

Excerpt terms and conditions



This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity.

Dramatic Publishing

THE BOY WHO CRIED WOLF

A Musical in One Act

Book, Music and Lyrics

by

GERALDINE ANN SNYDER



Dramatic Publishing

Woodstock, Illinois • England • Australia • New Zealand

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalog and are subject to change without notice. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. All inquiries concerning amateur and stock rights should be addressed to:

DRAMATIC PUBLISHING
P. O. Box 129, Woodstock, Illinois 60098

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including but not limited to the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

©MMI
Book, Music and Lyrics by
GERALDINE ANN SNYDER

Printed in the United States of America
All Rights Reserved
(THE BOY WHO CRIED WOLF)

ISBN: 1-58342-051-7

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to the author(s) of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author(s) *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent the size of the title type. Biographical information on the author(s), if included in this book, may be used on all programs. *On all programs this notice must appear:*

“Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

The Boy Who Cried Wolf was originally performed by the Blue Apple Players, Louisville, Kentucky, March 2, 1998. The production was directed by Paul Lenzi and included the following artists:

CAST

Farmer Peabody / Wolf MATT ORME
Widow Stump GERALDINE ANN SNYDER
Penny STEPHANIE MARCUM
Poppa (John) FRANK E. GOODLOE III
Jamie SEAN BRYAN

PRODUCTION STAFF

Musical Director / Vocal Arrangements .. TIM MATHISTAD
Choreography FRANK E. GOODLOE III
Setting and Costumes GERALDINE ANN SNYDER
Technical Director WILL HANCOCK
Box Office Manager JIMMIE GIVAN
Musical Arrangements JEFFERY LYNN HUTCHINS
Production Photographer MICHAEL ROBERTSON

THE BOY WHO CRIED WOLF

A Musical in One Act

For 5 actors*

(for extra roles, see the note on following page)

CHARACTERS

FARMER PEABODY

WIDOW STUMP (A SNIPPLE TWIN)

PENNY (A SNIPPLE TWIN)

POPPA (JOHN)

JAMIE

WOLF

***FARMER PEABODY may also play the part of the WOLF**

Set requirements: One outdoor scene (pasture).

A minimum of one free-standing sheep (Fluffy).

Approximate running time: 55 minutes

SONGS

1. Spring Is Just Around the Corner Company
2. Another One of Them Days Jamie
3. Looking for a Man Widow and Penny
4. Make the Very Best of It Company
5. I'll Cry Wolf Company
6. Wolf Reprise 1 Company
7. Wolf Reprise 2 Company
8. I Should Have Known Better Company sans Jamie
9. No One Believed in Me Jamie
10. Wolf on the Prowl Wolf
11. You Can Believe in Me Company
12. We Finally Found a Man Widow, Penny and Wolf
13. You Can Believe in Me—Reprise Company

AUTHOR'S NOTE

The Boy Who Cried Wolf was originally written for a small professional touring company. However, the production can easily be expanded to include as many as 20 or more extra Villagers (men, women and children) throughout the play, especially in the songs. Use your imagination and have fun! Musical numbers best suited for additional cast members are: "Spring Is Just Around the Corner," "Make the Very Best of It," "I'll Cry Wolf," "I Should Have Known Better," "You Can Believe in Me," and the "Reprise." Feel free to use Villagers to enhance choral parts.

THE BOY WHO CRIED WOLF

SETTING: A pastoral background with several free-standing sheep in foreground (including one very large sheep). LIGHTS up.

(MUSIC #1: "SPRING IS JUST AROUND THE CORNER")

(Enter FARMER PEABODY wheeling small wheelbarrow overflowing with spring flowers.)

FARMER PEABODY.

**SPRING IS JUST AROUND THE CORNER,
TIME TO PREPARE THE LAND.
TIME TO PLANT THE SEED,
GROW THE FOOD WE NEED,
PUT THE SEED TO THE SOIL
WITH OUR HANDS.**

(Enter all CAST MEMBERS, each carrying a receptacle, e.g., baskets, watering cans, overflowing with spring flowers.)

ALL.

OH, OH, OH.

**SPRING IS JUST AROUND THE CORNER,
FEEL THE SUNSHINE IN THE AIR.**

**SEE THE FLOWERS BLOOM
HEAR THE BIRDS IN TUNE.
LOVE IS AROUND US EVERYWHERE.**

SPRING IS JUST AROUND THE CORNER.

(Following is spoken over break in MUSIC.)

WIDOW *(flirting with POPPA)*. Hello, John!

POPPA *(embarrassed)*. Good day, Widow Stump... Mistress Penelope. *(POPPA quickly moves to JAMIE, away from WIDOW and PENNY.)*

WIDOW & PENNY *(pointing at each other)*. I think he's fond of you.

(Both giggle. Meanwhile, POPPA, visually, reprimands JAMIE for not guarding the sheep.)

