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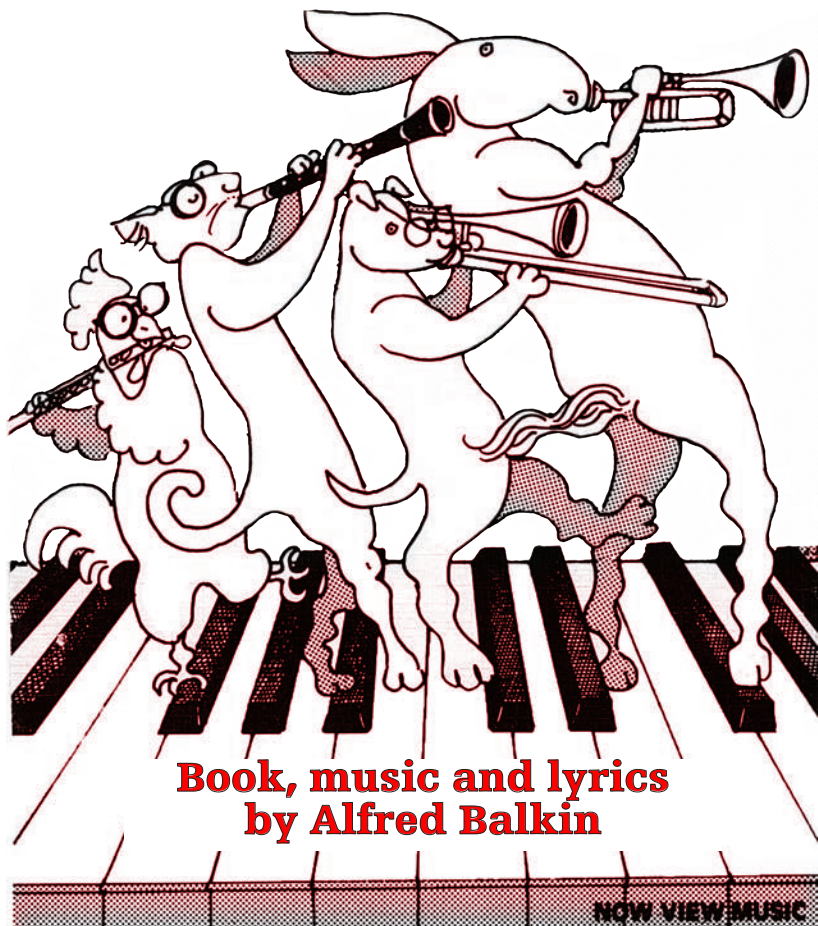
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Family Plays

The Musicians of Bremen

(A Not-So-Grimm
Modern Musical Fairy Tale)



**Book, music and lyrics
by Alfred Balkin**

HOW VIEW MUSIC

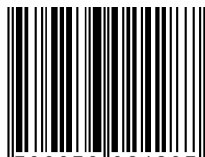
The Musicians of Bremen

(A Not-So-Grimm Modern Musical Fairy Tale)

Musical. Book, music and lyrics by Alfred Balkin. Cast: 3m., 3w., chorus of your choice. May be performed by 45+ singers, dancers, actors and instrumentalists. The musicians from the Brothers Grimm story are four animals—a donkey, dog, cat and rooster—all aging animals who, according to their masters, are useless, worthless and expendable. The animals decide to leave their homes and band together to begin new lives as musicians. They set out for Bremen, a magical, musical land where you can live with hope, compassion, love and inspiration. They have no idea how to get there, and as they follow some nonsensical directions they've received, they come upon a house in the woods filled with food, drink and money. But the house is also filled with a band of lethal-looking robbers who have a secret identity. The animals decide to sing to them, hoping to get food in return. What occurs next is a great surprise to all. The robbers are frightened away, and the animals happily live the rest of their lives making music in the house in the woods. This musical celebration of ideas, feelings and values, in which Bremen represents any place where people can accomplish what they genuinely desire, is heightened by energetic audience involvement and may be performed by touring groups as well as large casts. *Easy staging. Approximate running time: 2 hours. Code: MN9.*

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ALFRED BALKIN

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(THE MUSICIANS OF BREMEN)

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The Musicians of Bremen was jointly commissioned by the Kalamazoo Youth Concert Series and Western Michigan University Opera Workshop. It was first staged in at the Chenery Auditorium, Kalamazoo, Mich., in 1971 as a multi-scene, one-act, Broadway-type musical. Since its premiere, the fairy tale has been produced and restaged several times:

In the Christmas season of 1973, a restaging was directed by Julie Bellisle at the Shaw Theatre in Kalamazoo, Mich.

