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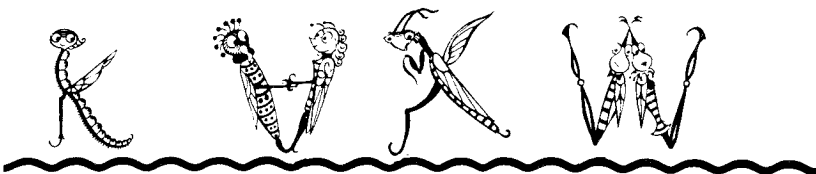
James and the Giant Peach

ROALD DAHL'S
Fantasy Adventure
for Children

Dramatized
by
RICHARD R. GEORGE



THE DRAMATIC PUBLISHING COMPANY



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(JAMES AND THE GIANT PEACH)

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INTRODUCTION

James and the Giant Peach was my first book for children. I wrote it during the winter of 1960/'61 in New York, and I started it because I wanted to attempt something different after seventeen years of writing nothing but short stories for adults.

I can remember vividly that I was sitting at my desk and playing around with the lines of "The Centipede's Song" when my wife burst into the room and told me that our son Theo, then three months old, had been hit by a taxi-cab while out in his pram with his nurse. I dropped my pencil and we both rushed to the hospital. His head injuries were severe and almost fatal, and the next few months were desperate times, with brain operations and endless journeys through the snow to the hospital, and all the awful tensions that grip a mother and father when they are fighting to save their baby's life.

When you are writing fantasy, which is a very different thing from writing fiction, you must be able, the moment you pick up the pencil, to shut out all normal surroundings and go flying away to a magic world where everything is enchanting and fantastic. You must lose sight of the room you are sitting in and you must become deaf to all noises outside your window. Quite honestly, you must go into a sort of trance. (That's why you never think about the story you are working on except when you are at your desk and the dream-world is upon you.)

I was able to switch off like this for about three hours a day during the fearful Theo crisis, and I found that it actually rested me

and helped me to retain my sanity during those months. Thus I finished *James* and delivered it to the publisher before the winter was out, and long before Theo had had his last brain operation.

I know from the letters I get that many schools like to make plays from my children's books. The excellent adaptation of *Charlie and the Chocolate Factory* by the American school teacher, Richard George, has been well received by teachers and children in several countries, and I believe that the splendid job he has done here on *James and the Giant Peach* will be equally useful.

It is lovely to know that, after twenty-one years, not only my son Theo but also *James* are both still very much alive.

ROALD DAHL

JAMES AND THE GIANT PEACH

A One-Act Play

For a Large, Flexible Cast

CHARACTERS

Mother

Father

Narrator

Aunt Sponge

Aunt Spiker

James Trotter

Little Old Man

Crowd Member

Old-Green-Grasshopper

Silkworm

Centipede

Spider

Ladybug

Earthworm

Glow-worm

Captain

First Officer

Second Officer

Cloud-Men

Onlookers

Passengers

TIME: The past

PLACE: England

James and the Giant Peach

FATHER and MOTHER come running through the curtain as if chased by something. They run in place after appearing on the audience side of the curtain.

MOTHER. Ohhhhh . . . I don't believe it! I just . . . don't believe it! Help . . . Help, somebody!

FATHER. Hurry, Mrs. Trotter! Hurry!

MOTHER. Ohhh . . . can't we sit down and rest?

FATHER. *Rest?* When an escaped rhinoceros is trying to eat us up?

MOTHER. But I am tired.

FATHER. Don't be ridiculous . . . It's gaining on us! Hurry!

MOTHER. I don't think we're going to make it, Mr. Trotter!

FATHER. No, neither do I! Well . . . good-bye, Mrs. Trotter.

MOTHER (fading out). Good-bye, Mr. Trotttteeeeeerr. (BOTH run as if going forwards but really go backwards behind and through the curtain to give the impression of being swallowed up.)

(The NARRATOR walks on in front of the curtain.)

