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Family Plays

Based on Glen MacDonough's original play

BABES IN TOYLAND

Book and lyrics by
R. EUGENE JACKSON

Music Adapted and Arranged
by
CARL ALETTE

Original Music by
VICTOR HERBERT

BABES IN TOYLAND

“It’s become something of a local tradition that Casa Mañana’s Christmas plays for children sell out for as many shows as cast members are physically capable of performing. This year’s show, Babes in Toyland, is no exception ... colorful sets and costumes, lots of action ... fun to watch.” (*Star-Telegram*, Fort Worth, Texas.)

Musical. Book and lyrics by R. Eugene Jackson. Music adapted and arranged by Carl Alette. Original music by Victor Herbert. Based on the original play by Glen MacDonough. Cast: 12 to 15+ actors, flexible. Mother Goose Land is all astir over the rivalry between miserly, mean-hearted Uncle Barnaby and young, handsome, gentle Alan for the love of Mistress Mary Quite Contrary. Getting in the act are Jack and Jill, Little Bo Peep, and as many other Mother Goose characters as the director wants to use, along with Barnaby’s clownish hit men, Roderigo and Gonzorgo. Trying to escape, Alan and Mary have to pass through the dangerous Spider’s Forest. Even in Toyland they are not safe, and the fast action and beautiful music continue. Although the play starts with a Christmas tree, it is not really a Christmas story; it is suitable for any season of the year. *Traditional Mother Goose costumes are recommended. Perhaps the opening scene can look like an illustration in a nursery rhyme book. Special costumes are noted in the stage directions. Approximate running time: 75 minutes. Piano-vocal score available. Vocal score available. Orchestration parts available. Accompaniment CD available. Code: BH6.*

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(Jackson)



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R. EUGENE JACKSON

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(BABES IN TOYLAND)

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ABOUT THE PLAY

Critics loved Victor Herbert's music when *BABES IN TOYLAND* was first produced in New York in 1903. But they were rather cool to the book with its confusing storyline full of puns which children would not understand.

The beautiful, memorable music and the Mother Goose characters have made *BABES IN TOYLAND* a perennial theatre favorite. But few if any of the several adaptations were an improvement on the original plot. That's why we asked Gene Jackson, one of America's most popular authors of plays for children's theatre, to rework the story and to update and clarify the lyrics for today's children.

Jackson eliminated some of the extraneous and confusing minor characters while strengthening the major characters into three-dimensional roles that become a joy for actors and audiences alike. "We maintained the basic original story while rewriting the dialog completely," Jackson said.

A 1959 Walt Disney movie based on the operetta starred Ray Bolger as the evil Barnaby, Tommy Sands and Annette Funicello as Alan and Mistress Mary, and Ed Wynn as the Master Toymaker.

The play begins with Mother Goose characters—as many or as few as the director wants to use—all astir over the rivalry between handsome young Alan and his miserly, mean-hearted Uncle Barnaby for the love of Mistress Mary Quite Contrary. The latest news is that Alan has disappeared. Uncle Barnaby enters the scene to announce that Alan has drowned. Two ruffians, Gonzorgo and Roderigo, confirm the tragedy; they were on the boat when it sank.

Barnaby is ecstatic. Now no one stands in the way of his courtship of Mary, and—even more important—he will inherit his nephew's fortune. It's not hard to guess that Barnaby arranged Alan's "accident" through the two evil but clownish hit men. So inept are Roderigo and Gonzorgo that Alan turns up unharmed—the boat "sank" in two feet of water. But Barnaby is determined to get his way.

To avoid his evil clutches, Alan and Mary try to escape to Toyland. But the dangerous Spider's Forest lies in the way, and the Spider nearly has Mary trapped in the web when Alan rescues her. They get to Toyland, but even there they are not safe, for Barnaby and his two thugs have followed them. The villains find a machine recently invented by the Master Toymaker which will bring dolls to life. By switching the

BABES IN TOYLAND

v

wires, Barnaby believes the machine will turn the dolls into killer robots. In colorful costumes and to the stirring music of “The March of the Toys,” the dolls attack . . . whom? Barnaby and his henchmen—or Alan and Mary? The action and suspense continue right up to the exciting climax.

Jackson has given the characters three-dimensional personalities. Mary is often contrary; but she can be loving and gentle, too. Barnaby’s heart is full of avarice and disdain for humanity, but he truly loves Mary. And so on through the *dramatis personae*.

