Central Washington University
Theatre Arts Department
presents

Pinocchio
Adapted by Madge Miller

Study Guide
Pinocchio

Synopsis

The Play

This is a timeless story of a lonely woodworker who creates a little wooden puppet to keep him company. When the Blue Fairy brings his creation to life, Gepetto is overcome with joy. Gepetto gave the puppet the name Pinocchio, which means luck. He wants his little boy to be educated, well mannered, and most of all to become his family.

Eager young Pinocchio is excited by life. While waiting for his father, Pinocchio hears a parade coming down his street. Two rogues, Black Cat and Red Fox stop at Pinocchio’s window and explain that they are headed to a play. Eager to participate in the activities, Pinocchio misses school to attend the show.

Pinocchio always has good intentions, but is easily persuaded. Black Cat and Red Fox tempt and trick Pinocchio at any moment available. When it seems that things can’t get any worse, the Blue Fairy and the Cricket try to help Pinocchio and teach him how to be a good obedient boy.

While living with the Blue Fairy in her cottage, Pinocchio learns his studies like a good responsible boy. She has him go to school, where he makes his new friend Candlewick. She warns him that Candlewick is a bad influence, but Pinocchio insists his friend has a good heart.

More temptation from his peers leads Pinocchio to the bottom of the Ocean in the stomach of the Dog Fish, where his father has been trapped for years. Pinocchio thinks of a clever way to escape and bring his family home.

The story ends with the warmth and love of a family. Pinocchio has learned how to tell the truth, avoid the temptations of life, and be a good son to a very loving father.

The Production

In our production of Pinocchio, Guest director Patrick Elkins-Zeglarski is taking the story away from the cartoon version we are familiar with. He has altered the setting of the play to a group of touring players performing in a small 1860’s Northwest logging town. The elements of design are focused on the players using the materials from around them to transform the forest into a magical atmosphere. It is sure to offer a new perspective on this classic story.
Carlo Collodi was born in 1826, by the original name of Carlo Lorenzini, in Florence as the son of Domingo Lorenzini, a cook, and Angela Orzali, a servant. He joined a seminary as a young man. However, Collodi found politics more interesting, when the movement for Italian national unification spread. At the age of 22 he became a journalist. In 1848 he founded the satirical journal *Il Lampione*, which was suppressed in 1849. His next periodical, *La Scaramuccia*, was more fortunate, and in 1860 he revived *Il Lampione* again. Collodi also wrote reviews and edited newspapers. He took the pseudonym 'Collodi' from the name of the town where his mother was born and where he spent time as a boy.

In 1861, when Italy became a unified nation, Collodi gave up journalism. After 1870 he settled down as a theatrical censor and magazine editor. He soon turned to children's fantasy, translating Italian versions of fairy tales by French writer Charles Perrault. Collodi also began to write his own children's stories, including a series about a character named Giannettino. In 1881, he sent to a friend, who edited a newspaper in Rome, a short episode in the life of a wooden puppet, wondering whether the editor would be interested in publishing this "bit of foolishness" in his children's section. The editor did, and the children loved it. The story depicted a wooden puppet carved by a friendly old man called Geppetto. Pinocchio comes to life but has to learn how to be generous through hard lessons. The adventures of Pinocchio were serialized in the paper in 1881-1882, and then published in 1883 with huge success.

Collodi died in Florence on October 26, 1890 at the age of 64. His manuscripts, donated by his family, are kept in the National Central Library in Florence.
Words to Know

**Alms:** *n.* – Money given as charity to the poor.

**Assassin:** *n.* – One who murders by a surprise attack.

**Blockhead:** *n.* – A person regarded as very stupid.

**Dunce cap:** *n.* – A cone shaped paper cap placed on a lazy student.

**Falsehood:** *n.* – A lie.

**Famished:** *v.* – To cause to starve to death or to endure severe hunger.

**Feeble:** *adj.* – Having no strength, being weak.

**Fife:** *n.* – A small, high-pitched flute used primarily to accompany drums in a military or marching band.

**Mutton:** *n.* – The flesh of a fully grown sheep.

**Oblige:** *v.* – To constrain by physical, legal, social, or moral means.

**Pence:** *n.* – Plural of a penny; Penny- a coin worth one cent.

**Polendina:** *n.* – A nickname for a person who has hair the color of corn meal.

**Rebel:** *v.* – To resist or defy an authority or a generally accepted convention.

**Rogue:** *n.* – Unreliable person, a scoundrel or rascal.

**Sorrow:** *n.* – Mental suffering or pain caused by injury, loss, or despair. 
Expression of sorrow; grieving.
Create a story from the words listed below. Use all of the words in the list in the order in which they are given. Your story should demonstrate what you know about the terms you are using. Write creatively.

Mining town
Traveling Theatre
Cricket
Wood Carver
School
Feeling
Identity
Fire Eater
Temptation
Gold Pieces
Fairy
Field of Miracles
Dog Fish
Father
Relationship
Embrace
Obedient
Pinocchio

Word Search

Find the words below in the puzzle above. They can go forwards, backwards, diagonal, vertical, and horizontal. Be sure to read carefully!

CAT
CRICKET
DONKEY
FAIRY
FOX
FRIENDSHIP

GEPETTO
HONESTY
LOVE
PINOCCHIO
POLENDINA
PUPPET
The Maze

Help Pinocchio find the Blue Fairy so she may help him become a real boy!
**PINOCCHIO**

**Pre Show Study Questions**

1. What do you already know about the story of *Pinocchio*?
2. Draw a picture of your own puppet show and describe how each puppet works.
3. Central Washington University’s production of *Pinocchio* takes place in a Northwest Logging Camp. Research and discuss what a traditional logging camp would look like and what you would find in it.
4. Who is someone important to you? What would you do if they were lost?
5. Discuss peer pressure and the kinds of peer pressure you have in your life. How do you deal with that peer pressure?
6. Initiate a discussion with your students on theatre etiquette by asking them the question “What is the different between going to a play and seeing a movie?” Perhaps write this down to be discussed after the show as well.

**Post Show Study Questions**

1. Who is the main character in the play and why?
2. Who is the main character’s opponent(s) in the play? What do they do to get in the way of the main character’s journey?
3. Are the things that happen to Pinocchio the same kinds of things that happen to real kids?
4. How was the play different from the story of *Pinocchio* you already knew? How was it similar?
5. How does Pinocchio save his father?
6. How does the Cricket help Pinocchio?
7. In closing the discussion about *Pinocchio*, ask your class to compare their previous answers to the question of, “What is the difference between going to a play or a movie?”
Sources

http://www.italica.rai.it/eng/principal/topics/bio/collodi.htm

http://www.kirjasto.sci.fi/collodi.htm

http://www.arca.net/db/pinocchio/pinocchio.htm

http://school.discovery.com/teachingtools/teachingtools.html

Miller, Madge; adapted from Collodi. Pinocchio. Anchorage, Kentucky; The Anchorage Press, Inc., 1954


Paulette Bond; Costume Designer; Central Washington University; 2003

Tim Stapleton; Scenic Designer; Central Washington University; 2003
Pinocchio Lost in the Woods
The Blue Fairy

Costume Design by Paulette Bond
Cricket

Costume Design by Paulette Bond
Black Cat

-thin feather boa

fingertip gloves

socks to match tights

skirt spots?

overskirt

bodice out of chenille fabric

pocket under overskirt for trinkets

-skirt w/pulled up hem and slightly smocked petticoat showing

all of her costume would be frayed & distressed
I have gone a step beyond the traditional short pants. I think a long pant portrays the more childlike part of the northwest better.
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<thead>
<tr>
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<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
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<td>normal</td>
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<td>none</td>
<td>black</td>
<td>divide hair</td>
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<td>Rouge</td>
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<td>eyes</td>
<td>curve</td>
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<td></td>
<td></td>
<td>body</td>
<td>bangs</td>
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Notes:
- concealer on clear luggage everywhere
- exaggeration of eye make-up in brow
- use lots of pink!

Shade Light Dark

Head

Eyes

Body

Hair

Lips

Rouge

Base

Highlights

Mediums

Lowlights

Hair

Notes:
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<td>Eyelid</td>
<td>Ashes</td>
<td>Dark</td>
<td>Part in middle</td>
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<td>Rouge</td>
<td>Brow</td>
<td>Ashes</td>
<td>Dark</td>
<td>Don't split</td>
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</table>

**Notes:**

- Son the male makeup where the must will come in.
- Add muscle with lighter shades.
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<td>Base</td>
<td>Regular</td>
<td>Metals</td>
<td>black</td>
<td>Hair</td>
</tr>
<tr>
<td>Rouge</td>
<td>Eye shadow</td>
<td>brown</td>
<td>black</td>
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<tr>
<td>Lips</td>
<td>black</td>
<td>brown</td>
<td>black</td>
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<tr>
<td>Eyes</td>
<td>brown</td>
<td>brown</td>
<td>black</td>
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<tr>
<td>Body</td>
<td>Etc.</td>
<td>brown</td>
<td>black</td>
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Notes:
- Concentrate on shading the Cheek.
- Not in the eyebrows or eyes.
- Following the cheeks + shaping to the jaw.
- Don't forget the eyebrows.
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<tbody>
<tr>
<td>normal</td>
<td>- along wrinkles</td>
<td>- along nose</td>
<td>- along wrinkles</td>
<td>- part hair in middle</td>
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<td>Rouge</td>
<td>Lips</td>
<td>Eyes</td>
<td>Body</td>
<td>Hair</td>
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<tr>
<td>cheek</td>
<td>use pink</td>
<td>brown</td>
<td>-</td>
<td>- bad gel</td>
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<tr>
<td>nose tip</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>- gray boots</td>
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</table>

**Notes:**
- Don't make the nose too large.
- Use lots of powder.
- Make an indentation more than an inch off center.
- Add white lines, Auxiliary, alongside.
Nellie-
Talking Cricket
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<td>Use Zany</td>
<td>None</td>
<td>Shaved</td>
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<td>Rouge</td>
<td>None</td>
<td>Light</td>
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<tr>
<td>Lips</td>
<td>None</td>
<td>Medium</td>
<td>None</td>
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<tr>
<td>Eyes</td>
<td>None</td>
<td>Makeup</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Body</td>
<td>None</td>
<td>Paint</td>
<td>None</td>
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Notes:
- Use cheap, or clean, looks, clothes.
- You may want black trousers if they emphasize your outfit.
- Remember your shirt colors.
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<td>way down</td>
<td>none</td>
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<td>way up</td>
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<td>Lips</td>
<td>way up</td>
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<td></td>
</tr>
<tr>
<td>Eyes</td>
<td>sparkle</td>
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<tr>
<td>Body</td>
<td>way up</td>
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Notes:
- The eyes are the focus of the makeup.
- The face is decorated with a headband and a flower.
- The hair is styled in a braid.

Amy - Blue Fairy
### Makeup Instructions

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- Rouge: Use a medium color that matches your skin tone.
- Lips: Use the same color as your lipstick.
- Eyes: Use a brown or brownish green to line your eyes.
- Body: Use light shades of make-up on your body.

**Notes:**
- Before you put on any make-up, foundation down your whole face—this helps with blemishes.
Cricket

- Whiskers w/ feathers?
- Eyes:
  - Large
  - Mouth paints w/ blacklight points
- Mask sits on top of head, at least face is covered with mesh
Red Fox
Idea for Blue Fairy Cape

Made of fabric w/pieces of gilt thread, buttons, jewels, flowers, leaves.

Scenes of forest, cottage, own pinafore, stars. Embroidered about her cape.

Pine cone roof.

Blue base with accents in turquoise, purple, lavender.

Illustration is only a representation of a portion of the design. All of bottom portion of the cape would be covered.
Cricket

Hood to cover hair & face

Square shouldered shaman caplet w/ grasses, feathers & shells

Over a suede tunic, draped in a similar manner

Unitard under tunic, painted w/ black light paint for when he is dead

Moccasins
Multiple drapey panels for skirt

Blue Fairy Dress

Floral & Collage on bodice (woodsey)
Patrick Elkins-Zeglerski
1694 York Street
San Francisco, CA 94110
415.206.9620 pezzboy200@yahoo.com

Education

MFA: THEATRE for YOUTH, May 2001
Arizona State University, Tempe AZ

Final applied project Historia!: Using Theatre Games To Teach Theatre History developed and piloted within advanced high school and middle school theatre classes in California, Iowa, Colorado, and Arizona. The project is comprised of modules using standard theatre games (improv) to teach basic concepts of theatre history. Margaret Knapp served on the project’s advising committee.

Compiled and directed original theatre work, In The Beginning: A Celebration of Creation Stories from Around the World, for Second Stage II family festival. The production was cast from undergraduates. This production facilitated Theatre for Youth acting techniques as part of undergraduate training within the department.

Authored curriculum modules on Heterosexism, Anti-Semitism, and Multiple Issues for Improvisation With The "ISMS" a teacher's resource edited by Johnny Saldana and published by ASU Child Drama.

Administrative Assistant for Artwork: The Kax Herberger Center for Research and Children, an arts organization that seeks to find and support research opportunities of children and their experiences with/from the arts. Duties included grant research, writing, and maintenance; maintaining financial records and honorarium payments; organization and facilitation of research symposiums; interfacing with the Board of Directors as well as public and professional populations. Worked closely with Roger Bedard who, in addition to directing Artwork, is the Chair of graduate studies in Theatre for Youth.

Served as Library Assistant within the Child Drama Collection of ASU Library's Special Collections holdings. Duties included organization and preservation of documents and ephemera from professional children’s theatres. Worked closely with curator, Kathy Krzys.
1985
PACIFIC CONSERVATORY OF THE PERFORMING ARTS, Santa Maria CA

Graduate of demanding conservatory program focused on the training of the voice and body in addition to acting technique and style. Extensive studio work and production running crew experience. Instructors included Lawrence Hecht, George Maguire, and Beth Miller.

Teaching

Current
Berkeley Rep
Education Department Faculty
Laurie Latham, Education Coordinator
Berkeley, CA

Second through fifth grade residency at John Muir Elementary School developing an original performance through theatre games and activities focusing on language, storytelling, and movement.

Current
Theatre for Youth Faculty
Solano Community College
Suisun City, CA
Stuart Rosenthal and Serena Kramer, Producers
Suisun City, CA

Director for a youth production of Oliver. Designed a production process augmented with theatre education and skill building activities.