NARRATOR. *Wow!* What a beginning to a story! Can you believe that? Well . . . I'm sorry we have to start this story with such a terrible event as a mother and father being swallowed up by an escaped rhinoceros, but I just *had* to tell you. It's because of this event that this story happened. You see, life was really great for our hero, James Henry Trotter . . . until this . . . happened to his parents. Now . . . well . . . he was sent away to live with his two aunts, Aunt Sponge and Aunt Spiker. I am sorry to point out, but I must, that they were both really *horrible* people. They were selfish and lazy and cruel, and right from the beginning they started beating poor James for almost *no* reason at all. They never called him by his real name, but always referred to him as "you miserable creature," or "you disgusting little beast," or "you filthy nuisance," and they certainly never gave him any toys to play with or any picture books to look at or read. His room was as bare as a prison cell. They lived . . . Aunt Sponge, Aunt Spiker, and now James as well . . . in a queer, ramshackle house on the top of a high hill in the South of England. The hill was so high that from almost anywhere in the garden James could look down and see for miles and miles across a marvelous landscape of woods and fields; and on a *very clear day*, if he looked in the right direction, he could see a tiny grey dot far away on the horizon, which was the house that he used to live in with his beloved mother and father. And just beyond that, he could see the sea itself . . . a long, thin streak of blackish-blue, like a line of ink, beneath the rim of the sky. But then, there came a morning when something rather peculiar happened to him. It all started on a blazing hot day in the middle of summer. Aunt

Sponge, Aunt Spiker and James were all out in the garden. James had been put to work, as usual. This time he was chopping wood for the kitchen stove. Aunt Sponge and Aunt Spiker were sitting comfortably in deck chairs nearby, sipping tall glasses of fizzy lemonade and watching him to see that he didn't stop work for one moment. (He starts to fade out as the curtain opens.) Let's take a closer look at what's happening. (He steps to the side of the stage and watches the action.)

AUNT SPONGE.

I look and smell, I do declare, as lovely as a rose!
Just feast your eyes upon my face, observe my shapely nose!
Behold my heavenly silky locks!
And if I take off both my socks
You'll see my dainty toes.

AUNT SPIKER.

But don't forget, my old dear Sponge, how much your tummy shows!
Why, Sponge . . . you're red. Go soak your head . . .
my sweet, you cannot win.
Behold my gorgeous curvy shape, my teeth, my charming grin!
Oh, beauteous me! How I adore
My radiant looks! And please ignore
The pimple on my chin.

AUNT SPONGE.

My dear old trout! To the world I'll shout . . .
You're Only Bones And Skin!
Such loveliness as I possess can only truly shine
In Hollywood! I do declare. Oh, wouldn't that be fine!
I'd capture all the nations' hearts!
They'd give me all the leading parts!
The stars would all resign!

AUNT SPIKER.

I think you'd make, without mistake . . . a lovely

Frankenstein. (JAMES acts very tired and sweaty, almost as if he's going to faint.) What's the matter with you?

JAMES. Gee, Aunt Spiker . . . I feel . . . as if I'm . . . going to . . . going to faint . . .

AUNT SPONGE. Stop that immediately and get on with your work, you nasty little beast!

JAMES. Oh, Auntie Sponge! And Auntie Spiker! Couldn't we all . . . please . . . just for once . . . go down to the seaside on the bus? It isn't far . . . and I feel so hot and awful and lonely . . .

AUNT SPIKER (shouting). *Why, you lazy, good-for-nothing brute!*

AUNT SPONGE (yelling). *Beat him!*

AUNT SPIKER. I certainly will! (She glares at JAMES.) I shall beat you later on in the day when I don't feel so hot. And now get out of my sight, *you disgusting little worm*, and give me some peace! (JAMES backs up in a frightened manner and ALL freeze.)

NARRATOR (turning to the audience). It was at this point that the first thing, the rather peculiar thing, happened to James. (He turns to watch the action.)

