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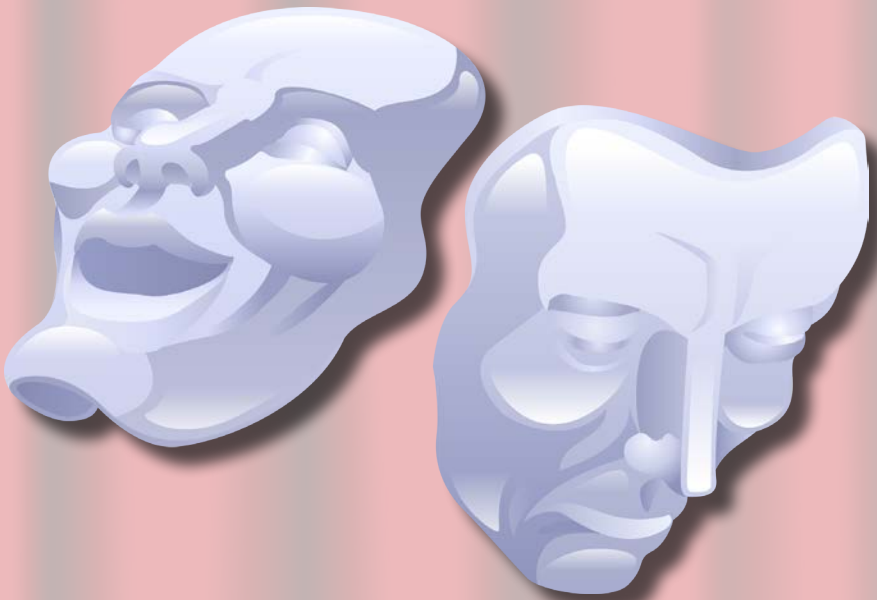
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Dramatic Publishing

Punch and Judy

By
Aurand Harris



Music by
Glenn Mack

Punch and Judy

Premiered at the Atlanta Children's Theatre
at the Alliance Theatre.

Comedy/Tragedy. Adaptation by Aurand Harris. Suggested by various Punch and Judy puppet plays. Music by Glenn Mack. Cast: 3m., 1w., 2 either gender with doubling, or up to 13 (7m., 1w., 5 either gender). This ageless puppet play is brought to life—but fire-works! Punch and Judy, pining behind the tiny stage of their “closed” puppet theatre, are suddenly made aware of a live audience out front by their winsome little dog, Toby. They cannot resist the call to perform. Bursting from behind the puppet stage, they expand into live actors. Merry as a cricket, Punch goes his joyful way through all the familiar plot routines, singing, high-stepping, slap-sticking at all the forces that would mold him into society's form, cheerfully determined to be his own man, to be free—and come out the winner. Might makes right, you see. But they are old puppets. In the end, they return to the puppet stage, singing “There'll always be a Punch and Judy,” fading into their puppet selves behind the tiny faded curtain. Unit set, with changing props. Traditional Punch and Judy costumes. Approximate running time: 60 minutes. Code: PG2.

ISBN-13 978-0-87602-183-5



Punch and Judy



Dramatic Publishing

311 Washington St.
Woodstock, IL 60098-330
Phone: (800) 448-7469

www.dramaticpublishing.com

Punch and Judy

By

AURAND HARRIS

With original music by

GLENN MACK



Dramatic Publishing Company

Woodstock, Illinois • Australia • New Zealand • South Africa

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(PUNCH AND JUDY)

ISBN: 978-0-87602-183-5

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To

CAROL AND CHUCK DOUGHTY

The premiere production of *Punch and Judy* was given 11 March, 1970, by the Atlanta Children's Theatre, in the Alliance Theatre of the Memorial Arts Center, at Atlanta, Georgia. Following is a copy of the program for this performance:

THE ATLANTA CHILDREN'S THEATRE, INC.

presents

PUNCH and JUDY

by

AURAND HARRIS

Music by Glenn Mack
This World Premiere Production
by special arrangement with
ANCHORAGE PRESS

