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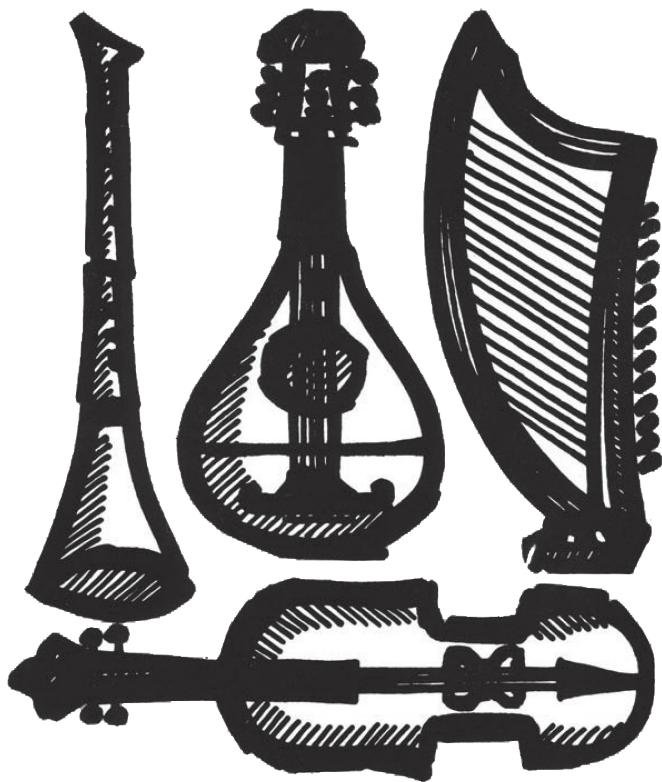
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Dramatic Publishing

J.R.R. Tolkien's
THE HOBBIT



Book by Ruth Perry
Music by Allan Jay Friedman
Lyrics by David Rogers

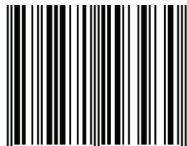
Thorin: "Now for some music! Bring out the instruments!"

“It was a magical production from start to finish with all our favorite *Hobbit* characters.” — Virginia DuBois, St. Anthony Middle School, St. Anthony, Minn.

THE HOBBIT

Musical. Based on the classic by J.R.R. Tolkien. Book by Ruth Perry. Music by Allan Jay Friedman. Lyrics by David Rogers. Cast: 40 characters, fewer with doubling. This enchanting musical begins with a song by the greatest of all wizards: “I, Gandalf, / Best wizard that you’ll see, / Bid the darkling spirits / Send the band of dwarves to me.” And as he sings, we hear the spirited marching song of the dwarves who pour down the aisles and onto the stage, singing bravely as they come: “Thirteen mighty dwarves / Straight and strong and true / Marching, marching on / With just one goal in view— / To slay the dragon, / The awful dragon, Smaug! / He took our home and burned and looted / Now he must be executed. / Thirteen mighty dwarves / Brawny brave and bold / Vowing we’ll regain / Our ancestors’ gold. / And slay the dragon / The awful dragon, Smaug.” The reluctant Hobbit hero Bilbo Baggins is asked to join the band, for they can hardly hope to succeed as an unlucky thirteen. Bilbo finally agrees to the adventure! They encounter the dangerous trolls, then escape into Goblin country where Bilbo finds a gold ring with magical power. It’s a ring of invisibility. Bilbo is cautious and thoughtful but saves them in every crisis, even in the climactic scene with the dragon, Smaug. *Flexible staging. Code: H03.*

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The Hobbit (a musical)



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A MUSICAL PLAY

THE HOBBIT

Book by
RUTH PERRY

Music by
ALLAN JAY FRIEDMAN

Lyrics by
DAVID ROGERS

This adaptation of *The Hobbit* is authorized by
PROFESSOR J.R.R. TOLKIEN



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(THE HOBBIT)

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THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

THE HOBBIT

A Musical Play
For Forty Characters
(fewer with doubling) and Extras

CHARACTERS

BILBO BAGGINS a hobbit
NEPHEW a hobbit lad
GANDALF a great wizard
THORIN leader of the dwarves

DWALIN and BALIN

KILI and FILI

DORI, NORI and ORI

OIN and GLOIN

BIFUR and BOFUR

BOMBUR

} dwarves

WILLIAM

BERT

TOM

} trolls

GREAT GOBLIN

PATROL LEADER

COUNCILLORS

} goblins

SLAVES of the goblins

GOLLUM a slimy creature
ARACHNE a spider
ARACHNIUS another spider

ELVEN-KING
COUNCILLOR
GALION
TURNKEY
THREE ELVES

} wood elves

SMAUG* the dragon
AUCTIONEER
ASSISTANT

MRS. SACKVILLE-BAGGINS
TWO FRIEND
ELDERLY HOBBIT
BILBO'S SISTER

} hobbits

Other Hobbits, Goblins, Spiders, Elves, etc., may be added as desired, or the number may be easily reduced.