(JAMES acts as if he hears something rustling in the bushes behind him. The two AUNTS remain frozen as a LITTLE OLD MAN appears from behind the bushes.)

LITTLE OLD MAN. Come closer to me, little boy. Come right up close to me, and I will show you something wonderful. (The

LITTLE OLD MAN hobbles a step or two nearer to JAMES, then puts a hand into the pocket of his jacket and takes out a small, white paper bag. He whispers.) You see this? (He waves the bag in front of James' face.) You know what this is, my dear? You know what's inside this little bag? (He comes still closer to JAMES, so close that he is only a few inches away.) Take a look, my dear. (He opens the bag and lets JAMES look inside.) *Listen* to them! Listen to them move! There's more power and magic in these little green things than in all the rest of the world put together.

JAMES. But . . . but . . . what are they? (He pauses.) Where do they come from?

LITTLE OLD MAN. Ah-ha . . . you'd never guess that! (He suddenly jumps back and begins waving his stick madly in the air.) Crocodile tongues! One thousand long, slimy crocodile tongues boiled up in the skull of a dead witch for twenty days and nights with the eyeballs of a lizard! Add the fingers of a young monkey, the gizzard of a pig, the beak of a green parrot, the juice of a porcupine, and three spoonfuls of sugar. Stew for another week, and then let the moon do the rest! (He pushes the white paper bag into James' hands.) *Here*. You take it! It's *yours*. (He pauses.) And now, all you've got to do is this. Take a large jug of water, and pour all the little green things into it. Then, very slowly, one by one, add ten hairs from your own head. That sets them off! In a couple of minutes the water will begin to froth and bubble furiously, and as soon as that happens you must quickly drink it all down, the whole jugful, in one gulp. And *then*, my dear, you will feel it churning and boiling in your stomach, and steam will start coming out of your mouth, and immediately after that, *marvelous* things

will start happening to you, *fabulous, unbelievable* things – and you will never be miserable again in your life. Because you *are* miserable, aren't you? You needn't tell me! I know all about it! Now, off you go and do exactly as I say. Don't let those green things in there get away from you. Because if they do escape, then they will be working their magic upon somebody else instead of upon you! *Whoever they meet first, be it bug, insect, animal, or tree, that will be the one who gets the full power of their magic!* So, hold the bag tight! Off you go! Hurry up! Don't wait! Now's the time! Hurry! (The LITTLE OLD MAN turns and slips away into the bushes. JAMES turns and runs towards the house excitedly. He trips under the old peach tree and everything falls out of the bag.)

JAMES. *Oh, no!* What am I going to do? (He gets on his hands and knees.) Well . . . I suppose I'll just try to pick them . . . *Wait a minute!* They're . . . why . . . why . . . they're burrowing into the ground! I can't seem to get them. *I can't get them!* (He pauses.) They're gone. They're *all gone!* (He acts very sad and dejected.) But where have they gone to? There's nothing down there except the roots of the old peach tree . . . and a whole lot of earthworms and centipedes and other kinds of insects. (AUNT SPIKER unfreezes.)

AUNT SPIKER (shouting). *Get up at once, you lazy little beast!* Get back over there immediately and finish chopping up those logs! (AUNT SPONGE unfreezes and waddles over to AUNT SPIKER.)

AUNT SPONGE. Why don't we just lower the boy down the well in a bucket and leave him there for the night? That ought to teach him not to laze around like this the whole day long.

AUNT SPIKER. That's a very good idea, my dear Sponge. But let's make him finish chopping up the wood first. Be off with you at once, you hideous brat, and do some work! (JAMES slowly and sadly gets up, goes back to the woodpile and begins to chop again.)

AUNT SPIKER. Sponge! Sponge! Come here at once and look at this!

AUNT SPONGE. At what?

AUNT SPIKER. A peach! Right up there on the highest branch! Can't you see it?

AUNT SPONGE. You're teasing me, Spiker. You're making my mouth water on purpose when there's nothing to put into it. Why, that tree's never even had a blossom on it, let alone a peach.

