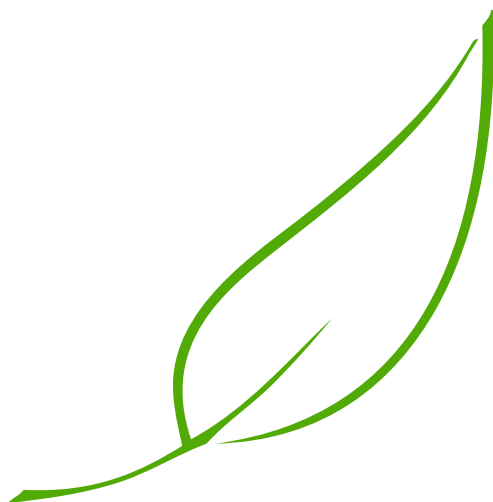


PINOCCHIO

Music and Lyrics by Larry Nestor

Book by Miriam Schuman



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SYNOPSIS: When the Blue Fairy magically brings the Pinocchio puppet to life, the young wooden boy's efforts to become real fail as he turns to mischief and lies instead of kindness and honesty. After humorous misadventures with an assortment of human and animal tricksters, Pinocchio finally learns empathy--just in time to set out on a quest to rescue his puppeteer father Gepetto. Based closely on scenes from Carlo Collodi's original classic story, with a nod to the slapstick humor of the Commedia dell'arte Italian theater of the past, this musical adaptation of Pinocchio is accessible to modern actors of all ages.

CAST OF CHARACTERS

(1 female, 2 male, 4-11 either, extras)

PINOCCHIO (m/f)..... (55 lines)
 GEPETTO (m)..... (20 lines)
 POLICE OFFICER (m/f) (3 lines)
 BLUE FAIRY (f) (21 lines)
 LAMPWICK (m/f)..... (16 lines)
 CAT (m/f) (5 lines)
 FOX (m/f) (6 lines)
 FARMER GESSEPIE (m) (4 lines)
 WEASEL 1 (m/f) (3 lines)
 WEASEL 2 (m/f) (2 lines)
 DONKEY SELLER (m/f).....
 TOWNSPERSON 1 (m/f)..... (3 lines)
 TOWNSPERSON 2 (m/f)..... (1 line)
 TOWNSPERSON 3 (m/f)..... (1 line)
EXTRAS: CHILDREN (m/f)

ALL LINE COUNTS ARE APPROXIMATE

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PRODUCTION NOTES

The magical joy of fantasy has made the Pinocchio story an enduring favorite of children all over the world. Hundreds of illustrators, writers and dramatists have created their own Pinocchio fantasy world from Carlo Collodi's original Italian story to Disney's Hollywood version. Though there has been a wide variance in interpretation, the central theme of fantasy has never changed.

This musical version should also be played for pure fantasy. The actors, the costume and stage designers, the make-up people may be totally creative. The audience will neither expect nor ask for realism. Let them participate in the fantasy by requiring their imagination to be at work all through the play.

There are ten scenes in this musical playlet. They should be treated more as "moments in the story" rather than segments of a total drama. Use of a blackout transition may be more effective than a curtain which could slow the flow and lose the mood.

The actors and stage crew can quickly put in place the very few props needed for each scene. Lighting and a simple stylized backdrop design will create almost all of the setting needed. The only specific setting required is the interior of the whale for Scene 8. This may be as simple as indicated in the drawing on the following page. A vertical slit in the middle will allow Pinocchio to enter through the mouth. If this is not practical, let some flashing of the lights distract the audience as Pinocchio enters from Stage Right or Left throwing some imitation fish before him.

Sound effects with the lighting will add considerably to the fantasy of this and other scenes. Again remember that realism is not the key, but interpretive sounds that strongly suggest the situation are.

While the scene inside the whale must be played Center Stage, the other scenes may be spotted in many different areas of the stage for variety.

Costuming also needs only to be suggestive. Donkey ears are enough to make Pinocchio and his friends into donkeys. Pinocchio needs a long nose in Scene 2 only. This need not be a realistic nose but simply a close enough replica to allow the audience “a willing suspension of disbelief.”

