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Dramatic Publishing



A New Christmas Musical

Babes in Toyland

Music by Victor Herbert.
Libretto and lyrics adapted
by Ruth Perry
with Ann Smit
and Susan Carle
from the original by
Glenn MacDonough.



THE DRAMATIC PUBLISHING COMPANY



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RUTH F. PERRY, ANN C. SMIT and SUSAN CARLE

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(BABES IN TOYLAND)

ISBN 0-87129-359-5

NOTE REGARDING SETS

This musical may be staged effectively with just curtains and a few props as suggested in the script. Should you wish to create a more elaborate production, it is, of course, possible to enhance the basic design.

Some suggestions in this connection are illustrated in the notes at the back of this script. But it must be emphasized that they are entirely optional and it is not necessary to make the staging as elaborate as they suggest.

BABES IN TOYLAND
A Musical Play In Five Scenes
For Thirty Characters*

C H A R A C T E R S

UNCLE BARNABY	a rich toymaker
.....	in love with Contrary Mary
JANE	..... his niece
ALAN	..... his nephew
RODERIGO	..... a sentimental ruffian
GONZORGO	..... his hard-hearted partner
WIDOW PIPER	a lovely young widow
.....	with fourteen children
TOM-TOM	..... her eldest son, in love with Jane
JACK	..... who fell down
JILL	..... who came tumbling after
BOY BLUE	..... who blows his horn
BO-PEEP	..... who loses some sheep
SIMPLE SIMON	..... who met a pie-man
CONTRARY MARY	..... the Widow's eldest daughter
BOBBY SHAFTOE	..... who wants to go to sea
MISS MUFFET (called MUFFIN)	..... the Widow's youngest
GOLDILOCKS	..... who has three toy bears
MY SON JOHN	..... who is lost
LUCY LOCKET	..... also lost
RED RIDING HOOD	..... who goes through the wood
POLLY	..... who puts the kettle on
BIG SPIDER	..... the threat
LUNA	..... the Moth Queen
LADY ROSE	}
LADY LILY	
LADY GARDENIA	
BRU	..... a cuddly brown toy bear

(continued on following page)

C H A R A C T E R S

FLOPPO a white toy dog with one black eye
COCO a clown doll
COLETTE a fashion doll
MIRANDY a rag doll

*Fewer with doubling.

Since some characters have only a few speaking lines, these may be assigned to others in the cast to reduce the size.

PRODUCTION NOTES

Stage Sets:

Scenes One and Five use the same basic set; many of the props used in them can be used in the other scenes as well.

Scene One:

The Toyshop Display and Workroom. There is a backdrop of plastic windows which may be backlit to simulate moonlight. There is a long worktable with two arm chairs, side chair and a rocking chair, in which Mirandy is seated. There are a few large mechanical toys set about for a decorative effect. Large and small boxes are piled up. There is a sign reading "Employees Only." There may be cutouts of jar or box shapes labeled in cutout letters: "Paste," "Wigs," "Glue," "Paint," "Eyes," etc. A birdcage is brought on during the scene. It may be pushed aside or left on stage, if convenient, for its final appearance at the end of the play. A Christmas tree is present. It has a string of tiny lights on it, which are invisible in its branches, ready to be turned on in Scene Five.

Scene Two:

Widow Piper's living room. It has all the comforts of a well- to middle-class home at Christmastime. During this scene the worktable serves as the family table. The table has a cheerful Christmasy cloth on it, and a pile of slates (small squares of black plywood will serve). The table also holds textbooks, a jar of chalk and pencils. The Christmas tree ornaments are brought in on a tray and placed on the table. The tree is decorated with them as the play progresses. (Tree lights are not turned on yet.) There is also a basket of mending on the table, which Widow Piper works at as homework proceeds. In this scene there is a cushion on the rocking chair, which Widow Piper uses. There should also be a small blackboard on a stand in plain view of the audience, or a bulletin board with a large sheet of white paper, for Contrary Mary to use to write sums on.

