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## **Family Plays**

# HEIDI



Book and lyrics by  
Ann Pugh

Music and lyrics by  
Betty Utter

Based on Johanna Spyri novel

# HEIDI

*Drama with optional music. Adaptation and lyrics by Ann Pugh. Music and lyrics by Betty Utter. Based on the novel by Johanna Spyri. Cast: 5m., 6w., extras. Heidi tells the story of a little orphan named Adelheid, who prefers to be called Heidi because that name yodels better. She is one of those rare people who bring happiness wherever she goes—to her old grumpy grandfather on a Swiss mountain and to little lame Clara in Germany. But will Heidi ever find happiness for herself? This immensely popular and highly praised dramatization of the Johanna Spyri novel is by Ann Pugh and Betty Utter, who have turned the novel into an enchanting two-act—musical or nonmusical—play. Showcased at the American Theatre Association convention in New York, the script is arranged so that it can be presented elaborately or simply. It may be presented as a nonmusical by eliminating the songs and dances (songs which play an integral part of the plot may be spoken). The authors also give permission to shorten the show by eliminating or shortening scenes and/or songs. The play includes Swiss and German folklore and traditions such as a visit from St. Nicholas with an Yffel parade and the famous Burning of the Böögg, combining educational and entertaining qualities in a never-to-be-forgotten event. Betty Utter’s songs have become popular concert pieces and Ann Pugh’s book follows the story well. Heidi is enchantingly alive and real in this play. Children are charmed by it, and adults enjoy the nostalgia of a visit from one of their best childhood friends. Extensive production notes cover all details of elaborate or simple productions. Another highly honored, internationally popular play by Pugh and Utter is *It Happened in Hamelin*, also known as *The Pied Piper*. Approximate running time: 100 to 120 minutes. Piano-vocal score available. Vocal score available. Demo/accompaniment CD available. Code: HD4.*

## Family Plays

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Heidi

# HEIDI

THE MUSICAL FOR THE WHOLE FAMILY

In 2 Acts



*Adapted from the JOHANNA SPYRI novel*

*Book by*  
**ANN PUGH**

*Music and Lyrics by*  
**BETTY UTTER**

*Revised Edition*

**Family Plays**

311 Washington St., Woodstock, IL 60098

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ANN PUGH & BETTY UTTER

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(HEIDI)

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# HEIDI

## CHARACTERS

(In order of speaking or appearance)

**GUSCHA**, a jolly and rotund villager

**\*HANS**, a handsome and fun-loving villager

**\*BARBEL**, a pretty and fun-loving village maiden

**PETER**, a goat boy

**HEIDI**, a young girl

**\*DETE**, Heidi's waspish aunt

**FRANZ**, the Alm Uncle, Heidi's hermit grandfather

**FRÄULEIN ROTTENMEIER**, austere and militant housekeeper

**CLARA**, an invalid

**PROFESSOR WEBERDORF**, lovable, absent-minded teacher

**\*SEBASTIAN**, a kindly butler

**\*HERR SESSEMANN**, Clara's genteel father

**\*STATION MASTER**, at Frankfurt

**CHORUS**, of Singers and Dancers

**CHILDREN'S CHORUS**

\*May be played by Chorus Members

**NOTE:** While Heidi appears to be a little girl, the role may be played by a petite teenager. If, however, a 7- to 10-year-old actress is available, the role is not difficult musically. Peter and Clara are somewhat older than Heidi. The chorus may number as few as four or five, and the Children's Chorus may be made up of as few as three or four boys and/or girls. The maximum for each chorus is limited only by the size of the stage.

## SYNOPSIS OF SCENES

**ACT I, Scene 1:** An Alm (meadow) in Switzerland in the 1880's. Late afternoon in August

**Scene 2:** The same. Mid-morning one year later

**Scene 3:** The same. That afternoon

**Scene 4:** The Sessemann drawing room in Frankfurt, Germany. The following afternoon

**Scene 5:** The same. A morning several weeks later

**ACT II, Scene 1:** The Sessemann drawing room. Afternoon, Dec. 5

**Scene 2:** The same. Late Christmas Eve

**Scene 3:** The railroad station in Frankfurt. A Monday morning in mid-April

**Scene 4 (optional):** A street in Zurich, the same evening

**Scene 5:** The Alm. From April to August

**Scene 6:** The same. A morning in August

HEIDI was first presented by the Arts Council of Greater Fort Worth, Texas, in cooperation with the Fort Worth Symphony Orchestra, Opera Company, Community Theater, Ballet Company, Art Guild, Junior League, Texas Boys Choir, Wesleyan Singers, and Casa Mañana Musicals at the Will Rogers Auditorium; directed by Erwin Swint, Bill Garber, & Dr. Robert Hall, conductor. The cast:

Heidi .....	Ann Marie Casler	Guscha .....	Ouida Guthrie
Franz .....	Melvin Dacus	Dete .....	Mary Jane Cutter
Professor Weberdorf ....	Jack Harrold	Clara .....	Kathy Brown
Fräulein Rottenmeier ....	Gena Sleete	Sebastian .....	Richard Harris
Peter .....	Bruce Baughman	Herr Sessemann .....	Donald S. Gibbs

Because of the huge size of the Will Rogers stage and the many arts groups participating, a very large cast was used. Among those appearing in the ensembles, production numbers, and other roles were Jack Bailey, Johnny Sullivan, Greg Blackmon, Billy Brown, Van Burkett, Sharon Carden, Stacy Carter, Kim Dacus, Deborah DeBusk, Julie Ferreira, Christy Harris, Susan Jary, John Kuban, Joseph Kuban, Brady McMurtrey, David Miller, Allan Needles, Stuart Nibbelin, Rip Parker, Bruce Partridge, Kayla Partridge, Grant Phillips, Bambi Pierce, Jan Pierce, Kenny Pitts, Mike Pugh, Paula Read, Theresa Skinner, Richard Utter, Steven Utter, Candy Cobb, Mary Davis, Fran Fuller, Jack Dyville, Margaret van der Vliet, Laura Lee Hightower, Kay Kruzick, Bill Campbell, Sheri Abraham, Cindy Coates, Bob Carney, Mike Cherryhomes, Mike Ferrell, Hubert Hunt, Royce Isham, Eugene Rabine, Kenny Sprinkle.