Current
Teaching Artist
Artist Teacher Institute
Arizona Commission on the Arts (ACA)
Alison Marshall, Education Director
Phoenix, AZ

Patrick Elkins-Zeglarски
Curriculum Vitae
Joined the Denver Center Theatre Academy staff creating, facilitating and assessing a variety of educational programming for on-site and community outreach classes. Classes included multi-week units on Shakespeare, myths, and play building, and weekly classes on masks, improvisation, and parent-toddler creative drama.

Developed and facilitated a workshop exploring myth making as an educational component to the epic production of Tantalus and the visiting exhibit, A Theatre for Dionysus.

Fall 2000

Presenter
Playing History: Theatre Games and Theatre History
Colorado State Thespian Conference
Denver, CO

Summer 2000

Guest Lecturer
University of Southern Queensland (USQ)
Dr. Janet McDonald
Toowoomba, Australia

Three-week residency as guest lecturer for USQ Theatre Studies track. University classes included Theatre for Youth, Modern Theory, and Performance. Additional community outreach included three classes for elementary and high school age children.

Spring 2000

Graduate Teaching Assistant, Theatre In Education (TIE)
Arizona State University, West Campus
Dr. Rob Taylor, Instructor
Phoenix, AZ

Weekly classes balancing theory with rehearsal in the facilitation and performance of an original TIE production, A Day In The Life, which dealt with themes of identity and peer pressure. Class was composed of undergraduate performance, business, and education majors.

Patrick Elkins-Zeglarски
Curriculum Vitae
1995-Current
Guest Artist
Summer Workshop
Sacramento Ballet
Ron Cunningham, Artistic Director
Sacramento, CA

Focus on ensemble building and creation of choreography as well as developing theatre based curriculum for dancers, ages eight through nineteen.

1989-Current
Guest & Resident Artist
Sheldon High School and Valley High School
Elk Grove Unified School District, Grades 10-12
Maureen Jordan, Department Chair
Sacramento, CA

Residency required working with large numbers of students on focused, theatre based, activities; developing curriculum and instruction for weekly advanced theatre arts classes; presenting productions through strong process oriented relationship with students: Main Stage productions (10) and Original Studio/Competition productions (11).


Playwright for annual spring children's theatre production.

Award of Teaching Excellence from California State University, Sacramento. Outstanding contributions in theatre education and production.

Critically praised direction of large casts (30 plus). Consistent strong placing within numerous festivals and competitions.

Developing, scripting, and directing original works (created projects) for studio/competition on such challenging themes as racism, AIDS, the Holocaust, runaways, the built environment, and technology.

Patrick Elkins-Zeglerski
Curriculum Vitae
An experiential workshop for teachers, artists, and actors exploring the process of creating original scripts/theatre events with and for young people.

1996-98
Teaching Assistant
University of Northern Iowa
Dr. Scharron Clayton, Department of Religion and Philosophy
Cedar Falls, IA

Responsibilities included researching and conducting lectures and facilitation of classroom discussion of text and presented theory.

1996
Guest Artist
Thornton Youth Center
Shirley Dodge and Kris Martin, Coordinators
Sacramento, CA

Facilitated creation of two original theatre pieces with incarcerated youth during a three-week residency.

1983-87
Resident Artist
Sacramento High School
Sacramento City Unified School District, Grades 9-12
Barbara Slemmons, Department Chair
Sacramento, CA

Residency required working with large numbers of students on focused, theatre based, activities; developing curriculum and instruction for weekly beginning, intermediate, and advanced theatre arts classes; presenting productions through strong process oriented relationship with students: Main Stage productions (3) and touring Improvisational troupe. Diverse work with improvisation

First artist in residence for Sacramento City Unified School District's VAPAC Program.

Patrick Elkins-Zoglarski
Curriculum Vitae
2001: *Tales From The Worm Book.*
Their soil displaced on the auditorium floor, three worms share the value of reducing, recycling, and worm composting through familiar fairy tales from a worm's eye view.

Joe Usentoss returns to GreenTV. The 1995/97 script was revised to reflect changes in the county's curbside service.

1999: *The Right Stuff.*
Two sisters prove they have what it takes to reduce, reuse, and recycle.

1998: *Tina Tinsel Takes On The Trash!*
Tina will do anything but take out the trash until she meets her Fairy Godsergent and has to out wit Doctor Dumpster.

*Trash Files: The Curb Is Out There.* (Grades six through nine.) Agents Scumble and Modal track mysterious wasting in this parody of the *X-Files* television series.

1995-97: *What A Waste!*
For two seasons this high energy show brought Joe Usentoss and the wacky personalities of Green TV into over one hundred Sacramento area schools.

1999-2000
Administrative Assistant
Arizona Alliance for Arts Education
Lin Wright, Executive Director
Tempe, AZ

Facilitated creation of data entry project locating, listing, and posting every arts course and instructor statewide. Other duties included clerical and data entry; exposure to arts standards; arts integration within curriculum; interfacing with a variety of arts disciplines, instructors, arts organizations, and Board members.

Patrick Elkins-Zeglerski
Curriculum Vitae
Developed the school's summer program, Ensemble Onstage, a two to four week intensive program where students, working with local artists, create an original theatre production. Served as summer program's director and senior teacher.

ACTING OUT, Education Outreach Touring Productions.
Developed, wrote, and directed original scripts for the theater's outreach touring show to local schools. Productions were designed to be suitable for grades one through twelve. Developed teacher's packets related to each show comprised of resources, activities and discussion questions.

1996-97  Shakespeare's Circus and Apparently Shakespeare
Two scripts explore the magic of Shakespearean text.

1995-96  Three Women With All The Time In The World
Three actresses portray and explore famous women, real and fictional, throughout the history of the world.

1994-95  Madness, Missions, Mansions, and Mayhem
Fast paced vaudeville review of the people and events in California's history.

1993-94  Coyote Speaks (Co-created with Art Ward)
Native American Coyote tales told by a single storyteller.

1990-94
Educator: Toddler and Preschool Programs
Maria Hastings Child Development Center
Margee Lopez, Director
Sacramento, CA

Assisted Head Teacher in Montessori structured classrooms; ran classroom during periods of staff turnover. Duties included: organized circle time; art and cooking activities; limited presentation of Montessori materials. Original Staff member. Montessori certified Infant-Toddler educator. Co-created Toddler curriculum and classroom schedules. Successful with children; continual positive feedback from parents.

Patrick Elkins-Zeglariski
Curriculum Vitae
Valley High School, Sacramento CA

Noises Off (twice); King Lear; The Odd Couple; Working; The Verge; Runaways (selections from); The Breakfast Club; Women; The Architecture of Gone; Plague: Housequake; S-Atrocity; Odd Science/Big Objects; Vandalizing Eternity;

Sacramento High School, Sacramento CA

The Female Odd Couple; The Little Prince; The Chekhov Hurrah; Spoon River Anthology

**Performance (representative)**

University Of Northern Iowa, Theatre Department, Cedar Falls IA

And The Rocks Cry Out

Noises Off

Sir Patient Fancy

Kim

Selsdon

Sir Patient

University Of Northern Iowa, Department of Music, Cedar Falls IA

Die Fledermaus

Dracula's Guide To The Symphony

Dracula

Frosch

Oster Regent Theatre, Cedar Falls, IA

Crimes of the Heart

Doc

Sacramento Shakespeare Festival, Sacramento CA

7 Seasons, representative roles include:

Friar Laurence

Caliban

Macbeth's Porter

Grumio

Romeo

Sacramento City Actors Theatre, Sacramento CA

*Our Town*

Stage Manager

15

**Patrick Elkins-Zeglarzki**

Curriculum Vitae
*Wind In The Willows
Broadway Bound
Miss Julia
The Cave Dwellers
Talley and Son
Hot 1 Baltimore

* Indicates ELLY Award for Best Performance of the Season, Northern California

Numerous productions with Sacramento City Actor’s Theatre’s Story time Players (resident) and Pennywhistle Players (touring) theatre for young audiences.

Chautauqua Playhouse, Sacramento CA
A Few Good Men

Celebration Arts, Sacramento CA
Les Blancs

Lambda Players, Sacramento CA
Psycho Beach Party
Torch Song Trilogy
Cloud 9

Kendrick
Charlie
Mrs. Forrest
Ed
Betty/Edward

Playwriting  (representative)

Gadzooks! It’s Seuss!

Absolutely FABULOUS

In The Beginning: A Collection of Creation Stories from Around the World

Greece Is The Word
Shakespeare’s Circus

APARENTly Shakespeare
Three Women With All The Time In The World
Madness, Missions, Mansions, and Mayhem
Coyote Speaks (co authored)
Ananzi All Over

16
Patrick Elkins-Zeglarski
Curriculum Vitae
Personal

Memberships with African-American Literature Review, Southern Poverty Law Center, United States Holocaust Memorial Museum, Theatre Communications Group, American Society for Theatre Research, American Alliance for Theatre and Education, and ASSITEJ/USA.

References

Mark Cuddy
Artistic Director
GeVa Theatre
75 Woodbury Boulevard
Rochester, NY 14607
585.232.1366

Gretta Berghammer
Professor, Theatre Education
University of Northern Iowa
Cedar Falls, IA 50614
319.273.6386

Maureen Jordan
Performing Arts Department, Chair
Sheldon High School
8333 Kingsbridge Drive
Sacramento, CA 95829
916.681.7500 Extension 8109

Tam Darylimple-Frye
Luanne Nunes de Char
Education Department
Denver Center Theatre Company
1050 13\textsuperscript{th} Street
Denver, CO 80204
303.893.4000

Pam Sterling
Graduate Studies
Theatre for Youth
Arizona State University
P.O. Box 872002
Tempe, AZ 85287
480.965.5337

Patrick Elkins-Zeglar
Curriculum Vitae: References Contact Information
The New Pinocchio Rehearsal Venue on Airport Road...

(Refer to map below)
1. Take D Street until you get to 18th
2. Turn on 18th and go past the Deli
3. Get on Walnut Street
4. Drive straight until just before the street starts to turn (Walnut turns into Airport Road)
5. On the right there's a large sign for the "Phoenix Building"
6. We're in Suite 3
7. Park on the vacant field-side of the parking lot (NOT in the painted parking spaces) 😊
PINOCCHIO AT CWU'S TOWER THEATRE

The Theatre Arts Department at Central Washington University is proud to launch its annual Youth Theatre Tour with performances of "Pinocchio," April 25-27, in the Tower Theatre on the CWU campus.

"Pinocchio," adapted by Madge Miller from the classic Italian fairy tale by Carlo Collodi, is about a naughty little puppet who becomes a real, live boy when he learns, through a series of journeys and mistakes that honesty and loyalty matter most. "Gepetto," "The Blue Fairy" and "The Talking Cricket" are among the characters that help this little "block-head" find his heart.

Departing from the familiar cartoon version, guest director Patrick Elkins-Zeglariski adapts the story by altering the setting to a small 1860's Northwest logging camp where a touring troupe of players arrives and, using materials they find in the forest, unfold the magical storybook tale.

Scenic design for the production is provided by guest artist Tim Stapleton, who has designed several other CWU shows including "Romeo and Juliet," "Comedy of Errors," "Beauty and the Beast" and most recently "Hay Fever." Stapleton has designed a fantastical forest where trees become fish and things are not always as they initially appear.

Costumes by costume designer Paulette Bond give each character a distinctive look, which supports both the logging camp theme and the beloved children's story. Make-up artist Delondra Johnson, a senior theatre arts/performance major, has created mask-like make-up designs which are coupled with hats, some quite elaborate, including Black Cat, whose pointy-eared hat nests two furry mice in its brim.

"Pinocchio," plays in Ellensburg April 25 and 26 at 7 p.m. and April 26 and 27 at 1 p.m. in the Tower Theatre. Tickets are $5 each or three for $10. Tickets can be purchased by phone with a VISA or MasterCard by calling the Tower Theatre Box Office at 963-1774.

After this limited engagement, the troupe will tour the show to schools throughout the state. Booking dates are still available in May and early June for school assembly performances. For information on bringing the Youth Theatre Tour of "Pinocchio," to your school, contact Leslee Cau at 963-1760.

The show is family theatre, intended for all audiences and is approximately one hour long.

YVCC AND LARSON GALLERY EVENTS

Larson Gallery Arts Award: These awards honor a man and a woman for their significant contributions to the arts and cultural activities in the Yakima community. Saturday, April 12, 2003 from 6 - 9 p.m at Larson Gallery at 16th Avenue & Nob Hill Blvd - Yakima, WA. The Event will be honoring Leo Adams and Felicia Holtzinger. Tickets are $65.00 per person and can be purchased by contacting the Larson Gallery at 509-574-4875.

Tour of Artists' Homes & Studios: A self guided tour of six artists in the Yakima area who will share their creative environments. Saturday, May 17, 2003 from Noon - 5 p.m at the Larson Gallery at 16th and Nob Hill Blvd. Tickets are $15.00 per person will be available at the Larson Gallery, Oak Hollow Frames, Pacific Northwest Bank on Yakima Avenue, The Bindery plus the Artist's homes. Larson Gallery Phone: 509-574-4875.

Jump Start Your Writing: Family Stories on Tuesday, April 8 & 15, 6:30-8:30 p.m. at the YVCC Campus, Anthon Hall, Room 204. A famous Southern writer once said that if one lived through childhood, one had enough material to write for a lifetime. This workshop is for aspiring writers and uses the stories of our own experience to produce lively and engaging writing. Bring pen and paper and expect to have fun! Instructor: Wendy Warren. $30.00 fee. No credits.

Media Savvy Workshop on Tuesday, April 22, 6:30-8:30 p.m. at the YVCC Campus, Anthon Hall, Room 204. Media is blitzing us from nearly every direction and nearly all the time. This workshop offers practical tips on understanding and managing media impacts on people, our schools, and our communities. Instructor: Donn Fehlis. $30.00 fee. No credits.
CWU youth theater tour
launches in Ellensburg

ELLENSBURG - The Central Washington University theater arts department will launch its annual Youth Theater Tour with performances of Pinocchio on Friday and Saturday, April 25 and 26, at 7 p.m. with matinees on Saturday and Sunday, April 26 and 27, at 1 p.m. in Tower Theater on the Ellensburg campus.

Theater director Sarah Johnson, a senior theater arts/performance major from Mattawa, has created mask-like make-up designs that are coupled with hats, including “Black Cat,” whose pointy-eared-hat nestles two furry mice in its brim. Johnson is a 2000 graduate of Wahluke High School.

Three for $10 and can be purchased by phone with a VISA or MasterCard by calling (509) 963-1774.

