Prince Tom-Tom! Ha! You're
just a common thief! We saw you
stealing Brisket Butcher's pig!

TOM-TOM: I was just going to take
Lollipop home!

MUFFET: The prince is a thief and a
liar! Take him away till we need him!

Exit DR

(GUARDS TAKE THE STRUGGLING TOM-TOM OUT)

Center

MUFFET: Ha! Ha! Prince Tom-Tom will
be banished!

Enter DL

POPPY: (OFFSTAGE) Listen Likemeland!
Listen Likemeland!

(ON) Oh---Chancellor Muffet! King
Cole is calling for you. He's on his
way to the square.

MUFFET: Thank you, Poppyseed. Thank
you.

X UR: DL: exit

POPPY: (WATCHES HIM LEAVE) Thank
you? I've never heard him say "Thank
you" before. Oh, well. Listen Like-
meland! Listen Likemeland! By order
of his Royal Majesty King Cole, all

of Likemeland is ordered to gather in the Village Square. Listen Likemeland! (POPPY'S PROCLAMATION ISN'T VERY SPIRITED)

Enter UR

LOLAR: (COMING IN WITH MARY) I can't imagine where Tom-Tom is, Mary.

MARY: I hope he's all right.

X center

LOLAR: He was to meet us here.

MARY: Do you think the guards caught him?

Enter UL

(BRISKET? NIMBLE? BAKER COME ON)

X DC

BAKER: Where is Tom-Tom?

MARY: We can't find him.

NIMBLE: King Cole is coming.

BRISKET: And Malwick Muffet!

MARY: I wish Tom-Tom would come.

BAKER: It's almost noon.

LOLAR: Tom-Tom has to get here before noon!

Enter DL

POPPY: (BLOWS BUGLE) His Royal Majesty, King Cole! The Honorable Chancellor Muffet.

Enter DL; up on well

WILLIE: (FOLLOWING THEM IN) And his most royal, honorable Willie Winkie (DANCES OVER TO MARY AND LOLAR) Hi, Mary! Hi, Lolar! Where's Tom-Tom? Oh---where's Tom-Tom?

X to booth; search for Lollipop

BRISKET: (GOES OVER BEHIND HIS BOOTH)

POPPY: His Royal Majesty, King Cole will speak.

Sit DL Center

COLE: People of Likemeland....

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BRISKET: Lollipop! My little Lollipop! Where are you?

DL MUFFET: Silence!

COLE: What's the trouble, Brisket Butcher?

X D to Cole BRISKET: King Cole---my Lollipop---
my Lollipop isn't here!

MUFFET: Silence!

BRISKET: My little Lollipop is gone! She's disappeared!

MUFFET: Come, come, Brisket Butcher! We don't have time for any nonsense.

X U to Brisket's booth MARY: Did you look all over, Brisket?

BRISKET: Yes! Oh---yes! Does anyone see her?

All search (ALL SEARCH)

UR of well LOLAR: She isn't here, Brisket.

UC BAKER: Not here.

UL NIMBLE: Or here.

MARY: Maybe she ran away.

BRISKET: Oh, Mary! You know Lolly wouldn't do that.

MUFFET: Perhaps she was stolen.

X to Muffet BRISKET: Stolen! That's it! My Lollipop was stolen.

COLE: Brisket Butcher! Who would steal your pig?

BRISKET: Why no one would steal Lolly.

MARY: We all loved her.

COLE: Everyone?

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BRISKET: Yes, everyone. (LOOKS AT MUFFET) Oh-h. There's one person who doesn't like Lolly.

COLE: Who is that?

BRISKET: Chan---Chancellor Muffet.

X DR

MUFFET: What! Why!!---come, come Brisket! I wouldn't steal your sweet little pig.

On wall

WILLIE: Oh, no! You wouldn't hurt Lollipop!

MUFFET: Why, she was the sweetest, fattest, little pig in the whole kingdom.

COLE: Brisket Butcher! Chancellor Muffet wouldn't steal!

MUFFET: We must find the thief and punish him!

COLE: At once! Poppyseed! Summon the guards!

POPPY: I didn't see them at the palace, your majesty.

COLE: Look for them!

Exit DR

POPPY: Yes, your majesty.

MUFFET: Yes, we must find the thief and banish him. That's the law, isn't it, King Cole?

COLE: Of course. Anyone who steals in Likemeland is banished.

Enter DR

POPPY: I found them, your majesty. They---they are coming,---with a prisoner.

MUFFET: Perhaps they caught someone trying to steal the pig.

MARY: (LOOKING AT CLOCK) Oh, Lolar!
It's going to be twelve o'clock before
Tom-Tom gets here.

LOLAR: We can't stop the clock,
Mary.

X U to clock

MILLIE: Oh, yes we can. (HE HOLDS
THE HANDS OF THE CLOCK)

Enter DR

GUARDS: (ENTER WITH DISGUISED TOM-
TOM BETWEEN THEM.)

LOLAR: It's Tom-Tom!

MARY: They have Tom-Tom.

(REACTION BY MERCHANTS TO TOM-TOM'S
ENTRANCE.)

X DR: take basket

BRISKET: (SEES LOLLIPOP) Oh,
Lollipop! My little Lollipop!

COLE: Why! It's the Bowlmaker!!

DR

1 GUARD: Your majesty....

2 GUARD: We found this stranger with
Brisket Butcher's pig.

1 GUARD: He was trying to leave the
kingdom.

TOM-TOM: I wasn't....

MUFFET: Silence! Anyone who steals
in Likemeland is banished. That's
the law!

COLE: Yes! Anyone who steals is
banished. I banish you from Likeme-
land.

X L few steps

TOM-TOM: You can't banish me! I'm
your....

MUFFET: Silence!

COLE: Never return to this kingdom
again!

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TOM-TOM: (TAKING OFF HIS DISGUISE)
Are you going to banish me, father?

COLE: (~~STARES AT HIM~~) Tom-Tom!
Tom-Tom! Is it really you?

X C

TOM-TOM: (AS THEY EMBRACE) Yes,
father.

X R

COLE: My son! My son! You are
alive---and well!

MUFFET: Why, your majesty! Prince
Tom-Rom is a thief!

Sit left

COLE: Tom-Tom, my son---a thief!

TOM-TOM: What? But father....

MUFFET: You stole Brisket Butcher's
pig!

BRISKET: Prince Tom-Tom wouldn't
steal Lollipop!

COLE: My son, you know the laws of
Likemeland---anyone who steals is
banished!

TOM-TOM: But I didn't steal Lollipop.

I R to guards

MUFFET: Guards! Did he have the
pig in his possession when you caught
him?

1 GUARD: Yes, Chancellor Muffet.

MUFFET: Was he running away with
the pig?

2 GUARD: Yes, Chancellor Muffet.
He was running away from the Square.

MUFFET: King Cole! We have two
witnesses who saw the Prince take
this pig!

TOM-TOM: I was just going to take
Lollipop home.

MUFFET: Your majesty---we have the proof.

TOM-TOM: Father! Let me explain!

U: X DL

COLE: Silence! I have heard enough! I don't want to know that my son is a liar as well as a thief!

LOLAR: You can't banish your own son!

MARY: Tom-Tom didn't steal Lollipop!

MUFFET: Silence! King Cole is speaking!

COLE: Go!! Never return to Likemeland again!

TOM-TOM: Are you going to believe them?

COLE: Go, Tom-Tom!

TOM-TOM: Father! I can find out who really stole Lolly.

MUFFET: You have been commanded to leave, Prince Tom-Tom.

LOLAR: Let him try, your majesty. If he fails he will leave.

TOM-TOM: Please, Father!

COLE: Well---all right. How are you going to do it?

Take out pipe

TOM-TOM: (TAKES OUR PIPE) Father, anyone can dance to my magic pipe.

MUFFET: We don't have time for dancing.

TOM-TOM: Anyone can dance to my pipe who isn't dishonest and greedy.

COLE: Go on---go on.

TOM-TOM: Pipe, pipe, play away,
We all dance to-day. (PLAYS
PIPE)

All dance but Muffet

(SLOWLY, ONE BY ONE, EVERYONE STARTS DANCING. COLE WATCHES THEM DANCE, LOOKS AT HIS OWN FEET AND SOON DISCOVERS THAT HE, TOO, IS DANCING ALONG WITH MOLLIE AND THE GUARDS.)

LOLAR: Shook! Blook! Look!
(POINTS TO MUFFET)

MARY: Chancellor Muffet isn't dancing!

BAKER: Malwick Muffet isn't dancing.

BRISKET: Muffet stole my Lolly!

NIMBLE: Chancellor Muffet is the thief!!

TOM-TOM: (STOPS PLAYING) Here is your thief, father.

MUFFET: Your majesty....

COLE: SILENCE!! I almost named Malwick Muffet king of Likemeland.

LOLAR: Likemeland has a good king, your majesty.

TOM-TOM: Father, where is the bowl I left at the palace?

COLE: Malwick Muffet! Where is that bowl?

MUFFET: I---I destroyed it.

X R to Cole

MOLLIE: (SO PROUD) Oh, no. Here it is. I kept it.

WILLIE: Hurrah for Mollie Muffet!

TOM-TOM: Will you drink from the bowl, father?

COLE: Yes! Give me the bowl! (TAKES IT AND DRINKS)

TOM-TOM: Isn't it a happy fair day, father?

COLE: (LAUGHING) Yes! Yes!

LOLAR: He shafed! flafed! laughed!

WILLIE: He's laughing! laughing!
laughing!

MARY: Oh! King Cole's laughing!

(REACTION BY ALL)

TOM-TOM: Father, why are you laughing?

COLE: Why? Just for the fun of it.

(COLE STARTS JUST FOR THE FUN OF IT
AND THEY ALL JOIN IN.)

CHAPTER III

ANALYSIS OF DIRECTING PROBLEMS

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
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CHAPTER III

ANALYSIS OF DIRECTING PROBLEMS

In analyzing the play, the director must at all times keep in mind the nature of the audience. The theme of the play and how it will be conveyed to the audience must be determined. How to make the story line clear; where the climaxes are; and how to build them are further problems of the director. Knowing the characters and how they react to each other and situations and recognizing what response and identification must be gained, should also be made clear. The director cannot help the actors "be" the characters unless there is a clear understanding of them.

In this chapter, the author-directors analysis of the directing procedure employed in Just For The Fun Of It will entail a discussion of the method used to study the play on the basis of theme, plot, and character. She will then discuss the try-outs, the first reading rehearsal, and briefly note the specific problems encountered during the rehearsal period.

The children's understanding of the theme of Just For The Fun Of It, which is: Everyman must have laughter in his life, is in terms of the story. They may not be able to express this idea as a universal truth at the present time but they will be able to state that happiness came to everyone in Likemeland when King Cole laughed. The director pointed this theme out by showing what life was like without laughter and the change that took place in King Cole and Likemeland when it was

present; by emphasizing how a person's attitude toward laughter affects people and situations; and by keeping the concrete symbol of laughter the bowl, always visible.

A specific example which illustrates how the director pointed out the theme was Malwick Muffet's entrance in ACT II, Scene 2. This scene was directed in such a way that the fear he instilled in the merchants was clearly shown. Prior to his entrance, Mary Contrary's spirit of genuine fun was captured by the merchants who gave sincere, lively responses to her gaiety. When Muffet entered this happy scene, the element of fear replaced laughter. This contrast between a state of happiness and one of despair emphasized the theme.

A further illustration of how the director developed the theme can be shown by citing the scene in which the power of the bowl was tested. This scene was directed in such a way that the audience's desire to discover the power of the bowl would be parallel to the genuine desire of the characters. The director felt that the smile that covered Lolar's face must be present on every child's face. She attempted to get a sincere response to Lolar's laugh. A third instance may be cited to show how the director developed the theme by building the feeling in a scene. Tom-Tom's return in ACT II, scene 2, surprised the merchants; their affection for the young prince was shown when they first recognized him. To show that his return brought laughter back to the kingdom, the director worked for lively, spontaneous exclamations from the merchants and Tom-Tom.

The change that took place in King Cole, after he had drunk from the bowl of laughter, presented the greatest opportunity to emphasize

the theme. This scene was directed in such a way that there would be no doubt in the mind of the audience that everyone, with the exception of Muffet, was fond of the king. To build a feeling of eager anticipation as Cole reached for the bowl, everyone on stage watched him as he reached for it and drank from it. Cole was directed to start with a low laugh that built to a big, booming one, in the hope that a similar response would be given by the audience. Sincere, spontaneous laughter of the characters emphasized their joy that he had finally laughed. Cole's own laughter indicated how he had changed from a stately, dignified ruler to a happy king. The director worked for a feeling of complete spontaneity as everyone started to sing. She wanted the audience to feel that the people of the kingdom had to burst into song to express their happiness.

To keep the story line clear for the children, the director had to keep the story moving; never stopping for comedy or action that did not further the plot. Willie's character was such that the director was tempted to stop the story several times to insert clever bits of business that would provide comedy but she had to be careful not to give Willie too much business that would detract from the other players who were carrying the story line. Although change in locale from one scene to the next frequently offers a problem to the director in keeping the story line clear, this script provided clear transitions. The change in locale from the Village Square to King Cole's throne room did not break the story line because the audience had been prepared for it; it was easily accepted and understood. Tom-Tom had been shown struggling

to get into the palace; he had been shown putting on his disguise; and he had been heard telling the merchants he was on his way to the palace. The playwright had made similar preparations for the change from the throne room to the Village Square. Muffet and the Guards were seen as they plotted to steal Lollipop, who was in the square; and they were seen leaving for the square. Also the story line was kept clear because Tom-Tom, the character with whom the audience should identify most strongly, was constantly kept on stage after his entrance. The characters were directed in such a way that their great affection for the prince was evident before he arrived which should stimulate the audience's interest in him.

Building suspense was the most valuable device the director had for keeping the story line clear. To build suspense without prolonging it beyond the child audience's ability to endure it was her problem. The director realized that the children become so absorbed in the play that they need frequent relief to keep them from getting excited. Suspense began to build when Tom-Tom's name was first mentioned. This mention of the young prince should arouse questions in the mind of the audience. With his entrance, the children should identify themselves with him and be anxious to know how he will see his father, how he will defeat Muffet, and how the bowl will effect Cole. The several moments of suspense in the play were built step by step to the final climax. For example in ACT II, Scene 2, suspense began to build when Tom-Tom, disguised as the Bowlmaker, entered. The tempo of the lines was increased when Muffet's voice was heard; the steady rhythm of their voices and Willie's quick movements built to a high point which was relieved by

Muffet's entrance. Suspense was relieved by laughter in ACT II, Scene 2 when Mollie was deciding whether or not to drink out of the bowl. Willie's desire to have Mollie drink was shown by an increasing of the tempo of the lines and movement. The relief from tension occurred when Mollie gave the first little laugh which built to higher and higher laughs. The director attempted to handle this scene and those in which Cole and Lolar drank from the bowl in such a way that the laughter which followed them would provide the necessary relief for the audience.

The main climax of the play, built by suspense, occurred in ACT III when Cole drank from the bowl. This climax had been built step by step throughout the play. As Cole took the bowl, everyone watched him eager to see what the outcome would be. As his laughter began and increased, the entire cast was directed to join in the laughter. Since the major climax occurred so close to the end of the play, the director did not have to re-establish interest.

To be certain that the audience would hear and understand all of the plot lines in the play, the director pointed up those lines that were necessary for a clear understanding of the story. A case in point was when Tom-Tom told Mary and Lolar, "My father won't see me." If this line were lost or not presented with emphasis, the children would not realize why Tom-Tom was so happy when Willie revealed that Muffet didn't talk to Cole. There was a pause before Tom-Tom delivered this line which not only emphasized his dejection but also prepared for the line. Another instance where the plot line was pointed up occurred in ACT II, Scene 2, when Muffet and the guards were plotting to get rid of Tom-Tom. To make the rest of the story reasonable, Muffet's line,

"That squealing pig is what we'll steal!", had to be heard. The director employed effective pauses before and after each suggestion made by the guards so that Muffet's line was delivered during a pause, which broke the established rhythm. Certain lines that establish character also had to be pointed up. For example, it had to be clear that Willie could not be seen in the daytime or the whole second act would confuse the audience. By making Mary's reactions and sympathy strong, in the opening scene of the play, the director attempted to establish Willie's invisibility in the daytime. Another illustration was Willie's line, "...A good king must be dignified." Willie pointed this line up, which established Cole's character, by mimicking the king's tone of voice and his stately walk.

The exposition, or action that had taken place before the opening of the play, was difficult to play because of its "talkiness". The director realized that the audience would begin to lose interest in the play if she did not prepare for these "talky" scenes. The technique that the director used in handling the long expository scene between Muffet and Cole in ACT I was to play the preceeding scenes in such a way to create interest in Tom-Tom and the future of Likemeland. Another technique employed in this same scene was to use as much motivated movement as possible.

The author-director created a clear impression of each character so that she would be able to guide her actors to a clear understanding of the character they were portraying. This analysis of the Characters facilitated her handling of the first rehearsal at which she gave the

cast a complete picture of each character. The following character analyses are similar to those presented at that time.

Wee Willie Winkie is based on the nursery rhyme character who travels through the town every night to be sure the children are in their beds. His nightly trip through Likemeland has been going on as long as there have been children in the kingdom. Willie is loved by all of the children in the kingdom, though Tom-Tom is the only one who has ever seen him or played with him. The young prince used to sneak out of the palace at night, which is the only time Willie can be seen. His friendliness endears him to Mary; their common friendship with Tom-Tom allies them against Muffet. Despite his mimicry of Cole, it is evident that he has great sympathy and affection for the king. His reason for wanting Tom-Tom to return is not the selfish one of the return of his only playmate, but the greater one of bringing laughter and happiness to Cole. The audience must know from his first entrance that he is a pixie with a bubbling personality. When Willie imitates Cole, when he teases Lolar, and when he taunts Malwick Muffet, the audience must join him in these childlike expressions; it is he who takes them by the hand and leads them throughout the play. His movements are light, quick, and rhythmic.

Mary Contrary is a happy, lovable little girl who, like the nursery rhyme character she is drawn from, tends the flowers in the village square. Ever since King Cole gave her the flowers a few years ago, she has prided herself on the fact that you can never find a weed in them.

Mary has grown up with Tom-Tom; she has shared his greatest wish that King Cole would someday laugh. Her own faith in wishes enables her to believe that someday Tom-Tom will return. Mary has felt sorry for Mollie Muffet, who doesn't have any playmates, and has attempted to befriend the lonely little girl, but after repeated rebuffs, she has stopped trying. Her attitude toward Muffet has been one of dislike because of his cruelty to Mollie. Mary has great affection for Lolar, who has been her teacher and adult confidant.

Here warm, sympathetic spirit; her friendliness and sincerity; and her delightful, happy manner prove her worthy of the identification that is desired from the little girls in the audience.

Lolar the Scholar, the greatest teacher in all of Likemeland, has been Tom-Tom's advisor and counselor, as well as his teacher. It is he who has taught the young prince that laughter is imperative in life. There is a warm, friendly feeling between the scholar and prince. Lolar, often at the palace to draw up official documents, has become aware of the influence Muffet has over Cole. He distrusts Muffet's every action; questions his every statement. This studious, absent-minded scholar is beloved by all of the children in the kingdom; he always has time to help them solve their problems. Realizing Willie's desire for companionship, he makes a nightly trip through the square to talk to him. Lolar's calmness disappears in moments of great excitement which cause him to confuse the consonants in his speech. He must be respected by the audience as by the children. His confused speech and comic actions should provide great laughter.

Through the years, King Cole has been a wise, just ruler; thoughtful and considerate of his people. It is this regard for his people that has made him accept Muffet's statement that Likemeland wants a dignified ruler. In spite of his own lack of laughter, Cole has permitted his son, whom he loves very much, to become a happy lad. The audience must feel complete sympathy for Cole; they must want him to change to a happy, laughing king; they must be overjoyed when he does.

Malwick Muffet has been scheming for many years to become the ruler of Likemeland. As Chancellor to the King, he is in a position to tell Cole what the people are dissatisfied with. His continual lies have made a great impression on the ruler who has accepted them as truths. When he is with Cole, Muffet is greatly concerned about the kingdom and its problems; but when he is with the people, it is obvious he doesn't care about them. He has tried to prevent Cole from seeing Lolar or anyone else who may tell the king how the people really feel. Muffet's treatment of Mollie, his lies, and his disregard for anyone but himself, will make him disliked by the audience.

Tom-Tom is the happy, fun loving young prince who has been instrumental in making this kingdom "Likemeland." Ever since Tom-Tom can remember, his father has been a dignified ruler, who never laughed. Cole has let Tom-Tom develop into a gay, happy lad in spite of his personal beliefs. All of his life Tom-Tom has wished that his father would laugh, so he eagerly accepts Malwick's tale about the bowl of laughter. Without telling anyone, not even his trusted friend and advisor, Lolar, he leaves Likemeland, thinking he will return in a few

days. Tom-Tom's love of laughter and his warm friendly spirit have endeared him to the townspeople. The young prince is the character with whom the children in the audience must identify themselves. His qualities of warmth, friendliness, determination, courage, and loyalty make this identification desirable.

Mollie Muffet, the chubby little daughter of Malwick, is completely dominated by her father, afraid of her own shadow, and easily brought to tears. Mollie has never played with other children; never known laughter and happiness. Her childhood has been spent following Muffet around. Because she suffers from her father's cruel words and has never known laughter, the children in the audience must have a feeling of sympathy toward her. They must not only want her to drink out of the bowl but accept her when she does and be delighted with her laughter.

Brisket Butcher, Ned Nimble and Bob Baker have spent all of their lives in Likemeland. These merchants are loved by the children of the kingdom who often receive samples. They like King Cole; are afraid of Muffet; and hold great affection for Tom-Tom. Bob Baker and Ned Nimble take great pride in displaying their wares on fair days; their voices can usually be heard throughout the kingdom as they call out, "Candles!" and "Biscuits!" Brisket Butcher is not as interested in his wares as in his pride and joy, Lollipop. His great love and affection for the little pig have given the other merchants a great opportunity to tease him. The audience will realize that this teasing is all done in fun for it is obvious that all of the people in the kingdom

love Lollipop almost as much as Brisket. These three merchants have not been thoroughly characterized by the playwright so their development may depend a great deal on the children playing the roles.

The Two Guards are Muffet's cohorts only because of the great fear they have of him. They have been always liked and supported Cole but Muffet's threat that they will lose their jobs when he becomes king, makes them aid him.

The king's page, Poppyseed, has grown up with Tom-Tom and Mary Contrary; has spent many hours playing with them. Devoted to King Cole, Poppyseed follows him wherever he goes. The young page objects to the constant commands and duties that Muffet gives him.

