

Three Timeless Tales

The Bremontown Musicians

From the Brothers Grimm

Retold by Katharine Farmer & George and Gayanne Ramsden King

Music by Diane Baker Drinkall Lyrics by Kendra Lowe

The Funny Little Woman and Her Dumpling

A Japanese Folktale

Adapted by

George and Gayanne Ramsden King

The Ugly Duckling

Adapted from the story by Hans Christian Andersen

by

George and Gayanne Ramsden King

Music by

C. Michael Perry

&

Mylee Bell

Lyrics by

George King, Gayanne Ramsden King,

C. Michael Perry, and Mylee Bell



Newport, Maine

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Three Timeless Tales

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CAST OF CHARACTERS

THE BREMENTOWN MUSICIANS — 13 players, 5f 4m 4either

Narrator 1 (M)
Narrator 2 (F)
Donkey Braywurst (M)
Farmer Heinz (M)
Karl, the boy (M)
Doggie Hund (M or F)
Mistress Hannale (F)
Miss Mouser (F)
Greta, the girl (F)
Cocky Cockadoodledoo (M)
Robber (M or F)
Robber (F or M)
Robber (F or M)

THE FUNNY LITTLE WOMAN AND HER DUMPLING — 3m 1f

STORYTELLER 1 & ONI 1 (M)
STORYTELLER 2 & ONI 3 (M)
JIZO-SAN & ONI 2 (M)
LITTLE WOMAN (F)

There can be 9 players if you separate out the ONIS and add 2 Players who manipulate the scenery and effects in Japanese Kabuki Fashion

THE UGLY DUCKLING — 24 characters, 4m-5f-15either

Can be doubled to as few as 9 players, if desired

Hans Christian Andersen -

Mother Duck -

Four Ducklings -

Old Duck -

Ugly Duckling -

Two Castle Ducklings -

Two Castle Pigs -

Duchess Duck -

Gander -

Three Swans -

Two Hunters -

Rover -

Old Woman -

Cat -

Hen -

Girl -

Singing Chorus

Speaking Chorus

One Method of Doubling roles: (any role could be played by any gender)

Player 1 (m) - HC Andersen

Player 2 (m) - Ugly Duckling

Player 3 (f) - Mother Duck, Old Woman

Player 4 (f) - Duckling, Pig, Rover, Girl, Chorus

Player 5 (m) - Duckling, Gander, Chorus,

Player 6 (f) - Duckling, Hen, Chorus

Player 7 (m) - Duckling, Pig, Swan, Chorus

Player 8 (m) - Castle Duckling, Hunter, Chorus

Player 9 (m) - Castle Duckling, Hunter, Chorus

THE BREMENTOWN MUSICIANS Retold by Katharine Farmer, George King and Gayanne Ramsden King. Music and Lyrics by Eda Ashby. 5f 4m 4e. About 15 minutes. Simple or elaborate sets and costumes. The classic story by the Brothers Grimm of a donkey, a dog, a cat, and a rooster -- who are cast aside at the beginning of the play and told that they are “too old to be of any use.” In the adventures that follow, they discover that they can all sing very well together and so they decide to go to Brementown to earn their living as performers. On their way through the forest, they happen upon a house full of robbers and, quite unwittingly, they succeed in scaring the robbers away. They then take over the robbers’ lair and decide to open it as an inn where they can sing, entertain guests, and earn their own way. This entertaining comedy hilariously brings home the message that we are never too old to be of good use and that you can indeed teach old donkeys, dogs, cats, and roosters new tricks.. **ORDER # 3296**

THE FUNNY LITTLE WOMAN AND HER DUMPLING by George and Gayanne Ramsden King. Up to 9 players can double to as few as 3m 1f. Simple Costumes or traditional Japanese and Fantasy dress. Props and setting. When this Japanese fable begins there is a famine in the land. An old woman is making one last dumpling to eat when it suddenly rolls away from her. As she runs after it, she is captured by a terrible Oni monster. He takes her to his home to make dumplings for him and his friends and gives her a magic paddle that makes rice. One day the old woman finds her lost dumpling and decides to use the magic paddle to return back to her home. Although Onis are usually portrayed as villains, in this tale the Funny Little Woman ties them up and squirts them with a water gun ending the story with a happy twist on the old pie throwing gag. Rather than throw the pie, the Storyteller eats it. The Funny Little Woman escapes from the Onis and saves her friends while she makes dumplings with the magic rice paddle. Children will love the slapstick routines and seeing how cleverly the Funny Little Woman can outwit the Oni monsters. **ORDER #3297**

