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Dramatic Publishing

Flavia and the Dream Maker

(The Musical)

Book by
DOUG HAVERTY

Music by
SHELLY MARKHAM

Lyrics by
BOB GARRETT

Based on the book by
FLAVIA WEEDN



Dramatic Publishing

Woodstock, Illinois • England • Australia • New Zealand

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FLAVIA AND THE DREAM MAKER (The Musical)

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FLAVIA AND THE DREAM MAKER (The Musical) was premiered by the Access Theatre at Center Stage Theatre, Santa Barbara, Calif., November 8, 1991. The production was directed by Rod Lathim; choreography/musical staging, Dan Mojica; company manager, Thomas W. Rollerson; stage manager, Kathleen J. Parsons; set design, Alison Yerxa; musical director, Shelly Markham; costume design, Abra Flores; lighting design, Theodore Michael Dolas, Santa Barbara Scenic; orchestrations, Thom Sharp; audiovision describers, Sue Dumm, Wayne Galler, John Levy, Thomas Rollerson. Angel producers: Kate Mulgrew and Robert Egan, Kenny Loggins, Reg and Kathy Lathim. Contributing producers: The G. Harold and Leila Y. Mathers Charitable Foundation, the Pacific Telesis Foundation, American Express Companies, the E.L. Weigand Foundation, the Mayer and Morris Kaplan Family Foundation, the Wood-Claeysens Foundation, Creative Artists Agency, Santa Barbara Research Center, GO Club and Chevron, U.S.A., Inc.

Artistic inspiration was Flavia Weedn.

CAST

Flavia	Anne Jacoby
Hanky Man	C.J. Jones
Interpreter	Michael Purcell
Willie	Noah Gaines
Mama	Patty Neumeyer
Mammo	Fran Ripplinger
Jack	Clarke Thorell

ACKNOWLEDGMENTS

I wish to thank Access Theatre, the cast, the dramatists and all those who have so generously contributed to make this a reality. It is no little thing to me that I can share a time so dear to my heart and see it come alive on the stage. I especially want to thank Rod Lathim for believing my story could be put to words and music—and for listening all through the re-writes each time I would say, “Rod, wouldn’t it work better if...” And a very special thanks to Jack, my Dream Maker. Without his love of life and his belief in me, none of this could have ever happened. I love you and know that somehow, somehow, you are watching all this and smiling down from the moon.

—Flavia

FLAVIA and THE DREAM MAKER

(The Musical)

A Musical in Two Acts
For 3m., 3w., with optional chorus.

CHARACTERS

(in order of appearance)

FLAVIA (12) A young girl with a big heart and a keen sense of observation.

HANKY MAN (20-60) An enterprising “junk man” who salvages the things people throw out.

WILLIE (8) An inquisitive young boy who is very cautious, sensitive and careful.

MAMA (30s) A hard-working, creative, loving mother of Flavia and Willie, who loves to dance.

MAMMO (50s) Retired, widow and mother to “Mama” and Jack who has opened her house in time of trouble.

JACK (18) Effervescent, loving, young storyteller/poet and soon-to-be pilot.

SCENE

The action takes place in and around Mammo’s house in Los Angeles County at the beginning of World War II.

The action is continuous.

SONGS

ACT ONE

Soon COMPANY
Not Unlike Myself JACK
Mr. Moon. FLAVIA
Fly JACK, FLAVIA & WILLIE
Paper Star JACK & FLAVIA
I Just Dance. MAMA & FLAVIA
Man of the House JACK & WILLIE
Keeping Our Love Alive JACK & COMPANY

ACT TWO

Roll Out the Red Carpet. COMPANY
Fly (Reprise). JACK
Mr. Moon (Reprise) FLAVIA
Funny Bones. WILLIE & FLAVIA
Touch the Sky FLAVIA
Touch the Sky (Reprise) FLAVIA
Paper Star (Reprise). FLAVIA & COMPANY
Paper Star (Finale) JACK & FLAVIA
Bow Music: Keeping Our Love Alive . . JACK & COMPANY

ACT ONE

Prologue

AT RISE: *The stage is empty except for a tree and a backdrop with a fence depicting an old tire factory with sky above it. HANKY MAN enters in his truck, parks it and gets out.*

HANKY MAN. Welcome to 1944. I'm Luigi Bjorn Mac Willenstein, but you can call me, "Hanky Man," everyone does. I want to tell you a story—a true story—about a young girl, Flavia, and the Dream Maker. *(Beat.)* It starts on a summer night. Two people are talking to the moon tonight: Flavia, in Texas, and Jack, in California.

