



**Entertaining Mark Twain**

A Musical Revue

Conceived by Charles W. Whitman

Script compiled and adapted by  
Charles W. Whitman  
C. Michael Perry  
and  
Michael Evenden

Original Music, Lyrics and Lyric adaptation by  
C. Michael Perry



Newport, Maine

© 1976,1978, 2021 by C. Michael Perry & Charles W.Whitman

CAUTION:

Professionals and amateurs are hereby warned that

## **ENTERTAINING MARK TWAIN**

being fully protected under the copyright laws of the United States Of America, the British Empire, including the Dominion Of Canada, and the other countries of the Copyright Union, is subject to royalty. Anyone presenting the play without the express written permission of the Copyright owners and/or their authorized agent will be liable to the penalties provided by law.

**Script and music copies must be rented from the Publisher and Royalty must be paid to the publisher for each and every performance before an audience whether or not admission is charged. A performance license must first be obtained from the publisher prior to any performance(s).**

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the author or his respective agent(s), or in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of any license permitting limited copying issued by the Copyright Licensing Agency.

Federal Copyright Law -- 17 U.S.C. section 504 -- allows for a recovery of a minimum of \$250 and a maximum of \$50,000 *for each infringement*, plus attorney fees.

The professional and amateur rights to the performance of this play along with the lecturing, recitation, and public reading rights, are administered exclusively through LEICESTER BAY THEATRICALS without whose permission in writing no performance of it may be made. For all other rights, inquiries may be made to the authors through LEICESTER BAY THEATRICALS. Any adaptation or arrangement of this work without the author's written permission is an infringement of copyright. **Unauthorized duplication by any means is also an infringement.**

**FOR PUBLIC PERFORMANCE RIGHTS YOU MUST APPLY TO THE PUBLISHER OR YOU ARE BREAKING THE LAW!**

The possession of this PERUSAL SCRIPT, does not constitute permission to perform the work herein contained, in public or in private, for gain or charity. Proper prior application must be made, license granted and royalty paid before a performance may be given. Copies of this SCRIPT and all other rehearsal materials may be rented from:

LEICESTER BAY THEATRICALS  
P.O. Box 536 Newport, ME 04953-0536  
[www.leicesterbaytheatricals.com](http://www.leicesterbaytheatricals.com)  
Printed in the United States Of America

THIS NOTICE MUST APPEAR IN ALL PROGRAMS, ON ALL POSTERS AND PUBLICITY MATERIALS AND INTERNET ADVERTISING/WEBPAGES FOR THE PLAY:

*“ENTERTAINING MARK TWAIN’ is presented through special arrangement with Leicester Bay Theatricals. All authorized materials are also supplied by LBT, [www.leicesterbaytheatricals.com](http://www.leicesterbaytheatricals.com)”*

NOTE: Your contract with Leicester Bay Theatricals limits you to making copies of this document for persons directly connected with your production. Do not distribute outside of your cast and crew. Following your performance run you must destroy all photocopies, preferably by shredding them. If we sent you the document in printed format, you must return that document to us. If we provided you with an electronic PDF file, simply trash that on your computer so that it cannot be recovered. The electronic document may only be on ONE computer -- it may NOT be duplicated. This is also a part of your contract with Leicester Bay Theatricals.

**ORDER #3329**

**CAST OF CHARACTERS:** *MINIMUM OF 12 (WITH DOUBLING) + TWAIN, ADAM, & EVE (Larger ensemble is recommended)*

*(individual crossovers not listed)*

**Mark Twain** — himself, or a reasonable facsimile) [SAME ACTOR THROUGHOUT]

**ENGLISH AS IT IS TAUGHT SKETCH:** Various Girls, and Boys

**THE LETTER SKETCH:** Several Women

**MCWILLIAMS' SKETCH:** Mr. McWilliams, Mrs. Mc Williams, The Maid, Penelope, The Doctor

**PROPOSALS SONG:** A Mother, A Daughter

**TOM SAWYER SKETCH & SONG:** Tom Sawyer, Becky Thatcher

**HUCK FINN SKETCH & SONG:** Tom Sawyer, Huck Finn, Other Boys

**THE DUKE (Hamlet) SKETCH:** The Duke, Lorenzo

**THE PRINCE AND THE PAUPER SKETCH & SONG:** Edward Tudor, Tom Canty

**AT THE FUNERAL SKETCH:** 4 readers of mixed gender

**GOSSIP SONG:** 1 man, 5 women

**Jimmy** — paper boy

**A CONNECTICUT YANKEE IN KING ARTHUR'S COURT SKETCH & SONG:** Sir Boss & Alisande (Sandy)

**THE WAR PRAYER SKETCH:** 4 women, 4 men

**LOVE SONG:** male, female

**THE DIARY OF ADAM AND EVE SKETCH:** Adam, Eve

Various Girls, Boys, Men, Women for sketches, crossovers and Ensemble

## SYNOPSIS OF MUSICAL NUMBERS

#1	OVERTURE	ORCHESTRA
#2	MARK TWAIN!	ENSEMBLE
#2A	Playout and Scene Change Music	Orchestra
#3	WHY DON'T THE MEN PROPOSE?	MOTHER & DAUGHTER
#3A	Playout and Scene Change Music	Orchestra
#3B	Playout and Scene Change Music	Orchestra
#4	THE HIGHWAYMEN	TOM, HUCK AND BOYS
#4A	Scene Change and Playout music	Orchestra
#4B	Scene Change and Playout music	Orchestra
#5	THE ROYAL WE	TOM, EDWARD
#5A	Playout and Scene Change Music	Orchestra
#6	GOSSIP! GOSSIP!	MAN & LADIES
#6A	Playout Music	Orchestra

### INTERMISSION

#7	ENTR'ACTE	ORCHESTRA
#8	ONCE UPON A TIME	SIR BOSS, SANDY
#8A	Scene Change and Playout Music	Orchestra
#9	LOVE CAME AT DAWN	BOY, GIRL
#10	Music underscore	Orchestra
#11	MARK TWAIN! FINALE!	ENSEMBLE
#12	Curtain Call	Orchestra
#13	Exit Music	Orchestra

**ENTERTAINING MARK TWAIN** A Musical Revue by Charles W. Whitman and C. Michael Perry. Variable cast of 12 to 24+ members. Unit set. Thrill to the "War Prayer." Laugh and cry at the new version of "The Diary Of Adam and Eve." It's a wonderful show fully packed with Tom, Huck, Becky, Edward Tudor, Tom Canty, Sir Boss and Sandy, The McWilliams and oh, yes, Mark Twain himself is the narrator and your host for the evening. The cast can be made up of all young people or it can mix youth and adults for a delightful show. "A tuneful and choreographical masterpiece!" PROVO DAILY HERALD. 2hrs. **ORDER #3329**

# ENTERTAINING MARK TWAIN

## ACT ONE

### MUSICAL #1 -- OVERTURE

*(As the OVERTURE finishes MARK TWAIN enters)*

**MARK TWAIN:** Notice: persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot--by order of the author- -myself-- Mark Twain.

