

AN ANALYSIS AND PRODUCTION
OF THE CHILDREN'S PLAY,
SACRAMENTO FIFTY MILES

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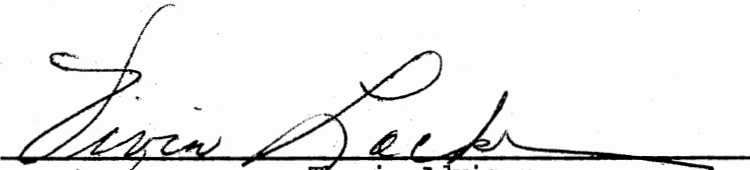
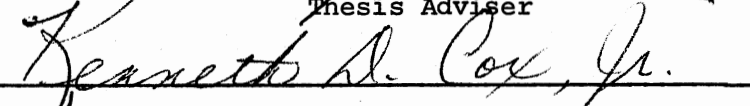


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PREFACE

The purpose of this thesis is to study the children's play Sacramento Fifty Miles, by Eleanor and Ray Harder, and to prepare a Production Book describing all of the techniques involved in this production.

I would like to take this opportunity to express special gratitude to Professor Vivia Locke for her continuing inspiration, and to Professor Kenneth Cox for his guidance and assistance. I would also like to acknowledge the members of the production for their participation in the preparation and presentation of the play.

In addition, I would like to express special thanks to my husband, Wes, for his kindness, encouragement, and assistance.

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CHAPTER I

INTRODUCTION

A movement in America aiming to produce plays especially for children began slowly along with the beginning of the twentieth century. This movement has progressed and grown to become an important force in today's culture.

Since its start, interest in children's theatre has become widespread. Since producing theatre for children involves particular knowledge of its background and concepts, a close analytical study of the movement is necessary to ensure the quality of children's theatre productions.

Purpose

The purposes of this thesis are to study the background and premises of children's theatre, and to describe all the techniques which were involved in the author's direction of the children's play Sacramento Fifty Miles, by Eleanor and Ray Harder.

This study has been prompted not only by an interest in the profession of play directing, but also in a sincere interest in the production of theatre directed toward child audiences and the desire to provide area children with theatre which they can enjoy on their own level.

Procedures

Several production theses were examined in order to gain an understanding of a production thesis. The unpublished theses are as follows:

1. Brown, Ralph Bernard. "A Production Book for Anouilh's Antigone," St. Louis University, 1954.
2. Burns, Morris Uhr. "The Skin of Our Teeth, A Production Book," St. Louis University, 1963.
3. Considine, Sister Mary Veronica, C.S.J. "A Production Book for Shakespeare's Twelfth Night," St. Louis University, 1956.
4. Parver, Michael Lewis. "An Analysis and A Production Book of Tennessee Williams' Glass Menagerie," Tulane University, 1960.
5. Scott, Henry Joseph. "A Production Book for Caesar and Cleopatra," University of Oklahoma, 1960.
6. Schneider, Dennis Leroy. "An Analysis and Production Book of Arthur Miller's Adaptation of An Enemy of the People by Henrick Ibsen," Oklahoma State University, 1970.

Although the above theses do not apply to children's productions and differ in style, procedure, and content, each provides suggestions of format for this production thesis. The resulting format for this thesis is described in the following section.

A study of the history, principles, and values of children's theatre in general was made to gain knowledgeable background of the movement itself, and appreciation for and understanding of the special directorial techniques necessary for successful production of children's plays. Augmenting this research, an evaluation of many scripts written and published for child audiences was made.

An analysis was made of Eleanor and Ray Harder's play Sacramento Fifty Miles in order to gain an understanding of the play and to pre-

pare it for production.

In addition, this study contains the acting script, the technical plots for lighting, set, properties, sound, costumes, and make-up, and other materials related to the production. A copy of the musical score would be included, but legal protection for the composer's rights prevents this.

Tryouts for Sacramento Fifty Miles were held on October 28 and 29, 1975, in Oklahoma State University Theatre in Stillwater, Oklahoma. After the play was cast, rehearsals began on November 3, 1975. Eight matinee performances were given for first through sixth grade children attending area schools. A public performance was given December 12, 1975. The production was sponsored by the University Theatre Guild.

CHAPTER II

CHILDREN'S THEATRE

The purpose of this chapter is to give an overview of children's theatre in America, discussing its values to children, history, and prescribed standards of production.

Within the last century, many behavioral studies have centered on children. Through these studies, we have learned that children are unique in physical and psychological structure.¹ As a result, special programs and agencies have been designed especially to meet the needs of young people. Theatre has followed this trend, to such an extent that Nellie McCaslin, a noted children's theatre historian, has commented that "Children's Theatre in the United States has been one of the youngest and most vigorous movements in our cultural history."²

Many different terms, concepts, and activities are used when discussing theatre for children. These may include child actors, adult actors, puppetry, children's theatre for radio and television, recreational theatre, and creative dramatics. The term "Child Drama" encompasses both children's theatre and creative dramatics. For this reason, it is best to set down as precise a definition as possible to eliminate confusion for this paper.

Moses Goldgerg defines children's theatre as

a formal theatrical experience in which a play is presented for an audience of children. The goal is to provide the best possible theatrical experience for the audience. To

this end, children's theatre employs all of the techniques and principles of adult theatre, using some of them in special ways.³

The term "children's theatre" does not distinguish between adult and child actors; in this paper and for this production research, the term "children's theatre" will refer to adult actors performing for a child audience. Any activity which does not provide the child audience with a true theatre experience is not children's theatre.⁴ The other activities fall into the realm of creative dramatics, which is concerned with the process of encouraging children to create informal drama through effective leadership.⁵ Theatre produced specifically for the child audience exists for the benefit of its audience; its aims, therefore, differ from those established for children's dramatic activities. Emphasis is placed on the literary merits, the ideals to be gained from the text of the play, and its entertainment values.

Geraldine Brain Siks, in the introduction to her book Children's Theatre and Creative Dramatics, writes that

Adults look hopefully to youth, for they hold the promise of the future. . .It is natural that artists would want youth to experience and appreciate arts--not alone for the stimulation of creativity but for the development of sensibilities.⁶

Siks goes on to explain that those who observe children realize that "a child's mind is thinking, a child's body is rhythmic, a child's spirit is sensitive. . .In order to realize himself, an individual must develop his trinity of self."⁷

After World War II, Leon Chancerel spoke at the First International Conference on Theatre and Youth on the subject of the need for theatre arts for children. He said

There is in children a thirst for the marvelous and even more, a need for laughter and emotion. It must be fulfilled. The

impressions of childhood always remain. It is necessary that they be worthwhile. Children who do not laugh become disillusioned men. Those whose hearts are not touched become men with hearts of stone. It is not men that it is necessary to teach to love, but to children.⁸

Sir Herbert Read, in an article for The Saturday Evening Post, wrote that "the cultivation of the arts is an education of the sensibilities."⁹ Drama is an art which nurtures creativity and perception through stories about people. Through vicarious involvement in a play production, children can be led to think about the thoughts, actions, and feelings of the characters, and thus of all mankind. When a child experiences theatre vicariously as he sits in the audience, he grows. He becomes a little more understanding the "the glory of creative living,"¹⁰ and he also learns an appreciation of the art of the theatre itself.

Values of Children's Theatre

Moses Goldberg, in his book Children's Theatre: A Philosophy and a Method, states that those who work in children's theatre, more than any other kind of theatre, do so because they want to bring something to children.

Entertainment is an obvious value to children in good theatre. Kenneth Graham acknowledges that this value is often taken for granted and sometimes ignored. Amusement, the immediate and temporary pleasure received from the play, is only a part of the entertainment value as a whole. Entertainment should have a lasting value to the spectator. Indeed, the word tenere, the Latin derivative for the word entertainment, means "to hold."¹¹ This delight should continue after the play is finished. Graham writes that

A good children's play will 'hold' an audience by presenting opportunities for children to identify themselves with personalities in situations they can comprehend--interesting, worthwhile, absorbing.¹²

The theatre is not only a place of entertainment; it is also a place of culture. Good theatre will allow children to experience the aesthetic satisfaction of good dramaturgy well produced.¹³ Good dramatic quality must be inherent in children's theatre if the child is to be introduced to the value of drama as an art.

Art tells man about himself; in the theatre, the audience learns to think, act, and feel. Lyof N. Tolstoi, in an attempt to explain the need for art, noted that "art is human activity having for its purpose the transmission to others of the highest and best feelings to which men have risen."¹⁴ Constance D'arcy Mackay wrote that the dramatic instinct is universal; we need to conserve that dramatic instinct. The right use of that yearning for the heroic, wonderful, and different, found in all young people, tends to develop human beings.¹⁵

All have the ability to experience situations vicariously. Davis and Watkins assert that "these exploits expand our knowledge and satisfy our desires."¹⁶ Youth demand action; drama is action, founded in the conflict of two or more forces. The theatre's dynamic appeal can both awaken and guide the child's imagination.¹⁷

Vicarious participation in dramatic situations is as pleasurable to children as it is to adults. The theatre provides a painless way to experience a range of emotions, and an acceptable way to watch people acting out positive and negative types of behavior. Through their sympathies with the protagonist and association with the play's action, children may experience the joy and beauty of the theatre; they may

learn essential lessons of life, morality, and truth; and psychological needs can be met. This one experience can enrich and fulfill a child's life in a multitude of ways; the positive aspects of theatre for children are endless.

Goldberg wrote that children's theatre is a way of influencing the development of mankind; children's theatre is "an attempt to salvage values, ethics, or morality from the kaleidoscope of modern technological confusion" through a sincere desire to help children become their unique selves.¹⁸ Benefits for the child through his vicarious involvement in a play are abundant; Goldberg is referring to the learning opportunities inherent in a good production of a good play. Yasha Frank, a children's playwright, has stated that

Children love to learn but hate to be taught--so all we have to do is form our plays in such a way that we never tell them anything but just evolve, with as much participation as we can get from them, the behavior patterns we want them to follow.¹⁹

A play does not need to obviously instruct in order to allow morals and principles of good conduct to become evident. "A good play entertains while it instructs, for by its artistic nature it portrays but does not preach."²⁰ Goldberg writes that all learning is increased by motivation: the motivational situation of an enjoyable diversion has the advantage over a typical formal classroom. The play (as all art) teaches indirectly by exposing truths and ideas to the choice of the spectator. Self-chosen learning is faster and more thorough than the "externally inflicted" sort.²¹

Part of the child's learning process is involved with his identification with the characters of the play. Identification--the tendency to "become" (at least partially and for a limited time) the character

whose problems are being depicted--is central to the theatrical experience. Siks writes

Good theatre focuses attention and causes the audience to 'feel-with' the protagonist as he struggles with conflicting forces. Whenever the audience identifies, they participate in the struggles. They meditate on the thoughts, feelings, and actions of mankind.²²

Through identification, then, the child's sympathies are worthily aroused, and the lessons of the story are instilled into the child's heart and mind. The audience sees and lives the experiences of the characters; thus, they gain insight into their own actions, as well as into others' actions and feelings. The child's empathic involvement in the drama can give him a basis for his future thoughts and actions as he experiences reality. Davis and Watkins write that "drama is not a substitute for an actual experience, but it may augment or clarify it."²³

The child has psychological needs which may also be fulfilled by participating in a dramatic experience of the theatre. This psychological aspect is even more important in children's theatre than it is in adult theatre. Kenneth Graham, in his article "Values to Children from Good Theatre," assembles criteria of the child's needs which can be met in the theatre:

1. A desire to see the abstract pictures of the imagination realized in concrete form.²⁴
2. A craving for a conception of life higher than what the actual world offers.²⁵
3. The propensity to express the larger life of the individual.²⁶
4. An outlet for the natural drives for adventure and excitement.²⁷
5. The need to enter worlds larger than their own and encounter people different from themselves.²⁸

6. The need to experience emotions that might not be evoked in everyday living.²⁹
7. The need to escape from inferiority, free themselves of handicaps, compensate for weaknesses, fulfill thwarted desires, and enjoy vicarious pleasures and adventures.³⁰

Graham states that a realization of these needs seems to be vital to the development of a healthy personality, and living drama furnishes a most impressive means for such realization.³¹ In addition, by seeing problems solved on the stage, children learn that problems can be solved, and that specific problems which one may meet have already been met and solved by others. In this way, children may develop a positive self-concept.³²

Yet, if theatre for children is designed only to meet psychological needs and to instruct children, the theatre has failed. It would be a perversion of the art. By its nature, art does not serve merely as a means to reach an end; it also exists as an end in itself. The final value and purpose of children's theatre is simply to provide the child with the aesthetic experience of mutual communication between a live audience and actors. This experience is available only in the living theatre.³³

Finally, children's theatre benefits society. The children of today are tomorrow's audience. It is hoped that in training the dramatic instinct and appreciation for theatre in children of today, the audiences of the future will be intelligent, critical, and appreciative.

History of Children's Theatre Movement

Children's theatre is largely a twentieth century art form. Throughout history, plays have been written and produced for adults,

yet as recently as the nineteenth century, children were not considered as audience members. During this time, there were only occasional productions of plays with suitable content for children. Jed Davis and Mary Jane Watkins cite a production of Rip Van Winkle in 1828, and some productions of Tom Sawyer, The Prince and the Pauper, and Little Lord Flaunterloy before 1890.³⁴

By 1900, plays for children began to be produced by commercial theatres in New York. The Children's Playhouse, built above the Century Theatre, was specifically designed for an audience of children. But permanent commercial theatre buildings built exclusively for children's productions were gradually abandoned when it became apparent that fixed locations could not attract profitable audiences. On a commercial basis, it became more profitable for companies to take their children's productions to the audience. Between 1915 and 1919, Stuart Walker formed the highly successful "Portmanteau Theatre." This outstanding company was able to pack up sets, costumes, and theatre in order to travel a regular circuit of towns and cities between New York and Chicago.

Children's theatre received a major thrust in 1903 with the organization of the Children's Educational Theatre, formed in New York City. The founding date of this organization has become the founding date of the children's theatre movement as a whole.³⁵ The Children's Educational Theatre was directed by Alice Minnie Herts Heniger who recognized an overwhelming need for beauty in the lives of neighborhood children. The organization, producing two plays a year, had a strong educational policy, established a budget, and maintained a high standard in the selection and production of plays. Aside from this one

organization, very little activity in children's theatre took place in America before 1910.

Nellie McCaslin reports that the years between 1910 and 1920 were important in the growth of children's theatre. Variations of the pattern set by the Children's Educational Theatre began to appear. In 1910, the Drama League of America was formed. This organization stimulated dramatic activity in schools and communities. This time period also saw the formation of the Association of Junior Leagues of America. The Junior League was a women's service organization with branches throughout America. In 1921, this organization began an extensive program for the presentation of children's plays. By 1928, more than fifty Leagues were engaged in children's theatre activities.³⁶ The Junior League encouraged the extension of activities to publishing and distributing children's plays and sponsoring professional and nonprofessional productions in local communities. By 1919, the first college program geared for children's theatre activities had been established at Emerson College, Boston, under Imogen Hogel.

By 1920, leadership in play production for children had been transferred from the commercial to noncommercial producers.³⁷ But one professional company, the Children's Theatre of New York, was to continue children's play productions for thirty years. Clare Tree Major, a distinguished children's playwright and director, assumed leadership of this company and it soon expanded activities into other locations. It must be noted that this company was an exception in the increasing trend toward noncommercial theatre production of children's plays.

Serious concern for the children's theatre movement in America is said to have begun in the 1920's with the work of Winifred Ward at

Northwestern University.³⁸ Under her leadership, cooperation was established between Northwestern University and the Evanston Public School System. At Northwestern, Ward's high production standards, her knowledge of children, and her teaching methods placed her program at the head of the leaders in children's theatre. Her books began to appear in 1926; these have influenced and guided countless numbers of children's theatre directors.

In 1931, Charlotte Barrows Chorpenning assumed the leadership of the children's theatre program at the Goodman School of Theatre in Chicago. She began there an intensive period of playwriting, production, and experimentation. Both alone and through collaboration, Chorpenning more than doubled the repertoire of good scripts for children's theatre in her lifetime.³⁹

Davis states that by 1930, the major pattern of children's theatre activity in America had been crystallized, although organizations varied widely as to their purposes and methods.⁴⁰ Apparently, during this early period of children's theatre, there was little interchange of ideas.

Some studies peripheral to children's theatre, however, were conducted during the thirties. Research was conducted to study the effects of radio and film on children; literature read by children was also studied. Much of the valuable information learned from this research was applied to children's theatre as a discipline. However, the great bulk of activity during this time continued to be sponsored by community theatres, recreation programs, Junior Leagues, and college and university theatres.

In 1935, Sara Spencer founded the Children's Theatre Press, an

important event in the area of play publication. This company continues as a publishing house under the name of Anchorage Press; it prints only children's theatre scripts. Eventually, other major publishing houses, such as Samuel French, began to offer children's scripts, and additional companies, such as the Coach House Press, were formed to offer children's scripts.

Educational institutions increased their interest in children's theatre and expanded their programs, and two commercial organizations were formed which increased the growth of the children's theatre movement. Junior Programs, Inc., was founded in 1933, headed by Dorothy McFadden. This nonprofit organization soon grew into three touring companies, offering ballet, opera, and drama for children. Junior Programs offered quality entertainment at a low cost to children in hundreds of towns and cities.

In addition, the Federal Theatre of the Works Progress Administration established by an Act of Congress in 1935 (and closed in 1939) included children's productions as part of its theatre program. Its purpose was to bring theatre at modest prices to thousands of Americans. Children's plays were presented in a conscious effort to keep young people from inheriting the despair and uncertainty of the times.

World War II did not inhibit the growth of children's theatre. In 1944, Winifred Ward called a meeting to form a national organization for children's theatre. People representing many groups across America attended; the result was the Children's Theatre Conference, headed by Hazel Glaister Robertson of Palo Alto, California. The organization later became a division of the American Educational Theatre Association, now the American Theatre Association. It deals only with chil-

dren's theatre activities, including educational, community, and professional activities. CTC became a strong national influence, encouraging dramatics with and for children.⁴¹ The organization also provided a nucleus for the discussion of problems and the exchange of ideas relating to children's theatre; it directed attention to immediate problems in the field, and stimulated interest of AETA in children's theatre.⁴²

The decade of the fifties saw fewer changes in the children's theatre movement; existing programs were stabilized. CTC grew rapidly, and its regional organization enhanced larger member participation. A survey of college curricula across America revealed that more and more institutions were including children's plays and courses of study of children's theatre. This trend toward the study and production of children's theatre in universities has continued to grow.

No accurate count of the number of children's theatre programs alive today is possible. A CTC survey in 1957 showed that the number of college programs concerned with drama for children had increased 30% in four years.⁴³ The publication of books and articles relating to children's theatre is increasing rapidly. At the meeting in 1944 for the formation of the CTC, eighty groups were represented; by 1954, the number was close to 500. Even these figures cannot represent an accurate count, because many plays are produced sporadically each year by outside organizations. Today, the CTC, as a branch of the American Theatre Association, is the most important group of children's theatre practitioners.⁴⁴ Its operating code is:

1. To encourage exposure in live theatre for all children everywhere.
2. To promote in all communities children's theatre

activities, including creative dramatics, by educational, community, and private groups.

3. To encourage high standards in all types of children's theatre activity throughout America.
4. To provide a meeting ground for all those interested in children's theatre by sponsoring an annual meeting, and encouraging regional meetings and the works of CTC committees throughout the year.
5. To coordinate and generally direct the activities of its regions.⁴⁵

It is apparent that the children's theatre movement has grown rapidly, if sporadically, since the turn of the century. The progress of the movement has relied for the most part on individuals making singular contributions to the field of children's theatre, with others following their lead. Leadership now has been assumed primarily by the Children's Theatre Conference. The growth of children's theatre has reflected society's general concern for children, and it has thrived on research. More recently, the movement has been guided by specific objectives. McCaslin cites these in her article "The History of Children's Theatre in the United States":

1. To provide worthwhile and appropriate entertainment for young audiences.
2. To promote individual and social growth through experience in the dramatic arts.⁴⁶

A recent survey conducted by CTC reveals that more emphasis is now being placed on the first objective.⁴⁷ Problems continue to exist, however. These are lack of qualified leaders, lack of good scripts for production, and lack of funds. But the rapid growth and vitality of the children's theatre movement shows its enthusiasm and importance to America's culture.

Prescribed Standards of Production

Since children need to enjoy the many satisfactions experienced through the theatre, every effort must be made to provide them with a play which is within the range of their understanding and a production of that play which is geared toward their characteristic reaction patterns.⁴⁸ Producers of children's theatre aim for the same high level of performance as do adult theatre producers; both strive for an artistically unified production that achieves the highest possible quality in each area of theatrical endeavor.⁴⁹ But in addition, the director of children's theatre must provide for the special needs of child audiences. If the play is to catch the interest and hold the attention, a slightly different emphasis in the objectives of children's theatre must be acknowledged. Frank Whiting writes that while both adult theatre and children's theatre

must achieve excellent standards, a child's play. . . approaches such a standard when it tells a wonderful story with highly effective entertainment, fun, and excitement.⁵⁰

The director must be able to see the play through the eyes of a child.

Respecting the audience is important for several reasons. It enables the production to reach its high standards; the penalty for failing to reach those high standards is greater in children's theatre than in adult theatre. Children are a more demanding audience; the child has not yet learned to sit quietly and politely when he is bored or uninterested. But more important,

The child audience is still developing an attitude toward art, and future judgements and attitudes can be set by their first few exposures to drama. When the play has reached a high quality of production, the aesthetic effect on the child audience is greater than that on an adult

audience; children are more susceptible to a total empathic response and thus are more capable of a total appreciation.⁵¹

Since children have come to see a story, the director must make sure that the story line is kept strong. To accomplish this, a director must learn which parts of the story are most important to children.

As in all good theatre, visual and auditory focus should be provided. Variety can be used to capture attention, and emotional truth is essential. Whiting feels that the director must develop a keen sense of free, natural, and well-motivated action; along with this, the director of children's theatre must develop a sense of fun and excitement.⁵² Children demand action; movement, therefore, will be more extensive than in adult theatre. Jed Davis, in his article "Producing Theatre for Child Audiences," suggests that imaginative business and blocking patterns should be used.⁵³ All movement should remain meaningful, however.

Visual communication is especially powerful for the child audience; children will not believe what they cannot see. For this reason, Goldberg feels that directing, design, and acting are more critical in children's theatre than is playwrighting.⁵⁴

Actors should be chosen so that characters are easily and completely believable. Carolyn Fisher and Hazel Robertson explain the casting of adult actors in this way:

The type of play chosen by producing groups for the child audience is usually one which brings the children good literature, presented stylistically and expertly. The plays are more advanced and educative than those which children present to other children. Adults are better able than are children to convey moods and subtleties through which the audience learns, appreciates, and accepts right ideas and acquires culture.⁵⁵

The actor must realize that he has special responsibilities and requir-

ements as he prepares his role in children's theatre. The actor must recognize that children's theatre, and his part in it, is a challenging, worthwhile art form, deserving his best efforts. As acting is based on the playwright's characters, the actor's characterization must be an individualized role, which is at the same time clearly drawn. There is a danger that adult actors may become too subtle in their portrayal, playing "over the heads" of child audiences. The director must keep the degree of acting to a point where actors are not playing down to the children, but at the same time not obscuring the character as a result of over-subtlety.

A further requirement is unique to the actor in children's theatre: the actor must guarantee that the children's experience will be aesthetically sound, rather than superficially exciting.⁵⁶ The growing child is particularly suggestable and lacks ability to distinguish clearly between illusion and reality. Inner needs and tensions may lead him into uncontrollable behavior. Since theatre is a very real illusion, a maximum response may be aroused. Actors must be able to deal honestly and capably with this occurrence, without breaking character or the continuity of the play.

Technical production is important only after the script and the acting. Principles of design are no different than those for adult theatre, but the director must remember that the children attend closely and respond to visual stimuli. Lighting, scenic, and costume design can enhance the mood of the play, document the location, time, or circumstances of the action, act as the environment in which the story is told, and they may even "compensate for children's unmet psychological needs, for their uncertain comprehension of language."⁵⁷ Thea-

trical magic, something incorporated into many children's plays, should not be overdone. Children can become fatigued, and the danger of superficiality is present. It is better to stimulate the imagination and creativity of the audience. As in the adult theatre, and the other aspects of children's theatre, technical standards should be high and the production elements should be coordinated into an integrated whole.

It is imperative that children's theatre be good theatre. No aspect of the production should be weak or cheap. Imaginative artists in the fields of playwrighting, directing, designing, and acting are needed in order to make good theatre a reality. The theatre experience for the child audience is best brought to them through convincing and genuine characters working under conditions which arouse empathetic involvement in the audience.

ENDNOTES

¹Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience (New York, 1960), p. 2.

²Ibid., p. 4.

³Moses Goldberg, Children's Theatre: A Philosophy and a Method (Englewood Cliffs, 1974), p. 5.

⁴Davis and Watkins, p. 18.

⁵Geraldine B. Siks and Hazel B. Dunnington, ed., Children's Theatre and Creative Dramatics (Seattle, 1961), p. 4.

⁶Ibid., p. 3.

⁷Ibid., p. 5.

⁸Leon Chancerel, delegate from France, spoke at the First International Conference on Theatre and Youth, International Theatre Institute, UNESCO House, Paris, France, 1952, quoted in Geraldine B. Siks and Hazel B. Dunnington, (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), p. 6.

⁹Sir Herbert Read, "Art and Life: Adventures of the Mind 36," The Saturday Evening Post, CCXXXII (September 26, 1959), 35, 103-6, quoted in Geraldine B. Siks and Hazel B. Dunnington, (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), p. 6.

¹⁰Siks and Dunnington, p. 7.

¹¹Kenneth L. Graham, "Values to Children from Good Theatre," in Geraldine B. Siks and Hazel B. Dunnington, (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), p. 27.

¹²Ibid., p. 28.

¹³Ibid., p. 30.

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- ¹⁷Mackay, p. 29.
- ¹⁸Goldberg, p. 1.
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- ³¹Graham, p. 28.
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⁴⁴Goldberg, p. 6.

⁴⁵Ibid.

⁴⁶McCaslin, p. 26.

⁴⁷Ibid.

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⁵⁰Frank M. Whiting, "Recommended Training for Children's Theatre Director," in Geraldine B. Siks and Hazel B. Dunnington, (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), p. 110.

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⁵³Jed. H. Davis, "Producing Theatre for Child Audiences," in Geraldine B. Siks and Hazel B. Dunnington, (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), p. 88.