Although the play starts with a Christmas tree, it is not really a Christmas story; it is suitable for any season of the year. The author has written alternate lyrics for the opening song for a non-Christmas production—see page 41.

Playing time: 75 minutes

Musical Numbers

No. 1: Overture

ACT I, Scene 1

- No. 2: "Hail to Christmas" (Chorus of Mother Goose characters)
 No. 3A: "Gypsy Music" (Gypsies dance or cavort)
 No. 3B: "Floretta" (Alan, Gypsy Chorus)
 No. 4A: "Sad Music" (under dialog)
 No. 4B: "I Can't Do the Sum" (Mary, Mother Goose Chorus)
 No. 5: "He Won't Be Happy Till He Gets It" (Barnaby, Gonzorgo, Roderigo)
 No. 6A: "He Won't Be Happy Till He Gets It" reprise (Gonzorgo, Roderigo)
 No. 6B: "Scene Change Music"
 No. 6C: "Mysterious Music"

ACT I, Scene 2

- No. 7: "Go To Sleep, Slumber Deep" (Mary, Alan)
 No. 8: "Act I Finale"

ACT II

- No. 9: "Opening Scene Music"
 No. 10: "Toyland" (Toymaster, Toy Chorus)
 No. 11: "He Won't Be Happy Till He Gets It" reprise (Barnaby, Gonzorgo, Roderigo, Marmaduke)
 No. 12: "March of the Toys" (Toy Chorus parade)
 No. 13A: Intro to "Toyland" for curtain calls
 No. 13B: "Toyland" (the Company)
 No. 13C: "He Won't Be Happy Till He Gets It" (Marmaduke, Barnaby, Gonzorgo, Roderigo)
 No. 13D: "Toyland" (the Company)

Available from the Publisher:

Piano/Vocal Score

Demonstration/Accompaniment Tape. Side A has vocals and music.

Side B has music only, professionally played by an orchestra—for use as accompaniment at rehearsals and for performances, if desired. Available on cassette or reel-to-reel tape.

Video Cassette Tape of a live performance by a university theatre.

BABES IN TOYLAND

Characters

Uncle Barnaby, a rich miser in love with Mistress Mary
Alan, Barnaby's nephew, also in love with Mistress Mary
Mistress Mary Quite Contrary, in love with Alan
The Widow Piper, Mistress Mary's mother
Gonzorgo, a hard-hearted ruffian
Roderigo, his soft-hearted partner
Gypsies (as many as desired)†
The Giant Spider

CHORUS (Characters of Mother Goose Land)†

***Simple Simon**
***Jack**
***Jill**
***Little Bo Peep**
***Little Miss Muffet**
***Peter Peter Pumpkin Eater**
 Little Tommy Tucker
***Little Boy Blue**
 Bobbie Shaftoe
 Sallie Waters
***Tom Tom the Piper's Son**
***Mary Had a Little Lamb**
***Jack Be Nimble**
 Queen of Hearts
 Attendant to the Queen of Hearts
 Humpty Dumpty
 Three Blind Mice
 Three Men in a Tub
 Little Jack Horner
(More or fewer Mother Goose characters may be used)
***Speaking roles**

Characters in Toyland

The Toymaster
Grumio, apprentice in the Toymaster's workshop
Inspector Marmaduke, of the Toyland Police
Toys that come to life (Soldiers, Dolls, Robots, and others)†
†*Mother Goose Chorus may double as Gypsies and Toys*



TIME: Somewhere in the imagination

PLACE: Act I, Scene 1: Mother Goose Land
Act I, Scene 2: The Spider's Forest
Act II: Toyland

First produced by Theatre USA at the University of South Alabama in 12 performances, Dec. 8-12, 1986.

BABES IN TOYLAND

ACT I

Music No. 1: "OVERTURE"

Scene 1

[A street in Mother Goose Land. Each house or area should represent some familiar scene from a Mother Goose rhyme. For example, one house should be a big old shoe; another should be a large pumpkin.

The characters are likewise from Mother Goose Land and should dress according to the traditional view of them.

AT RISE: *The MOTHER GOOSE CHARACTERS carry in a large Christmas tree, set it Up Center. They sing as they enter and decorate the tree. (See p. 41 for non-Christmas presentation)]*

Music No. 2: "HAIL TO CHRISTMAS"

CHORUS. Hail to Christmas, joyous Christmas!