### MUSICAL #2--MARK TWAIN

*(The rest of the cast has moved onstage during the preceding monolog)*

**COMPANY:** *(Variously)*

MARK TWAIN! MARK TWAIN!

MARK TWAIN! MARK TWAIN!

MARK TWAIN! TWELVE FEET TO THE BOTTOM OF THE RIVER!

MARK TWAIN! TWELVE FEET AND WE'RE STILL CLOSE TO SHORE!

MARK TWAIN! TWELVE FEET TO THE BOTTOM OF THE RIVER!

MARK TWAIN! TWELVE WHOLE FEET AND WERE BUSTIN' OUT FOR MORE!

MARK TWAIN! MEANS TWO AND THEY MEASURE IT IN FATHOMS.

MARK TWAIN! MEANS TWO FATHOMS LEFT UNDER KEEL

MARK TWAIN! COMES THROUGH, THROUGH THE SOUND OF RUSHING ENGINES

MARK TWAIN! TO THE HEARTS THAT ARE WAITING FOR THE FEEL

OF OPEN WATER

THE RIVERBOAT'S A RAMBLER,

THE RIVERBOAT'S A GAMBLER!

THE MEN WHO MAN HER ARE ROUGH AND TOUGH

AND READY TO BE BRAVE.

THERE IS NOTHING LIKE THE FEEL OF THE PILOT WHEEL

GRAB-A-HOLD, YOUR HANDS ARE HANDLIN' MORE THAN GOLD!

TO ME THE CALL OF THE RIVER RINGS OUT LOUD AND STRONG.

TO TRY, TO WIN, TO TAME HER--,

SHE'LL GIVE BUT YOU'LL NEVER CLAIM HER.

THAT'S WHY THE RIVER PILOTS LIFE IS LONG;

THE RICHES ARE CALLED "DARE.",

AND CHANCE MAKES YOU A MILLIONAIRE.

### CHORUS

MARK TWAIN

MARK TWAIN!

MARK TWAIN!

MARK TWAIN!

(DANCE)

### PRINCIPALS

THIS PILOT'S A GEM AS HE MANEUVERS!

HE KNOWS ALL THE CHANNELS AND BARS.

LOOK NOW! WATER'S DRIPPIN' THROUGH THE LOUVERS.

OF THAT PADDLE-WHEEL AND SHININ' LIKE THE STARS.

**CHORUS:**

**PRINCIPALS:**

MARK TWAIN! FEEL THE ROPE AS IT'S SLIDING THROUGH YOUR FINGERS.  
 MARK TWAIN! TEST THE WEIGHT-JELL ME HOW DOES IT FEEL?  
 "MARK TWAIN!" SHOUTS THE MAN AS THE ROPE WILL TELL HIS FINGERS:  
 MARK TWAIN! YOU'VE GOT LOTS OF WATER UNDERNEATH THE KEEL  
 MARK TWAIN! AT THE WHEEL FEEL THE POWER IT CAN GIVE YOU.  
 MARK TWAIN! GLIDING DOWN THROUGH THE FAST MOVING SWELLS.  
 MARK TWAIN! FEEL THE THRILL KINDA RINGING THROUGH YOUR BODY  
 MARK TWAIN! HEAR THAT CRY AS THE STEERSMAN PROUDLY YELLS:  
 MARK TWAIN! **MAN ONE:** "EASE ALL!"  
 MARK TWAIN! **MAN TWO:** "STAND BY THE BUOY!"  
 MARK TWAIN! **MAN THREE:** "LET GO THE BUOY!"  
 MARK TWAIN! **MAN FOUR:** STEADY, STEADY AS YOU GO!  
**WOMEN:** **MEN:**  
 MARK TWAIN! ALL'S WELL WHEN YOU HEAR THAT CRY RESOUNDING.  
 MARK TWAIN! ALL'S WELL, BUT YOU DON'T FEEL AT EASE.  
 MARK TWAIN! YOU KNOW WHEN YOUR HEART WON'T STOP ITS POUNDING  
 MARK TWAIN! YOU'RE NOT FINISHED 'TIL YOU PULL UP TO THE LEAS.  
**MEN:** **WOMEN:**  
 MARK TWAIN! TWELVE FEET TO THE BOTTOM OF THE RIVER.  
 MARK TWAIN! TWELVE FEET AND WE'RE STILL CLOSE TO SHORE.  
 MARK TWAIN! TWELVE FEET TO THE BOTTOM OF THE RIVER  
 MARK TWAIN! TWELVE WHOLE FEET AND WE'RE BUSTIN' OUT FOR MORE!  
**ALL:**  
 TWELVE WHOLE FEET AND WE'RE BUSTIN' OUT FOR MORE!  
 MARK TWAIN!  
**MEN:**  
 MARK TWAIN!  
**ALL:**  
 MARK TWAIN!