PLACE: From the Shire to the Lonely Mountain and back.

TIME: Long ago in the quiet of the world.

*Smaug is a voice, whose only visible part is four enormous legs (four actors or dancers).

SYNOPSIS OF SCENES AND SONGS

ACT ONE

Scene One: In front of Bilbo's hobbit hole

- “I, Gandalf” Gandalf
“Adventure” Gandalf
“No, Thank You” Bilbo
“13 Mighty Dwarves” Dwarves, Bilbo

Scene Two: Forest setting

- “The Tale of Two Frogs” Bilbo, Dwarves

Scene Three: Forest (same as Scene Two)

- “Eating” Tom, Bert, William
“13 Mighty Dwarves” (Reprise) Gandalf, Bilbo, Dwarves

Scene Four: The Goblin camp

Scene Five: A path in the forest

- “13 Mighty Dwarves” (Reprise & Ballet) Dwarves

Scene Six: A forest path (same as Scene Five)

- “Riddle Me This” Gollum, Bilbo
“Invisibility” Bilbo

Scene Seven: The other side of the Misty Mountains

- “Mirkwood” Gandalf, Bilbo, Dwarves

ACT TWO

Scene One: The Forest of Mirkwood

- “Mirkwood” (Reprise) Dwarves
“Spinning and Weaving” Arachne, Arachnius

Scene Two: The dungeons of the Elven-King

“13 Mighty Dwarves” (Reprise). . . . Thorin, Balin, Bilbo

“Close Your Eyes” Bilbo, Thorin, Balin, Dwarves

Scene Three: Lake-town

“I Want to Go Home” Bilbo

Scene Four: Before the Secret Door and in Smaug’s cave

“Benevolent Burglary” Dwarves, Bilbo

“Breathin’ Fire” Smaug

Scene Five: Before Bilbo’s home

“Fare Thee Well” Dwarves, Bilbo

PRODUCTION NOTES

CAST:

The Hobbit musical calls for a large number of Dwarves, Goblins, Wood Elves. The number used can be varied. The song “13 Mighty Dwarves” will sing just as well with seven or ’leven or The Five Mighty Dwarves. Speeches assigned to dwarves omitted may be reassigned to those retained. The same applies to the Goblins. The play may also be presented by an all-boy or all-girl cast. However, if girls take the roles of Gandalf, Bilbo or Thorin, they should wear male costumes.

DIRECTION OF ACTION:

Smaug, the dragon, is supposed to be offstage R until the group reaches the Lonely Mountain. Therefore, the action moves L to R up to that point. Dwarves and Hobbits enter L and exit R except when returning, as, for example, scouts return to report; in the scenes where areas are used, Area A is left and Area B is right.

It is important to keep the stage uncluttered. Each actor should be trained to remain “in character” even when not speaking or taking active part. Non-speaking actors should remember to seem closely interested in the current stage action. An actor should never “just stand there” or, worse, look at the audience. A number of scenes have a forest setting. A woodland backdrop may be used. This is not necessary, however, and even if it is available it should be enhanced by a few stumps, simulated rocks, and some branches or shrubs in low pots (two or three rocks or shrubs will be needed L and LC in Act One, Scene Three);

evergreen branches may be placed about; and burlap, dyed dark green, may be used under the trees to give an impression of woodland; and it should be spread over some bags of straw and sand to provide the lake bank.

Scenes Three through Six of Act One have the same basic setting. The bank in ULC may be kept from the attention of the audience by low lighting until needed, and the tunnel entrance UR should also be invisible until a light is turned on it.

The Forest of Mirkwood calls for additional effort as it must seem sinister. Vines and creepers, real or artificial, made of green plastic leaves strung on thin wire, may dangle from the trees along with an effect of gray moss. Shredded lengths of gray gauze will give the desired eerie effect. By moving a prominent shrub or rock effect from one place to another on the stage in the forest scenes, it is possible to make it seem a different wood or different part of the wood from that of the preceding scene. Several old, partly burned stumps are called for in the Lonely Mountain scene. These may be effectively used also in earlier forest scenes.

