

Excerpt terms and conditions

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

You may view, print and download any of our excerpts for perusal purposes.

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 reading the whole play before planning a production or ordering a cast quantity.



Dramatic Publishing

A PLAY FOR CHILDREN

The King Who Loved His Lollipops

by
LILA BELDOCK COHEN

Based on "Rumpelstiltskin"



THE DRAMATIC PUBLISHING COMPANY

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalogue and are subject to change without notice. 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. All inquiries concerning amateur and stock rights should be addressed to:

DRAMATIC PUBLISHING
P. O. Box 129, Woodstock, Illinois 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. *On all programs this notice should appear:*

"Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois"

©MCMLXXIII by
LILA BELDOCK COHEN

Printed in the United States of America
All Rights Reserved
(THE KING WHO LOVED HIS LOLLIPOPS)

ISBN 0-87129-976-3

THE KING WHO LOVED HIS LOLLIPOPS

A Play in One Act

For Nineteen Persons* and Six Extras
(much fewer with doubling)

CHARACTERS

KING

COURT JESTER

THREE COURT MAGICIANS

THREE MATHEMATICIANS

THREE PHYSICIANS

TV ANNOUNCER and ACTORS

PEASANT MOTHER

PEASANT FATHER

PEASANT DAUGHTER/QUEEN

NURSE

RUMPELSTILTSKIN

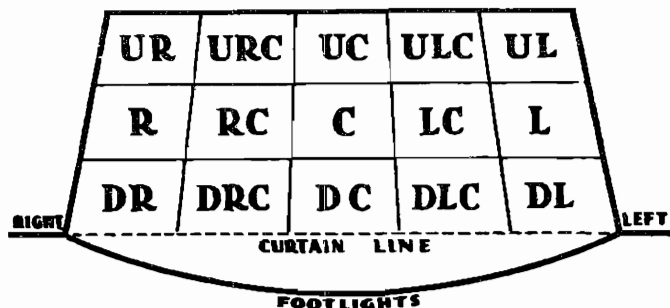
SIX GNOMES

PLACE: *The Kingdom of the King Who Loved His
Lollipops.*

TIME: *Long ago.*

*3m, 3w; all other roles may be played by either
male or female.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, DLC for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

PROPERTIES

GENERAL:

Scene 1: Throne, jewels and money, large TV set (large enough to hold actors, if desired), desk, pot.

Scene 2: Peasant hut (cut-out will do), trees and shrubbery to suggest forest (potted plants and cutouts will serve the purpose).

Scene 3: Same as Scene 1, except that the TV set has been replaced by a stove with pots and pans filled with jewels.

Scene 4: Same as Scene 3, except that the stove has been replaced by a desk and chair; on the desk are telephone, pencil, and memo pad.

Scenes 5, 6 and 7: Same as Scene 4.

PERSONAL:

Mathematicians: Slide rules, rulers, large book marked MATH BOOK.

Physicians: Stethoscopes, large thermometer, sphygmomanometer, sheet.

Peasant Girl: Two glasses of water.

Jester: Five glasses of water.

Queen: Mixing spoon, egg beater, baby (bundle wrapped in blankets), watch.

Nursemaid: Knitting, piece of paper in pocket.

Scene 1

SCENE: Throne room of a castle. There is a throne stage C; the floor around the throne is strewn with jewels and money. At LC there is a large television set which, depending on circumstances, may be large enough to hold actors. RC, there is a desk with a large pot on it.)

AT RISE OF CURTAIN: KING sits on the throne; he is moaning, wringing his hands. His JESTER sits on the floor, near the throne.)

KING. Ooooooooooh! Moanings and groanings! Sighings and cryings! I'm so tired of all this junk. (Indicates jewels and money on stage.) If someone could just take all this stuff and turn it into what I really want. (Looks at audience.) Do you know what I really want? (Sings.) Do you really think you know?

Who would like to guess?

Who would like to take a chance?

Did somebody say "yes"?

(Listens; if there are answers, responds negatively.)

(Sings.) Do you think it's games or toys,
Or electric trains?

Come on, all you girls and boys,
Exercise your brains!

(Listens again.) Well, I suppose I'll have to tell you.

(Sings.) It's not a football.

It isn't chess.

It isn't candy canes or model planes.

I must confess.

It's not Monopoly or dominoes or blocks
or tops.

NO!

All I want is chocolate-covered,
coconut-coated, peanut-butter
lollipops!

(THREE MAGICIANS have entered L during the
King's song. They cross toward desk, singing:)

THREE MAGICIANS.

Abracadbra, abracadee,
Put this together and what will it be?
Abradacdabra, abracadoo,
Mix it and mash it and stir it up too.
Make the right magic, use the right
spell.

OOOOOOOH! What a perfectly
marvelous smell!