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CHAPTER III

ANALYSIS OF SACRAMENTO FIFTY MILES

The purpose of this chapter is to examine different aspects of the script of Sacramento Fifty Miles. This analysis takes place before play production in order to gain full understanding of dynamics of the play. John Gassner, in his book Dramatic Soundings, writes: "the secret of dramatic effectiveness may yield itself to a director primarily through analysis of the play."¹ A director needs to know the elements of sound dramaturgy in order to bring the script to its fullest potential in production.

Structure

Francis Hodge, in the book Play Directing: Analysis, Communication, and Style, writes that as a technique, structural analysis

. . . is tied to the primary thesis that directing is not a totally intuitive process but is also an art-creating process in which the director brings the materials of the form to the conscious surface.²

Structure in drama is inextricably tied to the Aristotelian element of plot; analysis of plot yields a full understanding of the framework which gives form to the play.

The principles of a good script are as important to a children's play as they are to an adult script. Jed Davis and Mary Jane Watkins, in their book Children's Theatre, write

Essentially, the mechanical aspects of play construction remain the same, regardless of the audience to which a playwright directs his work. Any differences are a matter of degree or emphasis.³

Two features have added structural significance when examining a children's play. These are the story line and rhythmic structure.

Child audiences place more emphasis on plot and story than do adult audiences. Theodore Hatlen, in Drama: Principles and Plays, writes that "Plot is the arrangement of parts into a consistent and logical pattern. It builds the structure of the play."⁴ And Frank Whiting, in An Introduction to the Theatre, writes

Plot is usually considered in terms of a beginning, middle, and end. The beginning lays the groundwork; the middle rises through a series of crises to the climax; the end, or denouement, resolves the complications and restores equilibrium. . .Plot is the story line, the scheme of action that enables the characters, ideas, and other ingredients to reveal themselves.⁵

In their discussion of children's scripts, Davis and Watkins make a strong distinction between plot and story.

Plot and story are not synonymous; the story is part of the plot, but it tells what happens to the characters, what they do. The manner in which the story is told is the plot of the play.⁶

Davis and Watkins strongly emphasize that the story is the most important quality of any children's drama. Their qualifications emphasize clarity; the plot should develop simply and clearly, avoiding complications and subplots which do not move the story along.

The other element of special consideration is that of structural rhythm. Rhythm is usually defined as periodicity or pulsation; more simply, it can be defined as any kind of movement characterized by the regular recurrence of strong and weak elements.⁷ John Dolman explains in The Art of Play Production

Whenever stress or accent recurs periodically, or whenever there is a discernible alternation of strong and weak, or high and low, or positive and negative, or light and dark, or fast and slow, or of any other contrasting elements, we have a form of rhythm.⁸

Children possess a shorter attention span than adults; children are not capable of continued involvement in extended, lengthy, or unchanging situations, and physical fatigue or boredom may set in. Davis and Watkins explain this concept clearly:

In the children's play, rhythm is most noticeable in the relationship of scenes. While each scene must contribute to the forward movement of the story and build toward the climactic moment when emotional intensity reaches its peak, a steady and unrelieved increase of tension could tax the emotions to the breaking point. Careful plotting should prevent this from happening. Tension is built as each minor crisis is reached. Then, when one obstacle is overcome and the crisis reaches its climax, a moment of release precedes the next rise in intensity. The play for children accomplishes these build-ups largely in terms of overt, often vigorous, action. Each such scene should be followed by a quiet one.⁹

Problems arise when static scenes are elongated, and most importantly, two rhythmically similar scenes are arranged together. "Wiggle spots" are a well-known hazard in children's theatre, and these frequently occur whenever there is exposition with no action, long speeches by a single character, sequences developing character, characters who merely sit and talk, and long explanations of action taking place offstage.

These two principles, concerned with plot and structure, naturally apply to adult drama, but are especially important in children's plays.

Sacramento Fifty Miles is based on the story of the Brementown Musicians, taken from the Grimm's Fairy Tales. The story is very simple, and the adventure of the four animals is well-known. But Eleanor and Ray Harder have taken the story, rearranged and embellished it, and given it a plot to fit the form of a play. The plot, and consequently

the story, will become evident as the play structure is discussed.

Sacramento Fifty Miles is divided into two acts, involving seven scenes. The sequence of scenes, and the time and place of each scene, is as follows:

Act I

Scene 1: A prospector's campsite in the California gold country, around 1860.

Scene 2: Forestage, or the surrounding countryside, later that day.

Scene 3: Forestage, or farther along the way, even later that day.

Scene 4: The forest, at night. An old, deserted cabin.

Act II

Scene 1: The forest and cabin, the next morning.

Scene 2: Forestage, or another part of the forest.

Scene 3: The forest and cabin, that night.

Act I, Scene 1

The first element of play structure is exposition. When a play opens, the dramatist faces the problem of capturing his audience's attention and providing necessary background so the spectators can understand the ensuing action.¹⁰ John Dietrich defines the exposition in this way:

The exposition is the beginning, the introduction. It is that part of the play in which the initial situation is described. The time, the place, the social and psychological aspects of the situation are set forth for the information of the audience. The characters are introduced, and the audience is given all data necessary to understanding their reasons for being. And finally, the theme is introduced with the background information sketched in so that the spectator is aware of all the forces leading to the conflict, though during the exposition they are still essentially in balance.¹¹

The play opens on a hot sunny day in the California desert. Darby, the dog, is sleeping on Rocky's jacket. Rocky, a prospector, awakens from his afternoon nap and calls for Darby in order to find his jacket and give the dog a customary beating. Darby, by now awake, is able to stay just out of sight of the prospector, and a cat-and-mouse chase sequence follows in which Darby enlists the aid of the audience in her efforts to escape Rocky and the threatened beating. Rocky eventually gives up the chase and returns to his tent to finish his nap; Darby comes out from her hiding place and sings "There Is Nothing So Inhuman as a Human" accompanying herself with her guitar.

Immediately following the song, Molly, the burro, enters from a day's work of hauling loads of wood. Darby continues to bemoan her troubles, and the conversation turns as Darby tells Molly about her plans to go to Sacramento. Darby hopes to live there someday "because I'd be loved" and become an official town musician. It becomes apparent to the audience that Molly has heard this plan many times before, and that Darby is just a dreamer who never takes action to fulfill her dream. Molly, however, encourages Darby to make the trip, singing "Start Climbing Right Away." At the conclusion of the song, Molly asks to go along. Darby is not receptive to the idea, but Molly prevails, and the plans seem to finally be taking shape until, at the last moment, Darby again puts them off until "someday."

The conversation is interrupted when Lodestone, the second prospector, returns from the settlement with a pack of supplies. He is highly excited, and wakes Rocky from his nap. The animals scatter and hide while the men discuss Lodestone's latest adventures. With much difficulty, because Lodestone cannot remember why he was so excited,

Rocky learns that Lodestone found out where some other prospectors have hidden a large sack of gold nuggets. Rocky decides to steal the gold and abandon their campsite; when they return, they will get rid of Molly and Darby by tying up their legs and throwing them in a ravine.

After the prospectors leave, Molly wakes Darby from another nap. She realizes that now the two must flee to save their lives, and the logical place to go is Sacramento. After characteristic hesitancy, Darby agrees. The two set out on their journey, singing and dancing to "The Sacramento Song."

The prospectors-turned-robbers return with the gold, and hurriedly pack up to leave. They cannot find the animals, but do not worry because "they can't survive long in this heat." Rocky and Lodestone also leave, unknowingly following Darby and Molly.

Analysis of Act I, Scene 1

The adult play usually begins slowly, but the children's play must catch audience interest immediately. Opening action should be clear and relatively simple. In keeping with simplicity for ease of understanding, not all characters should be introduced at once.

Exposition in Sacramento Fifty Miles begins immediately with strong visual action. Two of the six characters are introduced at once through the "cat-and-mouse" chase between Rocky and Darby. Strong physical action catches audience interest as soon as the curtain goes up, and the relationship of the two characters is clearly established. Rocky is instantly shown to be a mean bully, and audience sympathy is thereby placed with Darby, the protagonist. This sympathy is increased when Darby asks the audience to help her escape from Rocky. After this

moment of strong action has passed, and Darby emerges as the victor, change of tempo within the scene occurs as Darby sings "There Is Nothing So Inhuman as a Human." The song further explains to the spectator that animals, at least this particular one, are mistreated by humans. The song provides background to Darby's and Molly's situation, and helps to explain why the animals decide to leave later in the scene.

Another character is introduced with Molly's entrance, and dialogue between the two "animals" at once gives information about Molly, her relationship as a close friend to Darby, further establishes Darby's character, and introduces Darby's plan to go to Sacramento. This relatively quiet scene is spiced with fun and humor as Darby affectionately teases Molly, and Molly badgers Darby. Through Molly's reactions to Darby, the audience begins to understand Darby's laziness and lack of ambition, as well as Molly's qualities of stubbornness combined with resourcefulness. Molly sings "Start Climbing Right Away," a song which serves as inspiration to Darby, and indirectly, to the audience. This song also embodies the theme of the play, although it is not developed at this time.

Following this quiet scene, another character, Lodestone, is introduced. Scenes between the two robbers are invariably high in farcical humor and strong physical action involving slapstick techniques. Lodestone's and Rocky's personalities are clearly developed as the two characters interrelate in this scene. Plot moves forward as Lodestone describes the sack of gold hidden by other prospectors, and Rocky decides that the two of them will steal it.

A moment of crisis arrives with the point of attack, or inciting action. This moment starts the chain of events which make up the ac-

tion of the play. The "balance of forces," or equilibrium of the play, is broken and turbulence begins as the characters strive to bring their world back into balance. In Sacramento Fifty Miles, the point of attack comes when Rocky pronounces his plans for the fate of the two animals. This critical turning point, in which the animals and audience discover that the two may meet certain death at the hands of the robbers, begins the string of events which constitute the remainder of the play. The animals feel that the only way open to them is to escape the impending disaster. An atmosphere of fun and adventure returns as they sing and tap dance to "The Sacramento Song."

The situation does not remain jovial for long; the robbers, returning with their stolen gold, have not forgotten their threat to the animals. Rocky and Lodestone pack up their equipment and inadvertently set out in the same direction and for the same town as the animals have; it is thus foreshadowed that the four characters will eventually meet again, and the audience is left in suspense while the set changes, in preparation for the next two scenes.

Act I, Scene 2

The second element of dramatic structure is the complication. Hatlen defines this as any new force introduced into the play which affects the direction of the course of action.¹² Dietrich further explains the complication.

Once the balance of forces has been disturbed by the inciting action, the playwright may go about the business of getting his characters into trouble. The complication is the body of the drama. It is the bringing together of the protagonistic and antagonistic forces. The disequilibrium caused by the inciting action begins a series of more and more important crises in the struggle. The development of the conflict

continues with increasing fury until it can go no further without resolution.¹³

Complication can also be defined as the introduction of persons or events that delay the arrival of the hero at his goal or that intensify the conflict between opposing forces.¹⁴

Theodore Hatlen points out that in most modern plays, the exposition is introduced as part of the action, rather than as obvious information.

This principle is applied in Sacramento Fifty Miles.

After a long time of travel, Darby and Molly stop to rest. Molly discovers a stray cat hiding in a clump of bushes by the road. After she introduces herself, Contessa the Cat sings and dances "Imagine Doing That to a Spanish Cat." Molly invites Contessa to join them on the journey to become town musicians, but Darby is violently opposed because she "just doesn't like cats." Molly eventually persuades Darby, and Contessa is added to the group of travellers. The three characters continue on their journey, singing "The Sacramento Song."

Analysis of Act I, Scene 2

In Sacramento Fifty Miles, the complication begins immediately after Rocky announces that the animals will be "tied up and thrown in a ravine." The animals solve the first crisis temporarily by escaping the situation, but another complication immediately is introduced when the robbers unknowingly follow the trail of the animals.

After such excitement and concern generated by the rapid succession of complications, the play slows to a quiet scene which serves two functions. It depicts the travels of Darby and Molly, and introduces a new character into the story. Contessa introduces herself after she is discovered and comforted by Molly. The cat's song, "Imagine Doing That

to a Spanish Cat," gives her background, explains why she is now a stray, and conveys her haughty attitude toward common animals in an interesting and lively manner. A new sub-conflict arises when Molly invites Contessa to join the group; Darby dislikes cats, and therefore refuses to allow her to join them. A subtle comment on racial prejudice is thus introduced, inherent in the opposition between Darby and Contessa. Darby's hatred of the cat, which gradually turns to grudging tolerance, is not resolved at this time, and the situation continues to govern their relationship throughout the play. It is not resolved until Act II, Scene 2.

The director decided to combine Scenes 2 and 3 of Act I to facilitate a smoother transition between the two scenes, which are structurally very similar. The set remained the same, while the impression of change of location was given through the movements of characters.

Act I, Scene 3

Beauregard E. Leghorn enters, carrying his belongings in a handkerchief tied to a stick. He explains in a monologue why he has left his home, then he struts and sings "No One Makes Southern Fried Chicken of Me." The other three animals enter, singing the "Sacramento Song," and a moment of fun follows as Beau hides from the three, thinking that they are humans. But all is explained, everyone is introduced, and Beau charms Darby and Contessa. Beau mistakenly insults Molly by calling her a mule, however, so she is naturally opposed to Darby's idea that Beau come along to Sacramento. This time Darby strikes a bargain with Molly, and all four now sing and dance as they happily continue their journey.

Analysis of Act I, Scene 3

This scene is structurally very similar to that of the previous scene. Functions of travel and introduction of a new character are the same, also, so that plot does not progress, but necessary details of the story are given. Beauregard, the last character to be introduced in the play, gives exposition concerning his situation and character through conversation with the audience and his song.

As before, a minor complication occurs as Darby and Molly discuss whether or not Beau should join the group of musicians; this is quickly resolved in the scene. Possibilities of rhythmic monotony are avoided by the device of introducing the new character at the beginning of the scene, and by the interest and humor generated by the four characters.

Act I, Scene 4

This scene opens on a forest; a deserted cabin is discovered upstage. It is early evening, and Rocky and Lodestone have cautiously examined the cabin. Rocky decides to make the cabin their temporary hideout, but he makes it clear that the cabin will be burnt to the ground after they leave. Lodestone inadvertently buries their food along with the gold, so the robbers go to the nearest settlement to "get some more grub."

After they leave, the animals enter. It is now night, and the four are cold and tired from a long day of travel. When they stop to rest, Molly sees the still-deserted cabin. All want to use it for shelter, but Darby cautions them that "ther might be humans living there." Instead, the animals huddle together while Darby and Contessa

sing "When the Night Surrounds You." When the song is finished, the animals go to find shelter in the forest.

Analysis of Act I, Scene 4

The series of complications, begun in Act I, Scene 1, now begin to rise in intensity. Once again, robbers and animals, opposing forces, are in the same location, and their ultimate meeting is strongly foreshadowed by the end of the act.

The scene opens with a long interchange between Rocky and Lodestone as they discover, investigate, and occupy the deserted cabin. The scene is filled with broad humor and physical comedy. The scene is high in excitement and humor. It is immediately followed by a very quiet scene in which the animals come upon the deserted cabin. At this time, the song "When the Night Surrounds You" is sung; the song is quiet, mood-inducing, with a slow tempo and a lullaby melody. Problems can arise here in that tempo within the scene as a whole drops swiftly and suddenly; intensity may drop too low and lose audience interest. The sub-scene also reveals to the audience that Darby is gradually assuming authority as group leader.

The script provides for an intermission at this time, but the director eliminated it, enabling the action to flow naturally into the next act.

Act II, Scene 1

The rooster ushers in the morning with his crowing, and Darby and Molly gleefully join him in the song "Cockadoodledoo." The three are having a great deal of fun when they are suddenly interrupted by the

Contessa. She is incensed because the rooster has awakened her from her "beauty sleep." After a tirade of Spanish, she marches off to the cabin to finish her sleep undisturbed. The other animals follow her, and all are elated when they find a seemingly deserted cabin. Darby suggests that they stay in the cabin for a while before going on to Sacramento. Contessa and Beau promptly agree, but Molly is harder to convince. Finally, all agree. Molly goes to the woods to gather some food, Darby and Beau set off to find firewood, and Contessa settles down by the fireplace for her nap.

Right away, the robbers return from their trip to town with their new supply of food. Before entering the cabin, they stop to talk; Contessa hears them, but mistakenly thinks that Beau is trying to wake her again. She meows angrily, and frightens the robbers. Lodestone finally discovers that the "ghost" they hear is only a cat. . .but a black cat at that. Both robbers therefore are huddled behind a rock by the time Contessa bursts from the cabin, spewing more Spanish, and heading in their direction. When both forces meet face to face, each is as afraid as the other. Contessa runs screaming into the forest, and the robbers, dumbfounded, return to the cabin.

Analysis of Act II, Scene 1

The tempo of the play, after the previous quiet scene, picks up again with the boisterous song "Cockadoodledoo." Restoring the rhythmic pattern, in this scene, the animals actually enter the cabin and decide to live there, if only for a time. This action moves the story forward, and explains why the animals decide to use the cabin as their home.

Suspense builds as a member of the protagonistic force meets with the antagonistic force. In this way, the plot leaps forward. As a result of this scene, the animals are made aware that danger, in the form of humans, returns to haunt them. In this way, the overriding complication is represented. The immediate crisis, possible danger to the Contessa, is treated with humor and easily averted, but the dominant complication, not to be solved at this time, doubles its intensity. In this way, the strength of the overriding complication of the play rises, but, in consideration of the child audience and the need for the relaxation of tension, the lesser crisis is promptly solved.

Act II, Scene 2

In this scene, the major crisis of the play is reached. Theodore Hatlen describes the crisis in this manner:

The crisis is a time of decision, a turning point, or a crossroads. A crisis involves a clash of interests. The protagonist is faced with alternatives that will determine his fate.¹⁵

Contessa, still running from the robbers, finds the other animals in the forest. She hurriedly tells them that two humans are in their cabin; Darby and Molly recognize Rocky and Lodestone by Contessa's description. Molly and Darby then explain to Contessa and Beau the circumstances under which they had been forced to escape the two men. The four animals' first reaction is to try again to run away from the situation by going to Sacramento. Suddenly, however, Darby decides that they should stay and fight for their cabin, since they really need and deserve the shelter more than the robbers.

Contessa and Beau are easily talked into staying with Darby to

fight for the cabin, but Molly questions Darby's decision. Molly opposes Darby's new plan because she sees no reason not to go to Sacramento. Darby hedges by explaining that the four could be musicians while living in the cabin as satisfactorily as they might in Sacramento, but Molly finally forces Darby to tell the truth. Darby had never gone to Sacramento; she had fabricated the story because she found a road sign one day pointing to a town named Sacramento. Darby is sad and humiliated; Molly, after a moment, consoles her. The three animals gather around her and await her decision. Darby decides to stay and will formulate a plan "to get rid of those robbers." The animals joyously sing "Anywhere You Are" as they play their instruments noisily. They disappear into the forest.

Analysis of Act II, Scene 2

The tempo of this scene could be diagrammed as a "v". The dialogue and excitement is high, fast, and tense at the opening, then slows to a serious and searching mood as Darby explains her feelings and goals to the other animals. Tension is sustained through this quiet scene, however, because the crisis, rapidly coming to a peak, although put off for a moment, remains very real and disturbing to the audience and the characters. The tempo picks up again at the end of the scene, when Darby makes her decision and reaches a new level of understanding. The animals sing "Anywhere You Are," a song which completes the statement of theme in the play and serves as a natural outlet for the characters' joy in newly discovered convictions.

The crisis of the series of complications depicted in Sacramento Fifty Miles is reached in this scene. The protagonists have reached a

point where a meaningful decision must be made; what they decide determines the outcome of the sequence of actions which led up to the crisis. The complication which began with the point of attack in Act I, Scene 1, involved only Darby and Molly. The problem they faced was self-preservation. Now, through a series of adventures and a chain of lesser crises, the complication has expanded to involve four animals and include not only the threat of the robbers themselves, but also threat of loss of the animals' new home. In this scene, Darby is faced with a critical decision: if the animals run away, they will escape the robbers, but they will lose a home where they could be secure and happy. On the other hand, if they stay, the animals may regain the cabin, but they run the risk of being mistreated or even killed by the robbers. The crisis then comes down to choosing between the natural tendency for self-preservation or a greater pull of fulfillment of a lifelong goal. If Darby, as leader of the protagonistic force, chooses the easy alternative of escape, there would be no drama; Darby chooses to remain and try to find a way to turn the tables and make the robbers leave the cabin. Also, all animals finally unite into a group with a single dynamic: cat and dog overcome their prejudice in their effort to reach their common goal. Thus, the scene is now set for a head-on conflict with the robbers, an element of the play which has been missing up to this point.

Act II, Scene 3

In this scene, Sacramento Fifty Miles reaches the emotional climax and continues through the resolution, or denouement, to the conclusion. Hatlen describes the climax of a play as the height "of maximum emotion

and tension."¹⁶ In Sacramento Fifty Miles, the climax is immediately followed by the resolution, or denouement. The word denouement, taken from the French, means "untying the knot."¹⁷ Hatlen writes

The denouement. . . is the unravelling of the knot that the complications have formed, the committing of the protagonist to his ultimate fate.

The denouement's function: to restore order, to unify and complete the course of the action, and to provide an ending that seems necessary and probable as a result of the antecedent development.¹⁸

The resolution and the conclusion in Sacramento Fifty Miles occur simultaneously, since action following the climax is very brief. Dietrich defines the resolution as "the inevitable unwinding of the conflict"¹⁹ and he describes the conclusion in this way:

The conclusion--called the catastrophe by Aristotle--serves to return the play to a semblance of equilibrium. It is the section of the play that logically and finally answers all of the questions of the audience.²⁰

According to Gustav Freytag's analysis of play structure, during the resolution tension drops because the audience is able to forecast the final result of the action, though they are not able to predict the method of reaching the conclusion.²¹ Dietrich states, however, that the unwinding of the conflict must be handled without any loss of interest.²²

Act II, Scene 3 opens as the robbers sing "A Robber's Life is Such a Pleasant One." When the song is finished, the animals enter stealthily while the robbers revel in their riches and their food. After they eat, the robbers go to sleep. At this time, the animals review their plan of attack. Contessa quietly creeps into the cabin and meows, imitating a ghost. The robbers awaken, become frightened, and run for the door, where Darby bites their legs. As the robbers run out of the cabin, Molly kicks them while Beau crows and flaps his wings. After an

extensive chase, the robbers run away, scared out of their wits. Molly declares that the cabin now belongs to the four animals, and they christen it "Sacramento Fifty Miles." The animals, in high excitement, sing "Anywhere You Are" and ask the audience to join in singing with them. The play closes as the song finishes.

Analysis of Act II, Scene 3

The robbers' song, opening this scene, brings the play into a quiet moment. At the same time, the song helps to build tension, since the robbers are directly threatening the audience (in a stylized manner). Thus, their villainous characteristics are emphasized just before the moment of their demise.

More directly, suspense builds as the animals quietly review their plan of attack. This dialogue accomplishes several functions: in addition to sharply increasing the suspense, the dialogue explains how the animals will try to drive off the humans, and the audience is taught that each character will use his unique talents to accomplish their goal.

At the moment which Contessa begins to wake the robbers, the action arrives at the climax of the play, the highest moment of the play in both physical action and audience excitement. The chase sequence resolves the conflict which has been inherent throughout the play, and the protagonistic force, inspired by their critical decision to settle in the cabin, emerges as the victor.

The conclusion of the play consists of only a few lines of dialogue. If the play were to continue any longer, audience interest would be likely to die away after the release of such high excitement

preceeding this time. The situation quickly regains its equilibrium when the cabin is named "Sacramento Fifty Miles," and the final song serves to hold audience interest, restates the theme of the play, and ends the play on a high note.

Theme

Theme is basic to any drama; it is the central or dominating thought of a play. Most themes can usually be reduced to a simple statement of universal truth. Hatlen writes that the theme is a kind of "golden text" which summarizes the moral and indicates the symbolic meaning of the play as a whole.²³ In any case, however, theme must have implications which make it more than a mere "moral to the story." Millett and Bentley explain

Theme is the idea which gives the drama unity, that furnishes the dramatist's controlling purpose, and that determines for him what is relevant and what is irrelevant to his purpose.²⁴

Albright, Halstead, and Mitchell, in their book Principles of Theatre Art, further comment on this idea.

It is according to this pervading idea that the action is developed and the characters motivated. The human activity which the author re-creates must be re-created according to some idea of what life is or ought to be, and it must provide some acceptable explanation for the behavior of the characters represented.²⁵

Sanders, in his book The Discovery of Drama, states

Because the play has dramatized the theme, the truism should also assume meaning for the spectator which it lacked before. Once the audience experiences the truth of the cliché, it assumes new dimensions--it becomes a reality rather than a meaningless, repetitive truism.²⁶

According to Principles of Theatre Art, the author's thought, or theme, is evidenced in four aspects of the play. Theme may be devel-

oped through the plot, in the way the author represents cause and effect. Theme may be evidenced through characterization, in that a character is portrayed according to the author's concept of what man is and how he functions. Language ultimately crystallizes theme; a thought of profound or complex nature is not comparably expressed in any other way. Finally, theme may be illustrated through the author's use of symbols, as an object is used to suggest certain meanings or emotional states not shown or described.²⁷

The primary theme, around which the play is written, should be clearly discernible. However, explicit statement of theme within the text runs the risk of obviousness, oversimplification, and interferes with the play's representation or transmutation of life.²⁸ Sara Spencer writes, "any good play tries to say something to its audience, and this meaning must be conveyed not by preachment, but by the story, through the characters."²⁹ And Charlotte Chorpenning, a pioneer in children's theatre and playwriting, wrote, "In the theatre, children will not take in learning, unless it is first of all entertainment."³⁰ Jed Davis explains that obvious moralizing, or a theme which is explicitly stated in a play, is not desirable. Children do not like to be admonished, and can immediately discern that they are being lectured, not entertained. This, however, does not indicate that the theme of children's plays should be hidden; themes can be imparted within the action of the play, or they can be presented as a point of view of the characters. "Drama is a doing, a showing, not a statement or a lesson to be learned."³¹

The goal of good children's theatre, then, is for the audience to perceive theme as a part of the total experience, and take that with

them as they leave the theatre.

Sacramento Fifty Miles contains a variety of themes, some of which are more simple and easy to grasp than others. For example, a general, overall theme of the play is the obvious statement in favor of kindness to animals, since they have feelings as well as humans. Another thought, depicted by the story of the robbers, is that stealing is an undesirable activity which should be punished.