CAMPFIRE EFFECT:

This is used in the Troll scene. If securely set up on a piece of tag board or plywood painted black, it can easily be placed and removed intact.

WAND THAT FLASHES BLUE FIRE:

A baton with a light at end can be purchased and blue stage gelatin used to cover the end. Cheaper and probably more effective is a staff made somewhat as follows: A

powerful flashlight is secured in the end of a cardboard tube or a piece of thin wall conduit and covered with blue stage gelatine (the light will come, of course, from the top of the staff). A photographic flash may be similarly used, or a “firefly” strobe rescue unit. An electrician or a handyman can quickly improvise an effective staff with tube, bulb, batteries and wire.

SWORDS THAT GLOW AT CERTAIN TIMES:

All weapons may be made of wood cut in appropriate shape and silvered or gilded with radiator paint. In the case of the swords that glow, use a thicker wood with a finger-width groove part way down the length. Then small flashlights can be wired to the handhold so that the light shines down the groove. The groove is covered with a strip of stage gelatine—red, orange or whatever color seems most suitable.

THE KEYHOLE ON THE SECRET DOOR INTO THE LONELY MOUNTAIN:

This reveals itself only when a ray of the setting sun strikes it on Durin’s Day. This may be managed by cutting out an area under the doorknob and gluing a piece of stage gelatine over it. Back of it (on the offstage side) there may be inserted a piece of cardboard cut in the shape of a scrolled or plain keyhole. When a small light is turned on back of this, the keyhole will glow forth as if by magic.

THE TREASURE CAVE:

A scrim curtain helps give the illusion of a mysterious place full of piled treasure and priceless jewels. Pieces of

stage gelatine in deep sapphire, emerald or ruby red can be illuminated by strings of Christmas tree lights to give an effect of lavish splendor. Large sheets of amber gelatine cut out and fastened to wooden or plastic frames with lights behind them will give the effect of heaped gold or gold armlets, helmets, etc. For the jars of gold coins, heavy earthenware jars (which also may be weighted) will insure that the dwarves carry them *as if* they actually were heavy. A handful or two of round slugs painted with gold radiator paint will suggest that the jars are full of gold coins.

THE “BURGLAR” SIGN:

The sign “Burglar wants work. No reasonable offer refused” may be printed in block letters on a piece of cardboard. Covering it at the beginning of Act One, Scene One is a cardboard on which may be printed in elegant script, “Bilbo Baggins, Esq., Hobbit.” These signs are inserted from behind through slots on the door and when Galdalf wants the sign changed a crew member simply removes the top sign, leaving the other in place.

THE PUFF OF SMOKE:

To make a simple smoke pot, scoop a hole in a small block of wood, place two brass screws on opposite sides of the hole, run a small piece of nichrome wire from one screw to the other, and to the screws attach the ends of an extension wire running from an electric outlet with a switch. We suggest that the science instructor of your school be consulted as to a powder which may be safely used to create the smoke.

NOTES ON CHARACTERS AND COSTUMES

BILBO BAGGINS: He is a middle-aged hobbit and, like other hobbits, he is short and rather plump and has thick brown hair on his toes to match the hair on his head. Hobbits love to stay home and live quietly and dine well and do the same thing over and over and Bilbo is, for the most part, a true hobbit. But it is said that on the Took side of the family he had a fairy ancestor, and that in every generation an adventurous streak pops out in some member of the family. So when Bilbo is approached to go on a great adventure, the Took side of him takes over suddenly and he agrees to go. He is dressed in a bright yellow waistcoat and pea-green trousers and wears a pointed cap (as do the hobbit extras). The dwarves are inclined to make fun of him and consider him a bit of a coward because his caution and foresight sometimes makes him seem one. But as he gets them out of one difficulty after another they come to realize at last that he is truly brave. They often refer to him as “the Burglar.” This is part of the delightful humor of the book. Bilbo is truly honorable. He keeps the Ring of Power when he finds it, but it is quite doubtful who the real owner is, and he senses the importance of the Ring to their quest. The Ring should not be jeweled—its importance lies in its magical power. It is desirable, though not essential, that it be big enough for the audience to see, so as bulky a ring as can be borrowed should be used. Bilbo preferably should not wear shoes—hobbits grow leathery soles on their feet and like the feel of the ground. In the final scene, he is helped into a gold coat which may be made of gold paper or be an ordinary coat sprayed with gold glitter.