COVER DRAWING by EMILY GUTHRIE SMITH  
SET DESIGNS (see pages 63-64) by JERRY RATLIFF

## PRONUNCIATION GUIDE

*Adelheid*: AH-del-HITE

*Alm*: rhymes with "palm"

*Barbel*: BAR-bl

*Böögg*: BEHRK or BERG (silent "r")

*Dete*: DAY-teh

*Dummkopf* (idiot): DOOM-kawpf

*Edelweiss*: AY-dl-vice

*Franz*: FRAHNITS (roll or flap the "r")

*Fräulein* (young lady; miss): FROY-line

*Gesundheit* (good health): gay-ZUNT-hite

*Guscha*: GOO-shuh

*Hans*: HAHNSS (not "hahnz")

*Mueller*: MEW-ler (like cats mew)

*Rottenmeier*: WROTE-n-MY-uhr (profes-

sor calls her "Rotten-meyer," pronouncing "rotten" as in English; he may roll or gargle the "r")

*Schwanki*: SHVAN-lee

*Sessemann*: SEH-say-mahn

*Und (and)*: UNDT ("u" as in "put")

*Weberdorf*: VAY-buhr-dorf

*"Yavohl" (jawohl)*: yah-VOAL (see footnote, p. 4)

*Yffel*: EE-full

*"Yungfrau" (jungfrau)*: YOONG-frow (see footnote, p. 4)

*Zurich*: TSOOR-ikh

*Zwerg*: TSVAIRG



## MUSICAL NUMBERS

### ACT I, Scene 1:

Opening—Village Alphorn Blower

On the Alm—Villagers (including Guscha, Hans, and Barbel)

Velvet Star—Franz, Villagers

### Scene 3:

Swiss Cheese Legend—Franz and Dancers (optional; music and narrative are attached to the music score)

Heidi-O—Peter and Children's Chorus

He's a Man—Guscha

Cuckoo Clock—Franz, with Heidi, Peter, and Guscha

### Scene 4:

My First Best Friend—Clara

Reprise: Heidi-O—Heidi

Reprise: Heidi-O—Professor Weberdorf

One Never Ever—Rottenmeier

Reprise: One Never Ever—Professor, Sebastian

### Scene 5:

The Alphabet—Professor

Reprise: Velvet Star—Heidi and Franz

### ACT II, Scene 1:

Jingle Jangle—Children's Chorus

### Scene 2:

My Darling Child—Franz

Reprise: Cuckoo Clock—Heidi, Clara, Franz, Professor, Sebastian

### Scene 3:

Swiss, Swiss, Switzerland—Professor and Company

### Scene 4:

The Burning of the Böögg (optional)—Company

Travel Music

### Scene 6:

Reprise: One Never Ever—Heidi, Clara, Peter

Butterfly Safari:—Professor

Reprise: He's a Man—Guscha, Professor

Finale—Franz and Company

The Piano/Vocal score for HEIDI may be purchased. Parts for a small ensemble or a 22-piece full orchestra are available on a rental basis. Also available are a demonstration audio cassette tape (vocals and music), accompaniment tape, and a video tape of a performance. For information, contact I. E. Clark Publications, P. O. Box 246, Schulenburg, TX 78956 [phone (409) 743-3232; FAX (409) 743-4765]

## ABOUT THE SHOW

When Johanna Spyri was a little girl growing up in a white chalet on an Alm (a mountain meadow) near the pretty little Swiss village of Hirzel, she could look over the fir trees into the valley and the lake of Zurich seven miles down the mountain path. In 1880 she made this scene an integral part of her novel *Heidi*. And the little girl she created in that novel loved the Alm just as much as Johanna did.

In the years that have gone by, Heidi has become one of the most loved little girls in all the world's fiction. Her story has been translated into more than 40 languages. Numerous countries have turned the novel into movies (including the American version starring Shirley Temple). An Associated Press news story from Switzerland proclaimed that "Heidi, as rosy-cheeked and vigorous as ever...is outdoor watches, chocolate and bank secrecy as the current top trademark of her native Switzerland...Book dealers, toy shops and record stores report a 'Heidi boom'...There is an explosion of souvenirs, from Heidi napkins to children's potties."

"Heidi remains a figure with which children throughout the world can easily identify," said Rosemarie Tschirky of the Spyri Foundation. Berlin theatre expert Knut Hickethier said, "The story demonstrates how children hold their own against adults and how they stand the test in all kinds of situations." Having no father or mother, Heidi lives with her grandfather, only to be separated even from him. This creates strong bonds with young audiences, who feel compassion as well as admiration for Heidi's independence, Hickethier points out. "She masters all problems, meets other children without difficulty, knows how to handle grownups, overcomes dangerous situations, and, all the while, she experiences something new," he added.

Ann Pugh and Betty Utter have turned the novel into an enchanting play. They have succeeded in making Heidi a real person, experiencing moments of humor, scenes of happiness, and episodes of heart-breaking pathos. As a special bonus, authentic Swiss and German traditions and customs add educational and ethnic value.

This script may be presented as a non-musical by eliminating the songs and dances (songs which play an integral part of the plot may be spoken). The authors also give permission to shorten the show by eliminating or shortening scenes and/or songs.

The authors are grateful to the following for help with the Swiss locale: Erika Faisst, Swiss National Tourist Office, New York; A. K. Maier, editor, *Swiss American Review*; Elda Schiesser, Heidi Exhibit, New Glarus, Wis.; Pierre-Yves Simonin, Swiss Embassy, Washington, D. C.; Emil Hagenbuch, former mayor of Zug, Switzerland; Max Gmunder, president of "Sechselauten," Zurich; Peter Justiz, editor, *Swissair Gazette*, Zurich; Rosemarie Tschirky, Spyri Foundation, Zurich; Dr. Dora Hofstetter-Schiezer, Folklore Institute, Basel; Mady Furler, Lucerne; and Rosemarie Schwarzenberger Powell, Swiss Costume Guild.

## PRODUCTION NOTES

**HAND PROPS** (*this list indicates the Act and Scene in which the prop is introduced; many are used throughout the play*)

### ACT I, Scene 1

long Swiss alphorn for optional musical opening (see drawing, p. 5 of Piano/Vocal Score)—Peasant

Alphorn Blower

picnic baskets—Guscha & Chorus females

white goat on rope—Peter (the goat may be eliminated if necessary; it can be referred to as if just offstage)

unfinished parts of clocks—in Franz's hut

earthenware or crock milk pitcher and bowls—in hut

old valise or carpetbag-style suitcase, shawl, straw hat, buttercups—Heidi

smoking pipe (European carved style recommended)—Franz

quilted coverlet—in trunk (or just offstage of hut)

small carved "music box" (music may come from pit or tape)—Heidi

### Scene 3

basket with red-checked napkin—Guscha

animal brush—Franz

collar of flowers for goat—Heidi

two knapsacks—Franz

cuckoo clocks—Franz

small alphorn—Peter

### Scene 4

tea cart with pot, 3 cups & saucers, finger bowls, plate of cookies and sandwiches, white "damask" cloth and napkins—Sebastian