After the director had studied all of the component parts of her play, she was ready to cast the show. Creative try-outs were held for Just For the Fun of It. After the director told the story and something about the characters, the children, using their own words, enacted the specified scenes. This creative method enables the children to show their imagination, originality, and grasp of character. The value of this method was more fully realized at the first rehearsal which was devoted to reading the entire play. Many of the children were poor readers who had to struggle through a written script. A specific example was the boy assigned the part of Malwick Muffet. When confronted with the written script he was unable to read such words as "return" and "command." It is the belief of this director that this boy, who displayed imagination in the creative try-outs, never would have been cast if only reading try-outs had been conducted.

The first rehearsal was devoted to reading and studying the entire play. The director began a discussion of the play, explaining its theme, its characters, and its situations. The children were encouraged to think out the interpretation of their own characters. The creative try-outs had stimulated their thinking and this delineation of character was relatively easy for the children. If a child read a line as if he didn't understand it, the director helped to guide him, through questions, to a clear interpretation. The children responded favorably to the play as a whole and were delighted with the characters. They felt that the theme was one they believed in and would enjoy conveying.

At the first blocking rehearsal, the director indicated the stage positions and movement. (The blocking, which must be done prior to this rehearsal, had been facilitated for this author-director because she visualized movement as she wrote dialogue. A complete outline of the blocking can be found in the prompt book which has been included in the appendix. Characterization was not emphasized in this rehearsal for the children were occupied learning their stage positions.

Specific problems of movement, characters, and concentration developed during the subsequent rehearsals which were devoted to completing the blocking, mastering the lines, and developing characterization. (A daily rehearsal schedule has been included in the appendix.) The problem of movement developed in the long expository scene between Cole and Muffet in ACT I. Though many of the lines had been cut the action was still static. The director found it necessary to change the blocking for this particular scene several times but because of the nature of the necessary exposition, she never felt that this scene had enough movement.

Tom-Tom's return in ACT II, scene 1, presented a problem in characterization. The children were unable to display the natural enthusiasm and joy needed. The scene was reworked many times before the director was able to gain, and sustain, the gaiety. This obstacle was overcome by adding new lines of welcome and by discussing the feelings, on the part of the merchants and Tom-Tom, that his return would elicit. This same lack of spontaneity and enthusiasm was prevalent in ACT III when King Cole drinks from the bowl. Discussion of reactions and an increase in the tempo of the lines helped to create some of the enthusiasm. After the children were thoroughly familiar with their lines, the director often took the part of a towns person and played in the scene with them. By ad libbing general lines that would not confuse the children, she was able to increase the spirit and tempo of the scene. The director feels that this method of playing with the children is an effective way to handle crowd scenes.

The major problem during the rehearsal period was one of concentration. Though the children appeared to have a thorough grasp of their characters, it was difficult for them to sustain their characterization and concentration. The director reiterated the mood that a certain scene was to create, fully discussed the reactions of every character in the difficult scenes, and re-emphasized the need for staying in character every minute of the time. It is conjectured that this re-emphasis, plus constant repetition, helped to develop the concentration that was evidenced in performance.

An analysis of the productions of Just For The Fun Of It will be included in the next chapter.

CHAPTER IV

AN ANALYSIS OF THE WRITING PROBLEMS WITH THE REVISED SCRIPT

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Satisfying an audience of children is the main concern of children's drama. A critical observation of this sincere, uninhibited audience can aid the playwright in discovering the weaknesses in any script. By observing attention or lack of attention; by noting restlessness, which is a clear indication of uninterest; an author will be able to tell where the play has succeeded and failed in satisfying this special audience.

The author of Just For The Fun Of It presented her play to two audiences of children in the hope that their reactions would guide her in the rewriting of the play. To show how the audience response and a critical observation of the performances influenced her revisions, an analysis of the two productions, performed by a cast of children and adults, will be given. This will be succeeded by the author's personal observation of the audience's reactions. The last part of this chapter will include the revised script with the reasons for the revisions.

OBSERVATION OF PERFORMANCES AND AUDIENCE REACTION

Just For The Fun Of It was presented twice in the Studio Theatre of Fairchild Auditorium. The afternoon performance was attended by approximately seventy-five children with the remainder of the full house composed of adults. The ratio of children and adults in the one hundred and twenty-five seat theatre was opposite in the evening performance.

The unrealistic set which had been done in vivid, primary colors established the desired fairy tale atmosphere. Willie's gay skipping into the square and his light, rhythmic movements in the ensuing pantomime, established the mood of gaiety; his nightshirt and lantern identified him as a familiar character. This combination of set, costumes, and character, conveyed the spirit of Likemeland to the audience. Willie's personal disgust at not being seen in the daytime and Mary's sympathetic response made it clear that he could only be seen when the stars were shining. Mary and Willie's affection for Tom-Tom was evident in this opening scene; their sincere wishes that he would return to Likemeland developed the necessary interest to prepare for his entrance.

The long expository scene between Cole and Muffet had been prepared forby creating an interest in the young prince, but the scene was static and uninteresting. Muffet's movements away from Cole seemed unmotivated and un-natural since the lines called for the characters to play closer together. In the evening performance this difficult scene played better because of increased tempo. The author realized a definite need for rewriting this scene.

Mary and Willie's surprise at hearing the music, which announced Tom-Tom's entrance, was played with a sincerity and delight that caused the audience to lean forward and listen. The by-play between Mary and Tom-Tom, as Willie was working his magic on Lolar, was played broad enough to be evident to the audience. This scene and the ensuing one in which Tom-Tom "has a secret", were experiences within the realm of childhood; they were played with the teasing manner often used by

children when they "have a secret." As Tom-Tom revealed why he had gone to the Land of Laughter and the power of the bowl, it was evident to the author that too much of the antecedent action was being given through conversation instead of dramatic action. Though Tom-Tom's lines of explanation about the two wicked sisters were clearly delivered, perhaps many of the children in the audience were echoing Willie's question, "Why don't they drink out of it?" This hurried explanation of Tom-Tom's, confirmed the author's belief that the action preceding the opening of the play was too detailed.

The theme was well emphasized when Lolar drank out of the bowl. Willie, Mary, and Tom-Tom slowly moved away from Lolar as he raised the bowl to his lips; they seemed to be holding their breath as he drank from it. Their spontaneous laughter chimed in with his as they realized the power of the bowl.

Muffet's entrance, which gave the children on stage another opportunity to play their game of, "Let's surprise him," could have been more effective if the suspense had been sustained longer; if he had responded more strongly to Mollie's, "Look, Papa!" If the author had given more lines to Mollie, her reaction to seeing Tom-Tom behind the well could have been a stronger step in building the suspense which culminated with Tom-Tom's, "I'm not dead!". This same mistake of not providing enough lines to build sufficient suspense was also shown when Tom-Tom was urging Mollie to drink from the bowl of laughter. After building the scene up to the point where Mollie almost drank, it was quickly dropped with Muffet's, "Put down that bowl." If the playwright had provided for Muffet to repeat this command, Mollie's fear would have

been more obvious. This addition of lines would also have given more opportunity for broad pantomime; the scene could have been pointed up more; and there would have been better preparation for Mollie's drinking out of the bowl in ACT II, Scene 2.

Tom-Tom's questioning of Muffet was played with earnestness but in spite of his desire to see Cole, the scene was static. The exposition was again revealed through talk and not action. The ensuing scene in which Lolar and Mary return to find Tom-Tom hurt and dejected, was a further example of "talky" exposition. The scene played well in spite of this because of the great concern Lolar and Mary showed for the dejected young prince but indicated a need for rewriting.

The last part of ACT I in which Muffet chases Willie across the Village Square, and reveals that Muffet has not told Cole of Tom-Tom's return, was skipped in the afternoon performance. This omission of necessary exposition did not appear to confuse the story for the audience; they evidently accepted Lolar's supposition that Muffet didn't talk to Cole without hearing Willie's confirmation. The chase, in the evening performance, provided a release from the tension that had built up. The author observed that this chase could have been an exercise scene if she had directed Willie to elude Muffet just as the Chancellor was about to catch him. It was obvious when Willie entered that Muffet wouldn't catch him; the opportunity to build suspense and provide an exercise scene had not been taken.

The theme was emphasized in ACT II, Scene 2 when "gay little Mary" came skipping into the square. The merchants set the mood of somberness

by calling out their wares in dull, monotonous tones; their despair over Muffet's being named king was heard in their voices. With each flower that Mary gave away, the mood became gayer and livelier. As Mary jumped over the candle, the merchants spontaneous laughter prepared for Muffet's entrance and another contrast of a kingdom with laughter and one without. The fluctuating rhythm of despair and gaiety was further emphasized with Tom-Tom's entrance. The merchants individualistic responses to the young prince's pipe provided a release, through laughter, from the tension which had been built with Muffet's entrance. As Tom-Tom put on his disguise, the laughter of the merchants showed their delight at seeing the young prince as a bowlmaker. Their affection for Tom-Tom was evident as they eagerly entered into his game of, "Good evening, BoMo, the Bowlmaker."

Due to an unavoidable, emotional upset, Willie's light, rhythmic movement lacked spirit in the afternoon performance. This problem was solved by evening when he responded to every action and word; skipped, jumped, climbed and perched on every available piece of stage furniture. When urging Cole to drink from the bowl, Willie's constant flitting from the king to the door helped to build suspense.

In the scene where Muffet questioned the bowlmaker, the author realized that she had not supplied enough complications in the play. Muffet would not have let the "old man" leave so easily. Tom-Tom's slow, deliberate cross to the outer door, his sudden tearing off of his disguise, and his clear delivery of, "I'll be back, Chancellor Muffet," displayed the young prince's great determination.

The character of the not too intelligent guards was shown in the scene with Muffet where they are planning how to get rid of Tom-Tom. The guards' lines were delivered with rhythmic regularity. An unexpected audience response of delight to the guards in this scene, suggested to the author that they warranted further development in the revised script. Muffet's exclamation, "That squealing pig is what we'll steal!", was well emphasized because it was delivered with great projection during one of the pauses when the guards were thinking.

In ACT III the opening pantomime was rushed. Muffet and the Guards were no sooner on stage before Tom-Tom entered. Tom-Tom's affection for the little pig was not strong enough; it was not clear that he was honestly in a dilemma---trying to decide whether to take the pig home to Brisket Butcher or to continue searching for Lolar. The shock and surprise felt by the people, as the Guards brought Tom-Tom in, could have been more obvious if the playwright had supplied more lines of reaction. Tom-Tom's entrance also could have been more effective if the director had planned on having the prince brought in from upstage center instead of stage right which was so congested. The movement on stage when Tom-Tom made every one dance was delightful but it was difficult to see that Muffet was the only one not dancing because of the small, crowded stage. The author felt that a change should be made in the script to clearly point out, at first glance, that Muffet is the thief.

All of the people of Likemeland responded to King Cole's drinking out of the bowl with great laughter and gaiety. His first, short laugh built into a great booming one that echoed throughout the theatre. It seemed perfectly natural for Cole to start singing, Just For the Fun Of

It in reply to Tom-Tom's question, "Father, why are you laughing?"

The author-director's personal observations of the two performances of her play confirmed her belief that too much of the play was being conveyed through words instead of action. In spite of the "talkiness" of the play, the audience was attentive at both performances. To analyze their reactions, the author will discuss the participation, attention, and identification that she witnessed in the members of the audience..

Throughout the play the audience listened to the characters tell the story. The only scene in which restlessness was evidenced was the expository scene between Malwick Muffet and King Cole in ACT I. There was a general response of turning around, shifting in seats, and talking, as the scene was being played.

Participation, an overt indication that the audience is "in" the play was shown by the vocal and emotional responses of the audience. In ACT II, Scene 2, the audience urged Mollie to drink out of the bowl of laughter. When she asked, "Should I drink out of it?", they answered, "Go on and drink"; "Drink!". A few of the children stood up and leaned forward as if they wanted to help Willie raise the bowl to Mollie's lips. A release from the tension that had been built before she drank out of the bowl, was given in the emotional response of laughter. The children in the audience laughed with Mollie. This response of laughter was also given when Mary Contrary jumped over the candle in ACT II, Scene 1. When she failed to get over the candle the children laughed with her and wanted her to try again.

Though the audience participated in the play with vocal and emotional responses, there was not a great physical response in any part of the play. This may have been due partly to the large number of adults in the audience; but also to the lack of opportunity in the play itself for any "exercise" scenes.

The desired identification with Tom-Tom, the main character, was not as great as the author thought it would be. Though the children listened to his story, they did not respond in any way which indicated their identification. Tom-Tom was not placed in dramatic situations that gave the audience an opportunity to feel strongly about their success. In the scene in which Mollie drank out of the bowl, the audience identified with her as shown by their desire to have her drink out of the bowl. They wanted to laugh, as Mollie, so they urged her to drink. This unexpected identification came as a surprise to the author and indicated that further development of Mollie's character would be satisfying to an audience. Perhaps the strongest identification was with Wee Willie Winkie. The children were delighted with his movements and responded to his impishness. They seemed to "be" Willie, especially in the throne room scene where his playful teasing and taunting were most evident. The children expressed a definite dislike to Malwick Muffet, which was carried over after the performance when some of the audience ran when they saw him in the hall. That the children understood Muffet's character is shown by the little seven years old girl who was asked, several weeks after the performance, "What did the play teach you?" She answered, "That something bad will happen to you if you lie."

The end of the play was satisfying to the audience. As soon as King Cole started to laugh many of the children pushed back their seats and started to leave. This indicated that they knew the story was over; the important event that they had been waiting for had occurred and they were satisfied. This may be illustrated with the specific example of the little boy who turned to his mother at the end of the first and second acts and said, "There's more, isn't there, mommy?" When King Cole laughed he stood up and turned to his mother, ready to leave.

The great attention displayed by the children throughout the play indicated that they liked the story; they were eager to hear and see all of it. Despite the complicated story line the children appeared to understand the story; they knew when it was over. Perhaps the children cannot express the theme in terms of a universal truth but they can tell what the most important event was. The author questioned an eight year old boy, shortly after the play, what he wanted most to happen in the play. His answer was, "I wanted King Cole to get some of that stuff--- that bowl of laughter." The lack of physical response pointed out to the author the need for exercise scenes which would provide a more overt response; which would allow for a greater release of tension.

THE REWRITTEN SCRIPT

The author of Just For The Fun Of It recognized many of the weaknesses in her play during the rehearsal period, but a critical observation of the actual performances made these weaknesses more evident and pointed out new ones that had not shown themselves during the rehearsals.

The most outstanding fault in the script was the great amount of action, that preceded the opening of the play, which had to be conveyed to the audience for a clear understanding of the story. In an attempt to solve this problem, the author has shortened the antecedent action. This change can be more clearly illustrated by comparing the exposition in the two scripts. In the original play the audience needed to know:

Chancellor Malwick Muffet, who had been scheming for many years to become the king of Likemeland, had told Tom-Tom of a magic bowl which would make the dignified King Cole laugh. Realizing that the young prince would go to the Land of Laughter in search of the bowl, Muffet had plotted with the two wicked sisters who guard it, to have Tom-Tom killed. Tom-Tom left Likemeland without telling anyone where he was going. In his absence, Muffet, who believed the young prince had been killed, told Cole that a stranger had brought news of Tom-Tom's death; and convinced the dignified, unhappy king that he was not well enough to continue ruling. Cole had decided to name Muffet the new king at noon the next day.

In the rewritten script the audience needs to know that the young prince had gone to the Land of Laughter to get the magic bowl which would make the sick king laugh and recover.

The specific changes made in the play as a result of this change will be indicated in the rewritten script in the exact places they have been made.

The lack of dramatic actions and complication were other major weaknesses in the script. The author had the characters tell the story instead of show it in dramatic situations ~~that~~ develop with complications.

In the original play, Tom-Tom returned to Likemeland and told where he had been, why he went, and the difficulty he had obtaining the bowl. The rewritten script will indicate how the author showed the story by dramatic situations; how she introduced conflict into the action.

To facilitate the discussion of the changes made in the play, the author has placed the rewritten script on the right column of the page with the reasons for revision in the left column.

REVISED SCRIPT

JUST FOR THE FUN OF IT

JUST FOR THE FUN OF IT

CAST OF CHARACTERS

Wee Willie Winkie

Mary Contrary

Malwick Muffet

Mollie Muffet

Stranger

Poppyseed

1 Guard

2 Guard

King Cole

Tom-Tom

Lolar the Scholar

Brisket Butcher

Ned Nimble

Bob Baker, the Biscuit Maker

ACT I - The Village Square of Likemeland
Early in the evening.

ACT II Scene 1 - The Village Square
Early the next morning.

ACT II Scene 2 - The ante chamber to King Cole's
throne room.
A few minutes later.

ACT III - The Village Square
Five minutes before noon.

JUST FOR THE FUN OF IT

ACT I

The opening was not changed. The author felt that Willie's entrance, with the aid of an unrealistic set established the desired fairy tale quality which tells the children that the story takes place a long time ago. Willie's nightshirt and his lantern identify him as a familiar character, and his light, rhythmic movement set the mood of gaiety. The pantomime gives the audience an opportunity to get a complete look at the setting

IT IS EVENING IN THE VILLAGE SQUARE OF LIKEMELAND. HERE AND THERE A LIGHT CAN BE SEEN IN THE HOUSES THAT SURROUND THE SQUARE. WEE WILLIE WINKIE ENTERS ON TIPTOE. HE DASHES TO THE WINDOW OF THE FIRST HOUSE, PEEKS IN, RAPS ON THE PANE.

WILLIE: Time for bed! (SKIPS TO THE DOOR OF THE NEXT HOUSE AND KNOCKS.)
Fast your bedtime! (DANCES TO THE NEXT HOUSE, STOOPS DOWN TO THE KEYHOLE AND ALMOST---ALMOST BUT NOT QUITE--- PEEKS IN. HE KNOCKS ON THE DOOR.)
It's eight o'clock! (HE IS ABOUT TO CONTINUE WHEN HE SEES MARY CONTRARY COME OUT OF THE PARK. HE HIDES BEHIND THE WELL.)

MARY: (SITTING ON BENCH)
Star light, star bright
First star I've seen tonight,
I wish I may, I wish I might,
Get the wish I wish tonight.

(SHE LOOKS AROUND CAUTIOUSLY)
I wish---I wish that Tom-Tom would
come back to Likemeland!

WILLIE: (HAS COME FROM BEHIND THE WELL AND IS NOW STARING AT HER.)

MARY: (SEES HIM) Oh! Who are you?

WILLIE: (LOOKS AROUND, THEN POINTS TO SELF.) Who? Me?

MARY: Yes! You!

WILLIE: Willie Winkie.

MARY: Wee Willie Winkie?

WILLIE: Why, yes! Wee Willie Winkie!
Who are you?

Mary and Willie are immediately identified; Mary's love for her flowers, which play a major part in the development of her character, is shown.

MARY: Mary Contrary.

WILLIE: Mary Contrary! Oh---you
take care of the flowers!
(POINTING TO THE FLOWERS THAT SURROUND
THE WELL.)

MARY: Yes! See? Silver bells---
Cockle shells....

WILLIE: And daisies all in a row.

MARY: Aren't they pretty?

WILLIE: Uh---huh. Not a single weed!

MARY: Not a one!

WILLIE: You take good care of them!

MARY: I love my flowers! ---Oh! How
did you know they're mine?

WILLIE: Tom-Tom told me.

MARY: Do you mean Tom-Tom, King
Cole's son?

WILLIE: Yes! ---Prince Tom-Tom.

MARY: When did you see him?

WILLIE: He used to sneak out of the
palace at night.

MARY: Why?

WILLIE: To play with me.

MARY: Why didn't you play in the
daytime?

WILLIE: (OH SO DISGUSTED) No one
can see me or hear me in the daytime!
(PLOPS DOWN ON THE GROUND)

MARY: No one at all?

WILLIE: No one!

The character with whom
most of the children will
identify, is brought into
focus. Tom-Tom remains on
stage through-out the act.

Willie's invisibility is
established; Mary's sympathetic
nature is shown.

MARY: Oh---I'm sorry, Willie!

WILLIE: You can only see me when the stars are shining.

MARY: I'm glad I came out to wish on the very first star---OH!!--- Did you hear my wish?

WILLIE: We---ell---yes!

MARY: Then it won't come true!

WILLIE: I won't tell anyone, Mary Contrary!

MARY: Honor bright!

WILLIE: Honor bright!

MARY: Oh, it doesn't matter, Willie.

WILLIE: Why not?

MARY: I don't think it will come true.

WILLIE: Then why did you wish on the very first star?

MARY: Oh---it was just a wish.

WILLIE: Oh-h! Mary Contrary! If you wish on the very first star you have to believe that your wish might come true!

MARY: Oh, I hope that it will.

WILLIE: Me, too.

MARY: Willie, how far away is the Land of Laughter?

WILLIE: Sixteen---or 39---or 58---oh, about---Well, it's not very far.

MARY: Then why has Tom-Tom been gone so long?

Unnecessary exposition about Tom-Tom and King Cole has been omitted, to be shown in dramatic action when they enter.

Because the antecedent action has been shortened, this necessary exposition swiftly reveals that Tom-Tom has gone to the Land of Laughter to get the bowl which will make his sick father laugh and get well

WILLIE: (DISGUSTED) Mary Contrary! Tom-Tom went there to get the bowl of laughter....

MARY: I know that.

WILLIE: Please don't interrupt! You don't ask a king for his famous bowl of laughter and then leave right away.

MARY: What do you do?

WILLIE: You have to tell why you want the bowl.

MARY: It wouldn't take Tom-Tom very long to say that his father is sick because he can't laugh.

WILLIE: No---Tom-Tom would come right back if he had the bowl.

MARY: He loves his father and wants him to feel better.

WILLIE: Do you think something has happened to Tom-Tom?

MARY: (SILENT)

WILLIE: Do you?

MARY: Well, Chancellor Muffet says that he is.....

WILLIE: Oh, Muffet, shmuffet! Don't pay any attention to him.

MUFFET: (OFFSTAGE RIGHT) No more candy! I've told you for the last time---no more candy!

MARY: Here comes Chancellor Muffet.

MOLLIE: Papa, I'm hungry.

WILLIE: And munching Mollie Muffet.

(MUFFET, MOLLIE ENTER FROM RIGHT)

The natural conversation between Willie and Mary has told the audience who Tom-Tom is, where he has gone, and why; that he has been gone a long time. Their interest aroused in Tom-Tom, the audience will also want to know if he will return.

Their questions will be answered as soon as possible through dramatic action and not exposition

Muffet's entrance reveals that everyone in Likemeland knows where Tom-Tom has gone. This common knowledge makes it unnecessary to reveal the same information to many characters, as in the case of the original script

Muffet's character is immediately established on this first entrance. The audience will dislike him because he is commanding the two characters they have come to like.

The relationship between Muffet and Mollie is established.

MARY: Good evening, Chancellor Muffet.

WILLIE: Good evening, Chancellor Muffet.

MUFFET: What are you two doing in the square at this time of night?

MARY: Chancellor Muffet, do you think that something has happened to Prince Tom-Tom?

MUFFET: Why are you asking me?

MARY: He's been gone for such a long time.

MUFFET: I'm sure that I don't know.

WILLIE: No one would hurt him in the Land of Laughter.