GANDALF: He is undoubtedly the greatest Wizard in the World. Any Tolkien follower will assure you of that! He is tall and vastly wise. He wears a tall, pointed blue hat painted with mysterious signs and carries a staff which can emit blue fire. He wears a long gray cloak with a silver scarf wound round his neck, over which his long white beard hangs down below his waist. He wears large black boots. He has bushy eyebrows and can frown impressively when displeased, and his keen eyes can look about in time as well as space. He understands and likes any of us, with all our faults and failings, far better than most of us like ourselves.

THE DWARVES: All wear beards, traditional dwarf clothes and gold or silver (painted) belts. It must be remembered that the action of the play takes one through a whole year. The dwarves' clothes in the first scene may be fresh and new. Progressively, they show signs of wear and tear and are at their worst at Act Two, Scene Three after the trip in the barrels. A piece of charcoal supplied to each dwarf will help him to "age" his costume as required. In the final scene of Act Two, as preferred, the returning party of dwarves may wear their original clothes, worn and patched, or they may have spruced up for their triumphant return to their families. The dwarves all wear packs on their backs, as does Bilbo.

THORIN: He is the leader of the dwarves and very conscious of the fact. He is stern, dedicated, haughty and unimaginative. He has a black beard, and wears a golden

chain around his neck. He has a gold belt and a sky-blue costume and hood with a long silver tassel.

BALIN: He is the oldest of the dwarves and Thorin's most trusted councillor. He has an ill-cut white beard and walks with an aged stoop. He wears a dark green costume and pointed hood, and a golden belt. He is conservative and apt to weigh consequences before acting.

DWALIN: He is Balin's brother, but younger somewhat. He has a blue beard and wears a scarlet hood and costume and a golden belt. He, like Balin, is the statesman type of dwarf.

OIN: He has an auburn beard, a brown costume and hood, and a gold belt. He is rash, emotional and idealistic.

GLOIN: He has a gray beard, and his hood and costume are also gray. He wears a silver belt. He is practical, skeptical, pessimistic and outspoken.

KILI and FILI: They are brothers and resemble each other. They are dressed alike and have yellow beards. They wear blue hoods and costumes and have silver belts. Each carries a bag of tools. They are the youngest of the dwarves. Fili is immediately a stout friend to Bilbo. Kili is more reserved.

DORI: He has a blond beard and dark purple hood and costume, and a silver belt. He is rather taciturn.

NORI: He has a blond beard, a pale lilac hood and costume, and a silver belt. He is inclined to be rather pompous.

ORI: He has a brown beard, an orange hood and costume, and a gold belt.

BIFUR: He has a slight chestnut beard, a yellow hood and costume, and a silver belt.

BOFUR: He has a gray beard, a dark yellow hood and costume, and a silver belt.

BOMBUR: He is rather fat and the self-appointed clown of the expedition, and is inclined to make crude jokes. He is also rather greedy and selfish. Because he senses that he may be ridiculed by others, he sometimes ridicules anyone who may seem vulnerable. He is not so much unkind as defensive of his own limitations. He wears a light blue beard, a pale green hood, and a silver belt.

THE TROLLS: They may wear masks, though very good results may be accomplished with greasepaint sticks. They are huge, greedy, repulsive creatures. They may wear some hidden football equipment under their costumes (loose, coarse, dirty black or gray sweatshirts and tights or pants) to bulk them out.

WILLIAM: He is the leader of the three trolls. He is the more intelligent, and if well fed at the moment, is even capable of a kindly impulse.

TOM and BERT: These trolls live for two things alone: loot and eating. They are quarrelsome, suspicious, hostile and dangerous.

THE GOBLINS: The Great Goblin may be physically larger than the others. It is desirable that he be able to bel- low out orders. He has a large head which may be a painted helmet. The goblins wear their hair in a loose or tight knob on top of their heads. They have brown or greenish skins, and their manners are crude and violent. They wear green metallic shorts and leather sandals and go

bare-chested or with jackets hanging open. Designs may be painted on their faces and chests with an orange grease-paint stick. A rewarding source of designs is in study of Maori chieftains or the Indians of our own West in their war-paint. The goblin warriors and guards carry short vicious-looking whips or short-handled axes or scimitars cut out of tag board and painted bronze.