### Scene 5

collapsible free-standing blackboard, eraser, chalk—in drawing room

posters lettered with alphabet as described in "THE ALPHABET" song (see drawings in Piano Score)

writing tablets, pencils or quill pens; or slates and chalk—Heidi and Clara

breakaway copy of Heidi's music box—Sebastian

dry rolls and cookies tied in white napkin—Sebastian

### ACT II, Scene 1

baskets brought on by Sebastian and Professor containing the following:

2 to 8 sets of bells on leather-looking straps; 4 to 8 toy horns, bugles, and/or drums,

2 to 8 Yffels (mitre headdresses—see illustration on p. 63 of Piano Score)

cookies, apples, nuts on tray—Sebastian

shopping basket—Rottenmeier

basket with lid (one or two kittens in basket—or pantomimed)—Heidi

### Scene 2

old-fashioned Christmas tree decorated with candles, cookies, and colored balls, on wagon or rollers—Sebastian

several Christmas-wrapped packages—Sessemann

knapsack containing cuckoo clock—Franz

### Scene 3

candy confection on stick and 3 balloons on strings—Peter

"Burning of the Böögg" props, depending on elaborateness of production—see pp. 48-50

the Böögg (giant straw-stuffed snowman) pulled on wagon or attached to platform carried by 2 or more actors. See drawing, p. 92 of Piano Score

### Scene 5

picnic basket; yellow buttercups—Heidi

red-checked picnic cloth & napkins, plates, pitcher, bowls—Heidi

canteen and coil of rope—Professor

basket of strudel—Guscha

very large butterfly net; butterfly—Professor

edelweiss blossom—Peter

## COSTUME SUGGESTIONS

**Heidi** appears as a neglected-looking orphan in Scene 1; her clothes are wintery, old—a darkish blue or brown peasant skirt, black-laced bodice over white peasant blouse, dark knitted shawl, little yellow straw Rhine Valley hat, long hose, high-top heavy hiking shoes (similar to mountain-climbing boots), apron. In Scene 3 Heidi is fresh and summery, with a perky-colored apron over the same skirt, flowers in her hair, no hose, light shoes or barefooted.

In **Frankfurt Heidi** and **Clara** wear princess-cut velveteen or corduroy dresses (mauve-rose, blue, etc.) with white collars edged in small lace (Victorian period); white hose, black Mary-Jane slippers. Gowns or robes are floor-length and cut full with yokes, allowing for under-dressing—blue or pink for Clara, “ghost white” for Heidi. For the quick change from Act II, Scene 2 to Scene 3 and 4, the girls wear their Swiss costumes under the gowns or robes. Their Swiss costumes for the rest of the play are festive and colorful, with rows of braid, rick rack, and embroidery; flowers and ribbon streamers adorn their hair.

**Guscha, Barbel, and Village Women** wear colorful, braid-trimmed peasant skirt, striped apron, black-laced bodice, full peasant blouse, shawl, flowers in hair. Lots of red and yellow. **Detz**: dark, cheap-looking dress, perhaps with slight leg o’ mutton sleeve, hideous hat with floppish feathers, stringy boa. **Rottenmeier**: severe black dress with slight leg o’ mutton long sleeve, very fitted to accentuate her thinness; white collar and cuffs, mop cap or small starched headdress if added height is needed. Untrimmed gray plaid cape and gray bonnet. Tailored dark dressing gown, mop cap, curlers.

**Franz**: dark patched trousers, ripped shirt, plain dark suspenders in Scene 1. Scene 3—neat shirt, colorful vest, blue knee-length work apron. **Frankfurt scenes**—peasant “Sunday dress” suit, perhaps a single-breasted jacket edged in black braid, trim knicker-style pants, gray knee-length hose, heavy high-top shoes, decorated vest and/or suspenders. Tyrolean hat with braid band.

**Peter and Village Males**: Alpine shorts (Lederhosen), open-throat peasant shirts, colorful Alpine suspenders with decorated crossbar, thick knee-length hose, heavy-duty high-top shoes, decorative skullcap with tassel or Tyrolean hat with braid band. Decorated vest or little jacket with short cap sleeve optional for men. (Blue jeans cut off above the knee and hemmed, and loose-fitting, solid-colored modern sport shirts work very well for the basic male peasant costume.)

**Sebastian**: black tail coat and trousers, white shirt front, black bow tie. **Weberdorf**: gray or chocolate frock coat and pants, lighter vest, white shirt, string tie carelessly looped. **St. Nicholas costume** (see illustration, p. 68 of Piano Score). **Alms scenes**—white safari jacket, knee-length shorts, pith helmet. **Sessemann**: dove gray or medium beige frock coat and trousers. Oyster-white brocade vest, striped tie, top hat or bowler; topcoat, walking stick, gloves—the Prince Albert look.

**Station Master**: black or navy uniform with brass buttons and gold braid; cap similar to a French gendarme (pillbox with bill). **Tourists**: capes, bonnets, shawls, etc. over peasant costumes. **Vendors**: peasant costumes; money-aprons optional. **Burning of Böögg**: medieval guildsmen with aprons emblazoned with the craft of each. **Horsemen** in hoop horses if stage size and cast size permit. **Individual craftsmen** in comical costumes; e.g., nightgown on **Candlestick-Maker**, stack of assorted hats on **Hat-Maker**. **Urchins**: patched and ragged dark knickers, heavy sweater, stocking cap, scarf, loose socks, torn mittens.

●

**Videotapes available from publisher offer much help with costumes, props, and set.**

## SAINT NICHOLAS AND THE YFFEL

Some European children hang up stockings or put out shoes on the night of Dec. 5—the Eve of St. Nicholas. If they have been good, St. Nicholas leaves them candy, fruit, and toys. If they've been bad, he leaves a switch. In parts of Switzerland a special St. Nicholas celebration begins at 8:15 p.m. on Dec. 5. Adults march through the darkened streets carrying six-foot-high mitres, each illumined by 12 candles inside the headpiece. This gigantic mitre is called an "Yffel." Each has elaborate ornamentation carved in it to allow the candlelight to shine through, and each bears the likeness of St. Nicholas. The procession is led by men cracking whips and shaking bells to frighten off the devil and his disciples. Behind the bell ringers is the stately figure of St. Nicholas, and following him are the Yffel-wearers. Youngsters are taught in school to make small copies of the Yffel; those small copies are the kind to be worn in this play. They can be made of cardboard ice cream cartons (see illustration on p. 63 of the Piano/Vocal Score). **CAUTION:** Do not use real fire or lit candles or lamps or fire works on stage.