MUFFET: You never can tell. Winkie, you'd better finish your work.

WILLIE: I don't feel like it.

MUFFET: Finish your work! Both of you may leave the square at once.

WILLIE: We can stay in the square if we want to.

MUFFET: Silence! Leave at once.

MARY: Come on, Willie. (STARTS OUT)

WILLIE: (SKIPPING UP TO MUFFET AND BOWING GRANDLY, HE SAYS VERY LIGHTLY) Good night, Chancellor Muffet. (TO MOLLIE) Good night, Munching Mollie Muffet.

(THEY LEAVE RIGHT.)

MOLLIE: Papa, what does munching mean?

MUFFET: Eating! Now hush up!

MOLLIE: Oh, papa! (STARTS CRYING) I'm hungry!

MUFFET: Hush up! We must get to the palace.

(THEY START OFF LEFT)

MOLLIE: (CRIES)

The addition of The Stranger permits the author to swiftly reveal the results of Tom-Tom's journey to the Land of Laughter. This dramatic situation answers the audience's question; Will Tom-Tom come back?

STRANGER: (CALLING FROM UPSTAGE RIGHT)
Chancellor Muffet! Chancellor Muffet!

MUFFET: (TURNS) Who's calling me?
Oh---it's you!!!

STRANGER: Good evening, Chancellor Malwick Muffet.

MUFFET: It's about time you were getting back. (ANXIOUSLY) Well---have taken care of the young prince?

STRANGER: (GIVING MUFFET TOM-TOM'S HAT) Do you recognize this?

MUFFET: It's Tom-Tom's hat!

STRANGER: Ah, yes, Chancellor Muffet.-- I seized him as he was leaving the palace in the Land of Laughter.

MUFFET: Good! Did he get the bowl?

STRANGER: I didn't see it. There wasn't time to search him thoroughly.

MUFFET: It doesn't matter. He won't be able to use it. Where is he?

STRANGER: Prince Tom-Tom is a prisoner in the highest tower in the Land of Laughter.

MUFFET: Who's guarding him?

STRANGER: Two simple minded peasants who would do anything for a few pennies.

MUFFET: Fine! Fine!

STRANGER: How are things in Likemeland?

MUFFET: Cole is getting weaker every day.

By showing some concrete evidence of Tom-Tom, his hat, the audience's interest in the prince is heightened. Cole's acceptance of Tom-Tom's death is more plausible. The hat has been introduced to build dramatic situation.

Through natural conversation the author keeps the story line clear, giving only the necessary exposition

STRANGER: You'll soon be the king of Likemeland, Malwick.

MUFFET: It won't be long now. The doctors say Cole can't live much longer without laughter. Ha! Ha! They keep hoping that Tom-Tom will bring the bowl.

STRANGER: How long do you want to keep Tom-Tom in the tower?

MUFFET: Until I am named king of Likemeland.

STRANGER: You are very clever, Malwick Muffet.

MUFFET: Yes, I am clever. I'm glad the young fool decided to go after the bowl. It fitted in very nicely with my plans to get rid of him.

POPPYSEED: (OFFSTAGE) Chancellor Muffet! Chancellor Muffet!

MUFFET: (TO STRANGER) Don't say a word! It's Cole's page.

Poppyseed's entrance, in search of Muffet, helps to move the action of the story forward. In the original script, Poppy and Cole furthered the story through exposition that was necessary because of the great amount of antecedent action. By showing Poppy see the hat and go for Cole, the author has motivated Cole's entrance (in the original script he just happened to be walking through the square); has eliminated the long expository scene on pages 19 and 20 has shown through dramatic action, Muffet's plan to deceive Cole.

POPPY: (ON) Oh, Chancellor Muffet. King Cole is calling for you. (SEES THE STRANGER AND TOM-TOM'S HAT IN HIS HAND.) Why, that hat---that's Prince Tom-Tom's hat!

MUFFET: Why---yes. This stranger has just come from the Land of Laughter.

POPPY: (LOOKING AT THE HAT) Oh, I must tell King Cole. (STARTS OUT) King Cole, King Cole!!!

STRANGER: I'd better go....

MUFFET: Cole will probably come tottering to the square when he hears about this.

(TWO GUARDS COME RUNNING IN.)

1 GUARD: Anything wrong, Chancellor Muffet?

2 GUARD: Poppyseed went running into the palace!

MUFFET: Everything's fine! fine! Stay near by in case I need you.

The relationship of the guards and Muffet is clearly seen. The audience will know that they are on Muffet's side.

1 GUARD: Yes, Chancellor Muffet

2 GUARD: All right, Chancellor Muffet.

(GUARDS GO OUT LEFT)

STRANGER: I'm leaving, Malwick.

MUFFET: Oh, no you don't!

STRANGER: How can I explain the hat?

MUFFET: Cole will believe that you have seen Tom-Tom when he sees this hat.---You will tell him that Tom-Tom is dead!

STRANGER: What?

Muffet prepares for Cole's reaction to the hat. He knows that Cole will accept this as proof of Tom-Tom's "death."

MUFFET: Tell him that Tom-Tom is dead and will never return to Likemeland.

STRANGER: He won't believe that.

MUFFET: Oh, yes he will. Here, (HANDS HIM THE HAT) Keep the hat until he comes.

(WILLIE AND MARY ENTER FROM RIGHT, SEARCHING FOR WILLIE'S LANTERN.)

MARY: I don't see it anyplace, Willie.

MUFFET: (TO STRANGER) Be quiet!

WILLIE: I know I left it in the square, Mary.

MARY: (SEARCHING IN THE PARK) Are you sure, Willie?

Willie's lost lantern motivates his and Mary's entrance and permits them to be on stage to hear the story of Tom-Tom's "death." Previously the author had to get them off-stage to allow time for Muffet's scene with the stranger; and has employed the lost lantern as a natural device for their return. This portion of the scene had been completely altered because of the change in the antecedent action.

Cole's motivated entrance, his questioning of the stranger, and his acceptance of Tom-Tom's "death," is shown instead of told through exposition. To simplify the story, the author has changed Cole from a dignified king, who becomes ill after his son's absence, to a sick king who can be cured only by laughter. This change also places greater emphasis on the theme.

WILLIE: Yes...(SEES MUFFET AND THE STRANGER) ...Oh....

MUFFET: Winkie! I told you to finish your work.

WILLIE: I can't finish my work without my lantern--and I've lost it. Do you see my lantern anyplace?

MUFFET: No I don't! Now leave.

WILLIE: Maybe it's behind the well. (LOOKS THERE) Oh, here it is, Mary!

POPPY: (COMING ON WITH COLE) Not so fast, your majesty. Not so fast.

COLE: Where is that stranger? (SEES HIM) Oh, there you are!

(ALL BOW WHEN COLE ENTERS)

MUFFET: Good evening, your majesty.

COLE: (TO STRANGER) (TAKES HAT) This is Tom-Tom's hat! Where did you get it? Tell me, where did you find this?

MUFFET: Please, your majesty. You mustn't get so excited!

COLE: Have you seen Tom-Tom?

MUFFET: Tell his majesty---go on....

STRANGER: Your majesty....

COLE: When is he coming back?

MUFFET: Sit down your majesty. Prince Tom-Tom is not coming back to Likemeland.

COLE: WHAT??? Why not? What's keeping him away.

MUFFET: King Cole, Prince Tom-Tom is dead.

COLE: What?

WILLIE: Dead?

MARY: Tom-Tom dead?

COLE: Tom-Tom can't be dead. He can't be. Is this true? Is my son----dead?

STRANGER: Yes, your majesty. Prince Tom-Tom will never return.

COLE: What happened to him?

STRANGER: He was...that is...he started to...

MUFFET: Prince Tom-Tom was engaged in a duel---and defeated.

COLE: That doesn't sound like Tom-Tom. He wouldn't fight with anyone.

STRANGER: I know it's hard to believe---but it's true.

Cole's great love for his son is seen.

COLE: (FONDLING THE HAT) Tom-Tom gone forever.....

MUFFET: Your majesty...King Cole...

COLE: Yes, Chancellor Muffet, it is "his majesty King Cole" today but not tomorrow.

MUFFET: (EAGERLY) What---what did you say?

COLE: I am no longer a good king---just a sick old man.

WILLIE: You are a good king.

MARY: The people love you.

Through dramatic action, Cole decides to give up his throne and name Muffet king. These decisions, in the original script, had been made prior to the opening of the play and had to be revealed through exposition.

COLE: Thank you, children, thank you. But I have decided to give up my throne.

(MUFFET AND THE STRANGER EXCHANGE GLANCES)

MARY: You can't do that!

The theme is emphasized by hearing Cole say that all his hopes to laugh and be well are shattered with Tom-Tom's death.

By showing all of these dramatic decisions, the playwright has kept the story moving, has eliminated the long expository scene between Cole and Muffet, and has created dramatic situations instead of "talky" scenes.

This scene was kept intact because the author felt that it prepared for Tom-Tom's entrance. In rehearsal, the author-director discovered that the lines had to be lengthened when Mary

WILLIE: You have to keep on being king!

COLE: No. While Tom-Tom was alive I had hope that I might get better, but now----

MUFFET: Are you going to name a new king, your majesty.

COLE: Yes. I will name you king of Likemeland, Chancellor Muffet.

MUFFET: When your majesty?

COLE: Tomorrow is fair day, Tomorrow at noon you will be the king.

WILLIE: Oh, no!

MUFFET: Thank you, your majesty....

MARY: But, King Cole....

COLE: (TO STRANGER) Thank you for ...for bringing me Tom-Tom's hat.

STRANGER: I thought you would like to have it.

COLE: It was very kind of you. Won't you come to the palace and rest for a while before you start home?

STRANGER: Thank you, King Cole.

COLE: Good-night, Mary and Willie.

(THEY BOW)

MARY: Good night, King Cole.

WILLIE: Good night, your majesty.

(ALL EXIT LEFT BUT WILLIE AND MARY)

WILLIE: Tom-Tom can't be dead!

MARY: Oh, Willie, Malwick Muffet just can't be the king.

WILLIE: What can we do, do, do?

and Willie were trying to think of a way to prevent Muffet from being the king. The children playing the parts were unable to convey the feeling of the short, unfinished lines.

MARY: I don't know---but we have to think of something.

(BOTH SIT DOWN)

WILLIE: Think---think---think.

MARY: (JUMPS UP) Maybe we could tell King Cole that the people....

WILLIE: Yes, yes??? (JUMPS DOWN FROM THE WELL AND RUNS OVER TO HER)

MARY: Oh, no-----that wouldn't do.

WILLIE: (PERCHED ON WELL) We could have Malwick Muffet put in the.....

MARY: Yes?

WILLIE: No, that wouldn't work.

(THEY ARE BOTH DEEP IN THOUGHT WHEN MUSIC IS HEARD OFFSTAGE. WE CATCH A GLIMPSE OF TOM-TOM, BEHIND A TREE IN THE PARK, PLAYING A PIPE.)

MARY: Listen!

WILLIE: It's music!

(WILLIE'S FEET HAVE STARTED TO MOVE)

MARY: This isn't any time to dance, Wee Willie Winkie!

WILLIE: I----I can't help it, Mary---my feet won't stay still.
(HE IS DANCING)

MARY: (LOOKING AT HER FEET) Look! Mine are moving too. Why---why---it's magic! It's magic, Willie!

(THEY DANCE FOR A FEW MINUTES. THE MUSIC CEASES AND WE HEAR A LAUGH.)

(MARY AND WILLIE FREEZE IN THEIR POSITIONS. THEY TURN SLOWLY TO THE RIGHT AND SEE TOM-TOM.)

Mary and Willie's reaction to Tom-Tom's entrance was built up; the great surprise they show when they see him, just after hearing of his death, was not great enough so the author added more lines of surprise.

TOM-TOM: (LAUGHING AT THEIR AMAZEMENT) Hi, Mary. Hi, Willie.

(NEITHER OF THEM SAYS A WORD. THEY STAND AND STARE!)

TOM-TOM: What's the matter?

WILLIE: (SPUTTERING) Why, it---it's ---ub---lub....

MARY: It looks like---(WEAKLY)--- Prince Tom-Tom.

TOM-TOM: It looks like Prince Tom-Tom?

WILLIE: It---it sounds like Tom-Tom...

TOM-TOM: It is Tom-Tom! (COMPLETELY BEWILDERED BY THEIR REACTIONS)

Their disbelief is more clearly evidenced by delaying their acceptance of him.

Tom-Tom's entrance creates more questions in the mind of the audience. How did he escape from the tower? Did he get the bowl? These questions are quickly answered.

WILLIE: It can't be. (TURNS AWAY, BLINKS HIS EYES, TURNS BACK AGAIN) It is Tom-Tom!!!

TOM-TOM: What's the matter with you two?

MARY: (GOING UP AND TOUCHING TOM-TOM) Are you real?

TOM-TOM: I think so. (LAUGHING)

WILLIE: He's not dead! He's back! He's back! (HE AND MARY DANCE)

TOM-TOM: Why are you so surprised to see me?

MARY: A stranger from the Land of Laughter told us that you were dead.

TOM-TOM: Dead? Well, I'm not.

(THEY ALL LAUGH)

MARY: Oh, Tom-Tom. King Cole will be so happy to see you!

TOM-TOM: (ANXIOUSLY) How is my father?

MARY: Not too well, Tom-Tom.

TOM-TOM: Oh-h-h. ---I know that he'll feel better when I see him.

MARY: Oh, yes!!

WILLIE: Did you get the bowl?

TOM-TOM: YES!

MARY: Oh, Tom-Tom! King Cole will laugh!

WILLIE: He'll laugh and laugh!

MARY: May we see the bowl, Tom-Tom?

TOM-TOM: Yes. (MAKES A GREAT THING OF HANDING THE PIPE TO WILLIE) Will you hold this for me, please, Willie?

WILLIE: What is it Tom-Tom?

TOM-TOM: My magic pipe.

MARY: Your magic....

WILLIE: ...pipe?

TOM-TOM: Yes!

WILLIE: What's magic about it, Tom-Tom?

The author changed the magic power of the pipe. Only the person Tom-Tom names will dance to it. This change was made to more clearly point out Muffet as the thief in ACT III. (Further discussion of this particular scene will be given in ACT III)

TOM TOM: I'll show you. (HE TAKES THE PIPE FROM WILLIE AND HOLDS IT AWAY FROM HIM)
Pipe, pipe, play away,
The flower girl will dance today.

(TOM-TOM PLAYS THE PIPE)

(MARY STARTS DANCING, THEY ALL LAUGH)

MARY: I---I have to dance---I can't help it.

(TOM-TOM STOPS PLAYING AND THEN SAYS)

TOM-TOM: Pipe, pipe, play away.

(PLAYS AND WILLIE DANCES. THEY ALL LAUGH. STOPS PLAYING)

WILLIE: Oh, Tom-Tom, can you make everyone dance to your pipe?

TOM TOM: Yes, Everyone has to dance if I command it.

MARY: You can make King Cole dance?

TOM-TOM: (SHAKES HIS HEAD) Yes!

WILLIE: ...and Lolar the Scholar?

TOM-TOM: That would be funny! (THEY ALL LAUGH) How is Lolar?

MARY: The same as ever, Tom-Tom.

TOM-TOM: Do you still see him every night, Willie?

WILLIE: Yes. He still comes through the square with his nose almost shut in the covers of a book.

MARY: (EXAMINING THE PIPE) Where did you get this pipe, Tom-Tom?

TOM-TOM: The King of the Land of Laughter gave it to me.

WILLIE: And he gave you the bowl, too?

TOM-TOM: Yes.

WILLIE: Show it to us, Tom-Tom.

(LOLAR THE SCHOLAR HAS COME ON THE STAGE WITH HIS NOSE ALMOST SHUT IN THE COVERS OF A BOOK.)

TOM-TOM: Sh-h-h. Here comes Lolar, the Scholar.

WILLIE: Let's surprise him.

Originally no explanation had been made by Tom-Tom to tell how he got the pipe. The author felt the audience must know why Tom-Tom returned from the Land of Laughter with the bowl and a pipe.

MARY: Let's do. Hide Tom-Tom.

TOM-TOM: Behind the well?

MARY: Yes.

WILLIE: Hurry! Hurry! (WILLIE PUSHES TOM-TOM BEHIND THE WELL, TURNS AROUND AND BUMPS INTO LOLAR THE SCHOLAR. THEY BOTH FALL. LOLAR'S GLASSES AND BOOK FLY HELTER SKELTER. THE CHILDREN ARE LAUGHING.)

Lolar's character has been further emphasized by attempting to make his dialogue more like that of a scholar. The author felt that it was necessary to eliminate some of the repetitions because they had been interpreted as stuttering.

LOLAR: A furrricane! A hurricane! What did I collide with? Where are my spectacles? (GROPPES FOR HIS GLASSES, MARY PICKS THEM UP AND HANDS THEM TO HIM.)

MARY: Good evening Lolar. Here are your glasses.

LOLAR: (PUTS THEM ON AND STARES UP AT HER) Good evening, Mary Contrary. Thank you my dear child, thank you.

WILLIE: Hi, Lolar.

LOLAR: Wee Willie Winkie!

WILLIE: Isn't it a bright, starry night?

LOLAR: Why---why the sun has descended! Willie, you're late! (MARY HELPS HIM UP)

WILLIE: Yes. I'm late--late-late.

LOLAR: You'd better smash on---dash on. You'll get a black mark on your record.

WILLIE: I don't care!

LOLAR: My dear lad, did I hear you correctly?

WILLIE: YES. (ADVANCING TOWARDS LOLAR WHO IS NOW ON HIS FEET) Are you Lolar the most famous scholar in all of Like-meland?

LOLAR: I don't have time for riddles, Master Winkie. You know my name as well as I do.

WILLIE: Would you like to have Prince Tom-Tom return to Likemeland?

LOLAR: (LOOKS FROM MARY TO WILLIE)
My dear children--haven't you heard that.....?

WILLIE: Would you?

LOLAR: Willie, I must tell you that Tom-Tom is....

WILLIE: Answer yes or no!

LOLAR: (COMPLETELY BEWILDERED AND AMAZED AT WILLIE'S STRANGE BEHAVIOR)
Why---yes!

WILLIE: Now, Lolar the Scholar I just may be able to help you.

LOLAR: Willie.....

WILLIE: Watch closely, my magic is at work.

(DANCING AROUND THE WELL.)

Pom-pom
Lom-lom
Tom-Tom
The king's son!

Goo may
Soo may
Ru stay
Ku stay

Come! (HE POINTS DRAMATICALLY TO THE WELL.)

(TOM-TOM IS ALSO PLAYING GAMES. HE DOESN'T COME! WILLIE LOOKS AT MARY CONTRARY WHO IS LAUGHING HEARTILY.)

LOLAR: Did you say magic, Willie?

WILLIE: (WITH ADDED VIGOR)

Blinkie Shminkie

Klinkie Winkie

Lom-lom

Tom-Tom

Kum-Kum!!!

(THIS TIME TOM-TOM DOES APPEAR)

TOM-TOM: Good evening, Lolar, my favorite scholar.

LOLAR: (STARING AT TOM-TOM) Ludness! Goodness!

WILLIE: (PERCHED ON THE WELL) Willie, the whiz of a wizard!

TOM-TOM: (GOES OVER TO LOLAR. THEY EMBRACE)

Lolar's happiness at Tom-Tom's return, his delight in seeing the prince alive, are adequate reasons to handle Tom-Tom's explanation of his return quickly. This eliminates the further repetitious exposition which was given in the first script

LOLAR: Is this possible? Oh, Tom-Tom, my boy, I am completely overjoyed to see you!

TOM-TOM: How are you Lolar?

LOLAR: Where have you been Tom-Tom?

TOM-TOM: It took me longer to leave the Land of Laughter than I thought it would.

LOLAR: What transpired my lad?

TOM-TOM: Three men seized me as I was leaving the palace.

WILLIE: Why, Tom-Tom?

TOM-TOM: I don't know. Then they locked me up in a tower.

LOLAR: But how did you manage to escape?

TOM-TOM: (LOOKS AT MARY AND WILLIE, SMILES; SHOWS THEM HIS PIPE SO LOLAR CAN'T SEE IT. THEY ALL LAUGH)

My magic was at work! (THEY ALL LAUGH)

The expository scenes on pages 28, 29 and 30 of the original script are omitted because Lolar knows where Tom-Tom has been. This is another example that shows how the story moves faster by abbreviating the antecedent action.

Tom-Tom's delay in showing the bowl builds the suspense of the audience and the characters to see it.

LOLAR: Cease this nonsense, Tom-Tom. It is of little consequence as long as you are safe. (THEY ALL LAUGH) Did you get the bowl?

WILLIE: It's about time you showed it to us, Tom-Tom.

TOM-TOM: Lolar, did you know that it's covered with stardust.

MARY: Oh, stardust!

TOM-TOM: And it's this big.' (INDICATES SIZE)

WILLIE: This big Tom-Tom?

TOM-TOM: (GOING OVER TO WILLIE) Not quite--like this. (PUTS HIS HANDS CLOSER TOGETHER)

LOLAR: Is it heavy Tom-Tom?

TOM-TOM: (TAKING BOWL OUT OF BAG, HE HANDS IT TO LOLAR) Do you think so?

MARY: It is covered with stardust!

WILLIE: It is this big!

MARY: Oh, how it shines!

LOLAR: Is it possible that this bowl will really make King Cole laugh?

This scene was left intact because it is necessary to show the power of the bowl so that the desire to have Cole drink out of it will be strengthened; to prove to the characters that this magic bowl will make Cole laugh and get well.

TOM-TOM: All who drink from the bowl are happy and gay, their cares are taken away.

WILLIE: Let's try it!

LOLAR: That's a most excellent idea.

TOM-TOM: Fill it up, Willie.

WILLIE: (FILLING THE BOWL) Who's going to drink out of it?

TOM-TOM: Who wants to?

MARY: I do!

LOLAR: That would be exceedingly unfair Mary Contrary. You laugh at the slightest provocation.

TOM-TOM: It can't be Willie.

MARY: Or Tom-Tom.

WILLIE: It has to be (THEY ALL TURN TO LOLAR).....Lolar!

LOLAR: You are all extremely considerate but I am not the least bit thirsty---not the least bit.

WILLIE: Come on, Lolar.

MARY: Oh, yes, Lolar.

TOM-TOM: We have to test the bowl.

LOLAR: This is highly irregular. (WILLIE HAS THE BOWL UP TO LOLAR'S LIPS. HE TIPS IT AND LOLAR DRINKS!) (THEY ALL WATCH HIM WAITING FOR SOME REACTION.)

LOLAR: (AS HE BRINGS THE BOWL DOWN THERE IS A SMILE ON HIS FACE. HE STARTS LAUGHING---SLOWLY, AND BRINGS IT TO A GREAT BOOMING LAUGH. THEY ALL JOIN IN.)

TOM-TOM: It works!

WILLIE: (DANCES WITH MARY) It works! It works!

LOLAR: Tom-Tom, you must take this wonderful bowl to your father at once!