## SEGUE TO MUSICAL #2A -- PLAYOUT MUSIC

*(SCHOOL: A small group of "children" are left onstage)*

**MARK TWAIN:** *(From his comfortable wing back chair)* English -- as it is taught!

*(As the "Class" proceeds it gets out of hand with each student trying to out do the other ending in "Hostility" at the end of the sequence)*

**GIRL:** Aborigines -- a system of mountains.

**ANOTHER GIRL:** Ammonia -- the food of the Gods.

**ANOTHER GIRL:** Equestrian -- a person who asks questions?

**BOY:** Eucharist -- one who plays the euchre.

**GIRL:** Franchise -- anything belonging to the French.

**ANOTHER GIRL:** Idolator -- a very idol person.

**ANOTHER BOY:** Irrigate -- to make fun of.

**TWO GIRLS:** Parasite -

**ONE OF THE GIRLS:** the murder of an infant.

**THE OTHER GIRL:** Parasite -- a kind of umbrella.

**BOY:** Publican -- a man who says his prayers in public.

**GIRL:** Tenacious -- ten acres of land.

**GIRL:** Republican -- a sinner mentioned in the Bible.

**GIRL:** Plagiarist a writer of plays.

**BOY:** Dismasted -- he was totally dismayed with the whole performance

**GIRL:** Subsidize Noah prayed for the waters to subsidize.

**BOY:** Leopard -- the leopard was watching his sheep.

**BOY:** Parallel lines are lines that can never meet until they run together.

**GIRL:** Things which are equal to each other are never equal to anything else.

**BOY:** The imports of a country are the things that are paid for. The exports are the things that are not.

**GIRL:** The two most famous volcanoes of Europe are Sodom and Gomorra!

**BOY:** Guerilla warfare was where men rode on Gorillas.

**GIRL:** The only form of government in Greece was a limited monkey.

**GIRL:** Homers writings and Homer's essays-- some people say the poems were not written by Homer

**BOY:** But by another man of the same name.

**BOY:** A bill becomes a law when the President vetoes it.

**GIRL:** The Constitution of the United States was established to ensure domestic hostility.

*(Crossovers)*

**WOMAN:** Suppose you were an idiot. And suppose you were a member Congress. Oh! But I repeat myself!

**MAN:** There isn't a parallel of latitude but thinks that it would have been the equator if it had had it's equal rights.

*(THE LETTER)*

**A CHORUS OF WOMEN** *(Variously or in unison)*

Mr. Twain;

Honored Sir -- We have seen, from your pan,

An article headed, "Last Words of Great Men."

Oh, thank you, sir! Bless you! You've started a doubt;

That shall grow 'til it puts our maligners to rout;

For these great men were married, or some of them were,

That's certain, and we, sir, shall beg to infer,

Hence, the probable and of a charge we have heard:

That a man with a wife never has the last word.

Yours truly,

Some of the little women.

*(TWAIN)*

**MARK TWAIN:** Go to bed early get up early this is wise. Some authorities say to get up with the sun; others say get up with one thing, some with another. But a lark is really the best thing to get up with. It gives you a splendid reputation with everybody to know that you get up with a lark; and if you get the right kind of lark, and work at him right, you can easily train him to get up at half-past nine, every time no trouble at all.

*(Crossover)*

**WOMAN:** *(With inference to Mr. Twain)* Few things are harder to put up with than the annoyance of a good example.

*(STORY THEATRE) (2M 2W 1girl)*

*(MR. MCWILLIAMS. MRS. MCWILLIAMS. MAID, PENELOPE, DOCTOR)*

**MARK TWAIN:** The experience of the McWilliamses with the membranous croup.

**MR:** Darling, I wouldn't let that child be chewing on that pine stick if I were you.

**MRS:** *(TO AUDIENCE)* The wife's hand paused in the act of taking the stick and returned itself to her side. She bridled perceptibly and said --

*(To MR.)*

Hubby, you know better than that, you know you do. Doctors all say that the turpentine in pine wood is good for a weak back and the kidneys.

**MR:** Ah--I was under a misapprehension. I did not know that the oil & kidneys and spine were affected and that the family physician ha recommended ...

**MRS:** Bother! There isn't any harm in the child's chewing a bit of pine stick if she wants to and you know it perfectly well.

*(Advancing on MR.)*

And she shall chew it, too. So there now.

**MR:** Say no more, My Dear. I now see the force of your reasoning, and will go and order two or three cords of the best pine wood today. No child of mine shall want while ...

**MRS:** Oh, PLEASE! Go along to your office and let me have some peace.

**MR:** *(To AUDIENCE)* That night after dinner.

**MAID:** *(To AUDIENCE)* The maid brought in Penelope to say good night and offer the customary prayer at the mothers knee.

**PENELOPE:** *(To AUDIENCE)* In the midst of "Now I lay me down to sleep she gave a slight cough.

*(She coughs)*

**MRS:** *(To AUDIENCE)* The wife fell back like one stricken with death. By the next moment she was up and brimming with the activities which terror inspires.

**MR:** *(To AUDIENCE)* After safely stowing Penelope and the Maid in our room...

**MRS:** *(TO AUDIENCE)* Mrs. McWilliams sped to the nursery to see how things were doing in there.

*(SHE goes)*

She was back In a moment with a new dread. She said,

*(To MR)*

What can make baby John sleep so?

**MR:** *(To AUDIENCE)* I said,

*(To MRS)*

Why my darling, baby always sleeps like a graven image.

**MRS:** I know, I know, but there is something peculiar about his sleep now He seems to -- to -- he seems to breathe so -- so, regularly. Oh, this is dreadful.

**MR:** But my dear, he always breathes regularly.

**MRS:** Oh, I know, but there's something frightening about it now.

**PENELOPE:** *(To AUDIENCE)* Penelope coughed twice 'in her sleep.

*(SHE does)*

**MRS:** *(To AUDIENCE)* Mrs. McWilliams sent the Maid off for the Doctor

*(SHE does) (To MR)*

Oh, why doesn't that Doctor come? Mortimer, this room is too warm. Turn off the register, quick!

**MR:** *(TO AUDIENCE)* I shut it off glancing at the thermometer and wondering if seventy was too warm for a sick girl.

**MAID:** *(To AUDIENCE)* The maid arrived from downtown with the news that  
*(TO MR)*

Our physician is ill and confined to his bed.

**MRS:** *(TO AUDIENCE)* Mrs. McWilliam's turned a dead eye on her husband and said in a dead voice:  
*(To MR)*

There is providence in it. It is foreordained. We have not been living as we ought to have lived, Mortimer. Time and again I have told you so. Now you see the result. Our daughter will never get well. Be thankful if you can forgive yourself; I can never forgive myself.

**MR:** *(TO AUDIENCE)* I said, without intent to hurt, that  
*(TO MRS)*

I cannot see that we have been living such an abandoned life.

**MRS:** *(TO MR)* Mortimer, do you want to bring the judgment upon Baby John, too?

**MR:** *(To MAID)* The doctor must have sent medicines.

**MAID:** Certainly, they are here. I was only waiting for you to give me a chance to speak.

**MRS:** *(To MAID)* Well, do give them to me!  
*(To HERSELF)*

The directions say give one teaspoon once an hour! Once an hour!!! --

*(To AUDIENCE)*

As if we had a whole year before us to save the child in!