The goblins are crude, brutal fellows, but fear their leader. Any resentment they feel toward the Great Goblin finds an outlet on the slaves, whom they thrust brutally out of the way or ill-treat at will.

THE GOBLIN SLAVES seem very pallid by comparison. They wear short ragged tunics, their hair is loose on their shoulders and held back by headbands. They are evidently captives, and seem to live in constant terror of their masters.

GOLLUM: The Gollum is a black, rubbery water creature with bulging pale green eyes. He is called "Gollum" because of his habit of whispering and hissing to himself and then saying "Gollum," making a horrible swallowing noise in his throat. He is a slimy creature who lives on fish and young goblins. He may wear a black frogman outfit with webbed feet, and his eyes may be covered with close-fitting goggles painted a watery green, or they may be ringed in pale green day-glow paint.

SPIDERS: The spiders are beautiful, slender and sinister. Their shaven brows have been replaced with striking black arcs that slant upward. Each spider wears a small gold

dagger at his belt, with which he stabs his captives to render them unconscious. The spiders move with dance-like grace.

THE ELVES: The Elven-King is handsome, as are his elves. They are dressed in woodland green, the Elven-King being distinguished by a crown of autumn leaves and berries.

SMAUG: The dragon Smaug is so vast that only his four huge legs show. Each leg is of ruddy metallic cloth enriched with sequins or other presumed jewels.

NEPHEW: Bilbo's nephew is a handsome boy, about seven or eight years of age. Like all hobbits, he is barefoot and has conspicuous curly hair on his toes to match the curls on his head. He has spirit, intelligence, courage and an unhobbit-like eagerness for adventure. This last, he probably inherited from his great-great-grandfather Bull-roarer Took.

AUCTIONEER: The auctioneer is a hobbit, tall and thin. He may wear boots, tight trousers, a loud shirt, and a wide-brimmed hat. He should have a loud, clear voice and be able to slip easily into the rapid-fire delivery typical of the trade.

THE HOBBITS: In the last scene, the male hobbits may be dressed much as Bilbo was at the start. The lady hobbits may wear feminine versions of the costume.

PROPERTIES

GENERAL

The Hill: (Exterior) Large round green door with door-step; brass knob on door; round windows with curtains; sign reading “Bilbo Baggins, Esq., Hobbit”; sign reading “Burglar Wants Work. No Reasonable Offer Refused.” Winding path, clumps of daffodils. Forest: Bits of wood, stumps, green branches, rocks, stones, vines and mosses, etc. See Production Notes for more details on achieving effects simply and easily. Troll camp: Campfire, jug, small keg of liquor, large bags. Goblin camp: Pot of coals (same campfire maybe used), raised armchair, trestle table (board and sawhorses), crockery jug of ale on table, two low armchairs. Dungeons: Two locked cell doors, torches, raised platform with table and two chairs, several empty barrels, three-legged stool, straw. Lonely Mountain: Secret door (blank door with knob, apparently no keyhole). Scrim curtain, treasures, including Arkenstone and emerald necklace. See Production Notes for details on how to create the necessary effects. Auction: Crude table (same as in Goblin camp may be used) with small items—spoons, large serving spoons, silver cruet, colored glass pitcher, ornate beer mugs, pink relish dish, etc.

ACT ONE

NEPHEW: Large book marked “Adventures,” bag of cookies.

BILBO: Small basket of eggs, frying pan, sword (one of the three brought by Oin in Act One, Scene Three), ring, small stone.

GANDALF: Staff, map (square of frayed old parchment), key, sword (one of the three brought in by Oin in Act One, Scene Three), polishing cloth.

THORIN: Gold chain around neck, sword (one of the three brought in by Oin in Act One, Scene Three), polishing cloth.

KILI and FILI: Tool bags containing hammers and spades.

BOMBUR: Bones (Act One, Scene Two).

WILLIAM, BERT and TOM: Slivers of meat on skewers.

BERT: Firewood, large pot.

BALIN: Leather bag, mug of ale.

OIN: Three swords wrapped in blanket (Act One, Scene Three).

DORI and ORI: Heavy jars of gold coins.

GOBLINS: Short black whips, axes or scimitars.

GOBLIN STANDARD BEARER: Black pennant.

SLAVES: Rags, elegant goblet.

ACT TWO

SPIDERS: Gold daggers, cords.

ARACHNIUS: Gold dagger, cord, web.

ELVES: Bows and arrows, chains.

GALION: Flagon and two glasses.

TURNKEY: Bunch of keys.