More fundamental to the play, however, is the dominant theme embodied in the character of Darby, the protagonist. Through the action of the play, Darby learns that it is good to be a dreamer and planner, but what is important is that one tries to realize his goal. Closely related to this concept is the principle that "it is better to try and fail than never to have tried at all." This theme is revealed not only through Darby's experiences, but through statements made by Molly, and the song "Start Climbing Right Away."

A related principle, revealed in the play, is that some people excuse their failures by blaming their environment instead of their own characteristics. The play clearly illustrates that people can be successful wherever they are: accomplishment is realized through individual commitment and energy, rather than passive acceptance of a life situation. This theme is brought out most clearly by the song "Anywhere You Are" but is also revealed in the story of the play.

Other more subtle ideas are communicated to the audience as well as these major themes. A racial tension is depicted in the play between the cat and dog; here, the authors draw on an age-old truth and highlight its application to human prejudice. The characters of the play discard their prejudice against each other as they learn to see

past exteriors and to value the person within. In this way, the sub-theme "do not be prejudiced" emerges.

Another subtheme, or worthy idea, is depicted when the animals triumph at the end of the play because each has used his special talents to contribute to the demise of the robbers. Here, then, the concept that people accomplish most when relying on their own talents is revealed. These subthemes should not be accented as the major theme is, but they should be presented to the audience to perceive as it is able.

As a result of the rich number of themes and ideas in Sacramento Fifty Miles, the play contains worthwhile thoughts and lessons for a child audience which is mixed in age and perceptual maturity. Because the theme is not preached, but is logically revealed through the action of the characters, and through lyrics of songs, children are able to perceive the ideas in an entertaining fashion. Because of these two features, Sacramento Fifty Miles is a play suitable for production.

Characterization

Characters are the people of the play. H. D. Albright defines characterization as "the dramatist's representation of the people whose lives and actions constitute the play."³² Each has objectives, obstacles, and problems. The Johnsons describe the qualifications of good characterization in their book Directing Method. They write

Humorous or tragic, these people must take the audience with them emotionally and intellectually. For this, each character must have a mind, a heart, and a will of his own. They must do what they do and say what they say because of what they are, and it should appear that they are clearly what they are because of their individual personality traits. . .The real test of the character is the extent to

which the audience cares about them.³³

The director and the audience gain insight into a character in five ways. These are described as follows:

1. By physical appearance, since the actor's physical qualities give the audience an immediate impression;
2. By speech, for the kind of language used by the person, his manner of speaking, his voice quality, his inflection pattern, pitch rate, and general vitality, all say something about him;
3. By what the character says about himself;
4. By what other characters say about him, and the way in which they react to him;
5. By the decisions a character makes, or by his external actions.³⁴

Characterization for children's theatre must follow the same principles for that of adult drama: characters must be believable people which the audience can care about. In addition, characters developed for children's plays must be simple and vivid. Davis and Watkins write

. . .major characters in a children's play tend to be semidimensional in nature, falling somewhere between the extreme flat stereotypes lacking any dimension whatsoever, and highly developed, complex personalities.³⁵

In creating characters for child audiences, playwrights must not make their characters too simple or too complicated. Above all, Davis and Watkins caution, playwrights must avoid subtlety; otherwise, their meaning will be lost.³⁶

Those who write children's plays are restricted by the rule of simplicity, but they also have the task of creating and revealing characters in usually much less than two hours (the normal length of an adult drama). In order to accomplish this task, the writer reveals character quickly through the normal unfolding of the plot. This is best accomplished by ensuring that the character reveal himself through

his decisions and actions.

The central figure of a play, around whom the story revolves, is the protagonist. He is usually the character with the greatest problem or the most definite objective, and he is the one for whom the audience feels the greatest concern. The protagonist usually shows the most personal growth, or change, during the play.³⁷ In a children's play, the protagonist needs to have qualities which are desirable human traits; he must be worthy of the concern and sympathy children feel for him. At the same time, a protagonist should possess failings which make him more human, more like the children in the audience. Someone who is only good does not spark interest or delight when he triumphs in the end. Another qualification necessary to the protagonist is that, rather than only being acted upon, the protagonist takes the initiative required to bring about the plot resolution.

Moses Goldberg feels that good and evil forces must be in balance in a good children's play. The antagonist of a play is the character who opposes the protagonist. He is the villain, but in good theatre, the antagonist is still a character with dimension.³⁸ The antagonist is also a mixture of good and bad qualities, and may be more than one character.

The antagonist, in children's plays, is a matter of much concern. If the antagonist represents pure evil, and is too terrifying, younger children may become frightened. Various techniques are used, therefore, to temper the evil forces in a play. Davis and Watkins outline a few of these techniques.

The antagonist may be made to look ridiculous or ineffective, so that he is humorous; if more than one character is used to represent evil forces, one character may remain

relentlessly evil, but the others may be comical; or an antagonist may be relentlessly evil but be made ridiculous at the end of the play.³⁹

Davis and Watkins summarize the principles used in creating antagonist-ic characters for children when they write, "the younger the audience, the less threatening the antagonist; the older the audience, the more realistic the antagonist."⁴⁰ Younger children need to see good and evil relatively clearly separated, but older children need to have the evil character motivated and believable.⁴¹

Minor characters in children's plays usually are constructed as stereotypes. This allows the writer more time to develop the major characters. In analysis, the director must determine the relative importance and the basic function for each minor character.⁴²

The director has based the following character analyses on the above criteria.

Darby

Darby is a lazy hound dog belonging to the prospectors. This character is a pleasant animal who has talent for singing, dancing, and playing the guitar. Darby is an intelligent character, but the major personality trait she displays is that of a dreamer; she plans to accomplish goals, but never takes the first step to reach them. The playwrights created Darby as a male, but the director decided to cast a female in the role. In any case, Darby is the protagonist of the play; she receives the audience concern and sympathy, leads the action in the play, and experiences a major change within the play. Her immediate goal is to go to Sacramento, but in reality, this plan represents her yearning to find a home where she can be secure, happy, and loved.

Later in the play, this goal is modified and becomes the more realistic desire to live in the deserted cabin. Darby changes and learns during the course of the play; at the beginning, she is afraid to try something new; she makes empty plans and promises and relies on Molly to make decisions and to initiate any positive action. But through events in the play, Darby gradually becomes the leader of the group of animals, makes the critical decisions, and finds realistic goals to reach. This is the character which embodies the theme of the play, and who benefits directly from the action.

Molly

Molly is a hard-working Irish burro. She truly has "four legs on the ground." She has the common sense, earthiness, and mothering tendencies of a good-natured woman. Physically, she should be large, slow, and strong. She is intelligent and able to think ahead; she is sensitive and kind to others. Her steadiness acts as a guide for Darby. Molly and Darby have the closest relationship of the four animals; they tease and fight with each other, but there is always a consideration for each other, and a close bond of friendship. They are plain-spoken characters who come from the country. Molly serves several functions in the play. She acts as a catalyst which starts the action of the play; she delivers most of the exposition and the thematic statements in the play; and she defines Darby's personality for the audience.

Senorita Cassandra de la Contessa Cat

Contessa is a black cat, born of Spanish blood, who has lived a

life of royalty. She is pretty, fiery, and highly emotional; at the same time, she is completely self-centered. She calculatingly manipulates others in order to have her own way, and her way is to live once again the life of luxury. As are all the animals, Contessa is part of the antagonistic force. She furthers the plot twice during the play: once when she is the only animal with courage enough to enter the deserted cabin, and again when she meets the robbers and flees to tell the other animals. At other times in the play, she is constantly at odds with Darby. Contessa also changes to some extent during the course of the play, although this change is more subtle than Darby's. Contessa learns the value of friendship and therefore the value of helping others in their efforts to reach a common goal.

Beauregard E. Leghorn

Beauregard is a Southern gentleman-alien-rooster. He has a very high opinion of himself, and particularly feels that no female can resist his charms. Beau loves to boast, knowing that he is talented, but in truth, Beau has a weak character. He is the first to give up or try to escape a situation; Beau embodies the cocky rooster who is in fact chicken-hearted. Beau's character parallels Darby, but the difference is that Beau does not experience personal growth or change during the play. Beau is more or less a minor character: he is the last to be introduced to the audience, he is constructed as a stereotype, and his function is to complete the necessary fourth animal of the fabled Brementown Musicians. Nevertheless, he gives the audience much enjoyment, and contributes to the spirit of the play.

Rocky and Lodestone

These characters, the greedy gold-prospectors-turned-robbers, work together in the old-style comedy slapstick relationship. They comprise the antagonistic force of the play by first vowing to kill Darby and Molly, and later preventing the four animals from making the cabin their home. The two men are mean, dirty, and ugly, physically as well as morally.

Rocky is the leader of the two men. He is lazy, a bully, and a coward. He not only treats the animals badly, but he also is rude and thoughtless to his friend, Lodestone. Rocky acts as the unrelenting evil force of the play; although he is tempered with much humor and revealed to be a silly person, Rocky represents a very real threat to the animals and society.

Lodestone, on the other hand, is merely Rocky's flunky. Although he, too, threatens the animals, he would only hurt them under Rocky's orders. A person with very little intelligence, he is rather sweet, naive, and a born follower. Lodestone is the awkward clown who bungles everything he sets out to do, and the audience enjoys his antics.

Summary

As a result of the character analysis, it is clear that the authors of Sacramento Fifty Miles have vividly created memorable characters who cavort and caper throughout the play. The small cast enables each character to be a well-rounded individual; each character can be easily understood by a young child. At the same time, each character contains subtleties and innuendos which will delight the older members

of an audience. Sympathy is rightly placed with the four animals. Each has his personal weakness, but all are lovable and admirable as they strive for good. Although the robbers are largely humorous, they clearly oppose the animals and should not be allowed to win in the end; the robbers are criminals who should not be allowed to get away with their crimes of deeds as well as crimes of personality.

Structurally, the play is fairly sound. Interest is caught immediately during the first moments of the play, and the following scenes are integrated in a workable rhythmic pattern. The play could become weak in the second and third scenes of Act I, because dialogue dominates these scenes, but songs and dances keep interest and tempo lively. Each scene incorporating the robbers is highly farcical; since these scenes are placed between scenes of dialogue, the structural rhythm of the play remains consistent.

Through a series of minor mishaps and complications, suspense builds to the final crisis of the play. Good triumphs in the end, in a physical manner which is easily understood. Poetic justice is done, with no actual harm coming to the villains. Action development is logical and proceeds with the minimum of extraneous circumstances.

Sacramento Fifty Miles was chosen to appeal to an audience of a wide range in ages. The play contains different elements which can appeal to children of different levels of perception and maturity. The simple plot and story are easily understandable for the very young child, as are the characters and their goals. Emphasis of the play is placed on the characters, who contain interest for older as well as younger children. Some sophistication is needed to grasp subtleties in dialogue and humor, and different styles of comedy also can appeal to

different levels of sophistication. Visual aspects of the play can also contribute to audience interest.

Although the major theme of the play is very simple, and directed toward the younger child, other themes and statements threading through the play appeal to older children. The spectator must be able to think through the real reasons why the animals are entitled to live in the cabin, even though the robbers have the prior claim to it. Theme is stated as an outgrowth of characters' feelings and is developed through the action of the play.

Sacramento Fifty Miles is not a play about animals as much as it is a play about human qualities, desirable and undesirable. The audience sees a part of themselves in each of the animals, and the characters' goals are things which humans constantly strive for: security, comfort, happiness, and the support of people who love them. The audience can rejoice, therefore, when each animal finds friendship with the others, but not without quarrels and letdowns, as we experience in "real life." The audience is thrilled when the animals can overthrow the power of the robbers. The audience is thus able to gain satisfaction in knowing that good can conquer evil, that justice is done, and that four fine friends are able at last to realize their goal.

Sacramento Fifty Miles combines elements of philosophy and social conscience with themes illustrated rather than expounded. The Harders bring their audience an old story with a new style, new types of characters, and a great deal of entertainment. Most of all, the play provides children with a rewarding experience presented on their own level but containing elements which allow the child to stretch to a new, higher level of appreciation of life.

ENDNOTES

- ¹John Gassner, Dramatic Soundings (New York, 1968), p. 158.
- ²Francis Hodge, Play Directing: Analysis, Communication, and Style (Englewood Cliffs, 1971), p. 7.
- ³Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience (New York, 1960), p. 51.
- ⁴Theodore Hatlen, ed., Drama: Principles and Plays (New York, 1967), p. 9.
- ⁵Frank M. Whiting, An Introduction to the Theatre (New York, 1961), pp. 131-132.
- ⁶Davis and Watkins, p. 52.
- ⁷"Rhythm," The American Heritage Dictionary (Boston, 1969), p. 1115.
- ⁸John Dolman, Jr., The Art of Play Production (New York, 1946), p. 58.
- ⁹Davis and Watkins, p. 74.
- ¹⁰Whiting, p. 11.
- ¹¹John E. Dietrich, Play Direction (Englewood Cliffs, 1953), p. 32.
- ¹²Hatlen, p. 13.
- ¹³Dietrich, p. 33.
- ¹⁴Fred B. Millett and Gerald Eades Bentley, The Art of the Drama (New York, 1935), p. 190.
- ¹⁵Hatlen, p. 15.
- ¹⁶Hatlen, p. 14. While some analysts use the terms crisis and climax interchangeably, I, along with Hatlen, see "crisis" as the structural term denoting the major decision which forces a turning point in the plot, reserving the term "climax" to denote the emotional high point of the play. These elements may or may not coincide. In Sacramento Fifty Miles, the structural crisis precedes the emotional

climax. --DSMR

- 17 Edward A. Wright, Understanding Today's Theatre (Englewood Cliffs, 1972), p. 175.
- 18 Hatlen, p. 15.
- 19 Dietrich, p. 33.
- 20 Ibid., p. 34.
- 21 Gustav Freytag, Technique of the Drama, tr. Elias J. MacEwan (Chicago, 1896), p. 116.
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- 23 Hatlen, p. 20.
- 24 Millett and Bentley, p. 174.
- 25 H. D. Albright, W. P. Halstead, and L. Mitchell, Principles of Theatre Art (Cambridge, 1955), p. 56.
- 26 Thomas E. Sanders, The Discovery of Drama (Glenview, 1968), p. 17.
- 27 Albright, Halstead, and Mitchell, pp. 58-61.
- 28 Millett and Bentley, p. 174.
- 29 Sara Spencer, "Writing Plays for Children," in Geraldine B. Siks and Hazel B. Dunnington (ed.), Children's Theatre and Creative Dramatics (Seattle, 1961), pp. 99-100.
- 30 Spencer, p. 98.
- 31 Davis and Watkins, p. 63.
- 32 Albright, Halstead, and Mitchell, p. 15.
- 33 Albert and Bertha Johnson, Directing Method (New York, 1970), p. 162.
- 34 Information combined from Albright, Halstead, and Mitchell, p. 15, and Hatlen, pp. 18-19.
- 35 Davis and Watkins, p. 64.
- 36 Ibid., p. 65.
- 37 Johnson, p. 162.

³⁸Ibid., p. 165.

³⁹Davis and Watkins, p. 69.

⁴⁰Ibid.

⁴¹Moses Goldberg, Children's Theatre: A Philosophy and a Method (Englewood Cliffs, 1974), p. 95.

⁴²Davis and Watkins, p. 70.

CHAPTER IV

PRODUCTION OF SACRAMENTO FIFTY MILES

Eight matinees and one public performance of Sacramento Fifty Miles were given on December 9, 10, 11, and 12, 1975. The technical designs and plots for this production are as follows: set designs, production script, light plot, light and sound cue sheets, property plot, set plot and cue sheet, costume plot, make-up plot, rehearsal schedule, publicity, and production photographs.

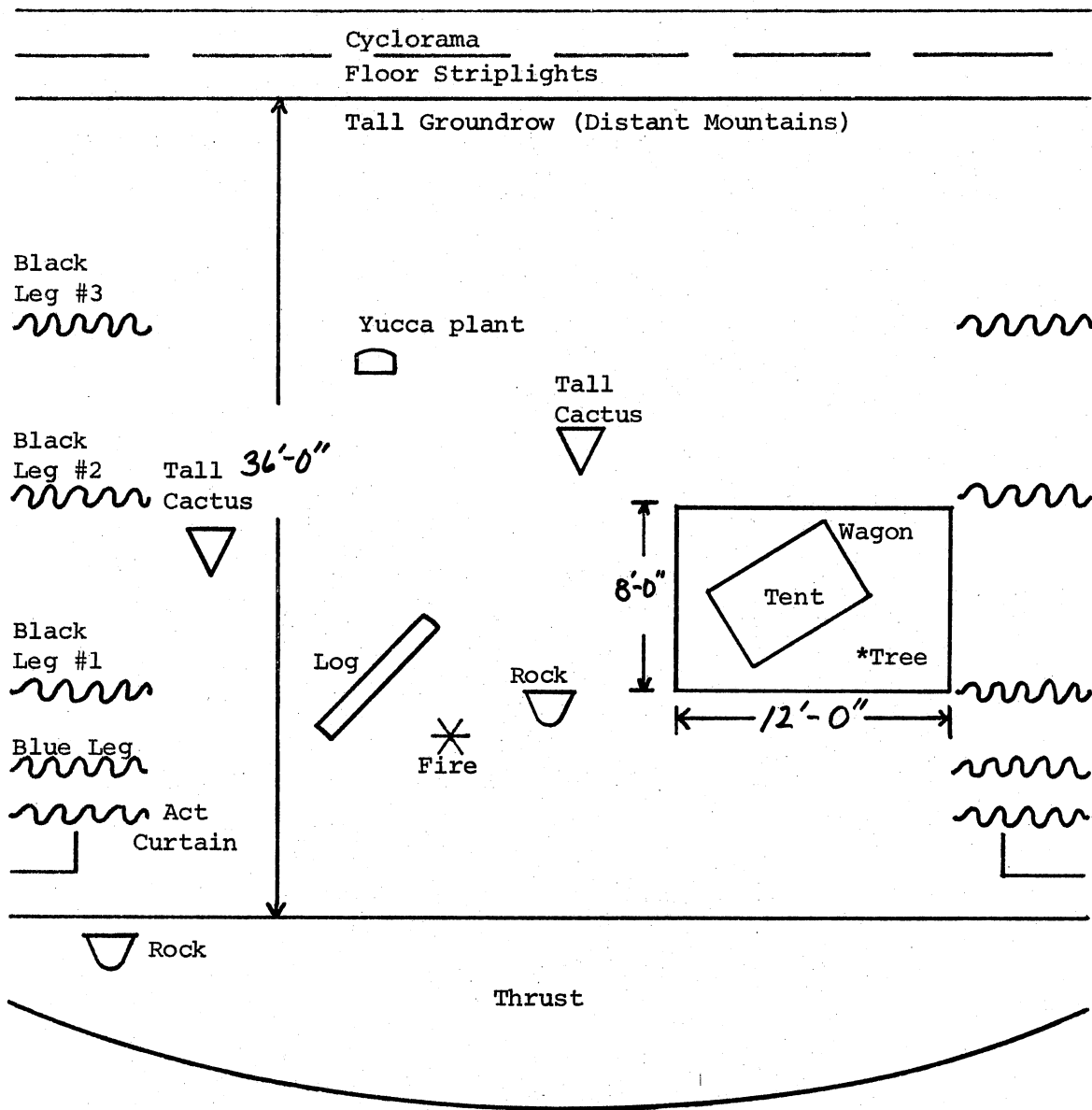
The action of the characters in the production script is as indicated by this director. The following abbreviations are used: R. - right; L. - left; X. - cross; D. - downstage; U. - upstage; C. - center; TRN. - turn; these abbreviations are also used in various combinations. The cues placed in the production script are plotted as follows: Lights are represented by numbers; Sounds are represented by letters; and set changes are represented by numbered capital letters.

The technical aspect of a play, skillfully done, can enhance the beauty and aesthetic values of the theatrical experience. The director considered the play's tone, style of dialogue, treatment of animal and human characters, and audience in determining the style of the play. Once this concept was decided upon, the director conferred with David Wegener, technical director for Sacramento Fifty Miles, in order to supply him with the physical and stylistic requirements of the stage setting. The working drawings and construction of the set are his.

Similarly, the director conferred with George Kroenert, who in turn hung and focused the necessary lighting instruments under the direction of Dr. Jerry Davis, Technical Director of Oklahoma State University Theatre.

Working drawings for the characters' costumes were designed by this director in order to implement costume construction. Make-up for the actors portraying animals was also created by this director.

Sacramento Fifty Miles was produced in the Seretean Center for the Performing Arts Theatre at Oklahoma State University in Stillwater, Oklahoma.

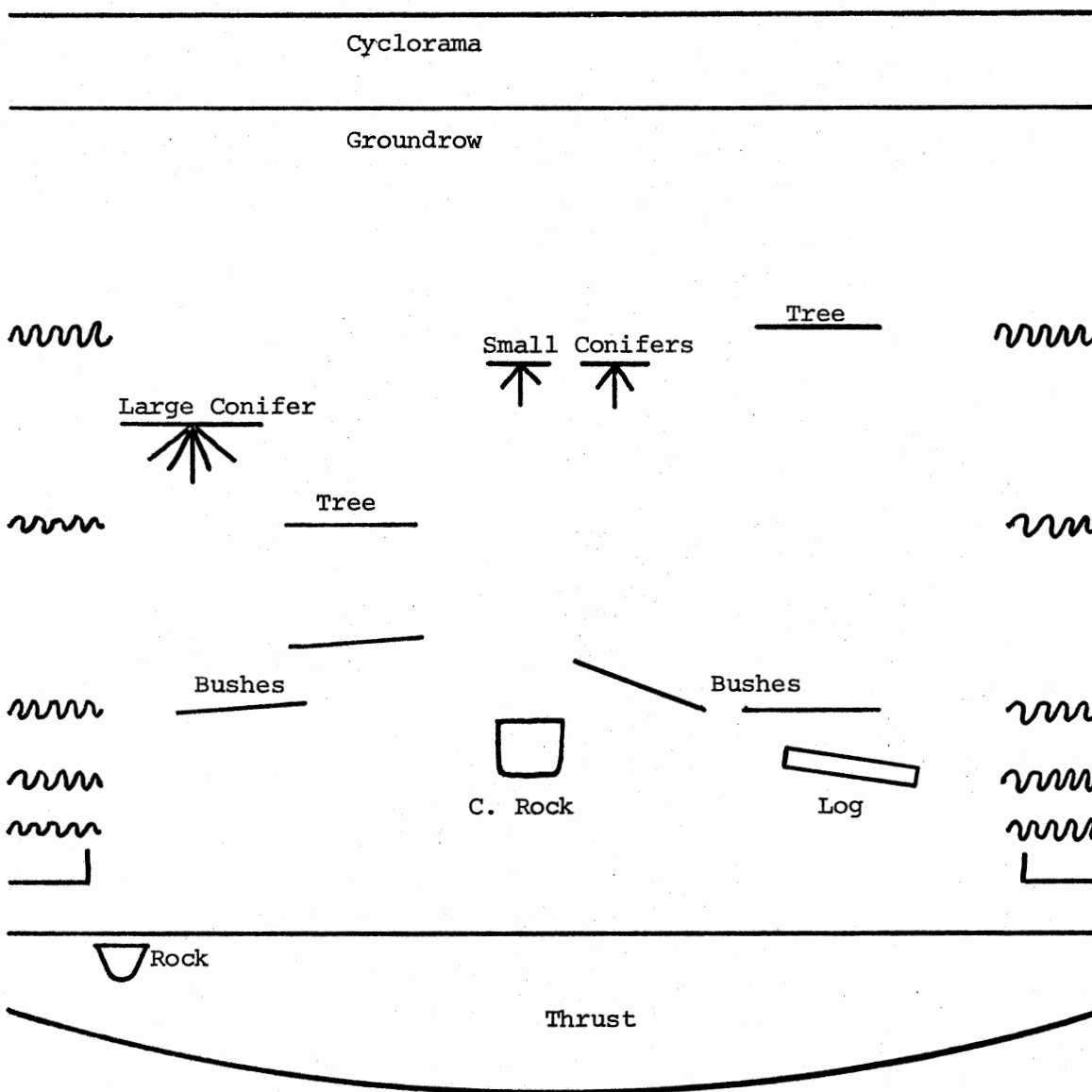


David Wegener,
designer

Figure 1. Set Design for Act I, Scene 1. A Prospector's Campsite in the California Desert.



Figure 2. Production Photograph of the Set Design for Act I, Scene 1.

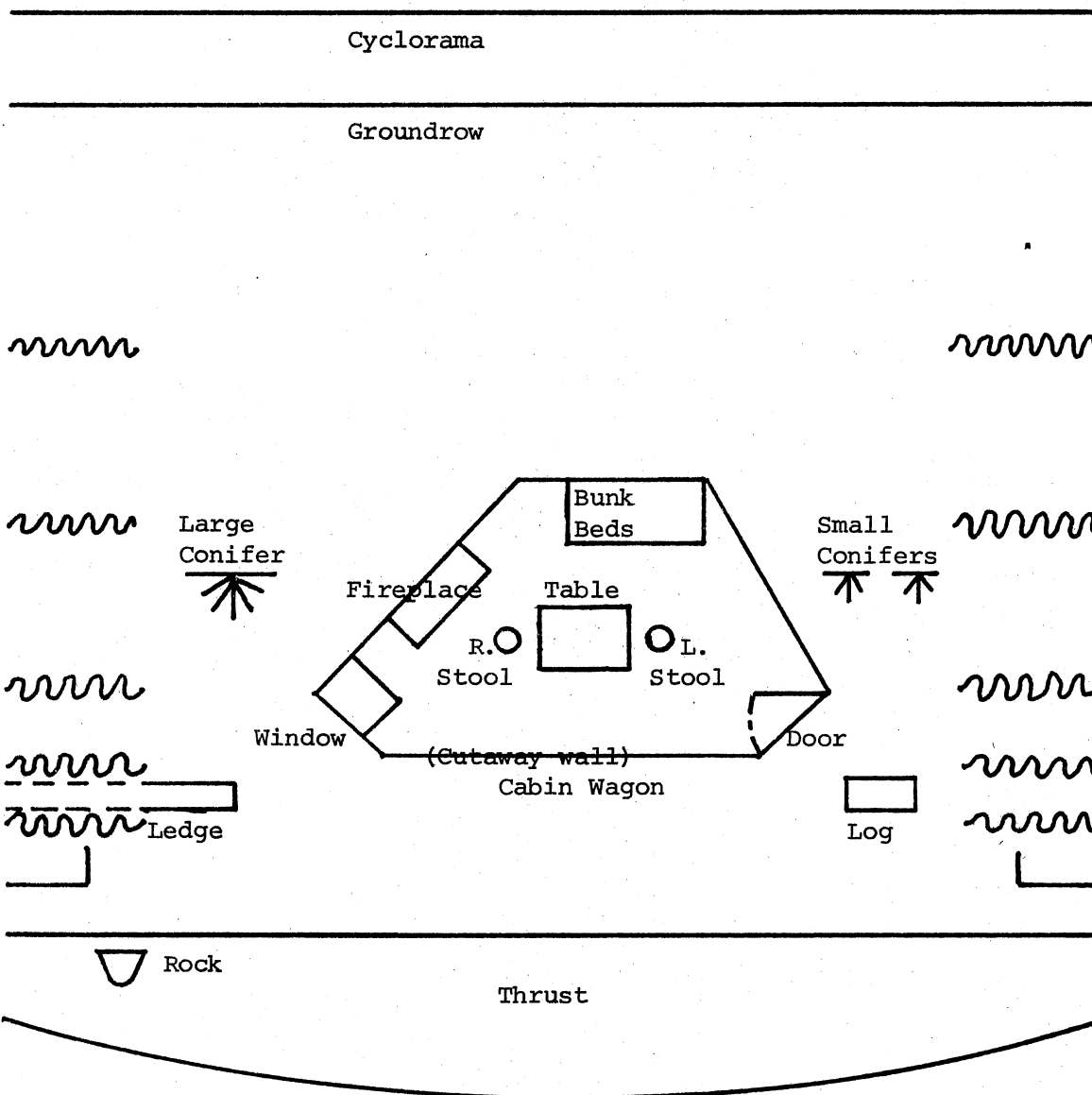


David Wegener,
designer

Figure 3. Set Design for Act I, Scenes 2 and 3. A forest.



