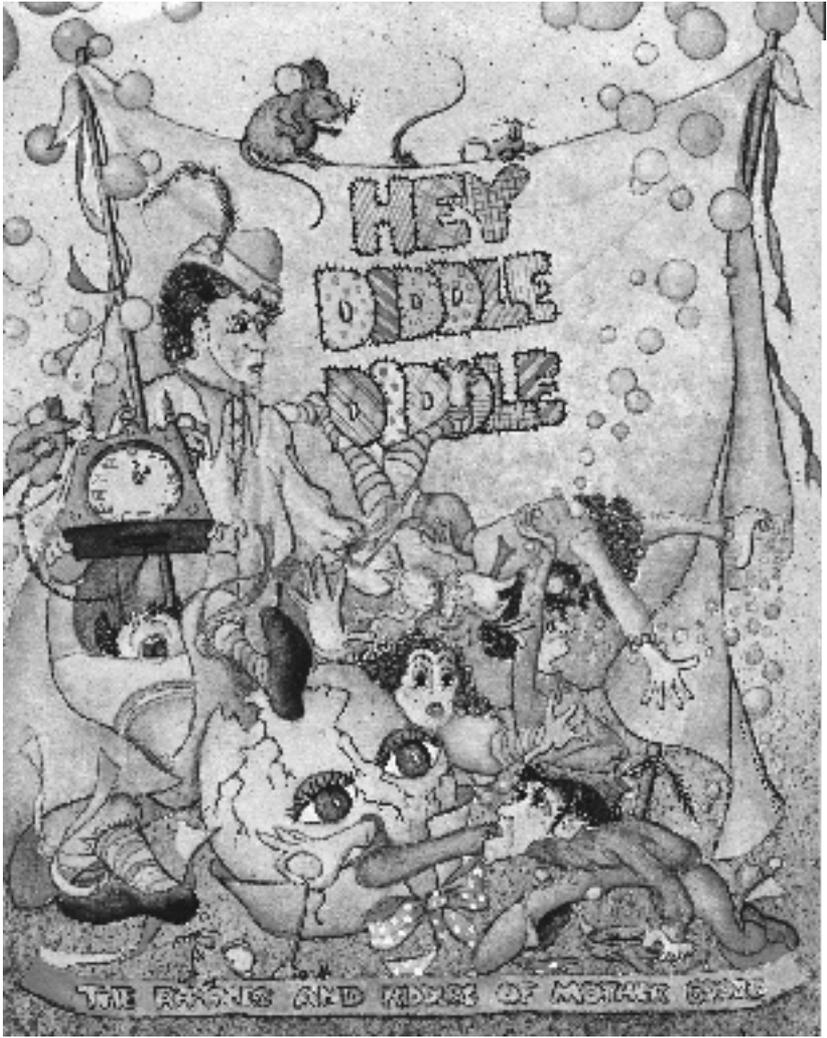


Excerpt terms and conditions

This excerpt is available to assist you in the play selection process.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest you read the whole play before planning a production or ordering a cast quantity.



Hey Diddle Diddle!

The Rhymes and Riddles of Mother Goose

adapted by
Marilee Hebert Miller

Dramatic Publishing Company
Woodstock, Illinois • Australia • New Zealand • South Africa

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY, INC., without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website: www.dramaticpublishing.com, or we may be contacted by mail at: THE DRAMATIC PUBLISHING COMPANY, INC., 311 Washington St., Woodstock, IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

© 2004 by
MARILEE HERBERT MILLER
ANCHORAGE PRESS PLAYS, INC.

Printed in the United States of America
All Rights Reserved
(HEHY DIDDLE DIDDLE!)

For inquiries concerning all other rights, contact:
Robert A. Freedman Dramatic Agency, Inc.
1501 Broadway, Suite 2310
New York, NY 10036 • Phone: (212) 840-5760

ISBN: 978-0-87602-410-2

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to the author of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. Biographical information on the author, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, Illinois.”

With thanks to the HEY DIDDLE DIDDLE! actors
of the Everyman Players,
Actors Theatre of Louisville,
and the Action Theatre Company
for the joy their performances brought to children.

And special thanks to Ken Holamon for his lively designs and
my mentors
Orlin Corey and Jon Jory
for their drive and inspiration.

PRODUCTION HISTORY HEY DIDDLE DIDDLE!

1975 First developed to tour through schools in Kentucky performed by the Actors Theatre of Louisville Apprentice/Intern Company.