THE UGLY DUCKLING Book and Lyrics by George and Gayanne Ramsden King. Music by C. Michael Perry and Mylee Bell. Additional Lyrics by C. Michael Perry and Mylee Bell. 24 characters: 4m 5f 15 either (can be doubled to 9 players). Simple Setting and fairytale/animal costumes. ***Can be played by children and/or adults for child and family audiences.*** *The Ugly Duckling* is cast off and scorned because he is seen as “different” from the very moment he hatches from a large awkward egg. He is at once chased from the castle yard while all the animals make fun of him. He is then rejected by an Old Woman and her pets and finally spends a long cold winter huddling in a marsh. When Spring brings two hunters with guns to the marsh, the Ugly Duckling courageously saves a beautiful swan from being shot by them. It is then that he finally realizes that he is also a swan and is immediately accepted by the swans who praise him for bravery.

At long last, he finds love and acceptance, and the place where he really belongs. Also part of *Three Timeless Tales*. **ORDER #3295.**

BIOS

Eda V. Ashby was born (1954) in Connecticut to Ruth Card Ashby and William Cropper Ashby. She grew up in Chattanooga, Tennessee, where she studied piano and played violin in the city youth symphony. She received bachelor's degrees in piano performance and family studies from BYU, where she sang under Ron Staheli. She received master's and doctoral degrees from University of Southern California in choral music and took additional voice lessons from Michael Ballam. She taught voice and choir for nine years at Utah Valley University. She was hired at BYU-Idaho in 1999, where she has taught voice, choir, and various other music classes for over 20 years. She composes and arranges choral music for Brigham Young University-Idaho choirs, as well as writing hymns and sacred children's songs. She enjoys writing both words and music. Commissioned by the 2007 Sacred Music Project at BYU-Idaho, she wrote the *Tree of Life: Redemption*, a scriptural oratorio on text of her choosing. She composes and arranges music for BYU-Idaho choirs and for church use. She also composed music (and words) for two children's dramas, *The Pied Piper of Scotland* and for *The Bremontown Musicians*. In addition, she has enjoyed reading, gardening, her pet cats, and preparing Christmas and patriotic concerts for the BYU-Idaho Conference Center. When writing, she works to have the music convey the message, encouraging people in light and truth. In her opinion, music should illuminate and serve the text/message, conveying truth to the heart.

Katherine J. Farmer is a writer, director, researcher, retired college professor and grandmother who lives in Orem, Utah. She has been involved with theatre for young audiences for years and was the founding director of the Noorda Children's Theatre Center at Utah Valley University. She worked with Gayanne on the development of *The Bremen Town Musicians* when both were involved with the Rocky Mountain Youth Theatre and is delighted to see its being offered to the broader community. It is a charming adaptation of a timeless classic that is guaranteed not only entertain, but to gently and playfully instruct!

Dr. Gayanne Ramsden King has produced and directed a variety of plays for adults, teens, and children. She has also published an award-winning Story Theatre adaption of the classic *Beowulf*, and a musical version of *Heidi*, in collaboration with C. Michael Perry. In addition, Dr. King has published a book of poems and several other poems in various collections. She has a Doctorate degree in Children's Theatre from Brigham Young University and has worked as a pre-school teacher, an elementary school librarian and a professor of Public Speaking.

George G. King loves music and drama, writing, producing plays and musicals, and working with children of all ages. He published and produced *Coming Home -- A Christmas Musical* which he wrote in conjunction with C. Michael Perry. He has taught in several schools throughout Utah County and in Texas and worked for US Steel, WordPerfect Corp. and Zions Bank as a publication's editor and writer. He has earned degrees from Brigham Young University in Provo, Utah, and Rice University in Houston, Texas.