Scene Three:

A portion of the deck of the SS AURORA. It may occupy a part of the stage or the apron. There is a short stretch of hand railing, which may be made of rope or merely be a bit of white fencing with an old-fashioned red lantern or two hanging at intervals. There is a realistic-looking liferaft, which leans against the hand railing. (This can easily be constructed using an innertube with a white band stretched across it on which, in bold print, is A U R O R A. There is a black tarp over the worktable, under which Alan and Tom-Tom hide for their pop-up effect. Marine effect of harbor sounds, boat whistles, etc.

Scene Four:

Spider Valley. A backdrop of blackened trees, webs and so forth, to give an eerie effect. A contrasting string or two of tiny colorless Christmas tree lights are strung out to give the effect of stars or fireflies (amid treetops, for it is dusk). The Moth Queen, Luna, is caught in a practical net contrived from fish or tennis netting. Please avoid the effect of a girl just out of the beauty shop. She has fought hard for life, and is still trying.

Scene Five:

Display Room and Toy Factory. The lights are on on the Christmas tree as Santa enters. The birdcage is in a visible spot to reveal Petie when the spotlight is focused on the cage in the finale. A real bird may be placed unobtrusively in the cage for a final effect, although this is not necessary. A simple cutout or stuffed bird, such as is used for a tree ornament, will do.

Many directors find it a great convenience to enlist the stage crew for even a simple production such as "Babes In Toyland." A quick-moving couple, or two boys or two girls will do. They should wear similar or identical costumes, such as blue jeans or leotards and always move as rapidly and quietly as they can while they handle property, correct any oversight or deal with any emergency or spill that may occur. If properly rehearsed in their duties, they can add immensely to the pace and tone of the play, always so important in a musical. Even in ancient

Chinese plays the stage crews were used. They were then termed "invisible men."

If the cast is inexperienced, it might be well to warn them always to remain part of the stage scene no matter how much they are tempted to steal a glance at the audience. Also, always pick up stage cues as rapidly as possible; never for a moment go out of character. Such attention to details counts very much in the overall stage effect. Remember, too, if the production falls short of your ideal and realism, that the audience has an imagination also and likes to use it. After all, they know they are in a theatre and not an old toy factory, no matter how much the magic of Victor Herbert and the charm and vivacity of your production may tempt them to forget.

So, on with the show!

NOTES ON CHARACTERS AND COSTUMES

TOY SOLDIER CAPTAIN: Dressed in uniform, he always maintains an erect posture. He has a whistle on a gold cord around his neck, and uses it as directed.

FLOPPO: A toy dog. He is white with one black eye and a few black polka dot-type spots on his stomach. Part may be played by a small boy or girl.

MIRANDY: A rag doll. She wears a shawl and baby doll slippers.

COLETTE: A fashion doll with long hair. She wears high style clothes and is very concerned with her personal appearance.

BRU: A bear. He is brown and cuddly and speaks in a deep voice.

COCO: A clown. May be either a boy or a girl. She is dressed in bright colors, with ruffles at neck and ankles, and is physically active clowning.

CONTRARY MARY: Dressed in the height of Mother Goose fashion, she is a very beautiful young lady. Her popularity with the men has not affected her warm and genuine personality.

JACK: He is dressed a' la Mother Goose.

JILL: She is dressed to harmonize with Jack.

SIMPLE SIMON: Another of the Widow's children. His dress shows a lack of concern for fashion and great consideration for bright colors. "Simple Simon met a pieman going to the fair;" this is our boy.

BO-PEEP: Dressed more for a party than sheepherding, she always carries a crook with a great fluffy bow tied at the top.

GOLDILOCKS: The second lost child. She is pretty, blonde and bouncy. She may carry three teddy bears to further identify her visually.

LUCY LOCKET: The third lost child. She is pretty and is dressed similarly to the other Piper children. She wears a large locket around her neck, and carries a drawstring purse. (Lucy Locket lost her pocket, Kitty Fisher found it . . . ")

NOTES ON PROPERTIES

SCENE ONE:

Simple Simon: Lunch box with pie in it.

Roderigo: Wrapped parcels; birdcage; large bandana.

Barnaby: Cane.

Alan: Book (supposed to be "Treasure Island"); canvas delivery bag with wrapped parcel in it.