AUNT SPIKER. There's one on it now, Sponge! You look for yourself!

AUNT SPONGE. Very funny . . . Ha, ha . . . Good gracious me! There really is a peach up there! (ALL freeze.)

NARRATOR (turning to the audience). Now, it's at this point in our story that James feels that something peculiar is about to happen at any moment. (He turns to watch the action as ALL unfreeze.)

AUNT SPONGE. Hey, you! (She looks at JAMES.) Come over here at once and climb this tree! I want you to pick that peach up there on the highest branch. Can you see it? (She pauses.)

JAMES. Yes, Auntie Sponge, I can see it.

AUNT SPONGE. And don't you dare to eat any of it yourself.

Your Aunt Spiker and I are going to have it between us right here and now, half each. Get on with you! *Up you go!*

AUNT SPIKER. *Stop!* Hold everything! *Look!* Look, Sponge, look!

AUNT SPONGE. What's the matter with you?

AUNT SPIKER. It's *growing!* It's *getting bigger and bigger!*

AUNT SPONGE. What is?

AUNT SPIKER. The peach, of course!

AUNT SPONGE. But, my dear Spiker, that's perfectly ridiculous. That's impossible. That's . . . that's . . . that's . . . No . . . No . . . that can't be right . . . No . . . Yes . . . Great Scott! The thing really *is* growing!

AUNT SPIKER. Great Caesar's ghost! I can actually see the thing bulging and swelling before my very eyes! (ALL stare as the peach grows by increasing the size of the spotlight on the curtain.)

AUNT SPONGE. Will it ever stop growing?

AUNT SPIKER. Get away from that tree trunk, you stupid boy! The slightest shake and it will fall off and break.

AUNT SPONGE. Stand back! The branch is bending right down. I can't believe it, but the branch isn't breaking!

AUNT SPIKER. Hallelujah! What a peach!

AUNT SPONGE. Terrifico! Magnifico! Splendifico! And what a meal! (The two AUNTS inspect the peach.) It's ripe! It's just perfect! Now, see here, Spiker. Why don't we go and get us a shovel right away and dig out a great big hunk of it for you and me to eat?

AUNT SPIKER. No, not yet.

AUNT SPONGE. But I can't *wait* to eat some!

AUNT SPIKER. My dear Sponge, there's a pile of money to be

made out of this if only we can handle it right. You wait and see. (The lights go down and the curtain closes.)

SCENE TWO

The curtain remains closed. AUNT SPIKER and AUNT SPONGE are collecting money from many curious ONLOOKERS. There is a fence around the peach area to keep people out.

AUNT SPIKER. Roll up! Roll up! Only ten cents to see the Giant Peach!

AUNT SPONGE. Half price for children under two weeks old!

AUNT SPIKER. One at a time, please! Don't push! Don't push! You're all going to get in! (The ONLOOKERS crowd around with enthusiasm.) Hey, you! Come back, there! You haven't paid!

AUNT SPONGE. It'll cost you double to bring in a camera!

CROWD MEMBER. All right! All right! We don't care!

AUNT SPONGE (to AUNT SPIKER). Aren't you glad we put bars on that James' window?

AUNT SPIKER. That disgusting little brute would only get in our way if we let him wander about.

AUNT SPONGE. Can you believe that he complained that he was lonely, just because he hasn't met any other children for years and years?

AUNT SPIKER. What a nerve! Here we are, just about to become millionaires, and the only thing he can think of is himself! (The ONLOOKERS slowly exit.)

AUNT SPONGE. Gee, everybody has gone home. Maybe we should close up for tonight, Spiker.

AUNT SPIKER. Maybe you're right, Sponge! We'll get the brat to clean up the mess out here!

AUNT SPONGE. He'll probably want something to eat, since he hasn't had anything all day!

AUNT SPIKER. Well, he'd better not ask! We're too busy to make food! We have to count our money! I'd better call him, to make sure the worm isn't asleep! *Creep! Brat! Wake up, twerp! We have something for you to do immediately!* (The AUNTS exit as the lights dim.)