*(To MR)*

Mortimer! Give the poor perishing thing a tablespoonful, and try to be quick about it.

**MR:** *(To MRS)* Why, my dear, a tablespoonful might - -

**MRS:** *(To MR)* Don't drive me frantic! --  
*(To BABY)*

There, there, there, my precious, my own, it's nasty, bitter stuff, but it's good for Nelly -- good. for mother's precious darling, and it will make her well.

*(NELLIE puts up i fuss but MRS finally gets the liquid down her) (To MR)*

Darling, is that register turned on?

**MR:** *(To MRS)* No.

**MRS:** I thought as much. Please turn it on at once. The room is cold.

**MR:** *(To AUDIENCE)* I turned it on presently and went to bed and fell asleep.  
*(HE does)*

**MRS:** *(Calling)* Dearie, would you mind moving the crib in to the foot of our bed? It is nearer a register.  
*(MR complies and goes back to bed)*

Mortimer, if we only had some goose grease--will you ring?

**MR:** *(Ringing. To MRS)* I can't raise anyone with this bell. They're all gone to bed.

**MRS:** *(To MR)* Go!  
*(HE goes)*

**MR:** *(To AUDIENCE)* I fetched the goose grease and went to sleep ... again...

**MRS:** *(To MR)* Mortimer?

**MR:** *(To AUDIENCE)* Once more I was called.

**MRS:** *(To MR)* Mortimer, I so hate to disturb you, but the room is still too cold for me to apply this stuff. Would you mind lighting the fire? It is all ready to touch a match to.

**MR:** *(To AUDIENCE)* I dragged myself out and lit the fire.

*(HE does and returns to bed)*

A wood fire is not a permanent thing. I got up every twenty minute and renewed it.

*(HE does and goes back to bed)*

Just at broad daylight I felt a grip on my shoulder.

*(MRS grips)*

My wife was glaring down upon me and gasping.

*(SHE does)*

**MRS:** *(To AUDIENCE)* As soon as, she could command her tongue, she said:

*(To MR)*

It's all over! Nellie's perspiring! What shall we do?

**MR:** *(To MRS)* Mercy, how you terrified me. I don't know what we ought to do. Maybe if we scraped the goose grease off of her and put her in the draft again --

**MRS:** *(To MR)* Oh, idiot! There is not a moment to lose! Go for the Doctor! Go yourself! Tell him, he must come, dead or alive.

**MR:** *(Going and returning)* *(To AUDIENCE)* I dragged that poor sick man from hi bed and brought him.

*(MR enters with DOCTOR who is sick and bedraggled)*

**DOCTOR:** *(To AUDIENCE)* He looked at the child and said

*(To MR & MRS)*

She is not dying.

**MR:** *(To AUDIENCE)* This was joy unspeakable to me.

**MRS:** *(To AUDIENCE)* But it made the wife as mad as it he had offered her personal affront.

**DOCTOR:** *(To AUDIENCE)* Then he said

*(To MR & MRS)*

The child's cough was only caused by some trifling irritation or other in her throat. So he gave her something that sent her into a spasm of coughing.

*(NELLIE coughs.)*

**PENELOPE:** *(To AUDIENCE)* Presently, up came a wood splinter or so.

**DOCTOR:** *(To MR & MRS)* This child has no membranous croup. She has been, chewing a bit of pine shingle or something of the sort, and got some little slivers In her throat. They won't do her any hurt.

**MR:** *(To DR)* No,

*(To AUDIENCE)*

said I,

*(To DR)*

I can well believe that.

*(Sarcastically)*

Indeed the turpentine that is in them is very good for certain sorts of diseases that are peculiar to children. My wife will tell you so.

*(The DOCTOR keels over, dead)*

**MRS:** *(To AUDIENCE)* But she did not. She turned away in disdain and left the room.

**MR:** *(To AUDIENCE)* Since that time, there Is one episode in our life which we never refer to. Hence the tide of our days flows by In deep and untroubled serenity.

*(Crossover)*

**GIRL:** Be respectful to your superiors -- if you have any.

*(TWAIN)*

**MARK TWAIN:** When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But, when I got to be twenty-one, I was astonished at how much he had learned in seven years.

*(Crossover)*

**MAN:** Honesty the best of all the lost arts.

### **MUSICAL #3 -- WHY DON'T THE MEN PROPOSE?**

**DAUGHTER:**

WHY DON'T THE MEN PROPOSE, MAMA?  
WHY DON'T THE MEN PROPOSE?  
IT SEEMS LIKE HE'S JUST AT THAT POINT  
AND THEN AWAY HE GOES!  
WHY DON'T THE MEN PROPOSE, MAMA?  
WHY DON'T THE MEN PROPOSE?  
I'M FEELING THAT KNEELING IS RIGHT  
AND THEN HE'S OUT OF SIGHT!

**MOTHER:**

MY FEAR IS THAT YOU'RE LOST, MY DEAR,  
LIKE THORNS UPON A ROSE.  
THEY'RE FRIGHTENED OF YOUR COST, MY DEAR,  
THEY'RE THINKING OF YOUR CLOTHES.  
THAT'S WHY THEY DON'T PROPOSE, DARLING!  
THAT'S WHY THEY DON'T PROPOSE!  
THE BEAUTY IS THERE  
BUT THE PRICE THAT YOU WEAR-  
BEYOND ALL COMPARING IT SHOWS!  
JUST SIMPLIFY YOUR CLOTHES.

**DAUGHTER:**

JUST SIMPLIFY MY CLOTHES.

**MOTHER:**

YOUR CLOTHES!

### **SEGUE TO MUSICAL #3A PLAYOUT MUSIC**

*(Crossovers)*

**GIRL:** Obey your parents -- when they are present.

**WOMAN:** We do not deal much in facts when contemplating ourselves.

*(SKETCH from TOM SAWYER)*

*(TOM and BECKY are nervously seated side by side Finally TOM breaks the silence)*

**TOM:** Was you ever at a circus, Becky?

**BECKY:** Yes, and my Pa's going to take me again sometime, it I'm good.

**TOM:** I been to the circus lots of times. Church ain't shucks to a circus. There's things goin' on at a circus all the time. I'm gonna be a clown in the circus when I grow up.