BILBO: Scarf, handkerchief, pack, staff, sword, cup of tea.

THORIN: Map, key (both given him by Gandalf earlier).

THORIN and DWARVES (BIFUR, BOFUR, OIN, GLOIN, DORI and NORI): Bags of gold coins and gifts, coat of mail, and gold jacket for Bilbo.

AUCTIONEER: Watch, bandanna.

ASSISTANT: Sign reading:

AUCTION

On June 22 Messrs. Grubb, Grubb & Burrowes
will sell at auction
the effects of the late Bilbo Baggins, Esq.
Bag-end, Underhill, Hobbiton
Sale to begin at 10:00 a.m. sharp

HOBBITS: Various purchases.

ELDERLY HOBBIT: Pipe rack.

NOTE: See following page for Thor's map.



ACT ONE

Scene One

OVERTURE begins.

SCENE: *A beautiful spring morning in the Shire, long, long ago in the quiet of the world, when there was less noise and more green, and the hobbits were still numerous and prosperous. The curtain rises on a quiet scene. In the background lies The Hill, and set into it there is a large round door with a doorstep. The door is painted bright green. In the exact center there is a shiny brass knob above which, clearly visible, is a sign reading: "Bilbo Baggins, Esq., Hobbit." Ranged along the side of The Hill, like portholes, are a few round, neatly curtained windows. The door is the entrance to the hobbit-hole of Bilbo Baggins. In the stage foreground there may be a winding path marked out here and there by clumps of blooming daffodils. At an appropriate moment in the last part of the Overture, enter on the path R a BOY about seven or eight years old. Like all hobbits, he is barefoot and has conspicuous curly hair on his toes to match the curls on his head. He stands, hesitantly, a moment, looking about. He is a handsome boy already showing spirit, intelligence and courage. He carries a large book clearly marked ADVENTURES and a bag of cookies. He advances hesitantly to the door and*

knocks on it. No answer. He knocks again, louder. Still no answer. He hesitates, then crosses and peers in at one of the windows. No one in view. He returns, sits on the doorstep, puts down the bag of cookies, and opens the book and reads. As he turns the page he puts out a hand to the bag of cookies, absently takes one out and bites it, turns another page and takes another bite. Suddenly, he reacts to the fact that he is eating the cookies intended for his uncle.

OVERTURE ends.

NEPHEW (*abashed*). Uncle Bilbo's cookies (*Hastily puts the bitten cookie back in the bag and resumes reading. He turns another page, then absently reaches out and takes another cookie, bites it, and resumes reading. He suddenly alerts to the fact that he is eating forbidden cookies. Now he takes, out the other partially eaten cookie and holds them both up, looking at them in dismay.*)

(Enter BILBO. He has a small basket of eggs.)

NEPHEW (*springing to his feet*). Uncle Bilbo! (*Runs to BILBO.*)

BILBO. Well, well, my favorite nephew! What's that you're eating?

NEPHEW. Cookies! Mother baked them for you! (*Apologetically.*) I got reading and bit them before I noticed. Do you mind? (*Offers BILBO the bitten cookies.*) The ones in the bag are still all right.

BILBO (*heartily*). Not a bit. You finish these and I'll try the others. (*They cross to step. BILBO takes a cookie and picks up the book and leafs through it.*) What are you reading?

NEPHEW (*cramming both cookies into his mouth in order to use his hands, and speaking excitedly*). It's a great book, Uncle. All about adventures with wicked goblins and terrible, terrible trolls!

BILBO (*a bit shocked*). Adventures! Goblins? Trolls? (*Frowning and putting his hand judiciously on his chin.*) We hobbits don't much hold with adventures.

NEPHEW. But this book is special! There's a story about a ring of invisibility. Just think how great that would be, Uncle! When you put it on, no one can see you!

BILBO (*skeptically, eating cookies*). People'd bump into you.

(GANDALF enters unnoticed and stands quietly listening. He is an old man and a very important magician. He wears a tall, pointed blue hat, a long gray cloak, and a silver scarf over which his long white beard hangs down below his waist. He wears immense black boots, and his bushy eyebrows jut out over keen eyes. He carries a magical staff.)

NEPHEW. If I had a ring of invisibility, I'd go on adventures. I'd sneak up on bad people and hit them. Bam! (*Demonstrates.*)

BILBO. Hobbits don't go on adventures.

NEPHEW. Great-great-grandfather Took did. (*Proudly.*) People called him Bullroarer Took. You're proud of him, aren't you, Uncle?

