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# Androcles and the Lion

Book by  
Aurand Harris

Music by  
Glenn Mack



Halls

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ASSITEJ/USA Outstanding Play Award

# Androcles and the Lion

Refreshingly antic, irreverent treatment of Aesop's fable,  
written in the style of Italian commedia dell'arte.

**Musical. Book by Aurand Harris. Music by Glenn Mack. Cast: 5m., 1w.** One of the most popular children's plays ever written, *Androcles and the Lion* has been produced in 20 countries. In commedia tradition, a group of strolling players set up their stage and give a performance. Using authentic staging and stock characters of commedia—the miserly Pantalone, the bragging Captain, the romantic lovers, the trickster Arlequin, plus an endearing lion—Aesop's fable becomes a colorful theatrical experience. The play skyrockets with zany comedy. It also glows with the warmth of friendship. *Androcles and the Lion* is a prize-winning play, applauded around the world, again and again! *One set, 16th-century Italian costumes. Music rental. Code: AE3.*

## From Orlin's Corey's introduction to *Aurand Harris Remembered*.

Born on the Fourth of July, 1915, Aurand Harris often recalled that, as a child in little Jamesport, Missouri, he believed the patriotic activities of the day were in honor of his birthday. This fancy flourished in the civic hospitality of his physician father who hosted an annual neighborhood party on the national holiday. A major event in the summers of Jamesport, it drew a street full of cheering townspeople. With a smile, Aurand observed: "It was when I grew older I learned that the nation did not celebrate the Fourth of July because it was MY birthday!"

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# ANDROCLES AND THE LION

A Musical for the Young

Adapted by

AURAND HARRIS

Music by

GLENN MACK

Based on the Italian tale of “Androcles and the Lion”  
and written in the style of Italian commedia dell’arte.



**Dramatic Publishing**

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(ANDROCLES AND THE LION)

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For  
Stan Raiff  
who first produced and directed  
*Androcles and the Lion*

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Expore, Inc., presented the premiere of *Androcles and the Lion* at the Forty-first Street Theatre in New York City, December 7, 1963. The production was directed by Stan Raiff and included the following:

**CAST:**

ANDROCLES . . . . . Joseph Barnaba  
LION. . . . . Richard Sanders  
PANTALONE . . . . . Leonard Josenhans  
CAPTAIN. . . . . Eric Tavares  
ISABELLA . . . . . Jacqueline Coslow  
LELIO . . . . . Christopher McCall

**PRODUCTION STAFF AND CREW:**

Musical Score . . . . . Glenn Mack  
Choreography . . . . . Beverly Schmidt  
Costumes and Settings . . . . . Richard Rummonds  
Assistant Director . . . . . Montgomery Davis  
Assistants to Mr. Rummonds. . . . . Maryet Ramsey  
Charles MacNab



# ANDROCLES AND THE LION

## CAST:

ANDROCLES

PANTALONE

LELIO

CAPTAIN

LION and PROLOGUE

## SCENE:

The improvised stage of a commedia dell'arte troupe of strolling players. Sixteenth-century Italy.

## MUSIC NOTE:

The music for *Androcles and the Lion* covers a wide range of styles. In order to enhance the character of the commedia dell'arte form of the play, we chose to begin and end *Androcles* with music that is reminiscent of the early Renaissance.

Thus, the overture, finale, and some of the incidental music utilize rhythmic modes, short melodic fragments built from modal scales, and improvised percussion sounds executed by the players, on such instruments as hand drums, bells, and cymbals. As each of the players is introduced, he is given a musical theme, to help emphasize his character in the play. Some of this material is then used in the songs.

The songs are simple and were composed with the playwright's cooperation. Their purpose is to bring out the dramatic quality of various situations. They range from a work song for Androcles to a lament for Isabella and a mock funeral march as the captain and the miser march Androcles into the pit.

There is also a chorus for everyone to sing. This, and the lion's song, which end the first act, invite audience participation.

— Glenn R. Mack  
New York City

## **MUSICAL NUMBERS:**

1. Overture
2. Fanfare
3. Androcles' Song
4. Letter Scene
- 4A. Lelio's Love Song
5. Stool Dance
6. Isabella
7. CAPTAIN's Ride
8. Wall Music
9. Chase Music
10. Lion's Song
11. Lion's Song Reprise
- 11A. Stool Dance Reprise
12. Oh, Roar and Say
13. Duet: Isabella and Lelio
14. Pit Song
15. Finale

# ACT ONE

## (Song No. 1: Overture)

*(The curtains open on a bare stage with the cyclorama lighted in many colors. There is lively music and the performers enter, playing cymbals, flute, bells, and drums. They are a commedia dell'arte group.)*

*ARLEQUIN, dressed in his traditional bright patches, leads the parade. Next is LELIO and ISABELLA, the romantic forever young lovers. Next is PANTALONE, the comic old miser. Next is the CAPTAIN, the strutting, bragging soldier. And last is the PROLOGUE who wears a robe and who later plays the LION.*

*After a short introductory dance, they line up at the footlights, a colorful troupe of comic players.)*

## (Song No. 2: Fanfare (A))

PROLOGUE. Welcome!