The Michigan Opera Theatre in Detroit produced three in-state tours in 1973, 1975 and 1982, directed by Karen Dechiera.

In 1983, the Kalamazoo Central High School presented *The Musicians of Bremen* at the Music Educators National Conference convention in Chicago.

A revised version with larger cast opportunities premiered at the Third Street Music School Settlement in New York, directed by Mimi Stern-Wolfe, in 1991.

The Magic Circle Players produced *The Musicians of Bremen* at the Grand Rapids Civic Theatre in Michigan in 1992.

Under the guidance of Linda Erkun-Dobbs, Marshall University's Opera Theatre Program presented 19 performances of an entirely student-led production of *The Musicians of Bremen* in 1991.

In 1992 to 1993, Fullerton High School in Fullerton, Neb., brought elementary and high-school students together for an ambitious and successful touring experience.

The Ohio Lyric Theatre in Springfield, Ohio, presented 30 performances of *The Musicians of Bremen* across the state with an impressive array of special educational activities to heighten the impact of the production.

The Center Stage Theatre in Louisville, Ky., presented *The Musicians of Bremen* in September of 2007.

CAST

Master (Farmer)	Jeff Sammons
Donkey	Sam Mannino
Wife	Kathy Butler-Weathersby
Hound	Chris Bryant
Cat	Emily Fields
Rooster	Jane Schuster
Townspople/Robbers	Frank Goodloe, Kyle Braun, Jennifer Harlan, Alex Roby, Katie Campbell

PRODUCTION STAFF

Artistic Director	Sandra Simpson
Musical Director	John Spencer
Choreography	Sandra Simpson
Lighting design	Theresa Bagan
Sound design	Benjamin L. Szepesi
Scenic design	John R. Leffert
Costume design	John R. Leffert
Production Stage Manager	Donna Drake
Technical Director	Monty Fields
Light Technician	Donna Drake
Sound Technician	Monty Fields
Properties Manager	Monty Fields
Costume Construction	John R. Leffert
Scenic Construction	Mike Harlan, Monty Fields, John R. Leffert

To Rita

ACKNOWLEDGMENTS AND THANKS

To Rita Balkin, whose appreciation and enthusiasm for *The Musicians of Bremen* was a constant well-spring of energy, enthusiasm and joy.

To Professor William Appel, Opera Director at Western Michigan University, who not only gave the composer carte blanche to write anything he wanted, but added strong doses of encouragement, excitement and excellent suggestions—which always worked.

To Joyce Chaplin, for her generous gift of time in helping to edit the piano score and her perceptive comments that led the composer in some happy new directions.

To Mimi Stern-Wolfe and the New York Children’s Musical Theatre of the Third Street Music School Settlement for the vision, courage, confidence, dedication and professional skill to perform this musical with children.

PRODUCTION NOTES

This version of *The Musicians of Bremen* is divided structurally into two acts which may be performed with or without an intermission. If performed without, no changes need to be made, except possibly underscoring Act II, Scene 1 prior to the dialogue. For music, play measures 1 to 13 of “Where Are You? / Good Night.” If length is a concern, that time may be reduced according to need by cutting of reprises and/or dialogue. This must be done carefully so as not to interrupt the flow of narrative or mood. If an intermission is planned, the director might wish to consider the following suggestions (in any combination or individually):

- Instead of using “Overture” to precede Act I, use it before Act II.
- Perform “Overture” before Act I, but reprise it from measure 63 to open Act II. This is an effective musical-dramatic transition since it begins with a section from “Which Way to Bremen?” and follows with excerpts from Act II only.
- Begin Act II with a reprise of “Which Way to Bremen?” starting either at measure 107 or measure 131 and going to the end. Since this is a larger production number, it will give the chorus another chance to sing as well as opening Act II on a strong and familiar note. In this way, the contrast between the exuberance of “Which Way to Bremen?” and the wistfulness of “Where are You? / Good Night” will be heightened and the dramatic bond reinforced. A simple blackout will make this transition most effective.
- Begin Act II in front of the curtain with the Animals, again joined by the audience, singing and playing “I Want to Be a Musician.” The Animals quickly and progressively show the fatigue from their exhausting travels. This now segues directly into the action of Act II, Scene 1.