Produced by..... CHARLES L. DOUGHTY
Directed by..... CAROL T. DOUGHTY
Sets and costumes designed by..... RUTH ANN MADDUX
Accompanist..... GREGORY COLSON
Production stage manager..... ROBERT E. STANTON

CAST

in order of appearance

TOBY.....	Carol T. Doughty
PUNCH.....	Louis Fox
JUDY.....	Julie Thomas
PROFESSOR.....	Francis McDonald
HECTOR.....	Chester Clark
	Bix Doughty
DOCTOR.....	Ben Jones
POLICEMAN.....	Bix Doughty
GUARDS.....	Robert E. Stanton
	Francis McDonald
HANGMAN.....	Ben Jones
GHOSTS.....	Bix Doughty
	Francis McDonald
DEVIL.....	Chester Clark

The story takes place near a
deserted "Punch and Judy" theatre.

PUNCH and JUDY

Cast:

PUNCH
JUDY
TOBY
PROFESSOR
HECTOR
DOCTOR
POLICEMAN
GUARDS
HANGMAN
GHOSTS
DEVIL

Scene:

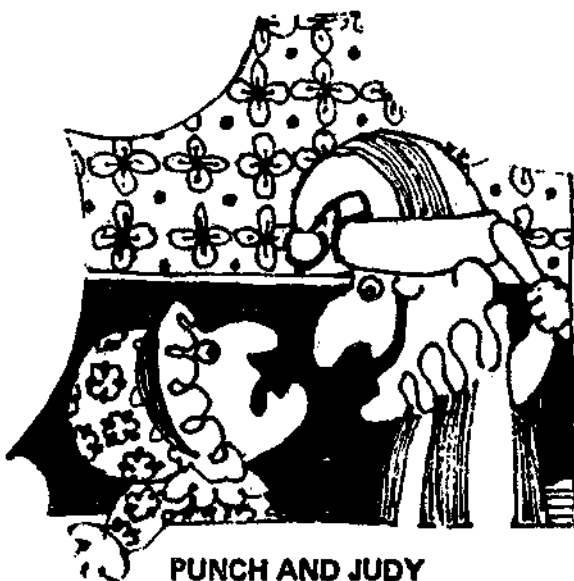
A deserted Punch and Judy Puppet Theatre.

Scenes of the Puppet Play:

1. Home Sweet Home
2. Dog Bites Nose
Professor Loses Head
3. Ride a Horse
Dr. Cure-All
4. Fly Away Baby
Off to Jail
5. Hung by a Rope
6. Out Pops the Devil

There is one intermission.

(Note: Except for Punch, Judy and Toby, all the other parts may be played by three or four actors, making it possible for the play to be performed by a cast of six or seven. It is suggested all the actors wear black tights which will give a unity, and which will make costume changes simple, requiring only a jacket, a cape, a robe, a hat, to complete a costume.)



PUNCH AND JUDY

PROGRAMME NOTE

This new play by Aurand Harris is based on the "Punch and Judy" puppet plays which are hundreds of years old. Punch has travelled all over the world. He was born in Italy, imported into France, England, and finally the United States. The characters in the play are the very ones that Punch has met down through the years, and his reaction to them remains traditionally the same, as you will soon see!

Some of the ideas and words used by Punch are more-or-less up to date, since he always spoke out about everything and everybody, no matter in which century he lived. But essentially the story is the same one which has stood the test of time.

Punch has been known as Pickled Herring, Hanswurst, Kasperle, Polichinello, and PUNCHINELLO. Beloved and persecuted in a dozen countries, he has been up to his wicked tricks for hundreds of years, and is not likely to stop now.

Throughout his long and merry career, Punch has always represented the spirit of mankind in his determination to remain free. Don't be too hard on him for his many pranks—after all, he's only a puppet!