**BECKY:** Oh! Are you, Tom? That will be nice. They're so lovely--all spotted up.

**TOM:** And they get slathers of money--most a dollar-a-day.

*(Wait)*

Say, Becky, was you ever engaged?

**BECKY:** *(Coyly)* What's that?

**TOM:** Why engaged to be married!

**BECKY:** No.

**TOM :** Would you like to?

**BECKY:** I reckon so. I don't know. What's it like?

**TOM:** Like? Why it ain't LIKE anything. You only just tell a boy you won't ever have anybody but him, ever, ever, EVER--and then you kiss and that's all. Anybody can do it.

**BECKY:** Kiss? What do you kiss for?

**TOM:** Why that, it's to -- well, they always do that.

**BECKY:** Everybody!!?

**TOM:** Why yes, everybody that's in love with each other. Do you remember what I wrote on your slate in school?

**BECKY:** Ye--es.

**TOM:** What was it.

**BECKY:** I shan't tell you.

**TOM:** Shall I tell you.

**BECKY:** Yes! -- But some other time.

**TOM:** No. Now.

**BECKY:** No, not now--tomorrow.

**TOM:** Oh, no. NOW! Please, Becky -- I'll whisper it, I'll whisper it 'ever so easy.

*(BECKY hesitates. TOM takes her silence for consent and passes his arm about her waist and whispers to words softly with his mouth close to her ear)*

**TOM:** Now you whisper it to me -- just the same.

**BECKY:** You turn your face, away so you can't see and then I will. But you mustn't ever tell anybody -- will you Tom?

**TOM:** No indeed, indeed I won't.

**BECKY:** *(After a little more coaxing she whispers)* I LOVE YOU.

*(BECKY springs away from TOM who is after her quickly. He backs her into a comer and she tries to delay the inevitable by hiding her face behind her apron)*

**TOM:** Now, Becky -- it's all done but the kiss. Don't be afraid of that--it ain't nothin' at all. Please, Becky?

*(By and by she gives up and lets her hands drop and TOM kisses her on the lips)*

Now it's all done, Becky. And always after this you ain't never to love anybody but me and you ain't ever to marry anybody but me, never, never and forever.

**BECKY:** I'll never love anybody but you, Tom. And I'll never marry anybody but you--and you ain't ever to marry anybody but me either.

**TOM:** Certainly! That's part of it. And always coming to school or when we're goin' home, you're to walk with me, when there ain't nobody lookin'-- and you choose me and I choose you at parties, because that's the way you do when you're engaged.

**BECKY:** It's ever so nice.

**TOM:** Oh, yes. Why, when me and Amy Lawrence was engaged...

**BECKY:** Oh, Tom! Then I ain't the first you ever been engaged to?

**TOM:** But Becky, I don't care for her any more.

**BECKY:** Oh, yes you do, Tom Sawyer--yes you do.

*(She runs off)*

**TOM:** Becky I - I -- I don't care for anybody but you ...

*(Running after her, he stops)*

Becky?!

*(Wait)*

Girls!!

*(He walks off disgustedly)*

*(Crossovers)*

**WOMAN:** Man is the only animal that blushes -- or needs to.

**BOY:** April first is the day upon which we are reminded of what we are the other three-hundred and sixty-four.

### **MUSICAL #3B SCENE CHANGE**

*(Sketch and Song)*

*TOM SAWYER'S GANG*

*(The stage is empty. One by one and two by two the boys of the gang enter giving their special calls and signals. At last they are all gathered around TOM)*

**TOM:** Now, we'll start this band of robbers and we'll call it Tom Sawyer's Gang. Everybody that wants to join has got to take the oath and sign his name in blood. Right Huck?

**HUCK:** Right! Let's get to it!

**BEN:** Yeah, Tom--let's hear the oath.

*(Agreement from the others)*

**TOM:** All right.

*(He pulls a large piece of parchment out from underneath his shirt and reads, melodramatically)*

OATH: I swear to stick by the band and never tell any of it's secrets; and if anybody does anything to any boy in the band, whichever person is ordered to kill that person and his family must do it. And he mustn't eat or sleep 'til he does. Nobody who don't belong to the band can use the mark of the band, which is a cross, and if he does he must be sued, and if he does it again he must be killed. If anyone in the band tells the secrets of the band his throat must be cut and his carcass burnt up and the ashes scattered all around and his name blotted off the list in blood and never mentioned by the gang again, but have a curse put on it forever and ever. Amen.

**BOYS:** A-men.

**HUCK:** That's a powerful beautiful oath, ain't it, Joe?

**JOE:** Sure is--where'd you got it, Tom?

**BEN:** Did you make it up?

**TOM:** Partly. But mostly it's from books about Piratin'.

**JOHNNY:** Hey, maybe we oughta kill the families of the boys who tell the secrets, too.

**HUCK:** Yeah! That's a good idea!

**TOM:** OK.

**JOE:** But wait! Huck ain't got no family to kill.

**BEN:** He's got a father!

**JOHNNY:** But he ain't never around these parts.

**HUCK:** Well, there's old Widda Douglas, she took care o' me for a while.

**JOE:** She's good enough, I suppose.

**BEN:** What's the line of business of this gang?

**TOM:** Nothin'. Only robbery and murder.

**JOE:** But who do we rob? Houses?!?! -- Do we steal cattle?

**TOM:** Naw, that's burglary, not robbery. That ain't no sort of style.

**HUCK:** We sorta thought about bein' highwaymen!

**JOHNNY:** What's highwaymen?

*(Others ad lib their questions until HUCK becomes confused)*

**HUCK:** Well, -- I -- uh -- I -- Tom? You tell 'em!

**TOM:** *(in rhythm)* Well -- ya see -

#### **MUSICAL #4 -- THE HIGHWAYMEN**

**TOM:**

YA SIT AND WAIT RIGHT BY THE ROAD FOR CARRIAGES TO COME

**HUCK:**

AND YOU'RE HOPIN' THAT THE CARRIAGE LOAD WILL BENEFIT YA SOME.

**TOM:**

WHETHER ESCAPADE OR EPISODE--IT'S PANDEMONIUM  
WHEN YA JUMP OUT AND YELL FOR THE CARRIAGE TO HOLD.  
AND DEMAND THE PASSENGERS' LIFE, OR WIFE, OR GOLD!