Figure 4. Production Photograph of the Set Design for Act I, Scenes 2 and 3.



David Wegener,
designer

Figure 5. Set Design for Act I, Scene 4 and Act II, Scenes 1, 2, and 3. The forest and an old, deserted cabin.



Figure 6. Production Photograph of the Set Design for
Act I, Scene 4 and Act II, Scenes 1, 2. and 3.

Production Script

SACRAMENTO FIFTY MILES

by

Eleanor and Ray Harder

Based Loosely on the old tale of

"THE BREMENTOWN MUSICIANS"

A Musical Comedy
For Young People

ANCHORAGE PRESS, INC.

The action takes place in the California gold country, around 1860.

ACT I

SCENE 1: A Prospector's campsite in the desert.

SCENE 2: A forest.

SCENE 3: A forest.

SCENE 4: The forest, at night. An old, deserted cabin.

ACT II

SCENE 1: The forest and cabin, morning.

SCENE 2: Another part of the forest.

SCENE 3: The forest and cabin, at night.

WHEN SET: Curtain Warmers while audience is seated

Music playing

CUE: A

PRESHOW: 1

PRESHOW: 2

PRESHOW: 3

CUE: B

CUE: 1

ACT I

Scene 1

It is afternoon. Darby, a medium-sized hound dog, is lying on a jacket in the shade of a tree.

ROCKY. (Enters from tent, X. to C.) Darby? Darby, ya dumb dog! Come here! Now where is she? (X. a few steps R.) Darby?

(Darby leaps to her feet when she hears her name called, and jumps part way behind tree so she won't be seen by Rocky.)

And where's my jacket? (Goes to tent, looks inside. Darby picks up jacket.) That dog's prob'ly got it and is sleepin' on it somewhere. (Moves about freely.) Gettin' it all full a hairs. . .and fleas.

DARBY. (Indignantly drops jacket.) Fleas! Get who's talking about fleas!

ROCKY. . . .And stealin' my supper last night. . . (X. to fire, looks around this area.) Oh, when I git my hands on her, I'll--Darby!? Come here! I know you're around here somewhere. (X. R. and TRN. Sees his jacket.)

WARN: CUE 2

(Darby moves around and behind tree as needed.)

Aha! Just as I thought. Sleepin' on my jacket again, huh? Oh, just wait till I catch you! I'm gonna

give that dog a beatin' she'll never forget. (X. inside tent.) Steal my supper, will she? Hmph!

DARBY. (XD. to audience.) I didn't steal it. Not really. I just took a little bite.--Well, maybe it was a big bite. But he hasn't fed me in three whole days! And dogs git hungry, too--just like--humans.

CUE: 2

ROCKY. (Enters, XR. and U. of tent.) This oughta do it. . .O.K., dawg--you gonna git the beatin' of yore life! (Rocky ad libs as he circles around tent; Darby counters him around tent.)

WARN: CUE 3

DARBY. (To audience.) Sh!!

(Rocky reverses and X. U. of tent again; Darby XD. and behind tree. Rocky moves UR. and Darby escapes down auditorium steps into Audience Aisle R. Goes to first aisle column.)

May I hide here? If he asks where I am, will you help me and point that way? (Indicating audience L. Hides behind column.)

ROCKY. (Glares out into auditorium, moving DRC.) Where did that little no-good dog go to? Have you seen her? Where? (And so on.) Aw, stupid dog. Well, I'm not gonna stay out here in this hot sun any longer look-in' for her. I'll get her later. After my nap. (X. UL. and Exit into tent.)

DARBY. Sh! (Comes out of hiding and cautions audience to silence, then goes up on stage and listens. TRN. to audience and sighs with relief. On the thrust.) Well --that was a close one! But with him asleep, I'm safe now.--Until next time. Oh--(X. to log, R., sits, and picks up guitar.) What's an animal to do?)

CUE: 3

WARN: CUE 4

CUE: 4

SONG: "There is Nothing So Inhuman as a Human"

CUE: C

There is nothing so inhuman as a human,
Ask an animal in case you want to know,
We are beaten, we are chased,
We are eaten, we are raced,
We are trained and tamed,
And shot and maimed,
And moved from place to place;

(Stands, puts guitar down.)

And no one ever thinks about our feelings,
(X.R.)

Do they ask us if we want to live in zoos?
(X.D.)

Are the fox and hounds consulted on the games
they're made to play?

(X. UC.)

Do they think we really want to give our skins
and hides away?

And our heads we'd like to keep instead of
hanging them on walls--

Oh there's nothing so inhuman as a human,

(X: U. to log.)

Ask an animal in case you want to know,
(Pause, TRN. to audience.)

Ask an animal in case you want to know.
(Sits on log.)

CUE: D

CUE: 5

MOLLY. (Enters URC. She is large, generally good-natured, and speaks with a slight Irish accent. She has a heavy load of firewood.)
Wheew! (X. D. to L. of log, drops firewood.)
Haulin' them loads up that hill is hot work in this sun.

DARBY. Well. . .it's a good thing you are working.
You won't get beaten that way.

MOLLY. (Laughs, X. a few steps L. and stretches.)
Oh, we burros get our share of beatings--while we're working--and while we're not. But it feels good not to be working right now, I can tell ya. (X.R. and sits to Darby's L. on the log.) What's the matter with you?. . .Cat got your tongue? (Laughs at her own joke, and gives Darby a nudge in the ribs as she laughs.)

DARBY. It's not funny, Molly. I've come to the end of my rope.

MOLLY. Again?

DARBY. No food to eat, no soft place to sleep--and beatings and threats of beatings, and. . .well, I'm not putting up with it any more.

MOLLY. Uhuh. (Fanning herself with her bandana.)

DARBY. (Resolutely.) Molly. . .(Stands.) I've decided there's only one thing for me to do.

MOLLY. And what's that?. . .As if I didn't know.

DARBY. I'm going to pack up and go to Sacramento.

MOLLY. (Groans.) --Not that again! You're always going to pack up and go to Sacramento.

DARBY. (Indignantly. TRN. to Molly.) And why not?
Can you think of a better place?

MOLLY. No, but--

DARBY. Animals there have homes, Molly--real homes. (Melodramatically TRN. and poses.) And they don't have to sleep out in this rain, and cold. . .

MOLLY. Rain and cold?! (Stands.) Are you outa your mind? It's at least 110 out here. (Sits.)

DARBY. . . .or the hot sun. And they aren't full of dust and cactus burrs, either. No. They have sleek, shiny coats (X. L. past Molly.) and fat on their ribs. And there's a river to look at, and cool green grass to lie on and think important thoughts on full, fat stomachs--

MOLLY. Sure, sure.

DARBY. (X. to Molly, getting carried away.) And there are great wide streets, Molly, paved with gold and lined with shady green trees--

MOLLY. Well, if it's such a great place--

DARBY. If?!--If?! It is a great place!

MOLLY. (Stands.) Then Darby, why don't you go there?!

DARBY. (Taken aback--looks at her.) Well. . .I. . .I will, (XR. to pick up guitar, X. DR. to rock on thrust, sits with back to Molly, starts strumming something.) someday. . .I will.

MOLLY. (Snorts, X.D.) Someday huh!!--Listen, Darby, it's been my thinkin' that if ya want somethin', you'd better do it, and not wait around for someday. 'Cause someday just might never come. So I say, if ya wanta go to Sacramento, go!

DARBY. Well. . .I will, Molly. . .someday.

MOLLY. (X. U. to rock by the fire and places hands on it to lean.) Ah, what a hopeless case you are, Darby. Why, with all your talking, I'm beginning to wonder if there really is a Sacramento.

DARBY. Well of course there is! And someday, I'll go there--you'll see.

MOLLY. (TRN. R.) Alright. . .and what will you do when you get there, that's what I'd like to know. (X. a few steps R.) Do you think humans will be any kinder in Sacramento?

DARBY. I have that all figured out. I'll play my guitar and sing and I'll become a town musician. And then I can have all the things I want. (Strums on the guitar.)

MOLLY. Is that the truth, Darby, or just more of your usual malarky?

DARBY. Of course it's the truth. Why, it wouldn't surprise me none if the Mayor of Sacramento were to make me the official town musician.

MOLLY. (X. in a few steps.) Ya don't say?!

DARBY. Haven't I always said so? (Strum, strum.)

MOLLY. (X. C.) The official town musician. . .huh?

DARBY. That's right.

MOLLY. (X. L.) Then--you'd have a home to live in and food to eat?

DARBY. Uhuh. . .(Strum, strum.)

MOLLY. And you'd never be hungry--or cold?

DARBY. That's right. And I'd be appreciated, Molly. I'd be loved.

MOLLY. And not be left alone because you were old--or lame?

DARBY. That's right. (Strum, strum.)

MOLLY. (Long pause as she thinks.) Darby?

DARBY. Hm?

MOLLY. (X. D. onto thrust.) Take me along.

DARBY. Huh? --Where?

MOLLY. (TRN. to Darby.) To Sacramento!

DARBY. (Stops strumming.) Sacramento?

MOLLY. (X. R. to Darby.) I don't eat much, and I can carry twice my weight. I'm strong, and. . .

DARBY. No--no, Molly. It's out of the question.

MOLLY. Why?

DARBY. Because. . .it just is, that's why.

MOLLY. I wouldn't ask anything of ya. Just to come along, that's all.

DARBY. (TRN. away from Molly.) Let's not talk about it.

MOLLY. (Pulls Darby back.) But I want to talk about it.

DARBY. (Stands and X. L.) Look, Molly. You. . .you have to have talent to go to Sacramento and make a life for yourself. . .You have to have talent.

MOLLY. So?

DARBY. Well. . .you have to have talent!

MOLLY. I have talent.

DARBY. (Pause.) You? You? (Gives a little laugh.)

MOLLY. (Indignantly.) Of course I have talent.

DARBY. What talent?

MOLLY. (With dignity.) I sing.

WARN: CUE 6

DARBY. You what?

MOLLY. (A bit crossly.) I said I sing!

DARBY. Sing? You call that He-Hawing noise you make singing? (Laughs.) Oh, Molly. . .heheh. . .

MOLLY. (Heatedly.) Yes I call it singing! And if you had half the brains you claim to have, you'd know we burros are called mountain canaries.

DARBY. What?!

MOLLY. (X. to Darby.) Mountain canaries--Mountain canaries! Somethin' wrong with your little ears? They call us that because of the sweet sounds we make.

DARBY. (Laughs.) Sweet sounds. . .oh hoho. (X. R. to rock on thrust, gets guitar and strums as she continues to laugh.) Sweet sounds--he-haw, he-haw--sweet sounds!

MOLLY. (X. R. to Darby.) Darby if you don't want that stupid guitar wrapped around your neck, you'll

stop laughing this minute!

(Darby stops.)

That's better! Now, then, can I go with you or not?

DARBY. . . .Where?

MOLLY. To Sacramento, you numbskull!

DARBY. Sacramento? (Remembers.) Oh yes--Sacramento. Well--I. . .uh. . .that is. . .uh. . .well it's not enough just to be able to sing, Molly. (X. U. to log.) You. . .you have to. . .uh. . .(Gets a thought, TRN. to Molly.) to play an instrument. Yes. Play an instrument.

MOLLY. Play an instrument?

DARBY. Yes. You can never hope to become a town musician if you don't play an instrument.

MOLLY. (Dejected.) Oh.

DARBY. I'm sorry, Molly. (Sits on log and strums the guitar.) Truly I am. But I'm afraid that's just the way it is.

CUE: 6

MOLLY. I see. (Wanders U. and L. to rubbish pile on tent platform. Kicks it angrily. Suddenly she starts digging. Darby pays no attention. Molly pulls out an old washboard and holds it up triumphantly.) Here it is!

WARN: CUE 7

DARBY. What?

MOLLY. (X. R. to Darby.) My musical instrument! I can play this! (Starts to play it.)

DARBY. Molly, Molly--this is no time for--

MOLLY. Why not? You said I could go with you if I could play an instrument.

DARBY. I did? (Unhappily.) Oh.

MOLLY. And I can play this! Now, when do we go?

DARBY. Uh--well. . .uh. . .I don't know. I'll. . .uh. . .I'll have to think about it. . .and make some plans. . .

MOLLY. (Sternly.) When do we go, Darby?

DARBY. (Shrugs.) Someday.

MOLLY. (Furious.) Someday?! You mean to tell me that all this town musician talk has just been more of your "someday" business?

CUE: 7

CUE: E

(No answer.)

SONG: "Start Climbing Right Away."

(Molly sings to Darby.)

If you have a job, then do it!

(X. L.)

If you have a task, hop to it!
If you're in a jam, get through it,
Undo it, today;

(X. R. past Darby.)

If you see a knot, untie it,
(Mimics fishing.)

If you catch a fish, go fry it.
If you have a thought, go try it,

(X. U. to Darby, pulls her up.)

High-fly it, blue-sky it;

(X. LC.)

If you have a problem, (Darby:) Right it,
If you have a worry, (Molly:) Fight it,

(Both:) If you see a corner light it
(Both X. in.)

And you'll brighten up your day;

(Both mimic rowing, sitting on ground.)

If you're up a creek, start rowing,
If your dreams are big (Jump up.) get growing,

(Molly:) If you have a star, (XD. and L.)
start climbing right away--

(Darby XU. and sits on log.)

And you'll find your star is not so far away.

(Sees Darby, XU. and R. to her.)

And you'll find your star is not so far away.

CUE: F

So I'll someday you! You day-dreaming, good fer nothing dog! (She grabs Darby's ear and pulls it, but Lodeston's voice is heard shouting offstage.)

CUE: 8

LODESTONE. (Offstage.) Rocky! (Enters from DL. and runs across the stage to DR. He is carrying a gunny-sack loaded with various supplies. He swings it at Darby and Molly and they dive for cover. Molly hides behind UC. cactus and Darby returns, with her guitar, to her "shade tree" L. of tent.) Yahoo! Rock. . .eee! A-ya-hoo! Outa my way, ya dawg! Git outa my way! Hooeee! Rocky? Hey there, Rocky!

ROCKY. (Enters from tent, X. D. to LC.) What's all that yellin' fer?

LODES. Yahoo--I say, Yahoo! (Dances about.)

ROCKY. Lodestone, settle down, will ya?

LODES. Hey hah!

ROCKY. What are you hollerin' about?

LODES. (TRN. a circle in his excitement.) Wait'll ya hear--jest wait'll ya hear!

ROCKY. Well, I'm waitin'!

LODES. Oh--well, I was down to town stealin' them supplies you asked me to git when. . .
(Rocky yanks off his hat and cuffs Lodestone with it.)
Ouch! Now what's that fer!

ROCKY. Ain't I told you never to say "stealin' "?

LODES. But that's what I was doin'.

ROCKY. I don't care. I told you not ta say it. It ain't polite.

LODES. Oh. . .wal, I was down to town--(Looks at Rocky.)--filchin' them supplies when--

ROCKY. No! (Cuffs him again.)

LODES. Now what?

ROCKY. And ya don't say "filchin'" neither.

LODES. Well, what was I doin' then?

ROCKY. How should I know what you was doin'? I wasn't there.

LODES. Well if I weren't "stealin'" and I weren't "filchin'", then how'd I get these here supplies?

ROCKY. Ya "lifted" 'em, Lodestone, it's more. . . genteel. (Wipes his nose on his sleeve.)

LODES. (X. L. to rock and sits.) Hmph. O.K., so I "lifted" some supplies.

ROCKY. That's better. (Pause.) And. . .?

LODES. "And" what?

ROCKY. And what?! You mean you brought me out here in this hot sun just to tell me that?. . .That you lifted some supplies? (Picks up sack, C., and dumps contents

out. Sweetly.) And what kind of supplies do you call these? (Drapes them on Lodestone.) Yarn?! And knitting needles--and lace? Now ain't that sweet! (Changes to rage.) You imbecile! We needed salt and flour and you bring back lace! How do you expect us to survive on this?

LODES. (Stands.) Well that's what I was gonna tell ya, Rocky. I just picked up any old thing and took off soon's I heard.

ROCKY. (X. to LC.) Soon's you heard what!?

LODES. (Follows Rocky.) What I was gonna tell ya about!

ROCKY. Well what was it!?

LODES. I don't remember now.

ROCKY. You don't remember?

LODES. (X. DL.) Well ya got me so all-fired rattled with yer "it ain't stealin', it ain't filchin'" business I just plumb forgot.

ROCKY. (X. to C.) Well try to remember, Lodestone--try to remember!

LODES. (With back to Rocky.) Alright. Gimme a hint.

ROCKY. (Does a take.) What do you mean, give you a hint?

LODES. Gimme a hint so's I kin remember.

ROCKY. (Incredulously.) Give you a hint so--give you a . . . Lodestone, you got the brains of a lopsided weasel. I don't know why I ever brought you from Missouri out west with me to strike it rich. Why, you can't even pan for gold without falling in the stream.

LODES. (X. L.) Well it was somethin' important anyhow.

ROCKY. What was?

LODES. What I was gonna tell ya--(Sullenly.) but you won't give me no hints.

ROCKY. (Barely able to control himself; X. R.) All right. I'll give you a hint. Was it something about a--a new claim?

LODES. (Long pause.) Uh. . .

ROCKY. Well?

LODES. I'm thinkin' . . .

ROCKY. That's not possible, but I admire you for trying. (Another pause.) Somebody found gold?

LODES. (TRN. to Rocky.) Gold?

ROCKY. Yeah--gold. Gold! The stuff we came out west to find!

LODES. You're gettin' warm.

ROCKY. Whatd'ya mean, "I'm gettin' warm"?

LODES. Keep guessin'.

ROCKY. (X. L. to Lodestone and waves fist.) Why you--fer two cents I'd--

LODES. Give up?

ROCKY. (TRN. X. few steps R.) Augh! Yes! I give up!

LODES. I remember now. It was gold all right.

ROCKY. (Fast TRN. to Lodestone.) Gold?

LODES. Yup.

ROCKY. (Runs to Lodestone.) Where? Where? Where?

LODES. (Works freely DL.) Well--I was down to the store, hidin' behind the big cracker barrel they got in there waitin' to stea. . . lift them supplies you wanted when them two gambler fellers come in.

ROCKY. Yes, yes--

LODES. Well, they was talkin' real quiet about how they'd stole a bag of gold off'n a couple a other gambler fellers who was cheatin' some other crooks in a crooked poker game. Heh, heh. Ain't that rich? They sure was laughin'.

WARN: CUE 9

ROCKY. (Impatiently.) And?

LODES. And so was I. I like to split from laughin'--only I don't, 'cause I don't want them knowin' I'm there.

ROCKY. And so??

LODES. So now they was tryin' to figure out where to hide it, see, 'till things cooled off fer 'em. That's

what they said.

ROCKY. Go on!

LODES. Well, then they brung out this sack--about so big, see, and it was crammed full--and I mean crammed full of shiny gold nuggets the size of my fist.

ROCKY. No!

LODES. Yes sir!

ROCKY. The size of your fist!?

LODES. I seen 'em with my very own eyes. Just settin' there in that great big sack.

ROCKY. (Shakes Lodestone.) Where'd they put that sack?

LODES. I'm comin' to that part now.

ROCKY. Well hurry up!

LODES. Now don't go rushin' me, Rocky, or I just might fergit again.

ROCKY. Huh? Oh. . . (Solicitously, pulling Lodestone R. to R. rock.) Well, take your time, Lodestone, 'cause I don't want you to fergit again.

LODES. Uh. . .

ROCKY. Here, Lodestone, sit down and--and relax.

(Lodestone sits on the ground in front of rock.)

There. That'll help ya to remember. --Comfy?

LODES. (Enjoying this.) Uh. . .Hand me my canteen.

ROCKY. Huh?--Oh, sure, Lodestone. (Rushes to debris by the tent to get the canteen, brings it to Lodestone.)

LODES. And put my pack behind my head. These rocks get awful hard after awhile.

ROCKY. Right away, Lodestone. (Gets pack, C., then puts it behind Lodestone, who lies back.) How's that?

LODES. (Thinks.) Mmm. . .Puff it up a little bit.

ROCKY. Right. Puff it up--(Starts to puff pack, then stops.) Puff it up!?! Why you--I'll puff you!

(Rocky chases Lodestone R. U. around R. cactus, swinging a large stick, but always just missing. They chase L. to DL. corner of stage, then R. to rock on the thrust. Lodestone falls over the rock; Rocky catches him and holds the stick over his head.)

Now where'd they hide that gold!!!

WARN: CUE 10

LODES. (Now sitting on the rock.) Wait. . .wait, Rocky. I'll tell ya. Jist stop. . .

ROCKY. (Menacingly.) All right. . .where?

LODES. (Quickly points off L.) In--underneath that big tree, just this side of--Injun rock.

ROCKY. (Grabs him by the neck.) You sure?

LODES. Sure I'm sure, Rocky. You know I wouldn't lie to you.

ROCKY. (Releases him and X. few steps UL.) O.K. Then let's go git it!

LODES. Right now?

ROCKY. Why not?

LODES. (Jumps up, dances around.) Yahoo! (X. L to tent.) Hey Rocky? What'll we do with these here supplies? (Indicating shovels and picks.)

ROCKY. Are you crazy? Dump 'em. We won't be starvin' in this crummy place. Heh heh. . .we're gonna be rich, Lodestone! Rich!

LODES. Yahoo! Hey Rocky? What about them? (Points to animals.)

ROCKY. Who?

LODES. That old dumb dog and the old burro?

ROCKY. Them stupid animals? Get rid of 'em. They ain't no use to us now.

LODES. Yeah. . .heh heh. . .git rid of 'em. . .How?

ROCKY. We'll tie up their legs and throw 'em in the ravine.

LODES. Right now?

ROCKY. No--when we git back. Right now we got more important things to do. Heh heh. Lodestone--we're about to strike gold. Come on!

(Both exit DL.)

MOLLY. (Rushes R., then L. to Darby, who is lying underneath the tree.) Darby!. . .Wake up!

DARBY. (Waking up.) Huh?. . .What's the matter?

MOLLY. (Sits next to Darby.) What's the matter? What kind of a watch dog are you anyway? Didn't you hear what they said?

DARBY. (Sits up.) Oh, now Molly. It's too hot a day to get so fired up. It's not good for you. Now relax. (Yawns as she talks.) That's my secret. I know when to relax. (Begins to lie down.)

MOLLY. Relax?! (Shakes her.) Didn't you hear what they said they were going to do to us?

DARBY. No. I was having a fine dream--about hamburgers.

MOLLY. (X. R. to C.) Never mind your dreams! They're going to. . .to. . .Oh, it's too horrible! (Brays as she cries.)

DARBY. Come, come, Molly. Surely mankind's cruelty to animals comes as no surprise to you. Haven't we been beaten and kicked and worked and then abandoned time after time? Oh it's a sad sad tale. (Picks up guitar and plays and sings loudly.) Oh it's a sad, sad tale, we animals could tell, dontcha know, dontcha know--

MOLLY. (X. L. and sits to Darby's R.) Will you put that guitar down and listen to me?! When those two get back here, they. . .they plan to destroy us! Don't you understand? Destroy us!!

DARBY. (Stands slowly.) Destroy us?

MOLLY. (Stood with Darby.) Tie our legs up and throw us in the ravine.

DARBY. What?

MOLLY. That's what they said!

WARN: CUE 11

DARBY. (Shocked.) Tie our legs. . .and throw us. . .in the ravine? But that's. . .that's dreadful! (Pause. She grabs Molly.) We'd never live through it!

MOLLY. Of course not.

DARBY. Are you sure?

MOLLY. Yes. . .yes. That's what they said.

DARBY. How dare they!

MOLLY. (X. few steps DR.) Oh, Darby, we can't stay here. We've got to get away.

DARBY. (X. few steps DL.) Imagine that.

MOLLY. (Suddenly brightens and TRN. to Darby.) Darby . . .that's it! That's it! We'll go to Sacramento!

DARBY. What?

MOLLY. (X. L. to Darby.) We'll go to Sacramento!

DARBY. (Stunned.) Sacramento?

MOLLY. Yes! You've always wanted to go there. . .and now we've got to go!

WARN: CUE 12

DARBY. (Uneasily.) But. . .but why Sacramento?

MOLLY. Because it's the place to go. You always said it was.

DARBY. Well, . . .that's true. I always said it was, but--

CUE: 11

MOLLY. (X. R.) Then come on! (Picks up guitar, gets washboard from log and takes them to rock on thrust.) Come on! We've got to get away from here before they come back or they'll dump us in that ravine for sure! (Darby stands without moving. Molly X. L. to C.) Is that what you want? To be tied up and dumped in a ravine?

DARBY. No. . .No!

MOLLY. Then come on! We'll be safe in Sacramento. (X. L. to Darby.) Animals are safe there. You said so yourself. They have homes. . .and plenty of food . . .and. . .and they have sleek, shiny coats, and fat on their ribs. . .

DARBY. (Warming to her subject, X. R. past Molly.) And there's a river to look at, and cool green grass to lie on. . .

MOLLY. Yes! Yes!

DARBY. (Now getting carried away.) And great, wide streets, Molly, lined with shady, green trees. . .

MOLLY. And paved with gold!

DARBY. And we'll be famous, Molly. We'll be the official town musicians!