Contrary Mary: Whistle.

Jane: Long sheet of paper; small paper bag with crust of bread and half a doughnut in it. Alan's book.

SCENE TWO:

Widow Piper: Tray of Christmas ornaments; basket of patchwork with one bright orange patch.

Children: Slates and pencils; tree ornaments.

Bo-Peep: Crook; small handkerchief.

Contrary Mary: Chalk; gold star for tree.

Jill: Angel for tree.

Roderigo: Bandana.

Tom-Tom: Small piece of paper.

SCENE THREE:

Jane: "Treasure Island" book; life preserver.

Roderigo: Lantern; bandana.

SCENE FOUR:

Jane: Gold crown (Luna' s); large stick.

Tom-Tom: Large stick (Jane' s).

Lady Rose: Gold brush and comb.

Lady Lily: Gold mirror.

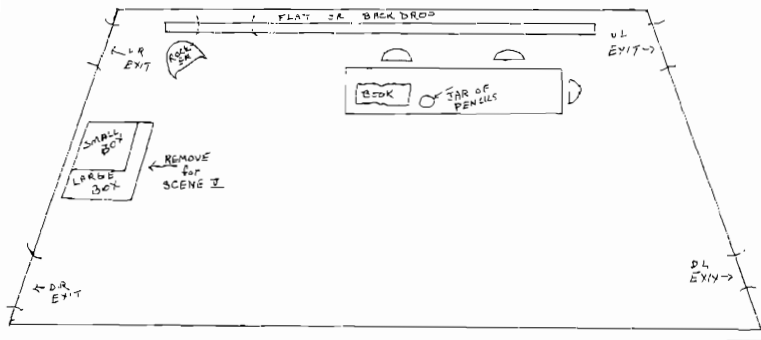
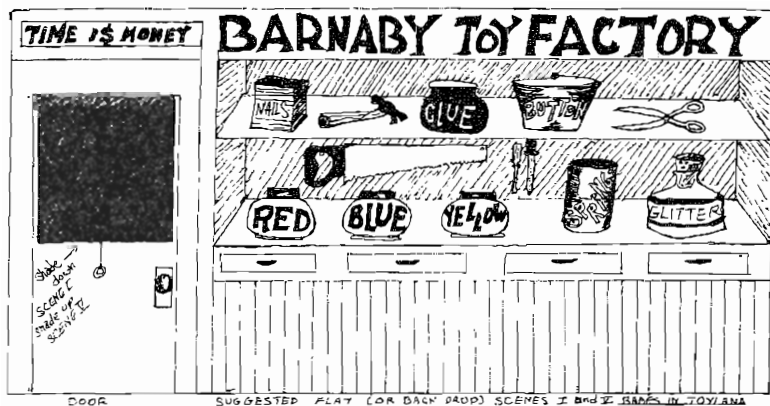
Lady Gardenia: Gauzy cape (for Luna).

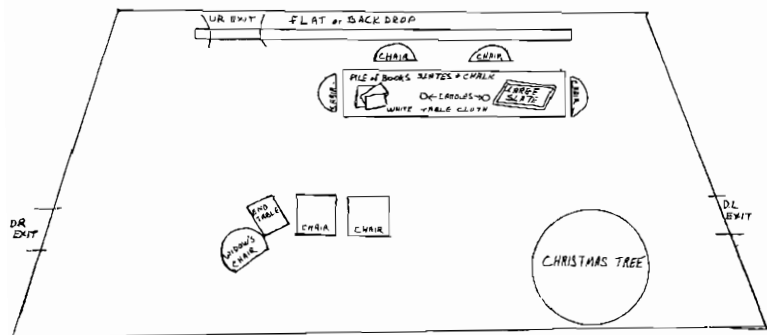
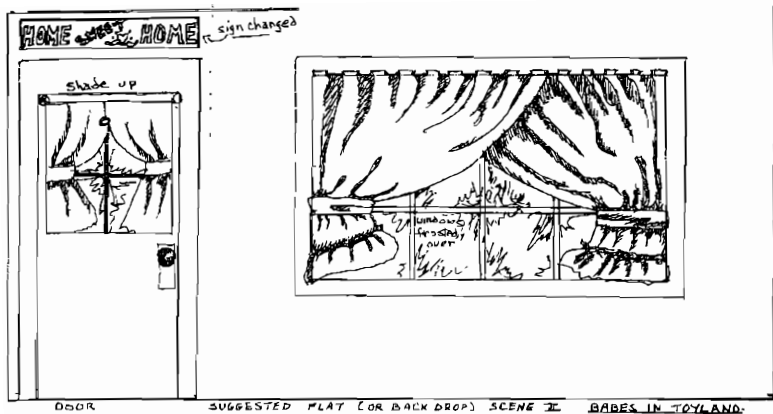
Luna: Gold crown, cape, scepter.