For additional information, or for persons of disability to arrange for reasonable accommodation, call (509) 963-2143.

After this limited engagement, a CWU troupe will tour the show to schools throughout Washington state.
OwU youth theatre tour launches in Ellensburg

The Central Washington University theatre arts department will launch its annual Youth Theatre Tour with performances of "Pinocchio" on April 25 and 26 at 7 p.m. and April 26 and 27 at 1 p.m. in Tower Theatre on the Ellensburg campus.

The family theatre presentation, suitable for all ages, is approximately one hour long. Tickets are $10 and can be purchased by calling (509) 963-1774. For additional information, or to arrange for reasonable accommodation, call (509) 963-2143.
CWU Youth Theatre Opens With 'Pinocchio'

The Central Washington University theatre arts department will launch its annual Youth Theatre Tour with performances of "Pinocchio" on April 25 and 26 at 7 p.m. and April 26 and 27 at 1 p.m. in Tower Theatre on the Ellensburg campus.

"Pinocchio," adapted by Madge Miller from the classic Italian fairy tale by Carlo Collodi, is about a naughty little puppet that becomes a real, live boy when he learns, through a series of journeys and mistakes, that honesty and loyalty matter most.

Departing from the familiar cartoon version, guest director Patrick Elbinger-Zolothi's adaptation features Tim Stapleton, who has designed several other CWU shows. Stapleton has designed a forest where trees become fish and things are not always as they initially appear.

Masks and costumes by costume designer Paulette Bond give each character a distinctive look, which supports both the logging camp theme and the beloved children's story.

The family theatre presentation, suitable for all ages, is approximately one hour long.

For additional information call (509) 963-2143.

After this limited engagement, a CWU troupe will tour the show to several other area schools. 
‘Pinocchio’ goes for a fun new spin

On the Aisle

Did you ever see a different version of a story you were very familiar with — a version so different that the story became a totally new and exciting experience? Such is the case with Central Washington University's production of “Pinocchio.”

This fun, zany show has a regretfully all-too-brief run, April 25-27 in the Tower Theatre, before embarking on a spring tour of the Pacific Northwest. To say that playwright Madge Miller and guest director Patrick Elkins-Zeglarски have put a new spin on the childhood staple is to say the least of it. The story is mercifully rescued from decades of Disney fairy dust, and that's only the beginning of the innovative approach.

For starters, the story is moved away from the Tuscon countryside to beneath the foliage of the great forests of the Pacific Northwest. The elements of design are focused on the players using the materials around them to transform the forest into a magical atmosphere.

Even the Disney film, with its detailed, lush animation, never disguised the dark subtexts. Zeglar斯基 writes, “Pinocchio is a work filled with the complexities of issues, meaning and symbols.”

Thankfully, the production is good-natured and wise enough to deliver the blunt moral messages with a fanciful sense of fun and deliciously irreverent humor. Although Pinocchio is repeatedly told he must be truthful, honest, caring and go to school — or else be turned into a donkey — the production is best when he is a naughty, smart-mouth puppet, well on his way to pre-juvenile delinquency.

Shayne McNeill is excellent as Pinocchio. With minimal make-up and costume, and no strings attached, he is totally convincing as a puppet. He knows how to use his wiry, agile, limber body to best advantage, but the key to his performance is the sincerity with which he experiences everything for the first time; exactly as newborn babies and very small children do.

McNeill's Pinocchio has a bratty temper, too, and causes his doting dad Gepetto (Josh Anderson) much worry. In a fit of rage, Pinocchio kills a talking cricket (Nellie Doelman) who, nevertheless, haunts him with good advice.

Alex Garnett is fabulously flamboyant as the Red Fox who easily leads Pinocchio

See Pinocchio, on Page B8
ated by Momyer and
Beattie and, at another
point, an angry rock version
of “tomorrow” from the
musical “Annie” suddenly
pops out of nowhere!
When Pinocchio is at a
dead-ends, the signpost
possesses directions to Narnia,
Whir-Land and Oz. This is
towards scene designer
Stapleton’s affection-
ate homage to other
beloved fantasies. Such
pop-culture, musical and
thematic references may go
unnoticed by some children,
but they will certainly
bring smiles of instant
recognition from adults.
And the children I saw the
show with certainly
seemed to be enjoying
themselves.

Post-show, all the actors
were besieged by a large
crowd of autograph seek-
ers. Well, I guess that’s
what happens when you
present “Pinocchio” like
nobody has ever seen it
before.

“Pinocchio” plays at 1
p.m. and 7 p.m. today and
1 p.m. Sunday in CWU’s
Tower Theatre.
A PLAY BASED on stories from Ghana will be presented on March 25 by the Dallas Children's Theater.

Children's theater tells African tales

Local first- through sixth-grade students will learn about drama first-hand this spring as they experience performances brought to the area stage by Shelton Junior Programs.

On March 25, Dallas Children's Theater will present African Tales of Earth & Sky for students in grades 4-6. The work, based on stories from Ghana, is performed with vibrant costumes and pulsing rhythmic accompaniment. According to Junior Programs spokesperson Mary Hamlin, African Tales of Earth & Sky received a prestigious commission from the National Endowment for the Arts.

On April 30, thespians from Central Washington University will perform the familiar story of Pinocchio for grades 1-3. The naughty puppet of the Italian classic fairytale achieves his dream of becoming a real live boy, but not before he makes a journey of mistakes and misadventures that teach him that honesty and loyalty matter most in life.

EACH PRODUCTION lasts about an hour and will be presented twice at the Shelton High School Auditorium, with students from the area’s schools brought by bus to the high school for 10 a.m. and 12:30 p.m. performances.

But the theater experience doesn’t stop there, Hamlin notes. Junior Programs provides teaching guides to the participating schools two weeks before each performance, and teachers are encouraged to make the live stage event the focus of studies that include drama, history and cultural components. The program supports many state-mandated learning requirements, Hamlin notes, and students also learn how to respond to live theater.

Shelton Junior Programs is a nonprofit organization of community volunteers who do year-round behind-the-scenes work to select programs and organize funding. This year, the plays cost $3 per play per student.

The organizers note that home-schooled students at the appropriate grade level for each performance may participate with their
Stage plays for children have international flavor

(Continued from page 3.)

parents if reservations and payments are made in advance. Information is available from Dorothy Vonhof at 426-2175 or Mary Hamlin at 426-9811. People wishing to assist with Shelton Junior Programs can contact the same two people.

PARTICIPATING schools provide representatives who act as liaisons between the schools and the Shelton Junior Programs board of directors, who recruit and train ushers, distribute educational materials to teachers.

Shelton Junior Programs began playing its role in the local schools in 1998, when planning began for programs presented in the spring of 1999. Springboard for the local nonprofit organization was Olympia Junior Programs, a long-standing organization with which the local board works closely.

The mission of Shelton Junior Programs is “providing a consistent program of highest quality live theater at minimal cost to elementary students.”

2001
presentation of ‘Pinocchio’ opens Friday

RELATIONS

Boys are! Bums, everywhere! I advise!” the character, Washington, sung by arts “Pinocchio,” runs at 7 p.m. theatre.

Kaye Miller and Delia, Minion fair, “Pinoc-
chio” is about a naughty lit-
ttle puppet that becomes a
real boy when he learns,
through a series of journeys
and mistakes that honesty
and loyalty matter most.

Departing from the famil-
lar cartoon version, guest
director Patrick Elkins-
Zeglerski adapts the story by
altering the setting to a small
1860’s Northwest logging
camp where a touring
troupe of players arrives

The cast of “Pinocchio” perform a scene during dress rehearsal.

and, using materials they
find in the forest, unfolds
the magical storybook tale.

The family theater presen-
tation, suitable for all ages, is
approximately one hour long. Other public perfor-
mancess in Tower Theatre are
April 26 at 1 and 7 p.m., and
April 27 at 1 p.m.

hour prior to performances.

For additional informa-
tion, or for persons of dis-
ability to arrange for reason-
able accommodation, call
963-1774. For the hearing
impaired TDD 963-2143.

In addition to those per-
formances, CWU’s own tour-
ing troupe is ready to pre-

Photo courtesy of CWU

Box Office

- “Pinocchio”
- 7 p.m. April 25 and 26 and 1
  p.m. April 26 and 27
- Tower Theatre
- Tickets available at the Tower
  Theatre Box Office, 963-1774.

College/Grandview; Easton Elementary; Damman School; the Ellensburg
Home School Association; Little Country Pre-School;
Ellensburg Christian School;
CWU’s Early Childhood
Development Center; and
Kittitas Elementary. Limited
seating is still available for
some matinee perfo-

The company will then
travel for performances at
Shelton Junior Programs,
Harrah Elementary, Zillah
Elementary, West Seattle Ele-
mentary, Evergreen Chil-

dren’s Theatre in Bremerton,
Thorp School, Holmes Ele-
mentary in Spokane, Mesa
Thank you...
Dear Leslie,

Thank you for showing us around. I enjoyed looking at the little model set and then actually seeing a huge stage. It's like jumping into the miniature set. My favorite was when we got to see the costumes I loved the patterns they picked.

Sincerely,

Megan Linder

Megan Linder
Thanks
4.30.03

Leslee

The children loved broccoli and so did the teachers! Thank you for getting us great seats. We both will always love it.

[Handwritten signature]
Dear Pinocchio Cast & Crew & Director,

A group of 4-5 year old children were absolutely delighted to see Pinocchio! It
was a great experience for them.
The children were engaged the entire show. **Bravo** & **Thank-you**

The Early Childhood Learning Center
Thanks!
Thank you so much! I loved watching the actors rehearse! I can't wait to see Pinocchio. Kayla S.

Thank you so much! You did a great job taking us on the tour! I really liked the costume place. Helen H.

Thank you for giving us a tour and for showing us the costumes. I really liked the Blue Fairy’s cape. Kelly J.

Thanks! I had a great time doing the tour. I especially liked the costume shop. I can't wait to see the finished play! Elizabeth.

Thanks for giving us the whole play. I can't wait to see the finished masterpiece. BYE, Christine S.

Thanks, it was great. I can't wait to see the finished product. —Matthew

The tour was really fun and it feels like it’s going to be a great finished product. Thanks, Wesley L.

To Leslie:

Thank you for the tour! I loved it because now I know how hard it is. Dominick.

Dear Leslie:

Thank you for the tour! I loved it because now I know how hard it is.
PINOCCHIO

I
Tent................clearing, encampment
1. table chair
   fire
   single tree with shelf

   a. Sign
      Puppet theatre/wagon

2. Shift to more trees to cover G tent
   Light shift

3. forest ........magical
   fabric canopy.......Blue Fairy fabric
   stone/box
   4 trees....one with medicine

   light shift

4. clearing
   rearrange trees........back to single tree

II
1. fourth tree ........+ 3
   light shift
   circling trees

   2. fifth sixth and 7th trees
      amusement shapes/strands of lights
      mirror in tree

3. 8th tree combo
   DOGFISH........eyes that light up
   Waves/bushes

4. Gepetto
   single tree again
Department of Theatre Arts

The whole family will enjoy this classic Italian fairy tale about a naughty little puppet who becomes a real, live boy when he learns, through a series of journeys and mistakes, that honesty and loyalty matter most. Join Geppetto, The Blue Fairy and The Talking Cricket as they help this little "block-head" find his heart. After a limited engagement in Ellensburg, "Pinocchio" will tour to schools and theatres throughout the Pacific Northwest as our annual Youth Theatre Tour.

To bring Pinocchio to your school or to host a performance at CWU contact Leslee Causal, tour coordinator, at 509-963-1760 or caull@cwu.edu.

Persons of disability may make arrangements for reasonable accommodations and printed material in alternative format by calling (509) 963-1760 or by leaving a message on TDD (509) 963-9323. CWU is an AA/EEO/Title IX Institution.
April 25 and 26 at 7 p.m. and April 26 and 27 at 1 p.m.
Tickets $5 each or three for $10

TOWER THEATRE 2003
BOX OFFICE:
(509) 963-1774

SCHOOL MATINEES
(Closed to the General Public)
Recommended for grades K-9
April 23 and 24 at 10 a.m.
and 12:30 p.m.

Family theatre, suitable for all audiences.

Directed by Guest Artist
Patrick Elkins-ZeglarSKI

Scenic Design by Guest Artist
Tim Stapleton

Adapted from Collodi by
Madge Miller

PRESENTED BY
CENTRAL WASHINGTON UNIVERSITY

April 25 and 26 at 7 p.m. and April 26 and 27 at 1 p.m.
Tickets $5 each or three for $10

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Patrick Elkins-ZeglarSKI

Scenic Design by Guest Artist
Tim Stapleton
Central Washington University
Department of Theatre Arts presents

Pinocchio
by Madge Miller
Directed by Guest Artist
Patrick Elkins-Zeglarski

April 25 and 26 at 7pm
April 26 and 27 at 1pm
TOWER Theatre 2003

Produced by special arrangement with Anchorage Press Plays,
Louisville, Kentucky
by Madge Miller

Directed by Guest Artist Patrick Elkins-Zeglarски
Scenic Design by Guest Artist Tim Stapleton

April 25 and 26 at 7 p.m.
April 26 and 27 at 1 p.m.
All tickets $5 each or three for $10

Family theatre, suitable for all audiences.

TOWER THEATRE 2003
BOX OFFICE: (509) 963-1774

Produced by special arrangement with
Anchorage Press Plays, Louisviille, Kentucky.
PINOCCHIO

Adapted from Collodi by

MADGE MILLER

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Cloverlot
ANCHORAGE, KENTUCKY
ROYALTY NOTE

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CAST OF CHARACTERS

Pinocchio
Gepetto
The Blue Fairy
The Talking Cricket
Red Fox
Black Cat
Candlewick (may be doubled with Cricket)
Fire Eater (may be doubled with Gepetto)

TIME: In Days Gone By
PLACE: The Heel of the Boot
PART ONE

The scene is Gepetto's house. The angled right wall has a practical door and large window, the shutters of which stand partly open. The angled wall left has a painted fireplace with blazing fire and steaming kettle. A dilapidated table and chair stand right center.

Gepetto, seated on the chair left of the table, is a spry old fellow of about fifty-five, with floppy yellow wig, and eyeglasses perched precariously on his nose. He wears a patched green jacket buttoned tight down the front over a cream colored shirt, and yellow knee-breeches. His blue cotton stockings have been much mended. His feet are shod in red carpet slippers, and the narrow scarf about his neck is also red. He is working on a large puppet in white sleeveless shirt, black pants and white socks which is in kneeling position held between his knees, and at the same time chats with his old friend, the Talking Cricket, a large black movable prop on the wall beside the door.