**BOYS:**

AND DEMAND THE PASSENGERS' LIFE, OR WIFE, OR GOLD!  
WE SIT AND WAIT RIGHT BY THE ROAD FOR CARRIAGES TO COME  
AND WE'RE HOPIN' THAT THE CARRIAGE LOAD WILL BENEFIT US SOME.  
WHETHER ESCAPADE OR EPISODE--IT'S PANDEMONIUM  
WHEN WE JUMP OUT AND YELL FOR THE CARRIAGE TO HOLD.  
AND DEMAND THE PASSENGERS' LIFE, OR WIFE, OR GOLD!

*(DANCE)*

*(Then after the dance, a carriage, passengers and horses, made up of people comes across the stage.  
The BOYS hold it up)*

YOU SIT AND WAIT RIGHT BY THE ROAD FOR CARRIAGES TO COME  
AND YOU'RE HOPIN' THAT THE CARRIAGE LOAD WILL BENEFIT YOU SOME.  
IF IT'S ESCAPADE OR EPISODE--IT'S PANDEMONIUM  
WHEN YOU JUMP OUT AND YELL FOR THE CARRIAGE TO HOLD.  
AND DEMAND THE PASSENGERS LIFE, OR WIFE, OR GOLD!  
AND DEMAND THE PASSENGERS LIFE, OR WIFE, OR GOLD!

#### **MUSICAL # 4A -- PLAY OUT MUSIC**

*(Crossovers)*

**GIRL:** There are many good protections against temptation, but the surest is cowardice.

**MAN:** The universal brotherhood of man is our most precious possession--what there is of it!

#### **MUSICAL #4B SCENE CHANGE**

*(Sketch)*

*THE CRUSADE from Tom Sawyer Abroad*

*(TOM and HUCK are sitting peacefully downstage)*

**TOM:** Huck Finn do you mean to tell me you don't know what a Crusade is?

**HUCK:** That's right -- I don't.

**TOM:** A Crusade is a war to recover the Holy Land from the Paynim.

**HUCK:** Which Holy Land?

**TOM:** Why, THE Holy Land. There ain't but one!

**HUCK:** Why, what do we want it for?

**TOM:** Can't you understand? It's in the hands of the Paynim, and it's our duty to take it away from them!

**HUCK:** How did we come to let them git hold of it?

**TOM:** We didn't come to let them git hold of it. They always had it.

**HUCK:** Why, then, Tom -- it must belong to them, mustn't it?

**TOM:** Why, of course it does. Who said it didn't?

**HUCK:** Now, wait! That's too much for me, Tom Sawyer! If I had a farm and it was mine -- and another person wanted it -- it wouldn't be right for him to come and take it!

**TOM:** Oh, shucks! You don't know enough to come in when it rains, Huck Finn! It ain't a farm. It's entirely different. You see it's like this. They do own the land -- just the mere land, and that's all they do own; but it was our folks, Our Jews and Our Christians, that made it Holy, and so they haven't any business being there defiling it . . . we ought to march against them and take it away from them.

**HUCK:** Well, it does seem to me to be the most mixed up thing I ever did see. Now, If I had a farm ...

**TOM:** Didn't I tell you it hasn't got anything to do with farming? Farming is a business--just a common, low-down business; that's all it is. It's all you can say for it. But this--this is higher, this is religious . . .

**HUCK:** Religious to go and take away land from people that owns it?

**TOM:** Why, certainly, Huck Finn! It's always been considered so!

*(Crossover)*

**BOY:** *(Bandaged and on crutches)* Get a bicycle. You will not regret it if you live!

*(Sketch)*

*The DUKE In HAMLET*

**MARK TWAIN:** And now, Ladies and Gentlemen, we are Honoured to present to you, from the Adventures of Huckleberry Finn, the DUKE, in his immortal version of Shakespeare's "Hamlet".

**THE DUKE:** To be or not to be; that is the bare bodkin that makes calamity of so long life;

For who would Fardels bare, 'til Birnham Wood do come to Dunsinane?

But that the fear of something after death Murders the innocent sleep

Great nature's second course -

And makes us rather sling the arrows of outrageous fortune

Than fly to others that we know not of.

There's the respect must give us pause:

*(A loud knocking is heard offstage)*

**LORENZO:** Hey, Mack--open up this door. I gotta delivery.

**DUKE:** *(Taking the cue)*

Wake Duncan with thy knocking!

**LORENZO:** The name ain't Duncan its Lorenzo. Can I leave this thing here?

**DUKE:** I would thou couldst;

For who would bear the whips and scorns of time,

The oppressor's wrong, the proud man's contumely.

The laws delay, and the quietus which his pangs might take,

In the dead waste and middle of the night, when Churchyards yawn,

In customary suits of solemn black,

*(Pausing for a breath, he is interrupted again)*

**LORENZO:** Hey, Mack--open up!

**DUKE:** *(Proceeding relentlessly on)* But that the undiscovered country from whose bourne no traveler returns,

Breathes forth contagion on the world,

And thus the native hue of resolution,

Like the poor cat In the adage

Is sicklied o'er with care,

*(The offstage hammering gets louder)*

And all the clouds that lowered o'er the housetops,

With this regard their currents turn awry,

And lose the name of action.

*(A loud crash. and LORENZO soon appears, carrying his burden and scowling at the DUKE)*

Tis a consummation devoutly to be wished.

*(DUKE sees LORENZO)*

But soft you now, the fair Ophelia:

Ope not thy ponderous and marble jaws,

But get thee to a nunnery -- Go!

*(Under protest and with a kick the DUKE boots LORENZO offstage and we hear a tremendous crash)*

Thank you!

*(Crossovers)*

**MAN:** In the first place, God made idiots. That was for practice. Then he made school boards.

**WOMAN:** When I reflect on the number of disagreeable people who I know have gone to a better world, I am moved to lead a different life.

*(Soliloquy)*

**WOMAN:** If I had the remaking of man, he wouldn't have a conscience. It is one of the most disagreeable things connected with a person; and although it certainly does a great deal of good, it cannot be said to pay off in the long run. This is only my opinion, and I am only one person; others with less experience may think differently.

I only stand to this: I have noticed my conscience for many years, and I know it is more trouble and bother to me than anything else I started with. I suppose that in the beginning I prized it, because we prize anything that is ours, and yet how foolish it was to think so. If we look at it in another way we see how absurd it is; if I had an anvil in me would I prize it? Of course not. And yet when you come to think, there is no real difference between a conscience and an anvil -- I mean for comfort. And you could dissolve an anvil with acids, when you couldn't stand it any longer; but there isn't any way you can work off a conscience at least so it will stay worked off; not that I know of anyway.