Mylee Bell is a pianist, composer, and piano teacher. She grew up with a passion for music and sought it out in various forms, including studying piano and violin, and performing in choirs. Mylee received honorable mention at her state music competition in high school. She performed a 45 minute solo piano recital while studying piano performance at BYU. Mylee has taught dozens of piano students, from beginner to advanced. Since graduation she has played with choirs, solo performers, and a local musical production.

Mylee has also written many piano arrangements, songs for children, piano pieces, and pop songs. She lives with her family in Orem, Utah and continues to collaborate and compose.

C. Michael Perry has spent a lifetime working in the theatre as a working actor/singer/dancer, Director, Choreographer, Designer, Composer/Lyricist and award winning teacher of Theatre on the High School level. He spent 8 years in television meeting and working with many famous folks (Buddy Hackett, Paul Lynde, Bob Hope, Jimmy Coco, Rene Auberjonois, Ruth Buzzi, and Dame Judith Anderson among them.), and choreographed Dick Van Dyke for an ABC Musical Special. His musical, *An Enchanted April* played Off-Broadway in the fall of 2019 and was lauded by reviewers. Many of his 45 musicals have been produced across the continent and around the globe in places like India, Egypt, New Zealand, Hong Kong, South Africa, Venezuela, Germany and Malta. He is the owner/editor of Leicester Bay Theatricals, Zion Theatricals, Leicester Bay Books, Zion BookWorks, and Shining Sharon Music Company. He met Gayanne while at University, and George, (through the internet) when Gayanne married him.

PROLOGUE

HANS CHRISTIAN ANDERSEN: Welcome my good friends, children, parents, teachers and anyone who likes a good story! My name is Hans Christian Andersen. I'm a story-teller and I love to enjoy a good story with friends, both new and old, whenever I can. Wherever I can find a good story, that is a place I want to go, whether in a book, or from the lips of a master storyteller, in a movie or a play, these stories can come alive...

MUSICAL #1 — DREAM WITH ME

...with the addition of our own imaginations.

OPEN YOUR EYES AND THINK WITH ME
OPEN YOUR EARS AND DREAM WITH ME.
OPEN YOUR MIND, ALLOW YOUR THOUGHTS TO SOAR,
AND YOU'LL SEE THINGS THAT YOU NEVER SAW BEFORE.

WORDS FROM A PAGE TAKE FLIGHT,
LIKE DREAMS IN THE NIGHT.
THEY CAN BE FIERCE, OR FUNNY,
THEY CAN BE SAD OR SUNNY.
SO, OPEN YOUR HEARTS AND DREAM A DREAM WITH ME.

The first story we will dream together comes from Germany. It was brought to us by the Brothers Grimm. These brothers traveled throughout the dukedoms of their fine land gathering stories about princes and peasants ... and animals.

THE BREMENTOWN MUSICIANS

SCENE 1

NARRATOR 1: This is the story of a donkey, a dog, a cat, and a rooster. They lived a long time ago in Germany. They had all been very useful animals
(all four do actions)
and helped their masters, but something happened to them.
(All four slowly go in circles and then lie down.)
Can you guess? They grew old and then their owners no longer wanted them, and growing old may

happen to all of us. This is how they took care of themselves.

NARRATOR 2: One day Donkey Braywurst had been hauling hay for Farmer Heinz.

DONKEY BRAYWURST (*Gesturing with his arms up and down his back as though rubbing his arthritis.*) I'm absolutely out of pep. I just don't think I can take one more step.

FARMER HEINZ: Don't baulk and bray. I've removed your last load of hay.
(*As he pantomimes lifting hay from a load with a pitch fork.*)

DONKEY BRAYWURST (*Collapses on the ground*) It's no good I tell you. I can't move one more step.

FARMER HEINZ: (*Gesturing toward the donkey, he pulls at his reins.*) Here! I'll help you up.