GEPETTO: There! (Applying knife to puppet's nose.) A touch more on the nose... such a long nose it is. But it will serve to make him like no other puppet. (Rising with puppet, holding him up.) Now, Cricket, what do you think of him?

CRICKET (Who bobs up and down in rhythm as he speaks): Cri... Cri! Very handsome, for a puppet. But tell me, Gepetto, why have you made this wooden-head?

GEPETTO: Why, to win my fortune. (Setting puppet on table.) This puppet here shall walk and talk, sing and dance, and with him I will earn many pennies for fresh bread and wine.

CRICKET: What? You'll become a puppet-master?

GEPETTO: I have no son, old friend, to care for me in my old age. And here you see me with no money and no food, save this one pear. He shall be a kind of son to me, though not a real boy. How I wish he might become one!

(An old woman in black, a gray shawl close about her face, has stopped at the window, caught by his last remark.)

CRICKET: Can a wooden-head be trusted?

GEPETTO (Pondering): And his name shall be... Pinocchio! It is a name that will bring him luck. (Picking up jacket of stiff, brightly printed material from pile on table.) I once knew a whole family so-called. (Putting jacket on Pinocchio.) Now his jacket made of colored paper...

(The little old lady raises her crooked cane and points it at Gepetto, who begins to yawn, and then at the Cricket.)

There was Pinocchio the father... (Yawning.) Pinocchio the
mother—Next his breadcrumb hat... (Yawning.) and Pinocchio the children. And last, his shoes of tree bark... (To chair, slumping into it.) All of them did well... (Falling asleep.) The richest of them—was—a—beggar...

CRICKET (Falling asleep): Cri-cri-cri... Then let him be—Pinocchio...cri—cri—cri...
(The old lady smiles, nods approvingly, then points her cane at Pinocchio. Each movement of the cane is accompanied by a recorded harp glide.)

FAIRY (Knocking at door): Pinocchio!
(Pinocchio, who has given a little shiver as the cane was pointed at him, now sits up abruptly.)

PINOCCHIO: Who knocks?

FAIRY: Let me in.
(Pinocchio springs stiffly to floor, walks, then runs, puppet-fashion.)
I have something to say to you. (When he pays no attention.)

PINOCCHIO (Impudently, opening door): What do you want of me?

FAIRY: Shall I tell you how to become a real boy?

PINOCCHIO: A real boy? What is that?

FAIRY: One who can walk and run and dance, who—

PINOCCHIO (Doing each action as he names it): But I can walk—and run—and dance! Am I not a real boy now?

FAIRY: No, my poor wooden puppet. (Indicating Geppetto.) But the good Geppetto wants a son. Would you like him as a papa, that kind old man who carved you out of wood?

PINOCCHIO (To Geppetto, peering around into his face): Perhaps. What must I do to be a boy?

FAIRY: First, tell the truth...

PINOCCHIO (Striking stance): Oh.

FAIRY: Do as you are told...

PINOCCHIO (Doing sharp turn away): Oh...

FAIRY: Go to school...

PINOCCHIO (Turning more): Oh, oh!

FAIRY: And learn to work!

PINOCCHIO (Back to audience, hands over ears): Work! Oh, oh, oh!

FAIRY: If not, you will become a donkey.

PINOCCHIO (Whirling to face her): I, a donkey? Never!

FAIRY (Going to door): Take care, dear Pinocchio.

PINOCCHIO (Rudely, pushing open door): Go away, old woman.

FAIRY (Exiting): Have a care.

PINOCCHIO (Leaning out door to call): I shall play and sing and laugh forever. (About to close door, then swinging it open.

again.) Do you hear me? I, Pinocchio!
(He slams the door. Geppetto sighs and stirs.)
Ho! Good Geppetto stirs. I'll have some fun with him. I'll pull his wig as yellow as corn meal mush. So!

GEPETTO: Ah! Who tweaks my wig?

PINOCCHIO (Crouching behind chair, mockingly): Corn meal mush! Polendina!

GEPETTO (Rising angrily): Who has called me Polendina?

CRICKET: Cri-cri—

GEPETTO: Was it you, old friend? I let no man, no, nor talking Cricket—

PINOCCHIO (Under table): Po-len-deeeeee-ee-nah!

CRICKET: No, not I. Just look behind you.

GEPETTO (Sarcastically): Oh, the table spoke. Or possibly that chair. (Turning back to Cricket.) There is no other—

PINOCCHIO (Bobbing up from front of table to tweak wig, ducking back): Polendina!

CRICKET: Cri-cri! Naughty puppet!

GEPETTO (Bending over table anxiously): What? My small Pinocchio?

PINOCCHIO (Popping up under Geppetto's arm): Good-morning, papa!

GEPETTO (Backing away): But he speaks with his own voice! (As Pinocchio circles table, showing off.) He walks alone! He is alive! (Embracing Pinocchio DC.) He will be my little son!

CRICKET: Then let him go to school and learn a useful trade.

PINOCCHIO (Pulling away): School!

GEPETTO (To Cricket): Yes, of course. My son shall know as much as other boys and be a clever scholar.

PINOCCHIO (Who has been thinking hard): I can't go! No, it isn't possible. I have no ABC book!

GEPETTO: Ah, that's so.

PINOCCHIO: An ABC costs money (Pulling out pockets) and I have none.

GEPETTO (Sadly): No, nor I.

PINOCCHIO: And so, I can't go. (Skipping across stage.) No school for Pinocchio!

GEPETTO (Fingering jacket): But wait...

PINOCCHIO (Cowering about): No, school, no school!

GEPETTO: I shall come back in just a moment with the ABC!

PINOCCHIO (Stopping abruptly in awkward position): What?

GEPETTO: Stay here quietly.
(Gepetto exits through the door. Pinocchio aims a kick at it wrathfully.)

CRICKET: He will sell his only jacket.

PINOCCHIO: Who is speaking to me?
CRICKET: I am the Talking Cricket. I have lived in this room for more than one hundred years.

PINOCCHIO: But today this room is mine, and if you wish to do me a favor, go away immediately, without even turning yourself around.

CRICKET: Cri-cri! I won't go away from here without telling you a great truth.

PINOCCHIO: Tell it to me and be gone!

CRICKET: Woe to boys who rebel against their parents. Bad things will happen to them!

PINOCCHIO: Sing on, little Cricket, if it pleases you. But know that I intend to run away, because if I stay here, what happens to all other boys will happen to me. I shall have to go to school, and be made to study. Why, I don't mean to study at all! (Doing each action as he describes it.) No, I intend to play, and run after butterflies (On table.) and climb trees and take the small birds out of their nests!

CRICKET: Poor stupid thing! Don't you know that in doing so, you will become a donkey?

PINOCCHIO: Donkeys again! (Crouching.) Take care, Cricket, take good care. If you make me angry, (Jumping off table.) oh, I pity you!

CRICKET: Poor Pinocchio! You make me pity you.

PINOCCHIO: How so?

CRICKET: Because you're nothing but a puppet, and what's worse, you have a wooden head!

(Pinocchio, furious, snatches up a hammer from under the chair and strikes the Cricket with it. The string which, run through the flat, holds the Cricket against it, is let go from the other side, and the Cricket falls to the floor.)

PINOCCHIO (Dropping hammer): Ohhhh! (Gingerly picking Cricket up by one leg.) I have killed him! (Dropping him guiltily out window.) But I didn't mean to ... (Covering his face with his hands for a moment, then dropping them.) Still, he angered me. (Looking surprised and clutching his middle.) And now I feel another feeling, here! What can it be, this gnawing like a mouse? Why, hunger! Yes, of course, I'm hungry. I must eat. What is boiling in this kettle? (Touching it.) It is painted! And the fire no fire at all. (He kicks at it.) Oh, how I hunger! Where is old Gepetto's food? (Searching.) Not here ... nor here. A piece of bread ... a crust ... a dog's bone ... oh, I'm dying! Papa, papa, save me! There is nothing here but air. Shall I fill myself with it? (Gulping noisily twice.) Um ... um! It doesn't help. Must I die of hunger? Oh, oh, oh!

GEPETTO (Knocking at door): Let me in, my son.

PINOCCHIO: Ohhhhh ... I'm so hungry ...
would... who... what can that music be? If it is a parade—
let me look! (Leaning out window.) Yes, yes! Oh, what a pity
that I have to go to school! And the sign—so big!—with tall
red letters! But I can't read yet. Here come two persons... no,
not persons, but a red fox and a great black cat! Hello!

(RED FOX and BLACK CAT stop at the window to talk with PINOCCHIO.
RED FOX wears a top hat, pearl-gray cutaway, striped trousers,
and red vest, all in a sad state of disrepair and patches; he car-
ries a battered cane which also serves to support him when he
limps. He speaks with the brevity of the traditional confi-
dence man. BLACK CAT wears patched pink overalls and dark
glasses with thick pink frames, and speaks with a throaty, now
purring, now growling, cat-like voice.)

RED FOX: What does the puppet want?
PINOCCHIO: What is the parade, Fox?
RED FOX (Pointing with his cane): Read the sign; it is written
down. Then you will know.
PINOCCHIO: I would read it willingly, but it so happens that to-
day I don't know how to read.
RED FOX (With a short barking laugh): Bravo, blockhead!
BLACK CAT: Bravo!
RED FOX: Then I'll read it to you. The writing in those letters red
as fire says GREAT PUPPET THEATRE BEYOND THE
FOREST.
PINOCCHIO (Wildly excited): Great Puppet Theatre! And has
the play begun yet?
RED FOX: It's beginning now.
BLACK CAT: Just now!
PINOCCHIO (Who has run to the door, stopping): How much does
it cost?
RED FOX: Four pennies.
PINOCCHIO (Winningly, back to window): Would you, kind sir,
 lends me just four pennies till tomorrow?
RED FOX: I would lend them to you willingly, but it so happens
that today I cannot hear!
BLACK CAT: Nor I!
PINOCCHIO (As they start off): Wait, wait! I'll sell you this for
just four pennies!
(RED FOX and BLACK CAT dip back in unison, but draw up in scorn
as PINOCCHIO indicates his jacket.)
RED FOX: A jacket made of flowered paper! If it rained and that
got wet, I couldn't even get it off my back!
BLACK CAT (Hissing): Hhhhh... flowered paper!
PINOCCHIO (Holding up foot): Then my shoes—will you buy
them?

RED FOX: Wood bark! They'd only serve to light a fire. Fare-
well!
PINOCCHIO: My cap!
RED FOX: A cap of bread-crumbs!
BLACK CAT (Hissing): Hhhhh... disgusting!
PINOCCHIO (Looking about frantically): Then—then this! (Seiz-
ing ABC.) A fine new ABC, just bought today!
RED FOX: Hmmmm... let me see it.
PINOCCHIO (Dancing DL): I must hear the music—dance with
the other puppets!
BLACK CAT (Raising glasses to see ABC): It is worth far more.
RED FOX: And is it yours to sell?
PINOCCHIO: Oh yes, the good Geppetto gave it to me. But he won't
mind that I sell it. (Clapping hands to nose.) Oh, my nose!
RED FOX: Your nose? What ails it?
PINOCCHIO: I don't know! It's growing longer! Why?
RED FOX (Incredulously): Growing longer?
BLACK CAT: A wooden nose? Impossible!
PINOCCHIO (As RED FOX clinks pennies in his hand): But still I
hear the music. (Taking money.) Yes, today I go to hear the
fifes. Tomorrow I shall go to school!
RED FOX (Taking one elbow): Bravo, blockhead!
BLACK CAT (Taking the other elbow): Bravo!
PINOCCHIO (As they jump him out through the window): Bravo,
Pinocchio!

(The curtains close. The music comes up strongly for several
moments, then fades, but continues beneath the dialogue. FIRE
EATER, the Puppet Master, enters R before the curtain. He wears
black boots, red trousers, and a green tunic trimmed with gold;
a long whip is thrust through his black belt. His hair is black,
and he has an enormously long black beard which he catches up
over one wrist when it threatens to trip him. He crosses L, his
ear cocked toward the curtain, listening.)

FIRE EATER: Ah, good, good! They laugh, they clap their hands!
My puppets please them. Excellent! The pennies will come roll-
ing in, and I, Fire Eater, will grow rich. So rich—more laugh-
ter! good!—so rich my pockets will not hold it all, and every
night, instead of mutton—still more laughter! But the lines at
this place are not funny. I must part the curtains and look out.
(Doing so, looking off upstage.) There are Harlequin and Co-
lombine and... who is that? That puppet there who leaps and
kicks! He isn't one of mine. Get off! Get off the stage! Im-
becile—rogue! Then I shall come and catch you. Grrrr...
(He goes off through the curtains C. After a moment PINOCCHIO
enters R running, looking back over his shoulder.)
PINOCCHIO: The puppet master! (Stopping.) He is angry that I ran up on his stage. But I had to dance!

FIRE EATER (Running heavily on L): A-ha! So there you are!

PINOCCHIO: Oop!

(Pinocchio darts through the curtains C; Fire Eater clutches his hair with one hand and draws his whip with the other.)

FIRE EATER: Not again upon the stage! (Going through curtains.) Young monster!

PINOCCHIO (Entering L): Ohhhhh! That dreadful whip! What will he do to me? Sssshshh . . . let me listen for his step . . .

(Fire Eater pops out from between the curtains.)

FIRE EATER (Holding whip like noose and attempting to encircle puppet): O-ho!

PINOCCHIO (Escaping): What? Would you catch Pinocchio?

FIRE EATER (As Pinocchio runs off R): Stop, wretch! Scoundrel! Do his feet have wings? I can't run—any—farther . . .

(Fire Eater turns and clumps back C, mopping his face with his beard, unaware that Pinocchio is following him on tiptoe and imitating his walk and gestures.)

Oh . . . ah . . . hark! What's that?

(Pinocchio ducks around him just in time as he turns.)

I thought I heard a step.

(He takes a few steps; Pinocchio does also.)

I did—I do! (Whirling.) But there is no one! Do my ears play tricks?

(Pinocchio, doubled up with laughter at his own cleverness, does not notice that Fire Eater is turning around again.)

So! Villain!

(Pinocchio manages, with skilful dodging and feinting, to save himself once more and runs off L. Fire Eater follows, then stops, winks knowingly at the audience, goes R, looks and frowns.)