BILBO (*uncertain how to handle this*). Well—uh—
(*Decides and speaks emphatically.*) Certainly. Families must stick together. He was a very brave hobbit.

NEPHEW. You have to be smart, too. For instance, Uncle, what would you do if you met a troll?

BILBO. Run!

NEPHEW. Trolls can run faster. No, Uncle Bilbo, in this book it says: “Keep them out in the open until a ray of morning sunlight touches them. That will turn them to stone. Hard stone!”

BILBO (*impressed*). Trick them into staying out of their caves until sunlight touches them. That turns them to stone, hey? And it says so in the book!

NEPHEW. Uncle Bilbo, are hobbits *really* better than other people?

BILBO. Certainly. (*Extends a bare foot.*) Other people don’t even have hair on their toes.

NEPHEW (*shocked, stretching out his foot*). No hair on their toes? How queer!

BILBO (*complacently*). Ours are extra hairy. It’s polite to say “May the hair on your toes grow longer” when you meet anyone. Well, come along, boy. Time for my second breakfast. I’ll make us an omelette. (*They go into the hobbit-hole, closing the door behind them.*)

(*Stern, majestic MUSIC sounds as GANDALF moves C. He shakes his head.*)

GANDALF. Ah, yes, that’s the way it always goes. Hobbits are the best people in the world and I’m the best hobbit. (*Crosses to the door and reads.*) “Bilbo Baggins,

Esq., Hobbit.” Hmm! Magic needed. (*Gestures with wand, which flashes blue fire.**)

(MUSIC 2: I, GANDALF)

GANDALF.

**I, GANDALF,
A WIZARD OLD AND WISE,
BID THE DARKLING SPIRITS
CHANGE THIS SIGN BEFORE MY EYES.**

(*Sign changes... [card on hook, hook withdrawn from behind makes original sign slip down] ...now reads: “Burglar Wants Work. No Reasonable Offer Refused.”*)*

GANDALF (*reading aloud*). “Burglar wants work. No reasonable offer refused.” Yes, that’s more like it. Everything is ready for Thorin Oakenshield and his band of dwarves. (*Sings.*)

**I, GANDALF,
BEST WIZARD THAT YOU’LL SEE,
BID THE DARKLING SPIRITS
SEND THE BAND OF DWARVES TO ME.**

(*Distant sound of Dwarves’ MARCHING MUSIC.*)

GANDALF (*cupping an ear, listening*). I hear their marching song! (*Pleased with himself.*) Seven seconds!

* For easy effect, see Production Notes.

(The DWARVES enter—marching to vigorous music down the aisles and up a ramp to the stage. They swing along at a fast clip, singing lustily.)

DWARVES:

**THIRTEEN MIGHTY DWARVES
STRAIGHT AND STRONG AND TRUE
MARCHING, MARCHING ON
WITH JUST ONE GOAL IN VIEW—
TO SLAY THE DRAGON,
THE AWFUL DRAGON, SMAUG!**

THORIN.

**HE TOOK OUR HOME AND BURNED AND
LOOTED**

OTHERS.

NOW HE MUST BE EXECUTED.

ALL.

**THIRTEEN MIGHTY DWARVES
BRAWNY, BRAVE AND BOLD**

SIX DWARVES.

VOWING WE'LL REGAIN

OTHER SEVEN.

OUR ANCESTORS' GOLD.

ALL.

**AND SLAY THE DRAGON
THE AWFUL DRAGON, SMAUG.**

BOMBUR.

HE'S SLEEPING BY OUR SILVER FOUNTAIN

BIFUR.

IN OUR CAVE BENEATH OUR MOUNTAIN.

THORIN.

**MY GRANDFATHER WAS THE KING THERE,
THEN SMAUG CAME, STOLE EVERYTHING
THERE.**

KILI & FILI.

WE'LL ATTACK, BE DARING, RECKLESS

ORI & NORI.

TO GET BACK EACH EM'RALD NECKLACE,

OIN & GLOIN.

COINS OF GOLD AND CRYSTAL FLAGON.

ALL.

**THIRTEEN MIGHTY DWARVES
WILL SLAY THE DRAGON!**

(The DWARVES all take a military stance and salute GANDALF. The door opens and BILBO appears with NEPHEW. BILBO has a frying pan in his hand. Both appear startled at the invasion.)

BILBO. Why, what's all this?

THORIN *(stepping forward)*. I am Thorin Oakenshield.