DONKEY BRAYWURST (*Collapses on the ground*) It's no good. I'm worn out. That's that!

(*While FARMER HEINZ is arguing with the donkey two ROBBERS come up and pantomime that they are carrying off the hay.*)

FARMER HEINZ: Enough is enough! Now my hay has gone away and you were no help at all. You're good for nothing but to be sent out to pasture. You can't do a thing anymore. Begone!

(*He struts offstage.*)

NARRATOR 1: The downhearted donkey watches him leave and rubs his eyes, bewildered.

(*The DONKEY grabs his tail with one hand and wipes his eyes.*)

DONKEY BRAYWURST: What will become of me?

(*NARRATOR 2 enters stage center, carrying a bird on a stick as he makes tweeting noises.*)

(*Staring up at the singing bird,*) Look at you! You don't have to haul heavy hay around! No farmer yells at you! All you do is sing! What a fine life you have! It won't matter if you get old.

NARRATOR 2: (*Singing for the bird as he shakes the bird up and down,*) Tweet! Tweet! Tweet! Life is glad and sweet!

NARRATOR 1: Then the donkey saw a sign that pointed to Bremen Town.
(*Actor hold ups sign*)

Now the donkey had often gone to Bremen Town with his master and he thought of all the happy street musicians he had heard singing there..

DONKEY BRAYWURST: I have a beautiful voice! I will go to Bremen Town and be a singer.

NARRATOR 2: With that he started down the road singing.

MUSICAL #1 — DONKEY’S SONG

DONKEY BRAYWURST:

MY MASTER SAYS I AM TOO, OLD, I CANNOT PULL A WAGON LOAD.
HE DOESN’T KNOW I PLAN TO GO AND SING MY WAY TO FAME!

SO OFF I GO TO BREMEN TOWN TO MAKE MY DREAMS REALITY.
SO ONE AND ALL COME JOIN WITH AND SING WITH VOICES FREE.

EE YAW!

NARRATOR 2: The donkey had just finished singing when he saw a boy dragging a dog by its collar.

(A ROBBER sneaks up and steals pouch of money from the boy, KARL as he is dragging the DOG. KARL does not notice.)

KARL: I’m going to get Papa to shoot you! Stay here!

(KARL exits.)

NARRATOR 1: The donkey hearing this, grabbed Doggie Hund by his collar and ran him down the road.

(DONKEY grabs collar and then both run to center of stage and run in place.)

When they were far away from the boy’s farm they both collapsed.

(Both collapse.)

DONKEY BRAYWURST: Why would that boy want his father to shoot you?

DOGGIE HUND: I can’t smell anymore because I’m so old, and I’m no good at sniffing out rabbits.

DONKEY BRAYWURST: Being old is no crime. You have a very good voice. Come with me to Bremen Town and be a musician.

NARRATOR 2: The dog liked the idea very much and the two of them went off down the road singing.

MUSICAL #2 — DOGGIE’S SONG

DOGGIE HUND:

BOW WOW BOW WOW, LOOK AT MY GRACE AND POISE.
I’M TOO OLD TO HUNT BUT I MAKE A GREAT NOISE.

DONKEY:

MY MASTER SAYS I AM TOO OLD,
I CANNOT PULL A WAGONLOAD
HE DOES NOT KNOW I PLAN TO GO AND SING MY WAY TO FAME!

DOG AND DONKEY:

SO OFF WE GO TO BREMEN TOWN TO MAKE OUR DREAMS REALITY.
SO ONCE AND ALL COME JOIN OUR BAND AND SING WITH VOICES FREE.
EE YAW
BOW WOW

(The CAT and ROOSTER dance to song)

SCENE 2

NARRATOR 2: They had just turned a bend in the road when they saw a woman chasing a cat with a broom.

(WOMAN AND CAT pantomime to words. While the WOMAN is chasing the cat, a ROBBER sneaks up behind her and steals her loaf of bread. The woman throws her hands in the air, perplexed)

MISTRESS HANNALE: This is more than I can bear!