The Ensemble: Alan Babb, Sally Campbell, Jerry Confer, Catherine Dillon, Linda Herrman, Barbara Kosciuk, Beth Machlan, Douglas B. Maguire, Margaret Price, James Roberts, Michael Robertson, Mary Ross, Denise Sachs, Aric Seidel, Peter Shaw, Greg Smith

1976 Summer production by the BOOK OF JOB company of the Everyman Players in Pineville, Kentucky.

The Ensemble: Kathleen Archer, Jerry Confer, Annie Harris, Mark Ketterson, Doug Maguire, Kevin McTigue, John Meadows, Eve Pruden, Marilee Hebert-Slater, Nan Wray

1976 Second tour through schools in Kentucky performed by the Actors Theatre of Louisville Apprentice/Intern Company.

The Ensemble: Michael Davis, Connie Freeman, Lance Kinsey, Cynthia Lair, Andrew McCowen, Jim West, Nancy Wray

1976 Performed by the Action Theatre Troupe in an extended run for the New Orleans public school system.

The Ensemble: Vernel Bagneris, Matt Borel, Ann Casey, Jerry Confer, M. Elizabeth Confer, Annie Harris, John Meadows, Marilee Hebert-Slater

1977 First national tour of the USA by The Everyman Players in a brightly mounted production designed by Ken Holamon.

The Ensemble: Vernell Bagneris, Deborah Eckols, Jerry Confer, M. Elizabeth Confer, Tom Hayes, Robert Hutchens, Eve Pruden, Mary Scent, Marilee Hebert-Slater

1978 Second national tour of the USA by Everyman Players; showcased at the Southeastern Theatre Conference.

The Ensemble: Bates Brooks, Jerry Confer, M. Elizabeth Confer, Debra Echols, Ronlin Foreman, Richard Hauenstein, Tom Hayes, Holly Shelton, Marilee Hebert-Slater

1979 Third national tour of the USA by Everyman Players; showcased at the First National Showcase of Professional Producers and Presenters of the Children's Theatre in Chicago.

The Ensemble: Jerry Confer, M. Elizabeth Confer, Richard Hauenstein, Tom Hayes, Anne Kanengeiser, Marilee Hebert-Slater, Martha Thrush

PRODUCTION NOTES
HEY DIDDLE DIDDLE!

The Rhymes and Riddles of Mother Goose

HEY DIDDLE DIDDLE! takes the traditional rhymes of childhood and combines them with staging reminiscent of childhood play. The emphasis is on telling the story and celebrating the rich rhythm and language.

Cast: 6-12 for ENSEMBLE VERSION, 12+ for LARGE CAST VERSION. ENSEMBLE VERSION: High energy personalities share all the roles. LARGE CAST VERSION: Distributes roles to include a large number of performers, even as young as elementary school age children. Performers speak, sing, and play simple percussion and toy musical instruments. (Play may also be performed without singing.)

Songs: This play gives option for singing or speaking the rhymes. It is suggested that simple instruments: kazoo, sticks, rattles, xylophone, cans, etc. can add another dimension to the interpretation. Permission is also granted for adding piano or instrumental accompaniment if desired. Melody scores are included with script.

Length: Approximate running time: 40 min. (Permission is granted for performing a shortened adaptation of HEY DIDDLE DIDDLE!)

Rehearsal Units: The script is sectioned into Rehearsal Units. These Units indicate sections that have interactive roles for groups of actors. For large cast productions they mark group entrance and exit options.

Setting/Costumes: Variable. Productions of this play have been designed very simply or with full professional "concept" design. The director/designer has flexibility in choosing where this group of performers come together to share these stories. The setting for previous productions have included a playground, a fantasy gift box, a fold out cardboard set, a painted sign with the title of the play, and no scenery at all!

Style: Energy and rhythm celebrate the timeless language of these rhymes. Rhythm is the most important element, it drives the action. The rhymes, when spoken aloud, create rhythm pictures of horses galloping, clocks ticking, men marching, children playing and more. (A non-Western European rhythm interpretation using more syncopation may also be possible.)

Audience Age: This play has been performed before pre-school through elementary age children and family audiences.

All Rights Reserved

HEY DIDDLE DIDDLE! The Rhymes and Riddles of Mother Goose adapted from traditional Mother Goose Rhymes by Marilee Hebert-Slater, 1975, rev.1977. Revised 2002-2004 by Marilee Hebert Miller. (fka Marilee Hebert-Slater). Published 2004.

Cover Art by Ken Holamon.

© Dramatic Publishing

HEY DIDDLE DIDDLE!

The Rhymes and Riddles of Mother Goose

adapted by Marilee Hebert Miller

UNIT 1

(GROUP sings-Score A, or speaks to the audience)

ALL/or GROUP

Hey Diddle Diddle!

WOMEN

We'll tell you a riddle,
About a famed woman of yore.
She told us her rhymes.....