Short, glad, tall,  
Big, sad, small,  
Welcome all!

*(Actors wave and pantomime "Hello.")*

We are a troupe of strolling players  
With masks, bells, and sword,

*(Actors hold up masks, ring bells, and wave sword.)*

A group of comic portrayers  
Who will act out upon the boards  
A play for you to see—  
A favorite tale of Italy,  
Which tells how a friend was won  
By a kindness that was done.

Our play is *Androcles and the Lion*.

*(Actors beat cymbals, ring bells.)*

The players are: Arlequin—

*(ARLEQUIN steps forward. **Fanfare B.**)*

Who will be Androcles, a slave.

*(ARLEQUIN bows, steps back, and PANTALONE steps forward. **Fanfare C.**)*

Pantalone, stingy and old.  
Who thinks only of his gold.

*(PANTALONE holds up a bag of gold, bows, steps back; and ISABELLA and LELIO step forward and pose romantically. **Fanfare D.**)*

Isabella and Lelio, two lovers  
Whose hearts are pierced by Cupid's dart.

*(They bow, step back, and CAPTAIN marches forward.  
Fanfare E.)*

It is the bragging captain's lot  
To complicate the plot.

*(CAPTAIN waves his wooden sword, bows, and steps  
back.)*

There is one more in our cast—  
The lion! He, you will see last.  
Set the stage—

*(Actors quickly set up small painted curtain backdrop.)*

Drape the curtains—raise the platform stand!  
Here we will make a magic circle—  
Take you to a magic land—  
Where love is sung, noble words are spoken,  
Good deeds triumph, and evil plots are broken.

*(Holds up long scroll.)*

Our story is written on this scroll which I hold.  
What happens in every scene here is told.

*(Hangs scroll on proscenium arch at L.)*

Before we start, I will hang it on a hook

So if someone forgets his part  
And has the need, he may have a look  
And then proceed.

All the words in action or in song  
We will make up as we go along.  
All is ready! Players, stand within.

*(Actors take places behind curtain.)*

For now I bow and say—the play—begins!

*(He bows.)*

In ancient Rome our scene is laid,  
Where the emperor ruled and all obeyed.

*(Fanfare A. Points to curtain which is painted with a street in the middle and with a house on either side.)*

A street you see, two chariots wide,  
With a stately house on either side.  
In one lives Pantalone—rich, stingy, sour,

*(PANTALONE leans out the window flap on the house at R and scowls.)*

Who counts and recounts his gold every hour.

*(PANTALONE disappears.)*

With him lives his niece Isabella, who each day...

*(ISABELLA leans out the window.)*

...looks lovingly—longingly—across the way...

*(LELIO leans out the window of the house at L.)*

...at the other house, where Lelio lives, a noble sir, who looks across...

...lovingly—longingly—at her.

*(LELIO sighs loudly. ISABELLA sighs musically, and they both disappear. ANDROCLES enters from R, around the backdrop with broom.)*

And all the while Androcles toils each day.  
A slave has no choice but to obey.

*(PROLOGUE exits at R.)*

### **(Song No. 3: Androcles' Song)**

*(ANDROCLES sweeps comically, in front of the door, over the door, then down the "street" to footlights.)*

ANDROCLES *(sings)*.

UP WITH THE SUN  
MY DAY BEGINS.  
WAKE MY NOSE,  
AND SHAKE MY TOES,  
HOP AND NEVER STOP.  
NO, NEVER STOP UNTIL I—

OFF TO THE BUTCHER'S,  
THEN TO THE BAKER'S,  
TO AND FROM THE SANDALMAKER'S

HOP AND NEVER STOP.  
NO, NEVER STOP UNTIL I—  
SPAGHETTI PREPARE  
WITH SAUCE TO PLEASE HER.  
DUST WITH CARE  
THE BUST OF CAESAR.  
HOP AND NEVER STOP.  
NO, NEVER STOP UNTIL I—DROP.

Some masters, they say, are kind and good. But mine...! He cheats and he beats—he's a miser. Never a kind word does he say, but shouts, "Be about it!" And hits you a whack on the back to make sure. I'm always hungry. He believes in *undereating*. I'm fed every day with a beating. I sleep on the floor by the door to keep the robbers away. My clothes are patched and drafty because my master is stingy, and cruel, and crafty! When—oh when will there ever be a Roman Holiday for me!