This same principle will apply to the logical sequence of the story as well. The director will want to remind the entire crew that this is fantasy and all answers are found within its realm.

PROLOGUE

AT RISE: *The play opens with the whole company of players singing "Wood Is Good!" While they sing, they set the stage up and/or dance. They also use, or pantomime the use of, the various wooden objects mentioned in the song. Each of the important set pieces or props has a sign hanging from it. The signs identify the piece. (Example: "Gepetto's Cot") Music comes up.*

SONG: "Wood Is Good!"

ALL CAST:

WOOD! WOOD! WOOD IS GOOD.
TREES GIVE US MUCH MORE THAN SHADE.
THEY GIVE US WOOD AND THAT IS GOOD.
WOOD TO MAKE PENCILS, PAPER AND RULERS,

ADULTS:

SO KIDS CAN DO THEIR HOMEWORK,

CHILDREN:

WRITE A LETTER, OR DRAW A FUNNY FACE,
OR SAIL A PAPER AIRPLANE INTO SPACE.

ALL CAST:

WOOD! WOOD! WOOD IS GOOD!
TREES GIVE US WOOD TO MAKE A DESK AND CHAIR,
SO KIDS CAN GO TO SCHOOL TO LEARN ABOUT THE WORLD,
OUR COUNTRY AND OUR NEIGHBORHOOD

GEPETTO:

CARPENTERS USE WOOD TO BUILD STURDY HOMES
TO KEEP US SAFE FROM THE STORM.

ALL CAST:

THE WOOD IN THE FIREPLACE WILL KEEP US WARM.

CHILDREN:

BASEBALL BATS, HOCKEY STICKS,

ADULTS:

PICTURE FRAMES, TOOTHPICKS.

ALL CAST:

CANES AND CRUTCHES TO HELP PEOPLE WALK.

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CHILDREN:

SKATEBOARDS! SLEDS!

ADULTS:

TABLES! BEDS!

ALL CAST:

WOOD! WOOD! WOOD IS GOOD!

ADULTS:

DON'T FORGET THE PIANO.

WE CAN PLAY SING-A-LONG SONGS FOR ONE AND ALL.

CHILDREN:

AND THE BOWLING PINS THAT WE KNOCK DOWN

BY ROLLING A BOWLING BALL!

ALL CAST:

TREES GIVE THE BIRDS A PLACE TO NEST AND RAISE THEIR YOUNG.

AND THE SQUIRRELS A PLACE TO HIDE THEIR FOOD

SO THEY CAN FEAST ALL WINTER LONG.

As the last two lines of the song begin, three cast members carry in and set down PINOCCHIO who is dressed entirely in brown and remains perfectly stiff. He bears a sign that reads, "Good Wood," or "Mahogany."

ALL CAST:

BE IT UNDERSTOOD THAT ANYWAY YOU SHAPE IT

PINOCCHIO raises one arm which is quickly pushed down by one of the players who brought him in.

ALL CAST:

WOOD!

PINOCCHIO raises the other arm and a different player forces it down.

ALL CAST:

WOOD!

PINOCCHIO raises first arm again. It is pushed down.

ALL CAST:

WOOD IS GOOD!

PINOCCHIO sits up. When the applause starts to die down, he is pushed back and remains stiff. He is taken into GEPETTO'S shop and the sign is removed. Other cast member remove all other signs. All but PINOCCHIO and GEPETTO exit.

SCENE 1

GEPETTO: This wooden puppet is one of my best efforts. Just a few finishing touches...

GEPETTO set PINOCCHIO gently aside and goes to get some paper to fashion a hat. PINOCCHIO. Unnoticed by GEPETTO, turns his head to watch.

PINOCCHIO: Hey, old Yellow Wig!

GEPETTO: *(Turning sharply, but not quickly enough to see the puppet move.)* Who's insulting me? *(After a short search, he shrugs and puts the hat on PINOCCHIO.)* What shall I name the puppet? *(While he speaks, he makes PINOCCHIO a coat out of paper or cardboard.)* It should be a lucky name... Pinocchio! That's it. I once knew a family with that name, and they all did quite well.