MARY: Yes!

WILLIE: He'll laugh. He won't be sick anymore.

The expository scene on pages 31 and 32 has been eliminated because Lolar knows where Tom-Tom has been. The story continues to move quickly with Muffet's entrance.

MUFFET: (OFFSTAGE) Hurry up! Hurry up! Don't be so slow.

MARY: It's Chancellor Muffet.

LOLAR: Malwick Muffet will be exceedingly surprised to see you!

TOM-TOM: Let's really surprise him.
(STARTS TOWARDS THE WELL)

WILLIE: Back behind the well, Tom-Tom.

(TOM-TOM HIDES BEHIND THE WELL. THEY ARE EAGERLY WAITING FOR MUFFET TO COME IN.) (MUFFET AND STRANGER COME ONSTAGE FOLLOWED BY MOLLIE.)

MUFFET: It won't be long until tomorrow noon....(HE SEES LOLAR, MARY AND WILLIE.) Uh-hm...what are you doing in the Square? Winkie! have you finished your work?

WILLIE: (LIGHTLY) Oh, no, Chancellor Muffet.

LOLAR: Good evening, Chancellor Muffet. Tell me, do you think Prince Tom-Tom will ever return to our fair kingdom?

MUFFET: Lolar the Scholar, you were at the palace when this man was talking to King Cole.

LOLAR: (TO STRANGER) Where is Prince Tom-Tom, kind sir?

MOLLIE: (SEES TOM-TOM PEEKING UP OVER THE WELL AND STARING AT THE STRANGER) Papa! Oh, Papa! (SHE POINTS TO THE WELL.)

MUFFET: Hush up!

MOLLIE: But Papa...!

MUFFET: Hush-up!

LOLAR: (WITH A SMILE ON HIS FACE) What were you about to say, kind sir?

Mollie's reaction to Tom-Tom was lengthened. The audience had so strongly identified with Mollie, the author felt that her character could be built up more; she presented more potentialities than the author had realized. Her reactions were also built up to build the suspense to a higher point.

STRANGER: Why- you were at the palace.....

MOLLIE: Oh, papa. Look (POINTING AT THE WELL)

MUFFET: What's the matter with you? (LOOKS AT MOLLIE, THEN AT THE WELL. TOM-TOM DUCKS JUST IN TIME.) Will you stop interrupting?

LOLAR: Go on, kind sir.

STRANGER: Prince Tom-Tom is dead.

TOM-TOM: No I'm not!

(STRANGER AND MUFFET STARE IN DISBELIEF AT TOM-TOM)

TOM-TOM: Lolar, what is this man doing in Likemeland?

LOLAR: He is a stranger from the Land of Laughter.

TOM-TOM: (LOOKING AT STRANGER) You're the man who put me in the tower!

MUFFET: Why Prince Tom-Tom.....

LOLAR: Are you sure, Tom-Tom?

TOM-TOM: Yes. He's the one. (GOES LEFT) Guards, Guards!

MUFFET: You are mistaken, Prince Tom-Tom.

TOM-TOM: No I'm not! (GUARD ON) Seize him! Seize him!

The audience is more prepared to accept the guards reluctance to obey Tom-Tom because they have already been identified as Muffet's cohorts.

(GUARDS LOOK AT MUFFET FOR CONFIRMATION OF THIS COMMAND)

TOM TOM: (TO GUARDS) I command you to seize him! (THEY DON'T MOVE) What's the matter with you?



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The struggle between Tom-Tom and Muffet comes out in the open instead of being talked about. This open conflict shows the audience that there will be a definite struggle. They will want Tom-Tom to get the bowl to his father right away.

MUFFET: The guards will only obey my command, Prince Tom-Tom!

TOM-TOM: Then command them to seize this stranger.

MUFFET: No. Prince Tom-Tom.

TOM-TOM: No??? Why not?

MUFFET: He is a friend of mine.

TOM-TOM: A friend?

LOLAR: Just one moment, Tom-Tom.
(TO THE STRANGER) Who ordered you to have Tom-Tom imprisoned?

STRANGER: (LOOKS AT MUFFET FOR WORDS TO ANSWER LOLAR'S QUESTION)

LOLAR: Was it Malwick Muffet?

STRANGER: (STILL SILENT. DOESN'T KNOW HOW TO ANSWER)

MUFFET: Go on---my friend, tell him.

STRANGER: Chancellor Malwick Muffet.

TOM-TOM: (COMPLETELY BEWILDERED) But ---Chancellor Muffet, why didn't you want me to come back to Likemeland?

MUFFET: Prince Tom-Tom, you are a silly young fool! I have schemed for many years to become the king of Likemeland. With you out of the way my path would be clear.

TOM-TOM: My father is King of Likemeland.

LOLAR: King Cole is naming Muffet the new king at noon tomorrow, Tom-Tom.

TOM-TOM: What?

LOLAR: King Cole believes that you are dead.

TOM-TOM: Father will change his mind when he sees me.

MUFFET: Your father will never see you again!

LOLAR: You cannot prevent Prince Tom-Tom from seeing his father.

MUFFET: Oh yes I can. (TO GUARDS)
Seize him. (THEY DO)

TOM-TOM: Let me go. I command you to let me go.

LOLAR: Unhand him.

WILLIE: You... you...!

MARY: You can't do this...

MUFFET: I am doing it, young lady! Go home and don't try to get near the palace—or you will end up in the dungeon with Prince Tom-Tom.

LOLAR: I refuse to leave.

MARY: Me too.

WILLIE: Me three.

The seizure of Lolar, and Muffet's threat to put Willie and Mary in the dungeon motivates their exit. Originally Mary, Lolar and Willie left the square and Tom-Tom, only because Tom-Tom insisted they do.

The expository scene, between Muffet and Tom-Tom on pages 31 and 32 of the original script, has been done away with because the open conflict has been shown

MUFFET: Seize Lolar the Scholar. He will keep Prince Tom-Tom company in the dungeon. (TO MARY AND WILLIE) Would you like to join them?

TOM-TOM: Go home. Willie and Mary - please.

WILLIE: No, Tom-Tom.

MARY: We'll stay with you.

LOLAR: Children, you will be entirely useless to us in the dungeon.

TOM-TOM: Please go---We'll be alright.

MARY: Oh, all right, come on Willie.

Muffet's exit is feasible because he is leaving to secure the palace.

WILLIE: Good bye Lolar. Good bye Tom-Tom. (GO OUT RIGHT SLOWLY)

STRANGER: I'm leaving now. Good bye, King Muffet.

MUFFET: Good-bye, my friend, You have been very helpful. (STRANGER GOES UP RIGHT) I am going to see that the palace is surrounded so no one will bother King Cole. Put them in the dungeon. (MUFFET AND MOLLIE EXIT LEFT.)

1 GUARD: Come on, Prince Tom-Tom.

2 GUARD: Let's go, Lolar!

TOM-TOM: If you let me go my father will reward you.

2 GUARD: Nah, Prince Tom-Tom. Chancellor Muffet said we had to take you to the dungeon.

TOM-TOM: Don't you like my father?

2 GUARD: Sure. But he won't be king after tomorrow.

TOM-TOM: If you let me go he will be.

1 GUARD: Come on. Let's get going.

TOM-TOM: Would you like to see what I brought back from the Land of Laughter?

2 GUARD: (EAGERLY) You mean the bowl?

TOM-TOM: No, something else.

1 GUARD: Nah.

2 GUARD: What is it?

TOM-TOM: Its magic.

2 GUARD: Magic???

The tension which has built up to a high degree in the preceding scene is relieved slowly by the comic characters of the guards but suspense builds to a climax as Tom-Tom tries to convince the guards to free him. Complete release, through laughter, will come when Tom-Tom plays the pipe and he and Lolar escape

The anticipation and suspense is high in this scene because the audience knows why Tom-Tom wants the pipe. This fore-knowledge keeps them straining forward to see if he will be successful in his attempt; to see how the guards will react to the pipe.

1 GUARD: Don't believe him. There isn't anything that's magic!

TOM-TOM: Yes, there is.

2 GUARD: Let's see it.

TOM-TOM: You'll have to let go of my arm.

1 GUARD: No you don't. You want him to get away?

2 GUARD: No... Are you sure it's magic?

TOM-TOM: Look. Just reach in my pocket and hand me the stick that's there.

2 GUARD: (GETS THE STICK AND LOOKS AT IT) Ah, it has holes in it! (DISGUSTED)

1 GUARD: (LAUGHING) You and your magic, Ha!

LOLAR: What is this, Tom-Tom?

2 GUARD: Don't you know, Lolar?

LOLAR: Why no, I've never seen this before.

TOM-TOM: Let me play it and I'll show you the magic.

1 GUARD: Oh throw it away and let's go.

TOM-TOM: Just let me play it once.

2 GUARD: (HOLDS ON TO TOM-TOM'S ARM AS HE PUTS THE PIPE TO HIS LIPS) There, now don't you try to get away.

TOM-TOM: Watch closely, my magic is at work.

(THE GUARDS BOTH STARE AT THE STICK)

TOM-TOM: Pipe, Pipe, play away,
The men who guard us dance
today.

The suspense, built step by step since Muffet's second entrance, has reached a climax at the end of the act. It is relieved by laughter that should be an "exercise" scene because of the intense participation and anticipation of the audience

The audience has strongly identified with Tom-Tom and is in sympathy with him. They are anxious for the next act to start to see how Tom-Tom will get the bowl to his father, and how he will outwit Muffet.

The story line has been kept clear and moves quickly through dramatic action instead of long expository scenes.

2 GUARD: Oh, it just plays music?

1 GUARD: Magic! Ha!

(SLOWLY THE GUARDS START TO DANCE. 2 GUARD LOOKS DOWN AT HIS FEET: 1 GUARD TRIES TO HOLD HIS DOWN WITH HIS FREE HAND. THE PIPE PLAYS FASTER AND FASTER, THE GUARDS DANCE FASTER AND FASTER. SOON THEY HAVE TO LET GO OF TOM-TOM AND LOLAR.)

TOM-TOM: (STANDS, HOLDING THE PIPE AND LAUGHS AT THEM.) Now do you believe in magic? (LOLAR AND HE LAUGH. THEY START OUT UP STAGE LEFT.) Good Bye! I'll see you at the palace!!!

ACT II Scene I

IT IS EARLY THE NEXT MORNING. THE FAIR BOOTHS HAVE BEEN PLACED IN THE SQUARE AND ARE GAILY DECORATED. NO ONE CAN BE SEEN.

(ONE AT A TIME THE MERCHANTS POP UP FROM BEHIND THEIR BOOTHS AND CALL OUT THEIR WARES IN DULL, MONOTONOUS VOICES.)

BRISKET: Chops! Chops for sale!
Chops!

BAKER: Biscuits! Cakes and Cookies!
Biscuits!

NIMBLE: Candles short! Candles tall!
For the table and the wall!

BRISKET: (SIGHS) Another fair day,
Bob Baker.

BAKER: Brisket Butcher, it just won't seem like fair day without young Prince Tom-Tom!

NIMBLE: I know that there won't be any singing and dancing.

BRISKET: Oh, no! Malwick Muffet says you don't need them in a quiet, orderly kingdom.

NIMBLE: I wish that noon would never come!

BRISKET: We can't stop the clock!

BAKER: No. It keeps going on and on.

(MARY CONTRARY IS HEARD SINGING)

NIMBLE: Listen!

BAKER: It's our gay little Mary!

Mary's entrance has introduced the song more clearly. By greeting the merchants with a song, much of the dialogue is eliminated

(MARY CONTRARY COMES DANCING IN. SHE IS SINGING JUST FOR THE FUN OF IT. SHE CARRIES A BASKET FILLED WITH SILVER BELLS AND DAISIES.)

MARY: ...Start every morning bright
(SMILES AT THE MEN)

And greet the sun each day
(GIVES FLOWER TO BAKER)

And just for the fun of it
(GIVES FLOWER TO NIMBLE)

Your cares will melt away.
(FLOWER TO BRISKET)

(THEY ALL JOIN IN THE LAUGHTER WITH WHICH SHE FINISHES HER SONG. THEY APPLAUD HER.)

This scene was kept intact to show the change that comes over the merchants when Muffet is present; to reveal Tom-Tom's return to the merchants; to show the disguise that Tom-Tom will assume to see Cole. It also emphasizes the theme by showing the contrast between a kingdom with laughter and one without it.

MARY: (BRIGHTLY) Happy fair day!

BAKER: Good morning, little sunshine.

NIMBLE: A happy fair day to you, Mary.

BRISKET: Not so happy, not so happy.

MARY: It will be happy, Brisket Butcher. I know it will be.

BRISKET: Any day that Chancellor Muffet is named king will not be a happy day!

MARY: (TEASINGLY) He might not be named the king.

BAKER: What makes you say that, Mary?

NIMBLE: Do you have a secret?

MARY: Maybe.

BRISKET: Tell us.

BAKER: What is your secret, Mary?
(LOLLIPOP SQUEALS)

NIMBLE: Please tell us.

MARY: If I had a secret, it wouldn't be a secret if I told you. (LOLLIPOP SQUEALS)

BRISKET: That's right.

MARY: How is Lollipop this morning, Brisket Butcher?

BRISKET: (PROUDLY REACHING DOWN BEHIND HIS BOOTH AND GETTING THE BASKET WHICH IS LOLLIPOP'S HOME.) The fat-test little pig in all of Likemeland (LOLLIPOP SQUEALS)

BAKER: And the noisiest! (THEY ALL LAUGH)

BRISKET: (DEFENDING HIS LOLLIPOP) Bob Baker, Lollipop is happy. That's why she's squealing now. (THEY ALL LAUGH)

NIMBLE: You treat her like a baby, Brisket.

BRISKET: That's what she is. I don't know what I'd do if anything happened to her.

MARY: Nothing will happen to her. (GOES OVER TO BOB'S STAND) How are your biscuits this morning, Bob Baker, my favorite biscuit maker?

BAKER: (HANDING HER ONE) The freshest in the land.

MARY: Thank you. (GOES TO NIMBLE) (SEES THE BIG CANDLE IN FRONT OF NED'S BOOTH) Why, Ned Nimble, what a big candle!

NIMBLE: (PROUDLY) The biggest one I've ever made.

(MARY EXAMINES THE CANDLE)

BAKER: Ned, do you remember how Mary used to jump over your candles?

NIMBLE: She had a perfect record....

BRISKET: Until Chancellor Muffet stopped her.

MARY: Could I jump over this one, Ned?

NIMBLE: I don't think you'd better, Mary.

BAKER: Chancellor Muffet will soon be coming to the square.

BRISKET: He checks up on us every day---fair day or not.

MARY: Please, Ned Nimble.

NIMBLE: Well, if you hurry.

Mary's jumping over the candle emphasized the theme and prepares for the sharp contrast that takes place when Muffet enters

MARY: I will. (MOVES BACK TO JUMP) One---two---three. (SHE DOESN'T QUITE MAKE IT. SHE AND THE CANDLE TOPPLE OVER. THEY ALL LAUGH)

BAKER: You're out of practice, Mary.

BRISKET: Lollipop could jump higher than that!

MARY: I'll try again. (GETS UP AND GOES BACK TO TRY AGAIN.)

NIMBLE: Chancellor Muffet will be coming.

MARY: Just one more try?

NIMBLE: Oh-h, all right.

BAKER: Quickly, Mary, dear.

This scene shows that the kingdom will be like when Muffet becomes king. It points out why the merchants are eager to prevent this, and points up Muffet's selfishness.

(SHE TRIES AGAIN, FALLS. THEY ARE LAUGHING LOUDLY, AS THE UNNOTICED MUFFET, FOLLOWED BY MOLLIE, ENTERS.)

MUFFET: What is the meaning of this noise?

(THE MERCHANTS MOVE BACK TO THEIR BOOTHS IN FEAR)

BAKER: Good morning, Chancellor Muffet. We were watching...

MUFFET: Silence! Mary Contrary, why were you jumping over a candle this time?

MARY: (STILL ON THE GROUND, HUGGING THE CANDLE.) Why?

MUFFET: Yes! WHY???

MARY: Just for the fun of it.

MUFFET: Just for the fun of it?

MOLLIE: Just for the fun of it?

MARY: Yes.

MUFFET: That is not a reason for doing anything.

MARY: But it is.

BAKER: Sh-h-h, Mary.

MUFFET: Mary Contrary, I've warned you for the last time to stop this--- this silly nonsense. (POINTS TO CANDLE)

NIMBLE: It wasn't Mary's fault, Chancellor Muffet.....

MUFFET: Silence! At noon today those flowers will no longer be yours!

MOLLIE: (BLURTS OUT) They'll be mine!

BAKER: Chancellor Muffet, you can't do that.

NIMBLE: It isn't fair!

MUFFET: As king of Likemeland I may do whatever I please.

MARY: You're not the king!

MUFFET: I soon will be. No one can stop me. (POINTS TO CANDLE) Nimble, get rid of that useless candle.

NIMBLE: That---that's the biggest candle I've ever made!

MUFFET: We don't need big candles in Likemeland. When I am king you will no longer make them---(PICKING UP CANDLES ON THE BOOTH)---or these silly star ones, or these.

NIMBLE: (WEAKLY) None of them?

MUFFET: NONE OF THEM! (MOVES TO BAKER'S BOOTH) Bob Baker, no more of these silly biscuits. At noon you start baking bread and only bread! (SQUEAL)

BAKER: The people like my biscuits. (SQUEAL)

MUFFET: I don't care about the people. (SQUEAL) (GOES TO BRISKET BUTCHER) Silence that squealing pig. At noon today she'll be sausage.

BRISKET: Sau---sausage?

MUFFET: Yes! She's just a squealing, useless, creature.

BRISKET: She's my Lollipop.

MARY: We all love Lollipop.

MUFFET: (STARES AT MARY AND MERCHANTS. THEY ALL BECOME SILENT) I am going back to the palace now.I expect to find an orderly, quiet square when I return..at noon. (LAUGHS) Come, Mollie dear.

(THEY LEAVE LEFT)

BRISKET: (PETTING LOLLIPOP) Oh, Lollipop! My little Lolly!

MARY: (GOING TO HIM) Don't you worry, Brisket! Lolly will be all right.

NIMBLE: No more big candles!

BAKER: No more biscuits!

MARY: Oh! Please don't worry.

BRISKET: Lollipop---sausage!

MARY: Brisket Butcher, I do have a secret! I'll tell you. Chancellor Muffet.....(MUSIC STARTS OFFSTAGE)
OH, OH, Listen! Listen to the music!

BAKER: It must be a stranger.

NIMBLE: We must warn him that Chancellor Muffet forbids music. (STARTS OFF)

BAKER: (SEES MARY DANCING) Mary! Stop dancing---oh! oh! (HIS FEET HAVE STARTED TO MOVE) It---it's like magic!

NIMBLE: My feet---they're dancing!

BRISKET: (TRYING TO HOLD HIS FEET DOWN) Stop feet, stop!

(THEY ARE ALL DANCING, UNAWARE THAT TOM-TOM IS DS RIGHT, PLAYING HIS PIPE AND WATCHING THEM. HE DISCOVERS THAT HE CAN'T PLAY AND LAUGH---SO HE STOPS PLAYING AND LAUGHS!) THE MERCHANTS FREEZE AS THEY HEAR HIS FAMILIAR LAUGH. THEY TURN SLOWLY IN THE DIRECTION OF THE LAUGH.)

BAKER: That laugh!

NIMBLE: It sounds like Prince Tom-Tom.

(THEY ARE NOW FACING TOM-TOM)

It was necessary to add lines of astonishment and welcome for the merchants. The feeling that they were sincerely glad to have the prince back was not great enough with the few lines previously provided for them.

By changing the antecedent action so that everyone in Likemeland knew why Tom-Tom left, the author was able to eliminate the repetitious explanation of his absence and the power of the bowl.

BRISKET: It is Tom-Tom!

(HE RUNS TO THE PRINCE. THEY ALL EMBRACE HIM, SHAKE HANDS, TALK AT ONCE.)

BAKER: You're alive!

NIMBLE: Welcome home, Tom-Tom.

BRISKET: It's so good to see you Tom-Tom.

BAKER: How happy I am to know that you're well.

NIMBLE: Prince Tom-Tom is back.

BAKER: Mary Contrary! Was Tom-Tom your secret?

MARY: Oh, yes! But I wanted him to surprise you!

NIMBLE: You did surprise us, Tom-Tom.

BAKER: What a happy surprise!

BRISKET: Did you get the bowl, Tom-Tom?

BAKER: Did you, Tom-Tom?

NIMBLE: Do you have it?

TOM-TOM: Yes. I'm going to take it to father right now.

BAKER: You must hurry, Tom-Tom. It will soon be noon.

MARY: He's going right now.

TOM-TOM: But not as Prince Tom-Tom.

NIMBLE: Why not, Tom-Tom?

TOM-TOM: Chancellor Muffet won't let me see father.

BRISKET: Is that why the palace is surrounded with guards?

Tom-Tom's plan to get into the palace, disguised as BoMo, was kept intact. The children must see him put on the disguise, not just hear about it, to prevent any confusion when "BoMo" arrives at the palace. By letting the children in on the scheme their anticipation for the next act will be heightened and they will be anxious to see if Tom-Tom can fool Muffet.

One of the weaknesses still inherent in the script is Tom-Tom's casual placing of the pipe on the well. Many of the children may miss this important event, that should have been built up, and may not understand what happened to the pipe when Tom-Tom searches for it in Scene 2. If they miss his line, "I left it on the well," they may be confused. The author realizes that the pipe plays such an important part in the story that this scene should have been more thoroughly re-worked.

MARY: Yes.

NIMBLE: How will you get into the palace Tom-Tom?

TOM-TOM: (CROSSES TO THE WELL, HE STARTS TO FUR ON HIS DISGUISE; DISCOVERS HE CAN'T HANDLE PIPE AND DISGUISE, SETS PIPE DS ON WELL) Lolar had a wonderful idea. He gave me this, (PUTS ON PART OF DISGUISE) and this----and this.

BRISKET: Who are you supposed to be?

TOM TOM: (BOWS) Your humble servant, BoMo the Bowlmaker.

MARY: (LAUGHING) You look so funny!!
(THEY ALL LAUGH)

TOM-TOM: Do I look like a bowlmaker?

BAKER: Indeed you do!

NIMBLE: Oh, yes!

MARY: Tom-Tom, it's getting late.
(POINTS TO CLOCK)

TOM-TOM: I'm going.

BAKER: But Chancellor Muffet's at the palace now.

TOM-TOM: He won't be for long. If you'll help me.

BRISKET: What can we do?

NIMBLE: We'll do anything!

BAKER: Tell us!

TOM-TOM: Make a lot of noise.

BRISKET: But Chancellor Muffet will come running to the square.

TOM-TOM: That's right. He'll come to the square -----and I'll be at the palace.