What? Not here? Where can he be? I'll stand right here . . .

he will come by again. Ah yes, I hear him. He is looking for me. Sssshh . . . sssshh . . . sssshh . . .

(Pinocchio crawls cautiously out from beneath the curtain, unaware that he is emerging directly between the large boots of Fire Eater, who stands C, arms folded, feet wide—he has put the whip back under his belt. Pinocchio looks out toward the audience.)

PINOCCHIO (Whispering): Where is he?

FIRE EATER (Seizing him as Pinocchio crawls forward and begins to straighten): Now I have you! Rascal! Imp!

PINOCCHIO (Trying to catch curtain): Help!

FIRE EATER: No! Too late! My puppets will not help you, for they fear me greatly.

PINOCCHIO: What will you do to me?

FIRE EATER: Ha, what indeed! I have no wood with which to finish roasting my dinner mutton. You are made of wood. And so I'll throw you on the fire to burn and cook my meal.

PINOCCHIO (Trying to run R): Help! Papa, save me!

FIRE EATER (Picking him up under R arm and starting off L): Come, firewood!

PINOCCHIO (Tearfully): Oh, have pity, Sir Fire Eater!

FIRE EATER: Here there are no sirs.

PINOCCHIO: Have pity, then, Commander!

FIRE EATER (Softening): What? (Letting Pinocchio down.) Commander? (Snatching him back up.) No!

PINOCCHIO: Have pity, oh most noble, handsome, kindly Excellency!

FIRE EATER (Vastly pleased): Excellency! (Letting Pinocchio down.) Hmmm . . . most noble . . . handsome—(As Pinocchio, pressing his advantage, sobs piteously.) Oh, have done crying. All these tears upset me.

(Fire Eater sneezes a most prodigious sneeze.)

PINOCCHIO: Bless you, dear, kind Excellency, so like my papa.

FIRE EATER: Thank you. You have a papa, then?

PINOCCHIO (Soulfully): The best in all the world.

(Fire Eater, touched, sneezes again.)

Oh, bless you.

FIRE EATER: Thank you. Who can say what a sorrow it would be for your poor father if I threw you in among the burning coals? I pity him!

(He sneezes again.)

PINOCCHIO (In tears for Geppetto): Bless you, Excellency.

FIRE EATER (Near tears himself): Thank you. What is your father's name, child?

PINOCCHIO: The good Geppetto. How I miss him!

FIRE EATER (Sobbing): And what trade does he follow to gain money?

PINOCCHIO (Equally affected): He has none. Why, only think, to buy an ABC for me to go to school, he was obliged to sell the only coat he had!

FIRE EATER: Oh, poor fellow! (Sneezing.) Here are five gold pieces. Go at once and take them to him with my compliments.

PINOCCHIO: Gold pieces! (Sobbing as he embraces Fire Eater.) Excellency!

FIRE EATER: No more tears! (Wiping away Pinocchio's tears with his own beard.) Today, alas, I eat my mutton underdone.

PINOCCHIO: Oh, thank you, thank you!
FIRE EATER: Go! Begone before I change my mind! (Sneezing violently as Pinocchio exits.) Geppetto with no coat! (Catching a fresh flood of tears in his beard as he exits.) Oh, no, no, no, no!

(The curtains open on a forest scene. Huge overlapping tree trunks lift their branches above eye level, and make Pinocchio look very small as he enters R. fingollion his gold pieces.)

PINOCCHIO: Three—four—five. Five lovely golden coins! How pleased he'll be, my good kind father! (Putting coins in pocket.) I must hurry through the forest to get back to him. (Looking about at the growing dark.) It's growing late.

RED FOX, BLACK CAT (Off R, singing):
Down the highway, fellow rover,
Do we make our merry way,
Clouds our roof, our bed the clover—

PINOCCHIO: Who's that? Why, my friends, Red Fox and Black Cat!
(The two rascals have entered, arm in arm, Red Fox with his cane over his shoulder, Black Cat twirling his glasses on one finger. When they become aware of Pinocchio, Red Fox hastily lowers his cane and draws up one foot, limping as he walks; Black Cat puts on the glasses and uses groping hand movements, clinging to Red Fox.)

BLACK CAT (Alarm): Pinocchio!
RED FOX: What? Can it be Pinocchio?
PINOCCHIO: Oh, tell me, have you come from the village? How was my dear papa?
RED FOX (Dramatically): Shivering with cold as he watched for you.
BLACK CAT: Yes, shivering!
PINOCCHIO: Poor man! But all that's over. For the future he won't shiver, nor shall I ever leave him.
RED FOX: Won't shiver? Why not, pray?
PINOCCHIO: Because I have become a gentleman.
RED FOX (Laughing): A gentleman—you!
BLACK CAT (Laughing): Pinocchio a gentleman!
PINOCCHIO (Angrily): If you know anything about it, you can see that these are five gold pieces!
RED FOX (Forgetting to limp as he bounds forward): Gold pieces!
BLACK CAT (Removing glasses to see better): Five of them!
RED FOX (With great cordiality, arm about Pinocchio's shoulders): And how did you get these lovely coins, my fine young gentleman?
PINOCCHIO (Drawing away): Why... by dancing on a stage with other puppets. Oh—oh—oh! My nose! (Clapping his hands over it.) It mustn't grow again! Why does it do this? Why?

RED FOX: Enough of noses! Let us talk of gold. What will you do with so much money?
PINOCCHIO: First, I intend to buy a jacket for my papa, made of gold and silver. And then I shall buy myself another ABC.
RED FOX: No, no, Pinocchio! Just look at me! (Limping on wrong foot, then recollecting and changing.) Through walking to school each day I have lost the use of my left leg!
BLACK CAT: And look at me! (Pretending to grope.) Because I read too much, I’ve lost the sight of both eyes.
RED FOX (Persuasively): Don't spend your money on an ABC. As for your papa's coat, it’s only right that he should have the best. But why take only five gold pieces to that good old man?
PINOCCHIO: Because that's all the money that I have.
RED FOX (Nudging Black Cat in the ribs): Would you like to—double it?
BLACK CAT: Yes, double it?
PINOCCHIO: Oh, I should think so! How?
RED FOX: Why, come with us.
PINOCCHIO (As they take his arms): Where would you take me?
RED FOX (Grandly): To the Field of Miracles!
PINOCCHIO: N-no, I shall return home to my papa.
RED FOX: Go, then. Good-bye, Pinocchio.
BLACK CAT (Mockingly): Good-bye.
(Pinocchio hesitates, then starts off L.)
RED FOX (In a loud aside to Black Cat): So much the worse for him! Within an hour his five gold pieces would have been two thousand—
BLACK CAT: Even more!
(They seem about to exit R.)
PINOCCHIO: Wait, Red Fox!
RED FOX: Farewell...
PINOCCHIO: Black Cat! My friends, come back!
(They almost crush him with the speed of their return.)
How can my five gold pieces get to be two thousand? Tell me.
RED FOX: Why, near here... but you must go back home at once—
PINOCCHIO: No, no!
RED FOX: There is a place called the Field of Miracles. You must dig a... but then, you're not interested.
PINOCCHIO: I am, I am!
RED FOX (Dramatizing it): Dig a hole, put in the gold—
BLACK CAT: Then cover it, add just one pinch of salt—
RED FOX: Before you know it, there before your eyes—
PINOCCHIO (Completely sold): Yes, yes?
RED FOX: A tree of bright gold pieces, waiting to be picked!
PINOCCHIO: A tree of gold! I'll go with you. (Taking their arms.) Let's be off at once.
RED FOX: Ah—not so fast. We'll meet you there. My friend Black Cat has an ailing kitten. There's a doctor we must see.
BLACK CAT: Just go along this highway. You will find it soon.
PINOCCHIO: But... isn't it too dark?
BLACK CAT: Why, it's never too dark!
RED FOX: And the tree will grow by day or night.
BLACK CAT: Meet us there.
RED FOX: In just a few short moments.
PINOCCHIO: But—
RED FOX (Exiting R): Two thousand new gold pieces!
BLACK CAT (Exiting R): Yes, two thousand!
PINOCCHIO (Running to call after them): I shall meet you! (Turning back L.) What a clever boy I am! (As he speaks, Red Fox and Black Cat slink across upstage behind the trees, going one at a time. Pinocchio thinks he notices movement, turns, looks, then turns back again.)
This little handful will become a—tree of money! Surely such a one as I has no need of school. (Beginning to run off L.) To the Field of Miracles!
(A glowing white cricket, of the same size and shape as the original Talking Cricket, suddenly slides down a tree trunk.)
CRICKET (In ghostly whisper): Pinocchio!
PINOCCHIO (Whirling about): W-w-who are you?
CRICKET (Bobbing in rhythm as it speaks): Cri-cri. I am the ghost of the Talking Cricket.
PINOCCHIO: W-w-what do you want of me?
CRICKET: I want to give you some advice. Go home and take your gold to poor Geppetto who is weeping for his lost Pinocchio.
PINOCCHIO: But by tomorrow he will be a gentleman, for these five coins will be two thousand!
CRICKET: Don't believe the rogues who tell you so. Turn back.
PINOCCHIO: Always the same stories. (Starting off L.) Goodnight, Cricket.
CRICKET: Good-night, my poor Pinocchio. May heaven keep you from assassins!
PINOCCHIO: What are they?
CRICKET: Evil persons who would try to kill you. (Rising into tree.) Have a care, Pinocchio. (Fading.) Take care....
PINOCCHIO (Overcoming his uneasiness): Begone, old Cricket! Pinocchio fears nothing. Nothing! To the Field of Miracles!
(The curtains close as Pinocchio exits L., whistling bravely. Immediately he re-enters L., still whistling.)
PINOCCHIO: How unlucky are we! Everybody scolds us, everybody gives us good advice! That tiresome Cricket even says I am to meet with... with assassins. Ho! I don't believe in them. (Looking back fearfully.) Besides, suppose I were to come across them here in the road, do you think they would frighten me, Pinocchio? Not the least in the world. I should go to meet them and cry out: Gentlemen assassins, what do you want with me? Remember, with me there's no joking. Go about your business and be quiet. Then they would run away like the wind. (Jumping.) Oh! What was that? Nothing—no, not anything at all. But if they were so stupid as not to run away from me, why, then... why, I would run myself, and there would be an end of it! (Whirling about.) What's that? I think I see them! No... a bush the wind shakes. (Turning back R.) But they will run; when I say, "Take that—and that—and that..."
(He is so absorbed with imaginary buffeting that he doesn't notice the stealthy approach of two figures who creep on L. They are Red Fox and Black Cat, who now wear black masks and charcoal sacks with arm-holes; the effect is ludicrous rather than frightening.)
RED FOX (In a grotesque disguised voice): Your money or your life!
PINOCCHIO (Bolting off R): Ahhhhhhh!
BLACK CAT (Also in grotesque voice): After him!
(They also exit R, running. After a moment Pinocchio reappears R, in terror.)
PINOCCHIO: My five gold pieces! Where can I hide them? Ah, I have it! In my mouth, beneath my tongue!
RED FOX (Off R): There he is!
BLACK CAT (Off R): Your money or your life!
(Pinocchio runs off L.)
RED FOX (Entering R): We are gaining on him!
BLACK CAT (Following): Faster! Faster!
RED FOX (As they exit L): Mind the ditch!
(There is a cry and two thuds. Pinocchio enters L, looking back and laughing.)
PINOCCHIO: Good! They have tumbled in the ditch! I leaped it easily, being wood and light. But they... (Burlesquing their actions) they leaped and fell. I am safe now, I and my gold pieces. You are clever, Sir Pinocchio!
(He is bowing low R and falls to see the two tiptoeing up behind him.)
RED FOX: Seize him!
PINOCCHIO (Cutting short his gasp and pressing his lips together firmly): Oh—
BLACK CAT: I have his other arm!
RED FOX: Come now, no nonsense. Where's the money?
(Pinocchio shakes his head violently.)
BLACK CAT: Deliver up the five gold pieces or you're dead!
RED FOX: And after we have done away with you, we'll go to
find your father!
PINOCCHIO: No, no, not Gepetto!
RED FOX: Ah, you rascal! Hear that clicking? He has hidden
them beneath his tongue!
BLACK CAT: Spit them out at once!
RED FOX: At once! Are you deaf, then? Wait a moment, we two
have the strength to make you give them up. Take his chin and
pull.
(They attempt to pry Pinocchio's lips apart.)
BLACK CAT: I can't! He—won't—ugh ...
RED FOX: Harder. Pull down harder!
BLACK CAT: Ouch! My paw! He's bitten it in two!
(Pinocchio pulls away and runs off R.)
RED FOX: And there he goes! Quick, after him!
BLACK CAT (Following Red Fox off R): My paw! My paw ... 
(The curtains open on another part of the forest. There is a large
tree R with a thick branch curving out and up. A big stone is
just downstage of the branch. The small white cottage L bears
on its door the words "The Blue Fairy.")