FLAVIA. Oh, Mr. Moon. I'm so excited about our trip to California. I can hardly wait for morning to come. You see Los Angeles every night, but I've never been there. Is it as dazzling as the magazines say?

JACK. Hey, Moon-man. Watch over my sister and her two kids as they travel here from Texas. I think having lots of family under one roof will be a good thing for Mamma. And I don't mind sleeping on the porch, I really don't.

FLAVIA. What will I be doing next week at this time? I am so lucky to be able to spend my summer vacation in California.

JACK. Oh, it's so exciting to think that:

SONG: “SOON” (Company) [#1]

JACK.

SOON, THEY’LL BE ON THEIR WAY

FLAVIA.

SOON, TO CALIFORN-I-A

JACK.

**WE’LL BE A BIGGER FAMILY
WHAT A LOT OF FUN**

FLAVIA.

**I HOPE THE KIDS GROW FASTER THERE
SO I’M NOT THE TALLEST ONE**

MAMA (*spoken*). Flavia, Willie? Rise and shine.

WILLIE.

SOON, WE’LL BE ON A BUS

MAMA.

SOON, THIS IS BEST FOR US

WILLIE.

**IS THE SUN MUCH HOTTER THERE
AND, MOM, DO PALM TREES BLOW?
WILL OUR HOUSE BE ON THE BEACH?**

MAMA.

NO, HON. I DON’T THINK SO.

MAMA (*spoken*). Flavia! Willie! Hurry up or we'll miss the bus.

WILLIE. Yea!

FLAVIA. We're going on a wonderful adventure.

JACK (*to MAMMO*). Is everything ready?

MAMMO. I think so. I'm so excited, I haven't seen your sister's children since they were babies.

JACK. Well, get ready. You're going to get an eyeful for several weeks.

MAMMO. Or longer.

JACK. You mean, they might stay past summer?

MAMMO. It's entirely possible, what with the war and work so slim.

JACK. That's great!

MAMMO. Now why does that make you so happy?

JACK. Because you'll have company. You won't be alone in case I get to take off on a wonderful adventure.

MAMMO. What do you mean "take off"?

JACK. I have to do something, Mom. I've got to go to college or get a job or, hopefully, join the Air Corps.

MAMMO. You will, Jack. You'll do it all. But take your time. Spend this summer with your sister and your niece and nephew.

JACK (*sung*).

**I'LL HAVE GOT ANOTHER AUDIENCE FOR ALL
MY POETRY**

FLAVIA.

**THOUGH DADDY SAYS I'LL MAKE NEW
FRIENDS
I'M SCARED THEY WON'T LIKE ME**

MAMA.

AND SOMEHOW, WE WILL MAKE ENDS MEET

WILLIE.

I HAVE DIBS ON THE WINDOW SEAT

ALL.

MY, OH, MY. I CAN HARDLY WAIT

FLAVIA, MAMA & WILLIE.

TO PLANT MY FEET IN THE GOLDEN STATE

JACK.

SOON, MORE HOOTS AND HOWLS HERE

MAMMO.

SOON, WE'LL NEED MORE TOWELS, DEAR

FLAVIA & WILLIE.

**WE CAN SAIL BOATS AND RIDE THE WAVES
BUILD CASTLES IN THE SAND**

JACK & MAMA.

WE'LL BE CLOSE, LIKE IN THE GOOD OL' DAYS

JACK.

**I HAVE GOT IT ALL PLANNED
WE'VE GOT LOTS OF LOVE HERE**

MAMMO.

BLUE SKIES UP ABOVE HERE

FLAVIA

WE'LL SEE MOVIE STARS THERE

WILLIE.

WE'LL DRIVE IN CONVERTIBLE CARS THERE

ALL.