Hooray! The day draws near;
Hail to Christmas, joyous Christmas!
Be happy, it's almost here.

Santa Claus may bring a full sleigh
And here unload his haul;
Santa Claus will make us each thrill
Because he has toys for all.

SOLO. Folks come from Toyland

And from far, far and near;
Folks come to join us—
And to share our holiday cheer.

CHORUS. To our fair; to our fair—

They come from miles around for fun and games
At our fair.

Santa Claus may bring a full sleigh
And here unload his haul;
Santa Claus will make us each thrill
Because he has toys for all!

[MISTRESS MARY makes a grand entrance]

CHORUS. *[Ad-libbed]* Look, it's Mistress Mary, Quite Contrary! /
Hello, Mary. / Mary, you look beautiful. / How does your garden grow,

Mistress Mary? [*MARY sadly hangs her head*] What is it, Mary? / Why so sad? / What a happy day! / Christmas is near!

MARY. This would be such a happy occasion if only Alan were here. Has anyone seen him?

CHORUS. [*Ad-libbed*] No, Mistress Mary. / Not I. / I haven't. / Sorry.

MARY. I'm going over to his house to look one more time. Good-bye. [*She exits*]

CHORUS. [*Ad-libbed*] Good-bye. / So long. / See you later.

JACK. [*Who wears a bandage around his head and carries a pail with JILL*] Why do you suppose Mistress Mary is so concerned . . . ?

JILL. About finding Alan?

BO PEEP. [*Who carries a staff*] Because they're in love, sillies.

MISS MUFFET. [*Who carries a bowl of curds and whey along with a large spoon*] But Alan has been missing for almost a week. It's very strange.

MARY HAD A LITTLE LAMB. [*She pulls a lamb on a small wagon*] How sad! Does anyone know where he is? Tom Tom, the piper's son, did you see him while you were running away?

TOM TOM THE PIPER'S SON. [*He carries a pig under his arm*] No. No one has seen him since the Mother Goose County Fair several days ago.

BARNABY. [*Enters furtively. He is a villain in every sense of the word. He wears a black suit, a cape, and a black top hat. He is followed by GONZORGO, a nasty ruffian, and RODERIGO, a sentimental pal. BARNABY bellows*] Well, hello, everyone! [*The OTHERS, caught off guard, scream and back off. They compose themselves after seeing him. He delights in his evil ways*] Tee-hee, I didn't . . . frighten you . . . did I? Tee-hee-hee.

LITTLE BOY BLUE. [*Who is dressed in blue and carries a bugle. He is scared*] W-w-who, us? Never.

OTHERS. [*Ad-libbed*] N-n-never! / No! / Not us!

BARNABY. Are you enjoying this little party I planned? Hmmmm?

JACK. This is *your* party?

JILL. *Your* tree and *your* punch?

BARNABY. Of course. Tee-hee-hee. Who did you think was paying for it?

BO PEEP. I don't believe it. Only yesterday you cleaned out Old Mother Hubbard's cupboard because she couldn't pay her rent. And now her poor dog doesn't even have a bone to gnaw on.

MARY HAD A LITTLE LAMB. And the day before, you forced Jack Be Nimble to jump over a candlestick.

JACK BE NIMBLE. Yeah. But I slipped and fell, and my pants caught on fire! [*He turns his back so that a big burned spot can be seen on his backside*]

BARNABY. It's true. Tee-hee-hee. [*With a swagger and a big smile*] And tomorrow I may chase the three blind mice and cut off their tails with a carving knife. Tee-hee-hee. [*The THREE BLIND MICE squeal and hide behind the others*] But I've thrown this party as a celebration.

OTHERS. [*Ad-libbed*] A celebration? / Of what? / What is it? / What are you celebrating?

BARNABY. I've decided to enter the heavenly state of matrimony.

TOM TOM THE PIPER'S SON. You're what?

BARNABY. [*Plainly*] I'm getting married.

MISS MUFFET. Who's the unlucky girl?

BARNABY. [*Proudly*] Mistress Mary, Quite Contrary. Tee-hee-hee.

LITTLE BOY BLUE. What? You can't do that.

SIMPLE SIMON. She's in love with your nephew, Alan.