*(MARK TWAIN)*

**MARK TWAIN:** I just found a letter of mine that I wrote a few years back to a Mr. Andrew Carnegie, late of New York City--a great philanthropist. I'd like to read it to you.

“My Dear Mr. Carnegie:

I see by the papers that you are very prosperous. I want to get a hymn book. It costs two dollars. I will bless you. God will bless you, and it will do a great deal of good.

Yours Truly,

Mark Twain

P.S. -- Don't send the Hymnbook. Send the two dollars.”

Did you know that the average person will never, never know what a consummate ass (jackass, fool) he can become until he goes abroad. I speak now, of course, in the supposition that the average person has not been abroad, and therefore is not already a consummate ass (jackass, fool). If the case be otherwise I beg his pardon and extend to him the cordial hand of fellowship and call him "brother!"

*(Sketch)*

*FROM "THE PRINCE AND THE PAUPER"*

*(At rise we find PRINCE EDWARD TUDOR in his chambers. Suddenly we hear a noise down the hall, or outside the window and TOM CANTY enters, breathless)*

**EDWARD:** Hullo, what's this?

**TOM:** Please, it's all a mistake. I can explain.

**EDWARD:** How dare you enter my presence unannounced!

**TOM:** Beggin' your pardon! I don't know where I am. I don't know who you are.

**EDWARD:** I am Edward, Prince of Wales.

**TOM:** *(Kneeling)* Oh, forgive me, Sire.

**EDWARD:** And who might you be, lad?

**TOM:** Tom Canty, of Offal Court, Sire.

**EDWARD:** Offal Court? I've never heard of that one.

**TOM:** Oh, it's just a street in London, Sire.

**EDWARD:** Oh, I see.

*(laughs)*

I like you, Tom Canty. Arise.

*(TOM hesitates)*

Up! Up! What are you doing in the palace?

**TOM:** In the palace?!?! I had no idea. I've never been this far west in town before. I found my way into one of the gardens and there an awful man with a beard and a big black staff chastised me and some men in uniforms chased me 'til I found refuge in here.

**EDWARD:** An awful man with a beard and a staff did you say?

**TOM:** Why, yes.

**EDWARD:** Did he wear many rings on his fingers and a large pendant around his neck?

**TOM:** Why, yes, yes he did. Have you had a run-in with him too?

**EDWARD:** Occasionally ... he's my uncle. The Duke Of Norfolk.

**TOM:** Oh. OH!!!

*(He kneels)*

Your uncle?! Oh, heaven's Saints!

**EDWARD:** *(Laughs)* That's all right, Tom Canty. He is a hard man at times. You've had a full day haven't you?

**TOM:** Yes, I should say I have.

**EDWARD:** Come, have a drink. It must be a quick one though. I must go to court reception. Say, Tom Canty?

**TOM:** Yes, Sire?

**EDWARD:** My name is Edward.

**TOM:** But you are still my Prince.

**EDWARD:** Not in here. Come, I'll be your friend. It's really quite exciting talking with someone who was not raised in the Court. You're really very lucky.

**TOM:** Lucky? Not quite. We're very poor.

**EDWARD:** Money! What a bore. If I could wear normal clothes, if I could go to the country and swim with the other boys--boys my own age--I'd give it all up. Now, Tom, what would you do if you could be at court?

**TOM:** I should say I would love it very much, I think.

**EDWARD:** Come here, Tom. Put on my robe.

**TOM:** But your highness, it's not right.

**EDWARD:** I'm your Prince. Now, put it on.

*(TOM dons the robe)*

Now, come here. Look, why just look in the mirror.

**TOM:** Why, except for my hair we look close alike.

**EDWARD:** Close alike? Why you look exactly like me.

*(An idea)*

Oh, Tom Canty of Offal Court, I've an idea. Here, put on my clothes and I'll put on yours.

**TOM:** But, sire!

**EDWARD:** Do it!

**TOM:** But ...

**EDWARD:** I command it. Here, behind the screen. You, Tom Canty, shall go to the Court Reception in my place and I shall go out and do things that I've always wanted to do. I shall come back tomorrow evening at this same time and we will change back.

## **MUSICAL #5 -- THE ROYAL WE**

This is going to be delightful!

**TOM:** But, sire. Will it work?

**EDWARD:** Why not?

**EDWARD:**

JUST LOOK, IT'S TRUE!

YOU DO LOOK A LOT LIKE ME --

IN EVERY SINGLE FEATURE OF YOUR BEING.

**TOM:**

IT'S ODD, BUT TRUE,

THAT YOU LOOK A LOT LIKE ME.

**EDWARD:**

NO, YOU ARE THE ONE WHO LOOKS A LOT LIKE ME.

**TOM:** Oh, yes. I agree.

**EDWARD:**

FOR ROYALTY COMES BEFORE THE PEASANTRY.

**BOTH:**

IF I WERE YOU I COULDN'T TELL BETWEEN THE TWO.

**TOM:**

IF I WERE YOU I'D SHAKE MY HAND TO SEE.

*(They shake hands)*

**EDWARD:**

BUT SHAKING HANDS WOULD ONLY SERVE  
TO GET ME MORE CONFUSED,  
FOR SLOWLY ITS BEEN SHOWN TO ME  
I REALLY AM "THE ROYAL WE."

**BOTH:**

THE ROYAL WE!  
JUST LOOK, IT'S TRUE!  
YOU DO LOOK A LOT LIKE ME  
IN EVERY SINGLE FEATURE OF YOUR BEING.  
IT'S ODD, BUT TRUE,

**TOM:**

THAT YOU LOOK A LOT LIKE ME.

**EDWARD:**

NO, YOU ARE THE ONE WHO LOOKS A LOT LIKE ME.

**TOM:** Oh, yes. I agree.

**EDWARD:**

FOR ROYALTY COMES BEFORE THE PEASANTRY.

**TOM:**

IT'S STRANGE!

**EDWARD:**

IT'S WEIRD!

**BOTH:**

THAT WE LOOK A LOT LIKE US.  
IMAGINE ALL THE CLAMOR AND THE FUSS-  
OVER US!

**TOM:**

AND WHEN WE SWITCH

**EDWARD:**

THEY WONT KNOW WHICH IS WHICH!  
I'LL BE RID OF THE COURTLY LIFE.