MOLLY. (Looking over her shoulder for the robbers.) Yes, yes!

DARBY. Well, what are we waiting for! Let's go!

CUE: 12

SONG: "The Sacramento Song"

(Both sing and tap dance:)

CUE: G

Come on along, let's go, to Sacramento,
Where a friendly smile is waitin' for you
Come on along, let's go, to Sacramento,
Where the skies are always blue.

WARN: CUE 13

Come on along, let's go, to Sacramento,
Where the good life's there and waitin' for you,
Come on along, let's go, to Sacramento,
Where there's nothing you can't do.

WARN: CUE
12-1

And when you see those smiles everywhere,
And feel that sunshine filling the air,
Why you could shout and no one would care,
Because you're free there,
And you could be there, if you'll. . .

CUE: 12-1

(They pick up their instruments and dance up the Aud. Aisle L.)

Come along, let's go, to Sacramento,
Where the streets are gold and waitin' for you,
Come on along, let's go, to Sacramento,
Where your dreams will all come

(Molly:) Dreams will all come

(Both:) Dreams will all come true.

CUE: H

(They exit into Aisle door.)

CUE: 13

ROCKY. (Enters DL. and X. to C. He catches a gold nugget thrown from offstage. Kneels and plays with gold nuggets in the sack.) That was the easiest prospectin' we've ever done!

LODES. (Follows Rocky in.) Yeah. Sure beats pannin' and diggin', huh, Rocky?

ROCKY. Easy as takin' candy from a babe.

LODES. (X. L. and looks offstage.) Hey, Rocky?

WARN: CUE 14

ROCKY. What?

WARN: CUE 15

LODES. Do ya think them gambler fellers will find out we stole their gold?

WARN: CUE 16

ROCKY. We ain't gonna be around long enough for them to find us.

LODES. Yeah. . .(TRN.) Where're we goin', Rocky?

ROCKY. Reckon we'll head up north.

LODES. Yeah. . .What's up there?

ROCKY. Lot a things. . .(Stands.) Mountains to hide out in fer one thing, and towns. . .big towns. . . Frisco, Sacramento. . .

LODES. (X. to RC.) Yeah. Sacramento.

ROCKY. We kin live it up, Lodestone, when we hit them towns.

LODES. Yeah.

ROCKY. (X. R. to fire.) Come on, let's cover our tracks so we kin git outa here, fast. (Gathers up pans, coffee pot, etc. to put in sack, C.)

LODES. (Crawling around tent.) What about them animals?

ROCKY. What animals?

LODES. That dog and the old burro?

ROCKY. Oh, yeah--there's a rope. Go git 'em and we'll tie 'em up.

LODES. Yeah. (Both look about: Lodestone X. DL. and Rocky X. UR.) I don't see 'em around no place.

ROCKY. Well, never mind them. We can't wait around here all day. (Piles many sacks onto Lodestone.) Just leave 'em. They won't last long out here by themselves. Come on. (They X. to DR. corner of thrust. Sudden stop.) Wal bring the gold, ya dope!

CUE: 14

CUE: 15

(Lodestone looks blankly at him a second, then TRN. and hurries to sack of gold, C.)

Shoulda left you in Missouri. (Crossly.) Come on! (Exits up Aud. Aisle L., muttering to himself.)

LODES. Comin', Rocky. (Hurries after him.)

CUE: J

CUE: JCUE: 16CUE: 17CUE: 17A

ACT I

Scene 2

CUE: 18CUE: 19CUE: K

Later that day, in a forest.

(Darby and Molly enter UR. and wind around trees, singing "The Sacramento Song." Molly carries her washboard and pack, Darby carries her guitar. They eventually stop singing and pause to rest.)

MOLLY. (Stops at DR. bushes.) Well, I don't know where this Sacramento of yours is, Darby, but we've come a long way today, and that's the truth. Which way now?

DARBY. (Leaning against UL. tree.) Later, Molly, later. Gotta catch my breath first. Whew! I'm not used to so much walkin' in the sun. (Pause.) Hope we did the right thing.

MOLLY. (Fanning herself.) Huh?

DARBY. Leavin' the only home we had, so soon like that.

MOLLY. What do you mean, so soon?

DARBY. (X. to C. rock and sits.) Well, I mean if we hadn't left, about now I'd have been snoozing under that fine old live oak tree I always liked so much.

MOLLY. Hah! About now you'd be snoozin' at the bottom of a ravine, ya mean.

DARBY. All the same, Molly, it was a mighty fine tree.

MOLLY. No use lookin' back now, Darby. Gotta look ahead--to Sacramento.

DARBY. (Chin cupped in her hands.) A mighty fine tree.

MOLLY. (X. L. to Darby, kneels.) Here. Eat some of this. It'll take your mind offa that scraggly old tree you're so homesick for all of a sudden. (Takes a bone out of her pack and hands it to Darby.)

DARBY. (Brightening.) Where'd ya get this?

MOLLY. I brought it with me. Ya don't think I'd go anywhere with an empty pack, do ya?

DARBY. (Eating.) Molly, you're a fine burro, and I promise never to call you a mule again. (They laugh.)

(All at once there is a great wailing sound from the bushes DL. Both leap up and clutch each other.)

MOLLY. Saints preserve us! What's that?!

DARBY. Don't know.

(Another wail.)

MOLLY. Is the place haunted, I wonder?

(Another wail.)

Well, don't just stand there, Darby. (Pushes her a few steps L.) Bark or somethin'. You're a watchdog, aren't ya?

DARBY. Do ya bark at ghosts?

MOLLY. How would I know? I never met any ghosts.

(Another wail.)

DARBY. (Hesitantly.) Grrarf. . .uh. . .owyeowl.

MOLLY. Is that the best you can do?

DARBY. (Hurt.) No. (Loudly.) Rarf, grarf. . .
Aooooo. . .Owyeowl. (They listen. No sound.)

MOLLY. I think you scared it away.

DARBY. Nothin' to it. (Struts R. past Molly.) Eeeowl.
Gruff. . .rrruff. . .

MOLLY. Wait a minute--(Darby stops, Molly listens.) I thought I heard somethin'. --Yes--There. Ya hear it?

DARBY. (X. R. and hides behind Molly.) No.

MOLLY. There's somethin' in them bushes. . .and whatever it is, it's crying. (X. L. to DL. bushes.) Why I'll be--it's a cat.

DARBY. (Does a take.) A cat!?! Bleah!

MOLLY. Oh the poor little thing. Cryin' its heart out it is!

DARBY. (Backs away.) I don't care what it's doing, keep it away from me!

MOLLY. (Leading Cat out of bushes.) Ah, there, there now. It's all right. No one's going to hurt ya.

DARBY. Don't be so sure.

MOLLY. (To Cat.) Come along now. That's it. Well. . . that's better. I'm Molly. . .the burro.

CAT. (Peeps out from her lace handkerchief and nods. In Spanish accent.) How do you do.

MOLLY. And this (Points to Darby.) is Darby--the dog-- (Unseen by Molly, the Cat hisses quickly at the dog.) -- but she won't hurt ya.

DARBY. (To Molly.) I won't hurt her? What about her hurting me? Look at those claws!

MOLLY. (X. to C.) Darby, I'm ashamed of ya. Where are your manners?

DARBY. Manners? What are you talking about? Don't you know that's a cat?

MOLLY. Darby, I'm warnin' ya. Say somethin' nice to this poor creature over here, or I'll. . .

DARBY. Poor creature?! Hah! She may fool you, but she doesn't fool me. (Turns her back to Molly.)

CAT. (Wailing.) Oh never mind--never mind. It doesn't matter anyway. Nobody loves me--nobody cares--. Ah, I am miserable! Miserable. . .

MOLLY. (Visibly impressed by the spectacle--TRN. on Darby.) There now--ya see what ya done?

DARBY. Me?!

MOLLY. You and your bad manners. (X. L. to Cat, takes her L. and both sit on the log DL.) There, there now, dear. Here. Sit down. That's right. Now tell us what's troublin' ya--if ya can.

CAT. Well, (Sniff, sniff.) --I'll try. But oh, it is sad. Sad--sad. (She wails. Stops abruptly, rises and announces.) --I am Senorita Cassandra de la Contessa Cat.

WARN: CUE 20

MOLLY. (Much impressed.) You are?

CAT. Si. --uh--That means "yes" in Spanish.

MOLLY. Ya hear that, Darby?

DARBY. (Grumbling.) I heard.

CAT. (X. R. to C.) And it is only because of my recent great misfortunes that I am presently here, and not in the grand hacienda where once I lived in such regal splendor. Ah--it pains me so to think of those glorious times. But--I must be brave.

MOLLY. (Stands and X. to Cat.) There, there now,-- senior Cat, dearie.

CAT. Senorita. Senorita Cassandra de la Contessa Cat. But you may call me Contessa. . .It means countess. Oh (Wails again.) --that a contessa should be forced to live like this! Imagine--I was abandoned.

MOLLY. No!

CAT. Left. . .deserted. . .by those humans who shared my hacienda. Oh--when I think of their cruelty.

CUE: 20

SONG: "Imagine Doing That to a Spanish Cat!"

CUE: L

(She dances flamenco-style, sings to Molly.)

How dare they! How dare they!

Do such a thing as that?

How dare they! How dare they!

To royalty at that!

How dare they! How dare they!

Just move and leave me flat!

Imagine doing that! To a Spanish cat!

Imagine doing that! To a Spanish cat! Hah!

(X. D. to thrust C.)

If I seem aristocratic,

That's not my fault, you see.

It just so happens I was born

With a perfect family tree.

(X. R. to rock on thrust.)

And that's why it's so dreadful,

When one comes from royalty,
 (X. UL. to DR. on stage.)
 To be made to wander in the streets
 When one's used to luxury.

(Poses, uses castanets.)
 How dare they! How dare they!
 (etc.)

(X. L. to Darby's R.)
 Oh, once I lived a lovely life,
 With memories so sweet,
 Of velvet beds to lie upon,
 And Spanish meals to eat.

(X. to Darby's L.)
 An atmosphere so rich, refined
 I'd never seen a mouse,

(X. D. to thrust C.)
 And then they moved away one day,
 And left me in the house!

How dare they! How dare they!
 (etc.)

(Reclines on stage step, C.)
 It's not that I miss them so much,
 They weren't of royalty,
 The hacienda and the meals,
 Were what appealed to me.

WARN: CUE 21

(X. L. to Molly.)
 No farewell tears nor parting words,
 They simply moved away,
 (X. L. to DL. corner of thrust.)
 And now this proud aristocrat
 Is nothing but a stray!

(Using castanets.)
 How dare they! How dare they!
 (etc.)

Imagine doing that to a Spanish cat! Hah!

CUE: M

(At end of song, Molly applauds and glares at Darby
 when she sees she is not applauding. Darby applauds
 then, very briefly.)

CUE: 21

CAT. (Who has kept her pose, wails.) What am I to do?
 All alone--a stray. (Weeps, but keeps an eye out to
 watch reaction.)

MOLLY. Now Contessa, dearie, don't go on so. I've got
 an idea. You wait right here and I'll be right back.
 (X. R. to RC.)

(Cat watches all this as she weeps, and emits a par-
 ticularly heart-rending wail whenever she feels it is
 to her advantage to beef up Molly's appeal.)

Darby, I got to thinkin' just now that there's no reason I kin see why we can't take the Contessa along with us to Sacramento.

DARBY. What?!

MOLLY. Now wait--I haven't finished.

(Cat wails.)

--Oh, listen to that. It's enough to break your heart.

DARBY. Yours, maybe, but not mine.

MOLLY. You heard her sad story. The poor little thing--abandoned, she was.

DARBY. Hmph.

MOLLY. Now we've got to do somethin' about that.

DARBY. Why?

MOLLY. Why? Because she's an animal, just like us.

DARBY. (X. R.) Like you, maybe, but not like me. And just because she's an animal doesn't mean we have to take her to Sacramento with us.

(Cat sits on the edge of the stage, paying close attention to the conversation.)

MOLLY. (X. R. to Darby.) What are we going to do, then? Leave her here--all by herself?

DARBY. Yes!

MOLLY. (Angrily.) Darby, I'm ashamed of ya.

DARBY. (TRN. to Molly.) See? She's got you on her side already. Cats! Bah!

MOLLY. Ya heard her sing--and she plays them whatchamacallits--

DARBY. Castanets.

MOLLY. . . .So she's got talent.

DARBY. I don't deny that.

MOLLY. Then why can't she go to Sacramento and be a town musician, too?

DARBY. I'm not stopping her. (X. L. past Molly.)
She can go anytime she wants. I just don't want her
to go with me, that's all.

MOLLY. What kind of thinkin' is that?

DARBY. (Work DR. at will.) My kind of thinkin'.
I've always been a broadminded dog, Molly, as broad-
minded about these things as any dog I know. Maybe
even more so. Why, some of my best friends are cats.
Why, I've even lived in places that have had cats living
right under the same roof. And I haven't minded, so
long as they stayed in their place and didn't bother
me. But the truth is, I've never liked cats. So
while I'm as broadminded as the next--live and let
live and all that--I just don't want to travel with
them.

WARN: CUE 22

MOLLY. (Face to face with Darby.) Well I never!
Darby, you're a disgrace to the animal kingdom, you
are!

WARN: CUE 23

DARBY. Hah! And what makes you think she wants to
travel with me? Cats don't like dogs, either, ya know.

MOLLY. Because she's a contessa and above all that.

DARBY. Hah!

MOLLY. (Pulls Darby L. while Darby digs feet into the
ground.) Even if ya don't like cats, Darby, ya gotta
admit ya don't git a chance to meet royalty every day.

DARBY. (Stops.) Royalty! Hmph.

MOLLY. (Picks up her pack and X. L.) And anyway, I've
got all the food. So if you want anything to eat,
you'd better agree to let her come along. (X. L. to
Cat and helps her stand.) Come on, Contessa, dearie.
We're goin' to take you with us to Sacramento where
we're goin' to be the town musicians, and you can sing
and dance and play them whatchamacallits, and we'll
all be famous!

CAT. Sacramento? Oh--you are both too kind!

MOLLY. (To Darby.) Yeah--ain't we.

CAT. (X. R. to C.) Ah, si, si! Senorita Cassandra de
la Contessa Cat will be famous! . . .and rich. Si! I
go along with you!

MOLLY. (X. R. to begin the dance step, leading them

CUE: N

off in a serpentine and out DL.) Good, Contessa,
dearie. Come on!

CUE: 22

(Contessa follows, and Darby finally joins them, as
they sing "The Sacramento Song.")

CUE: 23

ACT I

Scene 3

CUE: 0

The scene is the same as ACT I, Scene 2.

BEAU. (Enters UL., X. to UL. tree. In Southern accent.)
Now why ever did I cross that road? Country hereabouts
doesn't look a mite better than it did on the other
side over there. (X. DL.) And none of it looks any-
thing close to what we got down home. (Stops.) Look
at this country. Nothin' but hills and spikey old pine
trees--(X. DRC.)--nothin' remotely resemblin' a fine
old Southern plantation. Not a cotton field or corn
field in sight. (Stops.) No chicken yards full of
plump, affectionate hens just waitin' for a fine up-
standin' rooster like me to lift my voice in song.
(X. R.) Oh the wanderin' life gets lonely! Wild-
lookin' country. (X. UL. to C. rock.) Not a civilized
thing in sight. (Pokes at ground with his foot.) Not
even interestin' things to peck at. (Sits on rock.
Sees something on ground.) There's one there. Find
'em all around. Looks like bits of corn at first,
'ceptin' it shines. (Picks it up, then throws it away
in disgust.) Gold! Hmph! Nothin' wrong with gold, I
guess--just ain't too digestable. (Stands.) Digest-
able? That reminds me. To humans, I'm digestable!
(Shudders, X. DLC.) I sure hate this lonely wanderin'
life, but when those folks back home began rattlin'
their fryin' pans at me with that hungry look in their
eyes, I knew I had to get travelin'--fast. (X. R. to
RC.) I sure with I knew which way north was.

WARN: CUE 24

WARN: CUE 25

CUE: 24

SONG: "No One Makes Southern Fried Chicken of Me"
(Struts and sings.)

CUE: P

I'm a fine Southern rooster and still in my prime,
And I don't aim to simmer before it's my time,
So I'm headin' up north just as fast as can be,
'Cause no one makes Southern fried chicken of me!
No one makes Southern fried chicken of me.

WARN: CUE 26

Now fortune is fickle and fame has its price,
The choicest of roosters makes chicken and rice,
So I'm headin' up north just as fast as can be,
'Cause no one makes Southern fried chicken of me!

WARN: CUE 27

No one makes Southern fried chicken of me!

CUE: R

CUE: 25

(At end of song, Darby, Molly, and Cat enter from Aud. R. Aisle stage door singing "The Sacramento Song." They X. U. steps and onto DL. corner of thrust. Beau hears them.)

CUE: 26

What's that? Someone's comin' down the road. Better hide fast. (X. L.) Don't trust these Northerners much either. For all I know, they like Southern fried chicken, too. (Runs around C. rock.) Where'll I hide? Where'll I hide?

CUE: 27

(When the animals see Beau, they look at each other, then back at the rooster. Molly and Contessa push Darby toward him.)

DARBY. (X. R. to Beau hesitantly.) Excuse me, Mister-- you lookin' fer somethin'?

BEAU. (Stops running L. of rock.) Yes Ma'am-- a hidin' place.

DARBY. Oh. Well, how about those bushes over there? (Indicates bushes DR.)

BEAU. Where? (Looks where Darby is pointing.) Oh. Thank you. (X. R. and ducks behind bushes.) I'm much obliged to you. (Hides.)

DARBY. Uh-- (Looks around; follows Beau to bushes, R.) What're you hidin' from?

BEAU. (Pops head out of bushes.) You. (Ducks back in.)

DARBY. (Startled.) Me? How come?

BEAU. Because I-- (Stops, looks at Darby, then begins to laugh. Stands up and emerges from bushes.) Hohoha.

DARBY. Mind tellin' us the joke?

BEAU. I thought--haha--I thought you--heheh--were humans. Hahaha.

DARBY. Careful how you talk, stranger.

BEAU. I--heheh--I am sorry. Truly I am. I hope you'll forgive mah very bad manners.--Perhaps you will be kind enough to tell a stranger which way is north?

DARBY. North? Why uh--uh--let's see--north. The sun sets in the--let's see--it comes up in the--uh--

BEAU. (X. L. past Darby.) Maybe the mule would know.

MOLLY. (X. R. to C. Irate.) Who you callin' a mule? I'll have ya know you're talkin' to an honest, hard-workin', mountain-grown burro, who's carried grub and tools across the Sierra more times than you could count, chicken.

BEAU. (X. L. to Molly.) Well, now, Ma'am, ahm not meanin' to imply you ain't good solid. . .

MOLLY. You'd better not, for I'm not about to have some feather-headed, flapdoodle common chicken callin' me "mule"!

BEAU. Madame, mah deepest apologies. But might I point out that you are not addressin' a common chicken. Ah stand here ready to serve you and your friends, here.--Beauregard E. Leghorn--last of a long, distinguished line of Southern roosters--known throughout the plantations of Dixie as the "great singin' Beau." (Bows deeply.)

DARBY. (Impressed.) Well, well--(X. D. to Beau, shakes his hand--and doesn't let go.) Glad to meet ya, Beau, I'm Darby the dog, and this here's Molly--the burro.

BEAU. (Extricates himself, and bows low to Molly.) Pleased to meet ya, Ma'am. (Kisses her hand.)

MOLLY. (Flustered.) Oh--well--uh. (X. L to C.) And this is Contessa, the Cat.--Say hello to Beau, there, Contessa, dearie. (Sits on C. rock.)

WARN: CUE 28

CAT. (X. R. dramatically to Beau, arm outstretched.) Buenos dias, Senor Beau. I am Senorita Cassandra de la Contessa Cat.

BEAU. Well, ah am among quality folks. Ah'm charmed ah'm sure. (Kisses her hand.)

DARBY. (Pulls Beau away and DR.) Why you so bent on gettin' north, Beau?

BEAU. Because, my friends, I was about to be made into Southern fried chicken. (Sounds of sympathy from all.) Yup. (X. DR.) I hardly escaped that old fryin' pan. Seems those folks planned to make themselves a square meal off'n this round rooster. Heheh--a little joke,

there. Ahem, well--so I been travelin' north--or tryin' to--ever since--

DARBY. Any special place you aimin' for, Beau?

WARN: CUE 29

BEAU. Nope--just north.

WARN: CUE 30

DARBY. Why don't ya come along with us? (Molly sits up, startled.)

WARN: CUE 31

BEAU. Where ya headin'?

WARN: CUE 32

DARBY. We're goin' to Sacramento. (Molly tries to catch Darby's attention.)

WARN: CUE 32A

BEAU. (Thinks a second.) That sounds north. (Decides.) Don't mind if I do.

DARBY. Good. Come on, then.

MOLLY. (Jumps up and pulls Darby to stage L. Cat sits on C. rock.) Just a minute, Darby. I'm not so sure about lettin' him come with us.

CUE: 28

DARBY. Why not?

MOLLY. Well. . .How do we know he's got any talent?

DARBY. They call him the "great singin' Beau"--you heard what he said.

MOLLY. Anybody kin say anything.

DARBY. You brought that fake countess along. I say Beau comes, too. No Beau--no countess.

MOLLY. Well--I guess it's all right providin' he don't call me a mule again.

DARBY. Oh, so that's it. (X. few steps R.) I don't reckon he will--(Stops and TRN. to Molly.)--less'n of course ya act like one! (Scampers R. to begin the dance step which serpentine onto the thrust and takes the animals up Aud. Aisle R. and out the back door.) Come on--we got to git on our way if we're ever gonna git to Sacramento. (Beau follows, then Cat, and finally Molly. All sing "The Sacramento Song" and exit.)

CUE: R

CUE: 29

CUE: 30

CUE: 31

CUE: 32

CUE: SCUE: 32A

ACT I

Scene 4

CUE: 33CUE: 34

The scene opens on a forest--at night. An old, deserted cabin is center stage.

(Rocky is sneaking about behind trees DR. and Lodestone is doing the same DL. Each carries a gunnysack--Rocky has the gold and Lodestone has food and provisions.)

WARN: CUE 35

LODES. Hey, Rocky, look--a cabin!

ROCKY. I see it, dope. That's what we been circlin' around for the past ten minutes. (Stepping L.)

LODES. Is it empty? (Creeps around, R.)

ROCKY. Sure is a rundown joint!

LODES. (Looks around.) Pretty dark. (Gets to the door, feels around doorframe.)

ROCKY. Oughta be--sun's been down for nearly an hour-- (Sees Lodestone.) What're ya doin'?!

LODES. Tryin' to find the doorbell.

ROCKY. (Trying to be quiet, X. L. to Lodestone, then pulls him R. to cabin window.) You sap! We're robbers now! We sneak in, through the winda!

LODES. (On the way to the window.) But the door's open--

ROCKY. (Pushes Lodestone into the window.) Never mind. The window. Gotta get in practice.

CUE: 35

(Lodestone falls through the window noisily.)

I said sneak in, not smash in!

LODES. (Climbs out through window.) Oh! (Begins to climb back into window.)

ROCKY. Now where are you going?

LODES. (Halfway through.) Gonna sneak in--stayin' in practice--(Rocky kicks his behind as he falls the rest of the way in.) Ow Rocky--like you said, Rocky. (Rocky climbs in, and Lodestone X. L. above table. He accidentally knocks over the stool L.)

ROCKY. (Stops suddenly, UR.) Shhh.

LODES. (Stops.) You hear somethin'?

ROCKY. Shhhh!

LODES. I said, you hear somethin'?

ROCKY. (Shouts.) Will you keep still?

(Lodestone in turn Shhh's Rocky. They continue to creep around the cabin, Rocky X. L. past Lodestone and Lodestone X. R. to above table.)

LODES. (Stops suddenly.) What's that?

ROCKY. Prob'ly a mouse.

LODES. Eeyow! (Runs and tries to hide in the fireplace.)

ROCKY. Whassamatter?

LODES. I'm afraid of mice!

ROCKY. Ahhh! You go that way, and I'll go this way.

(Lodestone circles R. and Rocky circles L., slowly inspecting the cabin, picking up stools, knocking on bunks, etc., until they back into each other, DC.)

BOTH. Yeow! Eeeyi!

ROCKY. (Recovering first.) Wha'd ya do that fer?

LODES. You said go that way--

ROCKY. Never mind what I said. An watch what yer doin'!

LODES. Anyways, the joint's empty.

ROCKY. Yeah. Crummy old dump, but it'll do fer now.

LODES. (Whacks wall contemptuously and agrees with Rocky.) Yeah.

ROCKY. (Sits on table, C.) Lodestone, we're gonna hole

up here for awhile.

LODES. (Who has been DR., rushes to Rocky.) Our own little home, huh, Rocky?

ROCKY. No, not "our own little home", stupid. This here is our hideout. Hideout!

LODES. Hideout, yeah. (Pause as he thinks.) An' we can lay in here 'til the heat's off.

ROCKY. Smart boy.

LODES. (Pleased with himself.) Hey, Rocky? What'll we do with our grub and our loot?

ROCKY. Yeah, the loot--you beautiful gold! (Stands, carries sack, kissing it, DL.) We bury it.

LODES. (Points to grub sack behind table.) Bury that?

ROCKY. (Didn't see Lodestone pointing.) That's right. Keep it hid fer awhile, 'til the heat's off.

LODES. Yeah! 'Til the heat's off.--Where, Rocky?

ROCKY. Where what?

LODES. Where we gonna hide it?

ROCKY. Here, under the floor. Look fer a loose board--

(They look around: Rocky, testing with his foot, X. U. behind table; Lodestone, on hands and knees, tests with his fist. He crawls under the table. Rocky X. DL. to his original position.)

--like this in front a the door. (Lodestone bangs head on table as Rocky speaks.) Heh heh--no one would look for gold in a rundown shack like this.

LODES. (X. L. to spot in front of door on hands and knees. He pries a floorboard loose.) Rocky?

ROCKY. (X. R. to RC.) What!

LODES. This place ain't haunted, is it?

ROCKY. (Jumps.) Why?

LODES. I don't know--just asked.

ROCKY. (Works around fireplace, unpacking coffee pot and

pans from the grub sack.) Well don't ask. Hurry up and get that floorboard up. It's gettin' creepy in here.

LODES. Dark, too.

ROCKY. Shaddup--and get busy!

LODES. (Stops, rises on his knees.) Why don't we light that lamp over there?

ROCKY. Because we don't want nobody knowin' we're here, stupid.

LODES. (Pulls grub sack toward him.) But if it's our ho. . .hideout, why can't we light a lamp if we want to?