SCENE FIVE:

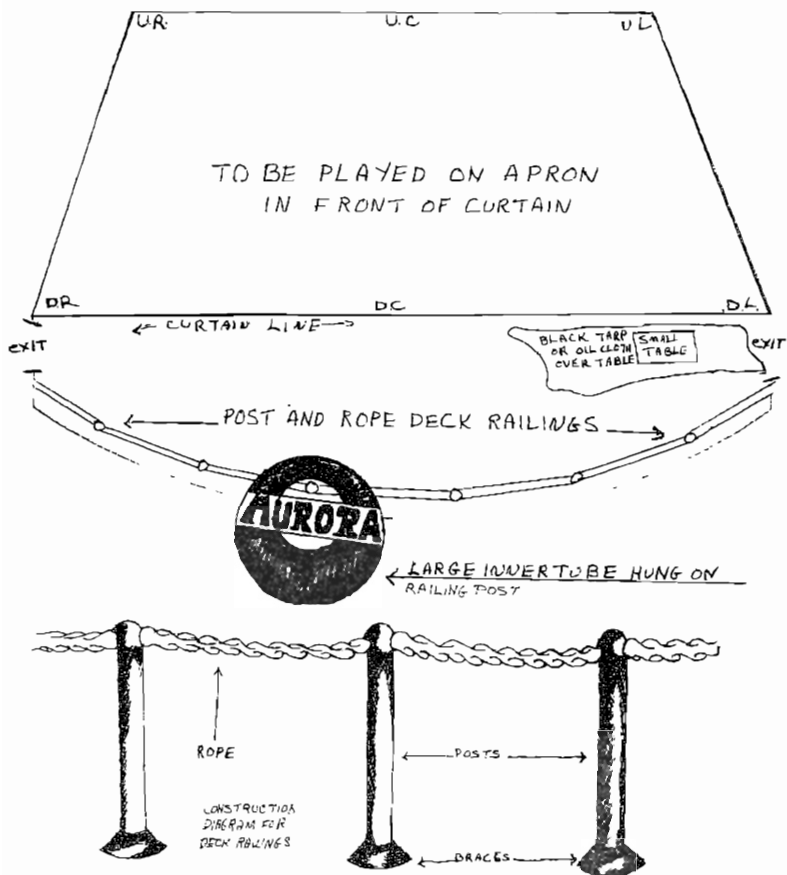
Gonzorgo: Envelope containing an invoice.