PENNY. Too bad he has such a miserable son.

WIDOW. I'm telling you now—the kid's a creep!

(Both see FARMER PEABODY. Both flirt.)

PENNY. Good day, Farmer Peabody!

FARMER. Lovely to see you, ladies.

WIDOW & PENNY *(pointing at each other)*. I think he's fond of you. *(Both giggle.)*

MEN.

FELT LIKE WINTER LASTED FOREVER,

WOMEN.

NEVER THOUGHT I'D EVER SEE THE DAY

MEN.

WHEN THE ICE WOULD MELT,

WOMEN.

YET SOMEHOW I FELT

ALL.

SPRING IS NOT SO FAR AWAY.

OH, OH, OH

SPRING IS JUST AROUND THE CORNER,

TIME HAS COME TO DREAM ANEW,

GIVING THANKS AGAIN

I CAN FEEL IT WHEN

SPRING IS JUST AROUND THE CORNER,

SPRING IS JUST AROUND THE CORNER.

FARMER PEABODY. See everyone at the planting.

WIDOW. Goodbye, dear Fluffy!

PENNY. Kiss, kiss, kiss.

(MUSIC out. ALL exit sans POPPA and JAMIE. POPPA and JAMIE leave their flowers onstage.)

POPPA. Now, Jamie, my son, you are to stay here and guard the sheep today.

JAMIE. But, Poppa, I can't! I have plans.

POPPA. Whatever your plans are, they can surely wait.

You knew your responsibility days ago. Nothing is more important than the safety of the village sheep.

JAMIE. But, Poppa...

POPPA. I assured the villagers that you could be trusted again to watch the sheep while we prepare the fields for the spring planting. (*POPPA starts to exit.*) Please, son, don't make me look the fool. (*Exit POPPA.*)

JAMIE. Look the fool! Look the fool to whom? (*To AUDIENCE.*) My father worries too much about what other people think! Doesn't he? (*AUDIENCE response.*) I don't care what anyone thinks of me! And why is it ALWAYS ME who has to look after these woolly cutouts! I can never have any fun!

(MUSIC #2: "ANOTHER ONE OF THEM DAYS")

"Watch the sheep! Watch the sheep!" Bah! Bah! Bah!

THE SUN STILL SHINES,
THE SKY'S STILL BLUE,
LEAVES ARE GREEN,
THE SHEEP ARE... THERE.

AND HERE I AM
UP THE SAME OLD CREEK
'CAUSE THE SHEEP
NEVER GO ANYWHERE.

AND IT LOOKS LIKE
IT'S GONNA BE ANOTHER ONE OF THEM DAYS
LIKE YESTERDAY
AND THE DAY BEFORE.

IT LOOKS LIKE I'M BACK INTO THE SAME
OLD GRIND

**I FIND CAN BE SUCH A BORE.
THE MORE I TRY TO CHANGE THINGS
THE MORE THEY STAY THE SAME.**

**AND IT LOOKS LIKE IT'S GONNA BE,
IT LOOKS THAT WAY TO ME,
IT'S GONNA BE ANOTHER ONE OF THEM DAYS.**

**I DAYDREAM
OF BEING KING AND CROWNING ALL THE
KNIGHTS
ONE OF THESE DAYS.**

**AND RIDING
ROYAL HORSES TO THE ROYAL WOODS
FOR A ROYAL GRAZE.**

**I'D LIKE TO FLY A KITE
OR MAYBE START A FIGHT.**

**BUT IT LOOKS LIKE IT'S GONNA BE,
IT LOOKS THAT WAY TO ME,
IT'S GONNA BE ANOTHER ONE OF THEM DAYS.**

**I'D RATHER BE DOING ANYTHING
THAN DOING THIS,
HOLDING HANDS WITH MY SWEETHEART,
STEALING A LITTLE KISS,**

(Kiss sound.)

**LYING NEXT TO A GOOD FISHING POND,
CHANGING THE WORLD
WAVING A MAGIC WAND.**

**BUT IT LOOKS LIKE
IT'S GONNA BE ANOTHER ONE OF THEM DAYS
LIKE YESTERDAY AND THE DAY BEFORE.**

**IT LOOKS LIKE I'M BACK INTO THE SAME
OLD GRIND**

**I FIND CAN BE SUCH A BORE.
THE MORE I TRY TO CHANGE THINGS,
THE MORE THEY STAY THE SAME,**

**AND IT LOOKS LIKE IT'S GONNA BE,
IT LOOKS THAT WAY TO ME,
IT'S GONNA BE ANOTHER ONE OF THEM
DAYS... WITH NOTHING TO DO.
IT'S GONNA BE ANOTHER ONE OF THEM DAYS!**

(MUSIC out.)

That does it! I've had enough of these boring sheep. I'm gonna do what I want to do! I'm going fishing!