ROCKY. Not while we're buryin' this gold. (Sits R. of table.) Anyway, we gotta play it safe for awhile--till the heat's off.

LODES. (Grumbling, pushing gold into hole.) I don't see why we can't light a lamp if we want to.

ROCKY. Stop yappin' and hurry up!

LODES. Well I don't wanta be in no haunted cabin in the dark with some old ghosts--

ROCKY. Will you shaddup about that?

LODES. (Stands, X. R. to Rocky.) Just mean to say that deserted cabins with loose boards in front of the door usually has (Sits on table with feet in air.) haunts under the floor.

ROCKY. (Stands.) Where'd you hear that?

LODES. (Shrugs.) I don't know.

ROCKY. Well don't say it anymore. (Sits.)

LODES. (X. DL. and begins to bury grub.) O.K.--Rocky?

ROCKY. What?

LODES. You afraid of ghosts?

ROCKY. (Stands, X. L. and about to seize Lodestone.) You--! (Suddenly stops short and listens.) What was that?

LODES. (Stands and runs R. past Rocky.) I don't know--

ROCKY. (TRN. toward door.) Prob'ly nothin'. . .Yeah.

Prob'ly just that mouse.

LODES. Eeow! (Crawls toward door through Rocky's legs.)

ROCKY. Yeeipe! What's the matter?! (Catches Lodestone before he gets out the door.)

LODES. You said "mouse".

ROCKY. Git away! (Pushes Lodestone toward the hole in the floor.) And cover up that hole in the floor!
 . . .No brains. (X. R. and sits R. of table.)

WARN: CUE 36

LODES. (Finishes.) All done.

ROCKY. Well put that rug over it. There.

LODES. (Sits back cross-legged on rug.) What do robbers do now, Rocky?

ROCKY. (Shrugs--then.) Eat some grub.

LODES. (Scrambles to sit on stool facing Rocky. There is a pause--then.) I buried it.

ROCKY. (Pause.) You what?

LODES. I buried the grub.

ROCKY. You buried the grub?--You buried the--(Stands and leans over table, hitting Lodestone with his hat.) Well unbury it!

LODES. O.K., O.K., Rocky. (Jumps up and runs above table and DR.) --but I forgot where I buried it.

ROCKY. (Seated, points.) Under the floor!!

LODES. Oh, yeah, in the corner where the ghosts--I mean, you know. . .in the white sheets is.

ROCKY. Alright, alright. Leave it where it is. We'll get it in the morning. (Stands.) We'll slip down to the settlement now and pick us up some grub.

LODES. Now?

ROCKY. You're hungry, ain't ya?

LODES. I could eat that ugly ol' burro we was gonna throw in the ravine. Will, too, if I ever see her.

ROCKY. (X. L. to door.) Come on, then. Let's git

outa here. It'll look better in the daylight.

(Lodestone begins to crawl out window.)

What'rya doin' now?

LODES. We're Robbers. We come through the window.

ROCKY. (Pulls Lodestone L. to door.) Go on--get out that door! This is our cabin now, dummy.

CUE: 36

LODES. (Outside cabin, hugs Rocky.) Ya mean we gonna live here, Rocky?

ROCKY. Live here? In this dump? Are you crazy? (X. R.) We just stay here a couple of days till the heat's off. Then we take our gold and leave.

WARN: CUE 37

LODES. Yeah.

WARN: CUE 38

ROCKY. (Stops C.) And we'll burn this old shack down when we go so we don't leave no evidence behind.

LODES. (Kicks cabin.) Yeah.

ROCKY. (Strolls R; Lodestone catches up to him.) Seein' as how we're professional robbers now, we gotta do it right.

LODES. Yeah.

(Robbers think they see something offstage R; they back up, clutch each other, get in each other's way as they attempt to escape.)

ROCKY. Wh. . .what was that?

LODES. Maybe a. . .gh. . .gh. . .ghost!

ROCKY. (Running L.) Let's git outa here!

LODES. (Following.) Wait for me!

CUE: 37

(Both exit, running, DL.)

CUE: T

(A few beats, then--Animals straggle into Aud. Aisle L.)

CUE: 38

MOLLY. (X. onto thrust, DR. corner; leans against proscenium.) Are you sure this is the way, Darby?

WARN: CUE 39

DARBY. (X. onto thrust, then past Molly onto stage DR.) Wait a minute. (Licks finger and puts it in air and nods.) Uhuh.

CAT. (X. onto thrust, sits on rock.) What are you doing?

CUE: U

DARBY. Testin' the direction of the wind.

MOLLY. Again?! (TRN. back on Darby.)

BEAU. (X. onto thrust, then past Molly to Darby's R. Licks his finger and puts it up, too.) It's comin' from that direction now. (Points R.)

CUE: 39

DARBY. (Pleased.) Yup. That's right.

MOLLY. Which direction's that?

DARBY. I don't know.

MOLLY. You don't know?

DARBY. Now don't go gettin' excited. We both got the same direction when we tested, didn't we?

MOLLY. Yes, but--

BEAU. (X. UR. to ledge.) And we've been gettin' the same as each other all day, so we're all goin' the same direction. That's all that matters.

CAT. Brrr. I'm getting cold.

MOLLY. It's the altitude. We've been climbing straight up all day.

CAT. Well, wherever this Sacramento is, I don't care. I am too tired to walk another step!

MOLLY. (X. L. past Darby, onto stage.) We're not goin' to get very far tonight, Darby. It's dark, and we're all bone tired.

BEAU. (Sits on ledge.) Right. We can go to Sacramento in the morning. (All nod agreement.)

WARN: CUE 40

DARBY. (Sits on edge of stage.) Well, Sacramento will be easier to find in daylight, that's true.

MOLLY. (Sees cabin.) Wait--look--over there--a cabin.

BEAU. (Stands.) We can stay there!

CAT. (Stands.) Si!

DARBY. Don't dare. Might be humans livin' there.

BEAU. Looked deserted to me.

CAT. And it would be warm. . .

DARBY. Too dangerous. We're better off here fer now. We kin always take a look tomorrow when it's light if ya want. But tonight, we'll stay well hid. (Stands, X. few steps R.) I'll sleep over there on that ledge where I kin sniff the night air for danger.

BEAU. Right. I see a tree branch over there (Points R.) that I can perch on--so I kin fly away fast if trouble comes.

CAT. (X. L. past Beau, onto stage.) I will sleep in the hollow of that tree where I will not be seen--and where it is warm.

MOLLY. Well I see a fine tree (Points L.) to lean against. Those low branches will hide me.

(They all look about nervously and huddle together RC.)

DARBY. This livin' in the wilds is fine, but an animal likes his home just as much as humans do.

CUE: 40

SONG: "When the Night Surrounds You"

CUE: V

(Darby X. R. to ledge as she sings:)

All over the world, darkness is falling,
In shadows of night, dangers are lurking,
Run and hide now,

WARN: CUE 41

(Climbs and sits high on ledge.)

WARN: CUE 42

Where to turn now,
Frightened and alone;

WARN: CUE 43

(Cat X. R. to ledge as she sings:)

Lost animals cry, lone and forgotten,
For kindness and love, but who will hear them?
Look for shelter, Always hungry,

(Sits on lower level of ledge.)

Searching for a home.

(Duet; Molly and Beau X. R., listening.)

When the night surrounds you,
When you're frightened and alone,
And the winds are cold,
Then you long to find a home;

Where you're not forgotten,
Left to wander alone,
Every heart is longing
For a loving home.

CUE: W

(At end of song, each animal gazes toward the cabin; then, each exits: Darby and Beau DR. and Molly and Cat DL.)

CUE: 41

CUE: 42

ACT II

Scene 1

The scene is the same as ACT I, Scene 4. The next morning--at dawn.

(Beau is perched atop the ledge. He crows long and loud, then sings:)

CUE: 43

SONG: "Cockadoodledoo"

CUE: X

Right when that old sun comes up,
I lift my voice in song, Cockadoodle.

(Darby enters DR., sings and dances.)

Rise up to that glory day,
And sing it loud and long, Cockadoodle.

WARN: CUE 44

(Molly enters DL., X. R. to R. of ledge, dances.)

Rise up all you livin' things,
And sing and shout like you were kings,
'Cause when that shiny sun comes up,
Everybody swings, yeah,
Everybody swings.

CUE: Y

(etc.)

CUE: 44

(At end of song, Molly and Darby applaud wildly. Beau bows graciously. Just then Cat enters DL. and lets loose with a tirade of Spanish.)

CAT. (X. R. to C.) Bastante! Silencio! Be quiet!
Who is it that's responsible for thees dreadful
"doodledoodle" noise coming from out here?--Well?!

BEAU. Beggin' yo' pardon, Ma'am, but that--dreadful
noise--as you called it--was me--the Great Singin' Beau.

CAT. Ah--So! Senor Beau! (X. R.) Do you know
what o'clock it is?

BEAU. Why certainly, Ma'am. It's dawn.

CAT. Dawn!? Dawn?! What kind of an hour is that?!!

BEAU. It's the hour for which ah am famous. My crow-
ing ushers in the morn.

WARN: CUE 45

CAT. Well you can just usher it right back out! I
have not finished my night's sleep!

BEAU. (Steps down one level.) Come, come, my dear
Contessa--'tis dawn--the day has broken.

CAT. (X. to Beau.) It will be your head which gets
broken, Senor Beau, if I have to listen to any more of
that racket!

BEAU. Madame, you wound me deeply.

CAT. (Iratly.) That is nothing to how I will wound you if you interrupt my sleep again! Senorita Cassandra de la Contessa Cat does not wish to be disturbed! Comprende?!

BEAU. (Gulps.) --Uh--si--Ma'am.

CAT. Bueno! (TRN., X. few steps L.) And now I will go into that cabin and finish my night's sleep! Dawn? Bah! (She starts to X. L. toward cabin door.)

MOLLY. (X. L. and stops Cat.) We can't let her go in there alone.

DARBY. Cats! I knew she'd cause trouble. (X. L. to C.) Come on, Beau. Let's have a look at that old cabin. Cats! Wait up there, Contessa. Not so fast. We'd better check out that cabin to see if it's safe before you go hightailin' it into something that'll get us all in trouble. (Beau jumps down from ledge.)

CAT. Hmph. (But she obeys.)

BEAU. Well, it looks deserted. I'll go up and look. (Begins to step toward cabin window.)

CAT. Wait! (X. R. to window.) You make too much noise. I will go see. Cats make no noise and can see inside where it is dark.

MOLLY. Careful.

CAT. (Sneaks up to cabin and looks in window.) Aha!

CUE: 45

DARBY. What'dya see?

CAT. I see nothing. The cabin, it is empty.

BEAU. Well, then, why don't we go in and look around?

(Cat and Beau climb in the window, while Darby and Molly X. L. and enter through the door.)

BEAU. (X. to bunk beds.) Looks like nobody's lived here for a good many years.

DARBY. (Just inside the door.) Good sturdy cabin. Just needs a few repairs.

MOLLY. (Above table, L.) Could stand a good cleanin'.

CAT. (In front of fireplace.) A fire in that fireplace would make it--cozy.

BEAU. (Perches on top bunk.) That's a fine beam up there for perchin' on.

DARBY. (X. R. and sits on R. stool.) I got an idea. Why don't we stay here fer a little while--till we git rested--and then we kin go on to Sacramento.

WARN: CUE 46

MOLLY. (Hesitantly, sits on L. stool.) Well--

BEAU. It's a comfortable lookin' place, I'll say that.

CAT. It would be nice and warm.

BEAU. And it'd sure be nice to have a roof over my head again.

DARBY. What'dya say then? Do we stay? Molly?

MOLLY. Well--I guess it's all right. We waited this long to get to Sacramento. I guess we kin wait a little longer.

DARBY. Contessa?

CAT. (X. D.) It is alright with me. Of course, it is no castle, but--if I can sleep in front of the fireplace. . .

DARBY. Sure. Beau?

BEAU. (Jumps down from bunk.) I say, I say, why not? I don't believe in poachin' on other folk's property, but it looks to me like this here's nobody's property, so I say, it's ours!

ALL. Hurray!

BEAU. (X. few steps R.) We kin build ourselves a fine big fire.

DARBY. (Stands, X. L.) We'd better rustle up some firewood. (Exits out door and off LC.)

BEAU. (Follows Darby out.) I'll go with ya.

MOLLY. (X. L. and closes door of cabin.) And I will finish my nap! (X. R. and curls up by fireplace.)

CUE: 46

(A moment passes--then Robbers enter from DR. Lode-stone is carrying a large sack full of supplies.)

LODES. (X. L. to RC. and drops sack.) We're almost there, ain't we, Rocky?

ROCKY. (Follows him in.) We are there, sap. There's the cabin.

LODES. Whew!--about time. This sack of grub's gettin' heavy.

ROCKY. Well this time we got enough so if you get another lame-brained idea about burying some under the floor, there'll be plenty left over fer eatin'!

LODES. You tole me to bury it!

ROCKY. I told you to bury the gold.

LODES. (X. to LC. and looks at cabin.) Oh. Hey, Rocky--? It looks better in the daylight.

ROCKY. Yup.

LODES. (X. R. to Rocky.) They don't lay in wait durin' the daytime, do they?

ROCKY. Who?

LODES. Ghosts.

ROCKY. Didn't I tell you not to say that?!

CAT. (From inside cabin.) Meow!

ROCKY. (Stiffens.) . . .Did you hear something?

LODES. (Jumps into Rocky's arms.) Yeah. You said. . .

CAT. Meow!!

ROCKY. (Drops Lodestone flat on the ground.) Listen--there it is again.

LODES. It's. . .comin' from. . .in there. (Points to cabin, runs R. to DR. corner of thrust.)

ROCKY. Yeah. (Runs L. to DL. corner of thrust.)

CAT. (Loud.) Meow!!

LODES. (Runs in place, then runs L. to Rocky.) Wawawawa --I'm gettin' outa here!

ROCKY. (Grabs Lodestone's shirt as he runs past.) Come

back here! (Pulls him back.) Now Lodestone, I want you to sneak up there real quiet and look in the winda and see who--or what's, makin' that noise!

LODES. Me!? Look in that winda--?

ROCKY. (Pushes Lodestone ahead of him.) Go on!

LODES. Oh no--I'm not goin' up there!

ROCKY. What could hurt ya? I'll be right back here.
(Steps back into corner.)

LODES. No!

ROCKY. Why not?

LODES. 'Cause of what I said you said I couldn't say--

ROCKY. Stop bein' so stupid! There ain't any--you know--what I said for you not to say--in broad daylight! Now get on up there and find out what's makin' that noise!

LODES. (X. R. few steps.) I don't know why I always have to do these things.

ROCKY. Stop grumbling and do as you're told.

LODES. (Stops C.) Awright, awright. I'm goin'--

ROCKY. Well!?

LODES. I'm going! (X. slowly UR. As he approaches, Cat yeowls again. Lodestone runs back to Rocky, DL.) Aaaaaah!

ROCKY. (Disgusted.) Get up there!

LODES. No.

ROCKY. (Backs Lodestone UR. with every word.) Yes!

LODES. No!

ROCKY. Yes!!

LODES. No!!

ROCKY. (Very loud.) Yes!!

LODES. (Stops.) Oh. (Lodestone reluctantly X. UR. to window; Rocky returns DL. Lodestone finally peeks into window.) Wal I'll be!

ROCKY. What is it?

LODES. It's a cat!

ROCKY. A cat?! You sure?

LODES. Yeah. A black cat. (Does a take, then runs to DR. corner of thrust.) A black cat??

ROCKY. Well, stop standing there and go in and get it out.

LODES. Ain't you superstitious, Rocky?

ROCKY. (X. few steps R.) About what?

LODES. Black cats. They're bad luck.

ROCKY. (X. R. to Lodestone.) You idiot. That cat's good luck. Why, don't ya see? That's what we heard last night.

LODES. Oh. And not them--(Rocky claps his hand over Lodestone's mouth. Lodestone nods--pleased he didn't say anything. Rocky releases him.) It warn't no ghosts after all.

ROCKY. You---! (Pulls Lodestone L. past him.) Now go in there and get rid of that cat!

WARN: CUE 47

LODES. (X. R. past Rocky.) Not me.

WARN: CUE 48

ROCKY. What do you mean, not you?

LODES. I didn't say not you--I said not me.

ROCKY. (Through clenched teeth.) Awright, awright! So why not?

LODES. Why not what?

ROCKY. Why not me--(Lodestone nods.)--you--(Lodestone shakes his head.)--me--(Lodestone nods.)--!! Why won't you get rid of that cat?!

LODES. I don't like black cats, that's why.

ROCKY. I knew I shoulda listened to my mother and stayed in Missouri bakin' bread. (Shouts.) I don't care what you don't like, git in there and get that cat!

CAT. (Who has stood and X. through cabin to door, now opens it with a flourish and emerges, X. L. to edge of

thrust, then X. R. all the way to the Robbers, spouting Spanish and waving her arms. She indicates to the audience that she is really going to get after Beau this time; all at once she stops to point to--and sees it is the Robbers instead. They are cowering behind the rock. Cat does a large take, then TRN. to run screaming off DL.)

LODES. (X. few steps L.) Well--I guess we got rid of her.

ROCKY. (Still puzzled.) I told ya she'd give us no trouble. (Pause.) Yeah--well. (X. L. to cabin door.) Come on, Lodestone. We'll break out some of these vittles and have ourselves a feast! Ha! Ha!

(Lodestone follows, picking up sack. Both peek out of the door, however, to see if Cat is really gone.)

CUE: 47

CUE: Z

CUE: AA

ACT II

Scene 2

The scene is the same as ACT II, Scene 1.

(Darby is C. and Beau is LC. Rocky and Lodestone sit at the cabin table and eat quietly during the following scene.)

CUE: 48

CAT. (Enters running from DR.; X. L. to Darby.) Help! Help!

MOLLY. (Enters from DL.) What's the matter?

DARBY. Not again!

MOLLY. What happened?

CAT. (Rattles Spanish, then.) --Humans!

ALL. (Move in toward Cat.) Humans?! Where?

CAT. At ze hacienda--our cabin. Oh! Oh!--is terrible. Terrible--

DARBY. Our cabin?

CAT. Si, si.

BEAU. Why, that's not possible.

CAT. (X. L. to Beau.) Perdone me, Senor Beau. It is not only possible, eet ees sssso! Senorita Cassandra de la Contessa Cat does not fib!

BEAU. 'Course not, Contessa, Ma'am. But we were just there and there wasn't anyone around.

CAT. Hah! They waited until I was alone. They say, "Get rid of zee cat"! (X. L. to Molly.) Oh--I barely escape with my life!

DARBY. Humans, eh? What'd they look like?

CAT. (X. R. to Darby.) Dos hombres--two men. Big! Mean! Carrying sacks!

DARBY. (Exchanges glance with Molly.) Did one of 'em have red hair, and was the other one tall and sorta dumb-lookin'?

CAT. Si, si. That's the ones. Terrible!

(Darby and Molly look at each other again and nod.)

BEAU. You two know 'em?

DARBY. (Grimly.) We know 'em.

MOLLY. (X. R. past Darby.) Oh, Darby, what're we gonna do? If they ever find us they'll tie us up and throw us in the ravine.

BEAU. (Steps forward.) Throw ya in the ravine?!

MOLLY. That's what they were goin' to do to us, but we ran away before they could. (Starts to cry.) Oh--

DARBY. (Takes Molly L. to log.) Now Molly, don't cry. They won't find us. We'll just --just keep on goin'. (Both sit on log, DL.)

BEAU. (X. L. to Darby.) It sure was a fine cabin we had.

DARBY. Yup.

BEAU. Even if we didn't have it very long.

CAT. (X. L. and sits on ground next to Darby.) For a little while we had a home all our own. (Cries.)

BEAU. (After a pause, X. R. to C.) Well, folks, it's

been a real pleasure knowin' y'all. But I'd better get travellin'. Anybody know which way north is?

DARBY. (Stands.) Wait, Beau, we ain't goin'.

BEAU. (Stops.) Well now, maybe you ain't, but ah am.

DARBY. None of us are.

BEAU. (Continues R. to ledge.) Much as I'd like to keep you folks company at the bottom of that ravine, my Southern hospitality only goes so far. So, like I said, it's been a real pleasure.

DARBY. (Again stopping him; X. R. to Beau.) Hold it right there, Beau! Nobody's goin' anywhere! Understand? (Beau stops.) Now, we've been runnin' away all our lives, fer one reason or another. Ain't that so? (They nod and say "yes" and "si".) And always on account of humans. Right? (They nod again.) So, I been thinkin' just now-- (X. to C.) --why should we? Why should we let them do this? I say we ain't runnin' no more! No more!

BEAU. (Uneasily.) Uh--what do ya have in mind, Darby?

DARBY. What if we was to make them run?

MOLLY. Why should they run?

DARBY. Because we'd make 'em run, that's why!

BEAU. (X. few steps L.) How would we do that?

DARBY. Well, I don't know just yet. Haven't got that figured out. (X. L.) But that cabin's ours, and I say we oughta get it back!

CAT. (Stands.) Si! I am with you in that!

BEAU. --Uh--Now?

DARBY. (X. R. to C.) No. We'll wait 'til dark. In the meantime I'll figure out a plan of attack.

MOLLY. (Stands.) Attack?! Us?!

DARBY. It won't be hard if we stick together. (Motions for them to huddle together.) Remember, no matter what our differences are, (Beau X. L. to Darby, but Cat hangs back; there is a pause, then Darby includes her in the semi-circle.) we're all animals and we're all in this together! Ain't that right?

MOLLY. (Who hasn't moved, now sits on log.) Well I'll be--?

BEAU. Yes!

CAT. (Salutes.) Si! Si! Capitan!

BEAU. Right! Raise the colors!! (X. few steps R.) Why this reminds me of the story my dear departed uncle, Robert E. Leghorn, used to tell about the campaign of Second Manassus. He. . .

DARBY. (X. R. past Beau.) Save it, Beau. We got things to do. Come on.

BEAU. Oh, sure, Darby. Right away.

CAT. (Hissing at Beau.) General Darby! (To all, X. R. pushing Darby ahead of her.) Hooray for ze Captain General who will lead us to victory!

(Cat, Darby, and Beau march and shout as they X. to RC.)

MOLLY. (Stands, and stops them.) Just a minute, Darby. What's the sense of doin' all this? Why don't we just go right on to Sacramento? (All TRN. and glower at her.)

BEAU. And let them have our cabin?

CAT. Never!

DARBY. Now Molly, I've got a plan that--

MOLLY. (X. R., near C.) Do I have to remind ya, Darby, that goin' to Sacramento was your plan, too?

DARBY. Well--I--uh--

MOLLY. Now I say, let's forget this whole idea about attackin' and all that, and get on our way to Sacramento, like we planned in the first place.

(All hesitate and look at Darby.)

DARBY. Nope. I think we oughta stay here.

BEAU. I think we oughta at least try to get our cabin back.

CAT. Si! I vote with ze Captain! We stay!

MOLLY. But--if we stay here, we'll never get to Sacramento.

CAT. So?

MOLLY. (X. R. past Darby.) Well--we'd--never be the town musicians and--and be famous!

(Beau and Cat look at each other and shrug, unconcerned. Darby looks away. Molly TRN. to Darby.)

And Darby--you've always had your heart set on goin' to Sacramento. Why--you'd never be happy stayin' here. (Pause.) Darby?

DARBY. (X. L. to LC. on thrust.) Well--to tell ya the truth, Molly, I--I would be happy stayin' here.

(Beau and Cat grin, Molly looks at Darby with a puzzled expression.)

MOLLY. But--but what about bein' the town musicians?

DARBY. (Sits on edge of stage.) Well--I guess we could be that here just as well.

MOLLY. (X. L. onto stage past Beau.) But what about Sacramento? Why you'd be wantin' to go there before the week was out.

DARBY. (Pause--she shakes her head.) No--no I wouldn't. To tell the truth, Molly, I--I've never been there. (Molly is stunned.) I don't know what it's like. I don't even know where it is! I made it all up.

MOLLY. (A beat as she tries to understand.) All of it?

DARBY. (Nods.) Yup.

MOLLY. But--why?

DARBY. Well, (Brings out an old, folded sign from her pocket.) I found this sign one day. It says, 'Sacramento Fifty Miles'. I thought to myself, 'Sacramento--now that's a fine soundin' place. Everything must be good there. And fifty miles--that ain't far fer walkin'.' (Stands, X. L.) Well, I just kept thinkin' about it. And when things got tough, well,--I'd take out this sign and look at it, --and dream of Sacramento. And after awhile, I began to believe that dream. (X. few steps R.) I really believed all those things I said--. I didn't mean any harm by it, and I'm sorry if I hurt any of you on account of it. (Throws sign on ground. Pause. Then, X. L. to sit on log with back toward Molly. I guess I'm just an old fool--believin' in daydreams.

MOLLY. (Pause.) Darby, wait a minute. (Picks up sign, X. L. to Darby.) You're no fool at all. So-- Sacramento Fifty Miles was nothin' but a dream. Well, everybody has a dream of some kind or another. And most of us wind up somewhere short of where we're goin'.

WARN: CUE 49

BEAU. (X. L.) But who's to say that's so bad, after all? It's the tryin' to get there that's half the fun of life.

MOLLY. (X. R.) And look what tryin' to get there got us--a couple of fine new friends--

BEAU. (Step L. behind Darby.) And a chance to have our own magnificent home--

MOLLY. (X. DL. onto thrust.) And all kinds of adventures we never woulda had if we'd stayed put.

CAT. (X. L.) Si. Mucho bueno!

BEAU. Why Darby, if you hadn't started out lookin' for that Sacramento of yours, we wouldn't be here.

MOLLY. (Resolutely.) And we wouldn't be about to run them robbers outa there so we can get us a real home!

CAT. Si!

BEAU. That's right! (They all laugh, and look at Darby to see her reaction.) Well--what do you say, Darby?

DARBY. (Stands, X. R. past Cat.) Well--(Pause.) All right, we'll stay!--And we'll be our own town musicians!

ALL. Hooray!

MOLLY. That's the way I like to hear ya talk, Darby!

CUE: 49

SONG: "Anywhere You Are"

(They sing and dance; Darby:)

CUE: BB

You can be the town musicians,
Anywhere you are;

WARN: CUE 50

(Cat:)

You can sing your own sweet song,
Anywhere you are;

WARN: CUE 51

(Beau:)

You can dream your own dreams,

WARN: CUE 52

(Molly:)

Try to ford your own streams,

(All:)

You can do your own thing,

Anywhere you are!

(The second time through the song, they march around playing their instruments. The third time through, they dance and sing.)

You can be the town musicians,
Anywhere you are,
(etc.)