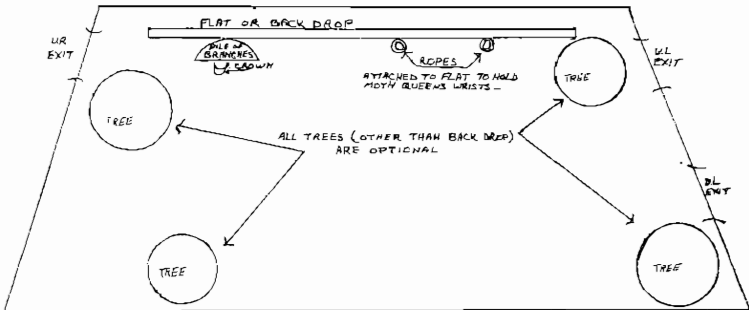
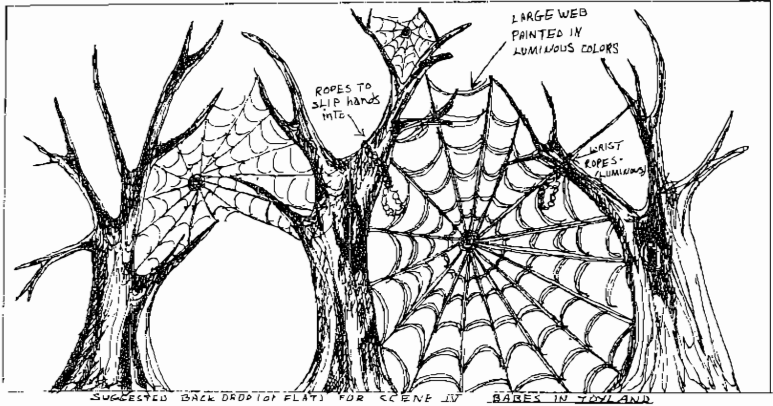
Barnaby: Bill and envelope (given to him by Gonzorgo.)





BABES IN TOYLAND SCENE III SET





Scene One

The Toyshop Display and Work Room.

Houselights dim and as they do so voices are heard singing.

(SONG: "HAIL TO CHRISTMAS")

Hail to Christmas, joyous Christmas,
Be gay, the day draws near,
Hail to Christmas, joyous Christmas,
You all are welcome here.
Now in Toyland, happy Toyland,
We all await the day,
There is singing, there is laughter,
So listen to what we say.

Come to Toyland,
Come with me, you will see,
Grownups are second,
Children first, children first,
Youngest of all shall
Lead the way, as we play,
On happy Christmas day,
As we play, as we play,
The youngest child shall lead the way
On joyous Christmas day!

Hail to Christmas, joyous Christmas
Be gay, the day draws near,
Hail to Christmas, joyous Christmas,
It comes but once a year,
Now in Toyland, happy Toyland,

We all await the day,
 There is singing, there is laughter,
 For joyous Christmas day!

Sorrow will not be too hard,
 If just one Christmas card,
 Makes you certain far away,
 Still one friend writes to say,
 I think of you today,
 On this happy day,
 Merry Christmas, Merry Christmas!
 Merry Christmas, Merry Christmas!
 One special friend who is writing a card to say,
 Merry Christmas to you, Merry Christmas
 today!
 Happy day, happy day!

Hail to Christmas, joyous Christmas,
 Be gay, the day draws near,
 Hail to Christmas, joyous Christmas,
 It comes but once a year,
 Now in Toyland, happy Toyland,
 We all await the day,
 There is singing, there is laughter,
 For joyous Christmas day!

The curtain rises on the Toyshop. The singers are entering by twos and threes, singing as they come led by CONTRARY MARY. As they meet a few of them greet each other by name (thus establishing identity) while the others continue the song. For example, CONTRARY MARY: "You're late, Simple Simon." And he replies, "I met a pieman." He parks his lunch box by Contrary Mary's desk and from time to time sneaks a bite or so of pie from it. As song concludes, WIDOW PIPER has come to C.)

WIDOW PIPER. It would be such a wonderful Christmas, if only we could all be together. If only our three lost children could be here with us!

CONTRARY MARY. Mama --

WIDOW PIPER. But, if only we were all together -- what a perfect Christmas!

CONTRARY MARY. Mom, you've got to face it. We've all got to face it. They're gone. Disappeared. Never coming back.

WIDOW PIPER. Children don't just disappear into thin air. Something terrible must have happened.

CONTRARY MARY. It's a mystery we're never going to solve. So let's do our best to make this Christmas as happy as we can.

WIDOW PIPER. We'll have to try. (Turns to JACK and JILL.) What happened to you?

JACK. We fell down.

JILL. I hurt my ankle and Jack bumped his head.

JACK and JILL (together, beaming). But we got to work on time! Didn't we, Contrary Mary?

CONTRARY MARY (approvingly). You were first today!

(TOM-TOM enters, looking about anxiously.)

TOM-TOM. Has anyone seen Jane? I'm looking for her. It's important.

SIMPLE SIMON. Guess maybe she met a pieman or she's sleeping.