SOON, SOON, SOON, SOON.

WILLIE (*spoken*). When will we get there already?

ALL. Soon!

(As song ends, HANKY MAN crosses downstage.)

HANKY MAN. Two parts of a family are coming together.

It is a time that will change all their lives...a time they will never forget. (*He exits.*)

SCENE 1

WILLIE. Mama, I cut my elbow on something in the dirt.

MAMA. Is it bad?

WILLIE. Real bad.

JACK. Well, come over here. We've got a needle and thread. I'll sew you up, mister. (*He laughs.*)

WILLIE. No! (*JACK tickles him and he laughs.*) Jack, do you have to go to the airplane corps so soon? Can't you wait till...?

JACK. Till what?

WILLIE. Till I'm twelve.

JACK. Four years? No way. (*Beat.*) They need me now.

MAMMO (*crosses to WILLIE*). Let me see, Willie. Oh, I think you'll live. Come on. I'll clean that up for you.

(They exit as FLAVIA crosses to the porch and sits on the step. JACK crosses up to his area and quietly writes.)

FLAVIA. Mama?

MAMA. Yes?

FLAVIA. Will Daddy be here for Thanksgiving?

MAMA. We don't know yet.

FLAVIA. But he might be?

MAMA. I doubt it, Flavia. He'll stay in Texas as long as there's work, then he'll come.

FLAVIA. But I don't like us being all apart?

MAMA. No one does, but there's a war on and people have to make do.

FLAVIA. You said it would only be for the summer. And that we'd go back to Texas or Daddy would come and get us and— (*She stops.*) If you have two jobs at the factory, why can't Daddy have one of them?

MAMA. Because his one job in Texas pays more than my two shifts here and what brought all this on?

FLAVIA. I want to move back to Texas.

MAMA. But I thought you liked it here with Uncle Jack and Mammo.

FLAVIA. I like them fine—especially Jack, but he's leaving—and I don't like the kids in my new class.

MAMA. One day and already you're bitter enemies?

FLAVIA. Yes.

MAMA. Flavia, aren't you exaggerating a little bit?

FLAVIA. Mama, today when we stood up to introduce ourselves, kids laughed when I said my name.

MAMA. They did?

FLAVIA. Is my name funny? Does it mean something in California that I don't know?

MAMA. No.

FLAVIA. And when I told them where I live, they laughed again. Jimmy Ragsdale said he thought only factories lived in this part of town.

MAMA. Well, he learned something new then.

FLAVIA. I don't want to be new or different. I want to be just like all the other kids.

MAMA. Well, you are honey. And they'll see that, everyday a little bit more. But it's a gradual thing. So, be patient.

FLAVIA. Why can't we go back to where I belong?

MAMA. There's no place to go back to. This is home now.

FLAVIA. I still hear them laughing.

MAMA. Well, I'm going to march down to that school first thing tomorrow morning. Obviously, that teacher plotted and schemed all summer to try and humiliate you and she did. I'll give her what for.

FLAVIA. Mama—

MAMA. And then I'll stand guard at your desk with two flyswatters. And if so much as one kid dares to laugh at you—swat!

FLAVIA (*laughing*). No. I don't want you to do that.

MAMA. I know. Honey, it'll be just fine. And, if it's not, we'll do something about it. Okay? So, wanna help me with the soup?

FLAVIA. Okay, but do I have to slice the onions this time?

MAMA. Oh, yes. You're so good at it. And *you've* still got a lot of tears left in you. (*MAMA and FLAVIA exit.*)

SCENE 2

(*LIGHTS SHIFT to denote passage of time. It is now evening. JACK stands and rubs his stomach.*)

MAMMO (*offstage*). One more piece of pie, Jack?

JACK (*calling offstage*). I couldn't. Really. It was wonderful, Mom, all three slices.

WILLIE (*offstage*). I helped squish the dough.

JACK (*calling offstage*). And that made it all the better, Willie. Good night.

WILLIE (*offstage*). Night, Jack.

(*JACK settles down to work on what he just wrote as FLAVIA enters in a nightshirt and crosses to JACK.*)

FLAVIA. Jack, what are you working on?