(The cat struts across the stage and then sits casually stage center, licking its paws.)
(Struts forcefully toward the sitting cat.) Look at you! I can’t bear the sight of you! Sitting there licking your paws! You can’t catch mice. You’re good for nothing! If I ever see you on my property again, I’ll drown you!
(She exits.)

NARRATOR 1: The cat sat meowing mournfully. *(CAT meows.)* Donkey Braywurst has been watching all of this with some interest. He now strolls up to the cat and asks her:

DONKEY BRAYWURST: Why was that mean old lady ever going to drown you?

MISS MOUSER: (Announcing in operatic fashion) I'm just too old and I'm tired of catching mice. I need something new and different to distract me.

(DOGGIE HUND is very impressed by MISS MOUSER. He now hurries up toward MISS MOUSER with a brilliant idea.)

DOGGIE HUND: You obviously have a very dramatic demeanor and a wonderful voice. We are going to Bremen Town to be musicians, why don't you join us?

MUSICAL #3 — MOUSER'S SONG

MISS MOUSER:

THE FIREPLACE CALLS AND NOT THE CHASE!
I'LL USE MY VOICE AND PRETTY FACE.

DOGGIE HUND:

BOW WOW BOW WOW, LOOK AT MY GRACE AND POISE.
I'M TOO OLD TO HUNT BUT I MAKE A GREAT NOISE.

DONKEY BRAYWURST:

MY MASTER SAYS I AM TOO OLD, I CANNOT PULL A WAGON LOAD.
HE DOESN'T KNOW I PLAN TO GO AND SING MY WAY TO FAME!

ALL:

SO OFF WE GO TO BREMEN TOWN TO MAKE OUR DREAMS REALITY
SO ONE AND ALL COME JOIN OUR BAND AND SING WITH VOICES FREE.

(All three DONKEY, DOG, AND CAT sing as they dance. The ROOSTER is off by himself dancing.)

MOUSER: ME OW!

DOGGIE: BOW WOW!

DONKEY: EE YAW !

FOUR more pages to the end of this section

INTERLUDE

HANS CHRISTIAN ANDERSEN: The Bremen Town Musicians dared to have a dream, and taught us to sing and dance. They also made us laugh. How did that make you feel?

(Solicit responses)

Well, let us celebrate together another even more ancient fable. This little tale has been brought to us from far-off Japan. It is about those terrible mythical monsters of Japan, called Onis, who learn a great deal from one funny little woman. This may seem like a nightmare, but it is no dream. So, watch out!

THE FUNNY LITTLE WOMAN AND HER DUMPLING

STORYTELLER 1: Konichiwa! I have a story to tell.

(He bows.)

STORYTELLER 2: Welcome honorable audience. I will also tell the story.

(He bows.)

STORYTELLER 1: Why two storytellers, you ask?

STORYTELLER 2: Because I see things that he sometimes misses.

STORYTELLER 1: Just like him, I notice things that only I can see.

JIZO-SAN: I am the Jizo-san. I protect people.

(He bows.)

LITTLE WOMAN: I am the Funny Little Woman and this is my story.

(She bows. She bows. She is wearing a black leotard and black tights. She holds up a bag and pulls a kimono from it. She puts it on backwards, gets on her knees, flaps her hands and makes the sound of a seal.)

STORYTELLER 2: What are you doing?

LITTLE WOMAN: I'm pretending to be a seal. I'm being very funny. I'll make the audience laugh.

STORYTELLER 1: There are no seals in Japan.

LITTLE WOMAN: *(Still flapping and barking like a seal)* Of course there are! They live in the warm seas around Japan's southernmost islands.

(She barks some more.)

So ha! Ha! Ha! On you!

(She barks some more.)

STORYTELLER 1: But you're not supposed to be ha ha funny. You are supposed to be "odd".

LITTLE WOMAN: I'm not going to be odd. The children in the audience won't like it. They all want me

to be funny. Don't you children?

(She gets on her knees again and barks like a seal.)

STORYTELLER 2: Stop it! Now be serious.

LITTLE WOMAN: I'll be serious.

(Then in a stage whisper.)

But sometimes children, I'll be funny and you can laugh at me as much as you want to.