MEN

Back in those ancient times,

ALL/or GROUP

And we're here now to tell you some more.

WOMEN

So lend us your ear
And draw very near,
We'll go on a magical cruise

MEN

With stories of lads, and tricksters, and cads..... (Hold)

WOMEN (Fast Spoken Interlude)

Hey Diddle Diddle! The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such a sport,
And the dish ran away with the spoon.

ALL/or GROUP

In the fables of Old Mother Goose..HEY!

(ALL EXIT except MISTY WOMAN,
MISTY MAN, GROUP pantomiming
characters in a park)

MISTY WOMAN (Strolls by MISTY MAN)

One misty moisty morning,
When cloudy was the weather,
I chanced to meet an old man,
Clothed all in leather.

(They turn to each other)

He began to compliment

(MISTY MAN ad libs compliments)

And I began to grin.

MISTY MAN

How do you do?

MISTY WOMAN

And how do you do?

BOTH

And how do you do again?

(GROUP greets the audience with ad lib How do YOU do? HOW do you do? etc.)

9 SOLOS (Speak one line each while forming a leap frog line and jumping ...at the end of each spoken line)

Solomon Grundy,
Born on a Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday.

(Jump)

(Jump)

(Jump)

(Jump)

(Jump)

(Jump)

(Jump)

GROUP (Sadly)

This is the end.....

(They pause)

SOLO

Sniff!!!!!!!!!!

GROUP

Of Solomon Grundy.

(They fall-away into next scene)

(Use actor or puppet for Humpty Dumpty)

LOWER VOICES of GROUP (As an announcement!)

Humpty-----Dumpty!

GROUP

Humpty Dumpty sat on a wall.

(Rhythm Sticks after line: Triplet rhythm-Score B)

HUMPTY DUMPTY:

Humpty Dumpty had a great fall-I-I-I-I-I-I-I-I!

(He teeters then falls. Falling emphasized with a kazoo or slide whistle)

GROUP

SPLAT!

(Punctuate on the line with sticks; then pause one beat)

MEN

All the king's horses and All the king's men.

(Speak and pantomime riding to inspect the accident. Repeat triplet rhythm on the line with the sticks to create sound of horse hooves)

(Repeat Rhythm Sticks after the line: Score B)

(MEN ad lib as they inspect the mess)

GROUP

Couldn't put Humpty together again.

(GROUP takes away HUMPTY DUMPTY with front actor kazooing ambulance sound. ALL EXIT except one LADY)

LADY (With self-assured manner)

Every lady in this land
Has twenty nails upon each hand.
Five and twenty on hands and feet:
All this is true---without deceit.

(She EXITS)

UNIT 2

L.P. MARKET (Use fingers for "piggies")

This little pig went to market,
This little pig stayed home,
This little pig had roast beef,
This little pig had none,
And this little pig cried, "Wee-wee-wee-wee-wee"
All the way home.

L.P. RUB #2: (With a sense of "one-ups-manship")

This little pig had a rub-a-dub,
This little pig had a scrub-a-dub,
This little pig-a-wig ran upstairs,
This little pig-a-wig called out.....
BEARS!

(Points to alert of an imaginary bear!)

Down came the jar with a loud
Slam! Slam!

(Spoken with a very pleased-with-oneself attitude)

And this little pig had all the jam.

(Both EXIT)

UNIT 3

GROUP OF WOMEN & GROUP OF MEN:
(Pantomiming trotting into town on
a horse, to the rhythm of the rhyme)

WOMEN

To market, to market, to buy a fat pig,
Home again, home again, jiggety jig.

MEN

To market to market to buy a fat hog,
Home again, home again, jiggety jog.

WOMEN & MEN

To market, to market to buy a plum bun,

WOMEN

Home again,

MEN (echo)

Home again,

WOMEN

Home again,

MEN (echo)

Home again,

WOMEN

Home again,

MEN (echo)

Home again,

WOMEN & MEN

Market is done.

(EXIT: trot off)

UNIT 4

SMALL GROUP (Pantomime scene)

Dickery dickery dare,
The pig flew up in the air...