BARNABY. [*Slyly*] Tee-hee-hee. Perhaps she *was* in love with him. Sad to say, poor Alan has gone to that Great Toyland in the Sky.

TOM TOM THE PIPER'S SON. He's where?

BARNABY. Dead.

JACK. No.

BARNABY. Yes.

JILL. Can't be.

BARNABY. Is. He drowned when a ship he was on unexpectedly sank.

MISS MUFFET. We don't believe you.

BARNABY. If you don't believe me, perhaps you will take it from these two, uh, gentlemen. This is Gonzorgo, captain of the ship.

GONZORGO. [*He growls his words*] It's true, lass. After the Mother Goose County Fair, he insisted we take him for a ride on our boat, The Leaky Bucket.

BARNABY. And this is Roderigo, the crew of the ship.

RODERIGO. [*Weeping in a giant handkerchief*] A big storm came up, and The Leaky Bucket went down.

GONZORGO. We were the only survivors.

RODERIGO. Everybody else is at the bottom of the sea. [*He cries louder*] With all the little fishes!

BARNABY. [*Feigning concern*] I'm terribly broken-hearted.

BO PEEP. [*To Barnaby*] And what is his broken-hearted Uncle Barnaby going to do with Alan's fortune?

BARNABY. Why, keep it, of course. I'm sure that's what he would want me to do. Tee-hee-hee. I've even bought a new mansion up on the hill—for Mistress Mary and me. [*He laughs*]

SIMPLE SIMON. You skinflint! We don't believe a word you say.

BARNABY. Enjoy the goodies, friends. Think of it as a Christmas gala and my engagement party. Tee-hee-hee. [*Pause as the others react*] Please. When you see lovely Mistress Mary, tell her I'm waiting for her with baited breath. [*He pants heavily*]

JACK. Excuse us. We've got to go up the hill . . .

JILL. To fetch a pail of water.

TOM TOM THE PIPER'S SON. And I've got to find another pig and run away.

BO PEEP. And I've got to look for my lost sheep, even though I don't know where to find them. [*The CROWD rushes off, leaving BARNABY, GONZORGO, and RODERIGO alone*]

BARNABY. [*All smiles*] Excellent work, you ugly ruffians. Now, tell me how you did the dastardly deed.

GONZORGO. [*As mean and nasty as possible*] First, we saw Alan at the Fair, just like you said. Then we lured him down to the dock.

RODERIGO. [*As he weeps*] Where we—where we threw a nasty bag over him and dragged him on board a broken down old tub of a ship.

GONZORGO. A storm came up as we set sail. So we jumped ship and left Alan to his fate.

RODERIGO. The boat had so many cracks and holes in it, it started sinking right away.

GONZORGO. We made it back to land safely, but he didn't. Tsk, tsk, tsk. [*He chuckles gruffly*]

RODERIGO. And now he's floating around—with all the little fishes! [*He sobs loudly. BARNABY cries lightly*]

GONZORGO. Why are you crying?

BARNABY. Because I've seen the last of my little charge, Alan.

GONZORGO. And here's the first of our little charges— [*He hands him a slip of paper*] Our bill.

RODERIGO. *Our* little charge for getting rid of *your* little charge.

BARNABY. [*He reads it and is shocked*] A thousand dollars?!

GONZORGO. We had to risk our lives, matey.

BARNABY. Very well. I don't carry anything larger than a quarter with me, so you'll have to meet me here later in the day. I'll pay you then.

GONZORGO. Aye, we'll be here. But don't keep us waitin'.

RODERIGO. [*Wiping his eyes with his handkerchief*] Yeah, we get very mean when we're kept waitin', don't we, Gonzorgo?

GONZORGO. Yeah, mean. [*He growls*]

BARNABY. Yes, yes, all right. [*He brightens*] But right now, I've got to prepare for my . . . proposal of marriage. Tee-hee-hee. [*He exits laughing evilly*]

GONZORGO. An odd sort, isn't he?

RODERIGO. A villain, if you ask me. [*They exit*]

[*The CROWD enters escorting MISTRESS MARY*]

MARY. He still wasn't home. I have no idea where Alan could be.

JACK. [*As MARY crosses Center*] I'm afraid we know where he is, Mistress Mary.

JILL. Old man Barnaby told us.

MARY. [*Excited*] Really? You've found him? [*She looks around; contrarily*] Well, where is he?

BO PEEP. Drowned.