(She barks and claps again.)

Ha! Ha! Ha!

STORYTELLER 2: *(To the Little Woman)* Put on your kimono the right way.

(She does, and bows once again to the audience.)

Let us begin.

STORYTELLERS & JIZO-SAN: And watch carefully, because sometimes we turn into the terrible Onis.

(They make scary faces)

ALL: Now, honorable audience, please hear famous Japanese fable, *The Funny Little Woman and Her Dumpling*.

STORYTELLER 1: A long time ago in Japan, in a time when the rice crops had failed so that there was very little rice to eat, there lived a Funny Little Old Woman who had just enough rice to make herself one last dumpling. At the very moment when she was about to finish forming the dumpling it suddenly jumped out of her hands and fell on the floor.

ALL: Kerplop!

STORYTELLER 2: When she got on her knees to look for the dumpling, she realized that it had vanished down a large round hole in the floor!

(LITTLE WOMAN gets on knees and looks for dumpling. Then stands.)

She said:

LITTLE WOMAN: Oh you crazy bad dumpling where can you be! Oh you naughty, naughty dumpling, you come back to me!

STORYTELLER 1: So the little old woman peered down the hole to see where the naughty dumpling had gone.

(As LITTLE WOMAN peers down the hole, the STORYTELLERS 1 & 2 form a seat with their hands and she sits on it.)

STORYTELLER 2: But the floor gave way and the Funny Little Woman fell in the hole!

(STORYTELLERS 1 & 2 let her down. LITTLE WOMAN begins running in place.)

LITTLE WOMAN: Help! Help! Hold on to me! Where am I going? Where can I be? I don't belong in such a long dark hole!

STORYTELLER 1 : As she fell down down and down she turned round, round, round and round until she eventually found herself in a strange new land where she had never, ever been before.

STORYTELLER 2 ; Suddenly she saw her little round dumpling rolling rapidly down the road far ahead of her.

(STORYTELLERS 1 & 2 let her down. LITTLE WOMAN runs in place and says.)

LITTLE WOMAN: My dumpling, my dumpling where can you be? My dumpling, my dumpling, come back to me!

STORYTELLER 1: Finally she came to a Jizo-san.

STORYTELLER 2: Now my good children please understand that Jizo-sans are the wonderful and kindly little Japanese gods who protect all new little babies before they are born. Jizo-sans also watch over any unfortunate babies who die even before being born. That's why we all love kindly Jizo-sans!

LITTLE WOMAN: *(She bows.)* Oh Lord Jizo- san, have you seen my dumpling?

JIZO-SAN: Yes! I saw it roll down the road. It rolled into the house of the wicked Onis. But don't go there! The Onis are terrible monsters! They eat people!

STORYTELLER 2: But the old woman only laughed and said:

LITTLE WOMAN: My dumpling, my dumpling where can you be?
My dumpling, my dumpling come back to me!

THREE more pages to the end of the section

INTERLUDE 2

HANS CHRISTIAN ANDERSEN: Now finally it is a great honor for me to present you with a story that I myself have dreamed. This story takes place in Denmark, the country I come from. It is about a bird who was once thought by others to be ugly, but dreamed of himself as something, someone different. He endured many adventures and became much better for it.

THE UGLY DUCKLING

ANDERSEN: The story of the Ugly Duckling begins on a beautiful summer day in the countryside.

MUSICAL #1 — SUMMER SONG

CHORUS:

WHAT A WONDERFUL DAY!
WHAT A SUMMERFUL DAY!
CAN YOU FEEL THE BREEZE,
MOVING WITH EASE?
TO WHISPER IN THE CORN
AND PLAY UP IN THE TREES?
CAN YOU FEEL IT MOVE?
CAN YOU SWAY?
ON THIS WONDROUS
PERFECT SUMMER FILL'D DAY!

(As ANDERSEN speaks, MOTHER DUCK, FOUR DUCKLINGS and the UGLY DUCKLING enter. The FOUR DUCKLINGS and the UGLY DUCKLING carry life-size eggs that are now shut but can be opened.)