Likewise, the author considers this scene the weakest one in the play; the action is not furthered as rapidly as it should be. The opening scene might almost be considered a second opening to the entire play. (The author had considered changing the opening of this act, but, after seeing how well it played, felt that the action moved fast enough to warrant its inclusion. She also felt that this scene was necessary to emphasize the effect Muffet had on the people of the kingdom.)

The scene ends satisfactorily on a tone of gaiety as the merchants, Mary and the audience have an opportunity to "make fun" of Muffet's attitude toward laughter.

Expectancy carries over to the next scene, the audience wants to know if Tom-Tom will get into the palace; if Muffet will come to the square.

BAKER: Oh---I understand, Tom-Tom.

NIMBLE: What if Chancellor Muffet doesn't hear us?

TOM-TOM: He will! Poppyseed is going to tell him about the noise in the square.

BRISKET: (LAUGHING) That will make him come.

MARY: You'd better go, Tom-Tom.

TOM-TOM: (BOWS) Farewell.

BAKER: (BOWS) Good day, BoMo the Bowlmaker.

NIMBLE: Good day, kind sir.

BRISKET: (BOW) Farewell.

(ALL LAUGH AS TOM-TOM LEAVES IN HIS DISGUISE. MERCHANTS RETURN TO THEIR BOOTHS, HAPPILY REARRANGING THEIR WARES.)

BRISKET: Lollipop won't be sausage!

NIMBLE: I'll be able to make big candles! (TAKES HIS BIG CANDLE DS CENTER)

MARY: (IMITATING MUFFET) WHY will you make big candles, Ned Nimble?

BAKER: Big candles are useless.

BRISKET: They're silly nonsense.

MARY: Why will you make them?

NIMBLE: Why? (HE STARES UP AS THEY ALL POINT AN ACCUSING FINGER AT HIM)

MARY: (AND ALL MERCHANTS TOGETHER) WHY???

NIMBLE: (A BIG SMILE COVERS HIS FACE) Just for the fun of it.

ACT II Scene 2

The locale has been changed to enable Tom-Tom's struggle to get to Cole to be more evident, and to present more complications in the story that could not take place in the throne room.

The audience has been prepared for the next scene to take place at the palace, the empty stage enables them to become familiar with the ante-chamber before Willie's explanation that he cannot be seen in the daytime; his business with the guards, emphasizes his invisibility which must be clear to the audience before the scene moves any further.

THE ANTE CHAMBER TO KING COLE'S THRONE ROOM. A FEW MINUTES LATER. THE LARGE ROOM IS VACANT EXCEPT FOR THE CHAIRS AND BENCHES WHICH FURNISH IT. A LARGE DOOR, US CENTER, LEADS TO THE THRONE ROOM. A DOOR, DS LEFT, LEADS TO THE HALLWAY. A DOOR, RIGHT CENTER, LEADS TO THE REST OF THE PALACE.

WEE WILLIE WINKIE PEEKS IN THE DOOR, DL. HE COMES IN A FEW STEPS THEN TURNS BACK TO THE OPEN DOOR.

WILLIE: Br-r-r! Those mean looking guards! I'm glad that it's daytime and they can't see me! (HE CROSSES DS., LOOKING AROUND.)

1 GUARD: (RUNS INTO THE ROOM) Who opened that door? (LOOKS AROUND THE EMPTY ROOM, COMPLETELY PUZZLED.)

WILLIE: (LAUGHINGLY) I did! (WILLIE DANCES UP TO HIM, TRIPS HIM.)

(THE GUARD SPRAWLS ON THE FLOOR. GETS UP QUICKLY, LOOKS AROUND AND IS PUZZLED NOT TO SEE ANYONE.)

1 GUARD: Hm-hm-m. (SCRATCHES HIS HEAD) No one here. (WALKS AROUND LOOKING BEHIND BENCHES AND UNDER CHAIRS.)

WILLIE: (FOLLOWS HIM AROUND, MAKES A FACE AT HIM FROM ONE OF THE BENCHES.) I'm here! I'm here!

1 GUARD: Chancellor Muffet will be angry if I let anyone in here. (GOES OUT, CLOSING THE DOOR.)

WILLIE: (DANCES TO THE DOOR, STARTS TO PEEK THROUGH THE KEYHOLE.) Let me see.... (THE DOOR OPENS SUDDENLY AND WILLIE FALLS BACKWARDS.) Curl my cap! I can't even peek through a keyhole in the daytime!

The guards concern over the open door tells the audience that Muffet is being very careful not to let anyone see Cole.

(FIRST GUARD COMES BLUSTERING IN FOLLOWED BY 2 GUARD.)

1 GUARD: Nope! No one here!

2 GUARD: Are you sure you didn't open that door?

WILLIE: (TEASINGLY) Did you?

1 GUARD: Listen! I didn't open it!

2 GUARD: All right. All right.

(THEY LOOK AROUND AND LEAVE.)

WILLIE: (FOLLOWS THEM TO DOOR.) Ha! Ha! (YAWNS AND STRETCHES.) OH-h-h... I don't know why Lolar wanted me to come so early! (DANCES RIGHT AND IS ABOUT TO CURL UP ON A CHAIR.) I might as well go to sleep!

NOISE IS HEARD, OFFSTAGE LEFT. "You can't see King Cole!"; "I only want to see him for a moment."; "No one is allowed in there."

(WILLIE LISTENS FOR A MINUTE, GETS UP AND GOES LEFT.)

WILLIE: (ON HIS WAY TO THE DOOR.) Oh! Maybe it's Tom-Tom! (OPENS THE DOOR, LOOKS OUT) OH-h!! (LAUGHS) You look so funny in that disguise, Tom-Tom!

Tom-Tom's entrance at the beginning of the scene presents more of an opportunity for complications and eliminates the "talky" scenes between Muffet, Cole, and Lolar.

TOM-TOM: (STEPS INTO THE ROOM WITH THE GUARDS RIGHT BEHIND HIM) HE IS DISGUISED AS AT THE END OF ACT II SCENE 1. HIS VOICE IS NO LONGER TOM-TOM'S BUT THAT OF AN OLD MAN)

BoMo: King Cole must be receiving callers. The door is open.

WILLIE: (BOWS) Come in, BoMo, the Bowlmaker!

1 GUARD: (STARES FROM OPEN DOOR TO 2 GUARD) (TO 2 GUARD) Did you open it?

The two guards have been given more important parts in this revision because the author realized the need for cohorts for Muffet throughout the play. In the performances the author saw the opportunity of developing them into more comic characters because they were so well received by the audience.

2 GUARD: (AS PUZZLED) No-o.

1 GUARD: You have to leave, old man. No one is supposed to see the king.

BOMO: Why not? Just tell him that BoMo, the Bowlmaker is here.

2 GUARD: Look, Chancellor Muffet would put us in the dung....

1 GUARD: You fool! Be quiet!! You'd better go now! The king isn't seeing anyone.

WILLIE: He'll see Prince Tom-Tom!

BOMO: My journey has been long and hard. If I could just see him for a few minutes.

WILLIE: Just a few minutes?

1 GUARD: You can't see him for a few minutes or a lot of minutes.

BOMO: (SITS UPSTAGE LEFT OF CENTER DOOR.) I'll just wait here.

WILLIE: (SITS BESIDE HIM) I'll wait with you.

1 GUARD: (GRABBING BOMO BY THE ARM) Old man, I don't want to hurt you....

WILLIE: (UP ON KNEES)

1 GUARD: Come on, let's go....

WILLIE: (STANDS UP ON BENCH AND PUSHES 1 GUARD WHO FALLS BACKWARDS. WILLIE STANDS THERE LAUGHING AT GUARD. TOM-TOM LOOKS AROUND AS IF HE KNEW THAT WILLIE WAS NEAR BY. 2 GUARD LOOKS AT BOMO THEN 1 GUARD IN BEWILDERMENT.)

1 GUARD: (STILL ON FLOOR) I'll teach you. (STARTS TO GET UP AS THE DOWN RIGHT DOOR OPENS.)

WILLIE: (SEES MUFFET ENTER, FLOPS DOWN) Mumbling Malwick Muffet!

This business was inserted to once again point out Willie's invisibility.

Suspense is heightened with Muffet's entrance. The audience will be anxious to see if Muffet recognizes Tom-Tom.

MUFFET: (ENTERS FROM DR. SEES GUARD ON FLOOR.) What are you doing down there? (CROSSES TO HIM, SEES BOMO.) (TO GUARDS) I told you that no one was to get in here! (1 GUARD UP QUICKLY, BOTH STAND AT ATTENTION.)

2 GUARD: The door was open....

1 GUARD: Be quiet! I'm sorry, Chancellor Muffet. This old man came in before we could stop him.

WILLIE: Ha! Ha! Ha!

MUFFET: Who are you?

BOMO: (BOWS) Bomo, the Bowlmaker, at your service kind sir.

WILLIE: (BOWS) Willie Winkie, at your service, kind (?) sir.

MUFFET: What do you want?

BOMO: I have come to see King Cole.

MUFFET: King Cole isn't seeing anyone.

WILLIE: Muffet! Shmuffet!

BOMO: If I could just see him for a few minutes....?

MUFFET: King Cole is too sick to see anyone!

WILLIE: He sees you!

BOMO: I have traveled a long way. If I could see him for a few....

MUFFET: NO! No one is seeing the king to-day!

POPPYSEED: (COMES RUNNING IN FROM DL) Chancellor Muffet! Chancellor Muffet!

WILLIE: (RUNS TO THE DOOR) It's about time you came, Poppyseed!

At this point when it does not seem as if Tom-Tom will get to see Cole, Poppyseed enters to tell of the confusion in the square.

A complication occurs when Muffet refuses to go to the square. This is not an inconsistency in his character; it is evident that the most important event in his life will occur at noon; he must stay at the palace to assure himself that Tom-Tom will not get in to see Cole.

Poppyseed has been more completely characterized in this revision. The author realized that Tom-Tom needed someone in the palace to help him and has developed Poppyseed as a helpful, sympathetic ally. (These qualities were evident in Poppy in the original script but not fully developed.

POPPY: (SEES BOMO) Oh, excuse me, Chancellor Muffet.

MUFFET: What is it, Poppyseed?

POPPY: Chancellor Muffet, the square is filled with noise and confusion.

MUFFET: What?

POPPY: You'd better come right away, Chancellor Muffet.

WILLIE: (LAUGHS) Right away!

1 GUARD: We'll go, Chancellor Muffet.

MUFFET: I give the orders! What's the trouble, Poppyseed?

POPPY: I don't know, Chancellor Muffet. But I think you'd better come.

WILLIE: Go! Go! Go!

MUFFET: I can't be bothered now.

WILLIE: WHAT???

POPPY: But, Chancellor Muffet....

MUFFET: (TO GUARDS) Go to the square and silence the people! Order them to return to their homes until they are summoned---at noon.

1 GUARD: Yes, Chancellor Muffet.
(THEY LEAVE)

WILLIE: You have to go!!

POPPY: Chancellor Muffet, I think you better go.

MUFFET: I don't care what you think, Poppyseed. Show this---this bowlmaker out of the palace. (STARTS US) I must see how his majesty is feeling.

WILLIE: (FLOPS DOWN CENTER) Oh, fudge!

POPPY: (SITS DOWN) Oh, I thought that he would go right to the square.

BOMO: Me, too.

WILLIE: Me, three.

BOMO: If I just had my pipe....

WILLIE: I'm sorry you gave it to Mary, Tom-Tom.

BOMO: I could have made Chancellor Muffet dance!

WILLIE: (LAUGHS) That would have been funny!

POPPY: You'll never see your father, Tom-Tom.

Tom-Tom's declaration that Cole's drinking from the bowl is of prime importance, keeps the story line clear. In the original script, the author felt that Tom-Tom's desire to prevent Muffet from becoming king was stronger than his desire to get Cole to drink from the bowl. By not confusing the main issue, it becomes clear that Tom-Tom's greatest desire is to get Cole to drink out of the bowl so he will laugh and get well.

BOMO: I don't care if I don't see him right away. (SIGHS) If I could just get him to drink out of the bowl so he'd get well.

POPPY: I don't know how you can give it to him, Tom-Tom.

WILLIE: And I don't know!

BOMO: I can't get near him.

WILLIE: (SIGHS) Oh-h-h....

BOMO: Poppyseed! (JUMPS UP)

POPPY: What, Tom....?

BOMO: Why can't you give it to him?

POPPY: When?

BOMO: Don't you ever see him alone?

POPPY: No. Even when I take his medicine in, Chancellor Muffet....

BOMO: His medicinal! That's it!!

WILLIE: That's it! (JUMPS UP)

The audience will see Tom-Tom and Poppy plan how to get the bowl to Cole. Muffet's entrance, just as Tom-Tom closes the door behind Poppy presents further complication.

POPPY: (PUZZLED) His medicine??

BOMO: Why, it's so easy! You could put his medicine in the bowl---and just hand it to him!

WILLIE: Why didn't I think of that?

POPPY: Yes, Tom-Tom! Chancellor Muffet wouldn't even notice it!

TOM-TOM: Where is the medicine?

POPPY: (SUDDENLY REMEMBERING) Oh-h! It's way past time for it!

TOM-TOM: (GIVES HIM THE BOWL) Here, Poppy. Hurry and get it. (RUSHES HIM OUT RIGHT.)

WILLIE: (DANCES AROUND) King Cole will laugh and laugh!!

(TOM-TOM JUST CLOSES THE DOOR BEHIND POPPY WHEN THE US CENTER DOOR OPENS AND MUFFET COMES STORMING IN)

MUFFET: Poppyseed! Poppyseed!

WILLIE: You, again?

(TOM-TOM HURRIES FROM THE DOOR AND SITS ON BENCH RIGHT)

MUFFET: Poppyseed! (SEES BOMO) Are you still here?

BOMO: I thought that King Cole might have a free minute....

MUFFET: I command you to leave at once!

BOMO: (GETS UP AND STARTS LEFT) Very well, Chancellor Muffet. (AT THE DOOR, LEFT, HE TURNS SUDDENLY, TEARS OFF HIS DISGUISE) I'll be back, Malwick Muffet! (HE RUNS OUT)

MUFFET: Tom-Tom!! (RUNS LEFT) Guards! Guards!

WILLIE: (BEATS HIM TO THE DOOR AND SLAMS IT IN HIS FACE) Oh, guards, guards.

To be certain that Poppy will get the bowl to Cole, Tom-Tom tears off his disguise and reveals himself to Muffet. Comparing the action prior to Tom-Tom's exit with the same scene on page 68 in the original, the author realized that Muffet never would have let the Bowl-maker leave but would undoubtedly have thrown him in the dungeon.

MUFFET: (OPENS THE DOOR) Guards!
Guards!

(THEY COME RUNNING IN)

MUFFET: Did you catch him?

1 GUARD: Who, Chancellor Muffet?

MUFFET: Didn't you see Tom-Tom?

2 GUARD: Prince Tom-Tom? Oh, no,
Chancellor Muffet. No one has come
out of here but that old bowlmaker.

MUFFET: That was Tom-Tom! He can't
escape this time.

Muffet's chase after Tom-Tom
is motivated and clears the
stage for Cole's entrance;
offers release from the tension

THEY ALL RUN OUT LEFT. GUARDS ASSURE
MUFFET THEY'LL CATCH HIM. (We'll get
him this time, Chancellor Muffet; Don't
worry, we'll catch him.)

WILLIE: (DANCES BACK AND FORTH) Oh,
should I follow them? Or should I
stay here? Lolar told me not to
leave. (CROSSES RIGHT) I guess I'd
better stay.

Cole's entrance, in search of
his medicine, is motivated and
starts to build another dramatic
situation.

COLE: (ENTERS FROM THRONE ROOM)
Chancellor Muffet! Poppyseed!
Where is everybody?

POPPY: (ENTERS FROM DR WITH THE TRAY
THAT HOLDS THE WONDERFUL BOWL OF
LAUGHTER AND BOTTLES) I'm coming,
King Cole. I'm coming.

COLE: (SITS LEFT OF US DOOR) Where
have you been, Poppyseed? Where
did Chancellor Muffet go?

POPPY: I don't know, your majesty.
(CROSSES UP TO COLE)

In this scene, Poppy has re-
placed Tom-Tom but the same
suspense is evident and builds
to a high peak with Muffet's
impending entrance.

COLE: It's past time for my medicine,
Poppyseed.

POPPY: I'm sorry, your majesty. I'm
sorry. (SETS THE TRAY DOWN, PICKS
UP THE BOWL)

WILLIE: Oh! The wonderful bowl of laughter!

POPPY: (EAGERLY) Here you are, your majesty.

WILLIE: Pretty, pretty bowl! (AT COLE'S LEFT)

COLE: (TAKING THE BOWL) What's this, Poppyseed? A new bowl?

POPPY: (FEIGNS SURPRISE) Why, so it is, your majesty!

WILLIE: Oh, Poppyseed!

POPPY: Isn't it beautiful?

COLE: (EXAMINING THE BOWL) Very beautiful. Where did it come from, Poppyseed?

POPPY: I don't know, your majesty. It was sitting on your tray.

COLE: I wonder who put it there?

WILLIE: Oh-h. Now what do you say, Poppy?

POPPY: Maybe--maybe the royal doctors thought you should have a new bowl.

COLE: That's probably it! (EXAMINING THE BOWL)

POPPY: Aren't you going to take your medicine, King Cole?

COLE: (SETS THE BOWL DOWN) (SIGHS) Yes. I'm suddenly so tired of taking pills and medicine---medicine and pills.

WILLIE: You can't get tired now!

POPPY: (EXCITED) You have to take this, your majesty.

WILLIE: Oh, yes!

Poppy's devotion and affection for Cole are evidenced in this scene. The author believes that the audience will identify with Poppy when he tries desperately to get Cole to drink from the bowl, when he is dejected after failing in his attempt.

COLE: Don't get upset, Poppyseed, I will.

POPPY: I know that this will make you feel better.

COLE: That's what you always say.

POPPY: But this will really make you better.

COLE: (TAKING BOWL) Why are you so sure, Poppyseed? Is this a new kind of medicine?

POPPY: Why, no your majesty, it's...

COLE: (HAS SHIFTED AT THE CONTENTS) It's the same kind. Do you think the new bowl will make the medicine better?

POPPY: Oh, yes. Yes, I know it will.

WILLIE: Drink, drink, drink!

POPPY: Take a sip, your majesty.

WILLIE: Just one little old sip.

COLE: (RAISES THE BOWL TO HIS LIPS WITH WILLIE'S HELP AND IS ABOUT TO DRINK)

MUFFET: (ENTERS FROM LEFT) (FOLLOWED BY MOLLIE) (TURNS TO HER) No more candy!

WILLIE: Malwick Muffet's back!

POPPY: Oh, drink, King Cole!

WILLIE: DRINK!!

MUFFET: (SEES COLE) Oh, your majesty.

COLE: (PUTS THE BOWL DOWN. POPPY'S FACE SEEMS TO FALL WITH THE BOWL)

MUFFET: Why, you shouldn't be out here, your majesty.



Cole's showing Muffet the bowl is more plausible than Muffet's motivating the bowl as on page 66 of the first script.

Suspense, which has been temporarily relieved, is built to a high peak when Cole starts to drink from the bowl as Muffet questions Poppy.

Muffet's questioning of Poppy allows Muffet sufficient time to come to the conclusion that Tom-Tom left the bowl.

COLE: I had to come for my medicine. Have you seen my new bowl, Chancellor Muffet?

COLE: (HOLDS OUT THE BOWL FOR MUFFET TO SEE. MOLLIE IS IMMEDIATELY FASCINATED WITH IT AND STARES AT IT THROUGH THE ENTIRE SCENE.)

MUFFET: New bowl? (LOOKS AT BOWL, THEN POPPYSEED)

COLE: Isn't it beautiful? Poppyseed is certain that if I drink my medicine out of this bowl I'll feel better.

MUFFET: What makes you so sure, Poppyseed?

POPPY: Why---why---it's such a lovely bowl....

COLE: Well, I will try it. (STARTS TO PUT THE BOWL TO HIS LIPS)

WILLIE: Oh, Yes! Don't diddle daddle anymore!

MUFFET: Poppyseed, did you talk to Bomo, the bowlmaker?

WILLIE: Oh-uh...Don't think anymore, Malwick Muffet. Drink King Cole!

POPPY: Who---who, Chancellor Muffet?

MUFFET: (TURNS TO COLE WHO HAS THE BOWL TO HIS LIPS AND IS ABOUT TO DRINK) Stop! Don't drink out of that bowl, King Cole.

WILLIE: OH, NO!!!

COLE: What's the matter with you, Chancellor Muffet?

MUFFET: That bowl is poisoned! You mustn't drink from it.

WILLIE: That's a lie!

COLE: Poisoned? How do you know?

MUFFET: (TO POPPY) Wasn't that bowl left here by an "old man"?

POPPY: WHY---why, no Chancellor Muffet.

MUFFET: Didn't you talk to the bowlmaker?

POPPY: No. No.

COLE: Stop this nonsense. Are you sure this bowl is poisoned, Chancellor Muffet?

MUFFET: Yes, your majesty. Doesn't it seem strange to you that right after a wicked looking old bowlmaker leaves the palace a strange bowl appears on your medicine tray?

COLE: What? Who is the bowlmaker you're talking about?

POPPY: It was really your so....

MUFFET: Silence! I will explain everything to you, your majesty. But first you must rest.

COLE: Very well, Malwick. I trust you.

MUFFET: Poppyseed! Help King Cole to his room. (HE IS ON THE ONE SIDE OF COLE, POPPY ON THE OTHER. THEY START USC) I will bring you some unpoisoned medicine, your majesty. There, There. You must rest.

WILLIE: (FOLLOWING THEM US) Don't feel so bad, Poppy. It's not your fault.

MUFFET: Yes, you must rest, your majesty. It will soon be noon.

(POPPY AND COLE EXIT USC. MUFFET COMES DS. MOLLIE IS EXAMINING THE BOWL.)

This exit of Cole's unlike his exit on page 67 of the original script, is more reasonably motivated. A very sick king would feel the need to rest instead of being hurried out of the room.

Muffet has again prevented Cole from drinking from the bowl. The audience will now want to know if Tom-Tom has escaped the guards.

MOLLIE: Papa, is this pretty bowl really poisoned?

MUFFET: Of course not! Leave it alone!
(TAKES THE BOWL FROM HER) I believe that this is the bowl of laughter.
Ha! Ha! Ha!
(PUTS THE BOWL ON A HIGH SHELF)

MOLLIE: Papa, does it really hurt to laugh?

MUFFET: Yes! Don't you dare to touch that bowl!

(GUARDS COME RUNNING IN FROM LEFT)

MUFFET: Did you catch him?

1 GUARD: No---no, Chancellor Muffet.

WILLIE: (LAUGHS) Clumsy creatures!

MUFFET: You blundering fools!

2 GUARD: We lost him some place.

1 GUARD: The square's empty.

2 GUARD: Everyone went home like you ordered 'em to.

1 GUARD: (LAUGHING) Brisket Butcher ran so fast he forgot that squealing pig!

2 GUARD: She's squealing and squealing!

MUFFET: Silence! Cole will soon be going to the square.