Carol T. Doughty
Atlanta, Georgia
11 March, 1970

PUNCH and JUDY

ACT ONE

(There is soft music. Cue 2, THERE WILL ALWAYS BE A PUNCH AND JUDY, and the curtains open. On a bare stage, in subdued light, stands an old Punch and Judy puppet theatre. The words "Punch and Judy" are faded, the little curtain is drawn, and a large sign reads, "Closed." After a pause, the little curtain shakes. Toby, a hand-puppet dog, peeks out. He looks to R. and barks sadly, then to L. and gives another mournful bark. He shakes his head and gives a loud sighing growl. He leans out, points to the sign, shakes his head, lifts his head and howls sadly, then collapses with a big sigh. He lifts his head inquiringly, looks quickly to each side, then toward audience, sees the children, barks excitedly, holds out his paws eagerly, then claps happily. He barks loudly, meaning, "Stay there," and waves. He disappears behind the little curtain but immediately re-appears and barks again, "Stay there," waves and disappears. The barking continues and Toby, an actor dressed like the dog puppet, enters from behind the puppet theatre and hurries downstage. Cue 3 optional. Lights come up gradually. Over the footlights he greets the children again with happy barks, waves, and a wagging of his tail. He runs to puppet theatre, lifts his head and barks loudly).

PUNCH *(Off, inside the puppet theatre).* What's going on? What's going on? What's up?

(Toby twists and barks and points, trying to tell Punch there are children out front. The little curtain moves violently and Punch, a hand-puppet, appears).

What's the calling? What's the brawling? What's up?

(Toby barks and motions for Punch to look at the audience).

Quiet! Go back to sleep.

(Toby shakes his head and barks. Punch leans over the stage shelf and talks consolingly).

I know. You want to give a puppet show. So do I. But no one comes to see Punch and Judy any more. Mister Puppet Man has gone and left us. We are faded and old and forgotten. Go—go to sleep. Our little show is over.

(Toby turns to audience, shakes his head angrily and barks with determination. Punch, surprised, looks at Toby again. Toby runs to footlights, barks and motions toward audience).

What is it? Who is it? Is someone there?

(He peers. Toby barks and motions for children to answer, too).

Who? Children! An audience! Have you come to see the Puppet show?

(Sings and dances).

Well, rootle-tee-tootle—tee-toot! We've been saved, Toby!

(Toby barks).

Punch and Judy have been saved by the children. Don't go away. I'll be with you—I'll be with you before you can say—

(Puppet disappears behind little curtain. Punch, an actor dressed exactly like the puppet, immediately hops from behind the puppet theatre).

—Punch and Judy!

(Dances down to footlights).

Oh, allaca-zoop, allaca-zand! It's Mr. Punch. Give him a hand.

(He applauds himself. Toby claps and encourages children to applaud. Punch bows).

How do you do? How do you do? How do you do?

(Dances).

Rootle-dee-tootle-dee-toot! How many are here. I'll count.

(Points and counts audience).

One, two, three, four—five-five!

(Stretches out the word).

He is a big one! Six, seven, seven-and-a-half. She is a small one. Eight, nine and nine. Twins! And there's Tom. Hello, Dick. Hello, Mary. And Mrs. Bigger and her baby! Which is bigger, Mrs. Bigger or her baby?

(Toby barks and shakes his head).

Why, the baby, because he is a little bigger!

(Dances).

Rootle-dee-tootle-dee-toot! We'll give you a show. We'll always give you a show! For your enjoyment we proudly present—the Comical Tragedy—or the Tragical Comedy—of Punch and Judy.

(Aside).

It is the wickedest play that ever was—and the one that's run the longest.

(Dances).

Rootle-dee-tootle-dee-toot! I'll call Judy. Oh, Judy's a beauty.

Wait until you see her.

(Calls).

Oh, Judy, my dear. Judy, my love. Judy, my little dove.

(Shouts).

Judy, stick your head through that curtain!

JUDY *(Judy, a hand-puppet, appears in front of the little curtain of the puppet stage).* Yes, Mr. Punch?

PUNCH. Knock, knock, knock.

JUDY. Who is there?

PUNCH. Children! Children!

JUDY *(Peers).* Children?

PUNCH. Punch and Judy have been saved by the children.