Music comes up for "Pinocchio".

GEPETTO: It's a name I'd be proud to give my son—if I had one. *(During the song, he continues to make the coat and dress the puppet.)*

SONG: "Pinocchio"

GEPETTO: (*Sings.*)

PINOCCHIO

I LOVE YOU SO;

IF I COULD HAVE A SON,

YOU WOULD BE THE ONE.

BUT IT'S NOT MEANT TO BE,

YOU'RE MAHOGANY.

PINOCCHIO

IT'S TRUE, YOU KNOW.

YOU CAN DANCE AND SING,

A PUPPET ON A STRING.

I CARVED YOU WITH A KNIFE

BUT I CAN'T GIVE YOU LIFE.

HOW WONDERFUL TO HAVE A BOY;

YOU'D NEVER BE A BOTHER.

AND OH, WHAT A JOY

WHEN YOU'D CALL ME FATHER.

CHORUS:

TOGETHER THEY'D EXPLORE

THE COUNTRYSIDE AND SO MUCH MORE.

IN SPRING THEY'D PLANT FLOWERS

AND PRAY FOR APRIL SHOWERS

IN SUMMER THEY'D GO FISHIN',

MAYBE BUILD A NEW ADDITION.

IN THE SEASON OF FALL

THEY COULD PLAY SOME BASKETBALL.

COME THE TIME THAT'S KNOWN AS WINTER

IT'S BE SO NICE,

GEPETTO:

WE'D SKATE ALONG THAT ICE.

IF YOU BREAK A LEG I'LL REPAIR EV'RY SPLINTER!

PINOCCHIO

I LOVE YOU SO;

IF I COULD HAVE A SON,

YOU WOULD BE THE ONE.

BUT IT'S NOT MEANT TO BE,

YOU'RE MAHOGANY.

As the song ends, PINOCCHIO makes a face at GEPETTO and then turns to the audience and makes a gagging motion to indicate that the sentiment of the song is too much for him.

GEPETTO:

PINOCCHIO!

PINOCCHIO: *(Laughing.)* Sorry, Yellow Hair! It was just too much for me!

GEPETTO: Pinocchio. Don't show such disrespect for your father.

PINOCCHIO: *(Snatching GEPETTO'S wig.)* Sorry, Dad!

GEPETTO: Naughty boy! Give me back my wig, you wooden rascal.

Laughing, PINOCCHIO sets the wig backwards on GEPETTO'S head so he is unable to see. While GEPETTO stumbles around, PINOCCHIO runs out the door. GEPETTO straightens the wig and chases the puppet. The chase scene that follows should be strictly slapstick. It ends with PINOCCHIO trying to run between the legs of a POLICE OFFICER who catches him.

OFFICER: Here you are, Gepetto. Is this your son?

PINOCCHIO: No!

GEPETTO: Yes! Thank you, Officer. *(GEPETTO takes the puppet and shakes him.)* Naughty, naughty boy. You just wait 'til we get home and you'll be sorry...

PINOCCHIO throws himself down on the ground and wails.

PINOCCHIO: Don't beat me!

TOWNSPERSON 1: Poor puppet.

PINOCCHIO: Don't hurt me!

TOWNSPERSON 2: That Gepetto.

TOWNSPERSON 1: Hurting a poor marionette who's just trying out his legs.

PINOCCHIO: Ohhh! Help!

TOWNSPERSON 3: Officer, do something for that poor boy.

OFFICER: I don't know. This is outside my area.

PINOCCHIO: Save me!

TOWNSPERSON 1: Just look how terrified the boy is!

OFFICER: Gepetto, maybe you'd better come with me. It's time you had a chat with someone in family services.

SCENE 2

AT START: *PINOCCHIO is sitting on the cot, rubbing his hands together for warmth.*

BLUE FAIRY: *(Offstage.)* Why do you sit that way, Wooden Child? You should be up and ready for school.

PINOCCHIO: Who is it?

A beautiful woman, dressed in blue, slips into the room from behind the chimney.

BLUE FAIRY: I am the Blue Fairy.

PINOCCHIO: How did you come in? Why didn't you use the door? Why are you here? DO you have any food?