1 GUARD: But the prince will probably show up.

MUFFET: How very clever of you. OF COURSE HE'LL BE THERE.

2 GUARD: Ah. You won't be named the King, Chancellor Muffet.

MUFFET: Oh, yes I will!

Their question is answered immediately as the guards enter.

At this point in the story it appears that Tom-Tom will be able to see his father at the square. The audience is relaxed and looking forward to Tom-Tom and Cole meeting at the square.

1 GUARD: What are you going to do?

MUFFET: (PACING UP AND DOWN) I don't know. We have to get rid of Tom-Tom.

2 GUARD: How? He'll never leave.

1 GUARD: No one leaves Likemeland unless he's banished.

MUFFET: Banished?!--That's it!

2 GUARD: Huh?

Muffet realized that he can no longer prevent Tom-Tom and Cole from meeting, so a further complication must be introduced.

MUFFET: Cole will see his precious son---but he'll see him as a thief!

1 GUARD: A thief?

MUFFET: Yes. Anyone who steals in Likemeland is banished.

This scene, as in the original, moves quickly as Muffet and the guards plan to steal Lollipop.

WILLIE: Oh, no he won't.

MUFFET: Yes, Yes. That's it!!

2 GUARD: What's he going to steal?

MUFFET: He isn't going to steal anything. We'll steal something---and he will be blamed for it!

2 GUARD: That's a good idea, Chancellor Muffet!

MUFFET: Of course it is!! But what can we steal?

1 GUARD: How about King Cole's crown?

MUFFET: You dunderhead! How would we ever get the crown?

1 GUARD: Oh....

2 GUARD: Maybe we could take the town clock.

MUFFET: Everybody watches the clock!

1 GUARD: I've got it! Ned Nimble's big candle!

MUFFET: No! No! He can always make another one!

2 GUARD: I know! Bob Baker's biscuits!

1 GUARD: No, you dunderhead! No!

MUFFET: Ned Nimble, Bob Baker...Brisket Butcher! That's it!

2 GUARD: Huh?

1 GUARD: Brisket Butcher?

2 GUARD: Are we going to steal him?

MUFFET: Oh! Oh!---Brisket's Lollipop
---that squealing pig is what we're going to take!

1 GUARD: Lollipop?

2 GUARD: Why didn't I think of her?

WILLIE: You can't do that! You can't!

MUFFET: Yes. We have to hurry!
(THEY START OUT)

MOLLIE: Papa! Papa!

MUFFET: Mollie, stay here! I'll be right back.

MOLLIE: I'm afraid. I want to go with you.

MUFFET: STAY HERE!!

MOLLIE: (STARTS TO CRY) Oh-h-h---

MUFFET: Don't you want me to be king?

MOLLIE: Yes...

MUFFET: Don't you want Mary Contrary's flower?

MOLLIE: Oh, yes.

MUFFET: Then stay here.

MOLLIE: Oh---Papa....

MUFFET: Now what's the matter?

MOLLIE: I'm hungry.

MUFFET: Don't you have any candy?

MOLLIE: No.

MUFFET: You stay here and I'll bring you some chocolate drops.

Release from tension is given when Mollie drinks from the bowl. Mollie's fascination for the bowl, which has been shown throughout this scene, makes her drinking out of the bowl plausible.

MOLLIE: And some butterscotch--- and cherry..

WILLIE: And lemon and lime and pistachio.

MUFFET: Yes. Yes. (THEY LEAVE)

WILLIE: Oh-h. Should I go with them? Lolar said to stay here....

MOLLIE: (SEES THE BOWL) OH, Papa ---Papa, you forgot the bowl. (SHE CLIMBS UP TO GET IT)

WILLIE: Put that bowl down, Mollie Muffet.

MOLLIE: It's such a pretty bowl. (SHE FONDLES IT) Oh, it still has something in it! Maybe I could take a drink. Oh---no---Papa told me to leave it alone. (SNIFFS) I'm glad it isn't poison. I wonder why Papa told King Cole that it was I'll just take a little drink.

This satisfactory ending provides a release from tension and emphasizes the theme; the audience sees the change that takes place in Mollie.

WILLIE: Why---Mollie Muffet! Go ahead and drink! I want to see if you'll laugh!

MOLLIE: One little sip won't hurt me.

WILLIE: Drink, Mollie Muffet---drink!!

MOLLIE: (DRINKS FROM THE BOWL)
Oh-h-h!!!

(LAUGHS AND LAUGHS) Why, it doesn't
hurt! (DRINKS AGAIN)

WILLIE: (LAUGHS AND DANCES AROUND)

ACT III

This scene, opening on the deserted village square, gives the audience an opportunity to adjust to the change in locale which they have been prepared for.

THE DESERTED VILLAGE SQUARE A FEW MINUTES LATER. THE ONLY SOUND IS LOLLIPOP'S SQUEALING. MUFFET ENTERS FOLLOWED BY THE TWO GUARDS.

MUFFET: Where is that squealing pig?

1 GUARD: (POINTING) Behind the booth.

MUFFET: Watch the park (TO 2 GUARD) You! ----over there!

MUFFET: (PICKING UP THE BASKET) Come here you squealing useless creature! I'm going to let Prince Tom-Tom have you.

1 GUARD: Do you think Prince Tom-Tom will really pick him up?

MUFFET: Of course he will!---The young fool knows how much Brisket likes this squealing creature.

2 GUARD: But (PUZZLED) How will King Cole know that Tom-Tom stole the pig?

MUFFET: You dunderhead! For the last time! You will say that you saw Tom-Tom steal the pig!!

2 GUARD: Oh-h-h!!

1 GUARD: Chancellor Muffet! Here he comes!

MUFFET: (SETS THE PIG DOWN) Hide! When I give the word---seize him!

(THEY ALL HIDE. LOLLIPOP IS SQUEALING)

Tom-Tom would have run through the square if he had not been stopped by the squealing Lolly. He falls into Muffet's plot and is overcome by the guards.

TOM-TOM: (RUNS IN STILL DISGUISED) Where is everybody? (STARTS OUT) (LOLLIPOP SQUEALS)

Is that you, Lollipop? Lollipop? (GOES TO HER) Where's Brisket?

TOM-TOM (Cont.): Brisket Butcher!
 Brisket Butcher! He must have left
 in a hurry to leave you behind.
 There, there. Don't cry. Brisket
 will be back (STARTS OUT) (LOLLIPOP
 CINTINUES SQUEALING) Oh, Lollipop!
 I don't have time to take you home
 to Brisket. I have to find Lolar.
 (LOLLY SQUEALS) Oh, all right. I'll
 take you home to Brisket Butcher.

MUFFET: Seize him! Seize the thief!

(GUARDS SEIZE TOM-TOM)

TOM-TOM: I'm not a thief! Let me
 go! Let me go!

MUFFET: Ha! Ha! A thief!

TOM-TOM: Chancellor Muffet! I am
 Prince Tom-Tom!

MUFFET: Ha! Ha! Prince Tom-Tom is
 dead! You're just a common thief!
 We saw you stealing Brisket Butcher's
 pig!

Rehearsals of this scene
 showed that it was necessary
 to add lines for Tom-Tom's
 exit. The author had not con-
 sidered the time it would take
 to get the struggling Tom-Tom
 off stage.

TOM-TOM: I was just going to take
 Lollipop home!

MUFFET: Take him away till we need
 him!

TOM-TOM: I'm not a thief!

1 GUARD: Come on.

TOM-TOM: Let me go! Let me go!

(GUARDS TAKE THE STRUGGLING TOM-
 TOM OUT)

MUFFET: Ha! Ha! Prince Tom-Tom
 will be banished!

POPPY: (OFFSTAGE) Listen Likemeland!
 Listen Likemeland!
 (ON) Oh---Chancellor Muffet! King
 Cole is calling for you. He's on his
 way to the square.

MUFFET: Thank you, Poppysseed. Thank you.

POPPY: Listen Likemeland! Listen Likemeland! By order of his Royal Majesty King Cole, all of Likemeland is ordered to gather in the Village Square. Listen Likemeland! (POPPY'S PROCLAMATION ISN'T VERY SPIRITED. HE LEAVES GOING TOWARDS THE TOWN.)

LOLAR: (COMING IN WITH MARY) I can't imagine where Tom-Tom is, Mary.

MARY: I hope he's all right.

LOLAR: He was to meet us here.

MARY: Do you think the guards caught him?

(BRISKET, NIMBLE, BAKER COME ON)

BAKER: Where is Tom-Tom?

MARY: We can't find him.

NIMBLE: King Cole is coming.

BRISKET: and Malwick Muffet!

MARY: I wish Tom-Tom would come.

BAKER: It's almost noon.

LOLAR: Tom-Tom has to get here before noon!

POPPY: (BLOWS BUGLE) His Royal Majesty, King Cole! The Honorable Chancellor Muffet.

WILLIE: (FOLLOWING THEM IN) And his most royal, honorable Willie Winkie. (DANCES OVER TO MARY AND LOLAR) Hi, Mary! Hi, Lolar! Where's Tom-Tom? Oh---where's Tom-Tom?

BRISKET: (GOES OVER BEHIND HIS BOOTH) (SEARCHES FOR LOLLIFOP)

POPPY: His Royal Majesty, King Cole, will speak.

COLE: People of Likemeland....

BRISKET: (CALLS LOLLIPOP FROM BEHIND HIS BOOTH) Lollipop! My little Lollipop! Where are you?

COLE: What's the trouble, Brisket Butcher?

BRISKET: King Cole---my Lollipop---my Lollipop isn't here!

MUFFET: Silence!

BRISKET: My little Lollipop is gone! She's disappeared!

MUFFET: Come, come, Brisket Butcher! We don't have time for any nonsense.

MARY: Did you look all over, Brisket?

BRISKET: Yes! Oh---yes! Does anyone see her?

(ALL SEARCH)

LOLAR: She isn't here, Brisket.

BAKER: Not here.

NIMBLE: Or here.

MARY: Maybe she ran away.

BRISKET: Oh, Mary! You know Lolly wouldn't do that.

MUFFET: Perhaps she was stolen.

BRISKET: Stolen! That's it! My Lollipop was stolen.

COLE: Brisket Butcher! Who would steal your pig?

BRISKET: Why no one would steal Lolly.

MARY: We all loved her.

COLE: Everyone?

BRISKET: Yes, everyone. (LOOKS AT MUFFET) Oh-h. There's one person who doesn't like Lolly.

COLE: Who is that?

BRISKET: Chan---Chancellor Muffet.

MUFFET: What! Why!---come, come Brisket! I wouldn't steal your sweet little pig.

WILLIE: Oh, no! You wouldn't hurt Lollipop.

MUFFET: Why, she was the sweetest, fattest, little pig in the whole kingdom.

COLE: Brisket Butcher! Chancellor Muffet wouldn't steal!

MUFFET: We must find the thief and punish him!

COLE: At once! Poppyseed! Summon my guards!

POPPY: They're not at the palace, your majesty.

COLE: Look for them!

POPPY: Yes, your majesty. (GOES OUT RIGHT)

MUFFET: Yes, we must find the thief and banish him. That's the law isn't it, King Cole?

COLE: Of course. Anyone who steals in Likemeland is banished.

POPPY: I found them, your majesty. They---they are coming----with a prisoner.

MUFFET: Perhaps they caught someone trying to steal the pig.

GUARDS: (ENTER WITH DISGUISED TOM-TOM BETWEEN THEM.)

LOLAR: It's Tom-Tom!

MARY: They have Tom-Tom.

(REACTION BY MERCHANTS TO TOM-TOM'S ENTRANCE)

BRISKET: (SEES LOLLIPOP) Oh, Lollipop! My little Lollipop!

1 GUARD: Your majesty....

2 GUARD: We found this stranger with Brisket Butcher's pig.

1 GUARD: He was trying to leave the kingdom.

TOM-TOM: I wasn't....

MUFFET: You must banish the thief you majesty!

TOM-TOM: You can't banish me! I'm your own--..

MUFFET: Silence!

TOM-TOM: (TAKING OFF HIS DISGUISE) Are you going to banish me, father?

COLE: (STARES AT HIM) Tom-Tom! Tom-Tom! Is it really you?

TOM-TOM: (AS THEY EMBRACE) Yes, father.

COLE: My son! My son! You are alive ---and well! Oh, Tom-Tom, I never thought I'd see you again.

MUFFET: Why, your majesty! Prince Tom-Tom is a thief!

COLE: Tom-Tom, my son---a thief?

MUFFET: He stole Brisket Butcher's pig!

BRISKET: Prince Tom-Tom wouldn't steal Lollipop!

COLE: My son, did you steal Brisket Butcher's pig?

TOM-TOM: No, father.

MUFFET: Guards! Did he have the pig in his possession when you caught him?

1 GUARD: Yes, Chancellor Muffet.

MUFFET: Was he running away with the pig?

2 GUARD: Yes, Chancellor Muffet. He was running away from the Square.

MUFFET: King Cole! We have two witnesses who saw the Prince take this pig!

TOM-TOM: I was just going to take Lollipop home.

MUFFET: You majesty---we have the proof.

TOM-TOM: Father! I can find out who really stole Lolly.

LOLAR: Let him try, your majesty. If he fails he will be banished according to law.

TOM-TOM: Please father!

COLE: Well---all right, go on Tom-Tom.

TOM-TOM: Do you have my pipe, Mary?

MARY: Here it is Tom-Tom.

TOM-TOM: Pipe, Pipe play away,
The thief who stole Lolly
Dances today.

To avoid the confusion on stage that is caused by everyone dancing, the author changed the power of the pipe. It is much clearer to the audience to see Muffet struggling to keep from dancing, and then dancing, than to have general movement.

(EVERYONE LOOKS AROUND ANXIOUSLY TO SEE WHOSE FEET ARE MOVING. ATTENTION FOCUSES ON MALWICK MUFFET WHO IS TRYING TO HOLD HIS FEET DOWN)

LOLAR: Block! Look! (POINTS TO MUFFET)

MARY: Chancellor Muffet's dancing!

BAKER: Malwick Muffet's dancing!

BRISKET: Muffet stole my Lolly!

NIMBLE: Chancellor Muffet is the thief!!

TOM-TOM: (STOPS PLAYING) Here is your thief, father.

MUFFET: Your majesty....

COLE: SILENCE!! To think I almost named Malwick Muffet king of Likemeland.

LOLAR: Likemeland has a good king, your majesty.

TOM-TOM: Father, where is the bowl I left at the palace?

COLE: Malwick Muffet! Where is that bowl?

MUFFET: I---I destroyed it.

MOLLIE: (SO PROUD) Oh, no. Here it is. I kept it.

WILLIE: Hurrah for Mollie Muffet!

TOM-TOM: Will you drink from the bowl of laughter, father?

COLE: The bowl of Laughter?

TOM-TOM: Yes.

From her observations of the audience and the performance. The author felt that the ending, immediately after the climax, was satisfying.

COLE: Give me that bowl! (TAKES IT AND DRINKS)

TOM-TOM: Do you feel better, Father?

COLE: (LAUGHING) Yes! Yes!

LOLAR: He shafed! Laughed!

WILLIE: He's laughing! Laughing! Laughing!

MARY: Oh! King Cole's laughing!

(REACTION BY ALL)

TOM-TOM: Father, why are you laughing?

COLE: Why? Just for the fun of it.

(COLE STARTS JUST FOR THE FUN OF IT AND THEY ALL JOIN IN)

(BOB BAKER PASSES OUT BISCUITS. NED PUTS HIS CANDLE DS CENTER; WILLIE JUMPS OVER IT AS THE CURTAIN CLOSES)

CHAPTER V

CONCLUSIONS

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CONCLUSIONS

Though the reasons for the revisions in the script have been indicated in the previous chapter, this author feels that her experiences throughout the writing, production, and rewriting have been of such great value to her that perhaps a brief summary of her own personal conclusions, drawn after this study was completed, may prove of value to other playwrights.

As this author watched her play in performance she realized that the plot was too complicated. The story line was kept clear by emphasizing plot lines, but too much background information was being given. If the plot had been clear and simple, the author could have avoided the troublesome expository scenes that caused restlessness in the audience. Also by minimizing the action preceding the play, the author would have been able to start the play with action from the very beginning instead of spending an entire act telling it. Repetition in revealing past action and decisions could have been avoided if all the people in Likemeland knew where Tom-Tom had gone. Then this news could have been told just once---to the audience.

The main character, the one with whom the author wishes the children to identify themselves most strongly must be placed in dramatic situations that reveal his character and permit this identification. This author was disappointed when she discovered that the children were not identifying with Tom-Tom as completely as she had hoped they would. Viewing the

performances, she realized that he had not been placed in situations that gave him an opportunity to show his character, to any great degree. In ACT I he was friendly, gay, sad, and dejected. The audience heard him make decisions but never saw him in an open struggle with Malwick Muffet. He didn't do things that clearly pointed out that the ensuing conflict would be between him and Muffet.

The "surprise" scenes in which Tom-Tom showed the bowl and the children surprised Lolar and Muffet were well received by the audience. These scenes, and the one in which Tom-Tom "had a secret", were within the realm of the children's experience; they responded with delight to these familiar happenings and entered into the fun.

The characters must be drawn in such a way that they will not be misinterpreted by the children portraying them. This author created Lolar as an absent minded scholar whose speech became confused in moments of excitement. As previously stated, the child playing the role interpreted this confusion of initial consonants as stuttering. A children's audience often fools an author by reacting in unexpected ways to the characters. The great identification with Mollie Muffet at the end of ACT II, Scene 2, came as a surprise to the author. This same unexpected identification was also given to the two guards. These favorable responses indicated that these characters had potentialities that the author had not realized. By observing the audience participation and reaction, the author realized that she could be guided in her revisions of the script. These unexpected reactions indicated that these characters warranted further development. The uninhibited reactions of the child

audience toward certain characters can often guide the playwright in the further development of specific characters and serve as a guide in the creation of new characters.

The need to write in all exit lines was realized when the children portraying Tom-Tom and the guards had difficulty ad libbing long enough to get Tom-Tom offstage in ACT III. Also the need for definite lines of recognition was shown in ACT II, Scene I, when the merchants greeted Tom-Tom. The merchants response to his return could have been more effective if they had been given more definite lines. Often a group of exceptional children, trained in creative dramatics, will be able to improvize lines but the author should provide specific lines of spontaneous response in preparation for those children, and directors, who have not had experience in the creative dramatic method.

A sufficient number of lines must be written to adequately build suspense. This author discovered that she had passed up several opportunities to build suspense because she didn't carry a scene through, step by step, to the climax. If Mollie's exclamations of surprise at seeing Tom-Tom behind the well had been increased; if Muffet's insistence that she "hush up" had been greater, the audience would have been more pleased and excited when Tom-Tom revealed himself.

The lack of great physical response by the audience indicated that the author had not provided "exercise" scenes that would produce this response. These scenes which give the children an opportunity for overt reactions must be included in a children's play to relieve the suspense that has been built up.

The participation of the audience when Mollie drank out of the bowl in ACT II, Scene 2, showed the author that the relief from tension had been satisfactory. By placing the climaxes at the end of the acts, and the major climax at the end of the play, the author did not have to re-create interest. The audience was anxious to know what would happen next when Tom-Tom left at the end of ACT I; they were eager to know how he would get into the palace. This expectancy must be carried over from act to act.

Although all of the above factors should be included in a children's play to make it satisfying to the particular audience of children, the most important pre-requisite for any author of children's plays is to know and understand children. A knowledge of the kind of material that appeals to certain age groups will guide the author in selecting and creating suitable stories. An author must discover what children think is funny, exciting, and attention holding. By realizing that the attention span of a child is short, that they will participate and respond overtly, and that they are eager to identify themselves strongly with the worthwhile characters, the author will have made a start in reaching his younger audience. By observing their reactions to plays an author will learn what the children like and dislike, of what they approve and disapprove. The children will make no pretence not to show their feelings and reactions clearly and openly when they are lost in the realm of the theater's world of make-believe.