(After a brief pause, JAMES enters.)

JAMES. Gee, it really is dark out here tonight. I don't even hear a sound. It's strangely quiet. Boy, am I hungry. I suppose I should be more considerate of my aunts, though. Aunt Spiker says that all I do is think of myself. Maybe she's right. Gee, it's kind of spooky. (He freezes.)

NARRATOR (turning to the audience). Can you imagine how James feels right now? Have you ever been out alone on a dark, quiet night? Well . . . here . . . is . . . where James knows . . . he can just feel it in his bones . . . that *something stranger than ever* this time is about to happen to him again. He's sure of it. He can feel it coming. (He turns to watch the action as JAMES unfreezes.)

JAMES. Everything is so *different*. (He walks and looks around.) Suddenly the whole place seems to be alive with magic. (He walks towards the Giant Peach and climbs the fence that surrounds it.) Wow, it feels soft and warm! HMMMMMMMMM. . . it's a little furry, like the skin of a baby mouse. (He reaches out and touches it. Suddenly, he notices that, right beside him and below him, there is a hole in the side of the Peach.) What's

that? I . . . I . . . I don't believe it . . . but there's . . . there's . . . there's a hole in the side. (He examines the hole.) It's quite a large hole, the sort of thing an animal about the size of a fox might make. (JAMES kneels down and crawls inside, which means through the curtain, continuing to talk as though in a tunnel, using the microphone backstage.) This isn't just a hole, it's a tunnel! Boy! It really is damp and murky in here. These walls are wet and sticky, and it tastes like peach juice dripping from the ceiling. Umm . . . delicious. Now it's going uphill, towards the very center. (There is now a loud knock as he hits his head.) *Ouch!* What's this? It seems like a solid wall. It feels like wood, except that it's very jagged and full of deep grooves. Good grief! I know what this is! I've come to the stone in the middle of the Peach! And here . . . is what appears to be a small door cut into the face of the stone. Let's see now . . . uhhh . . . there . . . it swung open. What's this light . . .

OLD-GREEN-GRASSHOPPER (from behind the curtain). Look who's here!

CENTIPEDE (from behind the curtain). We've been waiting for you!

(The curtain opens slowly to reveal JAMES, scared to death and frozen with fear. OLD-GREEN-GRASSHOPPER, SPIDER, LADYBUG, CENTIPEDE and EARTHWORM sit comfortably. SILKWORM is curled up asleep in a corner.)

JAMES. Oh, no! No!

SPIDER. I'm hungry!

OLD-GREEN-GRASSHOPPER. I'm famished!

PRODUCTION NOTES

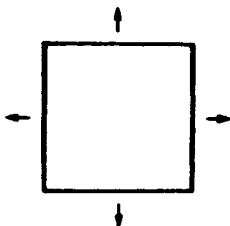
STAGING SUGGESTIONS:

1. Whenever the Narrator speaks, frozen-action positions can be effectively used.
2. The strings for the seagulls, to the high side of the stage, suggest in which direction the Peach is traveling.
3. The Little Old Man can recognizably reappear as the power-hungry First Officer in the boat scene to add even more mystique to his already mysterious role.
4. Instead of using a spotlight to portray the Peach, one could use an inflated material or even build a peach-appearing platform. Neither method is as functional as use of the spotlight.
5. The Narrator should have a separate spotlight at all times.
6. All houselights in the auditorium should be out for the duration of the play.
7. All costuming can be done with a painted board or things sewn together. Sheets can be used for Cloud-Men.
8. Very little scenery is essential for this play. Anything added is up to you. Do only that which will enhance and not take away from the action.

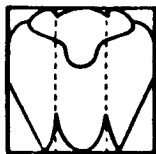
COSTUMES AND SCENERY:

Old-Green-Grasshopper:

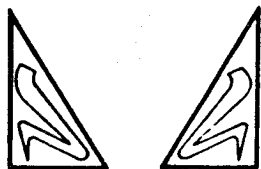
Take a large box, cut one side and spread it out.