## THE BURNING OF THE BÖÖGG

Zurich's proudest and most popular festival is the Sechseläuten, an event which attracts thousands of spectators from throughout Europe. "Sechseläuten" means "6 o'clock bells." On the Monday after April 16, at precisely 6 p.m., a giant snowman named "Böögg," representing winter, is carried by a procession of revelers to a huge execution pyre and set ablaze by horsemen dressed as medieval guildsmen. Made of cotton-wool and filled with fireworks, the Böögg burns brightly and explodes noisily, announcing to all Zurich that the Evil One, Winter, is dead, leaving the way clear for the arrival of Spring. This celebration takes place out of doors in Zurich; a simulation on a stage must obviously be handled with absolute safety. **DO NOT USE REAL FIRE OR FIREWORKS.**

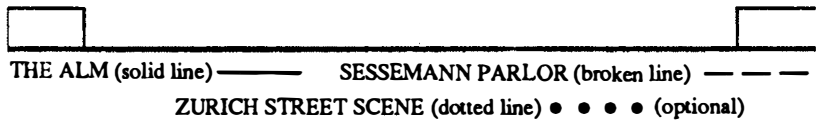
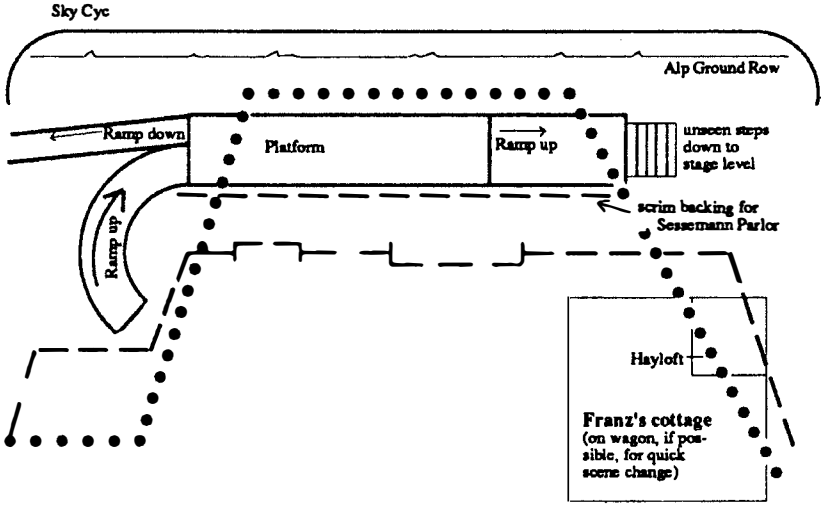
## QUICK SCENE CHANGES

This dramatization of HEIDI has been skillfully constructed to allow the various scene changes to be made without interrupting the action or stopping the play. Franz's chalet can be changed from a dilapidated hut in Act I, Scene 1 to a freshly painted cottage in Scene 3 simply by letting weather-beaten shutters, door, fence, and gate sag in Scene 1 and then flipping them over to the reverse (freshly painted) side and hung straight for Scene 3. Only Franz's cottage and furnishings need be struck to change to the Sessemann drawing room. Flats or stage curtains can be placed in front of the upstage platforms to form the walls of the drawing room. The Zurich scene can use the Up Center platforms, with profile cutouts of buildings masking the other platforms. See the discussion of SET on the following pages.

## TO CHANGE THIS MUSICAL INTO A NON-MUSICAL

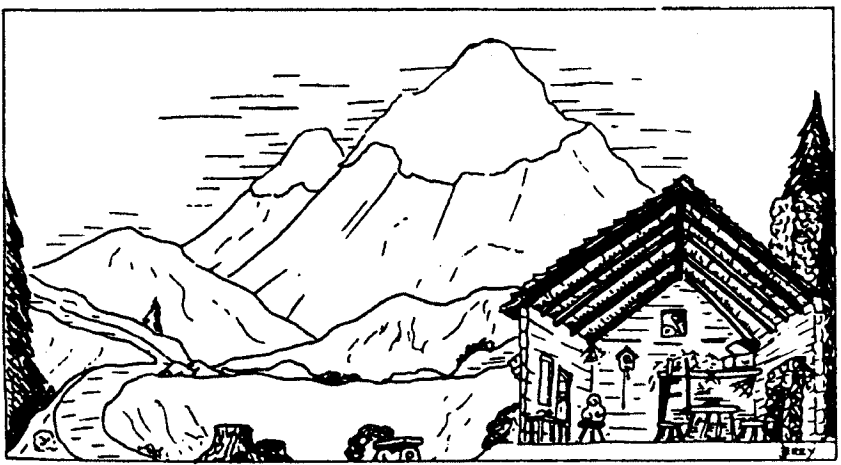
This 2-act musical may be a 2- or 3-act non-musical play primarily by eliminating the music. The revisions become obvious in studying the script. Lyrics necessary to the plot may be spoken or paraphrased. The play may begin with several villagers running up to the mountain, laughing and talking about their holiday. For a 3-act play, Act I may end with Heidi's departure from the Alm; thus none of the scene need be played on the apron since the set change can be made during the intermission. Act II can end with the departure from Frankfurt, and the Böögg scene can be eliminated or played on the apron. The rest of Act II takes place on the Alm—the same set as Act I. Again, the set may be changed during the intermission.

# FLOOR PLAN

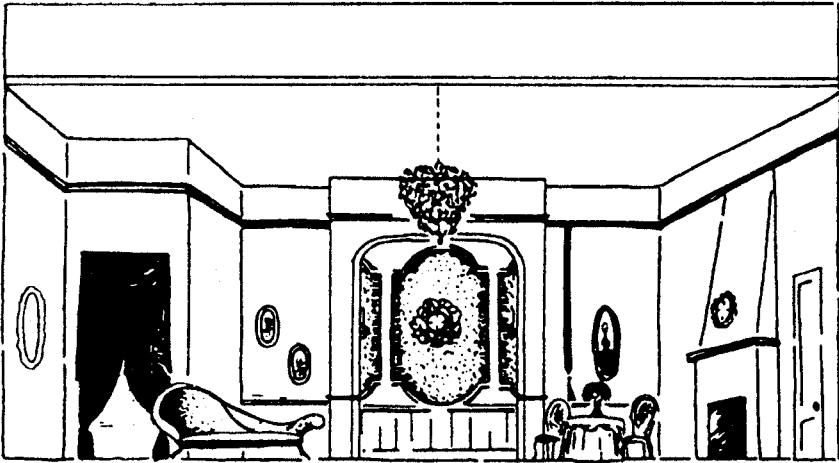


The Sky Cyc, Alps Ground Row, and all platforms may stay in place throughout the play. If wing space is available, mounting Franz's cottage on a wagon will facilitate striking and re-setting (for a simplified set, the cottage may be only a large flat representing a wall of the cottage). The Sessemann Parlor set and the side pieces