*(Sings.)*

WILL MY FORTUNE ALWAYS BE,  
ALWAYS BE SUCH DRUDGERY?  
WILL HOPE EVER BE IN MY HOROSCOPE?  
OH, WHEN WILL I BE FREE?

*(PANTALONE enters around R of backdrop, counting money.)*



PANTALONE. ...twenty-two, twenty-three, twenty-four, twenty-five...

*(ANDROCLES creeps up behind him, and playing a trick, taps PANTALONE on the back with broom. PANTALONE jumps.)*

Who is there?

ANDROCLES. Androcles.

PANTALONE. Be about it! Be off! Go! Collect my rents for the day. Everyone shall pay. *(ANDROCLES starts R.)* Lock the windows tight. Bolt the doors. *(ANDROCLES starts L.)* My stool! Bring me my stool. *(ANDROCLES exits R.)* Lazy stupid fool! There will be no supper for you tonight. Oh, I will be buried a poor man yet—without a coin to put in my mouth to pay for ferrying me across the River Styx.

*(ANDROCLES runs in R with stool.)*

My stool!

*(ANDROCLES places stool behind PANTALONE and pushes him down on it roughly. PANTALONE gasps in surprise.)*

ANDROCLES. Yes, my master.

PANTALONE. Go! Collect my rents. Make them pay. Bring me—my gold. Away!

ANDROCLES. Yes, oh Master. I run! (*He starts “running” to L at top speed, then stops, looks back impishly, and then slowly walks.*)

PANTALONE (Brings out bag and starts counting).  
Twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty...

(*At the same time, ISABELLA she leans out the window, calls, stopping ANDROCLES.*)

#### (Song No. 4: Letter Scene)

ISABELLA (*sings*).

ANDROCLES...ANDROCLES!

(*He runs to her UR. She gives him a letter. Music continues during scene.*)

ISABELLA. For Lelio. Run!

(*ANDROCLES nods and smiles, pantomimes “running” to painted house on curtain at L, pantomimes knocking.*)

LELIO (*appears at his window, takes letter*). Isabella!

(*ANDROCLES smiles and nods. LELIO gives him a letter. ANDROCLES “runs” to ISABELLA who takes letter.*)

ISABELLA. Admired!

*(ISABELLA gives ANDROCLES another letter. He “runs” with leaps and sighs to LELIO who takes it.)*

LELIO. Adored!

*(LELIO gives ANDROCLES another letter. He “runs,” enjoying the romance, to ISABELLA who takes it.)*

ISABELLA. Bewitched!

*(ISABELLA gives him another letter—they are the same three sheets of parchment passed back and forth—which he delivers. This action is continued with a letter to each lover and with ANDROCLES “running” faster and faster between them.)*

LELIO. Bewildered!

ANDROCLES. And she has a dowry. The gold her father left her. *(“Runs” to ISABELLA with letter.)*

ISABELLA. Enraptured!

LELIO. Inflamed!

ISABELLA. Endeared! *(Holds letter.)*

LELIO. My dear! *(Holds letter.)*

ANDROCLES. My—feet!

*(ANDROCLES sinks exhausted to ground. ISABELLA and LELIO disappear behind the window flaps. **Music stops.**)*

PANTALONE (picks up the dialogue with his action, which has been continuous). ...One hundred three, one hundred four, one hundred five, one hundred six...

*(Bites a coin to make sure.)* ...one hundred seven...one hundred...

*(LELIO enters from L, around backdrop.)*

LELIO. Signor Pantalone.

PANTALONE *(jumps from stool in fear)*. Someone is here!

LELIO. A word with you, I pray.

PANTALONE *(nervously hides money)*. What—what do you wish to say?

LELIO. I come to speak of love. I come to sing of love!

**(Song No. 4A: Lelio's Love Song Underscore)**

LELIO *(reads romantically from a scroll he takes from his belt)*. "To Isabella."

PANTALONE. My niece?

LELIO *(spoken or sung)*.

"OH, LOVELY, LOVELY, LOVELY FLOWER,  
GROWING LOVELI'R, EV'RY HOUR...

OH, SHOW'R ON ME YOUR PETALS OF LOVE, OH,  
ISABELLA,

I STAND OUTSIDE—WITH NO UMBRELLA."

*(Spoken.)* Signor, I ask you for Isabella. I ask you for her hand in marriage.

PANTALONE. Marry—Isabella?

LELIO *(reads again)*.

"My life, my heart, revolve about her,  
Alas, I cannot live without her."

PANTALONE *(happy at the prospect)*. You will support her?