Fold the box in thirds and draw on the body shape. Cut off the outside area.



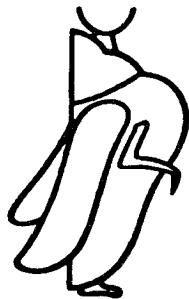
Use the left-over portion by the wings to make the front feet.



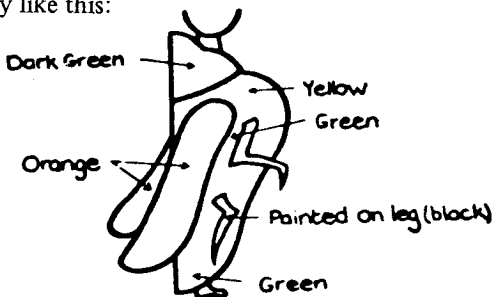
Paint the front legs black, cut them out and attach them to the folded body.



Using a small box or scrap cardboard, make two identical wings, paint them orange, cut them out and attach them to the folded body.



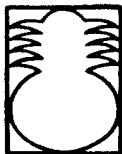
Paint the rest of the body like this:



By attaching a couple of cardboard handles to the inside of the body with paper fasteners, you can give the person playing the part some control of his costume. Additional straps or string will help to keep it on.

Spider:

Take a large box, cut one side and spread it out. The box should be almost the same length or height as the person wearing it. Draw in the Spider and paint it black. Once dry, cut it out and put holes in it where you could insert string or straps to keep it on.



The Spider should be on the person's back and should also be painted black on the reverse side, as part of the reverse side will

be visible to the audience. One of the legs can always be gripped, on both sides, for additional stability.

Ladybug:

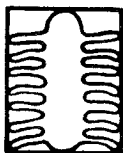
Take a large box, cut one side and spread it out. The box should be almost the same length or height as the person wearing it. Draw in the Ladybug and paint it bright red. When dry, add black spots at random. When the spots are dry, cut it out and put holes in it where you could insert string or straps to keep it on securely.



The Ladybug should be on the person's back and should also be painted red on the reverse side, as part of the reverse side will be visible to the audience.

Centipede:

Take a large box, cut one side and spread it out. The box should be almost the same length or height as the person wearing it. Draw in the Centipede and paint it a wild, bright color such as yellow. When dry, cut it out and put holes in it where you could insert string or straps to keep it on securely.



The Centipede should be on the person's back, and a bright color should also be painted on the reverse side, as part of the reverse side will be visible to the audience. Because of the many legs, socks could be fastened to each "foot" to add humor and effect.

Glowworm, Earthworm, and Silkworm:

Glowworm and Earthworm's costumes should probably be more flowing rather than fixed or rigid. Glowworm's can simply be a sheet that has been dyed blue and will show up well under certain lighting. It should be fastened around the neck and low on the legs so as to produce a bulging and moving effect. Earthworm's costume may be done in exactly the same way but perhaps with some vague horizontal striping indicative of a worm. No costume is necessary for the Silkworm, as the character never speaks and is not even really present in the play. He is referred to as being in certain places but is never really involved in the action.

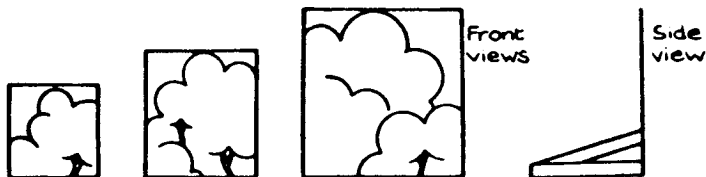
House:

Take two large boxes, cut one side and spread them out. Attach them end to end for greater length. This can be done by using paper fasteners, strong glue, tape and staples.