## THE ALM



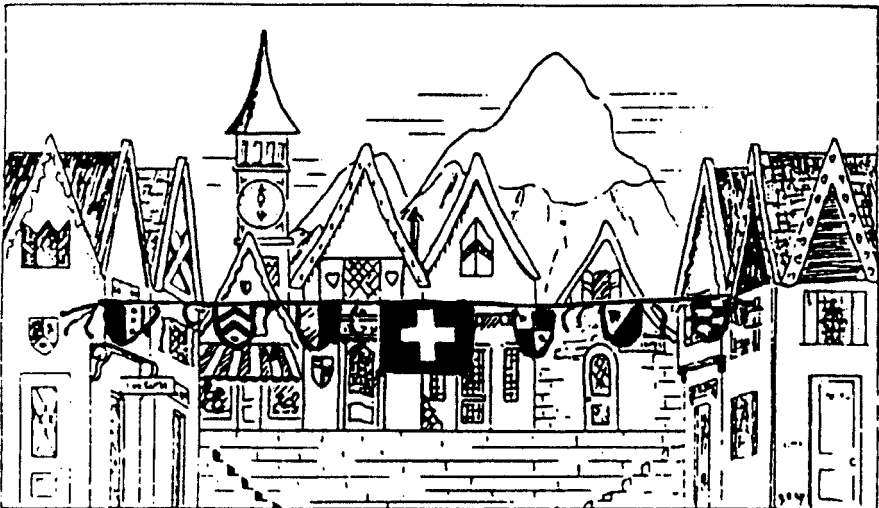
## SESSEMANN PARLOR



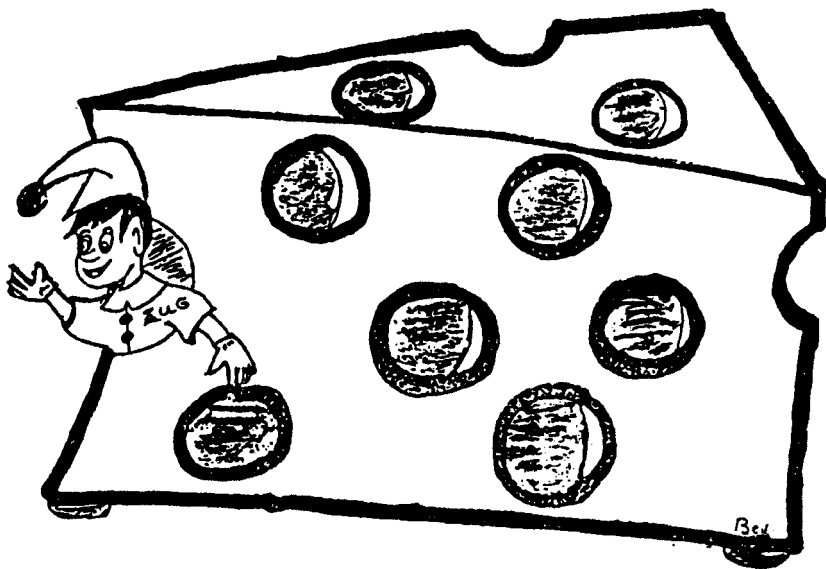
of the Zurich Street Scene may be flats, screens, or profile pieces. The upstage row of buildings in the Zurich scene may be omitted, leaving only the mountains and sky as a background. The "Burning of the Böögg" may be very effective on the center platforms. "Ugly buildings" called for in the Frankfurt scene may be painted on the scrim backing for the Sessemann Parlor, allowing the mountains and sky to appear when properly lighted for Franz's song ending Act I.

The set may, of course, be greatly simplified by using different areas of the stage for the various scenes (Stage Right for the Alm, Stage Left for the Frankfurt drawing room, and the apron for the Zurich street, for example), or by utilizing stylized set pieces to suggest each scene.

## ZURICH



"Burning of the Bögg" may be staged without scenery, on the apron in front of the curtain, and in the theatre aisles. A Swiss national flag (white cross on red field, reverse of the Red Cross flag), Swiss cantons' flags, and serpentine swags as seen in the sketch on page 64 can be lowered to hang over the apron. See suggestions in Act II Scene 4, p. 49.



The large slice of Swiss cheese may be a two-dimensional plywood/cardboard cut-out, carried on by a person walking behind it. If three-dimensional, it may be mounted on a wagon. Zug (and other zwerge if desired) may be a real person or a cut-out.



# HEIDI

## Act I

### Scene 1

#### Music No. 1: "OPENING"

*[There is no overture. Spotlight picks up on a SWISS ALPHORN BLOWER in front of the curtain heralding the opening of the show by blowing a long alphorn. (A French horn may be used for the sound, as indicated in the score. It can be pre-taped.) From offstage come voices echoing "Heidi, Heidi, Heidi, Heidi..." as if from distant hills. The ALPHORN BLOWER exits as the curtain opens on the Introduction to "ON THE ALM."*

*The scene is an August afternoon in the 1880's on a grassy meadow or Alm in Switzerland. An occasional fir tree, yellow buttercups, and snow-covered Alps glow with rosy brilliance under a sun that seems reluctant to set. Gradually, the rosiness will turn into breathtaking fiery red as the sun gives way to the night, and distant bonfires flicker in the darkness.*

*Downstage left is the crude chalet of Old Franz, the hermit, sometimes called the Alm Uncle. It is badly in need of repair; its shutters and window box hang askew. Its cutaway front exposes a single room with a hayloft. There are a cot, a cupboard, a table, two stools, a fireplace, and a work bench stacked with unfinished, deserted clocks. On the rear wall is a cuckoo clock which stopped running long ago. A ladder leads to the tiny hayloft with its small window, straw-covered floor, and an old trunk (the hayloft may or may not be visible to the audience). Near the cottage is a crude bench.*

*A grass-covered ramp at Stage Right leads to a grassy plateau Upstage Center. From this center plateau, another ramp rises to Offstage Left (the route up the mountainside to higher alms). A third ramp descends from the center plateau to nearby alms and the homes of Peter and Guscha. The stage level Off Right leads down the mountain to the village below. See Floor Plan, p. 63, and suggestions for simplifying]*