BLUE FAIRY: Food, Pinocchio? Haven't you had breakfast? You'll need to eat soon or you'll be late for school. Children who don't go to school become foolish donkeys.

PINOCCHIO: *(Climbing off the cot.)* I don't go to school. My father won't let me. *(Turns to face the BLUE FAIRY, away from the audience. This will allow him to put on his false nose when he pretends to feel it.)*

BLUE FAIRY: That doesn't sound like Gepetto.

PINOCCHIO: He left me here to work without any food! He said I can't go to school because I'm not a real boy.

BLUE FAIRY: *(Laughing.)* Why do you lie to me, Pinocchio?

PINOCCHIO: I'm not lying! Gepetto is a cruel man... why do you laugh at me?

BLUE FAIRY: Pinocchio, I laugh because your lies are as obvious as the nose on your face.

PINOCCHIO: My nose... (*Puts his hands up, holding his nose in place, and then lets out a yelp of horror. He turns so the audience can see his long nose sticking out between his hands.*) What did you do?

BLUE FAIRY: I have done nothing. Your nose was reacting to the lies you've told.

PINOCCHIO: Help me fix it.

BLUE FAIRY: That I cannot do. Gepetto is the carpenter. He will fix your nose.

PINOCCHIO: But...

BLUE FAIRY: Listen carefully, Pinocchio. Boys who do not mind their fathers come to a bad end.

PINOCCHIO: (*Tugging at his nose.*) But I'm not really a boy.

BLUE FAIRY: No, but you could be.

SONG: "The Son in His Sky"

BLUE FAIRY: (*Singing.*)

TO BE FLESH AND BONE,
WITH A HEART AND SOUL OF YOUR OWN,
THIS CAN BE A REALITY.
BUT IT WON'T HAPPEN OVERNIGHT.

CHORUS:

YOU HAVE TO CHANGE,
AND DO IT RIGHT.

BLUE FAIRY:

A FATHER'S LOVE
IS AS VAST AS THE UNIVERSE ABOVE.
AND IF YOU TRY
YOU CAN BE THE SON IN HIS SKY.

BLUE FAIRY and CHORUS:

A LIVING BOY
CAN BRING SO MUCH HAPPINESS AND JOY.

BLUE FAIRY:

YES, BY AND BY,
YOU CAN BE THE SON IN HIS SKY.

PINOCCHIO:

HOW WILL HE KNOW IT?

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BLUE FAIRY:

YOU'LL HAVE TO SHOW IT.

CHORUS:

OBEDIENCE, HONESTY,
KINDNESS AND GENEROSITY.
WHEN MORNING BREAKS
YOU WILL KNOW IF YOU HAVE WHAT IT TAKES.
YOUR HEART WILL CRY,
"LET ME BE THE SON IN HIS SKY!"

PINOCCHIO:

I'VE GOT BETTER THINGS TO DO:
CATCH A FISH THAT I CAN FRY;
GO TO A BALLGAME; VISIT THE ZOO;
START A FIGHT AND GET A BLACK EYE!

BLUE FAIRY and CHORUS:

A FATHER'S LOVE
IS AS VAST AS THE UNIVERSE ABOVE.
AND IF YOU TRY
YOU CAN BE THE SON IN HIS SKY.

PINOCCHIO: So I don't have to be a puppet anymore?

BLUE FAIRY: It's up to you. You must learn to give love unselfishly.

PINOCCHIO: I will.

BLUE FAIRY: (*Kissing the tip of his nose.*) Here comes Gepetto now. (*Exits as she came.*)

As GEPETTO comes through the door PINOCCHIO turns his back to him, ashamed of his nose.

GEPETTO: Good morning, son.

PINOCCHIO: Good morning, Father.

GEPETTO: I brought you an orange for breakfast and an apple for lunch. It's time for you to start school.

PINOCCHIO: I can't go to school. The boys will laugh at me.

GEPETTO: What?

PINOCCHIO: (*Turning with a wail.*) My nose is too long!

GEPETTO: Oh, my poor son. Come over here and I'll see what I can do.



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by Larry Nestor and Miriam C. Schuman.

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