(SIMPLE SIMON grins vacantly at MISS MUFFET, who enters and crosses to him.)

MISS MUFFET. What kind of pie is that?

SIMPLE SIMON. It's blueberry. Want some?

MISS MUFFET (sweetly). No, you eat it. Jane's not sleeping, Simple Simon. She has to sweep out Mr. Barnaby's rooms every morning before she starts work.

WIDOW PIPER. There, there! We don't criticize dear Mr. Barnaby. Sweeping is good exercise!

TOM-TOM. Jane said she'd be here early. (Minor crash offstage.)

JILL. Oooh! What's that?

JACK. Probably Gonzorgo raving again.

(GONZORGO enters R, shouting.)

GONZORGO. Alan? Alan! Were are you, you loafer?

(No answer.) You seen Alan, Jill? He shoulda been here hours ago.

JILL. He's probably come and gone with the orders. He always gets here early.

GONZORGO. Well, if he's been deliverin' orders, he oughta be back by now. It's the Christmas rush 'n we've got a big shipment of toys ready for the fat man in the red suit.

(RODERIGO enters L, carrying an armful of wrapped parcels.)

RODERIGO. Where's Alan? These specials gotta go out right away. You seen Alan, Red Riding Hood?

RED RIDING HOOD. I saw Alan a while ago. He was buying a paper book at the newsstand.

(BARNABY enters R. He is yawning, carries a cane and wears a good business suit.)

BARNABY. What's that? Alan off buying books when he should be at work? Wait till I catch that boy!
(Swings cane threateningly.) This is the thanks I get for saving the lives of those wretched orphans, Alan and Jane!

GONZORGO (hastily agreeing). Yes, sir, Mr. Barnaby, sir.

BARNABY. I took them in and gave them a home when their parents died. They were only my niece and nephew but I treated them as if they were my own children.

RODERIGO. You sure did, Mr. Barnaby.

BARNABY. I gave them jobs in my toy factory and a chance to earn their board and keep. I paid for their clothes and even gave 'em wages -- some.

RODERIGO. Jane's at work, she came in the back way awhile ago. But that Alan! He don't care whether our customers get their toys on time or not!

(Crosses UC and slams packages down on boxes. TOM-TOM exits.)

CONTRARY MARY (indignant). He does so care!

BARNABY. Well, if he doesn't show up in the next five minutes, he'll get -- (Pause.) -- a piece of my mind! (Slashes fiercely with his cane.) Jane, too. Something's got to be done.

WIDOW PIPER (putting in). But, Mr. Barnaby, some folks say the kids' parents owned the factory. They say that when Jane and Alan are eighteen the factory will belong to them and you'll be lucky if they let you work for them like you did for their father.

BARNABY. Not to me they don't say that, ma'am, and I'd rather you didn't either in the future. Right now I respect everything you say because you're the mother of my bride-to-be, Contrary Mary.

WIDOW PIPER. Well, don't forget it's a mother's duty to see her daughter doesn't make any mistake when she picks her husband. So I have to be certain the toy factory really belongs to you for keeps.

CONTRARY MARY (embarrassed). Oh, Mom, please!

BARNABY. The factory is mine, mine! I'm the one that makes the toys people come from miles around to buy. I'll soon be known all over the world when I announce my newest invention. My name'll be in all the papers.

GONZORGO (with pretended loyalty). Yes, sir, Mr. Barnaby. Your brother didn't own no part of the place except the land 'n the building 'n the money it takes to run the place 'n pay all us guys what work here.

(ALAN enters. He is reading a book. He has a canvas delivery bag slung over his shoulder, containing one undelivered wrapped parcel. He is absorbed in the book. All look at him critically except CONTRARY MARY, who smiles at him.)

BARNABY (shaking his cane at him). Put that book away! This is a fine time to be getting to work!

ALAN. I started work more'n an hour ago, Uncle. There were all the late orders from yesterday afternoon stacked up waiting.

BARNABY. Is that true, Gonzorgo?

GONZORGO (uneasily). Well, in a way. But he didn't have no book when he picked up them late orders. And look at the way he comes saunterin' in just now reading a book like he has all the time in the world!