#### Music No. 2: "ON THE ALM"

*[The curtain rises on gaily-dressed VILLAGERS singing and dancing in a carefree holiday mood. Carrying picnic baskets and bundles of firewood, they are en route up the mountainside to celebrate their holiday of Swiss Independence with bonfires, fireworks, and picnic suppers. Attention focuses on the jolly and rotund GUSCHA, who is basking in the attention of a fun-loving couple, HANS and BARBEL, who are athletic and slender in contrast to the plump Guscha, whom they delight in teasing]*

VILLAGERS. *[They sing and dance]*

On the Alm, on the Alm,  
 It's a yodelin' beautiful day.  
 Mountains are ringin' antiphonal singin'.  
 Dressed up for a great holiday!  
 On the Alm, on the Alm,  
 In the shade of the old Matterhorn,  
 Life is so simple, it simply is great to be born...  
 Where the trees whisper their music  
 While the brooks waltz on below,  
 Where the hills are so high  
 They connect with the sky,  
 And you can't tell the clouds from the snow.  
 On the Alm, on the Alm,  
 That's the place where a girl meets a boy.  
 And if they harmonize  
 It should be no surprise  
 When in a matter of time they'll be yodelin' for joy  
 On the Alm, on the Alm, on the Alm.

*[VILLAGERS dance during the repeat of music. BARBEL and HANS twirl Guscha until she spins dizzily about like an over-sized top. Each time she seems about to collapse, BARBEL and HANS seize the bench and try to scoot it under her; but surprisingly she manages to remain on her feet and spin on. VILLAGERS pick up the lyrics as indicated:]*

VILLAGERS.

Where the trees whisper their music  
 While the brooks waltz on below;  
 Where the hills are so high  
 They connect with the sky,  
 And you can't tell the clouds from the snow.  
 On the Alm, on the Alm—  
 That's the place where a girl meets a boy.  
 And if they harmonize  
 It should be no surprise  
 When all the church bells will chime  
 Ringing gladness and joy  
 On the Alm, on the Alm, on the Alm,  
 On the Alm, on the Alm, on the Alm,  
 On the Alm.

GUSCHA. [*Squealing happily*] Ooooooh! [*Spins after music stops, as other VILLAGERS watch, laughing*] Hans! Barbel, I can't stop! I'm so dizzy! Ooooooooooh! [*Finally she plops on the bench as they scoot it under her with split-second timing! She is breathless*] Whew! [*Other VILLAGERS gather their baskets and exit up ramp and off Left, laughing and talking*]

HANS. It's a holiday, Fräulein Guscha! If we want to build our bonfire before dark, we'll have to race along.

GUSCHA. I can't. I'm pooped. [*Fanning herself with hand*] If there is anything I hate, it's a race.

BARBEL. [*Aside, indicating her size*] I can see why. [*To Guscha*] We can't stay here. [*Indicating the cottage*] That's Old Franz's chalet. He doesn't like visitors.

HANS. [*Curiously interested*] You mean the Alm Uncle? [*BARBEL nods*] Everybody says he's a real grouch.

BARBEL. [*Teasing*] Maybe Guscha will bring him to the bonfire.

GUSCHA. Ugh! Not him! I want a husband, not a hermit!

BARBEL. [*Teasing still*] Well, he's a bachelor. Your cooking might make a new man out of him.

HANS. [*Picks up her picnic basket and sniffs it*] Ya! Just one whiff of this strudel [*moves toward hut*] and even Old Franz will dance a polka. [*Puts basket at cottage door*] Leave it here and see!

GUSCHA. [*Giggling, starting for basket*] Silly boy! He's too old and grumpy for me.

HANS. Has he always lived up here on the Alm alone?

GUSCHA. [*Stopping before she reaches the door; she turns back*] No, he had a family once—a wife and son.

HANS. What happened to them?

GUSCHA. His wife died when the boy was small, and from then on, Franz lived only for the child.

BARBEL. His son became a fine mountain climber—and married a girl from our village, but they were killed in an accident.

GUSCHA. Yes! just after their baby was born! After his son's death, Old Franz just wanted to be alone—up here on the Alm. He never talks to anyone.

HANS. What became of the baby?

GUSCHA. She was sent to live with her mother's sister—Dete.

BARBEL. I went to school with Dete. Oh, my, was she stuck up!

GUSCHA. *[Nodding in sad agreement]* Dete never cared about anybody but herself. I shudder to think what an unhappy life poor little Adelheid has had.

BARBEL. Hey, this is a holiday—let's talk about happy things. Come on, Guscha. *[Teasing]* Race you to the bonfire.

GUSCHA. *[Pooh-poohing such a notion]* Barbel! You know I hate to race!

HANS. Our new mayor's coming up to shoot fireworks. He's a handsome bachelor!

GUSCHA. *[Squealing happily]* Oooooo-h! *[Yanking up her skirts ready to run a relay]* Well, if there is anything I love, it's a race. Let's go! *[She dances off giggling, forgetting her basket]*

*[BARBEL and HANS follow her up the ramp laughing heartily. PETER, a goat boy, has entered from ramp Up Right, pulling a white goat by a rope. He is in patched clothes and looks annoyed. BARBEL calls merrily to him as they pass on the ramp]*

BARBEL. Hello, Peter. Coming to the celebration?

PETER. *[Unhappily]* I can't.

BARBEL. Why not?

PETER. Have to take care of Old Franz's goats. *[He yanks on goat's rope as though taking out his irritation on her]*

BARBEL. He should give you a holiday! *[She exits]*

PETER. *[Tugging on goat and grumbling to himself]* Everybody in Switzerland gets a holiday but me!

*[HEIDI, an energetic little girl, has run in from Stage Right and is happily taking in the strange sights. She wears a drab dress, high-top shoes, tattered straw hat, and heavy shawl, and she carries a battered old valise. She and PETER meet at the foot of the ramp. She is friendly and curiously intrigued with the white goat]*

HEIDI. *[Brightly]* Hello. *[Admiring goat]* What a pretty dog!

PETER. *[Impatiently]* I'll be a yodelin' yungfrau!\* This isn't a dog!

HEIDI. *[Brightly]* A lamb?

PETER. *[Disgusted]* No! A goat.

HEIDI. *[Intrigued]* He's beautiful. What's his name?

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\*German words frequently used in this play are spelled phonetically as an aid to performers who are unfamiliar with German pronunciation. Among such words are "yungfrau" (*jungfrau*, young lady); "ya" (*ja*, yes, indeed!). See p. iv.

PETER. *[Impatiently]* He's a she! *[Then, realizing what he said]* I mean she's a she! *[befuddled and exasperated with himself]* Her name is Schwanli.

HEIDI. *[Patting goat]* She's soft and—*[goat bleats and HEIDI jumps back frightened]* What's the matter?