JACK (*smiling*). Hi, Flavia. Uh, this my last civilian story, but it's not finished yet.

FLAVIA. What do you mean "civilian"?

JACK. Before I go into the service. Now, I'm a civilian.

FLAVIA. I see. Do you think you'll write different stories after you're un-civilian-ized?

JACK. Maybe.

FLAVIA. Could I hear what you have so far?

JACK. Wait till morning. Let me finish it perfect, then you'll be the first living soul to hear it.

FLAVIA. I'll bet it's perfect already. Come on, Jack.
Please?

JACK. Well, okay.

SONG: "NOT UNLIKE MYSELF" (Jack) [#2]

JACK.

**ONCE UPON A TIME, THERE WAS THIS
CAVALIER
THAT'S A GENTLEMAN FROM VERY LONG AGO
HE WAS HANDSOME, HE WAS TALL AND
STRONG (NOT UNLIKE MYSELF)
AND YOU'D MARVEL AT HIS SKILL WITH AN
ARROW AND A BOW**

**LO AND BEHOLD OUR CAVALIER MET A
PRINCESS
SHE WAS BEAUTIFUL AND SWEET BEYOND
COMPARE
IT WAS TRUE LOVE AT FIRST SIGHT
BUT THEY WERE IN FOR QUITE A FIGHT**

(Spoken.) Because:

**ON THE NIGHT BEFORE HER WEDDING
IT WAS REALLY QUITE UPSETTING
FOR HER MOTHER PLANNED A MARRIAGE
WITH A DUKE SHE DIDN'T LOVE.**

(He stops.)

FLAVIA *(spoken)*. Well, don't stop there...what happened?

JACK.

**THEY RAN AWAY, THROUGH THE FOREST,
JUST LIKE THUNDER, OUT OF SIGHT
AND THE KING FOUND SHE WAS MISSING**

**IN THE MIDDLE OF THE NIGHT
HE CALLED HIS GUARDS TO FIND HER
AND THEY MOUNTED ALL THEIR HORSES
AND DESPITE THE ENDLESS FORCES
THE CLIMAX HERE, OF COURSE, IS...**

**HE WAS A HERO
HE HAD TO FIGHT THEM ALL HEAD ON
WITH MUCH TO FEAR, OH,
A LESSER MAN WOULD BE GONE
BUT HE PARRIED WITH HIS SWORD UNLIKE
ANYBODY ELSE
AND HE PROVED HIMSELF REMARKABLE,
NOT UNLIKE MYSELF (*He stops.*)**

JACK. Well, what do you think so far?

FLAVIA. Tell me more, Jack!

JACK.

**THE DUKE WAS OH, SO DETERMINED
TO RECLAIM HIS FIANCEE
AND HE SEARCHED FOR THE TWO LOVERS
THE ENTIRE MONTH OF MAY
HE FOUND THEM IN A CASTLE—**

FLAVIA (*spoken*). Where?

JACK.

**I'LL FIGURE THAT OUT LATER.
BUT WHEN THE DUKE SAID, "YOU'RE A
TRAITOR!"
THE CAVALIER COULD NOT HAVE BEEN
GREATER.**

JACK.

**HE WAS A HERO
SEEN SWINGING FROM A CHANDELIER
HE SAID, “MY DEAR,
OH, WE’RE SURE TO GET OUT OF HERE.”
WITH ONE FELL SWOOP, HE JUMPED THE
DUKE
AND PINNED HIM TO A SHELF
FOR LOVE, HE WAS INCREDIBLE, NOT UNLIKE
MYSELF.**

FLAVIA (*spoken*). He pinned him to a shelf... That’s all?

JACK. Well, I told you it wasn’t finished yet...

FLAVIA. You’ve got a better ending than that!

JACK. Well, of course I do!

FLAVIA & JACK (*sung*).