Bushes:

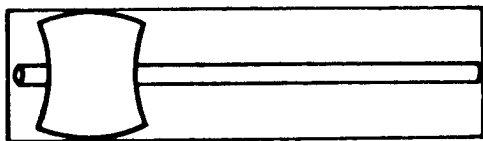
Take some pieces of cardboard of different sizes, draw a bush on each, paint them, cut them out, and attach some scrap cardboard at a 90 degree angle to the back on both sides to provide stability, then stand them up.



To use with the Little Old Man scene. The man can hide behind one or several of them.

Axe:

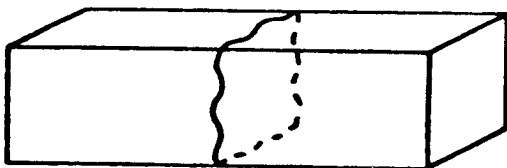
Take a piece of cardboard that is large enough for an axe. Draw it, paint it and cut it out. Paint both sides.



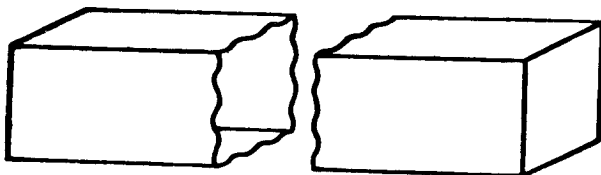
To be used by James for chopping wood.

Sea:

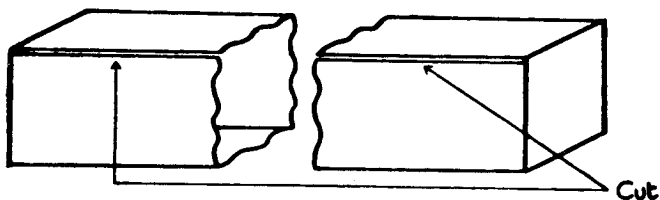
Take a couple of good-sized boxes and draw a wavy line through the middle of each box on all four sides.



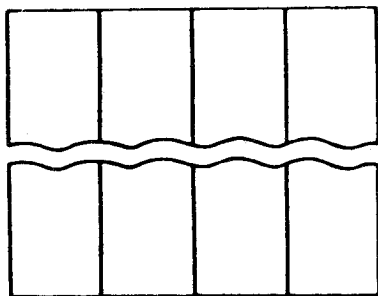
Separate the box into two parts by cutting on the wavy line with a sharp knife. Cut off the end flaps.



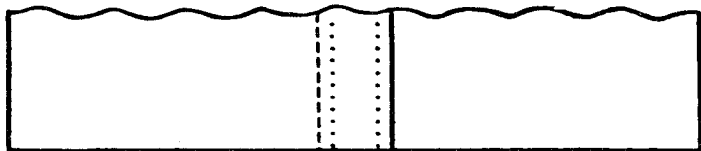
You now have two separate parts. Cut a straight line down one edge of both parts.



Unfold each half into a long strip.



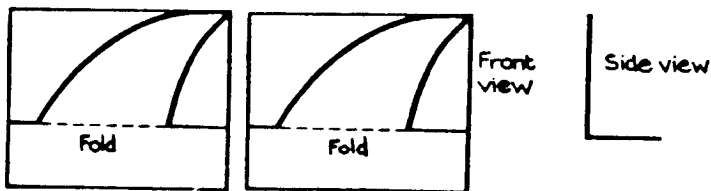
Lay the pieces next to one another, overlapping one on top of the other. Attach with staples and glue. Paint blue.



This water scenery can be held at both ends and moved to and fro across the stage or on the floor. You may want to use it with the Peach directly or use it on the auditorium floor with the Queen Mary. If you do decide to use it with the Queen Mary, you may want to construct a large smoke stack or two to give the illusion of a large ocean liner.