The Musicians of Bremen is filled with choreographic possibilities. There are two specifically dance pieces: “Blues” (Dance) and “Ballet” (Good Night). Other songs that seem to demand creative movement and dance include: “Down the Road,” “I’m Gonna Do My Own Thing,” “All I Want to Do,” “I Want to Be a Musician,” “Cat Blues,” “Where Did You Learn to Play Like That?,” “Which Way To Bremen?,” “Divvy Up the Dough” and “We’re Gonna Do Our Own Thing / Do It!”.

Set design for the show is flexible, it may be as simple or as elaborate as desired.

Costuming, particularly of the Animals, is a very important element.

The dialogue does not merely provide song cues, it projects much of the humor, thoughts, emotions and values. However, the songs are what make it go. Good, well-produced, expressive and energetic singing is, perhaps, the highest priority—and key to its vitality, appeal and audience fulfillment.

PLOT SYNOPSIS

The “musicians” from the Brothers Grimm story are four animals: Donkey, Dog, Cat and Rooster. All of the Animals are aging and, according to their masters, are also useless, worthless and expendable. They have no future and not a very bright past. Encouraged and led by Donkey, they set out to Bremen to begin new lives as musicians. Bremen represents any place where people can accomplish what they genuinely desire and live not with desperation, but with hope, caring, love and inspiration. The Animals have no idea how to get there, and they ask townspeople for directions in the song, “Which Way to Bremen?” The directions they receive are nonsensical but fun. The Animals react graciously and with good humor. Continuing on their journey, now cold and hungry, they see a light in the woods. It is a house filled with food, drink and money—perfect for them. The only problem is that the house is also filled with a band of lethal-looking Robbers who have a secret identity they finally reveal to everyone. In the end, everybody gets together to “Do Their Own Thing,” which reinforces the basic message of the show: “Life is not just doing things only to survive. Life means doing everything to make you always feel alive.”

PERFORMANCE CONSIDERATIONS

The orchestra calls for trumpet, trombone, four saxophones, clarinets, flutes, piano, bass, guitar, percussion and optional strings. The show could also be performed using multiple keyboards, bass and percussion. A keyboard synthesizer would be used to approximate the different instruments played by the Animals.

AUTHOR'S NOTES

I had long been drawn to the Brothers Grimm fairy tale, *The Bremen Town Musicians*, and thought it would make a compelling musical. When I was asked to create a commissioned piece that melded the elements of opera and the spirit of classic Broadway musicals, the opportunity for bringing the story to life seemed right. The challenge of creating a show that engaged and appealed to both children and adults also resonated with my personal and professional philosophy of what musical theatre could and should be. While I loved the original tale, it was important to me to transform the tone of the story from grim to positive and uplifting (as noted from the subtitle *A Not-So-Grimm Modern Musical Fairy Tale*). I also wanted the underlying message to connect with audience members both intellectually and emotionally. To accomplish this goal, there is as much emphasis on the dialogue and lyrics as there is on the musical numbers themselves. They are of a piece—unlike more traditional Broadway productions. Many of us wonder at some point in life if we still serve any purpose, if we have value, if we can contribute, if we can still find love, if we have a place in the world, etc. The idea that we are more than our work and that we all deserve the chance to love, give and feel alive is the heart and soul of *The Musicians of Bremen*.

The Musicians of Bremen

CHARACTERS

MASTER (FARMER)

WIFE

ANIMALS:

DONKEY

HOUND

CAT

ROOSTER

ROBBERS 1–4

CHORUS

TOWNSPEOPLE (extras)

CHARACTER NOTES

Most of the casting is quite flexible. The cast may be as few as 10 or upwards of 30. The New York production by the Third Street Children's Musical Theatre included 46 singers and dancers. This was done by giving each Animal a family of its own, and also adding a cow family to the entourage.