PETER. *[Leading goat to pen behind chalet]* She's hungry.

HEIDI. How do you know?

PETER. *[Boasting]* I understand goat talk.

HEIDI. *[Impressed]* You must know a lot about goats.

PETER. *[Proudly]* I should! I'm the best goat boy on the Alm.

HEIDI. *[With enthusiasm]* Are there many more goat boys?

PETER. Nope! Just me. *[Approaching her quizzically]* Who are you?

HEIDI. Adelheid. I've come to live with my grandfather.

PETER. *[Alarmed]* Yodelin' yungfrau! With the old hermit?

HEIDI. *[Innocently]* What's a hermit?

PETER. *[Ominously]* You'll see! *[He dashes up ramp]*

HEIDI. Wait! *[Runs after him]* Don't leave.

*[GUSCHA returns for her basket and quickly passes HEIDI and PETER, who remain on the center plateau during the ensuing dialogue. HEIDI, warm from the long climb, discards her hat, shawl, and shoes, playing barefooted. GUSCHA, at cottage door with basket in hand, hears a voice from off Right]*

DETE. *[Calling impatiently]* Adelheid! Adelheid! I told you not to run ahead of me. *[She enters, panting, looking about for Heidi. She is waspish, impatient, and common looking, in a dark dress and a large hat with too many feathers]*

GUSCHA. *[Moving toward her curiously]* Is that—you—Dete?

DETE. *[Impatiently]* Of course it's me! *[looking about]* Where did she go?

GUSCHA. *[Putting the pieces together]* Is that *[looking up at Heidi]* little Adelheid? Did you bring her for the holiday?

DETE. *[Snapping]* More stupid questions! Yes, it's Adelheid! No, we didn't come for the holiday! *[Nodding to indicate cottage]* It's the old man's turn to take care of the orphan.

GUSCHA. *[Really concerned]* Oh, the poor child! How could you do that to your own niece?

DETE. *[Impatiently]* I have a fine position in Frankfurt now. I'd be a fool to let her stand in my way.

GUSCHA. But, there's no school or church for miles.

DETE. *[With contempt]* I can't worry about that. She's his problem now.

GUSCHA. Poor little thing! I'd adopt her—if I had a husband.

DETE. *[With biting sarcasm]* So the giggly Guscha never trapped a husband? *[Turns to call to Heidi]* Adelheid! Come down this instant! *[Turning back to Guscha and pointing to the cottage]* Is the old man there? *[GUSCHA shakes her head. DETE impatiently calls to Peter]* You up there, boy! Where is the Alm Uncle? *[HEIDI comes down ramp in disarray and barefooted, stopping to pick buttercups]*

PETER. *[Warning]* He'll be along soon—you better leave! Old Franz doesn't want anybody up here. *[DETE shrugs with contempt]*

GUSCHA. *[Frightened]* You are making a terrible mistake, Dete. *[But DETE turns away]* May God forgive you. *[GUSCHA pats Heidi on head and then she exits up the ramp and off Left]*

DETE. Good riddance! *[Pacing]* The sooner I get this over with—the better! *[She turns around and is furious to see Heidi partly dressed]* Where are your clothes?

HEIDI. *[Pointing up to plateau]* Up there, It's hot.

DETE. You ungrateful child! *[Ordering Peter]* Boy! Fetch her things—bring them down here! *[She turns away from Heidi impatiently]*

HEIDI. *[Running to Dete]* Look, Aunt Dete, yellow buttercups—

*[But DETE, who could care less, does not even turn around. No one except a worried PETER notices OLD FRANZ, who enters from off Right of ramp and is coming down, smoking a pipe and carrying a load of firewood. He is a large man with a shock of white hair and a full white beard, and might be considered handsome if he were less gruff and better dressed. His clothes are drab and in need of mending, and his shirt sleeves are unbuttoned and turned back carelessly. He stares angrily at these strangers who have invaded his privacy]*

HEIDI. *[Continuing]* I can get more, Aunt Dete—if you like— *[She turns to go, but comes face-to-face with Franz. She is startled, but somehow senses this man is her grandfather]* Good evening—Grandfather? *[DETE whirls around, and FRANZ glares at both of them. If he makes any sound, it is only a grunt]*

DETE. *[With false friendliness]* Hello, Alm Uncle! It is good to see you again. *[He grunts]* You are still as pleasant as ever, I see! *[Eager to get the whole thing over with]* It's your turn now to care for the orphan. *[Since he does not reply, she continues]* She is your granddaughter—*[Still no reply]* I've done my duty—*[Still no reply]* Good evening, then! *[She exits quickly without a backward glance]*

*[Cautiously, PETER brings Heidi's valise, hat, and shawl to foot of ramp and quickly darts away. FRANZ remains silent. A heavy sigh and shrug indicate he is trapped and will become resigned to the situation but never like it. He ignores the child, moving toward cottage to put wood near the door. HEIDI follows him, looking up innocently into his gloomy face]*

HEIDI. Grandfather, may I see the inside of our house?

FRANZ. *[Glaring at her]* Humph! Our house—is it? *[He points to her valise, etc., speaking with a suggestion of a German accent]* Vell, bring dose tings. *[He shrugs and enters chalet without waiting for her. She quietly gathers her belongings and follows him in. She immediately loves the cottage]*

HEIDI. I like your house.

FRANZ. *[Gruffly, after a pause]* You hungry?

HEIDI. *[Eagerly]* Yes.

FRANZ. *[Matter of factly]* Den ve eat. Ve have sheese und milk. *[HEIDI sees cupboard, puts down her valise, gets bowls and plates from cupboard and puts them on table while FRANZ watches. Half mumbling]* At least you have eyes in de right place. Sit. *[He pours a bowl of milk and shoves it before her]* Drink! *[He cuts bread and cheese, and shoves the food before her]* Eat!

HEIDI. *[Quickly finishing her milk]* It's so nice and cool. Can—can I have more? *[FRANZ pours another bowl without answering]* Does Peter take your goats every day? *[FRANZ nods gruffly. She continues with childish enthusiasm]* Could I go with him tomorrow? *[He shrugs indicating "maybe." She is delighted to see the clock on the wall]* A cuckoo clock! *[She runs to it happily, but is disappointed]* It isn't working!

FRANZ. *[Grunting]* No...

HEIDI. Does it have a cuckoo inside?

FRANZ. *[Nodding bitterly]* Ya...

HEIDI. Won't he pop out and tell us the hour?

FRANZ. *[Bitterly]* No...

HEIDI. Why not? Is he sick? Can't you make him well, Grandfather?