Sharks:

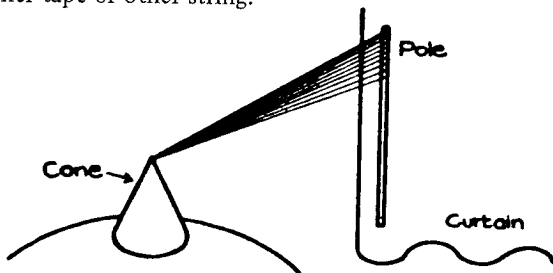
Take some scraps of cardboard, draw on some sharks' fins, with a base, paint them grey, cut them out, bend over the fin part and stand them up.



To be used in the scene before the seagulls rescue the Peach. Simply put them around the base of the Peach.

String Holder and Stem:

Make a cone and paint it brown or black. Take a bamboo pole, or other form of long pole, and attach a lot of strings to one end with either tape or other string.



The pole will be used backstage just behind the curtain. The portion with the string attached should be up in the air. The strings should be long enough to reach the stem during the seagull scene. Then they should be set free from the stem when the airplane "cuts" them.

LIGHTING:

These procedures are practical if footlights, upper stage lights, a strobe light, and a spotlight or two are available. If you lack any of these lights, these suggestions will help you get a general feel for the desired effects. Remember that, while your equipment may not be perfect, by using your imagination you can still provide atmosphere.

SCENE ONE: Spotlight – for the Peach.
 Spotlight – on the Narrator, whenever he or she speaks.

 Footlights – red, white, and blue.

 Stage Uppers – red.

LIGHTING CHANGE

 Footlights – red and white off when the Narrator begins. Back on when the Narrator finishes.

 Stage Uppers – add blue when the Narrator finishes.

LIGHTING CHANGE

 Footlights – white and blue off after the Narrator mentions first peculiar thing happening to James. Add white again after James trips with the bag. White off after Aunt Sponge says: "There really is a peach up there!" White on again after the Narrator says: "James feels that something peculiar is about to happen at any moment."

Stage Uppers – blue off after the Narrator mentions the first peculiar thing happening to James.

- SCENE Spotlight – for the Peach.
- TWO: Spotlight – on the Narrator, whenever he or she speaks.
Footlights – red and blue.
Stage Uppers – red.
LIGHTING CHANGE when the Aunts walk off.
Footlights – red off.
Stage Uppers – red off.
Strobe light – on after the Narrator says: “He can feel it coming,” Off after James says: “What’s this light . . .”
LIGHTING CHANGE after James says: “What’s this light . . .”
Footlights – red on now.
Stage Uppers – red on now.
- SCENE Spotlight – for the Peach.
- THREE: Spotlight – on the Narrator, whenever he or she speaks.
Footlights – blue.
Stage Uppers – white.
- SCENE Spotlight – Peach-spot on floor in center front at opening of scene. Use blue filter in spot at this time. Change filter color when Glowworm finally gives off light.
- FOUR:

Footlights – red when everyone goes outside to top of Peach.

Stage Uppers – white when everyone goes outside to top of Peach.

SCENE
FIVE: Spotlight – Peach-spot should still be Glowworm color as above in Scene Four. Additional white spot on the Narrator when Queen Mary becomes part of the scene. This spotlight is moved to the floor on the boat and officers at the conclusion of the Narrator’s remarks. All lights out at the end of the scene.

SCENE
SIX: Spotlight – for the Peach.
Spotlight – on the Narrator, whenever he or she speaks.
Footlights – red.
Stage Uppers – red and white.
LIGHTING CHANGE after Ladybug says: “It’s getting colder.”
Footlights – red and blue. Red off after the Narrator.
Stage Uppers – red and blue. Red off after the Narrator.

SCENE
SEVEN: Spotlight – for the Peach.
Spotlight – on the Narrator, whenever he or she speaks.
Footlights – blue.
Stage Uppers – blue.

LIGHTING CHANGE when they sight land.

Footlights – red, white, and blue.

Stage Uppers – red and blue.

SCENE Spotlight – for the Peach.

EIGHT: Footlights – red, white, and blue.

Stage Uppers – red, white, and blue.

Spotlight – on the Narrator at the end.