ANDERSEN: The most important residence in the countryside is an old castle surrounded by a moat. Burdock plants grow on the edge of the moat and under their tall stalks sits a mother duck with four eggs.

MOTHER DUCK: Hatch! You lazy eggs! Hatch! I absolutely refuse to keep sitting on you all day long anymore.

ANDERSEN: Just as Mother Duck is about to give up, she hears a giant....

CHORUS: *(Speaking)* CRACK!!!

(The FOUR DUCKLINGS open the tops of their eggs.)

ANDERSEN: And out of four eggs come four baby ducklings.

(The FOUR DUCKLINGS open their eggs.)

MUSICAL #2 — QUACK! QUACK! QUACK!

FOUR DUCKLINGS:

QUACK! QUACK! QUACK!

MOTHER DUCK:

QUACK, QUACK, QUACK, COME OUT, COME OUT!
YOU'RE YOUNG AND NEW.
COME OUT AND GREET YOUR WORLD!
IT'S READY FOR YOU!

FOUR DUCKLINGS:

HOW BIG THE WORLD IS, SO GREAT AND WIDE!
HOW GOOD IT FEELS TO STEP OUTSIDE!

MOTHER DUCK:

BUT I'M WILLING TO BET
YOU HAVEN'T SEEN ANYTHING YET!

(Speaking)

Wait until I take you up to the castle.
But first we must go swimming in the moat.
Line up! One, two, three! Forward, march!

(MOTHER DUCK pulls out a whistle, blows three times, marches the DUCKS into a line.)

But wait! We can't forget this egg! It hasn't hatched!

ANDERSEN: The last egg is much larger than the others. Mother Duck walks over to it.

MOTHER DUCK:

QUACK! QUACK! QUACK!
COME OUT, COME OUT!
YOU'RE YOUNG AND NEW!
COME AND GREET THE WORLD!
WE'RE WAITING FOR YOU!

ANDERSEN: Just then an Old Duck waddles by.

OLD DUCK: Look at the size of that egg!

(Walks around as she speaks, then sings.)

ITS AN EGG FROM THE LAKE.
IN YOUR NEST BY MISTAKE.
THAT'S NO EGG FOR A DUCK.
WHAT COMES OUT OF THAT EGG WON'T QUACK OR CLUCK.
AND AT BEST IS A 'HE!'

YES, A HE, WAIT AND SEE
HOW UGLY THIS LITTLE EGG WILL BE!

(Speaking)

It isn't one of your lovely ducklings

MOTHER DUCK: *(horrified)*

LEAVE IT ALONE!
SEND IT OUT ON ITS OWN!
I CAN'T LET IT GO.
I'VE MOTHERED IT SO,
CAN'T LEAVE IT BE,
THIS PART OF ME.

OLD DUCK: Do what you want! Waste your time on a turkey!

(OLD DUCK waddles away. MOTHER DUCK nudges the egg.)

MOTHER DUCK:

QUACK, QUACK, QUACK.
COME OUT COME OUT!

ANDERSEN: Then there's the sound of a huge....

(COMPANY adlibs cracking sound)

Then out steps a very large, and a very ungainly and ugly duckling.

MOTHER DUCK:

OH, DEAR. WHAT HAVE WE HERE?

FOUR DUCKS:

QUACK! QUACK!
QUACK! QUACK! QUACK!
SEND HIM BACK!

(An ACTOR takes off 4 duckling egg parts.)

ANDERSEN: When he heard the other ducks say how ugly he was, the new, large duckling felt ashamed.

(UGLY DUCKLING puts his shell in front of him and puts egg piece back in place.)

FOUR DUCKLINGS: *(Laughing and pointing.)* Look at him! Look at him!

He's hiding.

(MOTHER DUCK pulls back the top shell as she speaks.)

MOTHER DUCK: Now, now, looks aren't everything.

(Speaking to the four ducklings.)

You let him be!

(She now encourages the big duckling.)

Let's just see if you can swim.