JUDY. Saved by the children! Oh, I'm so happy I am going to cry.

PUNCH. No, Judy. Smile! Everyone laughs at Punch and Judy. Oh, rootle-dee-tootle-dee-toot! Tell me what is black and white and red all over?

JUDY. You tell me.

PUNCH. A blushing zebra! Oh, rootle-dee-tootle-dee-toot! We'll begin the show. Call the others! The doctor, the policeman, the horse, the devil

JUDY. Yes, Mr. Punch. Oh, oh! We're going to have a show!

(Puppet disappears behind curtain).

PUNCH *(To Toby).* Start the music! Beat the drum. Ring the bell. Oh, rootle-dee-tootle-dee-toot!

(Toby runs quickly behind puppet theatre. Punch points to audience).

One to get ready. Two for the show. Hold on to your seats. Here--we--go!

(Music begins. Cue 4. Punch runs to L back of Puppet Theatre. Immediately Toby comes around R of theatre, ringing a bell. Judy, an actor dressed exactly like the puppet, marches after him, hitting a tambourine. Punch follows last, beating a drum. They circle, then line up at front and SING:).

Punch and Judy are coming today,
Punch and Judy are coming this way.
Punch and Judy are near—

(Toby rings bell and barks a long).

—OOOOOOOOOO.

Punch and Judy are here.

(Toby repeats bell and howl).

—OOOOOOOOOO.

Punch and Judy are coming this way.

Punch and Judy are coming today.

With your kind permission—

JUDY. And your polite attention—

PUNCH. We will begin our Punch—

(She bows to him).

And Judy—

(He bows to her).

Show!

(Toby barks a long "OOOOOOOOOO," rings bell and runs off L. Punch and Judy "cake-walk" off as march music swells. She exits. Punch embraces audience and shouts).

I love you. I love you.

I love you divine.

Save me your chewing gum,

You're sitting on mine!

(He exits R).

SCENE ONE

(Same music continues softly. Toby enters L and puts up sign on an easel which reads, "Scene 1," and exits. The sign may also have printed on it, "Home Sweet Home." Punch, off R, waves the main curtain. He puts his arm out and waves, then waves his hat, then waves a shoe, then peeks out and grins, pulls back, then lifts a leg out and kicks, peeks out again, pulls back, shakes curtain violently, then marches out to C. He carries a slap-stick hooked to his belt. Note: it is advisable to have two extra slap-sticks on each side, off stage, in event that his breaks. Music stops).

PUNCH. Ladies and gentlemen, how do you do?

If you are all happy, I'm happy too.

Stay and hear my merry little play—

If I make you laugh, I need not make you pay.

(SINGS. Cue 5).

Mr. Punch is a jolly good fellow,

His coat is always scarlet and yellow,

With a bump on his nose and a hump on his back

And a big stick to give you a whack!

(Slaps stick in air. Speaks).

My fame is known from sea to sea!

My name is known, but pronounced differently.

In Italy—I am called PULCINELLA!

(Italian music. Cue 6. He dances Italian steps and shouts in Italian).

In Russia—they cheer and I appear—PETRUSHKA!

(Russian music. Cue 7. He dances Russian steps and shouts in Russian).

In France—they shout and I come out—POLICHINELLE!

(French music. Cue 8. He dances French steps, shouts in French. SINGS).

But—

(Speaks quickly).

Pulcinella, Petrushka, Polichinelle—

(SINGS. Cue 9).

Anywhere and everywhere,
Whatever the name,
I am always the same,
A bump on my nose and a hump on my back
And a big stick to give you a whack!

Oh, it's so glorious to be so notorious!

(Calls).

Judy! Judy, my beauty.

(Aside).

Oh, her eyes twinkle and shine—like mine. Her nose is like a rose—like mine. Her mouth runs from north to south—

(Points to audience).

like yours! JU—DY!

JUDY *(Enters R, sweeping with broom. All the scenes can be played downstage, almost leaning over the footlights, as if leaning out from the puppet stage. The close contact with the audience is part of the effectiveness of a puppet show).*

Mr. Punch, I am sweeping and keeping the house clean . . .