Now, say the secret words. Now,
cast the spell.

Call on the spirits. Tinkle the bell.

Lift up the cover, what have we got?

(MAGICIANS look in pot, look at each other sadly,
turn to KING.)

All that we've got
Is a scratched-up pot!

KING. Out! Out! You have failed me! Is there no
one to help? Oh, woe! (The MAGICIANS run
out R.)

JESTER. Wait, your Highness. The mathematicians
are coming. Maybe they can help you.

(Enter L THREE MATHEMATICIANS. They carry
slide rules, rulers. One carries large book
marked MATH BOOK.)

FIRST MATHEMATICIAN. We understand you have a problem, your Majesty, and there is nothing we like to do as much as find the right answers to problems. With your permission, we will proceed.

KING. Oh, please do. I wish you better luck than the last bunch had.

FIRST MATHEMATICIAN. First, we take the factors. (Puts jewels, etc., into pot.) Then, we calculate. (All three measure with slide rules, etc.)

SECOND MATHEMATICIAN. Then we check for the proper rule. (They all look through math book.)

THIRD MATHEMATICIAN. Then, we apply the rule. (They lay book over pot.)

THREE MATHEMATICIANS (singing).

One and one is two, two and two is four.
How can anybody say arithmetic's a bore?

Take the square of eight, multiply the fraction.

Calculate the ratio -- and then,
subtraction!

Nothing like arithmetic when you need
a friend.

Add - subtract - divide - and now the
problem's at an end.

(They measure book, slide their slide rules,
then remove book from top of pot. They raise
hands in horror.)

SECOND MATHEMATICIAN (singing).

Maybe what it needed was a tablespoon
of salt?

THIRD MATHEMATICIAN (singing).

You didn't move the decimal point -
it's all your fault!

KING. Out, Out! You too have failed me! I think there is no one who can help me. Oh, woe!
(The MATHEMATICIANS hurry out R.)

JESTER. Please, dear King. Don't give up. Your court physicians are here now; maybe they can help.

(Enter L THREE PHYSICIANS; they carry stethoscopes, large thermometer, etc.)

FIRST PHYSICIAN. We understand there is something seriously wrong, your Highness, and we would like to try to help you to feel better. With your permission, we will proceed. (He throws a small sheet over the pot.)

KING. Well, I don't think anyone can help. But if you want to try. (FIRST PHYSICIAN puts jewels in pot; SECOND PHYSICIAN takes temperature; THIRD PHYSICIAN takes blood pressure of pot. During singing, they should be checking pressure, temperature, etc.)

THREE PHYSICIANS (singing).

Wash him down with alcohol.

Where's the penicillin?

Sprinkle him with iodine. (One lifts sheet.)

Hey there, how you fillin'?

Someone put a bandage on.

Quick - a stethoscope!

Now - the operation's done!

KING. Is there any hope? (PHYSICIANS remove sheet; use stethoscope, thermometer on pot; they shake pot, listen with instruments again. They turn to KING, nodding their heads sadly.)

THREE PHYSICIANS (singing).

Medically speaking, it's a total loss.

We hope you're covered by Blue Cross.

KING. Out, out! I knew you couldn't do it, either.
(PHYSICIANS go out R.) Oh, there is no hope
at all. (Turns to JESTER.) There isn't anyone
else, is there?

JESTER. I'm afraid not, your Highness. But with
your permission, I have been thinking about
your problem. And I - well, I had an idea.
(Hesitates.) What if - what if we advertised on
television? Everybody's doing it!

KING. Excellent idea! I should have thought of it
myself! Matter of fact, I think I did. Quickly,
call the TV station and tell them what kind of
commercial we want.

JESTER (sheepishly). Well, your Highness, to tell
you the truth . . . to tell you the truth . . . I
already did. And the commercial should be on
any minute. I - I - I hope you don't mind?

KING. "Mind"? Of course not. I'm glad you've
tried to help. Quickly - turn on the set.
(JESTER turns on set. A face appears on the
screen.)

NEWSMAN. Before we proceed with the news - a
message from one of our wonderful sponsors.
(Two people, dressed as lollipops or licking
lollipops, or possibly two puppets, come dancing
out on screen, singing:)

We're looking for somebody who makes
lollipops -

Chocolate-covered, coconut-coated,
peanut-butter lollipops.

Not slurpy pops or gooey pops or
jolly pops -

Just chocolate-covered, coconut-
coated, peanut-butter lollipops.

The King has lots of diamonds and the

King has lots of jewels,
But what he wants is someone with the
proper kind of tools

To turn them into chocolate-covered,
coconut-coated, peanut-butter
lollipops.

If you can do it, you can name your
price!

(KING leaps up happily, clasps JESTER.)

BLACKOUT