Donkey and Hound are best played by men.

Cat and Rooster are best played by women. Rooster's big song calls for a high soprano voice.

Robbers: There may be up to eight, if desired. Divide the roles equally between men and women.

Chorus: If a basic cast of 10 is being used by playing dual roles, a small Chorus of six or seven may appear in most scenes where the Chorus is suggested. Each Animal enters separately in Act I. This allows three of them, along with the Robbers, to be a Chorus in Scene 1. Throughout the rest of Act I and parts of Act II, the Master, his Wife and the Robbers may also function as the Chorus.

The audience is encouraged to participate with response and singing parts throughout the show.

MUSICAL NUMBERS

ACT I

1. Overture	15
Orchestra	
2. Work, Work	15
Master, Donkey, Wife (Chorus optional)	
3. Down the Road.....	18
Donkey (Chorus optional)	
4. Loyalty / Work, Work (Reprise).....	18
Master, Wife (Chorus optional)	
5. There's No Life For Me	19
Donkey (Chorus optional)	
6. I'm Gonna Do My Own Thing.....	19
Donkey	
7. I Want to Be a Musician (Recitative).....	21
Donkey, Audience	
8. How Would You Feel?	23
Hound, Donkey	
9. I Want to Be a Musician.....	25
Donkey, Hound, Audience	
10. Blues (Dance).....	26
Cat	
11. Why Are You So Glum?.....	26
Donkey, Hound	
12. Cat Blues	27
Cat, Donkey, Hound	
13. All I Want to Do	28
Cat	
14. Where Did You Learn to Play Like That?.....	29
Donkey, Hound, Cat	
15. I Want to Be a Musician.....	31
Donkey, Hound, Cat, Audience	
15a. Cock-A-Doodle-Do (Introduction)	32
Rooster, Cat, Hound	
16. Rooster's Lament (Recitative)	32
Rooster	
17. I Want to Be a Musician.....	35
Donkey, Hound, Cat, Rooster, Audience	
18. Which Way To Bremen?	36
Donkey, Hound, Cat, Rooster (Chorus optional)	

ACT II

19. Where Are You? / Good Night	44
Master's Wife, Donkey, Hound, Cat, Rooster	
20. * Ballet (Good Night)	47
Dancers	
* <i>Optional musical number</i>	
21. Divvy Up the Dough	49
Animals, Robbers	
22. Good Night (Reprise).....	51
Donkey, Hound, Cat, Rooster	
23. Work, Work (Reprise)	55
Master, Wife (Chorus optional)	
24. Down the Road (Reprise).....	56
Donkey	
24a. How Would You Feel? (Reprise).....	56
Hound	
24b. Cat Blues (Reprise).....	56
Cat	
25. Rooster's Lament (Reprise)	56
Rooster	
26. Down the Road (Reprise).....	57
Animals	
27. Work All Your Life.....	59
Animals, Robbers (Chorus optional)	
28. We're Gonna Do Our Own Thing / Do It!	60
Animals, Robbers, Audience (Chorus optional)	

The Musicians of Bremen

(#1: “Overture”)

ACT I

SCENE 1

(#2: “Work, Work”)

AT RISE: *The MASTER and his WIFE are seen in their farmhouse. In the song, the MASTER is yelling out of the window for his DONKEY to work harder. The DONKEY is loading sacks of grain on his back. The MASTER may come outside to remonstrate with him and reinforce his demand for more work. The DONKEY sings and tells how tired he is, and that he can't work so hard and fast anymore.*

The MASTER and his WIFE have a go around about the situation. She feels that the DONKEY has earned a little rest for his many years of loyalty and that her husband is working the DONKEY too hard. Her protests are in vain, and the DONKEY overhears the MASTER telling his WIFE that the DONKEY is through unless he gets with it.

The DONKEY makes the decision to leave and exits offstage. When the MASTER looks to admonish the DONKEY some more, he does not see him. The WIFE cries that he is gone because he probably heard the conversation.