(As the Chorus speaks MOTHER DUCK, who is something of a martinet, herds the ducklings into a line, UGLY DUCKLING last, and MOTHER DUCK marches them down stage and they then pretend to swim, going around in circles.)

(FOUR DUCKLINGS go around in a circle and then the UGLY DUCKLING joins them. They do what the VOICE CHORUS describes.)

VOICE CHORUS: *(variously, or in unison)*

Soon the new ducks move beyond
The shore and right into the pond.
Around and around they go
And the big one seems to glow.
All the ducklings are in a row.
Along the water they all flow.

The ugliest one takes the lead
He is very strong indeed.
He can outswim all the rest.
At swimming he is the best.

(VOCAL CHORUS members exit.)

MOTHER DUCK: You've all done very well.

You take to water like ducks! I can tell.
And my big duckling is no turkey.
Just watch the way he swims!
Now come ashore!

(FOUR DUCKLINGS and UGLY DUCKLING follow directions.)

Come out of the water!
Hup, two, three four!
Forward march!
Forward to the castle barn
To meet the animals of the farm

And see if we can live with them.

ANDERSEN: The Mother Duck marches her ducklings to the castle barn.

(TWO CASTLE DUCKLINGS enter.)

But when the castle ducklings see the Ugly Duckling

They try to drive him away.

They throw mud and sticks at him.

TWO CASTLE DUCKLINGS:

Quack quack quack!

Quack quack quack!

Look at ugly duckling! Hey you!

You should be made into stew.

You look worse than a rat!

We'll feed you to the cat.

Ugly ducky don't come near!

Ducky we don't want you here!

You don't have bright yellow hair!

You're so ugly everywhere.

Your feathers are old and gray.

Ugly ducky go away!

Ducky you will never do!

Just what kind of duck are you?

Quack quack quack!

Quack quack quack!

Ugly ducky please go back!

(The DUCHESS DUCK comes in a fancy dress with pearls and tiara. She is very grand.)

DUCHESS DUCK: Silence! This will never do!

Just what has come over you?

(All the creatures bow as she enters. She speaks forcefully, with a definite grace and elegance.)

You must never forget your place!

Walk with pride! Speak with grace!

Be as good as you can be!

Face the world with dignity!

MOTHER DUCK: Hush! Hush my ducklings!

It's the Duchess Duck. She is the most important creature in all the castle barnyard.
She moves with pride and she decides
Who can stay to live in the barnyard
And who will be sent away.

(CASTLE PIG enters behind DUCHESS DUCK)

CASTLE PIG:

Oink! Oink! Oink!
Duchess look and see!
Look at that ugly duckling, Duchess!
We can't let him be!
Oink! Oink! Oink!
Don't let him stay! Send him away!
Send him down the lane.
We have standards to maintain.

DUCHESS DUCK: You there! You! The big one! Come here!

(UGLY DUCKLING goes over to DUCHESS DUCK. She examines him through her lourgnette.)
What do they call you?

UGLY DUCKLING: *(Speaks then hangs down his head.)* Ugly Duckling.

SIX more pages to the end of this section

OUTRO

HANS CHRISTIAN ANDERSEN: I believe this is indeed true: If you are brave, kind, and good, things just might turn out as they should. It is a good dream. It is also true, that no matter what you face in life, you can make a difference. Like the donkey, dog, cat, and rooster of Bremen town you can sing and dance your way to helping others understand themselves a little. Dream their dream. Like the funny little old woman of Japan, you can fight off your own monsters and keep your own spirits high by turning troublesome dreams right on their heads! And like the little duckling, if you bring forth the beauty deep within you, you can make yourself and your world a much better place. A place to dream.

MUSICAL #12 — DREAM WITH ME (reprise)

(HANS could be joined by casts to sing this)

WORDS FROM A PAGE TAKE FLIGHT,
LIKE DREAMS IN THE NIGHT.
THEY CAN BE FIERCE, OR FUNNY,
THEY CAN BE SAD OR SUNNY.
SO, OPEN YOUR HEARTS AND DREAM A DREAM WITH ME.

Danke-shoen, arigato, tak skall du have -- thank you! Keep dreaming.

THE END