PINOCCHIO (Entering R, gasping): And still—they come! Oh,
I'm afraid—and tired! But I dare not stop! (Seeing house.) A
house—a small white house! (Pounding on door.) Let me in!
Oh, let me in, or I am lost! If there is anyone inside, please
answer! Answer quickly! Here they come! Too late ...
RED FOX (Who has entered R, seizing him): Wretch! You won't
escape from us again.
BLACK CAT (Seizing other arm): Now, will you open up those
wooden lips, yes or no? What? Still no answer?
RED FOX: Then this knife—ahh, it has broken off against the
hard wood he is made of. (Hurling knife from him, noticing
tree branch.) Now I see what we must do. Let's hang him.
BLACK CAT: Hang him!
PINOCCHIO (Through gritted teeth): No, no, no!
RED FOX (Taking rope from his shoulder): This rope ... that
tree branch ... (Throwing noose over branch, securing end be-
hind tree.) Oh, his jaws will open soon!
BLACK CAT (Holding the struggling Pinocchio): And we shall
have five shiny new gold pieces!
PINOCCHIO (Muffed, as Cat drags him toward stone): Papa Ge-
petto, save me!
RED FOX: Now, lift him up ...
BLACK CAT: Come, puppet ... ugh—
RED FOX (Adjusting noose): And next the noose ...
FAIRY (Starting L): Then we shall find them.
PINOCCHIO (Hastily): No! Now I remember. I didn't lose them.
I—-I swallowed them when I drank that bitter medicine. My nose! Oh, oh, my nose!
(The Fairy and the Cricket both laugh as Pinocchio's nose extends to a ludicrous length.)
What are you laughing at?
FAIRY: We are laughing at the falsehoods you have told.
PINOCCHIO (Near tears): How can you know?
FAIRY: There are falsehoods of two sorts: those that have short legs, and those that have long noses.
CRICKET (Laughing): Yours, of course, have a long, long nose, Cri-cri-cri!
PINOCCHIO (Drawing gold pieces from shoe): Here are my five gold pieces, in my shoe. Please take this nose away, good Fairy.
FAIRY: Will you always tell the truth?
PINOCCHIO: Yes, always.
FAIRY (Stroking his nose): Smaller then, grow smaller, Pinocchio's nose. There! It is as it was before.
PINOCCHIO (Hugging her): Oh, thank you, thank you! What a dear, kind Fairy you are, truly, and how much I love you!
FAIRY: I love you also and shall be your little sister always, but Geppetto needs you.
PINOCCHIO (Crying): Yes, I must return to him at once, (Holding up gold pieces.) with these! He is doubtless at the window, watching.
FAIRY: No, he's even now not far away, trudging down the highway searching for his lost Pinocchio.
PINOCCHIO: Oh, wonderful! Then I shall run to meet him.
FAIRY: Very well, but take care not to lose yourself.
PINOCCHIO: Not I!
CRICKET (Calling after him): Pinocchio, don't listen to those rascals who are cleverer than you!
PINOCCHIO: No one is cleverer than I, Pinocchio! (Running off R.) Farewell!
CRICKET (Sadly): Cri-cri. Can a naughty puppet change?
FAIRY (Sighing): Good Cricket, we shall have to wait and see!
(The Fairy turns to go into her cottage and the Cricket creeps up the tree as the curtain closes.)

(Before the curtains Pinocchio enters skipping and chanting.)
PINOCCHIO (Entering R): I'll see my papa today, today ... I'll see my papa today!
(Black and Black Cat enter L, no longer masked. Black Cat draws back in alarm on seeing Pinocchio, but Red Fox approaches confidently.)
RED FOX: Why, here's our dear Pinocchio! (Reproachfully.) We waited for you at the Field of Miracles.
BLACK CAT: Where have you been?
PINOCCHIO (Importantly): Oh, such a thing has happened! On the highway I was chased by two assassins.
RED FOX: Assassins! Oh, poor Pinocchio, what did they want of you?
PINOCCHIO: My five gold pieces or my life.
RED FOX: Villains!
BLACK CAT: Oh, unspeakable villains! Mrowr!
PINOCCHIO (Bragging now): They even hanged me to a tree!
RED FOX: No!
BLACK CAT: No!
RED FOX: I've never heard of anything more dreadful!
(Carried away by own performance, Black Cat makes a sweeping gesture with the bandaged paw thus far carefully hidden behind Red Fox's shoulder.)
BLACK CAT: What a world we live in! Where can honest folk be safe?
PINOCCHIO: What have you done with your paw?
RED FOX (As Black Cat hides paw in confusion): Oh... ah, my friend's too modest. I shall answer for her. Just an hour ago we met an old wolf on the road, almost fainting for want of food. Not having so much as a fishbone to give him, this dear, kind creature bit off her own paw and threw it to the fellow so that he might eat.
PINOCCHIO (As Red Fox kindly puts Black Cat's shoulder): What a heart of gold!
RED FOX (To his side like a shot): Now that you speak of gold—
PINOCCHIO (Suddenly struck by the coincidence): Bit it off, you say? Last night I bit—
RED FOX (Quickly): Yes, yes, a heart of gold indeed! But come, my fine young gentleman, are you ready to go with us now to the Field of Miracles?
BLACK CAT: We shall not leave you for a moment till you reach there.
PINOCCHIO (Crossing L past them): Oh, today it is impossible. I'm to meet my papa. (Turning, reluctant to go.) Can't we go another day?
RED FOX (Pressing his advantage): Another day will be too late.
PINOCCHIO: But why?
BLACK CAT: A gentleman has bought the field. (Red Fox congratulates her on her inventiveness.) After today no one will be allowed to bury money there.
RED FOX: A tree of bright gold pieces! (Crossing behind Pinocchio to block his exit.) How the good Gepetto would have laugh-
ed in his delight! But if you will not...
PINOCCHIO: How far is it to the Field of Miracles?
BLACK CAT (Eagerly, to him): Not two miles.
PINOCCHIO: Will you take me there at once?
RED FOX (Grinning evilly as he seizes Pinocchio's L arm): With all my heart!
BLACK CAT (Taking his other arm): At once!
(They practically carry Pinocchio off R in their enthusiasm.)

(When the curtains open, it is the forest scene minus the cottage and with greater open space DL to represent the beginning of the field. The large stone of the earlier scene is now extreme LC so that Pinocchio may do his digging and burying behind it. He is just now completing this task while Red Fox and Black Cat stand R, nudging each other and smirking behind their paws.)
PINOCCHIO: Is there anything else to be done now?
RED FOX: Nothing. By the time you have counted to 1000, you will find the branches already pushing through the earth.
PINOCCHIO (Getting up, brushing hands): Oh, how delightful!
RED FOX: Now, farewell.
PINOCCHIO: What? You will leave before the tree has grown? But I had wished to give you—
RED FOX: Stop! No presents!
BLACK CAT: We are glad to tell you how to gain a fortune without working. It's your happiness we think of.
PINOCCHIO (Touched): My good friends!
RED FOX (Bringing Pinocchio to tree R): Here, put your forehead against this tree... now close your eyes... and count.
PINOCCHIO (Turning as Red Fox takes a step toward the buried treasure): But I should like to watch!
BLACK CAT (Hastily): No, no, it doesn't grow so well then.
PINOCCHIO (Turning suddenly again): To 1000? I have never studied numbers.
RED FOX (Pushing him back to the tree): Such a clever lad as you will have no trouble. (Shrugging and indicating to Black Cat that they shall leave.) Good-bye, friend Pinocchio!
PINOCCHIO (Head against tree trunk): Good-bye, and thank you!
BLACK CAT (Following Red Fox off UR behind the tree Pinocchio leans against): Long life and good health!
PINOCCHIO (Turning D): Such good, kind people! (Red Fox peers out, pulls head back quickly.) And they're right; I am a clever boy. (Black Cat peers out, is pulled back by Red Fox.) Why, counting to 1000 is a simple thing... I think. (Head to tree.) Let me see...
(Pinocchio begins to count in his own fashion, head against the tree. He has barely begun when Red Fox springs silently out...
from behind the tree, bounding in rhythm to the counting. He crouches and digs; Black Cat then emerges, also in time to the following counted numbers. Their snazza goes to alarm as Pinocchio’s counting seems likely to bring him to 1000 before the gold pieces can be secured. Just in time Red Fox holds them up in triumph, and he and Black Cat slip off UR.

One—two—three—four—five . . . sixseventeen! (Frowning.) Fourteen . . . thirty-one . . . seventy-six . . . two hundred! Five hundred fifty-five . . . two dozen eighty-six . . . nine. (With a deep breath.) ONE THOUSAND!

(He opens his eyes cautiously and peers about, then covers his eyes with his hands, removing one hand at a time. The Ghost of the Talking Cricket slides noiselessly down a tree trunk L.)

No tree! Not even the smallest branch. Have I counted wrong? It may be so. Then what must I do now? (Sitting on the ground, staring at spot.) Why, wait, of course.

CRICKET (Laughing): Cri-cry-cry-cry-cry . . .

PINOCCHIO (Starting): Who laughs? (Leaning back, locating Cricket above him.) Oh, you again, old Cricket.


PINOCCHIO (Impatiently): What are you laughing at?

CRICKET: At you, poor Pinocchio, who are simple enough to believe that money can be planted and picked like apples and pears.

PINOCCHIO: What are you saying?

CRICKET: While you counted, Red Fox and Black Cat crept back, took the buried money, and then fled like the wind.

PINOCCHIO (Who has risen during Cricket’s speech): I don’t believe you! It’s still here! (Dropping to knees.) If I dig—

CRICKET: Cri-cry. Dig, then, from now till morning if it pleases you. The gold is gone.

PINOCCHIO (Digging frantically): No, no, it can’t be! (Dancing back.) Gone! All gone! (Springing up.) The paw I bit—it was Black Cat’s. Then she and Red Fox were the highwaymen who tried to kill me!

CRICKET: Very likely. Cri-cry-cry . . .

PINOCCHIO: What am I to do?

CRICKET: Go back to the cottage of the wise Blue Fairy, and wait for your papa there.

PINOCCHIO: Empty-handed? They would laugh at me. (Crossing L.) No, I must find more money first.

CRICKET: Growing on a tree? Go first to school and then to work. That way the pennies come. Turn back, Pinocchio.

PINOCCHIO: I shall make a living by my wits alone, I too, and come back home with gold for good Geppetto.

CRICKET: Have a care, Pinocchio.

PINOCCHIO: Be still, old Cricket. Am I not Pinocchio?

CRICKET (Sadly, as Pinocchio runs off L): Cri-cry-cry-cry-cry . . .

(The curtains close.)

(Pinocchio enters L before the curtains, feet dragging, utterly exhausted.)

PINOCCHIO: Oh, I faint, I die from thirst and hunger! And not a penny in my pockets. Why didn’t I listen to the Talking Cricket weeks ago? To be Pinocchio is not a great thing after all. No one seems to know or care that I am clever. All they do is offer me hard work. Ugh! Work! But I must eat. Here comes a good old lady. It may be that she will feed me, or at least give me a sip of water from the jug she carries.

(The Blue Fairy enters R, bending under the weight of a large jug. She wears her old woman disguise of Scene One.)

Good-day to you, madam. Will you let me drink a little water out of that jug?

BLUE FAIRY (Setting down jug RC): Drink, my boy, if you wish it.

PINOCCHIO (Kneeling, tilting it, drinking): Ahh . . . I have quenched my thirst, (With a look at her.) If only I were not so hungry!

BLUE FAIRY: Shall I give you a fine piece of bread?

PINOCCHIO (Springing up): Oh, yes!

BLUE FAIRY: First carry home this heavy jug for me.

PINOCCHIO: What? I?

BLUE FAIRY (Preparing to go): Eat a slice of pride to cure your hunger, then. Farewell.

PINOCCHIO: Wait! Let me lift it. (Attempting to lift it.) Ugh!

BLUE FAIRY: And with the bread you shall have a sausage dressed in oil.

PINOCCHIO (Getting it off the ground, then lowering it again): Ugh . . . Ugh!

BLUE FAIRY (Stopping, turning): And after that, a beautiful bonbon full of syrup.

PINOCCHIO (With a heave, getting it to his shoulder): Ugh! I will carry the jug. If my dear papa were just here to help me . . .

BLUE FAIRY (Crossing L): Why, only yesterday a poor man who had lost his son set out across the sea to search for him.

PINOCCHIO (Following struggling with the jug): Indeed?

BLUE FAIRY: But in the storm his boat was lost. (Turning.) They say the Dog-Fish may have swallowed him.

PINOCCHIO (Stopping): The Dog Fish?

BLUE FAIRY: Yes, a dreadful monster bigger than a house.

PINOCCHIO: How sad! (Crossing L past her.) Please, madam—
BLUE FAIRY: A good old man he was, by name Gepetto.
PINOCCHIO (Lettng the jug down with a thud): Gepetto! But—but that's my papa!
BLUE FAIRY: Wnat? You are he they call Pinocchio?
PINOCCHIO: Yes, yes. Oh, my dear papa! He is gone, then? I shall never see him any more?
BLUE FAIRY (Turning DR): Perhaps. Perhaps you shall, Pinocchio.
PINOCCHIO: If I could but find my way back to the little Fairy's cottage, she would help me. Oh, I know she would! Her voice is like yours, kind and gentle. And her eyes—her eyes—
BLUE FAIRY (Looking squarely at him for the first time): Yes, poor Pinocchio?
PINOCCHIO (Touching hair under hood): Like yours. You also have blue hair—as she had. Why, you are she! Yes, the very same. Oh, little sister, tell me that it's really you!
BLUE FAIRY: Young rogue! How did you know me?
PINOCCHIO: My heart told me. Show me how to grow to be a man, Blue Fairy, so that I can go to find my father.
BLUE FAIRY: But puppets cannot grow.
PINOCCHIO (Turning away): I'm sick of being just a puppet. I would be a real boy.
BLUE FAIRY: And so you shall be, if you first deserve it.
PINOCCHIO (To her): How?
BLUE FAIRY: By learning to be good. Can you remember what I told you that first day when you were but a log of wood, and with my wand I made you live?
PINOCCHIO: What? Was it then too?
BLUE FAIRY: I heard Gepetto's wish. And you shall be a true son to him—
PINOCCHIO: Oh, delightful!
BLUE FAIRY: If you will obey me and do everything I tell you.
PINOCCHIO (Whirling about): Willingly, willingly, willingly.
BLUE FAIRY (Looking DR): Tomorrow you will begin to go to school.
(Pinocchio matters something between his teeth.)
What are you muttering between your teeth?
PINOCCHIO (Turning): I was saying that it seems too late for me to go to school now.
BLUE FAIRY: It is never too late. (Crossing to him, hands on shoulders, sternly.) Would you be a real boy?
PINOCCHIO: Yes, oh yes!
BLUE FAIRY: Then keep your word. (Crossing behind him and off L.) Take up the jug and come.
PINOCCHIO (Lifting it): It seems a little lighter now! Perhaps already I am learning how it feels to be a boy!
(He exits L.)

PART TWO

(The curtains open on the Fairy's cottage in the forest. Pinocchio is alone on stage, sprawled face down on the ground, with school books piled about him. He is writing with a large pencil.)

PINOCCHIO (As he writes): "The—cat—chases—the—rat... very good, Pinocchio... "the—dog—chases—the—cat"... oh, my hand is growing cramped... (Attempting to write with the pencil held between his teeth.) "The—boy—chases—the—dog... (Rolling over and leaping up.) No, that's not right! (Pretending to chase what he names.) The boy chases a leaf—a sunbeam—a butterfly! (Sobering.) But I must study. My dear Blue Fairy wishes it, and I, Pinocchio, have promised. (Flinging himself down and choosing another book.) Sums next! (Working furiously.) 7 plus 5 is 12, 8 plus 6 is 14, 9 plus 7 is 16, 10 plus 8 is 18, 11 plus 9 is—(A bird call is heard off.) 11 plus 9 is—(The bird call is repeated; Pinocchio sits up.) 11 plus 9—(The bird call is repeated; Pinocchio imitates it. Again it comes, and he leaps up and stares into a tree UL, imitating the trill. The call grows fainter, Pinocchio follows the flight of the bird with his eyes DL, trills once more, and drops down on the ground R again.)