CUE: CC

CUE: 50

(At end of song, they exit UR. in great spirits.)

CUE: 51

ACT II

Scene 3

The scene is the same as ACT II, Scene 2.
That night. The cabin.

(The Robbers are inside laughing and eating. Rocky is sitting at L. stool, Lodestone at R. stool.)

SONG: "A Robber's Life is Such a Pleasant One"

CUE: 52

(Rocky stands and sings:)

Oh it takes a clever man to be a robber,
It takes a lot of brains you will agree,

CUE: DD

(Lodestone sings:)

You will agree--

(Rocky:)

Now we don't like to brag,
But we always get our swag,
For there're no robbers Cleverer than we!

(Lodestone stands and sings:)

Than me, than me!

(Rocky whacks him. Both sing and swagger D. and to opposite sides of the thrust as they sing.)

Oh a robber's life is such a pleasant one,
There's no work to do until the day is done,

WARN: CUE 53

(X. two steps toward each other.)

Then you just spend an hour or two,
Lifting some loot, that's all you do,

(X. each other, on tip-toe.)

Sneaking and spying, that's fun to do,

(At each side of the thrust again.)

So lock up your doors tonight or we'll rob you!
Lock up your door tonight or we'll rob you!

Oh a robber's life is such a pleasant one,
There's no income tax on any jobs we've done,

(X. to C., pick each other's pockets.)

If we should need a buck or two,

We just go out and lift a few,

(Jump apart, then X. U. to cabin.)

Swindling and cheating, that's fun to do,
So close up your pockets tight or we'll rob you!
(Stop, face audience.)

Close up your pockets tight or we'll rob you!

CUE: EE

(At end of song, they return to their stools in the cabin, laughing and enjoying their food.)

CUE: 53

(Animals sneak in quietly from UR.)

DARBY. Come on. (Creeps to ledge.)

MOLLY. (Enters, sees Robbers and stops.) It's them!

DARBY. Sh! Come on!

(Molly X. to behind ledge, Beau enters, X. D. below ledge.)

ROCKY. Ah--! Hey, Lodestone, throw me some more of that fried chicken!

(Beau squawks, runs U. to exit, but Cat stops him. They return to below the ledge; Cat lies on ground.)

DARBY. Sh!

ROCKY. Man, I like this bein' rich!

LODES. Yeah! Give me another of them apple pies, Rocky.

ROCKY. (Stands with difficulty. X. to food sack, L.) They're all gone. We et 'em all! Heheheh.

LODES. Ain't never et like this before! Eat all day, and most all night. Heheh.

ROCKY. (Hands him pie.) Here--have some pie! I'm so full I cain't hardly walk! (X. to upper bunk.) Guess I'll get me some shut eye. It's late. We kin have another feed tomorrow! (He spends the next few minutes vainly trying to crawl into the top bunk.)

WARN: CUE 54

LODES. (Stands.) Yahoo!

ROCKY. Yes sir, that sure was a fine feed!

LODES. (X. L. to spot where gold is hidden.) And there's more where that come from, eh, Rocky?
(Taps floor with foot.)

ROCKY. That's right, Lodestone. Plenty more under

them floorboards. And I do mean plenty more!

(Lodestone laughs gleefully, then begins to take off his boots, revealing socks full of holes.)

A good night's sleep'll feel good. And there ain't nothin' or nobody goin' ta bother us tonight.

LODES. Yeah. On account of that cat warn't no ghost. Ain't that right, Rocky?

ROCKY. (X. DL. to Lodestone.) Didn't I tell you not to say--

LODES. I forgot! I forgot!

ROCKY. Wal, don't you forgit again! (X. U. to bunk, this time manages to climb in.) Now shut off that light and go to bed!

LODES. O.K.--(Pushes the rest of Rocky into the bunk.) Do I hafta?

ROCKY. (Lying down.) 'Course ya hafta! I said so. It's late.

LODES. (X. to lamp on table.) I mean, do I hafta shut off the light?

ROCKY. Yes, you hafta shut off the light!

LODES. Why?

ROCKY. So I kin sleep!

LODES. Oh. (Turns it off. Gropes about.) Say, Rocky?

CUE: 54

ROCKY. What?!

LODES. It's dark in here.

ROCKY. Well of course it's dark in here--ya shut the light off! Now go to sleep!

LODES. (Climbs into lower bunk.) Alright. (Pause.) --Rocky?

ROCKY. Now what?

LODES. Can I turn it back on?

ROCKY. No, you can't turn it back on! Now shaddup and go to sleep!

LODES. O.K. (Pause.) G'nite, Rocky.

ROCKY. Good night!

LODES. (Long pause.) --G'nite, ghosts. (Sits up and tickles Rocky.)

ROCKY. (Leans over and whacks Lodestone.) Why--you--!

LODES. (Hiding under his blanket.) I'm sorry--I'm sorry--I'm sorry--I'm sorry--

ROCKY. (Lies down again.) Bah! I oughta have my head examined fer bringin' you along! Stupid idiot, crazy, no brains--(Snores. . .then both are asleep.)

CAT. (Stands.) Ooooo--I would like to go in there and scratch their eyes out!

DARBY. (Stands.) Sh! You'll have your chance. (X. UL. to peer in the window of the cabin, then returns to Animals. They huddle around her: Molly on her L. and Cat and Beau on her R.) They're asleep. Remember now, first we'll give 'em a real scare, and then when they're good and awake, everybody'll do what he does best when I give the signal. (TRN. to Molly, who salutes.) Molly, you got a mean kick and a fine voice for brayin'. You get behind the door and kick 'em when they come around that way.

MOLLY. Right.

DARBY. Beau, (He steps up to her.) you can raise the dead with your crowin', and you got a wicked peck--which they'll find out when they come outa there. You will be up there on the windowsill.

BEAU. (Salutes, marches L. to Molly.) Right.

DARBY. Contessa, (She steps up, saluting.) your eyes glow in the dark and you got sharp claws and you can yeowl good and loud. You'll be inside scarin' 'em out and givin' 'em a claw or two to remember as they go.

CAT. (Marches L. to Beau.) Si! Si!

DARBY. And I got sharp teeth and a howl that'll send 'em runnin' fer sure. (All laugh quietly.) Now--everybody in place. Remember--wait'll I give the signal, and then begin.

(Cat and Beau X. to cabin window, Darby and Molly X. L. to C.)

O.K., Contessa--do your stuff--and good luck.

CAT. Si, Captain General!

(She crawls into the cabin through the window, and positions herself at Lodestone's head. She waits for Darby to creep into the doorway; Molly waits outside the door, and Beau waits in the window. Darby gives the go-ahead signal to Cat. She dangles her handkerchief above Lodestone's nose. He finally wakes up; she meows and hides by the fireplace.)

LODES. Huh?--What?--Ahhh! (Sees "ghost", climbs into the top bunk with Rocky.) Yu-yu-yu-yu-yu-

ROCKY. (Waking up.) Huh--wha--what's the matter?

LODES. G-g-g-g-gho-gh-ghosts! Ah! (Dives under the covers.)

ROCKY. Didn't I tell you (Goes on though he sees "ghost") not to say--Ghosts?! Yeow!! Lemme outa here!

(He tries to climb down, but Lodestone is also trying; Rocky finally jumps down and runs for the door, but Darby grabs his leg and hangs onto it.)

ROCKY. Yeow! It's slashing me with it's knife! Lemme outa here! Outa my way!

(This sends Lodestone running R. but Cat scratches and meows, and Beau flaps his wings wildly.)

LODES. Help! I see its eyes glarin'! Yipe! It's after me!

(Lodestone runs L., and he and Rocky bump and fall as they run back to the R. Cat and Beau again TRN. them back. Meanwhile, Darby ran outside of the cabin.)

DARBY. Now!

(The Animals set up a terrific noise of meowing, crowing, braying, and barking. The Robbers run out the door where Molly kicks each of them. When they run R., Beau jumps up and down and heads them back to Molly and Darby. They attack, sending Rocky and Lodestone UR. but Cat is already there to TRN. them back. The Robbers run D. onto the thrust and across to the L. followed by the animals in a line.)

LODES. Where ya goin'?!

WARN: CUE 55

ROCKY. (In the lead.) Back to Missouri!

WARN: CUE 56

LODES. (In hot pursuit.) Wait fer me!!
(Robbers run off DL. Animals chase them to stage L.; they wait a moment watching them. After they've made sure they are gone, the Animals laugh.)

CAT. (Dusting off her hands, X. few steps L.) Well, that takes care of them!!

MOLLY. (X. U. to tack the sign, 'Sacramento Fifty Miles' on the door of the cabin.) There we are! (She TRN. to Darby.) Well--we didn't make it all the way, Darby--I mean, it ain't Sacramento,--but it's ours--and we'll call it, 'Sacramento Fifty Miles'!

DARBY. That's all right!

CAT. & BEAU. Hooray!

CUE: 55

SONG: "Anywhere You Are"
(All sing and dance.)

CUE: FF

You can be the town musicians,
Anywhere you are;

CUE: 56

You can sing your own sweet song,
Anywhere you are;

WARN: CUE 57

You can dream your own dreams,
Try to ford your own streams,

WARN: CUE 58

(All spread out and march D. to edge of thrust.)

WARN: CUE 59

You can do your own thing,
Anywhere you are!

WARN: CUE 60

(Before beginning the song again, Darby invites the audience to sing with them every time they sing 'Anywhere you are.' Animals and audience sing the song again; on the last line, Animals back up to the edge of the stage and bow.)

CUE: GG

CUE: 57

CUE: 58

(Robbers run onstage, take their curtain call with a pratfall, try to enter the cabin, but the Animals have assumed their positions within the cabin, and shoo them out. Then each Animal X. D. to take an individual bow. They all bow together.)

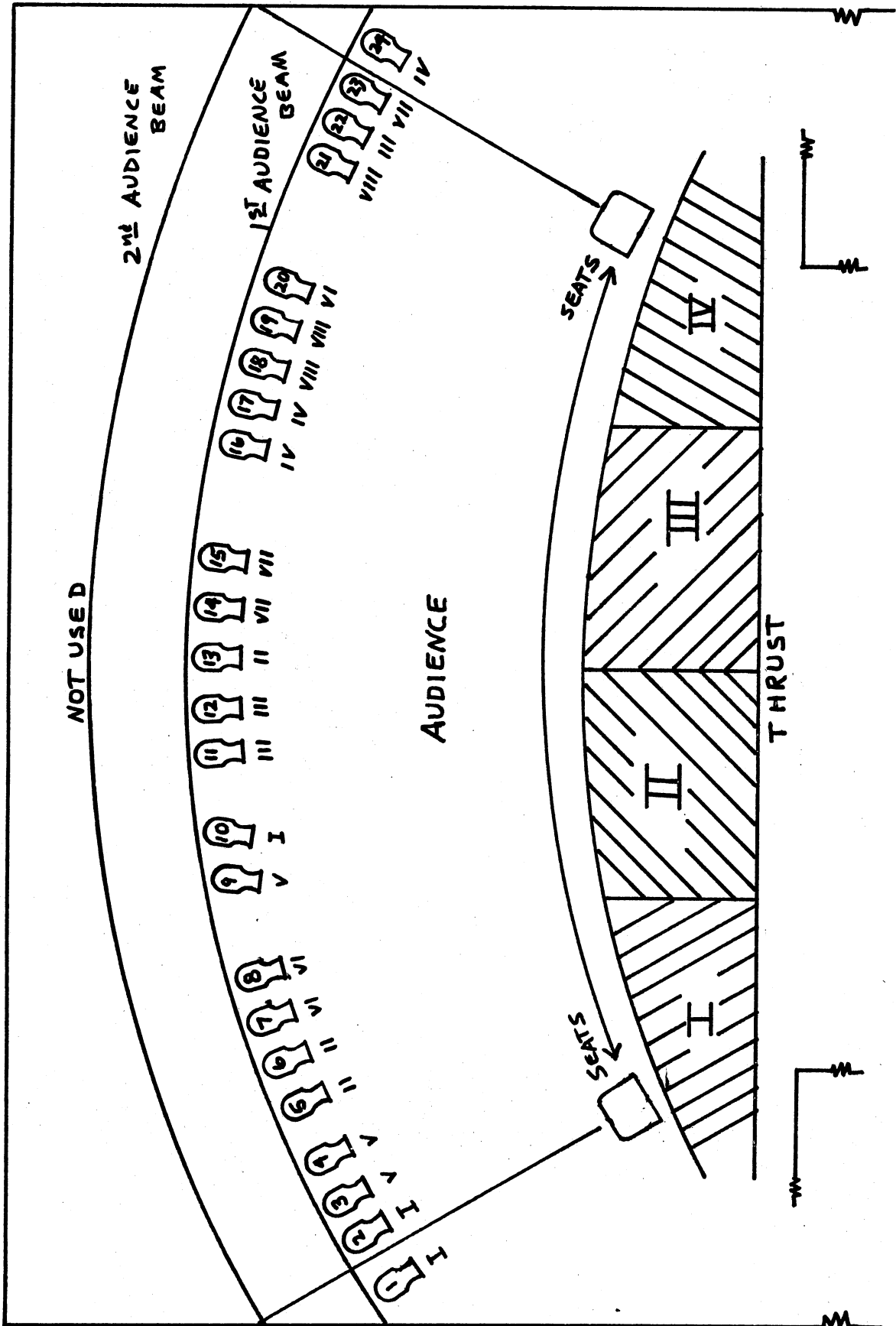
CUE: 59

CUE: HH

CUE: 60

CUE: JJ

CUE: 61



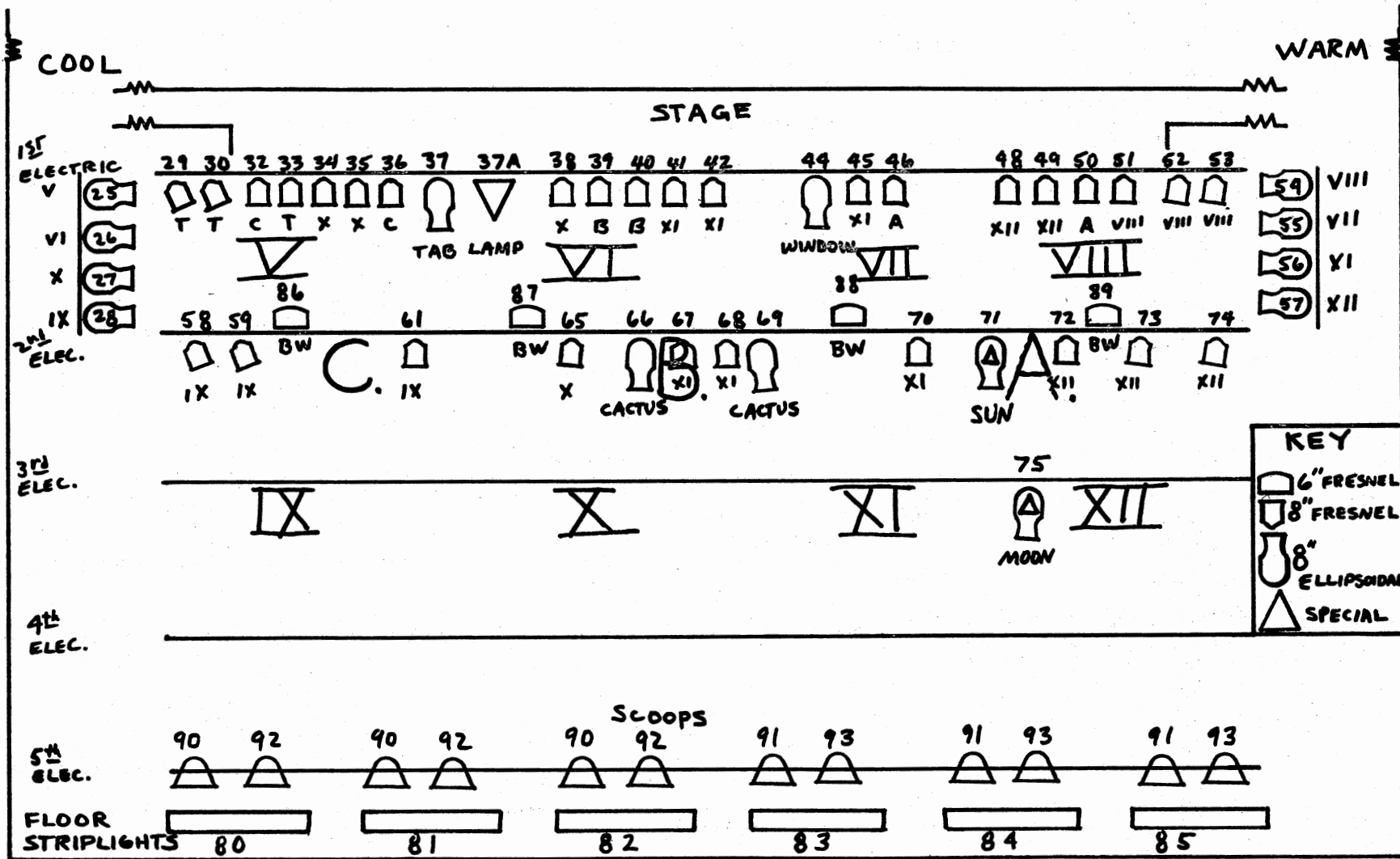


Figure 7. Light Plot

Position	Inst.#	Instrument	Lens Size	Watt	Gel	Focus	Cir.#	Dim.
1st Beam	1	Ellips.	8"	1,000	805	I	40	1
" "	2	"	"	"	850	I	39	10
" "	3	"	"	"	805	V	69	3
" "	4	"	"	"	850	V	68	12
" "	5	"	"	"	805	II	28	1
" "	6	"	"	"	850	II	26	10
" "	7	"	"	"	805	VI	64	3
" "	8	"	"	"	850	VI	62	12
" "	9	"	"	"	842	V	60	9
" "	10	"	"	"	842	I	23	18
" "	11	"	"	"	850	III	22	11
" "	12	"	"	"	805	III	21	2
" "	13	"	"	"	842	II	20	18
" "	14	"	"	"	805	VII	54	4
" "	15	"	"	"	850	VII	53	13
" "	16	"	"	"	805	IV	15	16
" "	17	"	"	"	850	IV	14	11
" "	18	"	"	"	805	VIII	50	4
" "	19	"	"	"	850	VIII	49	13
" "	20	"	"	"	842	VI	48	9
" "	21	"	"	"	842	III	10	19
" "	22	"	"	"	842	VII	46	21
" "	23	"	"	"	842	VIII	43	21
" "	24	"	"	"	842	IV	1	19
Sidelights	25	Ellips.	8"	1,000	811	V	-	9
" "	26	"	"	"	811	VI	-	30
" "	27	"	"	"	811	X	-	14
" "	28	"	"	"	811	IX	-	47
1st Elec.	29	Fresnel	8"	1,000	806	Tent	122	24
" "	30	"	"	"	849	Tent	121	26
" "	32	"	"	"	849	X	181	16
" "	33	"	"	"	842	Tent	111	25
" "	34	"	"	"	805	X	114	5
" "	35	"	"	"	850	X	113	14
" "	36	"	"	"	805	C	108	8
" "	37A	Table Lamp	-	100	---	Tab.	---	48
" "	37	Ellips.	8"	1,000	802	Tab.	109	43
" "	38	Fresnel	8"	1,000	842	X	107	22
" "	39	"	"	"	805	B	105	8
" "	40	"	"	"	850	B	104	16
" "	41	"	"	"	805	XI	102	15
" "	42	"	"	"	850	XI	101	15
" "	44	Ellips.	8"	1,000	850	Win.	88	44
" "	45	Fresnel	8"	1,000	842	XI	98	23
" "	46	"	"	"	805	A	96	9
" "	48	"	"	"	805	XII	94	6
" "	49	"	"	"	850	XII	93	15
" "	50	"	"	"	850	A	85	17

Figure 8. Instrument and Dimmer Schedule

Position	Inst.#	Instrument	Lens Size	Watt	Gel	Focus	Cir.#	Dim.
1st Elec.	51	Fresnel	8"	1,000	805	VIII	92	27
" "	52	"	"	"	802	VIII	91	27
" "	53	"	"	"	842	XII	82	23
Sidelights	54	Ellips.	8"	1,000	849	VIII	--	45
" "	55	"	"	"	849	VII	--	45
" "	56	"	"	"	849	XI	--	46
" "	57	"	"	"	849	XII	--	46
2nd Elec.	58	Fresnel	8"	1,000	805	IX	144	5
" "	59	"	"	"	850	IX	141	5
" "	61	"	"	"	842	IX	135	22
" "	65	"	"	"	817	X	127	16
" "	66	Ellips.	8"	1,000	878	Cact	125	30
" "	67	Fresnel	8"	1,000	805	XI	143	6
" "	68	"	"	"	850	XI	142	15
" "	69	Ellips.	8"	1,000	874	Cact	139	31
" "	70	Fresnel	8"	1,000	842	XI	136	41
" "	71	Ellips.	8"	1,000	869	Sun	132	42
" "	72	Fresnel	8"	1,000	805	XII	131	6
" "	73	"	"	"	850	XII	129	15
" "	74	"	"	"	842	XII	126	41
3rd Elec.	75	Ellips.	8"	1,000	Gob	Moon	---	58
Strips	80	Strip Lights	6"	250	Blu	Cyc	---	49
"	81	" "	"	"	"	"	---	50
"	82	" "	"	"	Gre	"	---	51
"	83	" "	"	"	"	"	---	52
"	84	" "	"	"	Red	"	---	53
"	85	" "	"	"	"	"	---	54
2nd Elec.	86	Fresnel	6"	500	---	V	140	28
" "	87	"	"	"	---	VI	128	28
" "	88	"	"	"	---	VII	138	29
" "	89	"	"	"	---	VII	128	28
5th Elec.	90	Scoop	12"	1,000	Blu	Cyc	207	34
" "	91	"	"	"	"	"	197	34
" "	91	"	"	"	"	"	206	35
" "	91	"	"	"	"	"	198	35
" "	92	"	"	"	---	"	196	36
" "	92	"	"	"	---	"	195	36
" "	93	"	"	"	---	"	191	37

Continued

Light Cue Sheet

- Preshow 1: Aisle lights off
- Preshow 2: House lights to half, hold, then off
- Preshow 3: Curtain Warmers off
- Cue 1: Act Curtain up and lights on in Preset 2; set up Preset 1a
- Cue 2: House L. Followspot on; follow Darby into audience
- Cue 3: #1 Followspot (House L.) off
- Cue 4: Both Followspots on--Song
- Cue 5: Both Followspots off
- Cue 6: Cross-fade to Preset 3 on a 6 count
- Cue 7: Both Followspots on--Song
#1 Followspot (House L.) follow Molly
#2 Followspot (House R.) follow Darby
- Cue 8: Followspots off
- Cue 9: Cross-fade to Preset 2 on a 10 count
- Cue 10: Cross-fade to Preset 3 on a 10 count
- Cue 11: Cross-fade to Preset 2 on a 10 count
- Cue 12: Both Followspots on with chocolate gels--Song
- Cue 12-1: #1 Followspot off at end of song
#2 Followspot follow Molly and Darby up House L. Aisle
- Cue 13: #2 Followspot off when Molly and Darby exit
- Cue 14: #2 Followspot on to follow Robbers up House L. Aisle
- Cue 15: #2 Followspot off as Robbers exit
- Cue 16: Blackout; set up Preset 2a
- Cue 17: Limbo light--Preset 4
- Cue 18: Blackout; set up Preset 3a
- Cue 19: Lights on in Preset 5
- Cue 20: Both Followspots on--Song; Cross-fade to Preset 1a on 10 count

- Cue 21: Followspots off
- Cue 22: Both Followspots on--Song
- Cue 23: Followspots off after Darby exits
- Cue 24: Both Followspots on--Song
- Cue 25: #1 Followspot on group entering from House R. Aisle
- Cue 26: Followspots off
- Cue 27: Cross-fade to Preset 5 on a 10 count
- Cue 28: Cross-fade to Preset 1a on a 10 count
- Cue 29: Both Followspots on following cast up House R. Aisle
- Cue 30: Blackout as soon as cast leaves stage
- Cue 31: Followspots off
- Cue 32: Limbo light--Preset 4
- Cue 33: Blackout; set up Preset 4a
- Cue 34: Lights on in Preset 2a; set up Preset 5a
- Cue 35: Cross-fade to Preset 3a on a 10 count; set up Preset 1b
- Cue 36: Cross-fade to Preset 2a on a 10 count
- Cue 37: Cross-fade to Preset 4a on a 10 count
Fade in Moon on a 3 count (dimmer 57)
- Cue 38: #2 Followspot on w/ blue gel; pick up cast, House L. Aisle
- Cue 39: Followspot #2 off as soon as cast enters stage
- Cue 40: Both Followspots on with blue gels--Song
- Cue 41: Followspots off
- Cue 42: Blackout; set up Preset 2b; remove blue gels from Followspot
- Cue 43: Lights on in Preset 5a; set up Preset 3b; Followspots on
- Cue 44: Followspots off
- Cue 45: Cross-fade to Preset 1b on a 5 count; set up Preset 4b
- Cue 46: Cross-fade to Preset 2b on a 5 count

- Cue 47: Blackout on a 1 count (Cast enters stage)
- Cue 48: Lights on in Preset 3b on a 1 count; set up Presets 5b & 1c
- Cue 49: Both Followspots on--Song
- Cue 50: Followspots off at cast's exit
- Cue 51: Cross-fade to Preset 4b on a 1 count; set up Curtain Warmers
- Cue 52: Both Followspots on--Song
- Cue 53: Followspots off
- Cue 54: Fast cross-fade to Preset 5b as Lodestone "turns off" lamp
- Cue 55: Cross-fade to Preset 1c on a 5 count
- Cue 56: Both Followspots on--Song
- Cue 57: Followspots off
- Cue 58: Blackout
- Cue 59: Lights on in Preset 1c (Curtain Call)
- Cue 60: Blackout; Curtain down
- Cue 61: Curtain Warmers on; House lights on; Aisle lights on

Sound Cue Sheet

- Cue A: Tape recording: Grand Canyon Suite, Ferde Grofe:
"On the Trail"
- Cue B: Music fades out as House lights fade out
- Cue C: Piano: "There Is Nothing So Inhuman as a Human"
- Cue D: Piano ends
- Cue E: Piano: "Start Climbing Right Away"
- Cue F: Piano ends
- Cue G: Piano: "The Sacramento Song"
- Cue H: Piano ends
- Cue J: Piano: reprise of "The Sacramento Song" as cover music
for Robbers' exit; music continues during the set change