BARNABY (poking at the bag with his cane). But you haven't delivered all the orders. Why didn't you get 'em all out on time for once?

ALAN. I couldn't. There was a sign on the customer's door: "Gone Home For Christmas." I had to bring it back.

BARNABY (skeptically). There's something fishy about this. I wanta make sure this order was paid for. Don't think you can steal my toys 'n sell 'em on the sly, you blockhead. (ALAN shrugs and hands over the parcel to RODERIGO. To CONTRARY MARY, in sugary tones:) Mary, dear, would you please tell Jane to bring me the orders? (CONTRARY MARY blows a whistle. BARNABY cringes, then shrugs.)

(JANE enters L and hands very long sheet of paper to BARNABY. She has a small paper bag in her hand and stops short, looking at the others in dismay, as they all stare at her. She wears old and out-grown clothes but she is attractive and appealing. TOM-TOM follows and stands quietly watching in the background.)

JANE. Oh! What are you all looking at? (Tries to hide the bag behind her back.)

ALAN. Beat it, Jane. (JANE starts to run.)

BARNABY. Stop her!

GONZORGO (grabbing her by the arm as she tries to break away). What're you trying to hide? Something you stole? (Takes the bag from her.)

JANE (with courage). I do not steal. It's mine.

BARNABY. Your own, is it? Well, miss, I'll have you know I took you in out of charity just as a kindness to my poor dead brother, and anything you own

belongs to me until you're eighteen years old.
Let's just see what you claim you own. Open the bag, Gonzorgo.

GONZORGO (opens the bag and holds aloft a crust of bread and a half doughnut). She's got a real lovely crust of bread and a kinda small half doughnut -- she has.

WIDOW PIPER. Do you call that half a doughnut? (All except TOM-TOM murmur and stare coldly at JANE. He crosses and takes her hand protectively. JANE smiles up at him gratefully.)

JANE. I meant to break it in two even pieces but it crumbled and I gave the crumbs to Petie.

BARNABY. Petie? Who's Petie?

JANE. Petie's my parakeet. He's so beautiful! He says good night and good morning to me every day, but sometimes at the wrong times. But you said bird seed cost too much so I've been dividing my food with him.

BARNABY. You mean you've still got that miserable bird that wakes me up early every morning? (To the others.) Now I'm expected to feed stray birds as well as greedy children!

JANE. It was part of my own breakfast.

WIDOW PIPER. Jane, how could you steal from dear Mr. Barnaby, who's as good as engaged to my Mary?

CONTRARY MARY. Mother! We're not!

JANE. I didn't know you were going to marry Uncle Barnaby.

CONTRARY MARY. I'm not marrying anyone right now.

WIDOW PIPER (humorously). My most agreeable children all disappeared and I'm left with the one who's always contrary.

CONTRARY MARY (smiling back). Sorry, Mom.

WIDOW PIPER (sadly). I used to call them my special dolls.

BARNABY (panicking). Woman, what are you saying?

WIDOW PIPER. Mr. Barnaby! Your manners! I'd thank you to remember what happened. You knew my beautiful children when they disappeared and no one could ever find them.

- RODERIGO. Sure, boss, you remember those kids.
They were working in the factory. Suddenly they were gone.
- WIDOW PIPER. It was you, yourself, Mr. Barnaby, that first called them my dolls.
- BARNABY (aside to GONZORGO). Get that woman out of here. She's crazy! Should've been locked up long ago.
- GONZORGO. Yes, sir. (To WIDOW.) On your way, ma'am. Employees only. (Points to sign.)
- WIDOW PIPER (tosses her head). I am going as soon as I attend to a certain job in the cafeteria. Come along, Muffin. (Crosses, takes her hand and they exit.)
- GONZORGO. What'll we do with the food, boss?
- BARNABY (calmer). Oh, let them have it. (RODERIGO tosses bag to JANE.) This way, men. (Motions them UL.) We've important matters to discuss. Back to work, all. (Waves cane in dismissal and confers with RODERIGO and GONZORGO UL. JANE offers doughnut half to ALAN.)
- ALAN (finishing it in a bite). Thanks, Sis.
- BOY BLUE (exits R). Mr. Barnaby's good food.
- CONTRARY MARY (notices BO-PEEP has crosses to FLOPPO; warns). Bo-Peep, children are not allowed to handle the merchandise. You should be leading your sheep to pasture by now.
- BO-PEEP (patting FLOPPO). I'm considering buying this toy. (Lovingly.) He's so cute! (FLOPPO promptly does his trick. He curls his front paws, shows the tip of his tongue and speaks.)
- FLOPPO. Please.
- JANE (glancing at BARNABY, who is glowering at her and ALAN as he mutters angrily to the men). I wonder if Uncle is always angry at us because I won't give up Petie?
- ALAN. Well, I know how to find out. I got the idea from this book, "Treasure Island." (Lowers his voice slightly.) When the boy thought the grown-ups were out to get him, he found out what they planned to do.
- TOM-TOM. How'd he do that?