Enough of sums. I'll read.
(He selects a book, rolls over on his back and begins to read aloud.)
Hum! "The naughty child climbed into the tree to reach the nightingale's nest."
(He draws up his knees and balances the book on the soles of his feet, attempting to raise it high and read at the same time.)
Higher and higher—he climbed... higher—and higher...

BLUE FAIRY (From inside cottage): Pinocchio!
PINOCCHIO: Ohhh!
(He starts, the book falls, he bounces up cross-legged, and begins to study intently.)

BLUE FAIRY (Opening door): Pinocchio! Oh, there you are, my dear. (Coming out.) And studying your lessons like the best of boys! It must be nearly time to go to school.
PINOCCHIO (On knees, gathering his books together): I'm to wait for Candlewick.
BLUE FAIRY (Frowning, hand on shoulder): Pinocchio...
PINOCCHIO (Bouncing up): I know! The masters also say that he's a lazy, disobedient boy. But he's my friend... little sister! He can laugh and sing and (Whirling her about.) dance almost as much as I can.
BLUE FAIRY: But promise me you'll not become as he is.
PINOCCHIO: Am I not the best of boys? Didn't you just say so?
(Drawing away.) And yet, I'm not a boy at all. Still not a boy!
BLUE FAIRY (Crossing to him): And you wish so very much to be?
PINOCCHIO: Oh, so much, so much!
BLUE FAIRY: Then you shall be! For one year you've studied well and told the truth and done as you were told. Now I'll keep my promise. Yes, this very night we'll have a party for your classmates—ask them all today—and you'll no longer be a puppet. When the clock strikes nine, Pinocchio shall turn into a boy!
PINOCCHIO: Tonight? Oh, wonderful, delightful!
BLUE FAIRY: Run to school now. (The Fairy exits.)
PINOCCHIO: Yes, yes, yes! (Tucking his books under his arm.) Tonight my friends and I shall have a feast, and when the clock strikes nine, Pinocchio the puppet will become Pinocchio the boy! (Seeing Candlewick off R.) Candlewick shall be the first to know. (Waving off R.) Ho! Hurry! Must you creep? I have news, great news!
CANDLEWICK (Entering R): And I!
(Candlewick is a thin, rakish-looking boy in blue short trousers, and red and white striped long-sleeved blouse, one sleeve of which is rolled up, the other wrist-length. His yellow cotton stockings are dirty and sagging at half-mast. His yellow cap clings precariously to the side of his head; wildly untidy black hair sticks out from under in all directions. Over his shoulder he has a crooked stick, from the end of which hangs a red handkerchief containing his belongings.)
PINOCCHIO (Pulling him L): The bell will ring at any moment. Come along and I shall tell you as we walk.
CANDLEWICK (Pulling away and indicating R): I'm going this way. I have come to say goodbye, Pinocchio. No school for me!
PINOCCHIO: Where are you going?
CANDLEWICK: Far, oh, very far away.
PINOCCHIO: But my party—why, tonight I'm going to become a real boy, and I was about to ask you—
CANDLEWICK (Turning R): By tonight I'll be in another country, quite the most delightful in the world!
PINOCCHIO: What is it called?
CANDLEWICK (Front): The Land of Boobies. (Turning to Pinocchio,) Won't you come?
CANDLEWICK: You'll be sorry if you don't. (To him, persuasively.) Oh, such a happy place for boys! No schools, no books, no masters. No one ever studies. There's never school on Thurs-
day, and every week has six Thursdays and one Sunday! That's the place for me!
PINOCCHIO: But what will you do all day?
CANDLEWICK: Why, play from dawn to dark. (At his shoulder.) Will you run away with me? Yes or no? Answer quickly.
PINOCCHIO (Crossing L): No, no, no, and again no. Haven't I promised the Fairy to be good? I shall keep my word. (Continuing L.) Good-bye and a pleasant journey to you.
CANDLEWICK ( Catching him by crook of stick): Where are you rushing off to in such a hurry?
PINOCCHIO: School, of course.
CANDLEWICK: Wait just two minutes.
PINOCCHIO (Hesitating): It will make me late.
CANDLEWICK (Persuasively): A coach will pass by shortly at the crossroads. It will take one hundred of us to that happy land.
PINOCCHIO: There are others too? Oh, I should like to see you start.
CANDLEWICK (Backing R): Then stay just a little longer.
PINOCCHIO (Following him, entranced.): No, no, I must go. (A book slips out from under his arm but he doesn't notice.)
CANDLEWICK (Backing R): Just another minute.
(A school bell rings faintly off.)
PINOCCHIO: There's the bell! (Fast cross L.) I've overstayed already. (Pausing in his dash L.) But are you really certain that there are no schools there?
CANDLEWICK (Front arms crossed): Not the shadow of the smallest school.
PINOCCHIO (Short cross LC): And no masters either?
CANDLEWICK: Not a one!
PINOCCHIO (Short cross C): And no one's ever made to study?
CANDLEWICK (With great satisfaction): Never, never, never.
PINOCCHIO: The Land of Boobies! (Another book falls to the ground unnoticed.) What a delightful country!
(The sound of a coach is heard off R.)
(Looking off R.) There it is! The coach that comes to take me. Are you coming?
PINOCCHIO (Agonized): No . . . I cannot . . .
CANDLEWICK (Laughing scornfully): Good-bye, then, poor friend Pinocchio!
PINOCCHIO (Looking after him as he runs off R): The Land of Boobies! (Short cross R.) What a delightful country! (Short cross L.) What a delightful—wait! (Plunging the last notebook up into the air.) Wait, Candlewick! I'm coming too! (Running off R.) Wait for Pinocchio!
(Candelwick and Pinocchio enter R single file, before the curtain, feet dragging, shoulders slumped. Each has a small paper bag, each draws a candy from it, is about to eat it, shudders and drops it back, returning the bag to his pocket. Candelwick stops so abruptly that Pinocchio bumps into him.)

CANELDICK (Dully, looking off L): What shall we play today?
PINOCCHIO (Equally dully): Perhaps... no. Nothing. (Candelwick sighs, Pinocchio sighs.)
We have been here—how long?
CANELDICK: Many weeks now. (Turning to him.) Are you sorry that you came?
PINOCCHIO: No, no. The Land of Boobies—what a delightful country! Nothing to do but play! (Sighing.) But I am tired of games.
CANELDICK (Rubbing his ear, turning away): I too.
PINOCCHIO (Offering his paper bag from L pocket, back in L pocket): Will you have a piece of candy?
CANELDICK (Shuddering): No! (Offering his bag.) Do you want one of these?
PINOCCHIO (Shuddering): No, thank you. (Rubbing his ear with short cross R.) The truth is... the truth, my good Candelwick, is that I don't feel very well.
CANELDICK: Not very well at all. I am going to lie down.
PINOCCHIO ( Holding his head as he exits R): Farewell.
CANELDICK (Crossing L): Then I shall go to find the others... swim and slide and... oh, my head!... ride the little donkeys... jump and... I am ill! (Staggering off R.) A doctor and a bed!

(The curtains open on a stage bare except for a backdrop of crazily distorted swings, merry-go-rounds, and slides of crude and archaic design, done largely in black and white with touches of vivid color; a practical fun mirror, giving grotesque distortions of all who look into it, stands R. Voices are heard off L.)

RED FOX (Off L, calling): False noses, sneezing powders, dunce caps.

BLACK CAT (Off L, calling): Sling shots, spinning tops, bells and whistles—

RED FOX (Entering L, playing U): False noses, sneezing powders, dunce caps...

BLACK CAT (Entering L, playing D): Sling shots, spinning tops, bells and whistles...

(Pinocchio enters R, fanning himself with his cap and pressing his forehead with his other hand; two donkey ears tower above his head.)

PINOCCHIO: Ohh... ohh... ohh...
BLACK CAT (In alarm): Pinocchio!
RED FOX (Indicating the ears): Stay. He can't harm us now. At any moment he will cease to be even a puppet. He-he-he!
PINOCCHIO (Staggering in a zigzag course): I am ill... oh, very ill. (Not knowing them.) Good friends, whoever you may be, help poor Pinocchio!
RED FOX: You do well to be frightened, blockhead. It is donkey fever.
PINOCCHIO: I don't understand.
RED FOX: In just a few short minutes you'll no longer be Pinocchio—
PINOCCHIO: What shall I be, then?
BLACK CAT: Why, a little donkey, like the ones that draw the carts and carry cabbages to market. (Laughing.) Mowrrrrr!
PINOCCHIO (Looking at them closely): Black Cat, is it you? And Red Fox too! My gold pieces—

RED FOX (As a spasm doubles up Pinocchio again): What does a donkey have to do with gold?
PINOCCHIO (Almost in tears): But I'm a puppet, soon to be a boy, and not a d-d-donkey!
BLACK CAT: Not a donkey?

RED FOX (Turning Pinocchio about so that he faces the mirror): Look, then. What are these?
PINOCCHIO (Dropping his cap): My ears! (With nose to mirror.) My ears! But they're not mine! (Front, tugging at them.) I can't—they won't—
RED FOX: They are your ears now, little donkey. Soon your hands and feet will turn to hoofs, and hair will cover you.

PINOCCHIO (Not listening, to mirror again): Still there? Oh, shame and horror! I must hide them! No one else must see... (He snatches up his cap from the ground and tries in vain to fit it over the ears. Red Fox takes the cap from him, and offers a paper dunce-cap.)

RED FOX (Laughing): Take this, then!
BLACK CAT: Why, yes! A dunce cap for a donkey. Mowrr! (Red Fox goes off R, calling his wares. Black Cat follows, skillfully extracting the paper bag of sweets from Pinocchio's pocket as she goes.)

RED FOX (As he exits): Come, boys of Boobyland, soon to be donkeys! Here are dunce caps!
BLACK CAT (As she exits): Bells and ribbons for your bridles! Come!

PINOCCHIO (Looking in mirror): Donkey ears! Why didn't I
sank too. All the men were saved, but the greedy Dog-Fish swallowed many boxes from its hold. In these boxes I found food and wine and candles and wax matches! So I have lived, but these things are the last. When that small bit of candle has been burned, we shall be here in darkness.

PINOCCHIO: Then there's no time to lose. We must escape at once.

GEPETTO: But how, Pinocchio?

PINOCCHIO: Why, through the creature's mouth, of course.

GEPETTO (Sadly): I don't know how to swim.

PINOCCHIO: What does that matter? I can swim, like the fastest fish. Once out, just seat yourself upon my back!

GEPETTO: No, no, little son. I am too ill and feeble. Save yourself. Don't think of me.

PINOCCHIO (Firmly): If I'm to be your son, I shall look after you and help you. (Taking his arm.) No, I won't escape without you. Come, this is the moment.

GEPETTO: Very well.

(As he stoops to blow out the candle, he bumps into the chair.)

PINOCCHIO: Sssshh! He is sleeping like a dormant. We mustn't wake him. Now, follow me.

(He begins to tiptoe toward the mouth R, with Gepetto following. Suddenly the rhythmic snoring is interrupted by a snort, and the Dog-Fish's eye opens.)

Back, back! He's waking. Sssshh . . .

(The eye closes and the snoring begins again.)

He sleeps again. Now, softly . . . softly . . .

(The eye opens again, and the Dog-Fish gives several loud snorts.)

No, too late!

GEPETTO (Despairingly): We can't escape.

PINOCCHIO: Oh, he must sleep again—he must! I have it. I shall sing a lullaby!

(As he sings, he rocks back and forth in a soothing motion, Gepetto joining him after a moment.)

Softly, softly, go to rest.

Gently, gently, sleep is best.

Over you the shy stars gleam,

Close your eyes and dream a dream . . .

Close your eyes . . . oh, close them tight . . .

With the coming of the night.

(The Dog-Fish's eye begins to close.)

Close your eyes, oh, close them tight . . .

With the coming of the night.

(They begin to tiptoe forward cautiously. The Dog-Fish gives a contented little snort. Pinocchio hastily sings again.)

Close your eyes, oh, close them tight.

With the coming of the night!

(They emerge from the mouth; Pinocchio, face down on a dolly with Gepetto seated on his back, is drawn offstage R swimming and singing triumphantly.)

With eyes shut you'll never know
That out goes Pinocchio!

(The water sounds come up, the curtains close.)

(After a moment the sounds fade, and Pinocchio comes out before the curtain, two baskets strapped to his back.)

PINOCCHIO: Baskets for sale! Fine wicker baskets! Made by my own hands! (Stopping to mop his brow.) How tired I am! Each day I go to school, then work until the dark. But my dear papa is no longer weak and feeble; I have brought him back to health. He wears his fine new jacket with a smile, he smokes his pipe. (Drawing coins from his pocket.) Soon I, Pinocchio, shall have a jacket too! For many weeks I've saved, a penny here, a penny there, until I now have almost forty pence. When these two baskets have been sold, I'll have enough to buy a cotton jacket, plain but warm. (Returning money to pocket and trudging on.) Baskets for sale! Fine baskets! (Stopping L.) But I'm still a puppet. If I told the truth and worked and studied hard, I should become a boy, the Blue Fairy promised. I've done all these, but she hasn't come. Has she forgotten me? I hope not, oh, I hope not. (Starting on.) But my papa will be watching for me. I must hurry home. (Exiting R.) Baskets for sale!

(The curtains open. It is Gepetto's house again, but there are bright curtains at the window now, and a cloth on the table. A low stool has been placed by the window, and Gepetto, in a handsome new green jacket with large gold buttons, is dozing on it. Pinocchio, basketless, runs by the window, then stops.)

PINOCCHIO: I'm home again, Papa! (Clapping hand over mouth.) Oh, he's asleep!

GEPETTO: Eh? Ah, Pinocchio!

PINOCCHIO (As they embrace): Papa, forgive me. I didn't mean to wake you up.

(He continues to the door, which Gepetto opens for him.)


PINOCCHIO (Smiling): Yes, Papa. (Holding out hand.) And just see—I sold my baskets, every one! (Dropping coins into small bowl on table.) Oh, I'm so happy!

GEPETTO: Well you deserve to be, my boy, for you work hard and go to school and are in every way the best of boys.
PINOCCHIO (Sobering): The best of boys. That's what she wanted me to be.