(Sweeps in short strokes, backing Punch across the stage).

Working all day while you are away . . . Rubbing and scrubbing . . . knitting and sitting . . . like a good wife . . .

(Aside).

My house . . . my family . . . are the joys of my life.

PUNCH *(Romantically).* Oh, Judy, my love.

JUDY. Mr. Punch.

PUNCH. Judy, my dove.

JUDY. Mr. Punch.

PUNCH (*Aside*). Oh, Judy is my beauty.

(*Offers his hand. She takes it. Music. Cue 10. They dance in circle, then face audience. He SINGS*).

Judy is my wife,
Down the aisle I led her,
She promised to obey me
That's why I wed her.

(*She holds dance pose. He turns to audience and speaks fast*).

Now that I've got her
She'd rule the house and me,
All she ever thinks of—
Is the family.
Now that I've got her
She tries to order me,
But I can tell you who
Will win that victory.

Me!

(*They dance, then bow sweetly to each other. Punch aside*).

Watch and see!

(*They dance again. The music ends as the dance ends with a bow*).

Judy, my beauty, give us a kiss.

JUDY. I have other things to do—all of them for you.

PUNCH. Come, Judy. A little smack—right on the kisser.

(*Puckers mouth*).

JUDY. I have to polish the brass and shine the looking glass.

PUNCH (*With romantic abandonment*).

Oh, love is a wiggle thing.
It wiggles like a lizard.
It wraps its tail around your heart
And crawls into your gizzard.

(*Dances*).

Rootle-dee-tootle-dee-toot!

JUDY. A husband should think of money, mortgages, and security.

PUNCH. Oh, Judy, don't be an old shoe.

JUDY. An old shoe!

PUNCH. Oh, Judy is an old shoe,
And I'm a fine piece of leather.
Hammered and nailed—
And here we are together!

JUDY (*Aside*). He called me an old shoe! I work and work and all you do is Rootle-dee-tootle-dee-too!

PUNCH (*Dances*). Pickles are green,
Violets are blue,
I am the boss.
I'll show you.

JUDY (*Angrily*). I'll show you what a wife can do!

PUNCH. Give us a kiss.

JUDY. A kiss?

PUNCH. Give us a smack.

(*Puckers lips*).

JUDY. A smack?

PUNCH. Right on the smacker.

(*Shuts his eyes, ready*).

JUDY. I'll give you a smack.

(*Raises broom*).

PUNCH. A big one.

JUDY. A big one! A smack for the money you don't bring home!

(*Hits Punch with broom*).

A smack for the husband you should be!

(*Hits again*).

PUNCH. Oh, Judy! You kiss too hard!

JUDY. And a smack for the family!

(*Hits him again*).

PUNCH. Stop! Stop kissing me! No more kisses! No more kisses please!

JUDY. Remember you are a husband, a father, a breadwinner!

PUNCH. I am Mr. Punch. I am—me!

JUDY (*Sweetly*). Now I will cook and bake and make your favorite dish.

(*Sweeping to R*).

Mend and patch each hole, and feed the goldfish in the bowl

(*Aside*).

Oh life is sweet. Life is complete in my home sweet home.

(*Exits R*).

PUNCH (*SINGS, comically. Cue 11*).

Oh Mr. Punch is a sad sad fellow,
His coat is always scarlet and yellow,
With a lump on his nose and a bump on his back,
And on his head he got a whack!

Some men fight dragons. Some men fight windmills. Mr. Punch hereby announces—he will fight for his right—to be free!

(*SINGS. Cue 12*).

Nobody is going to make and shape, roll and
mold me in a form,
Nobody is going to make and take and break
me 'til I conform.
Each rope, each chain, each fetter that would
hold and mold all men fast,
I'll fight, I'll fight, I'll fight, I'll fight,
I'll fight them all to the last.
I will be—the man every man wants to be.

I'll be—me!

(*Holds stick high. SINGS fast and joyfully. Cue 12A*).