- Cue K: Piano fades away as Molly and Darby begin singing
- Cue L: Piano: "Imagine Doing That to a Spanish Cat!"
- Cue M: Piano ends
- Cue N: Piano: reprise of "The Sacramento Song," then plays an octave higher as Beauregard enters
- Cue O: Piano fades out as Beauregard begins to talk
- Cue P: Piano: "No One Makes Southern Fried Chicken of Me"
- Cue Q: Piano ends
- Cue R: Piano: reprise of "The Sacramento Song"
- Cue S: Piano ends after one verse
- Cue T: Piano: reprise of "The Sacramento Song" softly, minor key
- Cue U: Piano fades away
- Cue V: Piano: "When the Night Surrounds You"
- Cue W: Piano ends
- Cue X: Piano: "Cockadoodle"
- Cue Y: Piano ends
- Cue Z: Piano: reprise of "How Dare They" to cover actors' entrance
- Cue AA: Piano ends as lights come up
- Cue BB: Piano: "Anywhere You Are" (3 verses)
- Cue CC: Piano ends after actors exit
- Cue DD: Piano: "A Robber's Life is Such a Pleasant One"
- Cue EE: Piano ends
- Cue FF: Piano: "Anywhere You Are" (2 verses)
- Cue GG: Piano ends
- Cue HH: Piano: reprise of "Anywhere You Are" (Curtain Call)
- Cue JJ: Piano ends as curtain comes down

Property Plot

Act I, Scene 1On Stage

Beside fire, stage R.: coffee pot, pans, a long,
branchlike stick
DR. corner of wagon, stage L.: 2 picks, 2 shovels
UR. corner of wagon, stage L.: 1 large rope, 1 washboard,
flour sack, canteen, gold prospecting pans
Inside tent, stage L.: 1 large, heavy stick
Below tree, stage L.: jacket
Set against log, stage R.: guitar

Off Stage Left

Large sack filled with lace, yarn, knitting needles
Medium-sized sack filled with large gold nuggets

Off Stage Right

Army-type knapsack filled with dried grass, dog bones

Act I, Scene 2Off Stage Left

Castanets

Off Stage Right

Guitar
Knapsack and washboard

Act I, Scene 3Off Stage Left

Kazoo
Handkerchief-bundle tied to a long stick
Guitar
Knapsack and washboard

Act I, Scene 4On Stage

On table in cabin, C.: kerosene lamp

UL. corner of cabin: throwrug, rolled up

Off Stage Left

Large sack labelled "GRUB"
Large sack containing cooking pots, pans, and lace

Off Stage Right

Medium-sized sack labelled "LOOT"
Guitar
Knapsack and washboard
Handkerchief bundle on a stick

Act II, Scene 1

Off Stage Right

Large sack of food (chicken legs, bread, pies, mugs)

Act II, Scene 2

Off Stage Left

Large paper sign, marked "Sacramento Fifty Miles"
Washboard
Paper money

Set Plot and Cue Sheet

Act I, Scene 1

On Stage

Upstage: groundrow of mountains
Left: wagon with tent and gnarled tree, cactus at UR.
Right Center: tall cactus, log on its side, R. of a
rock, fire between log and rock
Up Right: yucca plant
Thrust: large rock, right corner

Cue: 17A Strike Left

Wagon
Fly out cactus

Strike Right

Log, yucca plant

Act I, Scenes 2 and 3On Stage

DL.: 2 bushes, small log on its side
UC.: Left: large deciduous tree, small conifer tree
Right: large deciduous tree, 2 small conifer trees
DR.: 2 bushes
C.: large rock

Cue 32A Strike Left

2 bushes
Fly out 2 deciduous trees

Strike Center

Rock

Strike Right

2 bushes

Act I, Scene 4On Stage

Left: small conifer tree, small log
Center: cabin with table, 2 stools, C., 2 bunk beds, UC.,
fireplace, R., cabinet, DR.
Right: large conifer, small conifer, ledge

Costume Plot



Figure 9. Darby



Figure 10. Molly



Figure 11. Contessa



Figure 12. Beauregard



Figure 13. Rocky

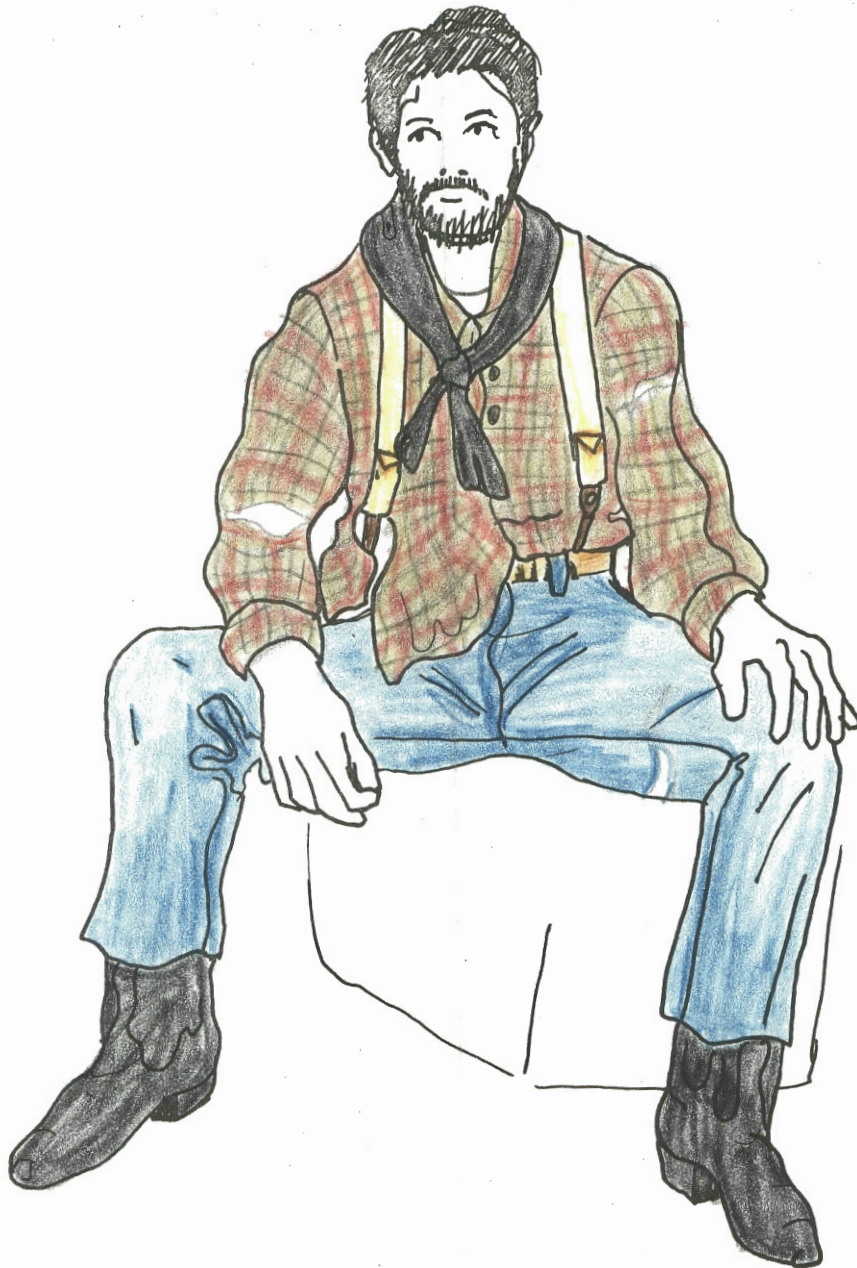


Figure 14. Lodestone

Make-up Plot



Figure 15. Darby



Figure 16. Molly



Figure 17. Contessa



Figure 18. Beauregard

Rehearsal Schedule

There were twenty-eight rehearsals for Sacramento Fifty Miles, the last four being technical rehearsals. In addition, individual music rehearsals were scheduled throughout the month. Nine performances were given, the last of which was open to the public. These were given on December 9, 10, 11, and 12, 1975.

1. November 3: 5:00 p.m., Read through.
2. November 5: 5:00 p.m., Block Act I, Scenes 1, 2, 3.
3. November 6: 5:00 p.m., Act I, Scenes 1, 2, 3.
4. November 7: 2:30 p.m., Block Act I, Scene 4, and Act II, Scenes 1, 2.
5. November 9: 3:00 p.m., Block Act II, Scene 3.
6. November 10: 5:00 p.m., Act I, Scene 4, and Act II, Scenes 1, 2.
7. November 11: 5:00 p.m., Act II, Scene 3; Act II, Scenes 1, 2.
8. November 12: 2:30 p.m., Music: Bob McCutchen; Jody Furnas.
3:00 p.m., Music: Kathy Milligan.
5:00 p.m., Act I, Scenes 1, 2, 3.
9. November 13: 9:30 a.m., Music: Jim Wright and Jim Queen.
5:00 p.m., Act I, Scenes 1, 2, 3.
10. November 14: 2:30 p.m., Music: Kathy Milligan.
3:00 p.m., Act I, Scene 4; Act II, Scenes 1, 2, 3.
11. November 16: 3:00 p.m., Act I, Scenes 1, 2, 3.
12. November 17: 12:30 p.m., Music: Denise Stevenson.
1:30 p.m., Music: Jim Wright and Jim Queen.
2:30 p.m., Music: Jody Furnas.
3:00 p.m., Music: Bob McCutchen.
3:30 p.m., Music: Kathy Milligan.
7:00 p.m., Act I, Scene 4; Act II, Scenes 1, 2, 3.
13. November 18: 10:00 a.m., Music: Kathy Milligan.
2:00 p.m., Music: Jim Wright and Jim Queen.
3:30 p.m., Music: Jody Furnas.
7:00 p.m., Act I, Scene 4; Act II, Scenes 1, 2, 3.

14. November 19: 4:00 p.m., Music: Bob McCutchen.
7:00 p.m., Add piano and music: Act I, Scenes 1-3.
15. November 20: 2:30 p.m., Music: Denise Stevenson.
7:00 p.m., Act I, Scene 4; Act II, Scenes 1-3.
16. November 21: 3:30 p.m., Music: Kathy Milligan.
7:00 p.m., Act I, Scene 4; Act II, Scenes 1-3.
17. November 22: 9:00 a.m.-1:30 p.m., Company dance rehearsal.
18. November 23: 7:00 p.m., Act I, Scenes 1, 2, 3, 4.
19. November 24: 2:30 p.m., Music: Denise Stevenson.
3:30 p.m., Music: Bob McCutchen.
7:00 p.m., Act I, Scene 4; Act II, Scenes 1-3.
20. November 25: 1:45 p.m., Music: Denise Stevenson.
7:00 p.m., Costume check; Act I, Scenes 1-3.
21. November 30: 7:00 p.m., Acts I and II.
22. December 1: 2:30 p.m., Dance: Jody Furnas.
3:00 p.m., Dance: Bob McCutchen.
7:00 p.m., Acts I and II.
23. December 2: 7:30 p.m., Acts I and II with make-up.
24. December 3: 2:30 p.m., Dance: Jody Furnas.
3:00 p.m., Dance: Bob McCutchen.
7:00 p.m., Acts I and II.
25. December 4: 7:00 p.m., Acts I and II with costume and make-up.
26. December 5: 7:00 p.m., Acts I and II with costume and make-up.
27. December 7: 7:00 p.m., Acts I and II with costume.
28. December 8: 7:00 p.m., Acts I and II with costume and make-up.
29. December 9: 10:00 a.m., Production.
1:30 p.m., Production.
30. December 10: 10:00 a.m., Production.
1:30 p.m., Production.
31. December 11: 10:00 a.m., Production.
1:30 p.m., Production.
32. December 12: 10:00 a.m., Production.
1:30 p.m., Production.
7:30 p.m.; Production. Strike.

December 9, 1975:

10:00 a.m.	Cushing Harmony I	183
	Cushing Sunnyside I	53
1:30 p.m.	Highland Park	400

December 10, 1975:

10:00 a.m.	Cushing Harmony II	58
	Tryon	100
1:30 p.m.	Will Rogers	434

December 11, 1975:

10:00 a.m.	Cushing Deep Rock	152
	Cushing Sunnyside II	87
1:30 p.m.	Westwood	429
	Glencoe	186

December 12, 1975:

10:00 a.m.	Stillwater Middle School	320
	Cushing Harrison	85
1:30 p.m.	Perkins	200
	Skyline	300
		<u>2,987</u>
7:30 p.m.	Open to the Public	197
		<u>3,184</u>

Figure 19. Production Schedule for Area Elementary Schools.

Publicity

The Daily O'Collegian Thursday, November 13, 1975 Page 11

Production's cast picked

Six cast members have been chosen for the University Theatre children's play "Sacramento Fifty Miles" by Director Deborah M. Robertson, Oklahoma City graduate student.

Selected for the parts are Jim Wright, Sand Springs graduate student; Kathy Milligan, Oklahoma City junior; Jody Furnas, Sand Springs senior; Bob McCutchen, Perkins freshman; Jim Queen, Blanchard junior; and Denise Stevenson, Bartlesville graduate student.

The play, written by Eleanor and Ray Harder, will run Dec. 8-12 with six matinees and a 7:30 p.m. Dec. 12 performance. The matinees are open to the public and admission to the evening performance will be \$1.

The Daily O'Collegian Saturday, October 25, 1975 Page 2

Children's play auditions slated

Tryouts for the children's play "Sacramento Fifty Miles" are scheduled for 2:30 p.m. Tuesday and at 3:30 p.m. Wednesday.

Auditions are open to all students, and will be in the M.B. Seretean Center for the Performing Arts 101.

Director Deborah Robertson is looking for six actors and actresses, a pianist and a guitarist.

Described as "a musical comedy for children," the play was written by Eleanor and Ray Harder.

STILLWATER (OKLA.) NEWS-PRESS—Tuesday, December 2, 1975—11



PTA To Sponsor Children's Play . . .

The Daily Collegian, Thursday, December 4, 1975 Page 7

Children's Theatre begins second annual production

University Theatre will present its second annual Children's Theatre production, "Sacramento Fifty Miles," the week of Dec. 8-12.

Morning and afternoon matinees are scheduled for school children during the week, and a performance for OSU students and theatre patrons will be at 7:30 p.m. Dec. 12.

Tickets are available to students for the morning and afternoon matinees at \$1 a ticket.

Stillwater elementary and sixth grade students will attend under the auspices of the Stillwater Parent-Teacher Association cultural opportunities program, headed by Mrs. Gwen Powell. Elementary students from Glencoe, Perkins, Tryon, Mulhall-Orlando, Yale and Cushing have also been invited to the matinee.

"Sacramento Fifty Miles" is a fantasy written by Eleanor and

Ray Harder. The hour-long script features four animals, mistreated by their owners, who set out for the promising town of Sacramento. Enroute they meet two gold miners turned thieves. The production features several songs and dances, with piano and guitar accompaniment.

Graduate student Deborah Milligan Robertson is directing the show as a thesis production for her master's degree in theatre. She is being assisted by Oklahoma City senior theatre major Jean Ellen McAboy.

The gold miners of "Sacramento Fifty Miles" are played by Jim Queen, Blanchard junior, and Jimmie Wright, Sand Springs graduate student.

Other characters include Bartlesville graduate student Denise Stevenson as Molly the burro; Jody Furnas, Tulsa senior as Contessa the cat; Tryon fresh-

man Bob McCutchen as Beauregard the rooster; and Kathy Milligan, Oklahoma City senior, as Darby the guitar-strumming dog.

Box office for the children's show will be open between 10:30 and 4:30, Dec. 8-12. All seats for the Friday evening performance are reserved and admission is \$1 per person. Tickets and reservations are available in Seretean Center 100B, university extension 7575.

The Daily O'Collegian Wednesday, December 10, 1975 Page 3

'Sacramento' slated

University Theatre's childrens production of "Sacramento Fifty Miles" has scheduled matinees this week at 10 a.m. and 1:30 p.m.

Tickets are available to students for the morning and afternoon matinees for \$1.

A 7:30 p.m. performance is slated Friday for students and theatre patrons.

The box office will be open between 10:30 and 4:30 for the remainder of the week. All seats for the Friday evening performance are reserved and admission is \$1 per person.

Tickets and reservations are available in Seretean Center for the Performing Arts 100B, extension 7575, a spokesman said.

STILLWATER (OKLA.) NEWS-PRESS—Sunday, December 7, 1975—39

OSU Theater Students Plan Play For Area Youngsters

University Theater will present its second annual Children's Theater production Friday, Dec. 12, at 7:30 p.m. in the Seretean Center Theater. This year's selection is "Sacramento Fifty Miles", a fantasy by Eleanor and Ray Harder.

The hour-long script will be directed by Master's candidate Robertson of Oklahoma City as a thesis production. Mrs. Robertson is assisted by Oklahoma City theater senior Jean Ellen McAboy, and set designs are by Enid special student David Wegener.

The production is under the supervision of associate professor and acting theater chairman Martha Sharp, and technical director and associate

professor Jerry Davis.

"Sacramento Fifty Miles" concerns the adventures of four animals who feel mistreated by their humans and leave home, setting out for the magical town of Sacramento. Enroute they meet two no-good gold miners, and trouble ensues.

The burro, Molly, is played by Bartlesville graduate student Denise Stevenson; the cat, Contessa, is played by Tulsa senior Jody Furnas; Beauregard the rooster is enacted by Tryon freshman Bob McCutchen; Darby, the guitar-playing dog, is played by Oklahoma City senior Kathy Milligan. The two gold miners are Jim Queen, junior from Blanchard, and Jimmie Wright, graduate student from Sand

Springs.

Special morning and afternoon matinee performances will be presented during the week of Dec. 8-12 for students from the four Stillwater public elementary schools, and for sixth-graders from the Middle School.

The single evening performance of "Sacramento Fifty Miles" is for the general public, OSU students, and season ticket holders of University Theater. All seats for the evening performance will be reserved, and admission for those without season tickets is \$1 per person, regardless of age. Tickets and reservations may be secured through University Theater Box Office, 100B Seretean Center, or by telephone.

STILLWATER (OKLA.) NEWS-PRESS—Wednesday, December 10, 1975—13



Children's Play Set Friday. . .

The costumes will provide as much interest as the play when the curtain goes up Friday at 7:30 p.m. in the Seretean Center Theater for "Sacramento Fifty Miles". The play is being presented by graduate students in the Oklahoma State University theater department and among the cast members are Denise Stevenson, Jody Furnas, Bob McCutchen, Kathy Milligan, Jim Queen and Jimmie Wright. The play is tailor-made to suit the fantasies of children and is being presented to local and area school children this week in special matinee performances. The Friday night performance is the only public performance of the play and tickets may be reserved by calling the Seretean Center box-office at OSU. (News-Press photos by Micki Van Deventer)



The Daily O'Collegian Thursday, December 11, 1975 Page 6



Jimmie Wright, Sand Springs graduate student (left) and Jim Queen, Blanchard junior, (right) portray two villainous gold miners in "Sacramento Fifty Miles," the Oklahoma State Children's Theatre production. Matinees are today and Friday at 10:00 a.m. and 1:30 p.m., with a Friday performance at 7:30 p.m. in M.B. Seretean Center for the Performing Arts Theatre. Tickets are \$1.

'Sacramento Fifty Miles'

Children's play popular

The kids loved it.

"Sacramento Fifty Miles," the Children's Theatre production showing at Seretean Center's Theatre, is a successful production, in that success is partly measured by an audience's reaction.

The kids loved it and were more than vocal in their approval.

The casting is perfect; each character is believable both dramatically and visually.

Denise Stevenson as Molly the burro and Kathy Milligan as

laughs.

Darby and Molly pick up two travellers on their trip, a Spanish cat named Contessa, played by Jody Furnas and a southern Darby the dog are loveable as two pals making their way toward Sacramento to avoid untimely ends in the hands of their owners.

Jimmie Wright and Jim Queen portray Rocky the prospector and Lodeston his partner, respectively. As partners they make a hilarious team whose comic timing and antics easily bring

rooster acted by Bob McCutchen.

With a set that brought gasps of delight to the kids and characters who made the play work through the conscientious directing of Deborah Robertson, "Sacramento Fifty Miles" merits your attendance.

The "kid" in you deserves it.

By RICK HERRON
Fine Arts Writer

Deborah Robertson:

I wish to extend my apologies pertaining to the review which appeared in today's O'Collegion.

Apparently, from what information I have gathered, the backroom which does the printing got plates mixed up and the story came out inverted and unintelligible, to say the least.

For your and the cast's benefit, here is the review as it was written and submitted.

Again, my apologies

Rick

Rick Herron - Fine Arts Writer

The kids loved it.

I'm referring to "Sacramento Fifty Miles," the Children's Theatre production showing at the Seretean Center's Theatre. It's a successful production, in that success is partly measured by an audience's reaction.

As I said, the kids loved it, with good reason. They were more than vocal in their approval.

The casting is perfect; each character is believable both dramatically and visually.

Denise Stevenson as Molly the Burro and Kathy Milligan as Darby the dog are loveable as two pals making their way toward Sacramento to avoid untimely ends in the hands of their owners.

Jimmie Wright and Jim Queen portray Rocky the prospector and Lodestone his partner, respectively. As partners they make a hilarious team whose comic timing and antics easily bring laughs.

Darby and Molly pick up two travellers on their trip, a spanish cat named Contessa, played by Jody Furnas and a southern rooster, Beauregard, acted by Bob McCutchen.

With a set that brought gasps of delight to the kids and characters who made the play work through the conscientious directing of Deborah Robertson, "Sacramento Fifty Miles" merits your attendance.

The "Kid" in you deserves it.

* * *

Cast and crew: best of luck Friday night -

34—STILLWATER (OKLA.) NEWS-PRESS—Sunday, December 14, 1975



In The Limelight. . .

The cast of "Sacramento Fifty Miles", including the cat, played by Denise Stevenson, visited with students from the Harrison School in Cushing Friday morning, following a performance of the play presented by the Oklahoma State University theater depart-

ment. The play was presented to local and area school children every day last week with the main public performance staged Friday night. (News-Press photo by Charles Turman)



Figure 20. Production Photograph from Act I, Scene 1.



Figure 21. Production Photograph from Act I, Scene 3.



Figure 22. Production Photograph from Act I, Scene 3.



Figure 23. Production Photograph from Act I, Scene 4.

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APPENDIX A

PROGRAM FOR SACRAMENTO FIFTY MILES

SACRAMENTO Fifty Miles!



by
Lleanor & Ray
Harder

University
Theatre
December
9-12

APPENDIX B

STUDY-GUIDE SENT TO CLASSROOM TEACHERS

Suggested Study-Guide Outline

by Deborah M. Robertson

For use by elementary teachers

for

SACRAMENTO FIFTY MILES

Oklahoma State University Theatre

Second Annual Children's Theatre Production

December 9 - 12, 1975

Statement of Purpose

The major purpose for children's theatre at OSU is to provide community children with a true theatrical experience. Only in the live theatre is the aesthetic experience of mutual communication between actor and audience available.

The objectives of children's theatre are to provide worthwhile entertainment for young audiences, and to promote personal growth through experience in the dramatic arts.

The advantages of live theatre for younger children are numerous. The young child is able to become almost totally involved in the play; children identify very strongly with the characters, and "become" part of the story, thus reliving vicariously the characters' adventures and experiences. The result is that children gain insight into their own situations. A play need not obviously instruct to allow morals and principles of good conduct to be represented: Art teaches indirectly by exposing truths and ideas to the spectator. Finally, the entertainment value, often taken for granted, is not only passing amusement, but it also has lasting effects. The theatre provides an outlet for the natural drives for adventure and excitement.

Children of intermediate age reap the same benefits from the theatre. But in addition, older children need a theatre that will carry them through the years of transition between the total involvement of the younger years and the more mature, objective audience which they will become in the future.

It is with the idea of acquainting the teacher with some background information on the play that this guide has been prepared. The guide also lists some possible ideas the teacher might use with one's

class in preparation to viewing the production of Sacramento Fifty Miles.

About the Play

Sacramento Fifty Miles was written especially for children by Eleanor and Ray Harder. It is based on a fairy tale of the Brothers Grimm, The Brementown Musicians, but it has been adapted to fit the form of a play. It emphasizes two themes: younger children will be able to easily grasp the theme of kindness and respect for animals; the main emphasis, which can be appreciated by all ages, is the theme that the danger in dreaming is not to dream and plan, but to fail to try to make the dream come true; or, as the characters sing, "We can be ourselves anywhere we are."

The teacher may also alert children to underlying concepts, such as the racial undertone found in the interaction between the cat and dog, and the consequences of the moral choice made by the gold-prospectors to become robbers.

Added interest in the play is provided by music. Songs and dances will be produced in various styles, and older children may appreciate the style of the production as a whole.

Plot

Darby the dog and Molly the burro belong to Rocky and Lodestone, two vagabonds who are prospecting for gold in the American West. When they learn of someone else's gold discovery, they plot to steal the gold and do away with Darby and Molly. The two animals escape before the plan of the prospectors-turned-robbers can be put into effect. They are on their way to the alluring city of Sacramento when they meet

Contessa the cat and Beauregard E. Leghorn, the rooster. They, too, have been mistreated by humans. All join in the journey and finally come upon a deserted cabin in a forest. The four animals decide to make the cabin their home; unbeknown to them, however, the two robbers have the same idea.

Deborah M. Robertson is directing, and Deborah Pope is the assistant to the director. David Wegener is scene designer.

Cast:

Kathy Milligan	-	Darby
Denise Stevenson	-	Molly
Jody Furnas	-	Contessa
Bob McCutchen	-	Beauregard
Jim Queen	-	Lodestone
Jim Wright	-	Rocky

Carey Abernathy is the pianist.

Classroom Activities

The teaching ideas which follow are possible classroom activities in preparation for attending the play. It is hoped that by using one or more of these suggestions, the teacher and students can get maximum experience of the play.

Before the play, it may be helpful to explain that children need to observe only a minimum of theatre etiquette. Children may not be acquainted with the curtain call; they may understand it as a chance to show how much we like or dislike the characters. Other suggestions for activities are as follows:

1. Discuss the original German fable.
2. Discuss the Brothers Grimm.
3. Discuss the difference between a story and a play.
4. Have the class draw pictures of the animals and robbers.

5. Write essays on or study related topics, such as:

The animal welfare society

The American West: climate, geography, vegetation and

how these differ from a mountain-forest area

The gold prospecting days of California.

After the play, we are very interested in student and teacher feedback. If possible, children may be encouraged to express orally or in written form, their feelings about the play. The teacher can help us improve the quality of play production by passing on his reactions, or the creative work of the students, to the theatre director.

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VITA

Deborah Sue Milligan Robertson

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Thesis: AN ANALYSIS AND PRODUCTION OF THE CHILDREN'S PLAY,
SACRAMENTO FIFTY MILES

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