(Exit JAMIE. Enter SNIPPLE TWINS [WIDOW STUMP and PENNY].)

WIDOW. I can't wait to say hello to our sweet little Fluffy.
There he is!

PENNY. Hello, Fluffy, dear little one.

WIDOW. Oh my goodness, Penny! Look! Are you NOT seeing what I AM NOT seeing?

PENNY. No one is guarding the sheep!

(Both scream.)

WIDOW. Fluffy could have been stolen!

PENNY. He could have been sheepnapped!

WIDOW. How could this have happened?

PENNY. There's only one answer.

WIDOW & PENNY. Jamie!

WIDOW. He was supposed to be watching the flock.

PENNY. He was probably watching another fishing line!

WIDOW. We're nothing but cretins for depending upon that boy.

PENNY. Would his mother could see him now.

WIDOW & PENNY. Bless her poor departed soul.

PENNY. Let us have a word with his father.

WIDOW (*dreamily*). There's nothing more I'd rather do.

PENNY. He is such a dream of a man.

WIDOW. He's far more than that, Penny. I hear he can tap dance!

PENNY. Oh! You don't say!

WIDOW. He's the best catch in the village!

PENNY. He's everything we're looking for in a man.

(MUSIC #3: "LOOKING FOR A MAN")

WIDOW & PENNY.

**WE'RE LOOKING FOR A MAN
WE CAN CALL OUR OWN,
HAVE A THREE-WAY CONVERSATION
ON THE TELEPHONE.**

**WE'RE LOOKING FOR A MAN,
ANYTHING IN PANTS,
HE'S GOT TO KNOW HOW TO COOK AND TO
LEARN
THE FUNDAMENTALS OF TAP DANCE, OH!**

(Tap segment.)

WIDOW & PENNY.

TAP, TAP, TAP, TAP, TAP.
WE'RE LOOKING FOR A MAN

WIDOW.

I WOULDN'T SAY WE'RE DESPERATE,

PENNY.

I WOULDN'T SAY WE'RE OLD,

WIDOW.

I WOULD SAY WE WERE QUITE PERFECTION,

WIDOW & PENNY.

GORGEOUS, WE'VE BEEN TOLD.

PENNY.

YOU'RE RADIANT,
VIVACIOUS,

WIDOW & PENNY.

WE'RE DELIGHTFUL AND CURVACEOUS,

AS TWINS, WE'RE A PERFECT MATCH

PENNY.

WE LOOK ALIKE,

WIDOW.

THINK ALIKE,

WIDOW & PENNY.

LOVE TO RIDE OUR MOUNTAIN BIKES,
WE'RE THE PERFECT CATCH AND
WE'RE LOOKING FOR A MAN.

PENNY.

WE'RE LOOKING FOR A MAN,
WE CAN CALL OUR OWN,

WIDOW.

SETS EACH ONE OF US
UPON A THRONE.

WIDOW & PENNY.

WE'RE LOOKING FOR A MAN
WE CAN BOSS AROUND,
WE LOOK, AND WE LOOK, AND WE LOOK,
BUT HE'S NOWHERE TO BE FOUND.

WE LOOK, AND WE LOOK, AND WE LOOK,
BUT HE'S NOWHERE TO BE FOUND.

WE'RE LOOKING FOR A MAN.

(MUSIC out. Enter POPPA calling for JAMIE.)

POPPA. Jamie ... Jamie ... Jamie!

WIDOW. Ohhhh!

PENNY. Hello, John.

POPPA. Excuse me, ladies, but I am looking for my son,
Jamie. Have you seen him?

WIDOW *(angrily)*. We were hoping that little ...

PENNY (*stopping WIDOW*). Uh...sweet, charming boy of yours ... would be here.

WIDOW. Guarding the sheep!

WIDOW & PENNY. But he's not!

POPPA. I left him here, seems only like a few moments ago, to do precisely that. It's his job, his duty ... and he has disappeared once again. I fear he will never develop a sense of responsibility.

PENNY. Perhaps what the boy needs ...

WIDOW. ...is a mother!

PENNY. Oh what a wonderful idea, Ramona! Wouldn't you say so, John?

POPPA. Huh? I didn't say any such thing.

WIDOW. Yes, you did! I think I heard you.

PENNY. I think I heard you too!

(*Enter FARMER PEABODY bringing JAMIE on by his ear.*)

JAMIE. Ow! Ow! OUCH! I am warning you! Let go of my ear!

FARMER PEABODY. I'd sooner put bib overalls on a rattlesnake than let go of your ear!

JAMIE. Poppa! Help!

POPPA. Peabody, please!

(*FARMER PEABODY releases JAMIE.*)

WIDOW & PENNY (*flirting*). Hello, Farmer Peabody!

POPPA. Jamie! Where have you been?

JAMIE. Poppa, I was just ...

FARMER PEABODY. I will tell you where he's been!