ALAN. He hid in the apple barrel near them and listened.

JANE. We haven't got an apple barrel. Uncle Barnaby's too stingy to buy apples. But we can listen while they talk.

ALAN. I think they're talking about us right now. They keep turning to look this way. Sssh! Listen.
(They move three steps UR.)

BARNABY (hands on shoulders of RODERIGO and GONZORGO). So you see, men, I've got to get rid of those kids. I'm onto a big discovery. It'll revolutionize the whole toy industry. Right now I'm trying it out. I've sent off a shipment of my new dolls to Mr. Big himself, the world's best customer for toys. (Whispers name.) Santa Claus! I'll be the most important toy dealer in the world.

GONZORGO. Wow, boss!

BARNABY. But I've got to be careful -- someone might tip those kids off to talk to a lawyer. (JANE, ALAN and TOM-TOM listen closely.) I'll make it worth your while, men. Just get those kids away where they'll never make it back again and I'll slip you bigger money than you've ever seen before.

GONZORGO. Are you saying the kids might take the toy factory away from you?

BARNABY. Right. The thing to do is get rid of them.

GONZORGO. Count on us, boss. I got an idea already. We'll get 'em onto the Aurora down in the harbor. They sail tonight 'n we can dump 'em somewhere's real dangerous.

RODERIGO. We don't know no place like that.

GONZORGO (right hand on chin, left on elbow). We gotta use our brains. Mmmm! I reckon I know just the place. (Nods head, smiling evilly.) Yes, I got the right place in mind.

RODERIGO (skeptically). Where? (JANE, ALAN and TOM-TOM lean forward waiting intently.)

GONZORGO. They call it Spider Valley. Big black spiders live there. Once a kid gets caught in their sticky webs nobody ever sees him again. (ALAN and JANE listen with growing terror.) Yes, siree, it'll be a piece of cake to finish off a pair of dumb kids like Jane and Alan.

- RODERIGO. Hey. Them big spiders'll eat 'em alive.
Let's just dump the kids so far off they can't get back. I could trick them into going aboard and keep 'em tied up until she sails. Let's skip the spiders.
- JANE. Spiders! (She cowers in sheer terror, hands over face.)
- ALAN (frightened but trying to be brave). Don't worry, Sis.
- TOM-TOM. We'll think of something. Sure, we will --
- BARNABY. What's all that racket? (Shakes cane at them.) Alan, get on with your deliveries. Get going! Git! (Turns back to men.) Come on -- we've got to work this out .
- JANE (to TOM-TOM). You see how it'll be. The spiders'll get me and eat me.

(MISS MUFFET runs on stage.)

- MISS MUFFET. Spiders!
- TOM-TOM. What about 'em, Miss Muffet?
- MISS MUFFET. They're very dangerous! One actually sat down beside me. I'm going home and hide. (Turns and runs off stage L.)
- TOM-TOM (crossing to JANE). Don't you worry. I'll protect you. (Takes her hands and holds them gently.) They'll have to eat me first and I'm not sweet like you.
- JANE (begins to smile). But what if you can't find me?
- TOM-TOM. I'll look until I do. 'Cause you're the beautifullest and bravest girl in the whole wide world.