I'll give a smack, smack, smack on the chin.
I'll give a whack, whack, whack on the shin.
A whack-whack, a smack-smack, and I'll win!

Let's begin!

(*Dances off R*).

Rootle-dee-tootle-dee-toot!

SCENE TWO

(*Music. Cue 13. Toby appears at L, puts up second sign which reads, "Scene 2." It may also have printed on it, "Dog Bites Nose. Professor Loses Head." Toby wears a large cap and a large bow around his neck. Also around his neck hangs a hand-mirror. He admires himself in the looking-glass. At C he SINGS*).

TOBY (*To audience*).

I've got my cap set for you,
I've got my tie tied for you,
I've trimmed my beard for you.
I've got my eye on you.

Be my friend, be my pal,
Be my buddy, be my gal,
Cross your heart and swear it's true,
And I'll be a pal to you . . .

(*Holds up mirror and reflects light from it onto faces in the audience*).

To you . . . to you . . . to you . . . to you.

I've got my cap set for you,
I've got my tie tied for you,
I've trimmed my beard for you,
I've got my eye on you.

Without a friend, without a pal,
Without a buddy, without a gal,
It's a life I don't recommend,
It's a dog's life without a friend.

(Reflects light from mirror again onto faces in audience).

Come on—

Be my friend, be my pal,
Be my buddy, be my gal,
Cross your heart and swear it's true,
And I'll be a pal to you . . .
To you . . . to you . . . to you . . . to you.

I've got my cap set for you,
I've got my tie tied for you,
I've trimmed my beard for you,
I've got my eye—eye—eye—
I've got my eye on you.

(Toby exits L. and immediately returns and bows and exits).

PUNCH *(Enters R).* Toby. Toby.

(Toby enters and bows again, throwing kisses).

Toby. Toby! Go away. Get off the stage.

(Toby keeps bowing).

Toby! It is scene two. Go! Get! Skdoo!

(Toby gives him an aloof look, shakes his tail at him and continues to bow to audience).

Tob—y!

(Raises his stick. Toby turns on him, growls and raises fists).

I think he woke up on the wrong side of the bed.

(Toby growls louder).

I think he fell out of the bed!

(Toby growls).

Nice Toby. Sweet Toby. Look at him smile.

(Toby bares his teeth and advances).

He wants to shake hands. Here old friend, take my hand.

(Toby bites Punch's hand).

Oh! He thinks it is a piece of baloney. I said, "Shake." Not bite.

(Toby growls and puts up fists).

Oh, you want to fight. All right! Round one!

(They circle, facing each other. Music optional. Cue 14. Toby hits at Punch).

Around two!

(Punch gives him a hit with the stick).

Around three!

(Toby bites and holds Punch's nose).

Oh, my nose! Let go! Let go! O-o-oh! You bit my nose. My beautiful nose!

(Punch sits wailing).

TOBY *(Dances to side, SINGS)*. Cue 15).

I've got my eye—eye—eye—
I've got my eye on you.

(He takes a final bow and exits).

PUNCH *(Rises)*. Judy! Help! Judy, come. Judy, run! Mr. Punch has been eaten—for lunch!

JUDY *(Enters R, sweeping)*. Shout! Shout! Shout! What is it about?

PUNCH. My nose! My beautiful nose. Oh, Judy, how will I smell without a nose?

JUDY *(Pointedly)*. Terrible.

(Exits R, sweeping).

PUNCH *(Wails loudly)*. O-o-oh! When you smile the world smiles with you, but when you cry—you use your own handkerchief.

(Takes handkerchief from pocket, dabs eye, holds handkerchief away, squeezes concealed sponge and water drips).

O-o-o-oh!

(Wipes other eye, holds handkerchief away, squeezes tightly and much water pours).

O-o-o-o-oh!

PROFESSOR *(Enters L)*. Mr. Punch. Good morning. Good afternoon. Good evening. How do you do.

PUNCH *(Awed)*. Who are you?

PROFESSOR. I am the Professor, Ph.D, A.B.C., M.A., U.S.A.

PUNCH. A professor!