**If a CHORUS is being used, there will be a number of tableaux behind a scrim, dimly lit, (and/or at different levels around the stage) which depict other workers such as carpenters, bakers, tailors, cooks, shoemakers, etc. Each tableau, consisting of two or three people, master and apprentice(s), will pantomime its work as it is introduced by the two-measure opening phrase. A spotlight or other appropriate device will punctuate the appearance of each new tableau. This musical phrase will keep repeating and getting louder until all tableaux have appeared.*

The last group to appear will be the MASTER, his WIFE and the DONKEY. They will be in front of the scrim, since they are the main focus of the song and scene. How long and how often the

tableaux actually appear will be decided by the director, but the CHORUS will be used judiciously throughout the scene to heighten the effect of the song as an optional singing part.

MASTER (*CHORUS optional, angrily and precisely*).

WORK, WORK, WORK, WORK!
EARN YOUR (OUR) KEEP.
WORK, WORK, WORK, WORK.
EARN YOUR (OUR) KEEP.
WORK, WORK, WORK, WORK.
EARN YOUR (OUR) KEEP.
THEN YOU (WE) SLEEP.
THEN YOU (WE) SLEEP.

WORK, WORK, WORK, WORK!
EARN YOUR (OUR) KEEP.
WORK, WORK, WORK, WORK.
EARN YOUR (OUR) KEEP.
WORK, WORK, WORK, WORK.
EARN YOUR (OUR) KEEP.
THEN YOU (WE) SLEEP.
THEN YOU (WE) SLEEP.

FASTER! FASTER!
FASTER, FASTER, CARRY (MUST DO) MORE!
FASTER, FASTER, FASTER, FASTER,
FASTER, FASTER, CARRY (MUST DO) MORE!

DONKEY.

PLEASE, MASTER, NO FASTER.
PLEASE, MASTER, NO FASTER.

DONKEY (*CHORUS optional*).

MY BACK'S (I AM) SO SORE.

MASTER (*under accompaniment*).

*I DON'T KNOW WHAT I'M GOING TO DO WITH THAT DONKEY.
HE'S SLOWING DOWN TO A SNAIL'S PACE.
I'M GOING TO HAVE TO GET RID OF HIM.
HE CAN'T DO THE THINGS HE USED TO DO.*

WIFE.

DO I, MY DEAR HUSBAND?
DO YOU, MY DEAR HUSBAND?
DOES ANYONE WHO GETS OLDER
DO ALL THE THINGS THEY USED TO DO?

MASTER.

*HUSH, WOMAN!
MIND YOUR TONGUE!
SPEAK WHEN YOU'RE SPOKEN TO,
AND NOT BEFORE I'M DONE.*

WIFE.

*I'M SORRY, DEAR, BUT CAN'T YOU SEE
THAT HE'S BEEN SO GOOD TO YOU AND TO ME.
HE'S SHOWN US THROUGH THE YEARS HIS LOYALTY.*

WIFE (*CHORUS optional*).

DOES NOT THIS LOYALTY MEAN SOMETHING TO YOU?

MASTER.

*YES! IT MEANS SOMETHING.
HE EATS TOO MUCH.
HE SLEEPS TOO MUCH,
HE WORKS TOO LITTLE.
YOU CAN'T EAT LOYALTY.
IF HE CAN'T DO THE JOB HE USED TO DO,*

MASTER (*CHORUS optional*).

HE'S THROUGH!
HE'S THROUGH!
HE'S THROUGH!

DONKEY (*overhearing, then addressing the audience*). I can take a hint. I think he's made his feelings pretty clear. Wouldn't you agree? As for me, it looks like I was born to be a loser. I can't find anyone who loves me enough to keep me just for the sake of love and loyalty. I must admit, though, I think my mistress really loves me. She did try to help, but she's not the master of the house. Oh well, you can't win them all, so they say. But I'd sure like to win at least one.