MARY. [*Shocked*] Drowned? My sweet Alan is . . . gone?

TOM TOM THE PIPER'S SON. His ship sank—with him on it.

SIMPLE SIMON. We're very sorry, Mistress Mary.

MARY. It can't be. [*She cries*] It can't be! [*She exits into her house*]

HUMPTY DUMPTY. [*Sadly*] All the king's horses and all the king's men couldn't bring him back again.

LITTLE BOY BLUE. Even the great Toymaker of Toyland couldn't help him now. [*They begin to exit*]

JACK BE NIMBLE. I feel sorry for poor Mistress Mary, even though she is quite contrary.

BO PEEP. Yes. But her garden does grow very well.

CHORUS. [*Ad-libbed*] Yes, it does. / Oh, it's a great garden. / The best. / Poor Mistress Mary.

[*They exit in various directions as BARNABY enters holding a bouquet of flowers with a note attached*]

BARNABY. Mistress Mary wasn't in her garden. Perhaps she's in her house. [*He sings out*] Mistress Mary? Oh, Mistress Mary? It is I, your husband-to-be. Tee-hee-hee.

Music No. 3A: "GYPSY MUSIC" (for ALAN's entrance)

[ALAN enters dressed as a gypsy woman. He is accompanied by GYPSIES playing tambourines, clanging their handbells, and having a good time. ALAN sees Barnaby. The MUSIC stops. He speaks to the other Gypsies]

ALAN. Ah-ha! It's old Uncle Barnaby. I'll have a little fun with him.
[He dances to him and disguises his voice] Hello, big man.

BARNABY. What? Oh, a gypsy woman. Go away. I'm waiting for my bride-to-be.

ALAN. Oh? Is she giving you a little trouble? Perhaps I can help.

Music No. 3B: "FLORETTA"

[Throughout the song, BARNABY tries to ignore him, but ALAN persists]

ALAN. Great are my magical charms,
Like casting a spell over someone;
I'm also a voodoo at casting a hoodoo,
Especially if she's a dumb one.

Floretta, Floretta the gypsy am I.
I'll tell you the future I see in your eye,
And I'll read your fortune from your palm at a glance.
Please notice I also collect in advance.

GYPSIES/CHORUS. *[The GYPSIES may sing the following, or the CHORUS may enter and add to the singing]*

Floretta, Floretta the gypsy is she.
Far into the future your fate she can see,

ALAN/GYPSIES/CHORUS. And (I'll/she'll) tell your fortune from
your palm at a glance.

Please notice, (I/she) also collect(s) in advance.

ALAN. Are you unhappy in love?
And does she presume to ignore you?
I'll give you a session to teach her a lesson
And cause her to madly adore you.

Floretta, Floretta the gypsy am I.
I'll tell you the future I see in your eye,
And I'll read your fortune from your palm at a glance.
Please notice, I also collect in advance.

GYPSIES/CHORUS. Floretta, Floretta the gypsy is she.

Far into the future your fate she can see;

ALAN/GYPSIES/CHORUS. And (I'll/she'll) tell your fortune from
your palm at a glance.

Please notice, (I/she) also collect(s) in advance.

[At the end, ALAN's headpiece comes off and BARNABY recognizes him. If the CHORUS is used, they now exit, having failed to recognize Alan]

BARNABY. Alan! You . . . but . . . you're supposed to be fish food. I should know. I gave the orders . . . uh, I mean, I heard it from some seamen.

ALAN. As you can see, Uncle Barnaby, I'm alive and well.

BARNABY. Alive and well. Well, well . . . well, uh, how . . . nice.

ALAN. And I want my inheritance that you have been keeping for me. The one my parents left for me.

BARNABY. Huh? Well, uh, why all the rush? Can't I keep it just a little longer? Hmmmm?

ALAN. No. I'm planning to wed Mistress Mary.

BARNABY. *[He flinches, but composes himself]* Arghhhh! I see. Very well. Tee-hee-hee, since you've been gone, however, I have moved to a mansion at a distance from here. At noon, I'll send two men to meet you here. They will, uh, escort you . . . to my new home. *[He chuckles fiendishly]*

ALAN. I'll be here with bells on.

BARNABY. Good. But I'd take the dress off, if I were you.

ALAN. What? Oh, this old thing. My clothes were ripped and these gypsies were kind enough to lend me this. Uh, it was all they had.