**HE WAS A HERO
HE WAS A VICTOR IN THE END
HE SHED A TEAR
WHEN THE KING BECAME HIS FRIEND
AND THE QUEEN GAVE THEM HER BLESSING
A MIRACLE IN ITSELF,
THEY LIVED HAPPILY EVER AFTER
UNLIKE ANYBODY ELSE.**

**AND WOULDN’T YOU KNOW IT
HE BECAME A GREAT POET
NOT UNLIKE MYSELF (YOURSELF).**

(FLAVIA applauds and cheers and starts to get into bed. JACK returns to his writing. “Not Unlike Myself” Underscore [#2A] plays, no lyrics. HANKY MAN enters. He surveys all, then looks out at the audience.)

MAMA (*offstage*). Flavia, I hope you're in bed saying your prayers and not talking to Jack till all hours of the night.

FLAVIA (*quickly getting under the covers*). I'm in bed, Mama.

HANKY MAN. Sometimes, Jack's porch light burns all night. It's a good thing he writes longhand and not on a typewriter. Less all the neighbors would hear him writing the night away. People see the light on and wonder how someone so young could have so much to say.

(The HANKY MAN hangs up a moon. Slowly a light comes up casting a moonlight effect on FLAVIA. HANKY MAN sprinkles moon dust until it catches the light.)

SONG: "MR. MOON" (Flavia) [#3]

FLAVIA.

**HELLO THERE, MR. MOON
THE SUN HAS FINALLY SET AND NOT A
MOMENT TOO SOON
HELLO THERE, I'VE GOT SO MUCH TO SAY
I HOPE THAT YOU CAN STOP ME FROM
FEELING THIS WAY
SINCE YOU'RE THE LIGHT IN THE WINDOW OF
THE BRIGHT NIGHT SKY
COULD YOU GRANT A FEW SMALL WISHES
BETWEEN YOU AND I?**

**SO SORRY, IF I'M BOTHERING YOU
I KNOW YOU HAVE A LOT OF FOLKS TO
LISTEN TO**

**THOUGH NO ONE KNOWS WHAT'S IN MY
HEART,
I HAVE A MASK FOR THAT
BUT SINCE I'M TALKING TO THE MOON,
WHY NOT ASK FOR THAT?**

**I WANT TO LOOK LIKE MY SCHOOLMATES DO
I WANT TO ACT LIKE MY SCHOOLMATES TOO
AND THOUGH I KNOW I JUST GOT HERE,
IT'S NOT WHERE I WANT TO BE
NOT ME. NO SIREE.**

**I WANT TO KNOW THAT I DO FIT IN
I WANT TO GO WHERE I'VE NEVER BEEN
I WANT SO MUCH TO BE FREE
AND TO HAVE A DAY JUST FOR ME
OH, I WANT A STAGE WHERE I CAN TURN
I WANT MORE BOOKS TO HELP ME LEARN
AND I WANT TO LIVE FOREVER—!**

(She stops.)

**OH, EXCUSE ME, I GOT CARRIED AWAY
YES, I GUESS I LOST MY HEAD BUT I'M
OKAY
OH, I KNOW THAT IT'S HARD TO FORGIVE
I DID GO ON TOO MUCH
BUT I JUST FIGURED WHILE YOU'RE UP
YOU'D FILL MY REQUESTS AND SUCH**

**I WANT A DRESS MADE OF PURE WHITE LACE
I WANT A NOSE THAT WILL FIT MY FACE
AND WON'T YOU GIVE ME A NAME THAT
NOBODY WOULD EVER TEASE**

**OH, PLEASE. LIKE...LOUISE!
I WANT A BED WITH A CANOPY
I WANT MY DADDY CLOSE TO ME
HOW ABOUT A HOUSE ON A HILL
WITH MY VERY OWN WINDOWSILL
AND I REALLY WANT TO CHANGE MY HAIR
I WANT TO TAP LIKE FRED ASTAIRE
AND I WANT WHATEVER YOU'VE GOT UP
THERE!**

**FORGIVE ME FOR TAKING UP YOUR TIME
I APOLOGIZE 'CAUSE I KNOW IT ISN'T RIGHT
BUT I FIGURE THE MORE I TRY TO ASK FOR
THE MORE THAT MIGHT COME TRUE
TONIGHT.**

*(LIGHTS FADE. “Mr. Moon” Underscore/Scene
Change [#3A] plays, no lyrics.)*