What can an old donkey do? I can't collect social security. There is no retirement fund for donkeys. No unemployment benefits ... nothing. Well—I could wind up in an old donkey's home—or worse—in a hearse. That's worse. Not much chance of that though. My master would never pay for a hearse. He'd just throw a few shovels of dirt on me—and maybe say a prayer or two. That's what he would do. Frankly—

(#3: “Down the Road”)

DONKEY (*cont’d*). He’s not very nice, and he sure has a short memory.
 DOWN THE ROAD, AND OVER THE HILL.
 THIRTY SACKS OF GRAIN
 I CARRIED TO THE MILL EV’RY DAY.

DONKEY (*CHORUS optional*).
 ON MY (HIS) BACK EV’RY DAY.

DONKEY.
 DOWN THE ROAD, AND OVER THE HILL.
 THIRTY PACKS OF PAIN
 I CARRIED TO THAT MILL EV’RY DAY.

DONKEY (*CHORUS optional*).
 DOWN THE ROAD, AND OVER THE HILL.
 ALL THAT GRAIN CLEAR TO THE MILL.
 WITH A LOT OF STRAINING, AND NO COMPLAINING.
 CARRIED THIS (THAT) LOAD ON MY (HIS) BACK
 TO THE MILL EV’RY DAY.
 TO THE MILL EV’RY DAY!
 TO THE MILL EV’RY DAY!

DONKEY. I’m tired. But imagine me—a donkey, an animal, mind you—getting treated just as badly as people. When people get tired of other people, for one reason or another, they get rid of them. They just throw them out. Give them the air. That’s not fair—but it happens. Is that any way to treat people?

(#4: “Loyalty” / “Work, Work” [Reprise])

DONKEY (*cont’d*). ... Or animals? What about love? What about loyalty?

MASTER (<i>CHORUS optional</i>).	WIFE (<i>CHORUS optional</i>).
WORK, WORK, WORK WORK!	LOYALTY.
EARN YOUR (OUR) KEEP.	
WORK, WORK, WORK WORK.	LOYALTY.
EARN YOUR (OUR) KEEP.	
WORK, WORK, WORK WORK.	HE’S BEEN SO LOYAL TO YOU
EARN YOUR (OUR) KEEP.	AND ME.
THEN YOU (WE) SLEEP.	
THEN YOU (WE) SLEEP.	LOYALTY.

MASTER (*cont'd*, CHORUS optional). WIFE (*cont'd*, CHORUS optional).

WORK, WORK, WORK WORK,

LOYALTY.

IS WHAT YOU'LL (WE) DO.

WORK, WORK, WORK WORK,

LOYALTY.

A MUST FOR YOU.

WORK, WORK, WORK WORK,

WHAT'S THE GOOD OF LOYALTY?

IS WHAT YOU'LL (WE) DO.

IF YOU (WE) DON'T,

YOU (WE) ARE THROUGH!

LOYALTY.

DONKEY. Well, that says it all.

(Blackout.)

(#5: "There's No Life For Me")

SCENE 2

(The DONKEY is busy in the barn packing a few things into his knapsack. It is obvious that he is leaving.)

DONKEY.

THERE'S NO LIFE FOR ME ANYMORE ON THE FARM.

THOUGH I'M GETTING OLDER, I HAVE A LOT OF CHARM.

DON'T YOU THINK I HAVE A LOT OF CHARM?

IT SHOULD BE OBVIOUS TO ANYONE.

THERE'S NO LIFE FOR ME DOING THIS KIND OF WORK.

I CANNOT CONTINUE, OR I WOULD BE A JERK.

THAT'S RIGHT! THAT'S WHAT I SAID. A JERK.

DONKEY (*CHORUS optional*).

DOING STUPID WORK IS A PAIN AND A BORE,

ESPECIALLY WHEN YOUR MASTER

DOESN'T WANT YOU ANYMORE.

WHEN HE SAYS YOU'RE THROUGH,

YOU KNOW YOU'RE THROUGH,

BUT WHAT CAN YOU DO?

WHAT CAN YOU DO?

(#6: "I'm Gonna Do My Own Thing")

DONKEY.

I'M GONNA DO MY OWN THING.

THAT'S WHAT I SAY.

I'M GONNA FIND WHAT'S HAPPENING—
IN MY OWN WAY.

I'M GONNA DO MY OWN THING.
NO MATTER COME WHAT MAY.