GEPETTO: Who?

PINOCCHIO: The Blue Fairy. And she promised me that when I learned how truly to be good, I could become a real boy and your little son. But still I'm just a puppet.

GEPETTO (Going to comfort him): Never mind. No one could want a better son than you.

PINOCCHIO: You are happy, Papa?

GEPETTO: Why, of course, my boy. Completely ... (His gaze seeking the wall.) save only—but no matter.

PINOCCHIO: What, Papa? What one thing isn't as you wish it?

GEPETTO: Well, then, when you're not at home, I miss my dear old friend, the Talking Cricket.

PINOCCHIO: Oh. I see.

GEPETTO (Sitting on chair): But he went away months ago, no one seems to know just where.

PINOCCHIO (Bravely): Papa ... (Kneeling in front of him.) Papa, I have always meant to tell you ... as for the Talking Cricket—

(RED FOX and Black Cat, more dilapidated than ever, have hobbled past the window and now knock at the door.)

PINOCCHIO: Someone's at the door.

GEPETTO: Rising, going to open it: Can it be the little Fairy?

RED FOX: Clinging to his arm: Alms, we beg of you.

PINOCCHIO: What? Red Fox and Black Cat?

BLACK CAT: Who is it? Who?

RED FOX: It's our friend, Pinocchio.

PINOCCHIO: These are the villains who ran off with my gold pieces. (Threatening them.) Now, then, give them back!

RED FOX: He would have given up your jacket just to help me. That was the medicine which made me well again. Pinocchio, it is time. You've learned to be obedient, honest, and unselfish.

TALKING CRICKET: (In his original form, coming down the wall) Yes, he's too good to be a puppet now, Blue Fairy. Cri-cri!

PINOCCHIO: The Talking Cricket!

GEPETTO: My old friend!

BLUE FAIRY: Yes, Pinocchio, I've brought him back to please your father.

PINOCCHIO: I'm so glad! So glad!

BLUE FAIRY: And now I'll keep my promise! (She flings her blue cape over Pinocchio, who sinks to the floor under it. As she makes swooping motions with a sparklin
wand, the harp runs are heard.)

PINOCCHIO (Muffled, his voice growing deeper): Blue Fairy, what is happening to me? I'm changing ... changing ...

GEPETTO: Oh, my son!

BLUE FAIRY: Your son he is, now and forever, good Gepetto, for Pinocchio the puppet has become Pinocchio the boy!

(Pinocchio, minus his puppet's nose and wig, now moving freely and smoothly, leaps to his feet and speaks in a low boy's voice.)

PINOCCHIO: How fine a thing it is to be a boy! How fine a thing it is to be the new Pinocchio!

(As he takes the hands of Gepetto and the Blue Fairy the curtains close.)

CURTAIN
Central Washington University
Department of Theatre Arts presents

Pinocchio

by Madge Miller

Directed by Guest Artist
Patrick Elkins-Zeglarски

April 25 and 26 at 7pm
April 26 and 27 at 1pm
TOWER Theatre 2003

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Written in Tuscany in the late 19th Century by Collodi, Pinocchio arrived on the literary scene following the political and intellectual decennio di preparazione (the decade of preparation) when Italy was working toward national unification. It is always necessary to remark on the "adult" political climate under which "children's" literature is written, especially those works for children that provide lessons of good vs. bad, proper vs. naughty, and duty vs. sloth. Pinocchio is as much a work of politics as it is a work of literature. No worries, our production follows the story's more fanciful qualities over those of the political.

For this production, the story moves away from the sunshine kissed Tuscan countryside to beneath the foliage of the great forests of the Pacific Northwest. Here, in a clearing where foxes and cats play with fairies and crickets, Geppetto creates a child from a talking log. Once created, this wooden boy, Pinocchio, resists any suggestion of education, hard work, or the following of authority. Of course, the journey of the story (and paramount to this scripted version) is Pinocchio's desire to become a real boy and his understanding of what it is to be a "good" son (or more universally - regardless of gender - a "good" child) balancing the pleasures of leisure with the responsibilities of duty.

As with any great work of literature, Pinocchio is a work filled with the complexities of issues, meaning, and symbols. Pinocchio is also universal so deconstruction or other postmodern readings (or in our case stagings) are not necessary to find the joy in the many ways the story celebrates redemption: creativity redeems the apathy of loneliness, selflessness redeems selfishness, and - through the presence and mechanizations of the Blue Fairy - feminine nature redeems masculine building. No doubt you will find your own meaning(s) to the story.

This production is very much the result of celebrating the collaborative. Every member of the design team opened up their imaginations and creativity to both the story and my initial vision of it. To them, their crews, the actors and stage management team, as well as the department for hosting my work I wish to extend my sincere appreciation and admiration.

-Patrick Elkins-Zeglaraki, Director

The members of this production team would like to thank the following for their support and assistance:
Kathy Krysz at Arizona State University's Child Drama Special Collections, The Phoenix Group, Robin Beyerlin; and David Petzinger
TO: Brenda, Wes, Derek
FROM: Leslee
RE: Pinocchio brochure

Would like feedback from each of you.
Specific questions:

Can we seat 250 in Tower for local series?
Lights? Can we really take lights to any venue?
How is the price structure?

I would appreciate your comments and suggestions.
Thanks,
Leslee
Central Washington University's Theatre Arts Department brings you this classic Italian fairytale about a naughty little puppet who becomes a real, live boy when he learns, through a series of journeys and mistakes, that honesty and loyalty matter most. Join Gepetto, The Blue Fairy and The Talking Cricket as they help this little "block-head" find his heart.

We offer much more than a show! With your signed contract you receive:

A publicity packet which includes:
- Posters, Press Releases,
- and Photos;

After-school workshops for students (at your location upon your request -- some restrictions apply);

A comprehensive study guide;

A marketing expert on staff to help with any questions you might have along the way.

Perusal Scripts are available now upon your request.

TO ORDER

CWU YOUTH THEATRE TOUR 2003

Pinocchio

OR FOR MORE INFO:

Leslee Caul
Tour Coordinator
509-963-1760
caul@cwu.edu

CWU is an AA/EEO Title IX Institution

Persons of disability may make arrangements printed material in alternative format by calling (509) 963-1760 or by leaving a message on TDD (509) 963-3323.

Theatre Arts Department
Central Washington University
400 E. 8th Ave.
Ellensburg WA 98926-7460

Make Your Reservations Now
1 ATTEND OUR MATINEE SERIES IN ELLensburg
   April 23–25, 2003
   Show times: 10 a.m. and 12:30 p.m.
   ALL SEATS $3
   (Matinee series is closed to the general public.)

2 HOST YOUR OWN PERFORMANCE AT CWU
   April 28–30, 2003
   $500
   buys you every seat in the house and you pick the show time!
   All performances in the TOWER THEATRE.
   Seating limited to 250.

3 HOST THE FULL SHOW AT YOUR VENUE
   April 28–May 9, 2003
   The same production we present at CWU comes to you with full production values:
   set, lights, sound and costumes.
   *$825 per performance
   $425 for additional same-day performance
   For $1250 per day you get: two shows per day; after-school workshop series;
   all accommodation fees paid; full sales package, which includes posters, press releases, photos, study guide and more!
   *Single performances available

4 BE A TOUR SPONSOR!
   April 28–May 9, 2003
   Includes the full show and all the perks of option # 3, with a cost-saving discount for multiple performances!
   Multiple performance discount!
   Book two or more days for only $1,000 per day.

5 SCHOOL ASSEMBLY PACKAGE
   May 12–June 7, 2003
   Day-out trips bring you a trimmed-down version of the same great classic specifically designed to play in your school cafeteria, gym or auditorium.
   All the same characters, in full costumes, at a price you can afford:
   *$400 for the first performance
   $200 for each additional same-day performance
   Same location
   Suggested audience size 250
   Maximum audience size 350

*Some restrictions apply.
Overnight stay by the company requires an additional accommodation fee to be determined by local rates.
Workshop availability subject to show times.
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CWU YOUTH THEATRE TOUR 2003

We're Already Working On

Pinocchio

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Suggested audience size 250
Maximum audience size 350

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Workshop availability subject to show times.
Black Cat

- thin feather boa
- bodice out of chenille fabric
- pocket under overskirt for trinkets
- skirt w/ pulled up hem and slightly soiled petticoat showing
- all of her costume would be frayed & distressed

fingergless gloves
tomato tights
what spots?
overskirt
I have gone a modification of the traditional short, but I thought it more portrayed the inner child garb of the Northwest telling.

Pinocchio
<table>
<thead>
<tr>
<th>Base</th>
<th>Highlights</th>
<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>normal</td>
<td>white</td>
<td>white</td>
<td>black on under-eye</td>
<td>straight hair</td>
</tr>
<tr>
<td>Rouge bright</td>
<td>Lip</td>
<td>eye</td>
<td>Body</td>
<td></td>
</tr>
<tr>
<td>bright</td>
<td>lips</td>
<td>makeup</td>
<td>makeup</td>
<td></td>
</tr>
<tr>
<td>Cheeks</td>
<td>of color</td>
<td>dark pink</td>
<td>makeup</td>
<td></td>
</tr>
<tr>
<td>Notes:</td>
<td>conservatively on clean face &amp; each color</td>
<td>exaggeration of the dark pink lips</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Base</td>
<td>Highlights</td>
<td>Mediums</td>
<td>Lowlights</td>
<td>Hair</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>------------</td>
</tr>
<tr>
<td>normal</td>
<td>- brow</td>
<td>- medium</td>
<td>- dark</td>
<td>- part on</td>
</tr>
<tr>
<td></td>
<td>- eyelid</td>
<td>- brown</td>
<td>- blonde</td>
<td>side</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- blonde</td>
<td>- blind</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- blond</td>
<td>- bangs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- dark</td>
<td>- volume</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- blonde</td>
<td>- bangs</td>
</tr>
</tbody>
</table>

**Notes:**
- Brow - stroke makeup where the mark will come in.
- Hair - use ruined style for this look.
- Eye - use the eyelid already.

*Front - Candelornk + Fire Ceremony*
### Face - Red Face

<table>
<thead>
<tr>
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<th>Highlights</th>
<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>regular</td>
<td>mix</td>
<td>brown from peach to chevron</td>
<td>black on cheekbones</td>
<td>grey hair</td>
</tr>
</tbody>
</table>

### Rouge
- Red
- Blush

### Lips
- Blush
- Coral
- Pink

### Eyes
- Brown
- Black on lower lash
- Black liner

### Body
- Red on nose
- Black from nose to upper lip

### Notes:
- Concentrate on cheekbones and chins.
- Red on nose, dote over to nose.
- Incorporate the cheeks blending to the jaw.
- Avoid going too dramatic.
<table>
<thead>
<tr>
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<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normal</td>
<td>along wrinkles</td>
<td>grown in ear</td>
<td>along wrinkles</td>
<td>add gel</td>
</tr>
<tr>
<td>Rouge</td>
<td>nose tip</td>
<td>beard</td>
<td>beards</td>
<td>put hair</td>
</tr>
<tr>
<td>Nose</td>
<td></td>
<td></td>
<td></td>
<td>straight</td>
</tr>
<tr>
<td>Lips</td>
<td>use pink</td>
<td>use mascara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eyes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes:
- Don't make nose too shrunk
- Use lots
- Make Antichistone tiny pins of probin
- Add white lines directly alongside
<table>
<thead>
<tr>
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<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normal</td>
<td>None</td>
<td>Eyes: brown from age</td>
<td>None</td>
<td>Childish hair</td>
</tr>
<tr>
<td>Rouge</td>
<td>None</td>
<td>Eyes: brown from age</td>
<td>None</td>
<td>Childish hair</td>
</tr>
<tr>
<td>Lips</td>
<td>None</td>
<td>Eyes: brown from age</td>
<td>None</td>
<td>Childish hair</td>
</tr>
<tr>
<td>Eyes</td>
<td>None</td>
<td>Eyes: brown from age</td>
<td>None</td>
<td>Childish hair</td>
</tr>
</tbody>
</table>

**Notes:**
- Erase face or change hair color/shape if you want black normals.
-牙 you may want black normals if they continue against each other.
-Experiment with this new formula.
<table>
<thead>
<tr>
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<th>Highlights</th>
<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Normal</td>
<td>Use Eyebrow fluff &amp; shadow</td>
<td>None</td>
<td>None</td>
<td>Brown &amp; pull into two front braids</td>
</tr>
<tr>
<td>Rouge</td>
<td>Very light with no perfume</td>
<td>Greenish</td>
<td>None</td>
<td>Brown &amp; pull into two front braids</td>
</tr>
<tr>
<td>Lips</td>
<td>Lightly</td>
<td>Greenish</td>
<td>Brown &amp; pull into two front braids</td>
<td></td>
</tr>
<tr>
<td>Eyes</td>
<td>Sparkly Greenish</td>
<td>Brown &amp; pull into two front braids</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body</td>
<td>Brown</td>
<td>Brown &amp; pull into two front braids</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Notes:
- The eyes are very expressive.
- The nose is neat & appealing.
- Hair is pulled into two front braids.
<table>
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<th>Mediums</th>
<th>Lowlights</th>
<th>Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>normal</td>
<td>-</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>Rouge</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Lips: Use the pink of your lipstick.
Eyes: Avoid brown from nose to brow.

Notes: - Before you put on any makeup, comb or brush your whole face - this helps fill in.

Shayna - FINISHED
Cricket

- wire art w/ feathers?
- beauty mark?
- eyes & mouth painted w/ blacklight paint?
- mask sits on top of head, face is covered with mesh
Red Fox

Feathers / Hair

Knit under cap
Fur tails

Yarns, sticks, objects

Fox head

Pony tail

Leather skirt of patches

Leather 'apron'

Red / rust pants

Moccasins
idea for
Blue Fairy
cape

made fabric w/ pieces of gold thread, rhinestones, flowers, leaves,

scenic of Snow White's cottage, reindeer, poinsettia,

ribbon trails

pine cone roof

blue, base with accents in turquoise, purple, lavender

Illustration is only a representation of a portion of the design. All of bottom portion of the cape would be covered.
Cricket

- Hood to cover hair & face
- Square, shouldered shaman caplet w/ grasses, feathers, shells
- Over a suede tunic, decorated in a similar manner
- Unitard under tunic, painted w/ black light paint for when he is drunk
- Moccasins
floral detailing on bodice (woodsey)

leo under

multiple drapey panels for skirt

gillies

Blue Fairy Dress