**TOM:**

I'LL BE RID OF THE PAUPER'S LIFE!

**BOTH:**

WE'LL CHANGE OUR PLACE AND STATION  
AND WE'LL HAVE A SWEET VACATION  
FROM THE BOREDOM OF OUR DAILY, DRAB AND DREARY LIVES.  
THE ROYAL WE!

**SEGUE TO**

## MUSICAL #5A -- PLAYOUT MUSIC

*(Crossovers)*

**WOMAN:** He has been a doctor for a year now, and has had two patients--no, three, I think -- yes, it was three. I attended their funerals.

**BOY:** *(Crossing to MARK TWAIN)* Why is it that we rejoice at a birth and grieve at a funeral?

**MARK TWAIN:** Because we are not the person involved!

*(Choral Reading) AT THE FUNERAL (4 Readers)*

**READER 1:** From an Unfinished burlesque of books on etiquette ...

**ALL:** At The Funeral.

**READER 1:** Do not criticize the person in whose honor the entertainment is given.

**READER 2:** Make no remarks about his equipment. If the handles are plated, it is best not to observe it.

**READER 3:** If the odor of the flowers is too oppressive for your comfort, remember that they were not brought there for you and that the person for whom they were brought suffers no inconvenience from their presence.

**READER 4:** Listen with as intense an expression of attention as you can command, to the official statement of the character and history of the person in whose honor the entertainment is given; and if these statistics should seem to fail to tally with the facts, in places, do not nudge your neighbor, or press your foot upon his toes, or manifest, by any other sign, your awareness that taffy is being distributed.

**READER 2:** If the official hopes expressed concerning the person in whose honor the entertainment is given are known by you to be oversized, let it pass -- do not interrupt.

**READER 1:** At the moving passages -- be moved! -- but only according to the degree of your intimacy with the parties giving the entertainment, or with the party in whose honor the entertainment is given. Where a blood relation sobs, an intimate friend should choke up, a distant acquaintance should sigh, a stranger should merely tumble sympathetically with his handkerchief.

*(PAUSE)*

**READER 3:** Do not bring your dog!

*(Crossovers)*

**MARK TWAIN:** Therefore, let us endeavor to live so that when we come to die even the undertaker will be sorry.

**WOMAN or GIRL:** *(Walks across the stage and trips over something and exits)*

**ANOTHER WOMAN:** I've been studying this game of golf pretty considerably. And I guess I understand now, how it's played. You take a small ball into a large field and try to hit it -- the ball not the field. At first attempt you hit the field and NOT the ball. After that you hit the air, or even more likely, the boy who carries your bag of utensils. When you've gone on long enough you possibly succeed in obtaining your original objective --the ball. Now, at that time, if the boy's still alive, you send him off to look for the ball and if he finds it the same day you've won the game.

**MAN:** By constantly trying, we can surely learn to endure adversity another person's, I mean.

**WOMAN or GIRL:** *(As before, the same WOMAN or GIRL comes across the stage and trips over the same spot as before and exits looking back, scratching her head. The MAN and GOSSIPS enter as music starts.)*

## MUSICAL #6 -- GOSSIP! GOSSIP!

**MAN:**

SAYS GOSSIP ONE TO GOSSIP TWO MILE SHOPPING IN THE TOWN:

**GOSSIP 1:**

OLD MISSUS SMITH REMARKED TO ME SHE BOUGHT HER GOODS AT BROWNS.

**MAN:**

SAYS GOSSIP TWO TO GOSSIP THREE WHO CAST HER EYELIDS DOWN:

**GOSSIP 2:**

I'VE HEARD IT SAID TODAY THAT MISSUS SMITH GOT GOODS AT BROWNS.

**MAN:**

SAYS GOSSIP THREE TO GOSSIP FOUR WITH SOMETHING OF A FROWN:

**GOSSIP 3:**

COME HEAR THE NEWS, JUST THINK, THAT MISSUS SMITH TOOK GOODS FROM BROWNS!

**MAN:**

SAYS GOSSIP FOUR TO GOSSIP FIVE WHO PASSED IT 'ROUND THE TOWN:

**GOSSIP 4:**

I'M SHOCKED TO HEAR THE NEWS THAT MISSUS SMITH STOLE GOODS FROM BROWNS.

**GOSSIPS:**

GOSSIP! GOSSIP! TALK, TALK, TALK, TALK!  
CHATTER, CHATTER! SQUEAK!!

**GOSSIP 5:**

DID YOU CHIT-CHAT?

**GOSSIP 1:**

CHEEP, CHEEP AT THAT!

**MAN:**

SHE LEFT HIM JUST LAST WEEK!

**GOSSIPS:**

GOSSIP! GOSSIP! TALK, TALK, TALK, TALK!  
CHATTER, CHATTER! PLINK!!

**GOSSIP 3:**

DID YOU CHIT-CHAT?

**GOSSIP 4:**

CHEEP, CHEEP AT THAT!

**MAN:**

THEY DROPPED IT IN HIS DRINK!

*(GOSSIPS pantomime choreographed actions)*

GOSSIP ONE TOLD GOSSIP TWO WHO DIDN'T KNOW THE SCORE.

AND GOSSIP TWO TOLD GOSSIP THREE WHO RAN TO GOSSIP FOUR.

NOW, WHEN GOSSIP FIVE HAD HEARD THE WORD

FROM EVERY BIRD BUT GOSSIP ONE,

IT TURNED THE STORY 'ROUND AND 'ROUND

AND THAT'S HOW GOSSIP'S DONE!

YES, THAT'S HOW GOSSIP'S

**MAN:**

DONE!

**GOSSIPS:**

CHATTER! CHATTER!

WHAT'S THE MATTER?

CHEEP, CHEEP, CHEEP,

CHEEP!

CHEAP

FUN!

FUN!

*(Crossover)*

**WOMAN or GIRL:** *(Again, she enters and comes across the stage. again trips. She stops and says)*  
Experience teaches us only one thing at a time and hardly that in my case.

*(TWAIN)*

**MARK TWAIN:** I am very glad that I am not the editor of a newspaper and I shall always try to do right and be good so that God will not make me one. Now, folks, it's about time you all stretched your legs a bit and we'll be back in about ten minutes.

**MUSICAL #6A -- PLAYOUT MUSIC**

*INTERMISSION*

18 additional pages in Act Two