I'M GONNA SEEK MY SELF-IDENTITY,
STARTING NOW TODAY.

I'M GONNA DO MY OWN THING.
SURE GONNA TRY.

I'M GONNA MOVE MY LIFE AHEAD.
BAD TIMES, GOODBYE.

I'M GONNA DO MY OWN THING.
I'M GONNA WORK FOR ME.

I'M GONNA DO MY OWN THING.
JUST WAIT AND SEE.

(DONKEY does a solo dance, possibly assisted by the CHORUS behind a scrim. Plenty of "heehaws" as the end of the song nears.)

DONKEY *(cont'd)*.

I'M GONNA DO MY OWN THING.
TODAY I'M FREE!

(Shouts.)

FREE!

(The CHORUS reinforces the word "free" with strong motion as they are lit up for one word. Blackout on "free." Lights come up again and DONKEY is in the spotlight.)

DONKEY *(cont'd)*. I'll bet you're all wondering what my bag is. I'll give you two guesses. *(Waits.)* Everybody says three guesses. I like to be just a little different. Now, what do you think is in it?

(If the audience doesn't guess, DONKEY has the option to give more guesses and improvise. For instance, DONKEY can say, "All right. I'll give you three!")

DONKEY *(cont'd)*. It's a bag of musical instruments. But you can't see all of them just yet. You might think about what instruments could be in the bag. I'll show you one.

(A piano chord is heard.)

(#7: “I Want to Be a Musician” [Recitative])

DONKEY (*cont'd*). Do you know what it is?

(The audience should guess as DONKEY takes out a trumpet.)

DONKEY (*cont'd*). That's the answer. A trumpet.

FOR MANY YEARS SINCE I WAS BORN,
I HAD ONE FOND DESIRE.
TO PLAY THIS HORN.
TO PLAY THIS HORN,
AND BE A MUSICIAN FOR HIRE.

That's right. A musician. That's what I want to be. I really do. Musicians can make people feel good with their music. I'd like to help make people happy. It would make me happy, too—doing the things I want to do. Well—let's give this trumpet a try. Ready?

(DONKEY tries to play the trumpet and hardly gets out a tone. It is awful.)

DONKEY (*cont'd*). That was really good, wasn't it?

(The audience should holler, “NO,” but if they don't, DONKEY can improvise in his response.)

DONKEY (*cont'd*). You're right. I was only fooling. It was really pretty bad. In fact—honestly—it was terrible. I'll try again. Can't give up after only one try.

(DONKEY tries again. It sounds slightly better, but still bad.)

DONKEY (*cont'd*). That was terrific now, wasn't it? Tell me the truth.

(The audience gives the same negative response.)

DONKEY (*cont'd*). Well, I guess you know what good music is supposed to sound like, and I can't fool you. My wanting to be a musician is not enough. Wishing alone doesn't do the job. I'm going to need your help. Will you help me?

(The audience should be respond positively.)

DONKEY (*cont'd*). That's great! Now, here's what you do. Everybody raise their trumpets and blow with me.

(The audience does, and DONKEY plays a bit better. The trumpet ends on an F.)

DONKEY (*cont'd*). That really did sound a little better, but I'm afraid it's going to take more than that. Everybody sing this musical phrase after me.

I WANT TO BE A MUSICIAN!

AUDIENCE.

I WANT TO BE A MUSICIAN!

(The trumpet plays the "musician" theme, once followed by a slow major scale.)

DONKEY. Wow! That's a lot better. Sing it again a little stronger—after me.

I WANT TO BE A MUSICIAN.

I WANT TO BE A MUSICIAN.

AUDIENCE.

I WANT TO BE A MUSICIAN.

I WANT TO BE A MUSICIAN.

(The trumpet plays the "musician" theme twice, followed by two fast scales.)

DONKEY (*cont'd*). You know what? I'm really beginning to sound like a musician. One more time should do the trick.

I WANT TO BE A MUSICIAN.

I WANT TO BE A MUSICIAN.

AUDIENCE (*stronger*).

I WANT TO BE A MUSICIAN.

I WANT TO BE A MUSICIAN.