BARNABY. Yes, I see.

ALAN. I'll go and change right now. Come on, gypsies. *[They start off]*

BARNABY. By the way, Alan. *[ALAN turns back to him]* You can forget about Mistress Mary. She has agreed to accept *my* hand in marriage. Tee-hee-hee.

ALAN. What? *[Crosses after him]* But that's impossible. She's in love with me. I can't believe it.

BARNABY. Believe what you like. I am just now on my way to make my proposal official. Good day, my dear nephew.

ALAN. I won't believe it. I won't. Unless I see some proof. *[He exits with the GYPSIES]*

BARNABY. *[Calling out musically]* Mistress Ma-a-ary? Mistress Ma-a-a-ary? *[No answer. He stomps up to her house angrily. As he starts to bang on the door, MARY opens it. The force of his swing carries him into the house. MARY steps outside and watches him going inside]* Oooowwwwwww! *[There is a loud crash]*

MARY. Oh!

BARNABY. *[Comes back to the doorway. He is disheveled but tries to smile through his pain]* Ooh, that hurts! *[He sees Mary and pulls himself together]* Well, my dear Mistress Mary. I brought these for you. *[He holds up the bouquet of flowers, which is now smashed and broken]*

MARY. But why would you want to give me a bouquet of broken flowers? *[She takes them]*

BARNABY. Broken flowers? *[He looks at them]* Oh. Well, they weren't broken when I arrived here. *[He tries to straighten them]* There. Good as new. Well, almost.

MARY. But why me?

BARNABY. Why you? Well, Mistress Mary. I wish to speak to you about something very personal. Won't you step into my house?

MARY. That's my house.

BARNABY. Your house? Oh, yes, indeed. My mistake. *[He pulls her to a bench]* Uh, won't you step over here to this bench that I donated to Mother Goose County? Yes, there we are. *[He still hurts but he sits close to her. She inches away. He speaks as if the lines are memorized]* I hope that you will accept these flowers . . . *[He moves closer to her. She moves away]* As a token of . . . *[He moves closer. She stands and moves off]* My lov . . . owwwwww! *[As he tries to move closer, he falls off the edge of the bench]*

MARY. What are you doing down there?

BARNABY. I'm on my . . . *[pulls himself to his knees and takes her hand]* knees . . . so that I may propose to you, Mistress Mary.

MARY. Propose? What do you propose?

BARNABY. *[Gets angry]* What do I propose? What does a man propose to a woman when he's on his knees? He proposes marriage. I've decided to let you marry me.

MARY. Marry you? Me? Really?

BARNABY. Why not? I'll be rich as soon as I get Alan's inheritance. I'm certainly a handsome fellow. And a nicer guy you'll never meet.

MARY. But, sir, you're old enough to be my father.

BARNABY. Well, maybe.

MARY. You're even old enough to be my grandfather.

BARNABY. Well, may . . . What?! Your *grandfather*? Never! Besides, what does it matter? There are many young ladies in Mother Goose County who would be happy to have me as a husband.

MARY. Then, sir, I suggest you propose to them. My heart belonged to Alan. And now that he's gone, I . . . [*She cries*]

BARNABY. But, but . . . I've even written a poem for you. Listen. [*He reads from the card attached to the flowers, almost jerking them out of Mary's hands*] "Mistress Mary, quite contrary,

How does your garden grow?

With cockle shells and silver bells

And thousand dollar bills all in a row."

Do you like it?

MARY. Well, it's . . . unique.

BARNABY. The message continues, "Will you marry me, Mistress Mary?" I even wrote in the answer for you. "Yes, I would love to marry you, Barnaby, and that will entitle you to all my possessions and money." And I signed it, "Love, Mistress Mary."

MARY. Sir, I resent your attitude, and I resent you. I wouldn't marry you if you were the last man in the County. [*She turns away and folds her arms across her chest*]

BARNABY. Ahhh, well, I think that can be arranged. Hmmmm. [*He brightens and exits calling*] Oh, Captain Gonzorgo? Roderigo? I have a little job for you.

MARY. I wonder what he meant by that? [*She hears laughing and cheering from the CHORUS*] Now, what is that all about? [*Some CHORUS MEMBERS enter, pushing ALAN ahead of them. He is now properly dressed. When they see Mary, the CHORUS backs off, smiling. ALAN pauses. MARY is shocked*] Alan? Alan is that you?