(Vocal sound or slide whistle gliss up
as actors look up)

DUDLEY (In comic hero style)

The man in brown----

Soon brought him down...
DUDLEY (Continued)
(After line, slide whistle gliss down)
Dickery, dickery, dare.
SMALL GROUP

UNIT 5

TOM!
TRACKER (Accusingly)
TOM (Speaking & pantomiming role of "Tom" caught in act of heisting an imaginary pig)
Tom,.....the piper's son,
Stole a pig and away he run,
GROUP
The pig was eat.... and Tom was beat,
TRACKER (Strikes Tom with soft, stuffed-stick prop)
TOM (Jumping with each blow)
Oww!..... Oww!.....Oww!Oww!
GROUP
And Tom went roaring down the street
(Chase begins. Group chants or sings Score D)
MEN
A-way,----- away
GROUP (Higher Voices)
He stole a pig and away he run
A-way,----- a-way,
GROUP
A roaring down the street. (They EXIT)

MARY MARY (Breaks away from previous chase. She carries watering can and pantomimes watering flowers. She takes the stage in cocky style)

A-way, a-way, he stole the pig and away he run,

A-way.....

(Aware of audience-and showing off..)

Mary, Mary, quite contrary,
How does your garden grow?
With silver bells

(After line: Bell sound by one of GROUP)

And cockle shells

(After line: Halloween ratchet sound from one of GROUP)

And pretty maids all in a row.

(MARY curtsies)

(MEN whistle--Whee, Wheew!--
Startled, She EXITS)

UNIT 6

(Action: Tunnel game with last person given donkey "ears"--gesture by person standing above)

10 SOLOS (Each line spoken with vocal intonation fitting the description of the metal.)

I am a gold lock.
I am a gold key.

I am a silver lock.
I am a silver key.

I am a brass lock.
I am a brass key.

I am a lead lock.
I am a lead key.

10 SOLOS (Continued)

I am a don lock
I am a don key!

ALL SOLOISTS (ad lib donkey
sounds)

Hee Haw! Hee Haw!

(They EXIT or join next GROUP)

GROUP (Speak or sing Score E softly,
while drowsily moving to form a hay
stack shape with BOY BLUE asleep at
its base)

Hush-a-bye, baby, on the tree top,
When the wind blows the cradle will rock;
When the bough breaks the cradle will fall,
And down will go baby, cradle and all.

(Hum song until interrupted by Boy
Blue's SISTER.....)

SISTER (Enters searching and pretty
cranky)

Little Boy Blue!-----

Little Boy Blue!

Come blow your horn,

The sheep's in the meadow, the cow's in the corn.

Where is that little boy that looks after the sheep?

(Optional: Ask audience for assistance
then "discover" him)

He's under the haystack fast asleep!

(She awakens him and drives him off)

(GROUP members in haystack
position, awaken)

7 SOLOS (From GROUP sequentially
race to positions on stage then speak)

Intery, mintery

Cutery corn,

Apple seed and apple thorn;

Wire,

briar,

limber lock,

Five geese in a flock,

GROUP (Others join)

Sit and sing by a spring,
O-U-T and in again.

UNIT 7

GROUP (Spread to positions filling stage. Each line is a spoken SOLO with intent to “top” the dramatic impact of the story of the line before)

12 SOLOS

I saw a peacock with a fiery tail.

I saw a blazing comet drop down hail.

I saw a cloud with ivy curled around.

I saw a sturdy oak creep on the ground.

I saw an ant swallow up a whale.

I saw a raging sea brim full of ale.

I saw a Venice glass sixteen foot deep.

I saw a well full of men’s tears that weep.

I saw their eyes all in a flame of fire.

I saw a house high as the moon and higher.

I saw the sun at twelve o’clock at night.

(With calm assurance)

I saw the man who saw this wondrous sight!

UNIT 8

GROUP (Speak and move to form a rectangle shape on stage)

GROUP (Continued)

There was a crooked man and he went a crooked mile,
He found a crooked six pence against a crooked stile,

MEN/or SMALL GROUP

He bought a crooked cat,

(After line: "Wreow! cat sound)

WOMEN/or SMALL GROUP

Which caught a crooked mouse,

(After line: "Squeek!")

GROUP

And they all lived together.....

.....in a crooked little house.

(GROUP moves to tilt rectangle shape to polygon---tilt. Slide whistle sound effect)

GROUP (Quickly while forming 2 lines)

Hickery, dickery, 6 & 7.

Alabone, Crackabone, 10 & 11.

Spin, Spun, muskidun,

Twiddle `em, twaddle `em 21.

GROUP (Begins STOMP/CLAP rhythm in lines for "Square Dance")

5 SOLOS MEN (Each speak a line)

One,

(On line: Stomp)

(After line: Clap)

Two,

(On line: Stomp)

(After line: Clap)

Three,

(On line: Stomp)

Four,

(On line: Clap)

Five....

(On line: Stomp)

(After line: Clap)

MEN (Speaking together)

Once

(On line: Stomp)

I

(On line: Clap)

caught

(On line: Stomp)

a

(On line: Clap)

fish

(On line: Stomp)

a-

(On line: Clap)