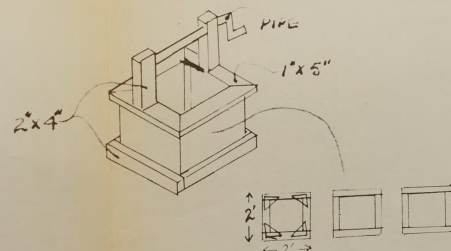
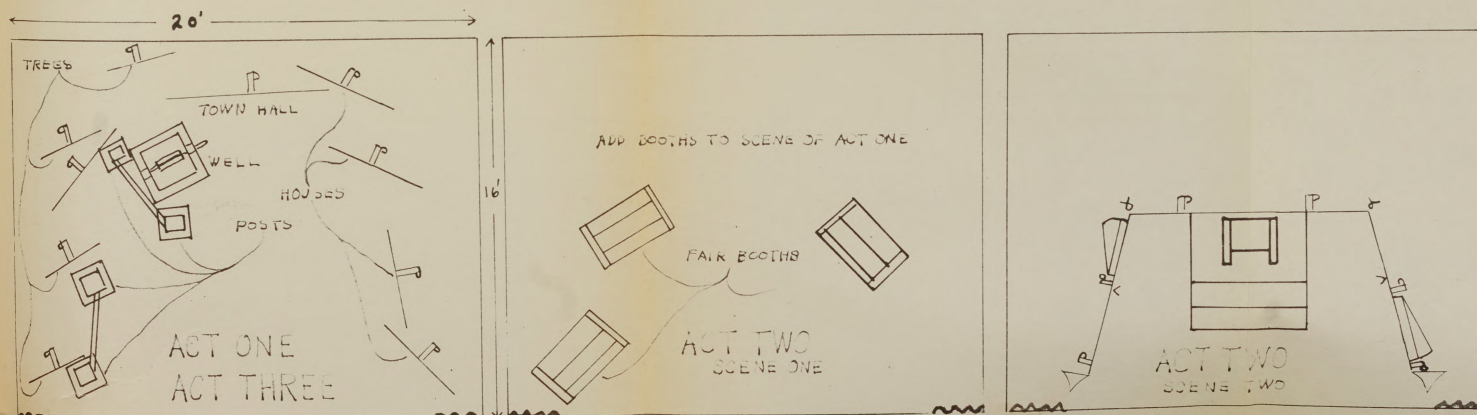
CHAPTER VI

THE PRODUCTION BOOK OF JUST FOR THE FUN OF IT

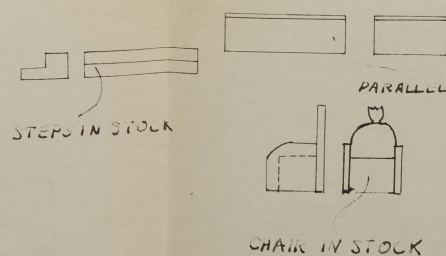
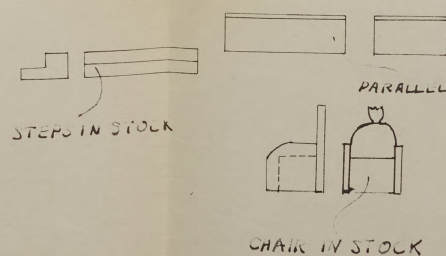
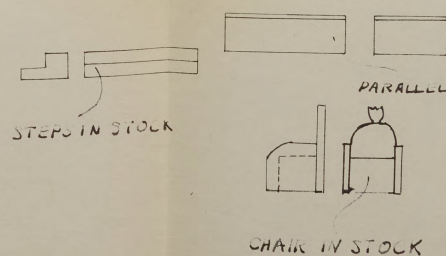
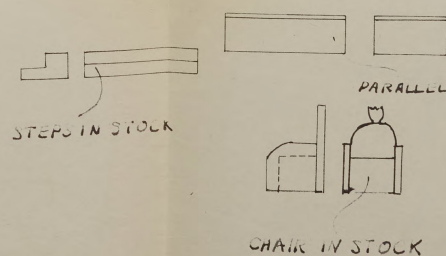
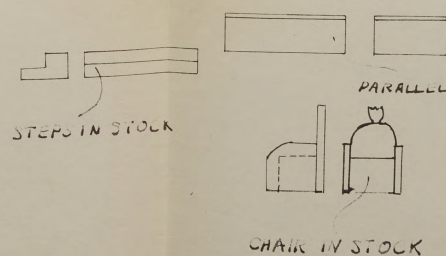
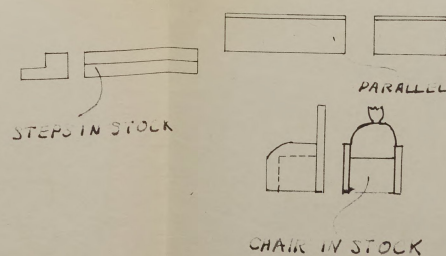
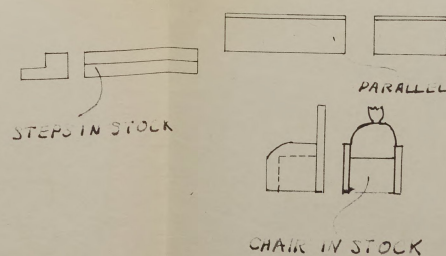
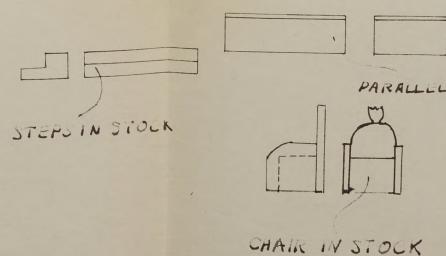
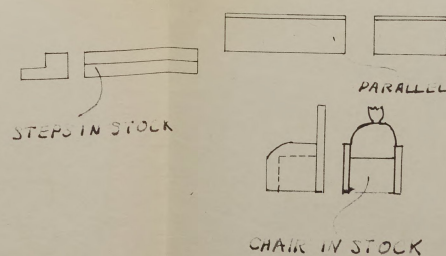
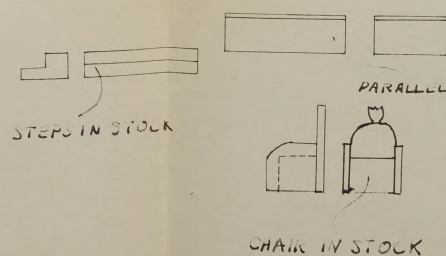
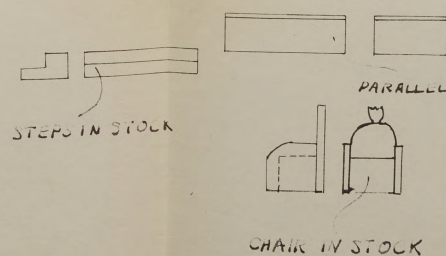
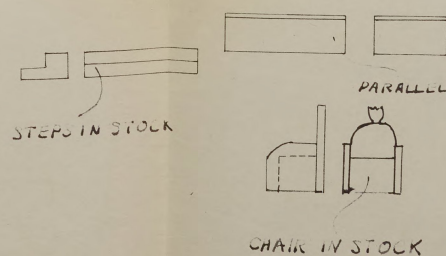
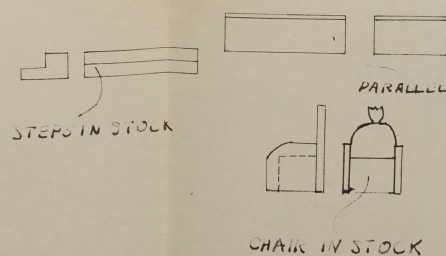
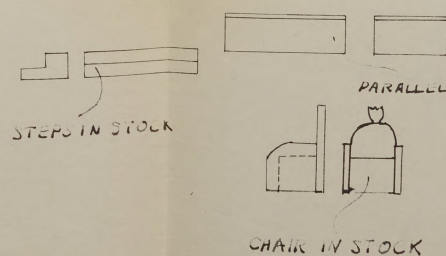
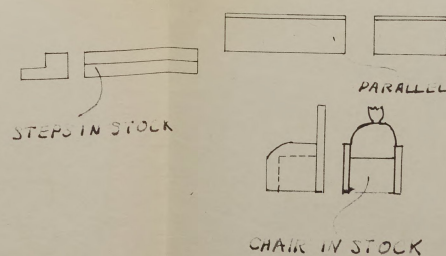
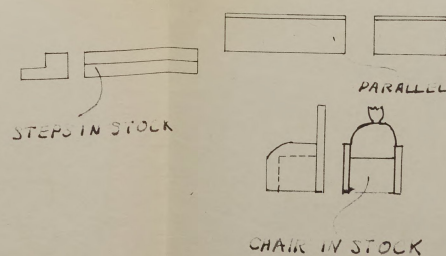
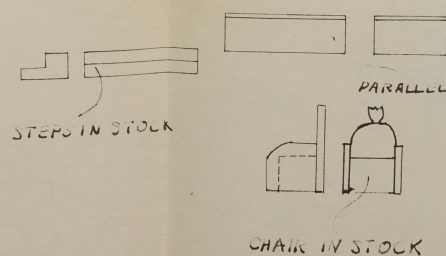
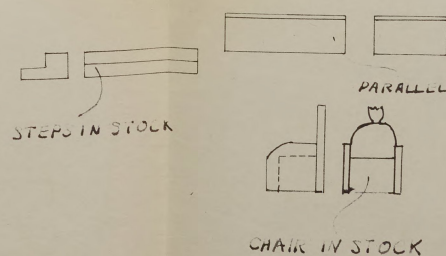
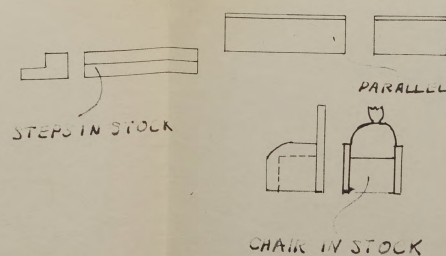
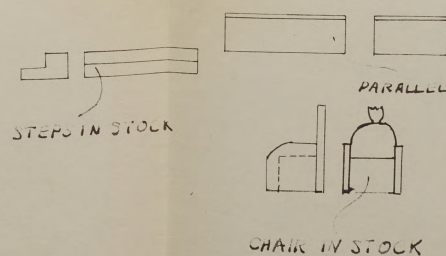
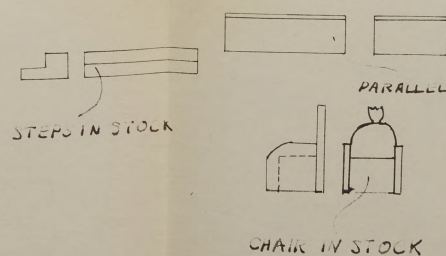
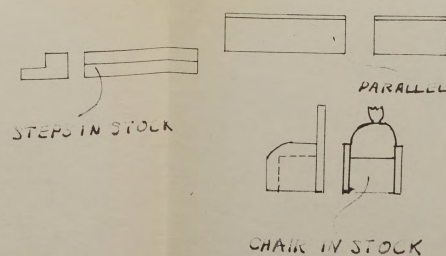
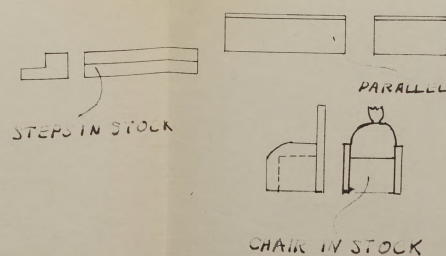
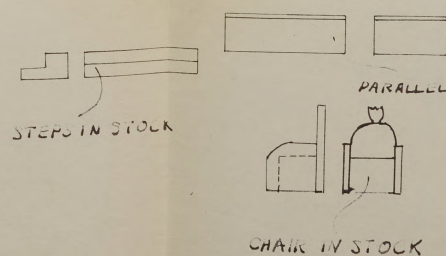
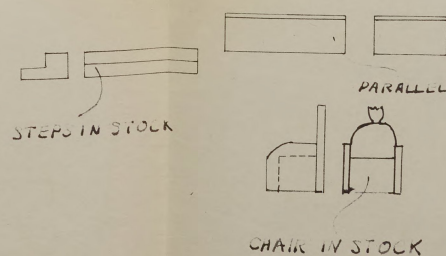
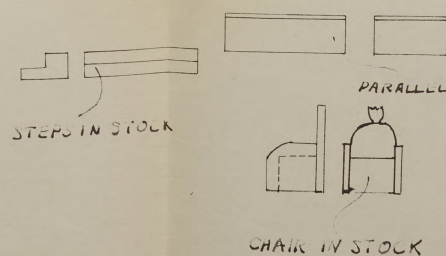
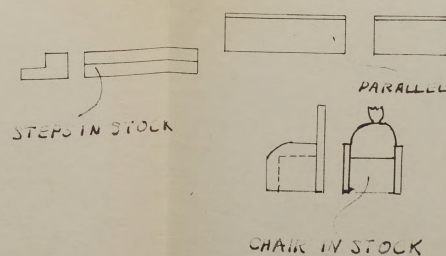
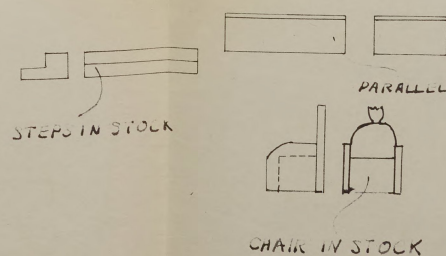
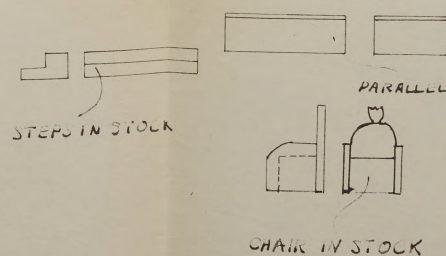
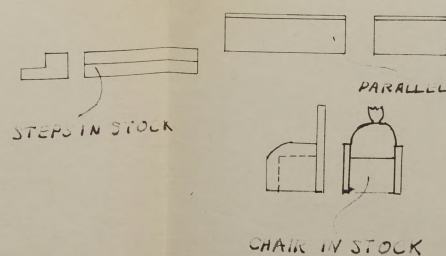
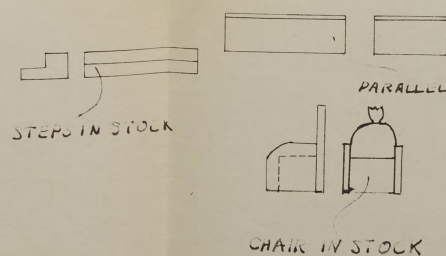
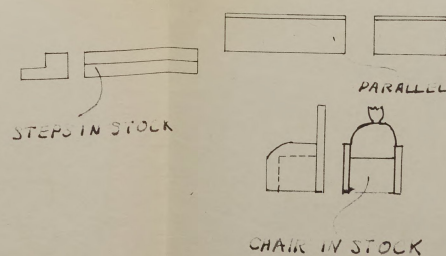
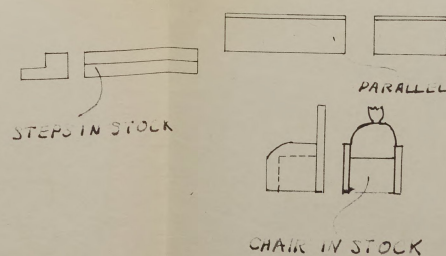
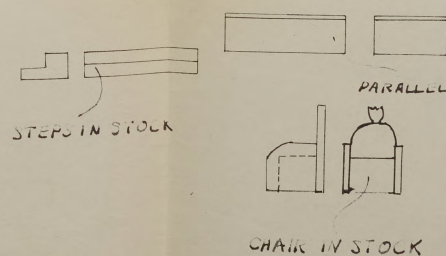
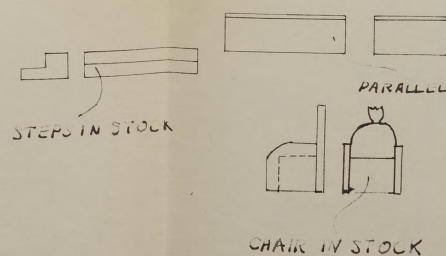
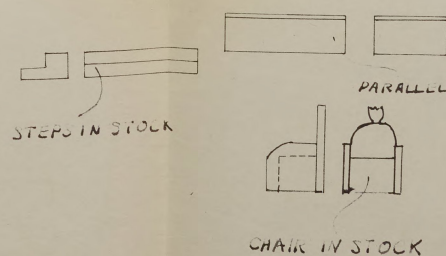
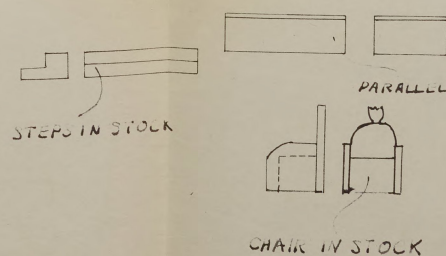
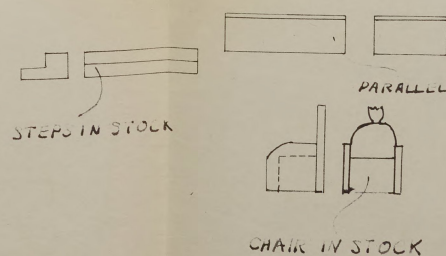
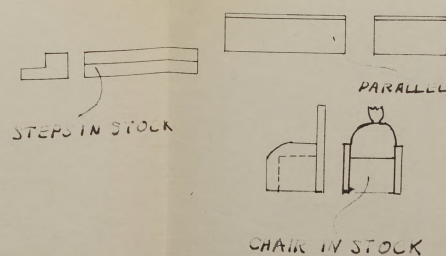
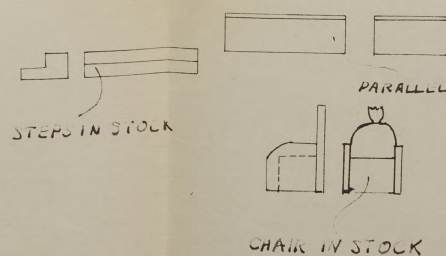
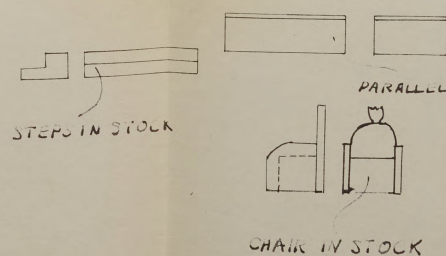
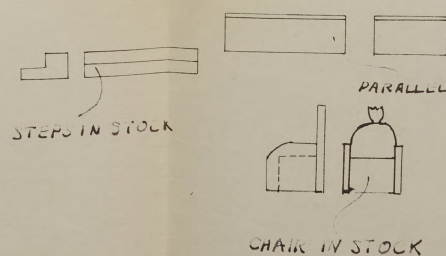
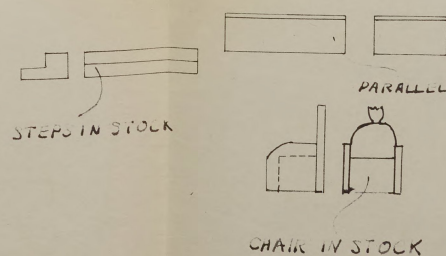
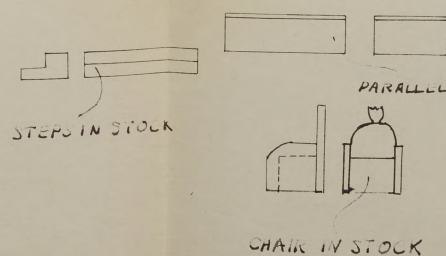
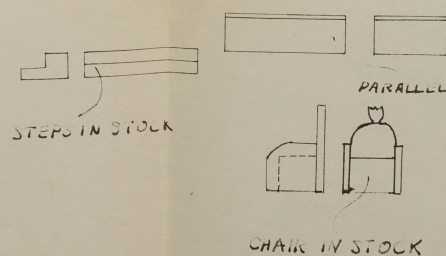
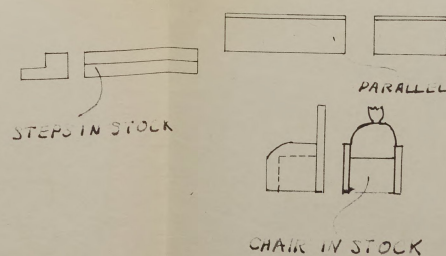
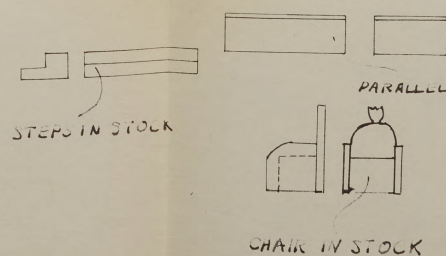
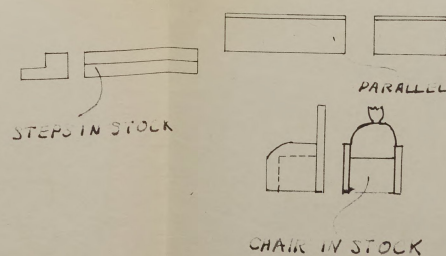
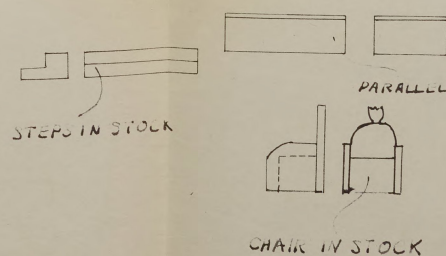
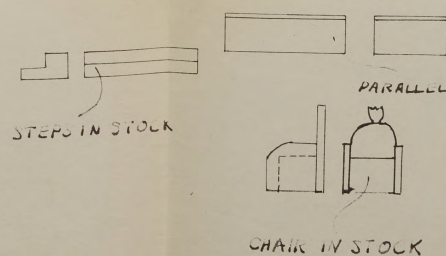
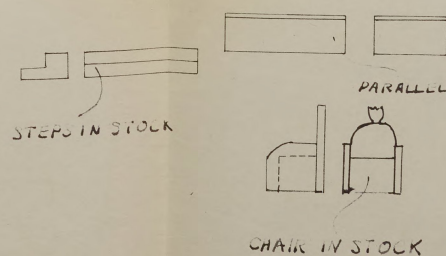
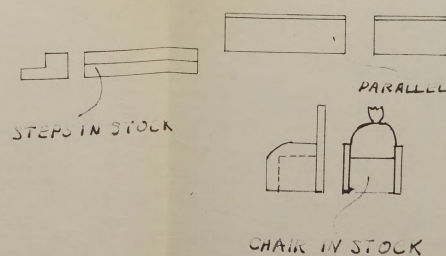
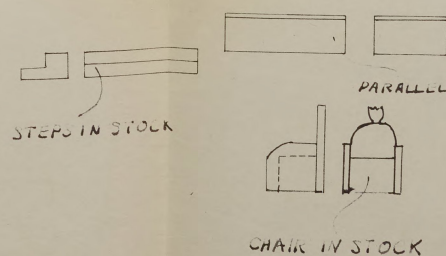
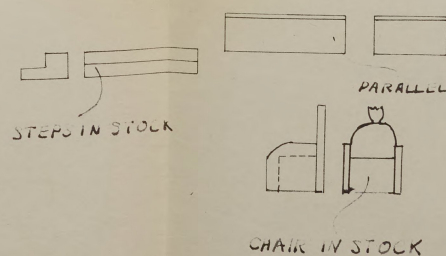
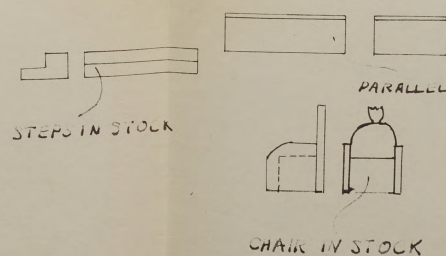
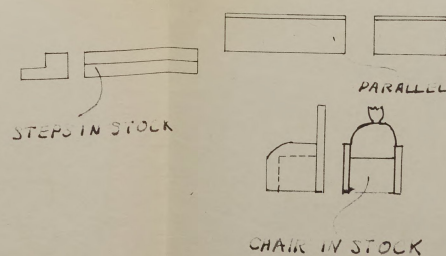
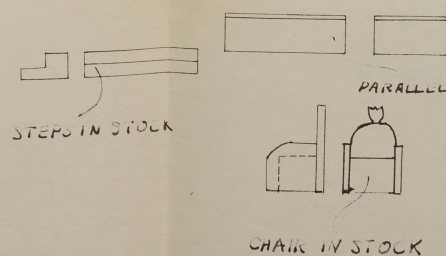
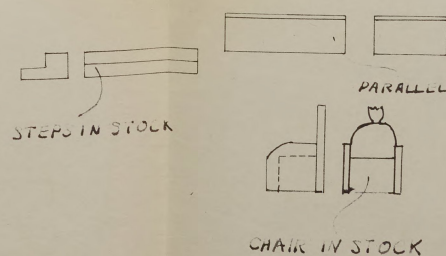
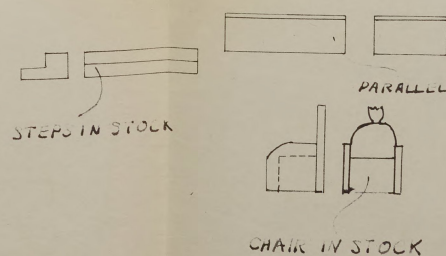
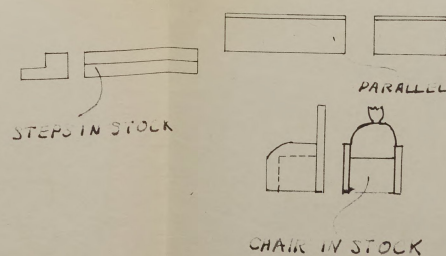
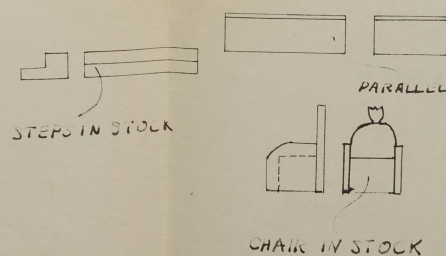
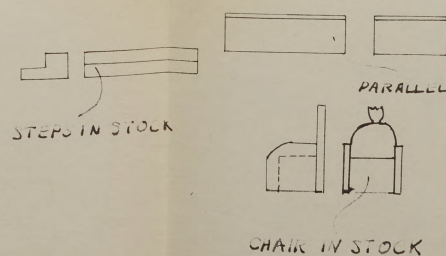
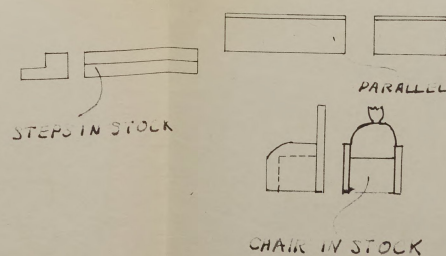
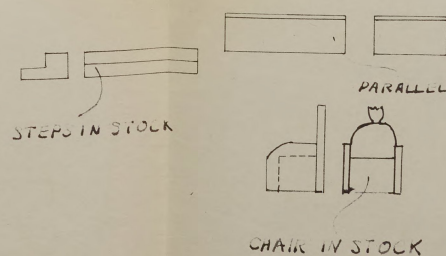
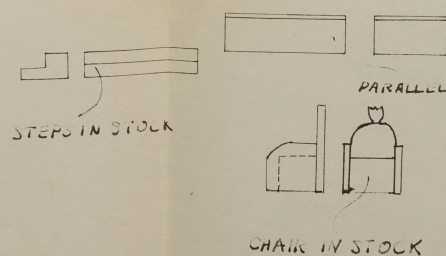
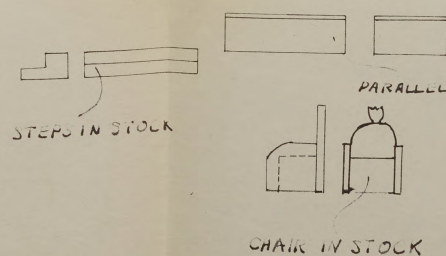
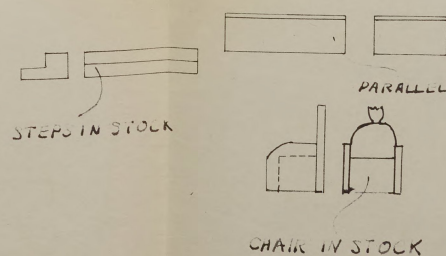
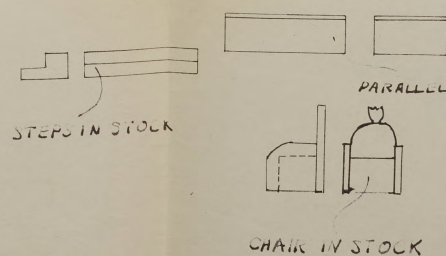
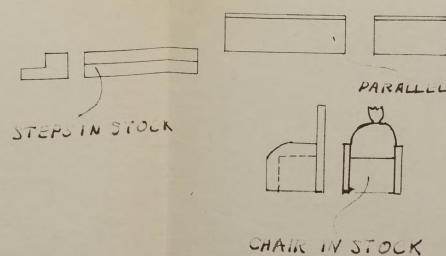
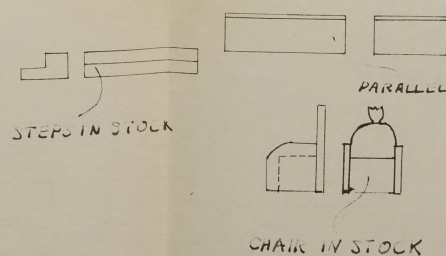
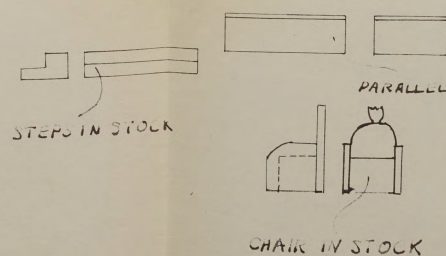
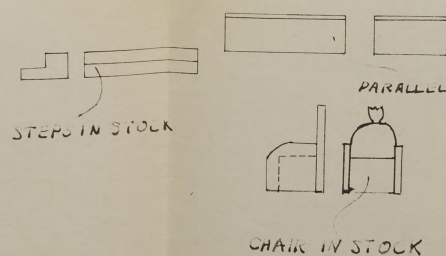
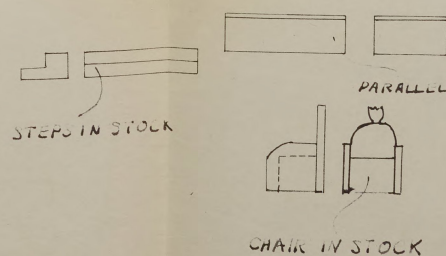
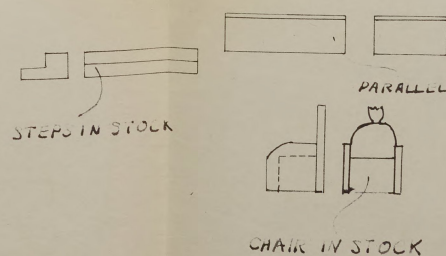
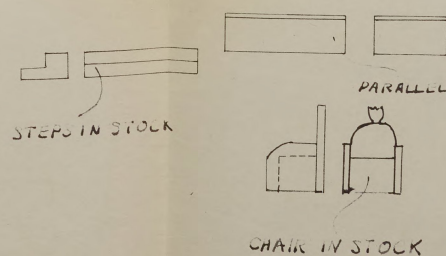
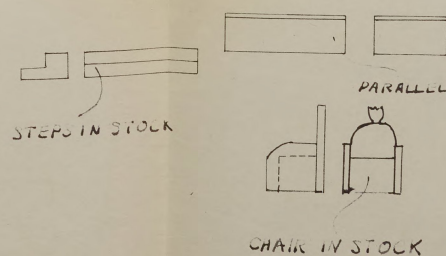
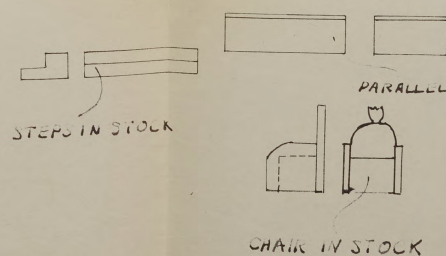
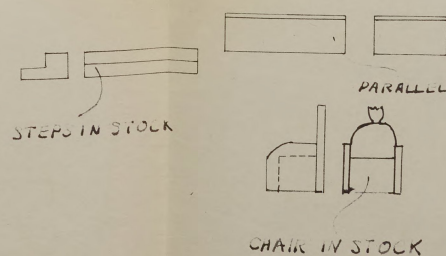
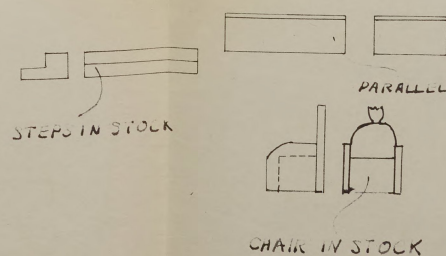
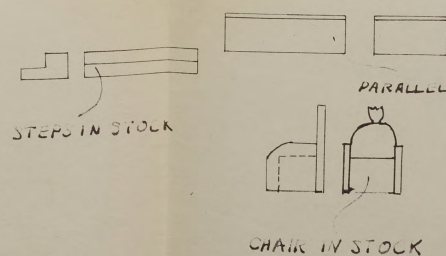
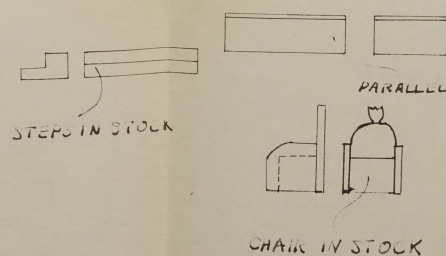
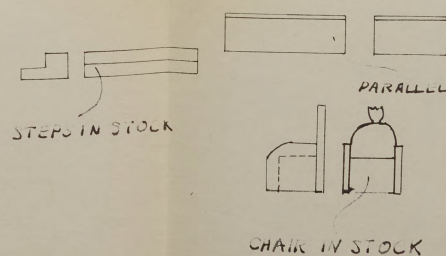
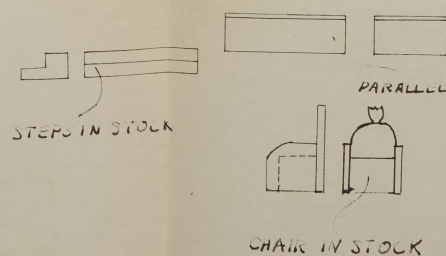
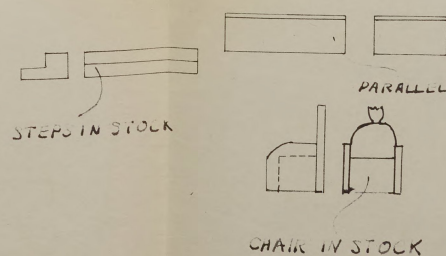
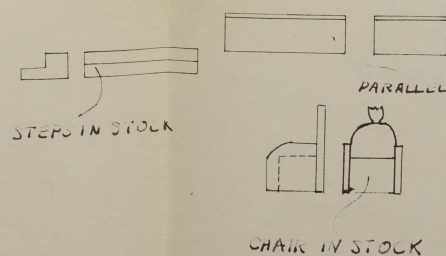
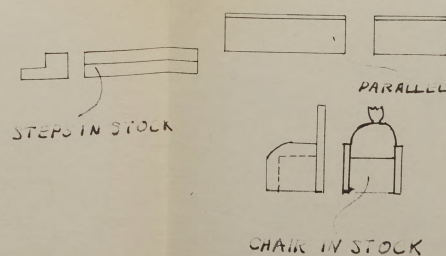
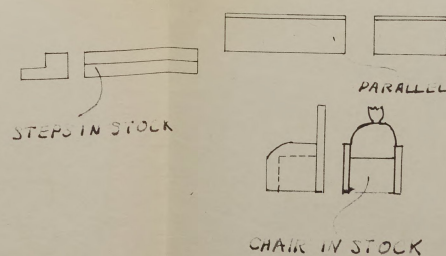
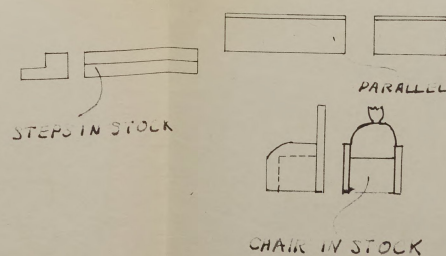
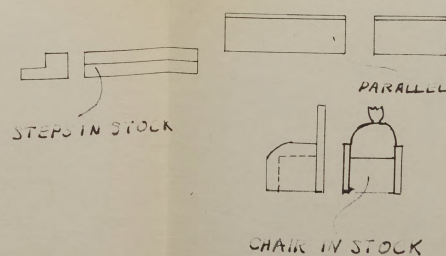
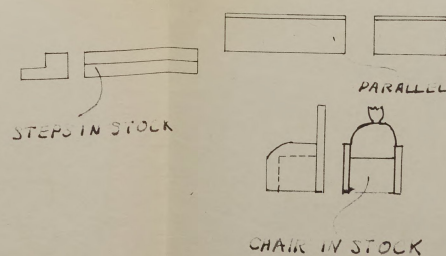
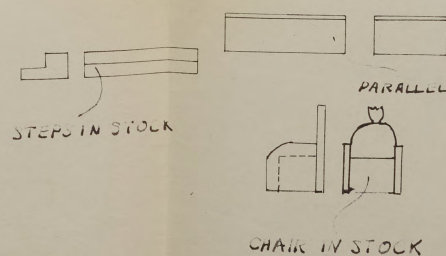
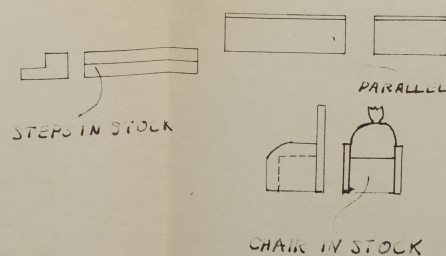
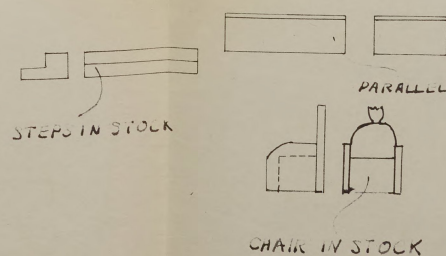
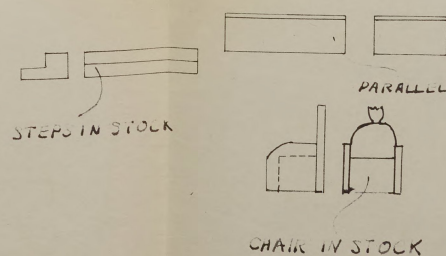
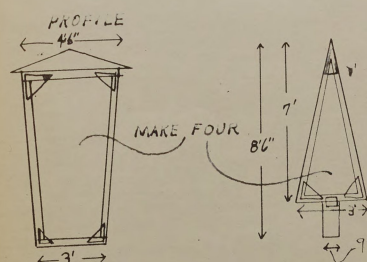
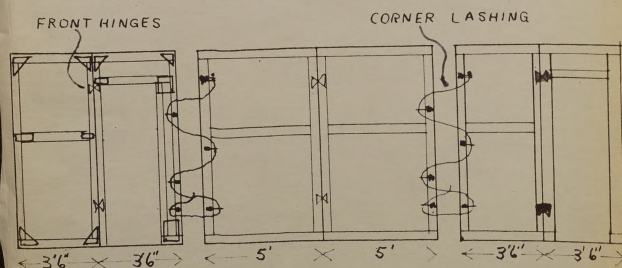
THE REHEARSAL SCHEDULE