FRANZ. Vot would be de use?

HEIDI. *[Brightly, with childish belief]* Because "trouble will never knock at a house with a cuckoo clock."

FRANZ. I used to believe dat—but not any more. A clock is goot for nutting but ticking away lonely hours. *[Shoves his food away and gets up]*

HEIDI. *[Looking at him tenderly]* I didn't know grown-ups were lonely. You won't be lonely any more, and I won't either. *[She suddenly notices the sky and alps, which have turned to a brilliant red. Terrified, she screams]* Fire! Fire! *[Runs to him and clutches him]* Everything is burning!

FRANZ. Dere, dere. [*He is touched by this homeless child who needs him, and without thinking, he comforts her*] Don't be afraid, child. It is only de sun saying goodnight to de Alps. [*Then checking himself, lest he show any warmth*] I tink ve best find a place for you to sleep.

HEIDI. [*Running to ladder*] What's up there?

FRANZ. A hayloft. [*Lights candle and puts it on table*]

HEIDI. [*Scrambling up ladder*] May I sleep here? The hay will make a soft bed. [*Running to open the little window. NOTE: If hayloft is not practical, she can remain on ladder or be looking into a "storeroom" offstage*]

FRANZ. [*On ladder (or crossing to foot of ladder)*] Maybe dere is a coverlet in dat olt trunk. [*HEIDI opens the trunk and pulls out a coverlet, but her eyes fall on something more intriguing. She lifts out a small carved box and turns excitedly to Franz*]

### Music No. 3: "VELVET STAR"

HEIDI. Look, Grandfather! A little carved box! [*She lifts lid, and the "Velvet Star" music is heard (it may be played on higher octaves of piano. or on a celeste; it may be pre-taped)*] It has music in it. [*The music remains under dialogue until FRANZ sings. He is filled with nostalgia, and his aloofness disappears. LIGHTS begin to dim*]

FRANZ. [*Touching the box*] Ya. It belonged to [*softly*] a little boy—long ago.

HEIDI. Was he your little boy?

FRANZ. [*Softly*] Ya. Und your papa.

HEIDI. I don't remember much about my father except he was kind, and called me a funny name: "Heidi." I liked it, but Aunt Dete always calls me Adelheid.

FRANZ. "Heidi," huh? [*Nodding*] I like dat. [*With a fresh note of optimism*] "Heidi" it vill be! Und you vill have your papa's music box.

HEIDI. [*Happily*] Thank you. Does the music have words?

FRANZ. Ya. Dey tell about de edelveiss, a little snow-vite flower—like a velvet star—dat only de brave und courageous can find.

HEIDI. [*Eagerly*] Did my father ever find one?

FRANZ. [*Smiling, softly*] Ya, Heidi-child—many times.

HEIDI. [*Eagerly, cuddling in his arms*] Sing the words, Grandfather.

*[The mountainside, which has grown dark, is now dotted with flickering bonfires off in the distance. (Perhaps skyrockets burst in*



*star-like patterns.) From these fires comes a background (offstage) accompaniment of happy VILLAGER voices to join Franz on the second chorus. NOTE: No German accent is shown in lyrics; this is left to the discretion of the performer]*

FRANZ. *[Singing]*

Though you look all around you, there is so much more to see  
 Than the things which astound you but are found too easily,  
 For the things of greatest value are the ones which must be sought;  
 That's precisely the lesson that the Edelweiss has taught.  
 Edelweiss, in your mountain skies,  
 You're the treasured prize  
 Of all who climb the rugged hills,  
 Noble white, shining day and night.  
 For the ladies fair, heroes dare  
 Brave the height  
 To prove their love  
 By gathering the lovely blossoms from above.  
 Velvet Star, waving from afar,  
 Show how we must try—you and I—  
 Hold our aims always high.  
 Edelweiss, in your mountain dew  
 The lesson you teach is so true.

*[HEIDI is asleep in his arms, clutching her precious music box. He covers her gently, kisses her forehead, and descends the ladder. His eyes fall on the cuckoo clock. He smiles, and is winding it as the CURTAIN closes]*

Music No. 3a: "VELVET STAR" playoff

### Scene 2

*[It is mid-morning one year later. The scene is played in front of the curtain, or in the aisles of the theatre. A much happier PETER enters Down Right with a group of noisy excited CHILDREN, leapfrogging over one another along the apron while yodelling, yelling, and teasing all at once]*

FIRST CHILD. Come on, Gretchen, give me my cookie!

SECOND CHILD. Catch me if you can!

THIRD CHILD. Peter! Wait for me!

PETER. Aw come on, Kurt—you're a slowpoke!

FOURTH CHILD. Helga! Where's your sister?

FIFTH CHILD. She's with Otto, 'cause *he's* going to win the yodeling contest!

SIXTH CHILD. *[Tartly]* Who says so?

PETER. *Otto* says so!

*[All laugh and scoff at the idea. Otto is obviously the village egotist. GUSCHA and BARBEL enter down right, chatting merrily. They see Peter]*

GUSCHA. Peter!! Why aren't you watching the goats?

BARBEL. Old Franz will get you!

PETER. Herr Franz gave me the afternoon off—to go to the yodeling contest.

BARBEL. I can't believe it!

PETER. Ya. He's changed a lot since Heidi came. *[He leapfrogs over a boy tying his shoes and exits]*

BARBEL. Can you believe a little girl could make such a difference in an old man in just one year?

GUSCHA. But what a year! *[Spotting someone off left]* Ohhhh, there's Herr Schulenburg. I need some cheese and his cheeses are just as gorgeous as he is! *[She leapfrogs over the same boy and darts off. BARBEL shakes her head in amusement and runs out after her. Quick BLACKOUT]*

#### Music No. 4 "ON THE ALM" playoff

#### Scene 3

*[It is afternoon of the same day as the CURTAIN opens on the Alm. Old Franz's chalet has changed. Shutters are freshly painted and stand open on a well-lighted room that is clean and tidy. All cobwebs are gone. In place of the unfinished clocks are completed ones. The wall clock is ticking. On the table are several knapsacks and a bowl of wild flowers. Containers of red geraniums decorate the yard. It is a picture-postcard of Switzerland.]*

*AT RISE a different FRANZ is seated on the bench outside the hut brushing the white goat and whistling happily. His hair is combed; his clothes are mended; and he wears a work apron]*

FRANZ. Vell, Schwanli, how you like me as goat boy, huh? Peter gets a holiday, und you get me. *[Chuckles]* Vat a nice thick coat. Und you will need it ven dat colt vinter comes.

*[HEIDI in bright peasant dress enters from behind cottage. She has a collar of flowers for the goat]*