(Lights flash all over. Maybe even a puff of smoke. The trumpet plays three "musician" themes, one fast scale and two fast arpeggios.)

DONKEY (*cont'd*). We've done it! We've done it! I'm a musician. Now you can sing while I play. I'll give you a cue, just like a conductor, every time you're supposed to sing. Get ready, and keep singing until I disappear.

I WANT TO BE A MUSICIAN.

I WANT TO BE A MUSICIAN.

(DONKEY gives the cue to come in on third time and the audience keeps singing. The trumpet plays the “musician” theme a few times, then switches as the audience continues.)

DONKEY goes off down the road while the audience is singing and he is playing the trumpet. Possible use of a short slide or a movie sequence showing DONKEY in various places as the music continues.)

SCENE 3

(A HOUND is seen on one side of the stage, and he comes slowly onto the stage, panting heavily and making baying sounds. A trombone solo is heard.)

(#8: “How Would You Feel?”)

DONKEY.

GOOD MORNING, MISTER HOUND.

WHY DO YOU HAVE THAT HANG-DOG LOOK?

YOU SEEM SO SAD.

HOUND.

YOU’RE RIGHT, MISTER DONKEY.

I’M REALLY SHOOK, MISTER DONKEY.

I FEEL SO BAD.

(Dog tired.)

HOW WOULD YOU FEEL IF YOU WERE A DOG

WHO WAS LOYAL FOR MANY A YEAR?

BUT NOW YOU CAN’T RUN FAST,

AND KEEP UP WITH THE PACK.

YOUR DAY IS PAST.

YOU’RE ALWAYS IN THE REAR.

HOW WOULD YOU FEEL?

HOW WOULD YOU FEEL?

WOULD YOU FEEL YOU COULD TAKE YOUR CHANCES

ON YOUR MASTER’S CHANGING HIS MIND?

WOULD YOU DARE TO PUT YOUR LIFE IN THE HANDS

OF A MAN WHO FORGOT THE WORD “KIND”?

WOULD YOU FEEL HAPPY RUNNING AWAY

FROM THE HOME YOU’VE KNOWN SO LONG?

WHERE CAN AN OLD DOG RUN TO?

WHERE DOES AN OLD DOG BELONG?

HOW WOULD YOU FEEL IF YOU WERE A DOG
 WHO NO LONGER COULD KEEP UP THE PACE?
 YOUR MASTER SAYS TO YOU
 HE'S GOING TO HAVE YOU KILLED.
 HE'S GOING TO GET SOMEONE TO TAKE YOUR PLACE.
 HOW WOULD YOU FEEL TO END UP AS A MEAL?

HOUND.

DONKEY.

HOW WOULD YOU FEEL?

I KNOW HOW YOU WOULD FEEL.

DONKEY. Yes, I know just what you mean, Mister Hound. The same thing happened to me. Nobody believes in love or loyalty anymore. I've gotten over the shock, and I'm starting a new life—as a musician. How would you like to join my band?

HOUND. Gosh—I can't play anything. I can't even carry a tune.

DONKEY. Don't worry. You'll learn soon enough. It's easy—once you get the hang of it—and get a little help from your friends. Have an instrument.

(DONKEY takes out the trombone slowly so that the audience can say it first.)

HOUND. A trombone. Oh, I sure like bones. *(Starts chewing on the instrument.)*

DONKEY. It's a trombone. You don't eat it. You play it.

HOUND. Well, I sure hope it sounds better than it tastes. I've always wanted to play some kind of instrument—but a trombone? I can't. I'll never be able to—

DONKEY. Yes, you will. Right now.

HOUND. What do I do first?

DONKEY. You put it up to your mouth, pucker and blow. Watch me. *(Plays a few scales and arpeggios.)*

HOUND. It does look easy. *(Emulates DONKEY and sounds awful.)* Aaagh!!! *(Makes a terrible dog sound.)* What a horrible sound! It makes me sicker than not eating. Now what?

DONKEY. Well—if you really want to be a musician, your friends out there will help you.

HOUND. They will? But what can they do?

DONKEY. You'll see. Ask them to play with you.

HOUND. I really want to be a musician. Can you help me?