JUST FOR THE FUN OF IT
 BY BETTY CIBULA
 TECHNICAL WORKING SHEET
 DESIGNED & DRAFTED ~ FABER DECHAMNE
 SCALE 1/4" EQUALS 1'
 PRODUCTION DATE JUNE 2, 1953



THRONE ROOM FLATS IN STOCK





REHEARSAL SCHEDULE - JUST FOR THE FUN OF IT
ALL REHEARSALS IN ROOM 117

Mon., Wed., and Fri. - 4:00
 Sat. - 9:30

Mon., May 4	Tues., May 5	Wed., May 6	Thurs., May 7	Fri., May 8	Sat., May 9
READ	NO REHEARSAL	READ BLOCK ACT I Scene 1	NO REHEARSAL	BLOCK I Scene 2 Run Scenes 1, 2	ACT I
Mon., May 11	Tues., May 12	Wed., May 13	Thurs., May 14	Fri., May 15	Sat., May 16
BLOCK II Scene 1 (LINES For II Brisket, Baker, Wimble)	NO REHEARSAL (HAVE LINES FOR ACT I)	BLOCK II Scene 2	NO REHEARSAL	RUN II Scenes 1, 2	ACT I, II (LINES I, II)
Mon., May 18	Tues., May 19	Wed., May 20	Thurs., May 21	Fri., May 22	Sat., May 23
BLOCK III	NO REHEARSAL	ACT I Scenes 1, 2	NO REHEARSAL	ACT II ACT III	I, II, III (LINES I, II, III)
Mon., May 25	Tues., May 26	Wed., May 27	Thurs., May 28	Fri., May 29	Sat., May 30
I, II, III	NO REHEARSAL	I, II, III	NO REHEARSAL	I, II, III	I, II, III
Mon., June 1	Tues., June 2	Wed., June 3	Thurs., June 4	Fri., June 5	Sat., June 6
I, II, III	I, II, III	I, II, III	I, II, III	I, II, III	I, II, III
Mon., June 8	Tues., June 9	Wed., June 10	PERFORMANCES 4:00 P.M. 7:30 P.M.		
I, II, III	I, II, III				



TECHNICAL WORKING DRAWINGS

[REDACTED]

[REDACTED]

ILLUSTRATIONS OF THE MODEL SET



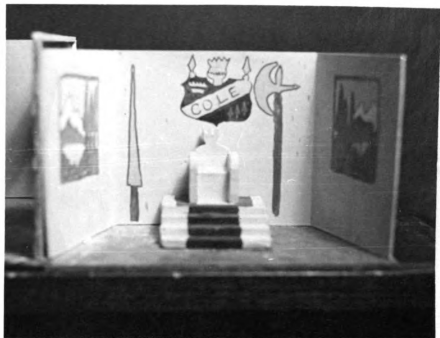


ACT I

ACT III



ACT II Scene 1



ACT II Scene 2

LIGHT PLOT

THE LIGHT PLOT

ACT I

Beams: 6 - 150 watt Pars
3 - Stage Right with #62 gelatines
3 - Stage Left with #72 gelatines
Cross-spotted on the Downstage Acting Area

Bridge: 150 watt Pars
2 - Stage Right with #62 gelatines
2 - Stage Left with #17 gelatines
Cross-spotted on Central Acting Areas

Backstage: 150 watt Pars
2 - Stage Right with #62 gelatines
2 - Stage Left with #17 gelatines
Cross-spotted on upstage area

ACT II Scene 1

Up full on all circuits

ACT II Scene 2

Beams: 150 watt Pars
3 - Stage Right with #62 gelatines
3 - Stage Left with #17 gelatines
Cross-spotted on the down-stage acting area

2 - 500 watt Fresnels with 2 #17 gelatines
Focused on the throne area

ACT III

Same as ACT I but up full on all circuits

PROPERTY LIST

PROPERTY LIST

JUST FOR THE FUN OF IT

ACT I

PERSONAL

1. Willie - lantern
2. Tom-Tom - pipe, bowl

ON STAGE

1. Bench (USL)
2. Bench (DSL)
3. Bench (LC)

ACT II Scene 1

PERSONAL

1. Tom-Tom - pipe, bowl
2. Mary - flowers

ON STAGE

1. Sausages on booth (R)
2. Biscuits on booth (C)
3. Candles on booth (L)
4. Basket behind booth (R)
5. Big candle in front of booth (L)
6. Bench (DSL)

ACT II Scene 2

PERSONAL

1. Tom-Tom - bowl

ACT III

PERSONAL

1. Tom-Tom - pipe
2. Mollie - bowl
3. Poppyseed - bugle

ON STAGE

1. Basket on well
2. Sausages on booth (R)
3. Biscuits on booth (C)
4. Candles on booth (L)
5. Big candle behind booth (L)

MUSIC AND LYRICS

"JUST FOR THE FUN OF IT"



JUST FOR THE FUN OF IT

Words and Music by
Frank Gerresheim





MAKE-UP FLOT

CHARACTER	DESCRIPTION	MAKE-UP (Max Factor)
Willie	Impish Always youthful	# 2 Light rouge Brown liner
Mary	Juvenile 10 years old Sweet and pretty	# 2 Light rouge Brown liner
Tom-Tom	Juvenile 12 years old Smiling and happy Blonde wig	# 2 Brown liner Light rouge
Lolar	Serious and frowning About 50 Black wig	# 4 1/2 and 6A Brown liner
Muffet	Cruel and Scheming About 50 Black wig	# 4 1/2 and 6A Brown and grey liner
Mollie	Juvenile 10 years old Round face, rosy cheeks Hair in pigtails	# 2 Light rouge Brown liner
Cole	Sad eyes Pale from illness Grey wig	# 4 1/2 and 7 Brown and grey liner
Poppyseed	Juvenile 9 years old Blonde wig	# 2 Brown liner Light rouge
Brisket Butcher	Sad faced About 40 Brown wig	# 2 and 4 1/2 Brown liner
Ned Nimble	About 40 Straight Red wig	# 2 and 4 1/2 Brown liner

CHARACTER	DESCRIPTION	MAKE-UP
Bob Baker	About 40 Round face Smiling, happy Brown wig	# 2 and 4 1/2 Brown liner
1 Guard	Straight Black wig	# 2 and 4 1/2 Brown and grey liner
2 Guard	Straight Mustache Accent eyes Red wig	# 2 and 4 1/2 Brown and grey liner

COSTUME SKETCHES



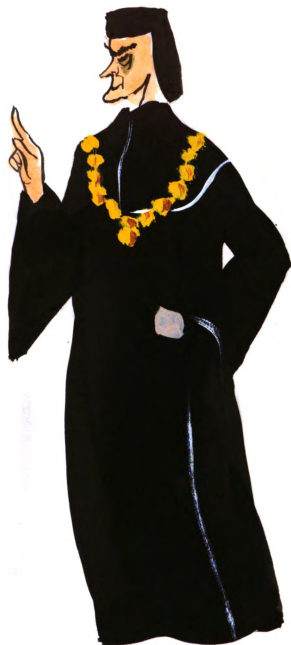
MARY CONTRARY



WEE WILLIE WINKIE



MOLLIE MUFFET



MALWICK MUFFET



KING COLE

POPPYSEED

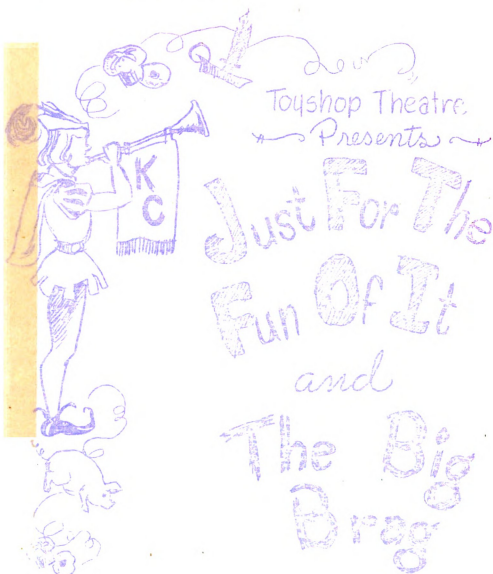




BRISKET BUTCHER

BOB BAKER

NED NIMBLE



June 10, 1953 4:00 & 7:30 P.M.

11

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5

99

b

100

1
The following is a list of the
names of the persons who have
been named in the report.

2

THE PROGRAM

BIBLIOGRAPHY

BIBLIOGRAPHY

BOOKS

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ROOM USE ONLY

Oct 25 '54 ROOM USE ONLY.

Jul 12 '55

Oct 22 '55

Oct 20 '55

Feb 3 '58

APR 22 1965 42

~~AUG 1 1966~~

~~MAR 3 1969~~ 6

~~APR 12 1975~~ 674