ALAN. None other.

MARY. [*She rushes toward him*] Oh, Alan, I was told you drowned. But you're not drowned at all. You're . . . you're not even wet. [*She takes his hands*]

ALAN. That's right, Mistress Mary. I was abducted by two bumbling scalawags. They bound and gagged me and hauled me aboard a schooner. A slight rain came up, the ship began to sink, and they jumped overboard.

MARY. But how did you escape if you were tied up?

ALAN. When I finally broke loose and got out of the bag, I discov-

ered that we had never left the dock. The ship had sunk tied up to it.

MARY. But, if you went down with the ship . . . ?

ALAN. Dearest Mary, the water was only a few feet deep at the dock. I never even got my feet wet—no thanks to those two villains who kidnapped me. But I still don't understand what they had against me.

MARY. That doesn't matter, now, Alan—now that you're safe and sound.

ALAN. You're as lovely as ever, Mistress Mary.

MARY. Why, thank you.

ALAN. [*Sees the flowers on the ground*] Oh, look. What's this? [*He picks them up*]

MARY. Leave them there, Alan. They're no good.

ALAN. Aren't these the flowers Uncle Barnaby was carrying?

MARY. Who cares? [*She tries to pull them away*] Let's talk about other things.

ALAN. No, wait. There's a note attached.

MARY. A note? [*She remembers what it says*] I'm sure it's nothing—really. [*She tries again to pull them away*] Alan!

ALAN. [*He looks at her severely*] So that's why you don't want me to read the card. It's from my Uncle Barnaby. [*He reads it*] "Will you marry me, Mistress Mary?" [*He looks at her*] And there's a response from you.

MARY. Let me explain, Alan. It isn't what it seems.

ALAN. [*Reading*] "Yes, I would love to marry you, Barnaby, and that will entitle you to all my possessions and money." And it's signed, "Love, Mistress Mary." [*He looks at her accusingly*] What does this mean?

MARY. It's a mistake, that's all. If you'd just let me—

ALAN. It's a mistake, all right—and I made it. I was in love with you. I thought you were in love with me. Uncle Barnaby told me you had agreed to marry him, but I told him I wouldn't believe it unless I saw some proof. [*He waves the card in her face*] Well, now, I've seen it. Good-bye, Mistress Mary. Good-bye forever! [*He pushes the flowers into her hands and stalks off. MARY chases him a few paces before she pauses*]

Music No. 4A: "SAD MUSIC" (under)

MARY. Well, if that's what you think of my love, Alan, good-bye to you, too! [*She begins to cry. After a few seconds, she composes herself*]

Well, maybe I *should* marry Barnaby! At least he trusts me. [*The MUSIC fades out as the CHORUS rushes on. They carry schoolbooks and slates and chalk*]

BO PEEP. Mistress Mary, you've got to help us. I'm so bad at mathematics, I can't even count my lost sheep.

MISS MUFFET. And I don't even remember how many bowls of curds and whey I've eaten.

JACK. So how can we pass math class . . .

JILL. If we can't do the simplest problems?

LITTLE BOY BLUE. But you were always very good with numbers.

JACK BE NIMBLE. So, will you help us with our homework?

MARY. Please, children, not now.

BO PEEP. It's got to be now, Mistress Mary. We don't have any other time.

MISS MUFFET. Won't you just look at it? Teacher says if anybody can do it, you can. [*She pushes a book into Mary's hands*]

MARY. I'm really not in the mood.

CHORUS. Please, Mistress Mary?

MARY. [*She is defeated. She opens the book*] Well, I'll look at it.

Music No. 4B: "I CAN'T DO THE SUM"

MARY. [*Reads*] If a steamship weighed ten thousand tons,
 And sailed five thousand miles
 With a cargo full of teddy bears
 And dolls with great big smiles;
 If the men were almost six feet tall
 And the captain near the same,
 Would you subtract or multiply
 To find the captain's name?

[*She puts down the book and picks up a slate*]

CHORUS. Oh, oh, oh.

MARY. Put down six and carry two; [*She writes on her slate in rhythm*]

CHORUS. [*They write on their slates in rhythm*] Put down six; carry two.

MARY. Gee, but this is hard to do;

CHORUS. Yes, it is—hard to do.

MARY. I don't care what teacher says,
 I can't do the sum. [*She erases it, then opens the book again and reads*]