These dwarves are my men.

BILBO. But, but what are you doing *here*?

THORIN. Here we begin a crusade to recover the sacred Arkenstone stolen long ago by the dragon, Smaug!

NEPHEW (*pulling at the bewildered BILBO's arm*). Wish him luck, Uncle!

BILBO. Yes, yes, of course. My nephew and I wish you luck. But why come here?

THORIN. We came on the advice of this respected magician, Gandalf, the Great. (*THORIN makes a sweeping bow.*)

BILBO (*much impressed*). Gandalf! Gandalf! Not the wandering wizard who told those tales about dragons and giants and goblins—

GANDALF (*slightly yawning*). The same—

NEPHEW (*excited*). The wizard that brought Great-great-grandfather Bullroarer the fireworks?

GANDALF (*noticing him for the first time*). Of course—but you aren't old enough to have seen them.

NEPHEW. My grandmother Took saw them. She said they rose up— (*Gestures.*) —like great lilies and snapdragons, and hung in the twilight all evening, falling at last like silver and gold rain... (*Stares off dreamily, remembering.*)

GANDALF. Belladonna Took's grandson? Hmm—hmm— (*Puts a hand on NEPHEW's head and tilts it back, looking intently at him, smiles as if pleased at what he sees, and speaks with slight emphasis.*) I'll remember you, boy.

BILBO (*vaguely uneasy, drawing NEPHEW away*). But we mustn't detain this famous magician. I'm sure he has important business—elsewhere.

GANDALF. Important business right here.

BILBO. And these worthy dwarves standing all over my front yard. We mustn't delay them, either.

GANDALF. Correct. And since their business concerns you, let us get on with it.

BILBO (*uneasily*). Concerns me! Well, I hardly think I even know them so—

GANDALF. My oversight. Excuse me. Mr. Bilbo Baggins and nephew here. The great Thorin Oakenshield and his men: Balin, Dwalin, Kili, Fili, Dori, Nori, Ori, Oin, Gloin, Bifur, Bofur, Bombur.

(As each dwarf's name is pronounced, BILBO inclines his head politely, as does the dwarf mentioned. At the end, each dwarf doffs his colorful hood, places a hand on his stomach and bows deeply from the waist.)

DWARVES (*in unison*). At your service.

BILBO (*doubtfully, returning the bow*). At yours. May your beards never grow thin!

GANDALF. Very good. And now to business. Thorin, you asked me to provide a fourteenth man for your expedition since obviously you can't expect success if you start with thirteen. (*The DWARVES all nod agreement.*) We agreed the man should be a hero and also an experienced burglar since he is to steal back property stolen from you. (*Again, the DWARVES glance at each other and nod agreement.*) There he stands, the heroic burglar, Mr. Bilbo Baggins! (*All turn and look at BILBO, who has been listening in open-mouthed dismay and seems very unheroic. The DWARVES give a half-hearted cheer.*)

NEPHEW (*clinging to BILBO's arm*). Uncle! You're going on an adventure! Like Bullroarer Took! (*Pleadingly.*) Oh, please take me!

BILBO (*emphatically*). I am *not* going on any adventure!
Hobbits don't hold with trucking around looking for trouble.

NEPHEW. But Bullroarer Took—

BILBO. And furthermore, I'm not a burglar and never have been!

THORIN. You don't look like a burglar. If it hadn't been for the sign on your door—

BALIN. More like a grocer— (*grinning unkindly*) —always nibbling at the stock.

BILBO. I resent such remarks. Furthermore, there is no sign on my door.

GANDALF. Isn't there? (*Indicates sign on door with his staff.*)

THORIN. My good sir, the sign clearly reads: "Burglar Wants Work. No Reasonable Offer Refused."

BILBO (*glancing indignantly at the door*). That's not my sign.

THORIN (*impatiently*). No more talk. We must start. It will be a long, hard journey. Some of us never will return.

BILBO (*alarmed*). What!

BALIN (*matter-of-factly*). Likely we'll get lost or starve to death in the forest, and if we do reach Lonely Mountain we may be eaten by the dragon.

BILBO (*shrieking and dropping his pan with a clang, he falls to the floor, repeating*). Eaten by dragons! Eaten by dragons!

GANDALF (*crossing to BILBO, prodding him with his foot; apologetically to DWARVES*). He has these queer little fits but he's bold as a dragon in a pinch. Come, come, Bilbo, get up! (*Lifts his staff, which flashes blue fire.*)